

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!"

© **Matt Salusbury**
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.

© **Matt Salusbury**

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.