Loving local

RUNNING a hyperlocal news blog: how’s that work, then? Our February meeting asked David Altheer – owner, editor-in-chief, reporter, ad manager and commercial director of Loving Dalston (lovingdalston.co.uk). When David left the employ of The Times 11 years ago, he was told “you don’t exist without a website.” So he decided his would be about local news.

Unlike other bloggers in the area who don’t even give their names, David’s blog has his name and photo. So sometimes readers recognise him in the street and give him stories.

The blog’s strapline is “news from Hackney and about that you’ll read here first”. Loving Dalston won’t handle stories that another publication has already picked up.

Cuts at the company running the local newspaper have moved its offices ever further away from Hackney – to Enfield and now Swiss Cottage. In these circumstances, it’s hard for the local paper not to miss most stories.

David’s keen to “give minorities a voice”. He spotted a poster for an Anatolian (Turkish and Kurdish) festival in his local supermarket and asked for a translation. Attending the event, he discovered none of the English-language media had ever covered it. After Loving Dalston’s story, the local mayor and MP went along to the next year’s event, the local newspaper have moved its offices ever further away from Hackney – to Enfield and now Swiss Cottage. In these circumstances, it’s hard for the local paper not to miss most stories.

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He covers neighbouring boroughs if the story’s good enough. A resident of Forest Gate was the focus of a story on London’s Ahmadis – a religious community subject to sectarian persecution. Among many stories on developers, the blog ran a story from faraway Barnet, whose estate agents were describing the area as “the new Barcelona.”

Does it make any money? “Not enough to live on,” but enough money to take David and his partner on “good holidays” that include “five star hotels”.

Although Hackney has the nation’s highest proportion of “young people with high quality degrees” – “very interesting” to advertisers – ads don’t make much money. David stopped ads he was unhappy with – gambling, or tobacco-related – that were insinuating themselves onto his blog via the algorithms.

What does bring in the cash is sponsored links. With “hundreds of links” on his website and a surprisingly high Google ranking, links mean very way of this” and “can’t afford lawyers”. He advises looking into the libel insurance offered through the NUJ – or learn to “live on your wits”.

Advice? With libel law “you have to prove your innocence... I am very wary of this” and “can’t afford lawyers”. He advises looking into the libel insurance offered through the NUJ – or learn to “live on your wits”.

There’s a longer version of this article with links online.

Two royal rows over copyright

WE ARE getting used to copyright – the law that ultimately underwrites freelancers’ ability to charge for your work – facing crunch points. Now there are two, and between them they encompass every nook and cranny of the UK’s unwritten constitution except, as far as we can tell, the Church.

First, the UK government stated on 21 January that it does not plan to implement the new EU Copyright Directive, which will for example give authors in joined-up Europe rights to challenge unfair contracts.

The NUJ is talking with other organisations representing creators to see about changing the government’s mind. We must be aware, though, that it is talking of a trade deal with the US government, and that these very often include clauses committing the other government to adopt US-style copyright and measures friendly to the US-based internet giants. There may be trouble ahead.

However, on the same day Nigel Adams, Minister for Creative Industries, did say in a Westminster Hall debate: “We support the overall aims of the Copyright Directive… it is imperative that we do everything possible to protect our brilliant creators, as well as the rights of consumers and users of music.”

We now turn to the monarchy, the courts and the “fourth estate” – the NUJ – or learn to “live on your wits”.

Welcome to the Freelance and our handy copyright guide

The Freelance is the newsletter of London Freelance Branch – which sends it to members of the NUJ who have told the union they are freelances. We are sending this issue to all members, since it includes an updated handy guide to copyright – to things you need to know to defend your rights in your own work, and to do journalism while respecting other members’ rights. Whether you are on staff or freelance, please find regularly updated news relevant to freelances at www.londonfreelance.org/ffl – and if you are doing freelance work please tell membership@nuj.org.uk so we can better help you.

COPYRIGHT to page 3
The Rate for the Job

FREELANCES interested in trying to break into the US market could do worse than look at the survey at www.makealivingwriting.com

We also present a selection from the BBC House Agreement. At www.londonfreelance.org/fees-guide/BrBBCRat.html there’s more, with a guide to some wonderful, yet exotic terminology.

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 minimum.

Broadcasting: Deutsche Welle, 5-minute radio documentary – via jouronsources.org.uk £258.00; BBC – all House Agreement rates – BBC TV, reporting or producing day, buyout of rights, £273.00; BBC TV, Action Rant/Show & tell with interview, £181.00; BBC Recorded Commentary or Rant, over 5 minutes, £171.00; BBC Radio From Our Own Correspondent piece £157.00; BBC, Recorded Commentary or Rant, up to 5 minutes £132.00; Talk Radio, offered expert aviation comment via own ISDN rejected £25.00 XXXX. Photography: Shelter (housing charity), for annual report £500.00; Financial Times, picture editing day, 8 hours – up from £139 £145.00 X; Jersey Evening Post, photos for match report £100.00; The Rugby paper, photos for centre spread £50.00 XX; Republik (Swiss), 50 per cent share of fee paid to agency £15.35.

Shifts: full-time intern, per month £1450.00; various EMAP titles, reporting day up to £170.00; Newsflare, weekend editor day £150.00.

Words, per 1000: Daily Mail, double spread – via jouronsources.org.uk £500.00; Guardian, obituary, photo supplied; print and online 880 words £273.40 = £311.00.

Words, other: online articles – top 11 per cent of US writers, each post – as reported to www.makealivingwriting.com US$1000.00; marketing emails – via www.makealivingwriting.com US$500.00; Mail Online, full-page story, length unspecified £40.00 XXXX.

The Trireme

The Trireme is awarded for what one freelance called the “worst terms since I was last chained to the oars”. This month’s The Trireme revisits our occasional series on national newspaper titles paying almost nothing for work.

One respondent to The Rate for the Job reports the Mail Online website rewarding them with a paltry £40 for a full-page story. Its length was not given, but for anything taking up a web page of the UK’s second biggest circulation daily this is woeful.

Photo: A member of the Trireme Trust

Training alert – online training survey results

A TRAINING survey recently run by LFB’s Training Officers aimed to identify which course London Freelance Branch members feel they should attend to increase their opportunities for work. LFB training officers Federica Tedeschi and Tim Gopsill put together the three-question online survey after the LFB Data Journalism courses they had organised in 2019 proved significantly less popular than they had been in previous years.

The survey, shared on social media and LFB’s website, only took a minute to complete. It was expected to provide enough data to produce an extensive list of courses our members want to attend in 2020-2021.

Results from all participants – only 33, surprisingly – show an interest in an introductory course on podcasting, which topped the list (36 per cent of respondents), followed by SEO (Search Engine Optimisation), Video Training for Photographers and Adobe Photoshop, all selected by a third of participants. Mobile journalism and a Teeline Shorthand refresher were both third among respondents’ preferences, with 27 per cent favouring them.

The final survey question was a “free text” field seeking comments. Suggested courses included pitching and negotiating, copywriting and various courses for photographers.

LFB now has a vacancy for a second Training Officer to work with Helen Hague. They could consider organising courses for photojournalists and a new training survey.

NUJ professional training courses in London resume with “Winning and negotiating freelance work” on Friday 15 May, which is £60 for members. Details are at www.nuj.org.uk/events/2020/05 and watch the NUJ Twitter feed @NUJOffical for news of evening "NUJ Masterclasses" at the NUJ London HQ, often arranged at quite short notice.

Meanwhile, FEU Training offers free training to NUJ members on the “business side” of being a freelance, as well as the motivational, well-being, goal-setting side of being your own boss. The organisation’s funding is under threat, so it’s use it or lose it! Details of upcoming one-day FEU workshops are at www.feutraining.org/free-workshops © Federica Tedeschi and Matt Salusbury

Holiday pay

Should you be getting holiday pay? See www.londonfreelance.org/f1/191ihi10.html. This includes the NUJ’s printable A4 colour version of the campaign poster below.

Sign up for several sources of ‘free money’

Those of you who are already members of ALCS are reminded that the deadline for registering details of your published articles and books is 25 March. Details of contributions submitted by then will result in you receiving cash in the next “distribution”. If you’ve not joined ALCS, www.alcs.co.uk is where to go.

Journalists who create images are advised to join the equivalent collecting society that covers photography and visual arts, www.dacs.org.uk – the Design and Artists Copyright Society.

THE 2019 statements for Public Lending Right (PLR), micropayments to authors every time their book is borrowed from a public library, are now viewable online, (www.plr.uk.com/olga/login.aspx) but only if they’ve signed up to the scheme. It pays 8.52 pence for each library loan. If you’re a published author and you’ve not signed up to PLR, do so now via www.bl.uk/plr.

There’s another scheme that can be a source of income to authors for their books and their articles in “journals”, including most magazines. ALCS – THE Authors’ Licensing and Collecting Society – collects fees for licences for secondary uses of your published written work, such as photocopying in university libraries and storage on academic and corporate and PR databases.

Yes, that’s right, if you sign up to ALCS you get “free” money based on the articles you’ve published in magazines and journals, as well as books. (Not newspapers, regrettably.) There are also payouts for your own photos or illustrations that appear in your articles or books.
How can media work for a functioning democracy?

ACTIVISTS – including NUJ members – need problem awareness before solution finding. That was the message of Media North’s all-day meeting at Leeds Art Gallery on Saturday 8 February: “It’s The Media. Stupid!” was financially supported by London Freelance Branch, to discuss how newspapers and supposedly-neutral broadcast media reinforced each other in emitting pro-Conservative messages and marginalising others during the 2019 election.

Professor Dominic Wring, co-director of Loughborough University’s 2019 Election Survey, told the 100-plus audience it was no surprise that most national newspapers were hostile to Labour. This was reflected in story choice. Education, environment, and housing were largely ignored, despite huge public interest.

Dr Justin Schlosberg of the Media Reform Coalition spoke of “a fundamental democratic deficit in the media, more so than any other time, with a systemic balance towards the establishment… “This distorts considering controversy,” he continued “as Corbyn challenged this consensus. Deference to certain sources resulted in egregious disinformation and an unparalleled litany of falsehoods.”

Former BBC industrial reporter Nicholas Jones said falling circulation had no effect on agenda-setting: “The 24-hour news cycle needs constant feeding, while BBC online news repeats national newspaper headlines, many breaking rules on impartiality. There was a master-class in vilification with a constant hammering of anti-semitism and secularity risk.” According to Louisa Bull, Unite’s national officer for media sectors, a dwindling number of journalists posed hard questions.

Many were only too ready to tell any pro-Tory story, regardless of truth: “The BBC must recognise errors – especially it’s Farage love affair. Journalism is now in deep trouble,” Louisa warned.

Dr Tom Mills of Media Reform Coalition suggested that we consider “getting under BBC’s DNA – it’s a quasi-state broadcaster, driven since the 1990s by neo-liberal thinking. Now it’s often gossip rather than real journalism.”

Sian Jones, NUJ President said “the BBC suffered from structural problems but you can’t escape from them. We need to tackle systemic racism with well organised union action. And as for user-generated content, we think professional journalists should do this.”

So: where next for media change? Justin Schlosberg said: “With the election, we are back in the wilderness. But this transcends the left, with many recognising our media are not fit for our needs. We need justice, not reform. We have to counter misinformation – the Kremlin is just a small part but attracts most interest. Don’t focus on social media.

“We need to get away from BBC false binaries.” Justin concluded, “and show how the media can work in a functioning democracy.”

Summing up, Granville Williams, editor of MediaNorth, said we need localism with broad-based media changes in communities – “we should make the media an election issue; challenge distortions; demonstrate outside the BBC and Daily Mail; and insist on political rights to reply. But we must expect a torrent of abuse.”

© Tony Levene

Brexit happened… a bit

YES, BREXIT has finally happened. But don’t panic, because it’s not finished. Freedom of Movement, along with the rights of EU nationals in the UK – and UK nationals in the EU – remain in place under existing EU directives until the end of the Brexit Transition Period on 31 December 2020. The complexity of making any post-Brexit trade deal makes it possible this period may be extended. The prospect of the UK crashing out with no deal on 31 December, having failed to agree a post-Brexit trade deal, also remains. In October, the UK Government also said that it would deport EU nationals who fail to register under the EU Settlement Scheme by 31 December 2020.

Secondary legislation passed by the UK Government that appears to strip EU nationals in the UK of some of their rights to work in self-employment (see the January Freelance) appears only to affect EU national freelancers who have limited companies. The NUJ is consulting its lawyers on this.

Watch www.londonfreelance.org for revised and updated legal advice from the NUJ for its members in the UK who are EU nationals.

© Matt Salisbury

More online

Find more stories at www.londonfreelance.org/fl/2001copy.html

NUJ gets freelancers access to PiL

Pride In London (PiL) organisers refused accreditation to many freelance photographers in 2019. A challenge by the NUJ led to a climbdown and access being granted to many more photographers. We’ve since had a very constructive meeting with the PiL Communications team on how they can better support media access and seek a more transparent accreditation process for PiL 2020. The organisers are building more raised platforms for photographers along the route to provide unobstructed views.
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S

o you’ve understood the ba-
sics 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 com-
missioned for a rush “cuttings job”
biography. Of course we couldn’t
possibly recommend anything oth-
er 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.

Copyright exists in words and
pictures – not in facts or ideas, but in their expres-
sion. So it is in general OK to read
a source document, understand it,
and write what it says but in en-
tirely different words.

In UK law, exceptions to the
copyright in the material you
quote are quite clearly defined.
They allow you to use quotes for
the purposes of reporting news and
current affairs; or of criti-
cism and review; or, since 2014,
for “quotation” in general and for
“parody”. The news exception
does not allow you to use photo-
graphs. All we have to say about
“quoting” pictures is: always get a
licence. The law changed in 2014,
but as with any Act of Parliament
we don’t know what it means un-
it’s been through the courts, at
least to Appeal level, and this hasn’t.

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 ap-
ply anywhere outside the US. (It is
loosely defined: everything depends
on the judge, if it goes to court.)

There are no “magic numbers”.
There is no rule about quoting 23
words for journalism, or any spe-
cific amount.

You must give “sufficient ac-
knowledgement” by law in
many cases – unless this would be
“impossible for reasons of prac-
ticality or otherwise”. What that
“impossible” means is unknown –
and it may never be known if no-
one can afford to go to court.

Anyway, you’d want other jour-
nalists to credit you when they lift
your quotes. The law requires at-
tribution when, for example, you
quote a book in a review. Doing
so may make people less likely to
think “lawyer!” but does not, by it-
self, stop the use you make being a
breach of copyright.

Copyright in interviews be-
longs to the person who spoke.
But if someone answers 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 the interviewee’s permission
and you need to know that the in-
terviewee did not prohibit the use
you plan (so they didn’t say “no way
is this going in the Sun!”). Anyone
who re-interviews your sources
may use the new interviews.

Spin doctors and PRs for stars
may sometimes make threat-
ening noises about something be-
ing absolutely protected by copy-
right when they’re desperate to
suppress it. UK law is clear that if
news reporting of what their cli-
ent/puppet said is genuinely in the
public interest – not just interest-
ing to members of the public – it
can and should be quoted.

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.

The main legal test in the UK
for how big a quote can be fair
dealing 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, a
lot about any court decision on
the amount of damage depends on
what the judge had for breakfast.

People who post chunks of
newspaper articles on social
media are being vigorously pur-
sued by the Newspaper Licensing
Agency, which collects money for
copying but distributes it only to
owners, not to freelances who re-
tain rights. Its demands are effec-
tive because to find out whether
your use is in fact fair dealing
would be very, very expensive. The
only advice worth giving is: don’t
do that. Take the time to accurately
summarise the article and link to it.

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 signifi-
cant chunk of the list, and you’re
in trouble. Reproduce it complete
with mistakes, and you have no de-
fence worth speaking of.

Be particularly careful with ma-
terial created by people out-
side the UK. French and German
authors, for example, have an abso-
lute right to be credited and could
in theory drag you over to French
or German courts for forgetting
to identify them.

It is a very, very bad idea indeed
to sign a contract indemni-
ying 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 pro-
cess – you pay. Bye-bye house! It
is anyway a good idea to look into
getting the professional indem-
inity insurance that the NUJ of-
fers for members.

What if this doesn’t answer
your question? Probably,
then, your question was “and what
is the magic rule?” There isn’t one.
There isn’t much legal precedent
in the UK. It’s a judgement call.

Had your idea ripped off?

So you’re annoyed that your sto-
ry 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.

And if a publisher or broadcast-
er has ripped off your programme
format proposal, that’s a matter of
confidence, not copyright. See the
Code of Practice for Submission
of Programme Proposals agreed be-
tween the NUJ and other creators’
groups and programme producers.

What you should know about...

For links, documents & more on authors’ rights see www.londonfreelance.org/ar
COPYRIGHT is the legal foundation for freelance journalists being able to charge for their work. Many of the problems that we have with it 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…”

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

These notes strictly apply to the UK only. Irish law is similar, but check. The law in joined-up Europe is very different, and much friendlier to authors. Again, check.

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 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. Longstanding practice is that you licence use 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 freelances to assign our rights—for no extra money.

“Assign” is jargon for “sell outright”. 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 demand 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 freelances 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 freelances 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, a separate edition, 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 or more for a single article, shouldn’t you get a share?

Some publishers complain that 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 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 byline or credit—to be identified—and the right to object to distortion of your work—to defend its integrity. You must use, somewhere—for example in an invoice—the magic phrase “Moral Rights Asserted”.

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. You do have moral rights in, for example, a book.

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

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 done under a contract of employment (as against a freelance or casual contract). Moral rights barely exist in reporting done “in the course of employment” in the UK.
Casual shift woes, new members, third Monday

DOING casual shift work is on the agenda at the London Freelance Branch meeting on Monday 9 March. We’ve heard reports of the precarious nature of trying to make a living doing freelance shifts having a catastrophic effect on the mental health of some journalists.

Confirmed speakers will include NUJ Freelance Organiser Pamela Morton. We will hear also from some of the journal editors who work at the sharp end of casual shifts. Because of the sensitivity of the issues involved, they will be speaking under the Chatham House Rule – that is to say that what is said may be reported but not by whom; participants or their affiliations are not to be identified. So we will not be naming them in advance publicity such as this, either.

The Branch meeting on Monday 20 April is on the third Monday of the month, not the second Monday as advertised. (This is due to a Bank Holiday this year.) Other than its unusual date, there are no details yet – check the LFB website meetings page (see below) for details.

Additionally, there is a meeting for new members and members new to freelancing on Thursday 30 April, from 6.30pm. It’s at the Camera Museum, Museum Street, London WC1A 1LY – the nearest Tube is Holborn. The first coffee is on us.

This meeting is an opportunity for those who’ve recently joined LFB to meet other new members, as well as more experienced Branch members who can offer advice.

This went to press on 11 February. Your deadline for the March online only issue: 28 February.

Regular LFB meetings (except for April’s meeting) are on the second Monday of the month, from 6.45pm to 8.45pm in the basement of the NUJ’s HQ at Headland House, 72 Acton Street, London WC1X.

Student member sought

LONDON FREELANCE Branch has voted to have a new Committee post, that of Student Member. Thanks to our team organising events at journalism schools, we have seen a surge in student membership.

The NUJ Rule Book doesn’t allow student members to become full members, meaning they can’t vote at Branch meetings or be elected to Committee posts.

So the Student Member will be an observer, ensuring that student members’ views are represented at Committee and Branch meetings. They could, for example, have a role in planning future LFB recruitment events, such as the one planned – provisionally – for 26 February at the University of Winchester (details to follow).

The Branch can pay travel expenses for Committee members attending Committee meetings.

Elections for the Student Member will be held at the Monday 9 March Branch meeting. If you are student member of LFB and interested in standing, contact a Committee member via www.londonfreelance.org/lfb/contact.html or come to the meeting in person.

There’s a new Committee of NUJ London Freelance Branch following elections in January.

Pennie Quinton has stood down as Branch Chair: we thank her for all her hard work. LFB now has two joint Chairs: Nick Reynaud-Komiya (joint Secretary in 2019) and Matt Salusbury – formerly Vice-Chair.

We welcome Pierre Alzieu as our new Vice-Chair. Jenny Vaughan returns as Treasurer. Tony Levene becomes joint Secretary, together with Tim Gospill.

Nicci Talbot stays as Branch Social Media Officer in charge of the Branch’s Twitter feed @NUJ_LFB.

Helen Hague joins as Training Officer. There are vacancies for another Training Officer, a Welfare Officer and three Members Without Portfolio. See above for full list of Committee email contacts.

LFB COMMITTEE

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