

Minority reporters

THE DISPROPORTIONATELY low representation of Black and ethnic minority people in media was the focus of the October London Freelance Branch meeting. Our speaker was Kurt Barling, until recently Special Correspondent for BBC London and now Professor of Journalism at Middlesex University. Kurt was producer of the BBC's *Black Britain* and his BBC documentary *Who Killed PC Blakelock?* won multiple awards.

Weeks after he joined the BBC, Kurt was sent to Berlin when the Wall came down – he spoke fluent German. He was one of the first to film in the DDR after the Wall's fall. Back at the BBC, however, he "soon discovered a hostile environment for those that don't fit in... for a young man of colour." The BBC then was

"an Oxbridge culture," now it's "predominantly a Russell Group culture".

On one occasion Kurt found "a note in my pigeonhole asking me to present my qualifications" to be verified. Kurt's girlfriend told him, "You should go to war on this." So Kurt wrote a letter "back to that particular individual, cc'd to 30 or 40 of the most senior people I could think of in the BBC". The manager who'd sent the original note came "almost in tears," to plead with Kurt, "don't ruin my career... I only meant it as a joke".

A few years later, Kurt was assistant producer of the BBC's *Black Britain*. It lasted for "for or five series" and won multiple awards. But some of the *Black Britain* team later told Karl that they found the BBC "didn't

make them feel comfortable either as people or a journalists."

Kurt left the BBC in April. They sacked him not because he was Black, but to save money, he was "too expensive". Kurt noted "a conflict going on there..." The BBC is good at recruiting minority journalists, but "woefully bad at retaining them."

Journalism is "not a hugely appealing trade for minorities." Parents say, 'Become an engineer, an electrician, a plumber, you'll make some real money... (as a) journalist you won't be welcome.' The industry's historically not been a good place to earn a solid living, "working class parents have not encouraged" their children to enter it.

Gone are the traineeships in which you learnt the craft from the age of 18. Entry-level training is now "devolved to universities", this is "a barrier to entry... inevitably people from lower socio-economic backgrounds... don't have the access they used to."

Where, asked Kurt, "did all those... ethnic minority journalists go?" A lot seem to move into PR after around six or seven years, "they feel they're in a hostile environment." While BBC Director General Tony Hall wrote to Kurt to say "what a great pity the BBC let go of me... nobody asked me where I went."

The BBC "should do an exit interview with anyone who leaves the organisation, Black, female or whatever, get Tony Hall to sort it."

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● A longer version online has links.



Kurt Barling (right) in conversation with LFB Chair Dave Rotchelle (left)

Photo: © Richenda Power

Make a living from e-books?

CAN JOURNALISTS make a living out of e-book publishing? NUJ vice-president Tim Dawson looked at some recent e-publishing models that work for authors at November's LFB meeting. (Other new models for funding journalism are catalogued at the newmodeljournalism.com blog, which Tim co-founded.)

The most dependable moneymakers, Tim reckons, are ebooks. There is an expectation among readers that they will pay for books and the move from paper to screen has not seen a shift in this attitude.

Tim began by mentioning Helen Smith, an author believed to have made all her living – £30-40,000 a year – from sale of e-book titles on Amazon. His point was you could

make a go of it if you really tried.

Alastair Robertson's had fishing and shooting column in *The Scotsman* for years. Finding that people frequently approached him with questions, Alastair decided to write a 100-page paperback, at around thirty to forty thousand words. A run of 3000, at £10 per copy, almost sold out. The ebook version was priced at £5 and has also been a good seller, with far lower production costs.

Then there's Rupert Colley, who did short history books on narrow subjects – such as aspects of WWI. When he went to e-books he moved up from not much to selling 250,000 a year. His series of books was bought up by HarperCollins. Tim further described Rupert's market as "people who are interested in

reading up on a subject in an hour" who want bluffers' guides at £2-3 – especially for anniversaries and centenaries.

Tim then raised Endeavour Press, one company specialising in e-book collections of stuff, mostly journals selling collections of their "best work". Endeavour reckon they sell 15,000 a week of their catalogue and will make "you" more money via their "mastery of Google's algorithms".

Peter Jukes on his own initiative covered the Coulson-Brookes trial, attending every day and Tweeting "nuggets" – moment-by-moment reports – as well as creating www.hackingtrial.com. As he got stuck

See EBOOKS on p5

LFB meetings

12 January
Branch Annual
General Meeting:
elects Committee

See back page &
[www.twitter.com/](http://www.twitter.com/NUJ_LFB)
NUJ_LFB



A smartphone will convey you directly to the Rate for the Job page (www.londonfreelance.org/rates) by means of the above QR code.

The Rate for the Job

ARE THOSE of you with books to plug getting paid for appearances at book and lit fests? If so, how much? Do tell.

Thinking about work for a company you've not dealt with before? Simply 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. These are shown as (eg) £400+100. We now record rates in Euro as well.

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

Broadcast: Record company, interview rock star for Electronic Press Kit £800; corporate training video production day £300 **X**; ITV London News – short pundit spot £150; Heart FM news presenting, 8 hours £120 **X**; Premier Christian Radio news presenting, 8 hours £96 **X**; Eagle Radio Ltd news presenting, 8 hours £70 **XXX**.

Photography: Daily Mail feature (5 images) £1500; posh lifestyle mag garden photo feature, first UK rights £750; BBC News website picture essay £270; Bird Watching two-picture feature £250; Camden New Journal pic £40 **X**.

Shifts: Jaqui Small Pubs, fixed fee book project editor £3800; US edition of the same £385 **XX**; London Lines editing day £250; Leeds Univer-

sity alumni mag research day £180; Mail on Sunday day £100 **X@^*!**; Daily Mirror subbing Sunday, 7 hours, (tax at source) £188.68 gross; the same, weekdays, £157.27; Imbibe (Monomax) editing day £150; Irish Post subbing day, 8 hours £120 **XX**.

Teaching: Music journalism degree 2-hour seminar, exes paid £150.

Words, per 1000: Esquire 900 words @ £500 = £555; Mail on Sunday (1000-2000 words) £500; Barbican programme note £400; Think Africa 800-1000 words £150; jobs.ac.uk 800 words for university @ £100 = £125; Independent review, 800 words £0 **XX@^*!!**; Singapore Airlines mag, 1400 words @ £500, no exes, terms – the universe £357.

Words, other: AC/DC, Queen rock biogs (Voyageur Books, US) updates 1500-2000 words \$1000; Nirvana biog reproduce old interview £250; East Anglian Daily Times EA Life full-page £60 **XXX**; Londonist (LDN Creative) features, £50 **XXX**; Empire 70 word-review £40; Studio International review £250; BBC concerts profile £150.



The Trireme Award

There were many contenders for this month's Trireme Award for "the worst terms since I was last chained to the oars," including an anonymous "small association" who paid a freelance £20 for an evening's photography, and a local newspaper who paid £8 for a "first pic" and for a "second pic, £2.50. But the Award goes to the *Indy*, who according to one freelance submitting to the RftJ (above) paid £0 for an 800-word review. Asked to rate how good they felt that rate was, the freelance in question chose the **XX@^*!!** box.

The Freelancer

The Freelancer, a website run by freelance media tech start-up people Contently are putting together a list of freelance rates for journalism work done for US dollars in the US. For details, see <http://contently.net/2014/09/19/rates-report/compiling-list-freelance-rates-need-help/>. Our mention of it here does not imply endorsement. LFB's Rate for the Job accepts US\$ rates and some other currencies, so submit your US dollar rates to our own RftJ (details above) as well, please.

Freelance deals done delightfully

IT COULD BE coincidence of course, but I'm starting to hear freelances talk more of increasing their rates – via the basic negotiatory techniques we try to impart, writes Phil Sutcliffe.

Neither of the first two examples below were pulled off by freelances who did NUJ courses on negotiating. They have, however, been on a very candid money-talking NUJ network for years. There, we're always saying "Ask for more!" to one another. Three fresh stories:

So, bloke gets asked by a record company for permission to use a review he'd written in an ad for their artist – "how much are you offering?" he says. "Oh, er, that would be nothing," they say. He says, "See you on down the road," cos he's a Willie Nelson fan. A while later they come back and say £300 and he says, OK. Call it a 30,000 per cent increase on first offer, although arithmeticians among you will know it's really in-

finitly per cent as the first offer was zero, but that concept throws everything out of whack.

And then there's the freelance negotiating about a feature of 1000 words. Commissioning editor says £150. Freelance says (and here one illustrates the power of the almighty leap often recommended at the NUJ's Pitch & Deal course for freelances) "I'm thinking £400." Commissioning editor goes away and comes back with "£250 is the absolute limit of my budget" (already a 66 per cent increase, mind).

Freelance says "350". Editor goes away again and comes back with "300" and freelance says yes – not thinking that's great but all right and 100 per cent increase on first offer – and notes she'd exposed the bluff (not a lie, this is the souk, not a court of law) about "that's all we have in the budget". No certainties in negotiation but exploration and often, of course, it gets nowhere but original

offer and a yes or no – exploration is the thing we have to encourage though, or to be more basic, "Don't ask, don't get" really is an absolute rule.

And here's yet another of these happy negotiation stories I'm getting a fair few of at the moment, which I'm passing on *pour encourager les autres*.

A freelance managed to score a 60 per cent increase on the first offer – for an evening's work interviewing a legendary old American band in the UK for a record-company-produced Electronic Press Kit.

She did it like this: "They wouldn't make an offer so I pitched what I knew from colleagues was highish. I said 'How about a thousand?'" They said, 'Crikey, no,' or similar and offered £500. I said, '£800 and I'm not budging' and I didn't budge and they agreed – not budging proved they had it in the budget!"

© Phil Sutcliffe

No cash for audio-book lending yet

THE British Library's takeover of Public Lending Right (PLR) continues, as reported in the last *Freelance*.

After many years of excellent work as PLR Registrar, Dr Jim Parker is sadly having some of his job taken over by *Guardian* contributor Julia Eccleshare. Dr Jim will eventually be replaced by the British Library

board. Julia has been appointed to the new part-time role of head of PLR "policy and advocacy".

The planned extension of PLR to audio-books is not yet in place. The next PLR disbursements won't include money from lending of audio-books. These monies – micropayments to authors every time

their books and (eventually) audio-books and ebooks is lent via a public library – will eventually make their way to authors who've signed up to the PLR scheme. So there's another reason to do do, and get free money if you've had any books published, via www.plr.uk.com

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Survey reveals rip-offs

HALF OF all NUJ members who made some effort to get some money out of those who had infringed their copyright were successful in getting something, so it's clearly worth a punt. That was one of the findings of the NUJ's survey of freelancers, looking at contracts and plagiarism of journalists' work.

The NUJ survey included questions on plagiarism – put together by John Chapman of the NUJ's Freelance Industrial Council (FIC) and Continental European Council.

Of the just under 300 members who responded to the Union's questions on contracts, 57 were photographers. And 220 also answered questions on plagiarism. Of these, 68 reported discovering their work published without permission in the last two years – mostly on the web.

Some respondents explained how they'd discovered copies of their work – 16 said they'd used a search

engine, and not just the more famous one. Two had used "Search for copies of your page on the web" engine Copyscape, one used the DuckDuckGo search engine, and 13 mentioned using software to find copies of photos, with seven mentioning **Tineye.com**. Two members admitted to having "never thought about" seeking out illegal copies of their work online. Just stumbling across their plagiarised work by accident was reported by a dozen.

Roughly half of the 19 who reported finding their work copied online in the past two years had come across their articles reproduced (in part or in total) without permission and also uncredited.

Unlicensed copying of articles and pictures copied in social media in the two months before the survey was reported by ten journalists. Also, four journalists said outlets had agreed a fee for print usage only, only for them

to find they'd put their work online as well without asking. Some three fifths of copyright breaches reported by the survey were in the UK.

Of the journalists who'd found breaches of their copyright, 18 sought payment for this, of which nine were successful in getting some money out of the copyright thieves. Help from the NUJ to extract money from infringers was sought by nine respondents. One of the members surveyed commented, "It would never have occurred to me to ask the NUJ to help!"

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and **John Chapman**

• A longer version online has links.

... creare la Quarta Internazionale... partire dal 1941. Fra i suoi attivisti vi... famiglia, ha mantenuto il silenzio. E... Gli pseudonimi erano comuni nel... Dredisti erano anche, naturalmer...

A bootleg translation of one of the authors' articles discovered online

Online tools to help protect photographers' copyright

THERE ARE some new tools that promise to help to protect photographers' copyright currently being developed or already out there, which may be worthy of investigation. These include **PicFair.com**, a system of accounts created by photographers to sell images under a licence to buyers who don't have to sign up to buy them, and who "can't work out a way of" drawing up contracts and buying images.

Then there's **Pixelrights.com**, a subscription service through which

photographers build portfolios that use "smart-frame" technology. There aren't actually any JPG files in the portfolios that anyone can steal. Instead there's a sort of "interactive frame" of scrambled pixels, with author's rights meta-data hard-wired into them. This apparently makes copying and downloading the pics impossible. A pop-up copyright warning automatically appears if anyone tries to make a screen-grab of any of the images on Pixelrights. Its creators are trying to get the in-

teractive frame tech legally defined as "anti-circumvention technology", which would make those who try to pinch images more culpable in law.

The *Freelance* assistant editor's head hurts trying to grasp some of the concepts involved, but there's more – with other examples of tools that protect copyright on images – linked from **www.londonfreelance.org/fl/1412pic.html**. Do any of these really work for you? Let us know.

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A course for photographers going freelance

PERFECT FOR people getting started as freelancers – that's how one participant reacted to the first running of the NUJ's newest training course: Going Freelance: For Staff Photographers. It had a second outing in Manchester in November.

Whether you're going freelance as a professional life choice, or less voluntarily because of redundancy, this one-dayer explores the wrinkles of finding clients, pitching, negotiating fees and usage, dealing with the taxbod and extracting cash from reluctant payers.

The course is likely to run again if demand can be demonstrated. Watch this space and the NUJ training webpages for updates **www.nuj.org.uk/events**.

The more people email **training@nuj.org.uk** to enquire when the next Going Freelance: for Staff Photographers course is running, the sooner it will be repeated.

Andrew Wiard, co-tutor (and

Photographers' Council and London Photographers' Branch member) relates how the course came into being from the NUJ grassroots up: "This is an introduction to freelancing course... for seasoned pros – who don't need anyone telling them how to do their jobs.

"It began when a Johnston photographer facing redundancy who asked John Jones of East Yorkshire branch for help turning freelance.

"John happens to be on the Photographers' Council. The Council then decided on the new course, and asked freelance organiser John Toner to set it up. And so it came to pass.

"If it helps newly-freelance photographers land on their feet, then the NUJ will have shown that even in these desperate times it can still help members in desperate straits. As far as (co-tutor) Phil Sutcliffe and I can tell the day was a success... Who knows when – I think it's a when, not an if – it will be needed again?"

Feedback from the first session included: "Course tailored to people's needs and extremely informative", "excellent course and now feel more prepared and informed", "good spread of subjects covered – tutors flexible about discussing subjects not in programme", "plenty of feedback from students, tutors listened... you felt comfortable to contribute", "covered issues that most photographers never think of", and "No Powerpoint, thank you!"

The downside included "terrible tea!" (upgrade to pyramid bags planned), "biscuits please!" (M&S's finest coming up) and "one of the tutors should have been younger" – Wiard and Sutcliffe confess failure to address the last point but NUJ member 697503 **@grimreaper666** has Tweeted to say that the situation continues to be thoroughly and conscientiously monitored.

© **Andrew Wiard**
and **Phil Sutcliffe**

Quoting news if you please

The UK law on when it's OK to quote other people's work changed on 1 October. Worryingly, the provisions on "quoting" photographs are unclear to us. And there are early signs of chancers using the new provision on "parody". We plan to update the advice on what it's OK for you to quote – at **www.londonfreelance.org/lifting.html** – but first we need your reports of how the new law is being applied, to your work or to others'. Please.

Claim money for your photos in NL and UK

PHOTOGRAPHERS – you can now claim money for secondary rights for work published in the UK and translated into a Dutch edition on sale in the Netherlands. This covers, for example, photocopying in libraries of pages of books that include your photos. This is in addition to money you can claim for secondary rights in the UK. Details are at **www.DACS.org.uk** and photographers are advised to consider signing up with DACS if you haven't already. The equivalent for authors is **www.ALCS.co.uk**. Your books turning up in Dutch language editions in libraries in the Netherlands is not as rare as it sounds. The *Freelance's* assistant editor recalls briefly working at a publishing company in Golders Green that did profusely-illustrated "how to" reference books, and only survived by doing "co-editions" published in other languages, Dutch in particular. It was a big enough part of the business that they were having regular headaches over the "Dutch hyphenation" feature of the international edition of then-industry-standard Quark Express.

War reporting – then...

LONDON FREELANCE Branch's September meeting looked into how World War One was reported at the time. Our speaker was LFB's own Nigel Fountain, author of *When the Lamps Went Out: from Home Front To Battle Front – reporting the Great War*, which took a detailed look at how the *Manchester Guardian* in particular covered the conflict.

Nigel, a freelancer for the nationals, for *History Today*, Radio 4 and BBC TV and a former *City Limits* editor, quickly found he "knew bugger all" about World War One. When war broke out on the Continent in August 1914 the *Guardian* predicted that once Russia had brought "its forces into decisive action" the war would last at most three months. For much of the war, none of the commentators had "any idea of when it was likely to conclude... in the Spring of 1918 everyone from our grandparents to Field Marshall Haig thought it was likely the Germans would win".

In the war's opening weeks, the *Manchester Guardian* saw a "screed of letters against going to war: why

were we allied with the Russian barbarians?" But on the day the British finally declared war, the *Guardian's* editor CP Scott took the attitude that "now war was declared, we'd better fight it". His correspondents followed suit. But the *Guardian's* support for the war remained more muted than the "much more gung-ho *Mail*" and the *Times*.

A pool of five to six correspondents did all the coverage on the Western Front for 1915. Even if they didn't get a full report from the newspapers, people knew what was going on. The casualty list from the first day of the Somme in 1916 "filled the centre pages" of the *Guardian*.

Morgan Philips Price, reporting for the *Guardian* in Russia, had more freedom to "work out what was going on with the revolution". Price got a scoop when Trotsky's secretary handed to him the secret Anglo-French Sykes-Picot Agreement carving up the Middle East. Another eyebrow-raiser amid contemporary *Guardian* coverage was that Lawrence of Arabia "didn't appear at all. Some myths are created later."

The *Guardian's* Philip Gibbs recalled that "we identified ourselves absolutely with the armies in the fields – there was no need for censorship": the correspondents censored themselves.

Gibbs was briefly imprisoned for running a freelance war reporting operation in 1914, but he and the other four war correspondents covering the Western Front were knighted after the war for their services. Gibbs later spilled the beans in a book, in which he described how the senior staff officers "in their cha-teaus" were "universally loathed".

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Nigel Fountain
photo © Matt Salusbury

...and war reporting now

PROVIDING AN update on war reporting today was Al Jazeera's senior reporter Juliana Ruhfus, also on the Europe board of the Dart Center for Journalism and Trauma. Juliana is "not a war correspondent... I make films in regions of conflict... not so interested in the 'bang-bang' but what happens after and in between."

Local journalists in conflict zones "were always at risk", says Juliana. But even after 9/11... I was relatively safe, I wasn't the target." American journalist Daniel Pearl, murdered by Al Qaeda in Pakistan in 2002, was among the first Western journalists deliberately targeted.

In the 1990s, post Cold War, when Africa exploded, we had the privilege of reporting on other people's wars. Now journalists "are becoming the target again. We are no longer seen as neutral... Conflicts are more deadly than ever. In the Congo we could go to warlords to get different opinions, in the Niger Delta too. How can we get different sides of

the story" now? "We cannot anymore as journalists get both sides of the story."

And "digital media have made it harder" to report on conflicts. In 1994, CNN's Michael Bergen got an exclusive with Osama bin Laden in Afghanistan as bin Laden "needed him to put his message out, now they don't need that, they put the message out themselves via digital media" and executing journalists is now part of the message.

It's become a "multiplayer world in terms of influences: Qatar, Saudi Arabia, their rôles in Libya, for example". Al Jazeera's based in Qatar, a country that sent quite a bit of money into conflict. Juliana reported from the Libyan mountain town of Zintan, "on condition that we didn't say we were from Al Jazeera" – the local commander was afraid local militias would attack her Al Jazeera team.

The Rory Peck Trust has asked freelance journalists not to go to Syria anymore. Juliana advises that

"people should go who are educated about the choices they are making" and are properly trained. Vice published stories by some "very young journalists [who] go into conflicts, a journalist who filmed with ISIS... Is somebody that young experienced enough to have strong editorial judgement and to assess the risk they were taking? I wouldn't go and meet ISIS." Anyone who commissions you has an obligation to provide training, she adds.

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Juliana Ruhfus
image © Matt Salusbury

We redirect you to the Freelance Directory, with a caution

FOLLOWING messages from a few members, it seems useful to clarify how the NUJ's Freelance Directory works. It forwards messages entered from your entry automatically. The NUJ neither checks nor endorses them – that would be an intrusion

on your private communications!

The Directory prevents automated mass mailings by demanding that those sending each message complete a puzzle to prove they're human. The public need not have to have your real email address. You can

see what has come from your public entry, and exercise the necessary caution.

The Freelance Directory offers free listings to all paid-up freelance members and is at www.freelance-directory.org – sign up now!

Is Amazon the Devil?

SO, IS Amazon the Devil? This is a key question that would-be authors must ask themselves, according to Tim Dawson, speaking at the November LFB meeting (see below). Whatever the answer, it is very difficult to pursue only the other (non-Amazon) options if the intention is to take a commercial line. Smashwords is good, Tim said, but it will not add big sales if used on its own.

In terms of getting started, Tim recommended turning to Kindle's manual – just fifteen pages long. The process is very simple, at least for text-only files. This involves making a Microsoft Word file with Word's own indexing system, and then uploading it to the Kindle site. Adding pictures will complicate matters. The product can be tested on a Kindle, and tweaked, before final acceptance of the file. The whole process, excluding writing the book itself, should take under twelve hours.

Marketing is very important, as potential readers must know that

your product is out there and available. Some help is available from Amazon, said Tim, particularly once sales hit treble figures, which is when Amazon's algorithms kick in.

Amazon will pay 70p in the pound of all money taken in sales. The bigger the file size, the more the author's share decreases. It is worth making shortish books and pricing them cheaply. Go for the price of a cup of coffee, suggested Tim, because people will take a chance on that.

LFB member Humphrey Evans stated that while he has made £100 from his ebook sales, it cost him £138 to restore his email account after Microsoft decided, wrongly, that he was spamming internet users when he emailed potential buyers from a relevant mailing list.

Other ebook formats? Hina Pandya pointed out that formatting needs careful double-checking where multiple platforms are being considered, as Word or epub files may not translate easily to KDP,

Kindle's own format. Hina prefers to prepare her documents as PDF files. InDesign can also be a good choice, as it reflows well on other devices.

Publishing service Lulu was recommended as being able to cover both print and ebooks.

One member said that they had had reviews on Amazon, but no sales, despite having signed for Amazon as an option when they signed up to Lulu.

Any product sold online can raise complicated tax questions. Clarifying the position on US tax, Emma Boyes said that the new system uses the W8-BEN form, available on the Amazon website.

This indicates that the seller is not resident in the US and is not liable to pay US tax. Where it asks for an EIN number, a British tax number will do.

© Fiona O'Cleirigh

• See links to useful resources at www.londonfreelance.org/fl/1412amaz.html

EBOOKS from p1

in, Peter asked for crowdfunding to continue – he had no other source of income. He rapidly raised £20,000 because people were so interested the trial – he had 16,000 Twitter followers – and because he stuck faithfully with covering the trial from April to Christmas.

Having done this oddly fragmentary reporting, Peter thought there was much more to say and there must be other ways to say it. He took a gamble on the interpretation of “contemporaneous reporting” as protection against libel, and it seems to have worked. He crowdfunded a book version. This came out within a few weeks.

Before the next related trial, he asked his followers and whomever to “pre-buy” – to pay for the book of the trial before it was written. He

got 1500 orders, wrote it in a month and sent it to those “subscribers” in e-form.

Peter also asked those subscribers to do proofreading and errata on the version he'd just sent them – it was never on sale to the general public. Peter then took in corrections, sent the corrected version to those subscribers and also put it up on Amazon. Says Tim, “As a model for funding journalism that is complete genius.”

@ Phil Sutcliffe and Fiona O'Cleirigh

• See also “Is Amazon the Devil?” above.

• Phil Sutcliffe's own non-profit e-publishing venture *Nobody Of Any Importance: A Foot Soldier's Memoir Of World War I* is on Amazon, in print via philsutcliffe47@gmail.com



LFB Vice-Chair Fiona O'Cleirigh introduces Tim Dawson (seated), speaking on new funding models for journalism at an LFB event on that topic in 2012

Photo: © Tony Rizzo

Petition – RIPA and spying on journalists

PLEASE GIVE your consideration to signing the *Press Gazette* petition (linked from the online version of this article) calling for Interception Commissioner Sir Anthony May to take action to ensure the Regulation of Investigatory Powers Act (RIPA) is not used by public authorities to secretly obtain journalists' phone records and identify their confidential sources.

The *Press Gazette* campaign has already had an effect: when it had received around 1000 signatures it apparently prompting Sir Anthony to order all UK police forces to re-

veal any instances in which they have used RIPA to spy on journalists by grabbing their phone records without a warrant from a judge – usually to uncover journalists' sources. The Interception Commissioner has, we hear, now ordered an enquiry into the practice.

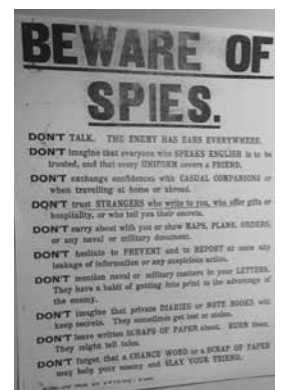
The Met used RIPA to seize the phone records of *Sun* journalist Newton Dunn, to uncover police whistleblowers who'd passed details of the “plebgate” affair to the press.

And it's not just police that have been using RIPA against journalists. The *Derby Telegraph* discovered Der-

by Council employed RIPA powers in an apparently amateurish 2010 “direct surveillance” operation that involved two members of the council's audit department snooping on a *Telegraph* journalist and their sources meeting in Starbucks.

Detractors of the Human Rights Act (the dissing of which is a suddenly fashionable pastime right now) may like to note that it has been invoked on numerous occasions to curb the excesses of RIPA, such as councils spying on parents suspected of school catchment area fraud.

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A 1914 public information espionage warning poster currently on display in the Ipswich Museum

Photo © Matt Salusbury

LONDON FREELANCE BRANCH MEETINGS

LFB needs new blood!

IT'S THAT time of year again, when the NUJ London Freelance Branch committee's posts are up for re-election. These will take place at the LFB AGM on **Monday 12 January**.

The posts up for re-election are Chair, Vice-Chair, Secretary (currently vacant: of late Vice-Chair Fiona O'Leirigh has been filling the secretarial role), Membership Secretary and new members' rep, Welfare officers, Treasurer, Editor and Assistant Editor of the *Freelance* (the last two are paid a fee by the Branch for each issue they produce), Equality officer: Chapel liaison officer: Negotiations officer and members without portfolio – there are currently six of these, and they often take on particular projects as they arise. For the responsibilities of each Committee post, see www.londonfreelance.org/lfb/jobs.html.

The AGM is also when the Branch elects two auditors to scrutinise its annual accounts – these should not be Committee members.

There is support available for those considering standing for an LFB Committee post: contact a cur-

rent Committee member for details in plenty of time for the AGM. The current Committee members' contacts are at www.londonfreelance.org/lfb/contact.html.

Jobshare Committee posts are encouraged. Committee members are expected to attend at least half of the LFB Committee meetings, which are held monthly on the *third* Monday of the month, the week after the Branch meeting. Committee meetings are at the NUJ's Headland House HQ in Gray's Inn Road, starting at 6.30, and we have to be out of the building by 8.30. The Branch can pay travel expenses for attendance at Committee meetings.

Also, the January AGM is the only opportunity of the year to change the Branch's Standing Orders, its constitution. The current one's at www.londonfreelance.org/lfb/rules.html. Proposed amendments to standing orders need to be in to editor@londonfreelance.org by **Friday 2 January 2015**. The Committee is likely to present a proposal to formalise email being sufficient notice of meetings and motions, to

catch up with recent practice with less-frequent mailings.

Some time in early 2015 we hope to have a meeting on getting commissions work for BBC Radio 4, with a speaker from New Broadcasting House itself. See the link below.

This issue went to press on **2 December**. Your deadline for the January 2015 (online-only) edition is **22 December**.

LFB meetings are from 7pm to 9pm at **Friends House, Euston Road, NW1** (opposite Euston Station), which is accessible to people who use wheelchairs.

If you need the Branch to pay for care for a child or dependent so you can attend an LFB meeting, call a Branch officer. For updates on meetings and for confirmation of the topic and speakers of meetings throughout 2015, see the LFB Branch calendar web page at www.londonfreelance.org/lfb/meetings.html and http://twitter.com/NUJ_LFB

For details of NUJ London Photographers' Branch meetings, see londonphotographers.org

FREELANCE

Branch contacts: www.londonfreelance.org/lfb
Online Freelance contents: www.londonfreelance.org/fl

REVIEW

Still the Enemy Within

THIRTY YEARS ago, "Thatcher went to war. These are the miners who fought back." This unashamedly partisan film from Bad Bonobo, directed and produced by Owen Gower, relates the story of the 1984/5 miners' strike – as told by the miners, their families and their supporters.

Often, they are filmed speaking from the desolate places where the pits once stood. Along with archive material and some re-enactment, they describe events which still resonate today. There's no attempt at balance. Instead, the film praises the idea of solidarity – with minimal commentary, with no voice-overs, in the director's words: "No experts, like Seamus Milne".

It's a moving reminder of a world destroyed when the Thatcher gov-

ernment decided to take on the trade union movement, and the NUM in particular.

It's almost impossible to conceive now of a single picket, alone in the rain at 5am, turning back a fleet of lorries, or how people were prepared to walk out of their jobs for a cause so risky, because they believed it was the right thing, and to carry on long after defeat looked inevitable.

The film covers the bitterness, the betrayals, the devastating effect on people's lives, the vexed question of the national ballot that never was – and the terrifying use of the police as a near-military force.

It praises the support from ordinary men and women who gave so generously – in very many cases people who themselves had almost

nothing to give. Could the miners have won? The film thinks they might: they were let down by other trade unions and the leaders of the labour movement. If there had been a victory – where would we be now?

One of the miners says he thinks they lost the battle, but not, after all, the war. Let's hope he's right.

London Freelance Branch donated £400 towards the making of *Still The Enemy Within*, and it includes stills taken by NUJ members.

The film's now available for pre-order on DVD via <http://the-enemy-within.org.uk/product/pre-order-the-dvd/>

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New members meet

There's a meeting for new members of the London Freelance Branch on **Thursday 29 January** at the Camera Café, Museum Street, London WC1 (nearest Tube Holborn) from 6-7pm. It's a chance to meet other new members, and also to pick the brains of some longer-established journo who will be on hand to give advice. For more details, email daverlfb@yahoo.co.uk

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I AM SEEKING to diversify so have stated trading in vinyl records. So, fair prices paid for good condition LP records. In particular, 50s to 90s rock, 60s-

early 70s soul, jazz, blues, folk, ska/reggae, Latin, Samba/bossa, African, Cajun/Zydeco, klezmer. But all popular genres and eras considered. Contact Mike at: info@vinylvanguard.com

IRISH COUNTRY COTTAGE for rent, 1 hour from Cork: remote, rustic cottage, well equipped, recently renovated, sleeps 9. Breathtaking views. Near Macroom and Killarney. Rates €350 June-August, €300 Sept and €250 any other time: email jkhowe@eircom.net