Branded content?

SHOULD freelances consider being a part of the increasing market for branded content? Explaining to LFB how branded content works was Graham Hayday, Head of Studio at the Guardian’s branded content operation Guardian Labs. Also speaking at London Freelance Branch’s October meeting was Tony Hallett, managing director of Collective Content, an agency who “create contact directly for brands” mostly in the technology sector.

Branded content’s been around for ages. The Michelin Guides started because the tyre manufacturer wanted people to use tyres to travel around more. Today, some 80 per cent of The Onion’s revenue is branded content. BuzzFeed has no banner advertising – its advertising is all branded content.

Apparently, 80 per cent of business decision-makers prefer to get “company information” via articles, not ads. Tony described how one company (unnamed) recently pulled all their advertising and put it all into an online publication launched at the head of the 100 decision-makers they had to reach.

Digital advertising hasn’t turned out to be the cash cow that media outlets hoped it would. Some of the world’s most popular recent downloads of software and apps have been for ad blockers. With ad blocking so big, content is increasingly “one of the only games in town.” Journalists should be paying attention, as up to now it’s always been ads that paid for the journalism.

Guardian Labs did 360 campaigns last year. It has a very clear labelling structure to differentiate its different categories of content, including “Sponsored by” and “Brought to you by” – see www.theguardian.com/sponsored-content – and Graham insists the Guardian is not trying to hoodwink people. Core Guardian editorial staff can’t work on Guardian Labs. The Guardian can knock a branded content item on the head at any time.

Tony says branded content works best when it tries to communicate an advertiser’s values, rather than plug its products. Take the “advertising feature” label off and it should stand up as a feature in its own right. That’s “not always possible, but it’s what we strive for.”

There’s also more work for journalists in “owned media” these days – retweets, sharing the company’s Facebook page, and so on.

What does Guardian Labs need from journalists? You’re not writing about a brand, but about something of interest to the people who this brand want to reach. They need journalists with niche interests, and those who understand what content works in a tiny mobile phone screen. (Tony predicted “mobile” will mean more video branded content.)

How can a journalist credibly do both their regular journalism and a lot of branded content at the same time? The short answer is: you can’t. Tony advises “work out of sector.” Graham noted Guardian Labs advertising features are never bylined.

By all means send Guardian Labs a CV, but there’s no forward features list, nor a news agenda. It’s hard to predicted which clients will approach them and when. Tony noted that the growth of branded content opens up “a thousand times more places to pitch to, a thousand times more brands than publications.”

Graham Hayday (main photo) and Tony Hallett (inset).

Photos: © Hazel Dunlop

NUJ to photographers: watch out!

YOU MAY be aware that BAPLA, the British Association of Picture Libraries and Agencies, has issued a press release announcing that it is planning to set up a collecting society in competition with DACS, the Design and Artists Collecting Society. DACS is the collecting society through which many or most NUJ photographers currently get payment for their secondary rights, those that it is impractical for them to collect themselves, for example, photocopied photography of publications containing their work. The NUJ is looking for details of what BAPLA is proposing. In the meantime, your Union’s advice is: do not sign or accept any new deal that you may be offered or presented with. Some agencies may take the view that it is implicit in a photographer’s contract that they collect everything, including secondary rights, and therefore do not need to ask permission to switch collection of your money to a new agency. Beware any letters “clarifying” arrangements. Contact freelanceoffice@nuj.org.uk about challenging them.

Those photographers who signed the new DACS agreement last year, before receiving their annual payment, granted DACS the exclusive – repeat, exclusive – right to collect on their behalf.

If you have not already signed up to receive money through DACS, you can do so at www.dacs.org.uk

Photos: © Matt Salusbury

See back page & www.twitter.com/NUJ_LFB

Contact freelanceoffice@nuj.org.uk about challenging them.

Jan 2016

LFB meetings
11 January
Branch AGM and elections
8 February
Journalism and equalities – tbc
See back page & www.twitter.com/NUJ_LFB

© Andrew Wiard
The Rate for the Job

PLEASE tell us how long the article you were paid for was – too many of this month’s Rates for the Job are for pieces of unspecified length. Knowing the rate per 1000 means we can compare rates over time. Thanks.

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.

Photography: Small society’s website, photography for society’s meeting + expenses + dinner £120; photos of £1.5m house for well-known estate agent’s listings, terms not discussed £30 X.

Shifts: Investors Chronicle 7-hour subbing day £160; Financial Times 7-hour subbing day £160; BBC Business 8-hour editing day (+ holiday pay) £140; Time Inc 7-hour subbing day £130; BBC Countryside mag 7-hour shift (for entry-level journalist) £100 X; Blossom Spring Publishing £100 flat fee per 100k words, £20 per 1k thereafter, non-negotiable; refused X.

Words, per 1000: The National, The Arab Weekly (Abu Dhabi Media) columns, 300 words @ $300 = US$1000; FT Business, £750 (+ exes £70); One Shot TV Guide 2000-word interview @ £700 = £350; The Guardian interview £300; Irish Times feature £200 X; a newspaper in Ireland, feature £200 X; Bass Guitar Monthly FBS + option on web £167.

Words, other: BBC News website feature, 3500 words, “about six weeks’ work” £350 X; The Mail, content 500-1000-word feature limited online usage only, no copyright grab £300 – 500-800w pieces for same, 3-6 month licence, from £200 negotiable; Sunday Mirror news piece, length unspecified £250; Medicine & Health Science books, 7 X 200-word sections, brief artist on each, all rights £140 X; The Sun news piece, length unspecified £100; small trade paper 400-word investigative story £100; Mail online news piece, length unspecified £80; The Wire 600-word review £42; SHINDIG! (Silverback Publishing) 1000-word list-based piece, hint of “the odd £50” in future – refused! £0 X.

AWOOGA! Awooga! Once again the noise of “battle stations” alarms sounding. This is your final tax warning, HMRC’s tax return deadline of 31 January 2015 waits for no person. If your online tax return’s not in, expect automatic three-figure fines. See www.londonfreelance.org/ff/1510tax.html

Those freelances who receive Working Tax Credit or Working Family Tax Credit should note that the latest version of the Working Tax Credit form tells you that the HMRC sets out that “You won’t be eligible if the Tax Credit Office believes your self-employed hours are uncommercial [is that even a word, we ask] or unprofitable. For example, you may not qualify if you don’t make a profit; have good business records; work regularly; try to expand your business.

“You may be investigated if the average hourly profit from your self-employed time is less than the National Minimum Wage. The Tax Credit Office will ask you to provide: business records; other details, like a business plan, if they need more information, eg because you’ve just started self-employment.” (See www.gov.uk/working-tax-credit/eligibility).

We’ve heard of one case of a freelance being asked to provide – as evidence of their work and efforts to solicit more of it – a list of clients. If you feel that HMRC are asking you to provide information which might compromise the confidentiality of your sources, contact the Freelance Office freelanceoffice@nuj.org.uk to seek advice.

The Guardian and the Daily Mail reported rumours (leaks, possibly!) that the Treasury is considering introducing a one-month rule for micro-businesses so that if they work more than a month for a client they will be taxed at source. If this is correct, it could be disastrous for freelance members – it would seem to affect those who have set themselves up as a “personal service company.” The Mail expressed it as getting 90 per cent of “off the books” workers onto the payroll – and taxed without deducting many expenses.

The NUJ has fought numerous battles over the years for the continued right of regular casuals at media outlets – and for those who work regularly or frequently for the same clients – to remain self-employed, sending in a tax return rather than having tax deducted at source.

In practice, most such workers have found they end up deriving little or no advantage in the form of actual unemployment benefit, eligibility for in-work benefits or pension contributions from all those fiddly little micro-deductions at source made on their behalf by numerous different “employers.”

Tax deadline 31 January & rumours of change

The Trireme Award

The Trireme Award for “the worst terms since I was chained to the oars” goes to scribol.com, whose recent ad on Gorkana jobs offered £10 an hour to sub-editor/writers in a “combined” role, working from home. (Preferably NCTJ trained!) This seems eerily similar to the £90 per shift offered as NME’s latest offer for an 8pm-4am subbing shift at their office, and £85 an hour for the same shift if working from home. Is this a trend to pay people (even less) when they work at home? The client who hires you when you’re working at home is also hiring your office space, equipment, lighting, heating and cups of tea. So working from home isn’t actually “easier” for you. See the Ready Reckoner at www.andrewbibby.com/reckoner.html for the amounts saved in overheads by clients by having their journa’s work from home, and point this out when negotiating.
The lull before the copyright storm?

THE FREELANCE once more went to press holding its breath: this time waiting for the civil service of the EU, the European Commission, to publish a “Communication” setting out its plans for your rights as authors.

In the meantime, the European Parliament’s legal committee has commissioned a report that suggests that our campaigns for fair contracts are gaining traction. As the report puts it: “the balance of power between authors and performers on the one hand, and distributors on the other, is such that reliance on market forces for the determination of a fair remuneration and compensation is likely to be satisfactory only for a limited number of very successful creators.”

That’s really clearly put. We could have written it ourselves. We suspected we had --- but have not managed yet to relocate it.

That’s the plus side. The minus side is that the report is very likely also making use of exceptions to copyright for the purposes of research, et cetera, to quote verbatim from briefings by Google — for example in their rote support for the idea of wider “exceptions” to authors’ rights to allow companies to use your work without permission, such as extending the exception for “Text and data mining” that was introduced into UK law in October 2014.

As Pamela Morinière of the International Federation of Journalists summarises it, the study says that existing EU law “has provided very limited impact on fair remuneration and compensation for creators” and ‘little benefits to end-users.” It points at the emergence of powerful online intermediaries that can impose terms on everyone else — professional creators including journalistic writers and photographers, on would-be professionals and strictly non-professional users of Snapchat and co.

What is to be done? The report — like the leaked draft of the Commission Communication that we have seen — does not come down firmly in favour of laws to deal with unfair contracts; neither does it rule them out. European legislators are also being told how important so-called “freedom of contract” is and even that any law to level the playing field is somehow “paternalistic”.

And in the UK…

Meanwhile, back in the UK, the Creators’ Rights Alliance has followed up on its meeting with Minister Ed Vaizey with the detailed list of things that can be done about unfair contracts that he requested. We await his response with interest.

© Mike Holderness

Very long headline that will shock you with one way YouTube will spend up to $1 million to defend ‘borrowers’

YOUTUBE is taking initial steps to defend a handful of creators who are embroiled in copyright disputes by pledging up to $1 million (in each case) to defend “some of the best examples of fair use” on its platform, wrote the company’s copyright legal director Fred von Lohmann.

Fair use is the repurposing of copyright-protected material in instances including criticism, remixes and commentary — or, as von Lohmann puts it, “in new and transformative ways that have social value beyond the original.”

Not us, guv

If the above text falls below the standards you expect of the Freelance, it’s not our fault. We came across a website called “Article Creator” that claims that it “will automatically grab fresh news article, blog or news which then will be rewritten to make them unique and better” — for the purposes of attracting search engines to your website. So, naturally, we asked it to create us an article about “Article Creator copyright”. That’s what it produced.

We were planning to write about that story anyway. What’s actually going on is that Alphabet, the corporation formerly known as Windmill, we mean Google, put out a press release to encourage an idea that copyright — your legal right to determine who uses your work, at what price — is an obstacle to “free expression”. It was lapped up by, among others, the Guardian and Fox News — on whose report the above announcement from the European Commission (see above).

Don’t try this at home...

If you are engaged in the dark arts of “Search Engine Optimisation,” the Freelance recommends strongly that you stay away from this “generator”. The above extract is word-for-word from Fox (and reproduced here for the purposes of reporting meta-news and current affairs).

When we asked Article Creator to tell it about itself alone, one of the results was word-for-word from an interview with XKCD comic creator Randall Munroe, behind New Scientist’s paywall. Their lawyers are be-
At work among the rich

PHILIP BERESFORD, veteran reporter responsible for the Sunday Times Rich List, told LFB’s November branch meeting that the annual feature was feeding a popular “obsession with the rich.”

When he started doing the list 26 years ago, “nobody knew about the rich or who they were. Now every time a multi-millionaire sneezes it’s in the press. We are obsessed by them and our society is more unequal than it has ever been.”

Philip first started trying to do a list of the richest people in Britain in the 1980s as a junior Sunday Telegraph reporter. “I made a list of about 220 people and started to phone them up. One was Robert Maxwell who said, ‘put me down for a billion’. Another was the Duke of Devonshire – when I told him what we were doing he said he would have to have a word with the proprietor, Lord Hartwell. He did, and the paper dropped it.

“So I went to the Sunday Times and started doing it for them. The first was in 1989. Some people did complain. Murdoch told them to fuck off – but the Sunday Times didn’t have the Telegraph’s inhibition. The left complained as well; Socialist Worker said I was a lickspittle of Wall Street and the City of London.”

Philip said the rich list was “one of the few areas where the super-rich can be held to account”. In Britain wealth definitely leads to political influence. It is right in a democratic society that we should know who owns the means if production.

To be seriously rich, said Philip, requires about £20 million of assets outside housing; there are about 20,000 people in this category. How do we know who they are? “We read, read and read. I subscribe to lots of magazines and the Companies House database. I keep an eye on company accounts.

“Some people on the list co-operate… one bought me lunch to give me a copy of his tax returns. People want to be in it. “After 26 rich lists I would say we are about 25 per cent of the way there. About another 25 per cent, we have nothing on them; and another 25 per cent are completely hidden. So there is a long way to go. Some should not really be on the list because they owe so much they should be on a poor list.

“I would love to do a ‘secret rich list’, of people I know are rich but can’t prove it.”

Why was Rupert Murdoch – super-rich owner of the Sunday Times – never in the list? Philip replied that he does not qualify because he is a US citizen. “Every year we are asked this and every year… we add a note saying that if he was eligible he would be at number N. In any case he is in the Forbes list in the USA.”

Next year’s list, the 27th, will be the last – at least with Philip’s participation. But there will be others, perhaps as an online listickle. “The media love lists”, he said. © Tim Gopsill

Trans-Pacific treaty may be bellwether

THE LEAKED text that purports to be the “Intellectual Property” chapter of the “Trans-Pacific Partnership” trade agreement contains a couple of interesting pointers to the way that the US – certainly still the dominant “partner” – sees copyright and authors’ rights developing.

One worrying feature is the provision that:

Article QQ.G.9: Each Party shall provide that for copyright and related rights, any person acquiring or holding any economic right in a work, [performance,] or phonogram:

a) may freely and separately transfer that right by contract; and

b) by virtue of a contract, including contracts of employment undermining the creation of works, [performances,] and phonograms, shall be able to exercise that right in that person’s own name and enjoy fully the benefits derived from that right.

In something closer to English, that appears to be imposing on any countries that sign up to the deal the basis of copyright law – that you can “assign” your work to another, who becomes its author (or indeed performer). On this interpretation, this clause would overturn the basis of the “authors’ rights” law that applies in all the other states negotiating the proposed treaty.

But it may be that there’s enough leeway here to allow this basis – that authors’ rights are inalienable works can only be used with permission of the author or performer licensing them – to be maintained in name.

On the bright side, the draft Article QQ.G.13: sets out an apparently workable process for protecting the “rights management information” attached to a work from untoward deletion or falsification. It’s fairly clear (as these things go) but too long to quote here.

As soon as it was released a group calling itself Fight for the Future popped up to say that the draft treaty “poses a grave threat to global freedom of expression” – a claim likely to get media professionals’ attention. The group justified this with reference to measures co-ordinating routes to legal action against violations of copyright and authors’ rights, with provisions for demanding information from violators and suppressing dissemination of works through reporting of court cases. As the Freelance see it, these are standard provisions to investigate industrial-scale copyright infringement: the text leaves creators’ situation dealing with “retail” infringement pretty much untouched.

The group’s agenda is revealed by the very general claim that the treaty threatens “basic access to things like medicine and information” – presumably because it doesn’t abolish copyright and patent in the internet of internet companies and against the interest of pharmaceutical companies. We’re now wondering who funds the bodies that fund Fight for the Future.

© Mike Holderness

All you need to know to start

The NUJ is holding event for young and student members on “All you need to know to launch a career in the media industry.” It will include sessions on making contacts, pitching ideas, getting paid properly and on raising your social media professional profile. Speakers include LFB’s own Twitter supremo Janet Awe; “Getting Started as a Freelance” course co-tutor Louise Bolotin; Guardian production editor and smartphone cameraperson Bill Shepherd; Guardian Women in Leadership editor Harriet Minter; The Memo editor-in-chief Alex Wood; and NUJ General Secretary Michelle Stanistreet. It’s on Saturday 30 January at the UCL School of Pharmacy, 29-39 Brunswick Square, London WC1N 1AX and kicks off at 10:30. Details: www.nuj.org.uk/events/all-you-need-to-know-to-launch-career-in-media-industry

© Mike Holderness
Freelance Salon success

THE FREELANCE Salon event in October was accounted a great success by all. Alex Wood, Editor in Chief of The Memo spoke about opportunities for freelances in such new online publications; and we heard from the trio from Byline, a crowdfunded platform for news. (See www.londonfreelance.org/fl/1507byl.html)

Attendee Charlie Mellor said: “Can I just thank Hina Pandya and the team for last night’s Freelance Salon at NUJ head offices in London. It was a fascinating evening and I’m really glad I came. Many, many thanks to the guest speakers and all behind the scenes for their effort last night. Long may they continue!” (LFB Committee’s Hina Pandya instigated the event.)

And Alix Kirsta said: “What I found so valuable was not only the practical insights into getting one’s work published on sites like byline.com, but more generally the current state of affairs on online, vis a vis in print, but more generally the current context for their effort last night. Long may they continue!”

O’Cleirigh said: “It was a really great evening and congratulations again on doing a great job!”

London Freelance Branch Chair Fi O’Cléirigh said: “It was a really great bash – we should be proud of Hina, for her vision and pulling off an event that proved very popular; and also of ourselves for having the good sense to support the initiative!”

A Manchester Freelance Salon and other similar events are planned to take place in 2016.

Google News Lab intro and training

TECHNOLOGY changes fast, and being aware of and keeping up with those changes can be tough as a freelance. The NUJ Freelance Industrial Council (FIC) is aware that as freelances we can often miss out on the skills training that could assist our work, and enable us to deliver it to high standards, and that staffs are routinely receiving.

Google News Lab works with major publications training them to use Google tools, which help on specific aspects on reporting.

So, as a new FIC initiative, we have organised a half-day workshop for freelance NUJ members, run by Google News Lab, which will teach you many of aspects of the various Google tools.

This will include three sessions:

- Google tools that journalists can use to research, report and visualise a story. This session will walk through advanced Search and Image Search, Google Trends, Public Data and the practical tips and tricks you can use on a daily basis.
- An introduction to video, and YouTube, covering short formats designed for on-the-go audiences, long-form documentaries and interactive – this session will provide lessons and case studies from around the world.
- From breaking news to long-form feature reporting, a map can help tell a thousand stories. In this session you will see how embeddable maps can help visualise a story that engages the viewer and displays information in an engaging format.

This workshop will teach you how to build your own maps, how to explore and integrate StreetView and Earth imagery and organise data to create compelling interactivities. (For use of Google Maps you will need to set up a google address – via mail. google.com/mail/ if you haven’t got one already)

The event is from 10am-2pm on Thursday 4 February 2016 including lunch at Google’s offices in Central London. NUJ members should sign up free now via freelanceseoffice@nuj.org.uk – places are limited and going fast.

The venue is fully accessible for people with disabilities. Catering for the event will include vegetarian, vegan and gluten-free options.

Miners’ film show

London Freelance Branch is organising, with other NUJ Branches, a showing of the film Still The Enemy Within (reviewed November 2014: www.londonfreelance.org/fl/1411stew.html). It tells the story of the 1984/5 miners’ strike – as related by the miners, their families and the NUJ – and the part the Branch contributed to funding it. The showing is on Monday 1 February at 7pm at NUJ headquarters, Headland House, London WC1X 8DP – nearest railways King’s Cross – and entrance is provisionally set at £5 on the door.

The crowd of Freelance Salonistas assemble.

Surveying cyberbullying

The UK government has published a Draft Investigatory Powers Bill. The obvious concern is whether the security services would get new powers to legally access journalistic sources: there will be “in statute – in a blurry and complex area for many photographers of political actions? What exactly is this “code of practice” for more intrusive measures such as “equipment interference” – installing computer malware? We will be studying the Bill.

Please revisit www.londonfreelance.org/fl/1512ipb.html to check for any appeals to submit evidence – the deadline for which is 21 December. Then we’ll have to keep a sharp eye on changes to the actual Bill, and amendments to that in Parliament...

CYBERBULLYING was the subject of a recent NUJ Scotland survey, in partnership with the University of Strathclyde. (It’s at: www.nuj.org.uk/news/cyberbullying-the-media-survey) This found that intimidation was mostly via Twitter, and a survey across the NUJ is planned. Around 82 per cent of respondents were unaware they could call on the support of the NUJ on cyberbullying. If your work as a journalist causes you to become a victim of the cyberviols, contact your welfare officer if you Branch has one, or the Freelance Office if your Branch doesn’t have a welfare officer.

Co茄子・Google tools that journalists can use to research, report and visualise a story. This session will walk through advanced Search and Image Search, Google Trends, Public Data and the practical tips and tricks you can use on a daily basis.

- An introduction to video, and YouTube, covering short formats designed for on-the-go audiences, long-form documentaries and interactive – this session will provide lessons and case studies from around the world.

- From breaking news to long-form feature reporting, a map can help tell a thousand stories. In this session you will see how embeddable maps can help visualise a story that engages the viewer and displays information in an engaging format.

- Google tools that journalists can use to research, report and visualise a story. This session will walk through advanced Search and Image Search, Google Trends, Public Data and the practical tips and tricks you can use on a daily basis.

- An introduction to video, and YouTube, covering short formats designed for on-the-go audiences, long-form documentaries and interactive – this session will provide lessons and case studies from around the world.

- From breaking news to long-form feature reporting, a map can help tell a thousand stories. In this session you will see how embeddable maps can help visualise a story that engages the viewer and displays information in an engaging format.

- Google tools that journalists can use to research, report and visualise a story. This session will walk through advanced Search and Image Search, Google Trends, Public Data and the practical tips and tricks you can use on a daily basis.

- An introduction to video, and YouTube, covering short formats designed for on-the-go audiences, long-form documentaries and interactive – this session will provide lessons and case studies from around the world.

- From breaking news to long-form feature reporting, a map can help tell a thousand stories. In this session you will see how embeddable maps can help visualise a story that engages the viewer and displays information in an engaging format.

- Google tools that journalists can use to research, report and visualise a story. This session will walk through advanced Search and Image Search, Google Trends, Public Data and the practical tips and tricks you can use on a daily basis.

- An introduction to video, and YouTube, covering short formats designed for on-the-go audiences, long-form documentaries and interactive – this session will provide lessons and case studies from around the world.

- From breaking news to long-form feature reporting, a map can help tell a thousand stories. In this session you will see how embeddable maps can help visualise a story that engages the viewer and displays information in an engaging format.

- Google tools that journalists can use to research, report and visualise a story. This session will walk through advanced Search and Image Search, Google Trends, Public Data and the practical tips and tricks you can use on a daily basis.

- An introduction to video, and YouTube, covering short formats designed for on-the-go audiences, long-form documentary
LONDON FREELANCE BRANCH MEETINGS

Branch AGM, possibly equalities and vlogging

The LFB meeting on Monday 11 January 2016 will be the Branch’s Annual General Meeting (AGM), when we elect the Branch Committee – posts and what they entail are at www.londonfreelance.org/lfb/jobs.html. The AGM also elects auditors (who are not Committee members) to scrutinise the Branch accounts, and nominates Branch candidates to serve on Union bodies that are elected at the Delegate Meeting in the Spring. For possible motions for this meeting, see: www.londonfreelance.org/lfb/meetings.html#motions and for a more complete description of what happens see www.londonfreelance.org/lfb/AGM.html.

To ensure you get email alerts of meetings and the online Freelance – one message a month – see www.londonfreelance.org/linkup.

The LFB meeting on Monday 8 February is provisionally themed around issues of equalities and journalism – likely looking at minorities’ access to the profession and how minorities fare once they’re in journalism. For confirmation of speakers and topics, and more details of these and other LFB meetings, see: www.londonfreelance.org/lfb/meetings and watch the NUJ Twitter feed @NUJ_LFB.

Vlogging (video blogging) for a living, and earning a crust by teaching others how to do it, is the subject of the Branch gathering on Monday 14 March. Our speakers will include Christian Payne of @Documentally aka documentally.com. Additionally, there is a Branch screening of Still The Enemy Within – a film on the Miners’ Strike 30 years on, Monday 1 February – see p. 5.

This issue went to press on 2 December. Your deadline for the January online-only issue: 3 January 2016.

LETTER

Fleet Street in the smog of 1952

I AM a journalism professor at the University of Texas at Austin in the US. I am working on a narrative nonfiction book about the Great Smog of 1952, which killed [at least] 12,000 people in London. It also has a dual narrative involving serial killer John Reginald Christie.

My book features several characters, including a police officer, a transit worker and a little girl who lost her father after the smog. I’d love to speak with a journalist who was working on Fleet Street in 1952 and 1953. Specific anecdotes are ideal – this book is meant to personalize a story that has been relegated to academia. Please contact me via www.katewinklerdawson.com/contact/

Kate Dawson

Meet the new members

Despite rain and storm, freelance broadcaster Dan Davies and photographer Reinson braved it to join NUJ freelance committee at our new members’ meeting on 29 October at the Camera Café, Museum Street, London WC1. These opportunities to meet other people new to the Branch, and members with more experience of freelance journalism, happen there on the last Thursday of every third month – the next is on Thursday 28 January 2016.

And we’re inviting new members who come to their first Branch meeting to have their photo taken and give a few words about themselves: see them at www.londonfreelance.org/lfb/intros.html.

photo: Elizabeth Chappell

UNCLASSIFIED ADS

FREELANCE UNCLASSIFIEDS are FREE to members for non-commercial purposes. To non-members and for commercial purposes, £10 for this much. Acceptance is at the editors’ whim; appearance does not imply endorsement. If you have any comments on an advertiser, tell us. Submit ads by email to unclassified@londonfreelance.org.

I AM SEEKING to diversify so have started trading in vinyl records. So, fair prices paid for good condition LP records. In particular, 30s 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.

WHITSTABLE weekends or longer in 2-bed garden flat handy for sea, shops, station. TV and wi-fi, off-street parking. Eminently commutable. Contact tongue.steve@hotmail.co.uk.

GALLOWAY COTTAGE, Woodburning stove and games room. One mile from Scotland’s book town, two minutes walk to good village pub and distillery. Beautiful countryside and unspoilt beaches. woodpeckercottage@btinternet.com or woodpecker-cottage.co.uk

CONTACTS

Freelance office
John Toner / Pamela Morton. 020 7843 3706
Membership via switchboard. 020 7278 7916
email. freelanceoffice@nuj.org.uk
post. 308 Grays Inn Road, London WC1X 8DP

Legal helpline for NUJ members in emergency only:
England and Wales. 0800 587 7530
Scotland. 0800 085 3425

Freelance editors
Mike Holderness
Matt Salusbury
email. editor@londonfreelance.org
Follow us on Twitter. www.twitter.com/NUJ_LFB

© 2015 NUJ & authors; moral rights asserted.