The Rate for the Job

THIS MONTH we include many rates for shifts of all kinds and some for “slob” features for the nationals and for big circulation weeklies.

Thinking about work for a company you’ve not dealt with before? 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 at www.londonfreelance.org/rates — please give not only the basic rate (e.g. for 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.

Broadcasting: Sky news: presenting shift £350; editing/reporting/newsreading day £160; papers review £150; punditry, pre-recorded £150.

Photography: The Economist, three images £450; Daily Mail video (10 sec) plus article £270.

Shifts: LexisNexis book editing per hour £24; transcribing music journalists’ interviews per minute of interview £1; book editing for prestigious publisher, per day — manage project, client handling, commissioning, subbing, taxed at source, £250 + some exes; Vogue online, 8am-11 am day covering Fashion Week from home via server, £250; UCL Medical School, half-day shift £150; Dazed per 7-hour day chief-subbing, £130 X; Evening Standard sports subbing day 7-4 with lunch-hour, £130; book editing, unnamed publisher, per day £120 XX; book editing, ditto, per day £50 XXXX.

Words, per 1000: Think Publishing 1200-words + 300-word sidebar @ £835 = £557; Guardian How I Spend It, 650 words @ £250 = £385; Sunday Times Celebrity Q+A 1200 words @ £400 = £333; Mail on Sunday Celebrity Q+A 1400 words @ £450 = £321; British Medical Journal 1300-word feature @ £395 = £304; The Week, 600 words @ £175 = £292; Independent feature £100 XX; Spectator blog £50 XX; Novara Media £50 XXX.

Words, other: Sunday Mirror Real Life, two-page spread £1500, page £750; Take A Break two-page spread £700, page lead £350; Sun on Sunday page lead £500; Fabulous Real Life piece £350; Observer Celebrity Q+A £250; Notebook Celebrity Q+A £250; The I Paper sports: small sports page exclusive £130, feature 900 words, £110, match report 800 words, £100.

Self-funded training off-tax: give your views

There’s a consultation underway by HMRC (the tax people) into tax reliefs for self-funded work-related training — an essential part of being a freelance journalist these days. We get these reliefs as “self-employed”.

Under current rules, self-employed people can deduct the costs of training incurred “wholly and exclusively” for their business and where it maintains or updates existing skills — but not when it introduced new skills. In these times, though, acquiring new skills is necessary for us freelances.

An estimated half a million self-employed folks did self-fund some kind of work-related training in 2016, which would probably have included some of us freelances. A set of not-particularly-well-worded questions is at https://tinyurl.com/y7php9vh and you should answer them before 7 June.

Copyright is a bit eventful

THE BIZARRE effects of thoughtless contracts dealing with copyright were illustrated by booking service EventBrite, which in April claimed the right to attend all events using the service, to film them and to make unlimited use of the footage. After some problems were pointed out — for example, what about the rights of the audience and the performers at the event? — they did a swift reverse.

The importance of reading — and challenging — the small print in contracts is hereby illustrated.

And see the report on the #useitpayforit campaign on page 5 for publishers claiming that they can “embed” people’s images without permission. That was a tale of a freelance successfully striking back — but there are worrying developments at the Court of Justice of the European Union, which is drifting toward finding that such “borrowing” of content from other websites is not an infringement of copyright. The European Federation of Journalists (EFJ) is keeping a close eye on this.

Meanwhile, the process of the EU Parliament and the Council of the Ministers of the member states negotiating a new Directive on copyright in the Digital Single Market trundles on. The vote in the EU Parliament’s Legal Committee has been postponed and postponed, and is now expected in June.

The thousand-odd amendments tabled are being whittled down. The EFJ continues to press for a strong right of all authors and performers — including you — to be informed of what use is made of your work and to challenge certain unfair contracts, and to resist a reduction in income from educational use of your work.

The delay reduces the chance that the Directive will apply to the UK — but who knows?

© Mike Holderness

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