



And lo! This QR code shall convey your web-enabled smartphone device directly to the Rate for the Job page online. (www.londonfreelance.org/rates).

The Rate for the Job

OCTOBER'S harvest of Rates for the Job includes some new ones agreed for BBC radio features.

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 – 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: BBC radio features: £45.48 per minute, min. fee £318.30; Script and Read: £23.73 per minute, min. fee £47.46, script only £18.40 per minute, min. fee £36.78, reporting £133 per day, min. fee £66.50, abridgements (per minute): beginner £7.32 established £10.80.

Photography: Cambrian News photos, per pic single use print and online £13; Broadcast magazine, 5 photos one use £250 **X**; Soldier (Ministry of Defence) photo one use £40 **X**; Luton on Sunday (Local World) photo one use £15 **XX**.

Shifts: MSN news (online) 8-hour subbing day £170; Haymarket 8-hour subbing day £140; Daily Mail 6-hour subbing day £130; Financial Times 8-hour subbing day £130 **X**; Top Gear 7-hour subbing day £120 **X**; un-

named website content generation, per hour £30; higher education website generation, per hour £25.

Words, per 1000: Closer £571; Grazia £500; Economist 800-word blog @ £300 = £375; Telegraph feature £350; Guardian online news £325; book for HarperCollins, all rights and soul demanded £200 **XX**; Ski+board £180; Pet Product Marketing 1200 words @ £150 = £125; Local Secrets 500-600 words + pics @ 320; all rights taken, moral rights waived, no royalties, fiddly pitch system, turned down £40 **XX**; Independent feature 1300 words @ £200 = £154 **XX**; El Mundo 450 words for print edition @ £45 = £100 **XXX**; Daily Mail online showbiz piece: 1250 words @ £40 = £32 **XX**⁹; per-1000 rate for the text of a book (Picador Press) £23.

Words, other: BuzzFeed purchase of rights to pre-existing research for article £200; Quietus lead review (album) £50; BBC World Service website per article £50; El Mundo per online piece of any length £35 **XXX**.



The Trireme Award

The Trireme Award for “the worst terms since I was chained to the oars” goes for the second month running to a national newspaper. Online showbiz pieces on the Daily Mail's website are, you would have thought, its bread and butter. But they could apparently only find £40 with which to reward 1250 words-worth of showbiz content by one freelance.

“Free money” – claim by 30/11/15

Are you signed up with ALCS to get money distributed to you for secondary uses of your written work, such as photocopying? If you want to get paid in their February-March 2016 “distribution”, you have until **Monday 30 November** to submit claims (via their online form) for articles published in journals and magazine going back to January 2012. Details are at www.alcs.co.uk

NUJ Pay Day

The NUI's Pay Day conference – on how to negotiate and campaign for better wages and fairer working practices for staff and freelances – is on **Saturday 31 October**. For details, including how to register, see www.nuj.org.uk/events/nuj-pay-day.

Limited working hours effect

SEVERAL freelances have contacted us about a ruling on working hours. Does it affect us? How?

On 10 September the Court of Justice of the European Union (CJEU) ruled that when workers “do not have a fixed or habitual place of work, the time spent by those workers travelling each day between their homes and the premises of the first and last customers designated by their employer constitutes ‘working time’...”

This was widely reported as saying that time travelling to work – at a place other than a regular office gig – counts as work. Unfortunately, it's a lot narrower than that. It affects only the WorkingTime rules on your maximum working week and breaks between shifts. A briefing from out-

law.com, an international tax law firm's advice website, (at www.bit.ly/WorkingTime) makes it clear that UK workers are not entitled to be paid for these hours. Nor does it change UK taxation rules.

The rule applies to workers – employed or freelance – who are not required to clock on at an office before they go out on a job and whose contracts do not specify that their home is their place of work. It has no effect at all on gigs where you are simply paid for the words or pictures you deliver and are not considered to be a “worker”.

The Freelance can see the ruling affecting a typical photographer, for example. They are now entitled to 11 hours' clear rest between assignments and a clear 24 hours off every

week. In theory they may not be required to work more than 48 hours in a week, including the abovementioned travel time.

Unless, that is, they are “asked” to sign a new contract opting out of the WorkingTime rules.

Please do send such new contracts to editor@londonfreelance.org – who will respect your anonymity.

Incidentally, the rule for deciding what travel time counts toward working time is almost exactly the same as our first approximation of the rule for what travel can be claimed as an expense against UK tax. We have to add that Her Majesty's Revenue and Customs consider each case on its merit.

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The path of a pitch

MEMBER Martin Hoschik tells us of successful pitching through persistence. He'd dug up the possible name of the new Jeremy Clarkson car show.

He'd started out doing this for his own technology and entertainment site at www.seenit.co.uk

Martin told the Freelance, “I could have run the story there – but the huge interest in Clarkson and co meant I thought it best to take the work to a larger publication. That

way I could see a direct return on the time I'd spent.” This strategy also meant he would “avoid overloading my own server or site if the story took off and got thousands of people trying to read it; and the story might have some more credibility.”

So Martin pitched his story at two other titles. First he tried the Guardian, who were too slow to make the call and “find out what I'd had – and also said they weren't interested in paying for it.”

So Martin then pitched the story on the name of Jeremy Clarkson's new car show – on the rebound as it were – to www.buzzfeed.com – which promised to pay.

The story was promptly picked up and re-hashed by most of the big UK papers, many websites and the international press.

That included the Guardian, who thereby ended up re-reporting a story they had only just missed the chance to break.