



A smartphone will convey you directly to the Rate for the Job page (www.londonfreelance.org/rates) with this QR code.

The Rate for the Job

WE NOTE a trend in writing “background for correspondents” in this month’s Rate for the Job, and we appeal to you for any updates on last year’s *Radio Times* day subbing rate of £120.

Thinking about work for a company you’ve not dealt with before? Look at the Rate for the Job to find out what companies in similar niches have paid. Then aim higher.

You can submit rates online, in

confidence, at any time, at www.londonfreelance.org/rates – please give not only the basic rate (e.g. for FBS, First British Serial rights) but extra payments negotiated for extra uses, like the Web – or for print if it’s a Rate for the Online Job. These are shown as (eg) £400 + 100.

Rates marked **X** are, in the editor’s fallible opinion, below par. Treat all rates as minima, even perhaps the happy ☺ few.

Broadcast: Al Jazeera English documentary – 25 mins, 5 weeks’ work £6000; Australia’s Special Broadcasting Service(?) documentary – 10 weeks per week £850.

Punditry: Unnamed client, interview/chair panel of music “stars” with live audience, £250-300 + “no quibbles” travel, food & hotel exes.

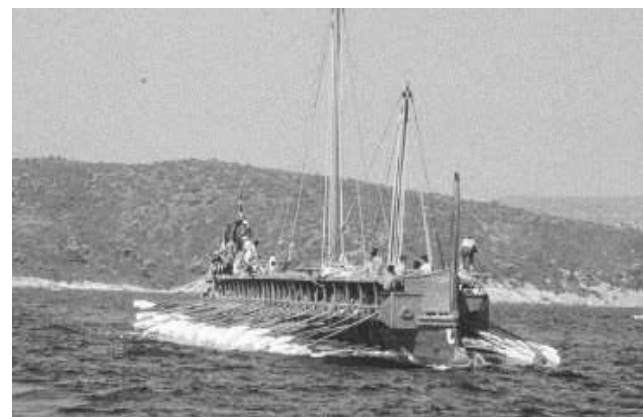
Photography: Morton newspapers (no exes) £70; half day £35 **XXX**, single job £12 **XXXX**; *Manchester Evening News* shift (8 hours) no exes, unlimited use across Trinity Mirror, 50/50 split on syndication,

£120; *Mail online* 5 photos £100 **XXX**; *Jane’s Airport* pic £35; *Telegraph* words + pic £25 **XXXX**.

Shifts (per day): Contract publisher subbing/writing £120; *International Business Times* subbing £120; academic journal editing £500; *Guardian* i-Pad desk £100 **XX**; *Evening Standard* uploader £80 **XX**.

Words, per 1000: *Countryside* (NFU) £300 + mileage; *Canmaking News* 10,000 words @ £1500 = £1500; *Daily Mail* background for correspondents £400; *Telegraph* magazine money section 1200-word celeb interview @ £400 = £333 **XX**; *Pensions Expert* £300; *Economist* 500 words @ £100 + £25 per pic = £200 **XXXX**; unnamed healthcare journal, providing background for correspondents £66.

Words, other: Sporting magazine features (NI & taxed at source) £400; *La Voce di Mantova* 300-word pieces + pics, €5 **XXXX**; *Telegraph* page lead (no length given) £110 **XX**; *Guardian* diary tip-off £30.



The Trireme Award

This month’s Trireme Award – for the “worst conditions since I was last chained to the oars” is a Euro-Trireme, and goes to Vidiemme, publishers of regional Italian newspaper, *La Voce di Mantova* that paid the princely sum of €5 to one freelance for each 300-word piece of news reporting, and expected pics thrown in. The freelance in question estimated each such news piece represented two to three hours’ work.

Help lift the travel ban for Mordechai Vanunu!

THE NUJ has supported the “Free Vanunu” campaign for over 20 years. Mordechai Vanunu blew the whistle on Israel’s (still-unacknowledged) nuclear weapons programme in 1986, and was then kidnapped and jailed. Released in 2004, he was and is still subject to travel restrictions. Amnesty International is collecting signatures on a petition to the Israeli government asking that he be finally allowed to leave Israel and have all restrictions against him lifted: see campaigns.amnesty.org/actions/whistleblower-protection

Authors average annually £11k pa – ALCS

THE AVERAGE writer earns just £11,000 a year, according to research carried out by the Authors’ Licensing & Collecting Society (ALCS) and published in July. The report concludes that a “rapid decline in both author incomes and in the numbers of full-time writers could have serious implications for the economic success of the creative industries in the UK.” (See www.alcs.co.uk/About-us/News/News/What-are-words-worth-now-not-much.aspx)

The report was launched at an ALCS debate in July at the House of Commons. This emphasised the sheer difficulty of making creative work pay the creators.

Present were Adam Singer, ALCS Chair (who outlined the report’s findings); Baroness Floella Benjamin; the poet Wendy Cope; novelist Joanne Harris (*Chocolat*); Richard Hooper, chair of the Copyright Hub, who carried out a review into copy-

right licensing; and Richard Mollet Chief Executive of the (book) Publishers’ Association – a reminder that the threat posed by the likes of Google and Amazon (even more than the pirates) to income from creativity was bothering the publishers as much as the authors.

An intervention by Writers’ Guild General Secretary Bernie Corbett did bring screenwriters and playwrights into the picture. Some of what was said could be extrapolated into journalism. Everyone agreed creators need to be paid and that a public expectation that everything on the internet ought to be free militated against this.

What to do about this? Ideas floated included a rather hopeful call for better education about what copying is legal and what not. Would that make a noticeable difference? Everyone agreed that making online clearance of rights easier was vital. Richard Hooper had an idea for an

electronic system of making micro-payments, which seemed to rest on the fact that people would pay if they could do so easily by pressing a button on a screen. A sort of electronic honesty box? I found this unconvincing as well as dubious in other ways – surely there could be a conflict with authors’ moral rights? Would authors want to lose control of who used their material?

Also proposed was taxing Amazon and Google (“top-slicing”) and paying the money to writers. How to do this? Not easy...

In the end, I don’t think anyone there thought much that was original was said – though launching the results of ALCS’s findings managed to clarify that not all authors command JK Rowling-like incomes. Most of us already knew this, but then most of us are in the “creative industries”, and tend to forget that the rest of the world imagines we are rich.

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Photographers: do sign DACS agreement

THE DESIGN and Artists Copyright Society (www.dacs.org.uk) distributes income to visual artists – including photographers – for such “secondary uses” as universities photocopying pages of books that feature their work.

This includes some photocopying abroad as well as in the UK.

Photographers who have already signed up to the DACS Payback

Scheme for 2014 should have received a letter from DACS sometime this summer which asks for “an exclusive license to negotiate, claim and administer... secondary rights”. In July, the NUJ advised members who had received letters from DACS to delay responding to this letter while it raised with DACS some questions about the terms of this year’s Payback Scheme.

The NUJ is now satisfied with the answers provided by DACS and is advising members to make claims, and to go ahead and sign the agreement with DACS.

For more on registering to claim your share of royalties revenue from DACS, and also for details of how to claim from ALCS (for authors), please see www.londonfreelance.org/fl/1310alcs.html