

August 2017

FREELANCE

LFB meetings:

August

no meeting

11 September

Diversify your
income streams

09 October

Trauma

See back page &
@NUJ_LFB

A close look at the election

THE QUESTION before the July meeting of London Freelance Branch was: what trends can we identify in media coverage of the election campaign? Tim Gopsill – our Branch Secretary and also editor of *Free Press* (www.cpb.org.uk/freepress/) introduced our speaker.

Tim noted that the reason our other hoped-for speaker couldn't make it was "a symptom of the world we find ourselves in": Eleanor Penny and everyone else at Novara Media was "in the office fighting a Twitter-storm". Novara, Tim observed, "are part of a

big change that has happened in this election... if the spell of the right-wing popular press has not been broken, it's at least been called out."

We were able to welcome Professor Dominic Wring who, with a team at Loughborough University, has closely monitored coverage of elections and a referendum for a quarter century. He was "pleased to be speaking to fellow trades unionists" – he's active in the University and Colleges Union.

Loughborough is one of the UK universities that closely monitor the media. In 1992 the *Guardian* commissioned a report on what was going on, what was reported, what wasn't, and wanted to know how "presidentialised" campaigning was becoming. The team did reports on the 2015 general election and on what turned out to be the Brexit referendum. Their summary of the 2017 election was that it was "a two-horse race



Professor Dominic Wring: Photo: Hazel Dunlop

with no winner". What was striking was the dominance of two parties and the diminution of the Scottish National Party, UKIP and the Lib Dems: we have "not seen such a binary campaign since the Blair era."

Since 2015, Dominic agreed, such outlets as Novara and *The Canary* have given "insurgents" in the Labour Party a voice. Research showed that those over 47 were more likely to vote Tory.

Has age replaced class as a pivotal demographic in political terms, Dominic mused. He observed that the readership of the traditional popular newspapers – the "tabloids" – is largely people in their 50s and 60s. The centre-right newspapers still obviously reach a critical mass of voters.

The team tallied positive, negative and neutral stories about parties and their leaders. Dominic showed a chart of such stories, weighted by

the newspapers' circulations. This showed "mostly a story of papers attacking Labour and ignoring the others" – except in week three of the campaign, with the Tories' "dementia tax" debacle the likely cause of a small net negativity for the Tories and the heat taken off Labour.

It's maybe not surprising that the *Financial Times* was broadly neutral. It is perhaps more surprising that the *Daily Star* was "the most neutral".

In response to questions from the audience we learned that, compared to the 2015 election, what changed this year "was a lack of positivity toward the Tories," while in the 1983 election, Labour leader "Michael Foot did rallies like Corbyn's and lost." Coverage has changed as a result of a hung Parliament: journalists "visibly moved" by the Grenfell Tower disaster seemed to have "relative freedom to editorialise."

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Improved insurance for NUJ!

IMAGING INSURANCE offers all freelances including "Image-makers" (photographers, photo-journalists, video and film makers) and "Writers" (journalists and authors), policies which are tailor-made to your individual needs. See www.londonfreelance.org/fl/1708insu.html for details of how the policies have improved. They include:

Professional Indemnity Insurance: In these litigious times most freelances now consider Professional Indemnity Insurance, or "libel insurance" as many writers refer to it, an essential business protection.

"Writers" Professional Indem-

nity Insurance covers you for claims resulting from words you write and professional services you provide, such as PR and Media advice. This policy was devised specifically for NUJ members and provides cover for claims resulting from negligence, libel, slander, defamation, breach of someone else's copyright, confidentiality or privacy. Automatically included is cover for legal defence costs, so even if you are in the right and someone is just "having a go", the policy provides you with the back-up to prove it in court if necessary. Cover is provided

INSURANCE to page 3

The Freelance

We are sending this issue of the newsletter of London Freelance Branch to all *Journalist* readers, not least because many of you who are not Branch members will want to see our very brief guide to copyright and the personal liability insurance offer negotiated for members by the NUJ's Freelance Office.

If you want to receive monthly email updates from the *Freelance*, visit www.londonfreelance.org/linkup – and do visit www.londonfreelance.org/fl to read longer and updated versions of most of these stories.

The Claudia Jones lecture 2017

The speaker at the NUJ's Claudia Jones Lecture this year will be Shadow Home Secretary Diane Abbott. It's on **Thursday 26 October** – during Black History Month – in the Attlee Suite, Portcullis House, Westminster. The annual lecture commemorates Trinidadian journalist and activist Claudia Jones, who after being deported from the USA for Communist Party membership was an instigator of the Notting Hill Carnival.



The Trireme

THE TRIREME Award is for the “worst terms since I was last chained to the oars”, in the words of one freelance. Continuing a recent run of national dailies who suddenly don't seem to have much money available with which to pay freelances, this month it's awarded to the *Daily Telegraph*. According to one freelance submitting to the Rate for the Job (see above), this national newspaper could only find £60 for a foreign news story. **Photo © A member of the Trireme Trust**

The Rate for the Job

THIS MONTH'S rates include categories we've not heard of before – one for a “traditional” blog post (please let us know what that means) and a rate that shrinks as more editing is needed! Beware these!

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.lon-**

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

Broadcast: Radio 5 live, quick news punditry by phone £30 **X**.

Shifts: privately published recipe book per day editorial “not a lot, but for a friend” £800 **X**; Crash.net features, interviews, articles, audio from F1 grand prix event, £300 for four 14-hour days: food, hotel expenses but not travel, left out of pocket, exes £75 **XXXX**; history documentary series TV producing, directing, 10-17 hour day! PACT contract £280; *Nature* subbing day £205.80; *WI Life* subbing day 9-4 £180 ☺; Virgin TV mag subbing day 9.30-5.30 £160; Trade magazines subbing day £150; women's magazines, subbing day £130 **XX**; various design for

print, layout, covermounts & marketing £130; *Woman* £120 **XXX**; *Radio Times* subbing day £120 **XXX**; *Mail Online* subbing/writing day 8 hours £120 **XXX**; *Evening Standard* video editing shift £90 **XXXX**.

Translation: *Mail on Sunday* fixer and translator day £150 **X**.

Words, per 1000: PR biog for Finnish record label – 800 words @ £300, all rights £375; album liner notes for Norwegian label £250; *All About History* all rights £100 **XXX**; *Classic Rock* features, reviews £100 **XX**; *Lancet Neurology* 1600-word feature @ £500 fee shrinks with amount of editing required to £150 “floor”, £312.50 **XXXX**.

Words, other: <i> newspaper 500 word sports interview £90; <i> newspaper sports news (web only) £50; SkyscannerS travel features, 2000 words £200; *Daily Telegraph* foreign news story (size unspecified) £60 **XXX**; *New Statesman* traditional blog post £50; *Planet Rock* 170-word review £40.

A campaign for fair contracts

THE CREATORS' Rights Alliance – of which the NUJ is a founding member – has prepared a draft Private Members' Bill that would ensure that freelance authors and performers get fair contracts. The CRA aims to get this debated in the current session of Parliament.

The aims of the Bill are set out in the acronym C.R.E.A.T.O.R. –

Clarity: Clear contracts, in written form, which transparently set out the exact scope of the rights that are granted / assigned / licensed and are also promptly and transparently negotiated.

Remuneration: Fair Remuneration. Equitable and unwaivable remuneration for each use / exploitation of work, for example “bestseller clauses” so that if a work does far

better than expected the creator shares in its success even if copyright was assigned.

Exploitation: An obligation of Exploitation for each mode of exploitation. This is also known as the Use-it-or-Lose-it Clause.

Accounting: Fair, understandable and comprehensive Accounting clauses.

Terms: Reasonable contract Terms (for example time limited) with regular reviews where appropriate to take into account new forms of exploitation; underpinned by a reversion right where this would be appropriate.

Ownership: Creators should be appropriately credited (including metadata) for all uses of their work; the integrity of artistic works

should be respected, and the Ownership of moral rights should be unwaivable.

Reasonable: All contracts should be subject to a general test of Reasonableness including a list of defined clauses which are automatically deemed to be void and a general safeguarding provision that any provision contrary to the requirement of good faith, causes a significant imbalance in the parties' rights and obligations arising under the contract, to the detriment of the author shall be regarded as unfair.

Please sign up to support this initiative at **www.fairtermsfor-creators.org** and contribute arguments that you and other creators can put to parliamentarians.

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Prepare for a long struggle against the Murdoch bid for Sky

THE BATTLE to stop the Murdoch family controlling even more of British media looks a long slog, as culture secretary Karen Bradley ponders a report from the regulator Ofcom advising her not to accept the new bid from 21st Century Fox to buy up the whole of Sky TV.

Instead Ofcom says she should send it to the Competition and Markets Authority (CMA) to look at the effect on media plurality of Murdoch control of Sky, the UK's biggest broadcaster, and its biggest newspaper group.

A CMA investigation will take six

months, and Bradley could not even decide whether to refer the case to it before Parliament's summer recess began on 21 July. A CMA referral in September would mean no outcome until Summer 2018.

It's looking like a re-run of the last time the Murdochs tried to buy Sky, in 2010-11, when an active campaign, supported by the NUJ, kept the issue going for more than a year, until the bid collapsed when the phone-hacking scandal blew up.

The election result has had a big impact: Theresa May's wobbly government dare not risk a deal with

Murdoch; the political storm would be too violent. The campaign is again making it difficult, and again the NUJ is backing it. LFB has donated £500 to the Campaign for Press and Broadcasting Freedom which is organising campaign materials and events.

LFB joint secretary Tim Gopsill, editor of the CPBF journal *Free Press*, said: “We stopped them before and we will do it again. Sky controlled by the Murdochs would be like Fox TV in America, just crude right-wing propaganda, with the likelihood it would drag down standards across the industry.”

Do nine kinds of journalism

THE FREELANCE Salon in July inspired journalists to be feckless and have fun, it seems. Our first speaker, David Quantick, admitted "I've done lots of things and the only thing they have in common is me doing them." He studied law and "discovered I had no aptitude". He took a Civil Service exam and nearly failed.

He wrote to the *New Musical Express*, "then a famous music paper". He had no contacts and no CV except for a short story published in London listings weekly *City Limits*. But at the time music journalism "was like writing the whole internet every week – you had 60 pages to fill, so sometimes we filled them with random stuff... I started writing music reviews in the form of comedy sketches."

From that he got work on hit satirical puppet show *Spitting Image*. Back at the *NME* David's column with Stephen Wells led to fortuitous networking which in turn led to his current gig as head writer on BBC children's cartoon *Dangermouse*.

Diversification helps: "There's no reason why you can't do nine kinds of journalism... if you have a talent

for financial journalism, should you not ever do a crossword?" And: keep trying things. "I didn't know I had an aptitude for Twitter until I went on it." He now uses Twitter "as a showcase for jokes".

Remona Aly is a journalist, commentator and broadcaster with a focus on faith, lifestyle and identity. She presents BBC Radio 4's *Something Understood*.

"I had a dream," she announced – "to become a pharmacist". But she did work experience, dropped sciences and did literature. She wrote her first piece while a student, then "entered niche media" – freelancing for the British Muslim lifestyle glossy *emel* launched after 9/11 with a mission to "articulate the achievements of the British Muslim community". For over three years Remona was its deputy editor on a shoestring budget: "I had to do everything – commissioning to proofreading."

Then Remona had a bereavement and left. "Two days later I had a call from a company that wanted me to head a faith-based PR campaign". She "had not done PR before but took it, because it was promoting univer-



Remona Aly and David Quantick: Photo © Hazel Dunlop

sal values we all share." At the same time Remona met the *Guardian's* Head of Diversity "and he said, 'pitch me'. I did a bit on hijabi headbangers." Her role on the *Guardian* leads to a "burden of representation" – standing in for an entire community. "Often when there have been terrorist attacks I get asked to talk on the TV." That's a responsibility – "you will get an appearance fee if you ask."

Networking "somehow" got Remona into radio too, on the *Chris Evans Breakfast Show*. "If people have met you and trust you, if you build relationships," it can lead to work.

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A win for Irish freelances

Following a long campaign by the NUJ in Ireland the Competition Amendment Act has been passed in that country. It provides that collective bargaining and agreements covering dependent freelance workers – with particular mention of journalists – shall be legal. Congratulations, especially to Irish Secretary Séamus Dooley.

Making Tax Awful scheme postponed

TAX WAS the theme of July's LFB meeting. Our speakers were financial journalist and NUJ trainer Louise Bolotin and Alex Redmond, a partner in Artisan Accounts, accountants to the creative self-employed. Louise noted "stuff in the last budget" including changes to National Insurance (NI) contributions, "a raid on our income". Chancellor Philip Hammond announced that Class 4 NI contributions paid by the self-employed would rise from 9 per cent to 10 per cent from April 2018, with a further rise to 11 per cent the following tax year.

After an outcry over the proposal breaking manifesto commitments it was shelved. Hammond pledged "no increase in NI rates in this Parlia-

ment" but June's election means we now have a new one.

Louise updated us on Making Tax Digital (MTD), a plan to get everyone with their own business to file tax returns "quarterly". Louise said Her Majesty's Revenue and Customs (HMRC) were still "going ahead with implementation".

On 13 July, however, the Minister announced that no-one will have to use MTD for income tax before 2020 at the earliest. This confirmed the view that the MTD plan "looks like it's been scribbled on the back of a beer mat". They've "only just started putting out to tender" the software that was to have been required so "imagine the number of bugs".

Alex reported that if you're staff

on PAYE you pay Class 1 NI contributions. Freelances pay either Class 2, Class 3 or Class 4. Up to now, explained Louise, we've mostly paid Class 2, £2.85 a week. But on your January tax bill there won't be any more Class 2s. These will be abolished as of April 2018. You'll be charged mainly Class 4s. If you make a profit of over £8164 a year, that's 9 per cent of your profits.

Louise also related how some self-employed folk have had their Class 2 National Insurance contributions erroneously overwritten by the software of various different government databases, affecting pension entitlement – see www.londonfreelance.org/1704nic.html

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INSURANCE from page 1

for material published, for example, in newspapers, magazines, business publications, books, on websites (both yours and other people's), blogs, and social media including Twitter and Facebook.

As an NUJ member you get cover for all the material you have had published since the first day of your current continuous NUJ Membership and also free Public Liability Insurance with a limit of liability of £1 million.

Public Liability and Products Liability Insurance: Public Liability

Insurance is offered with a choice of limits of liability of £1 million, £2 million, £5 million or £10 million. PL Insurance covers you if you accidentally injure someone or damage someone else's property, and is essential for any self-employed person or business.

"Image-makers" Professional Indemnity Insurance covers you for claims resulting from photo, video or film images if, for example, you fail to produce work to a professional standard for a client, or breach someone else's copyright, confidentiality or privacy.

Equipment and Business Property Insurance: Photo, video, film, computer and all other business equipment can be covered on a new for old or agreed value basis. And if you have your own premises, you can also cover business buildings, fixtures and fittings.

Employers Liability Insurance is a further option. **Household Insurance** is also available.

Contact Imaging Insurance (a trading name of Vantage Insurance Services) at 01277 243 016 / info@imaginginsurance.co.uk or visit www.imaginginsurance.co.uk

More online

The *Freelance* is constantly updated online, and there are longer versions of most of these items: see www.londonfreelance.org/fl – and also look at the vast amount of updated advice at www.londonfreelance.org/feesguide

Extra stories online include:

- Our analysis of the Taylor Review on precarious workers;
- Time to re-think the re-write in the age of on-line rip-offs;
- The *Freelance* at Bylinefest – a 'riot of independent journalism';
- Our President's Platform – Tim Dawson's column, including the fight for a free media dividing the OSCE – see www.londonfreelance.org/president
- And do take a look at www.freelancedirectory.org – your best way to find a professional NUJ freelance.

So you've understood the basics of copyright in your own work: see **What you should know about copyright**, overleaf. Now you want to know when it's OK to use other people's work.

Maybe you've just been commissioned for a rush "cuttings job" biography. Of course we couldn't possibly recommend anything other than thorough original research and talking to sources directly... but these things happen. And the rules setting out what you can and cannot do are surrounded by enough urban legends to build an edifice of ghost law.

We have **highlighted** some of the terms you may come across in discussion: see the link at the foot of the page for a glossary.

0 Copyright exists in words and pictures and sounds – not in facts or ideas, but in their **expression**. So it is in general OK to read a source document, understand it, and write what it says but in entirely different words.

I There are no "magic numbers". There is no rule about quoting 23 words for journalism, or any specific amount.

All this briefing has to say about "quoting" pictures is: always get a licence. The law changed on 1 October 2014, but no-one knows what this change means yet.

2 Copyright in interviews likely belongs to the person who spoke. But if you point a microphone at someone and they answer your questions without demur, they give you a **licence** to use their words. Before you use direct quotes from an interview someone else did, you need their permission and you need to know that the interviewee did not prohibit the use you plan (so they didn't say "no way is this going in the *Stun!*").

3 Don't be bullied. Spin doctors and PRs for music and film stars may sometimes make threatening noises about something being absolutely protected by copyright when they're desperate to suppress it. UK law is clear that if what their client/puppet said is a matter of genuine public concern, it can and should be quoted.

4 Attributing quotes – saying who and where you got them from – is a good idea, and courte-

ous. You'd want other journalists to do it when they lift your quotes. The law encourages attribution, and requires it when, for example, you quote a book in a review. Doing so may make people less likely to think "lawyer!" But doing so does not, by itself, stop the use you make of the material being a breach of copyright.

5 The main legal test in the UK is whether the amount you quote diminishes the market value of the original. After all, that's what's going to impel someone to sue. So, like everything else in the US/UK "common law" system, an awful lot about the decision on the amount of damage depends on what the judge had for breakfast, if it goes to court.

And we don't know what any part of an Act of Parliament means until it's been through the courts, at least to Appeal level.

In UK law, **exceptions** to the copyright in the material you quote are quite clearly defined. They explicitly allow you to use quotes for the purposes of reporting news and current affairs; or of criticism and review; or, since 1 October 2014, for "quotation" in general and for "parody". The news exception does not allow you to use photographs. You must give "sufficient acknowledgement" – unless this would be "impossible for reasons of practicality or otherwise". What that "impossible" means is unknown – and it may never be known if no-one can afford a trial.

If challenged, you have to show that your quotation was "**fair dealing**" – in essence that you didn't rip off the author. The US concept of "fair use" does not apply anywhere outside the US. (It is loosely defined: *everything* depends on the judge, if it goes to court.)

6 There may be no copyright in facts, but in the UK there most certainly is in collections of facts, particularly trainspottery collections of facts like bands' gig lists and, er, locomotive numbers. Mentioning that locomotive D666 was scrapped on Friday 13 August 1982, or that the Dead Goths played Dunstable on that dread day, is OK. Reproduce a significant chunk of the list, and you're in trouble. Reproduce it complete

with mistakes, and you have no defence worth speaking of.

7 You're on much rockier ground with unpublished material than with, say, borrowing small quotes from published interviews. The law on confidentiality may be more relevant than copyright.

If you're quoting from correspondence that fell into your hands, for example, you need to ask whether a court would find that what you do is **in the public interest** – and not just interesting to the public.

8 Be particularly careful with material created by people outside the UK. French and German authors, for example, have an absolute right to be credited and could in theory drag you over to French or German courts for forgetting to identify them.

9 It is a very, very bad idea indeed to sign a contract **indemnifying** a publisher or broadcaster against legal fall-out from your work. That means that if you foul up – or, in some contracts, even if they foul up in the editing process – you pay. Bye-bye house! It is anyway a good idea to look into getting the **professional indemnity insurance** that the NUJ offers for members.

What if this doesn't answer your question? Probably, then, your question was "and what is the magic rule?" And, once more, the answer is: there isn't one. There isn't even much legal precedent in the UK. It's a judgement call.

Had your idea ripped off?

So you're annoyed that your story has been written up by other papers? Once more, with feeling: there is no copyright in the story itself – it's all facts (and ideas). If they have ripped off a **substantial part** of your *actual words*, contact the NUJ for advice. Anyone who re-interviews your sources can use the new interviews.

And if a publisher or broadcaster has ripped off your programme format proposal, that's a matter of confidentiality, not copyright. See the *Code of Practice for Submission of Programme Proposals* agreed between the NUJ, our sister union BECTU, other creators' groups and programme producers.

What you should know about...



A briefing for members of the NUJ: updated August 2017

What you should know about...

THE FREELANCE COPYRIGHT

A briefing for members of the NUJ: updated August 2017

MANY OF the problems that freelance journalists face involve copyright. Some of these problems stem from editors and publishers being frightened that copyright is complicated, or believing myths about it.

It is not complicated: everything you need to understand is here, unless your question resembles “I did some work in 1955...”

Note that these notes apply to the UK only. They now cover small changes in UK law in 2014. Irish law is similar; but check. The law in joined-up Europe is very different, and much friendlier to authors. Again, check.

Why would you want to understand these principles? Because doing so can increase your income: by a third, one survey said.

We have **highlighted** some of the non-obvious terms clients and contracts may use: see the link at the foot of the page for an expanded glossary.

0 What you create as a freelance, you own. Photo, news story, radio feature, crossword clue... if you made it, it's yours.

1 What you own is the **expression**: the actual arrangement of words in the article, or objects and people in the photo, or whatever. There is no copyright in facts or in ideas. If an editor or producer commissions you to produce work based on a particular idea, in law this has no effect on your ownership of the work. You make it, you own it. For **exceptions** that allow some uses despite this, see over.

2 Standard practice is that what you sell to an editor or producer is a **licence** – that is, your permission to use your work, once, in one territory, in one medium. Examples are First British Serial Rights, World Wide Web Reprint Rights... or Japanese (second edition) translation rights.

3 Publishers and producers are vigorously trying to get freelancers to **assign** our rights – for no extra money.

“Assign” is jargon for “sell out-right”. This means that they want the freehold in your work, for the price of a month's rent.

Publishers with smarter lawyers may generously allow you to keep copyright in your work, then de-

mand a licence to do anything with it, anywhere, forever. This means that they want a 999-year lease, for the price of a month's rent.

Often, they don't pay their lawyers enough to think about what they actually need. So the lawyers do what lawyers do when they're confused: they put in everything, including but not necessarily limited to the kitchen sink. Or, ironically, they “borrow” the text of someone else's contract, often one intended for consultancy.

4 Some freelancers ask why they shouldn't hand over their reviews for *What Fridge?* Some writers do accept that web republication is part of the deal for use of their words.

But we ask: why is the publisher going to all this trouble to get the right to re-use your work for free? If you license only first-use rights you can get extra money – perhaps from syndication in translation to *Quel réfrigérateur?*

And you can get money from **secondary use** of your work for example when colleges, libraries and businesses photocopy it. To do this, UK freelancers need to register with ALCS (for writers) or DACS (for photographers, illustrators, etc). This is free to NUJ members. See the link below to sign up for each online.

5 One reason for the publishers' rights grabs is that they want to put stuff on the Web, and sell content to database archives. The Web often is, and databases clearly are, separate editions, with separate income to the publisher. Why not negotiate separate payments for these uses? Databases syndicate your work to individual readers. If they pay \$3 for a single article, shouldn't you get a share?

Some publishers complain they're spending money to give work away on the Web: but they want you to assign rights so they can keep all the proceeds from advertising and from future pay-per-view schemes – as well as from old-fashioned syndication.

6 So wherever possible, do not assign your rights. Ask the editor or producer what they actually want to do with your work. Negotiate a specific payment for each use. See the *Freelance Fees Guide*

We licence you to reproduce this freely for trade union purposes at www.londonfreelance.org/feesguide for suggested rates and the Rate for the Job at www.londonfreelance.org/rates for what journalists have reported being paid.

By long-standing tradition, if your work is **syndicated** – used in another publication – at your publisher's initiative, then you get half the fee. If you arrange syndication you get the whole fee – so long as you haven't assigned all rights of course.

Put what you agree in writing. This stops your client claiming what is called an “**implied licence**”: that is, one that can be inferred from your actions.

7 If you as an NUJ member find unauthorised use of your work, contact the Freelance Office for help objecting in writing and taking it further if need be. If a stiff letter doesn't do the trick, the Freelance Office can help members use a Small Claims Court that was set up after an NUJ campaign and can deal with copyright claims up to £10,000, at reasonable cost.

There is a guide to tracking down online pirates in the online *Freelance Fees Guide*.

8 The **moral rights** are the right to a by-line or credit – to be **identified** – and the right to object to distortion of your work – to defend its **integrity**. In UK law, you do not have either of these moral rights in work which appears in newspapers or magazines, nor in work which reports “current events” anywhere.

Publishers often demand you **waive** – that is, give up – moral rights anyway, maybe in case the law changes later. Resist this.

You do have moral rights in, for example, a book – so long as it contains the magic phrase “Moral Rights Asserted”.

Remember: you still initially own everything you produce as a freelance, even if you don't have moral rights. The moral rights are separate from the economic rights.

9 You do not own work which you produce under a **contract of employment** (as against a freelance or casual contract). There are no moral rights in work done “in the course of employment” in the UK.

LONDON FREELANCE BRANCH MEETINGS

Take time off, income diversification, trauma

PLEASE NOTE there is NO London Freelance Branch meeting in August.

Older readers may remember “holidays”. Those of you who receive holiday pay for your regular shifts do so on the understanding that you were originally expected to somehow manage to take some time off.

Earn money by diversifying – that’s provisionally the theme of the LFB meeting on **Monday 11 September**. We will have a panel of speakers on how to make money in ways you might not have thought of – possibly including things ranging from copywriting to speechifying.

Our speakers will be *Gadget Show* presenter Georgie Barrat – an expert on spotting trends you need to know about to survive as a journalist in the fast-moving digital media universe – and Jackie Barrie, who runs training courses in commercial copywriting, a lucrative line of work for some.

Protecting yourself against trauma

while covering conflicts is on the agenda at the **Monday 9 October** Branch meeting. We will hear from Gavin Rees, head of the Dart Centre Europe and from Molly Clarke, who is head of communications at the Rory Peck Trust.

The mission of the Dart Centre (www.dartcenter.org/europe) includes promoting “informed, innovative and ethical news reporting on violence, conflict and tragedy” and raising awareness of the impact of such coverage on journalists.

The Rory Peck Trust (www.rorypecktrust.org) provides support to freelance journalists and their families in times of crisis.

We anticipate hearing about the work of the Trust, and the safety training it offers, which is open to

This went to press on **26 July**.
Your deadline for the September online only issue is **21 August**.

LFB members and which has had good reviews from members.

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 a meeting, contact a Branch officer.

For updates on meetings and for confirmation of themes and speakers for forthcoming meetings, see the Branch calendar web page www.londonfreelance.org/lfb/meetings and LFB’s Twitter feed [www.twitter.com/NUJ_LFB](https://twitter.com/NUJ_LFB)

Can members who have difficulty reading the agenda on paper please contact us to get the agenda in electronic form ahead of the meeting?

For etiquette on recording or live-tweeting from LFB meetings, see www.londonfreelance.org/fl/1507film.html

BREXIT BRIEFING

How to stay in the UK – update

WHAT’S HAPPENING with the status of our colleagues with a passport from another EU member state, hoping to live and work in the UK post-Brexit? The Home Office has published its “policy” document on the status of EU nationals. They will have to apply for “settled status” in the UK – apparently similar to the permanent Leave to Remain that non-EU nationals have received in the past.

EU nationals resident in the UK for five years will be eligible, with a two-year grace period after the date the UK formally leaves the EU to gain settled status. Those who arrived in the UK before the “cut-off date” (it won’t be earlier than 29 March 2017) automatically gain temporary residence until they’ve been here five years and can apply for settled status.

There are assurances that the procedure for this will be “straightforward” – the European Parliament has commented on the “bureaucratic wall” now facing EU nationals

applying for Permanent Residence. Those who have got PR may have to go through the new “straightforward” procedure all over again.

It’s also promised that HMRC and Department of Work and Pensions data will be mobilised to save applicants the hassle of finding all those documents they never thought they’d need. Settled status EU nationals can bring in partners, subject to an apparent £18,600 income threshold. They will lose their right to vote in local elections.

This is all subject to negotiation with the EU, which is collectively unimpressed. The European Parliament is threatening to veto the final UK-EU exit deal over the issue of EU citizens’ rights. Michel Barnier, the EU’s chief negotiator, called for “more ambition, clarity and guarantees.” The issue is also one of the red lines over which Labour promises to derail the “Great Reform Bill”. Write to your MP and your MEP now, whatever your own status.

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BLOGGING COOPERATION: Stuart Forster, the travel journalist and blogger behind Go Eat Do (www.go-eat-do.com) is looking to cooperate with fellow bloggers to build traffic and reach. Contact stuart.forster@gmail.com

RESEARCH

THE CREATIVE Industries Federation’s long-awaited report *Creative Freelances* was published as we went to press: www.tinyurl.com/creativefreelances Readers may recall the *Freelance* encouraging you back in March to contribute to what looked like a well-designed survey, with an unusual amount of free text to describe your own unique freelance situation. The report took testimony from 700 freelancers from across the creative industries, in which they estimate that some 47 per cent of creatives are self-employed compared to just 15 per cent of all UK workers.

The Federation highlights a “lack of understanding by policymakers” on freelance issues. For example there is no UK visa for freelancers, while universities are ranked based on “numbers of students in full-time employment after graduation”, ignoring those who freelance. The *Freelance*’s analysis follows shortly.

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