



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 freelancers 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 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

© Matt Salusbury