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Southern African Freelancers' Association
YOUR **FREELANCE COMMUNITY** OF CHOICE

South African Freelance Media Industry and **Rates Report**

2020/2021

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ABOUT THE 2020/2021 REPORT

The annual **SA Freelance Media Industry and Rates Report** reviews the changing nature and conditions for the freelance media, communication, marketing and creative sectors. Since 2016, the report has tracked trends such as composition of the industry, freelancers' challenges and best practices and standards. The rates section is a critical tool to help freelancers benchmark their remuneration by providing the most frequently charged rates for a service, as well as the minimum, maximum and average values that respondents consider 'fair'. The study employs quantitative data from an annual survey, as well as other credible local and global research sources to tell the story of the year in freelancing. This report examines the challenges and approaches of freelancers in the pandemic economy in a context where self-employed professionals enjoy little protection and support from government and business. For the first time, the report also identifies the most popular customer relationship management, marketing and productivity tools in use by freelancers. Aspiring freelancers should pay attention to freelancing trends to improve their search for work opportunities and develop their solo businesses.

DEDICATION

This report is dedicated to our freelancers and their loved ones who lost their lives and livelihoods due to the Covid-19 pandemic.

ACKNOWLEDGEMENTS

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INTRODUCTION

The fifth edition of the Freelance Media Industry and Rates Report covers a period marked by the tumultuous influence of Covid-19, as well as increased digital disruption to the traditional media, communications, marketing and creative sector.

A national recession which was driven by Covid-19 lockdowns, saw the South African economy shrink by over 7% from 2019. One in every three South Africans is jobless as the economy shed over half a million formal sector jobs between March 2020 and March 2021. Changes to the sector cannot just be blamed on lockdowns alone. Covid-19 exacerbated existing employment and media trends such as an increase in short-term contracts, a shift to flexible labour options, remote work and 'democratisation' (or as some see it, deprofessionalisation) of the media, marketing and communication space. At the same time, the market for freelance work is growing as business increasingly looks to shed permanent labour to save costs. Upwork's 2021, Future Workforce report found that as a result of the pandemic, over half (53%) of businesses say that remote work has increased their willingness to use freelancers. In addition, a Gartner Study found that a third of USA based human resource leaders are looking to replace full-time employees with 'contingent workers' to save costs (for 'contingent' workers read freelancers, consultants and other non-contract staff).

As a service industry, freelancers are highly vulnerable to changes in the economy. During the survey period, opportunities for many full-time and part-time freelancers dried up. For some, contractual conditions changed overnight as many businesses were shattered and shuttered. Others lost their entire income. A Safrea snap survey in 2020 found one in five freelancers needed help with money to buy food. Under these conditions, even inflation-led rates increases were out of the question for most. Many freelancers cut their rates to survive. The 2020/2021 Freelance Media Industry survey shows two out of every three respondents reported losses between 25% to 100% of their incomes.

Income stress occurred at a time of deep changes to the labour market. Higher levels of unemployment and underemployment in the formal economy encouraged freelancing as a 'side-hustle', particularly among new entrants. In South Africa, Brandmapp's survey for 2021 which polled over 30 000 respondents estimated that 31% of their sample were 'slashers' – those with sideline income-generating activities like home industries, gig-work like Uber driving or freelance work. Internationally, Upwork found that 12% more Americans shifted towards freelancing during the pandemic period. Locally, more young people turned to freelancing "to innovate and find a way past the absence of good full-time positions" through a side-hustle, according to the Old Mutual Savings and Investment Monitor. The report indicated that 'polyjobbing' is on the rise. Polyjobbers diversify their income by moonlighting or finding a sideline to cope with the problems of income stress, underemployment, unemployment – or to find the holy grail of work-life balance and flexibility that freelancing promises. A quarter of our respondents are polyjobbers. Polyjobbing is facilitated by the rise of work-on-demand platforms like Upwork and Fiverr, as well as social media, like LinkedIn, which have disrupted traditional ways solopreneurs network and market themselves to clients.

As a service industry, freelancers are highly vulnerable to changes in the economy.

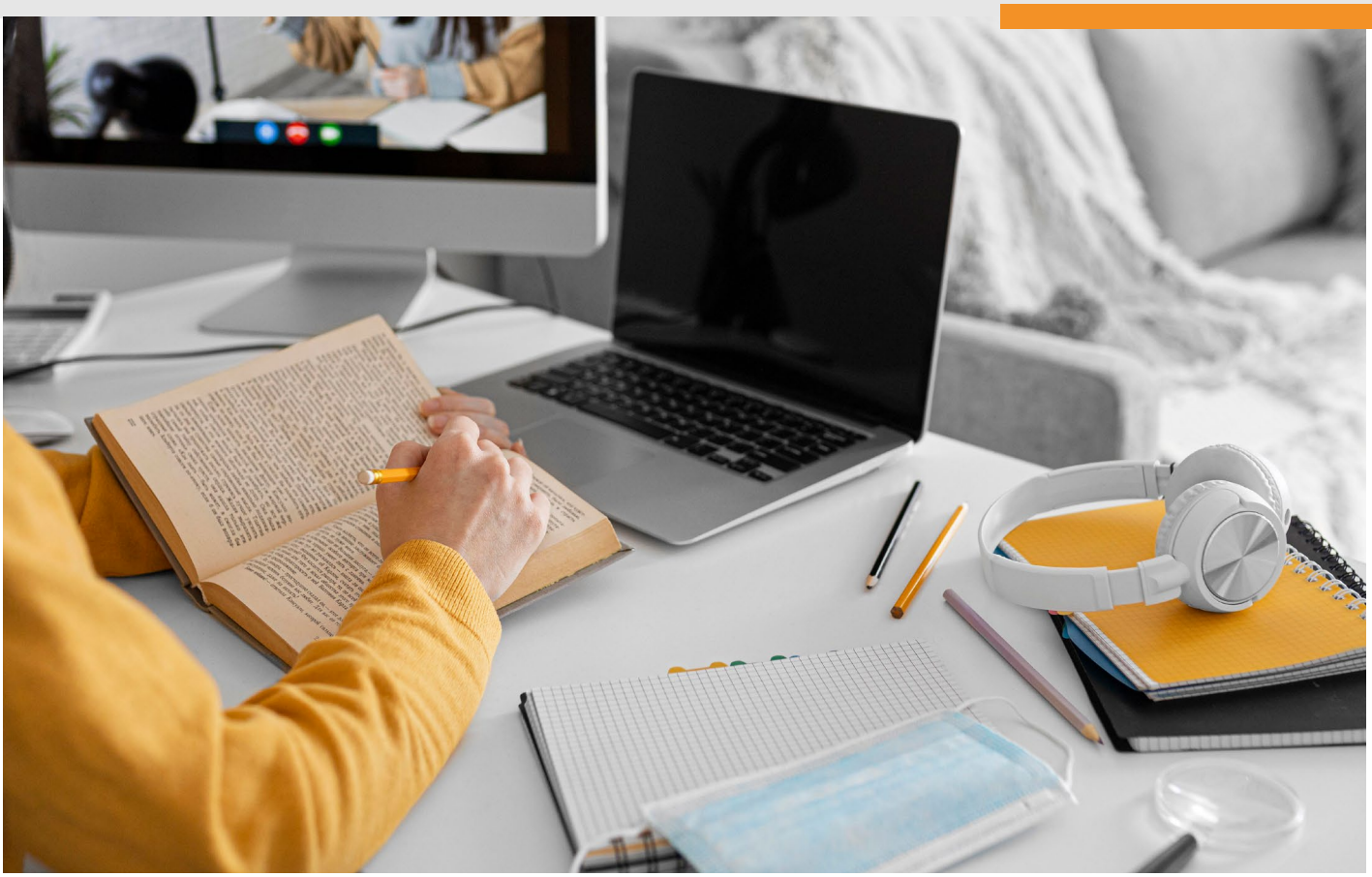
The 2020/2021 report reflects on the influence of Covid-19 on the sector beyond employment trends, precarious income and livelihoods. Freelancers faced bereavement, illness, mounting debts, additional financial and caregiver responsibilities, time stress and mental health challenges. Freelancers had little legal protections and carried the burden of costs even where agreements were concluded (verbally or in writing) and then summarily cancelled. Few freelancers charge retainers. Fewer respondents charge kill-fees when projects were shelved or mothballed. Legal avenues to sue for non-payment like the Small Claims court are seldom used. In addition, legal obstacles to naming and shaming bad-clients result in serial delinquents continuing to offend with impunity.

However, not all freelancers were equally affected. Income increased for on average 22% of all respondents, while 21% reported no change in their freelance income from 2019. This report tries to make sense of the resilience shown by some freelancers and finds that for some, business stayed the same or improved.

SOME **KEY FINDINGS** OF THE 2020/2021 SURVEY INCLUDE:

- Freelancing is the primary income source for over three in four freelancers (77%).
- Slightly more women than men earned above the national average salary of R23 122.
- Black freelancers are the lowest earners.
- More than a quarter of all freelancers (28%) are 'polyjobbers' or 'slashers' who freelance part-time.
- One in five respondents (22%) have an account with a work-on-demand service like Upwork.
- 4.5% of freelancers earn most of their income from a gig platform.
- Most freelancers (63%) discount their rates at least some of the time – but especially because of the pandemic.
- Freelancer earnings improve exponentially based on working experience in a primary specialisation.
- Few freelancers charge (or have the ability to charge) retainer fees or deposits.
- Freelancers supporting pandemic-sensitive sectors such as events, retail, entertainment, tourism and food and beverages, were hardest hit.
- Freelancers who were already oriented towards remote work and worked for industries that supported the Covid-19 response e.g. health, information technology, science and education, were not as badly affected.
- One in five freelancers increased their income over the survey period.
- More Safrea members earn higher than the average national monthly salary, than non-Safrea members.

This report provides data to support more collaborative and smart advocacy and support for fairer working conditions for all in this sector. The data also helps freelancers benchmark and plan their performance for 2022. The rates section introduces a new feature with a 'fair'-rate listing for services, in response to some requests that rates should be provided as considered 'realistically' – and not only as they are historically. Most freelancers discount their rates for various reasons and this has been particularly true in the pandemic economy. The listing of a 'fair'- rate offers freelancers the opportunity to benchmark their own charges against the highest, lowest and average fees that other freelancers consider 'fair value' for a service like translation or event photography. While these values are subjective, the aggregate data may help freelancers position fees more realistically between the minimum and maximum extremes based on the levels of complexity required and experience offered for a service.



RESEARCH METHODOLOGY AND SCOPE

The 2020/2021 report identifies and comments on statistically significant data emerging from a voluntary, non-probability convenience sample of 571 anonymous respondents. These respondents engaged in freelance activity in the media, communication, marketing or creative sector, either as a supplementary or primary income on a project-by-project basis from the period March 2020 to March 2021.

This is the fifth year the survey has been conducted, allowing for some comparison across surveys. Data and findings from previous reports between 2016 and 2020 may be referenced in the report. Year-on-year (YOY) changes are reflected as percentage points (unless otherwise indicated).

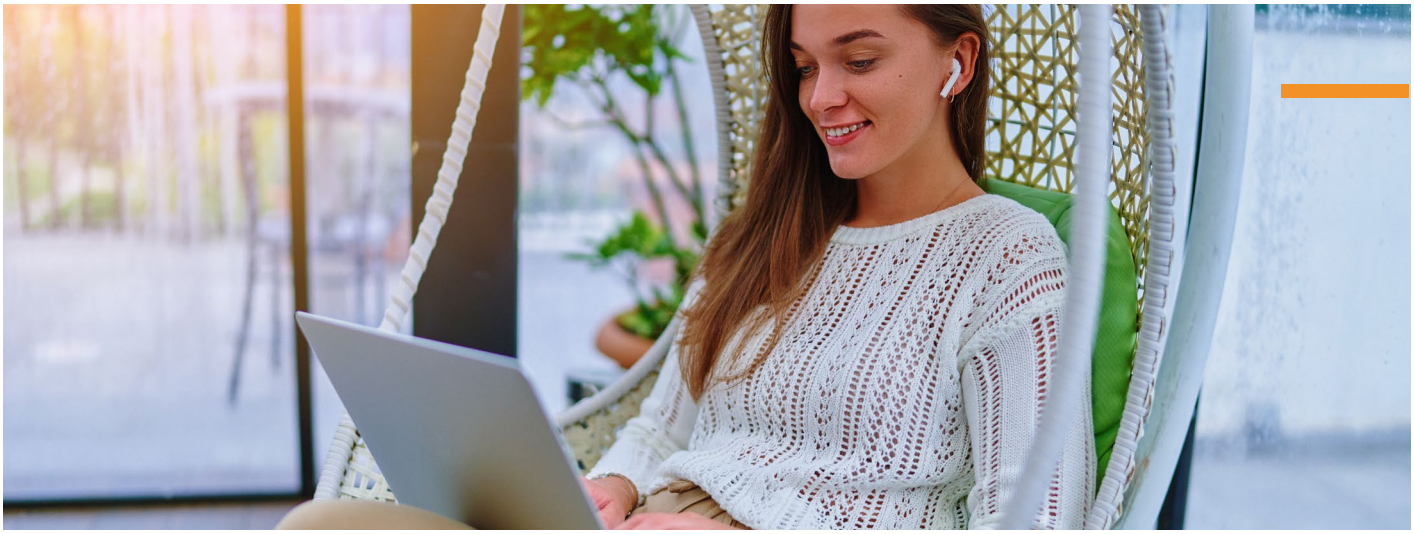
Thematic analysis was employed to reflect on freelancers' experience of, and response to, the Covid-19 pandemic. Responses were analysed and categorised into themes that represent the phenomenon of interest. Anonymised quotes are used where necessary to add anecdotal evidence to the report.

Some survey findings are correlated with related research to unpack complexity and provide rich data and insights. Desktop research has been conducted on local and global quantitative studies in related areas of freelance work, future of labour and the gig economy.

Reported income levels are compared with three separate economic benchmarks – the Bankserv take-home pay index, the Statistics South Africa average monthly salary and the FairWork 'living wage'.[1]

The validity of historical comparative rates data is limited due to the lack of a consistent cohort year-on-year. Historical rates tracking is a statistical ideal in a random, voluntary sample. Only 18.5% of respondents who answered the 2020/2021 survey did so in 2019/2020. This leads to inconsistencies in reporting results year-on-year as the cohort of survey respondents is never the same.

The absence of population labour data for South Africa's freelancer community (Statistics South Africa neglected data requests for the second successive year) with which to compare our results means that a statistical probability for generalisation cannot be made. The study can only represent the trends in the data as reflected by the respondents who answered the surveys.



[1]Bankserv bases its data on salaries paid into bank accounts of approximately 3 million people (about 36% of the country's workforce). The average BankservAfrica Take Home Pay threshold for February 2021 was R12 749. Statistics South Africa's Quarterly Employment Survey (QES) uses computer assisted telephone interviews from about 30 000 dwelling units to derive its data based on an actual demographic sample of the population. The average national monthly salary was R23 122. Fairwork's 'living wage' – understood as "enough for a basic but decent standard of living for a worker and their family including "food, water, housing, education, health care, transport, clothing, and other essential needs, including provision for unexpected events" was calculated at R6 800 per month or R39 per hour based on a working week of 40 hours.

PROFILE OF THE SOUTH AFRICAN FREELANCER

A freelancer is generally understood as a self-employed person who works for a range of different clients on a project-by-project basis. For purposes of this study, 'freelancers' span the media, marketing, communication and creative industries and include graphic designers, photographers, translators, proof-readers, editors, videographers, social media managers and web developers, among others.

THE TYPICAL FREELANCER

The typical freelancer, according to our findings, would be described as follows:

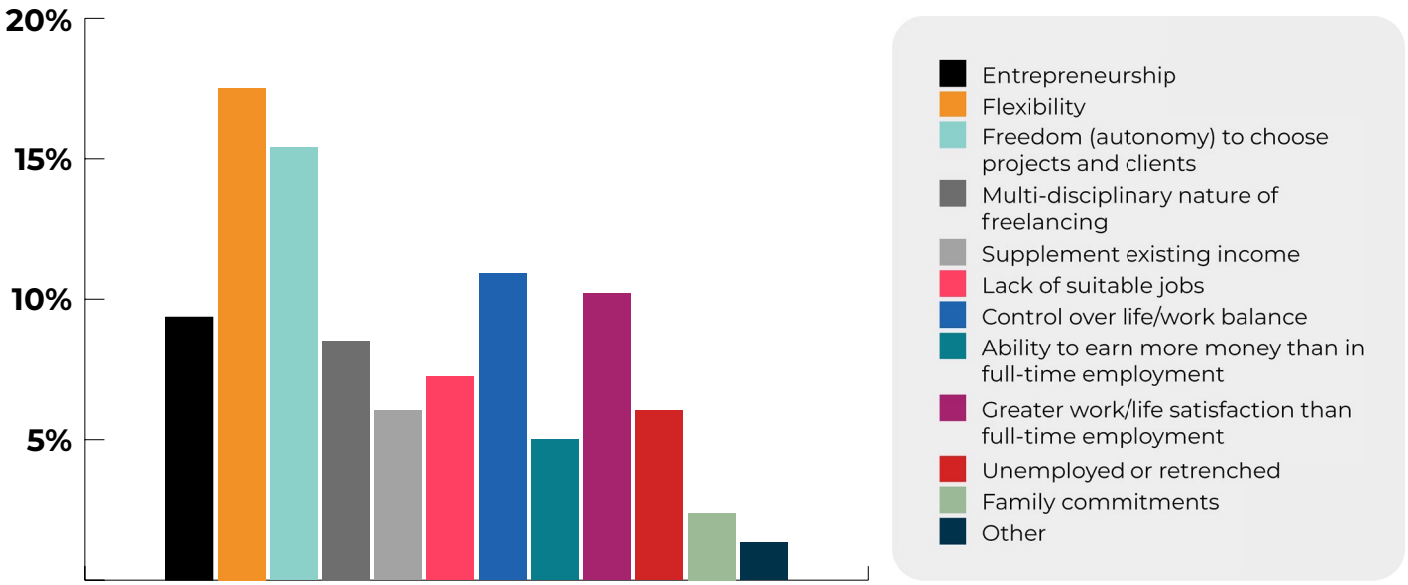
Most freelancers are **women (72%)** who are resident either in **Gauteng (42%)** or the Western Cape (32%). Most are highly educated with at least a **post-graduate qualification (45%)** in the Humanities or Social Science disciplines. The typical freelancer works in content editing or production and has over 10 years' experience in a chosen specialisation. They are over 30 years' old. Most do not subscribe to any code of conduct, nor are they members of any professional organisation. About one in five (23%) are Safrea members. Most freelance on a full-time basis (72%) and were attracted to freelancing by its flexibility. Just more than a third of freelancers (35.95%) earn above the average monthly salary of R23 122. About 59% of freelancers can earn above the average BankservAfrica Take Home threshold of R12 749. However, about one in every five freelancers earns below the Fairwork 'living wage' of R6 800 per month for gig work. More Safrea members (46%) earn higher than the average national monthly salary (R21 322) than non-Safrea members (32%).

AVERAGE FREELANCE INCOME (P/M)	
R 0 - 4,000	19.20%
R 5,000 - 10,000	22.36%
R 11,000 - 20,000	**23.21%**
R 21,000 - 30,000	14.77%
R 31,000 - 40,000	11.18%
R 41,000 - 50,000	2.74%
R 51,000 - 60,000	2.74%
R 61,000 - 70,000	2.32%
Above R70,000	1.48%

That is South African freelancing in a nutshell. However, this picture is incomplete and lacks nuance. The remainder of this study provides some detail which helps to offer a clearer description of freelancers and their working conditions, motivations, behaviours and concerns.

WHY FREELANCE?

The top five reasons why people are attracted to freelancing changed significantly since 2020. This year, respondents rated freelancing's 'flexibility' (17.6%) as the main drawcard. 2019's top reason for freelancing (to supplement personal income) dropped 13 percentage points to eighth place. Freedom to pick and choose clients and projects remained in the second spot (15.5%). The ability to have greater control over work-life balance (11%) was up 5 percentage points from 2019. Some freelancers also found greater enjoyment in their freelancing careers than in a nine-to-five job (10%). Several respondents appreciated the hustle and bustle of running their own business enterprise (9%).



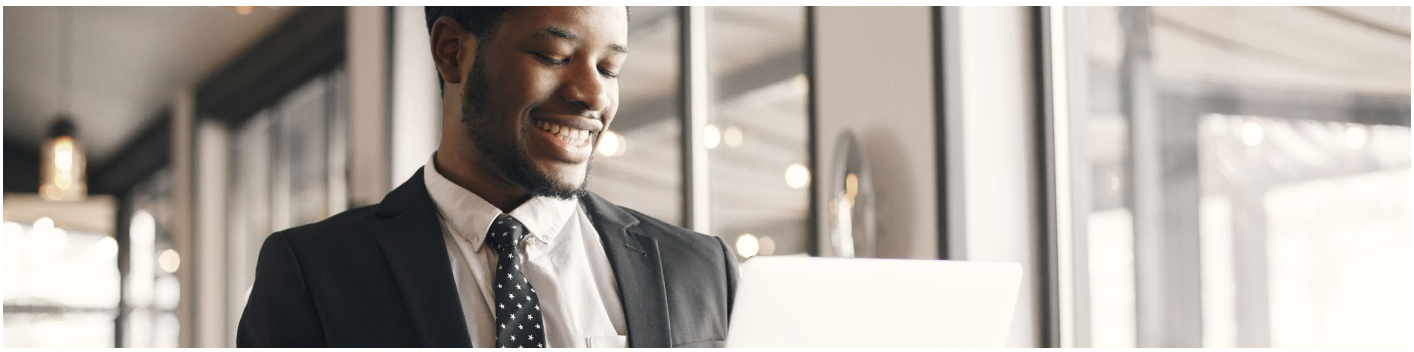
PROVINCE

Most freelancers who answered our survey live in **Gauteng (42%)**, followed by the Western Cape (32%), KZN (11%) and the Eastern Cape (7%).

The most lucrative provinces for freelance earners were the Western Cape and Gauteng. Over 40% of respondents in the Western Cape and Gauteng earned above the average South African salary of R23 122. Only 24% of respondents from the Eastern Cape and 17% of respondents from Mpumalanga, North West and the Free State respectively can say the same.

Most freelancers in the other provinces reported a take-home which was even below the Bankserv Take Home Pay index of R12 749. This includes KwaZulu-Natal (56%), the Eastern Cape (55%), North West (50%), Limpopo (57%) and Free State (58%).

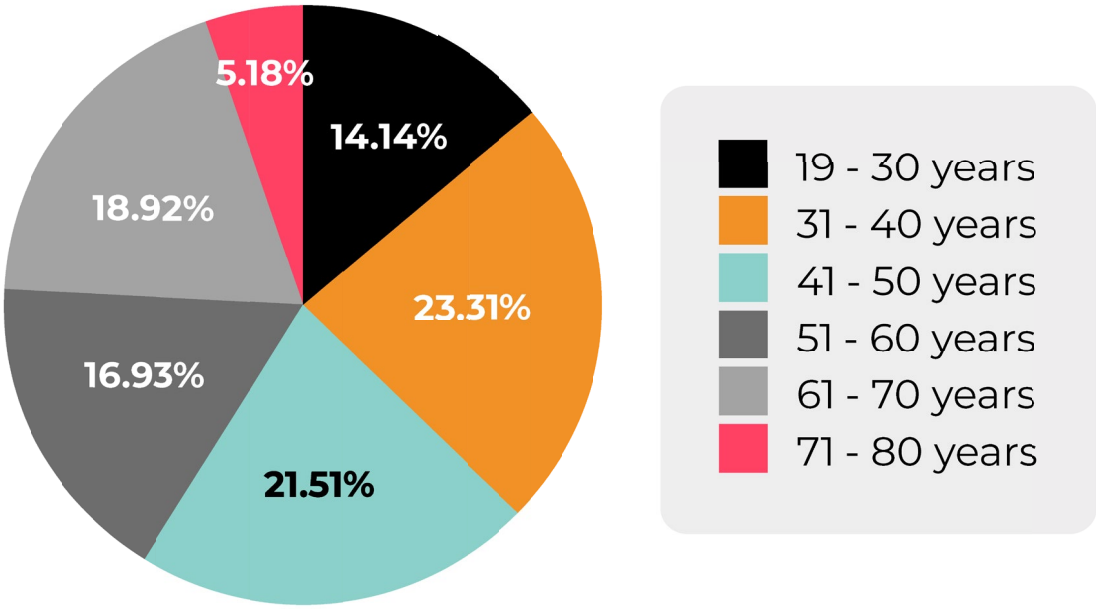
Freelancers from the Western Cape were arguably least affected by the pandemic economy. Only 4% of Western Cape respondents reported total loss of income compared to 12% of respondents from the Eastern Cape, 11% from Gauteng, 10% from KwaZulu-Natal, 17% from North West and 33% from Mpumalanga.



AGE

This year, **Baby Boomers (55+)** made up the largest cohort (41.5%) in this survey. Gen Z (18-25) and Millennials (26-41) comprised 36% of all respondents. Internationally, freelancing is a younger person's pursuit. The Payoneer Global Gig Economy index found that two out of every three freelancers are between the ages of 18 and 35.

Freelancers in the younger age categories who responded to the Safrea survey were more affected by the pandemic economy. One in every five Gen Z freelancers (22%) lost all of their income during the survey period. This contrasts with only 6% of Gen-X freelancers (41-50) and only 8% of Boomers (58-70). The Payoneer study and Brandmapp 2021 survey found that younger freelancers are more likely to engage in freelancing as a side-hustle in comparison with their older counterparts.



GENDER

While more men (57.6%) occupy formal working positions in South Africa than women (43.4%) in Q3 2021, this does not appear to be the case in the freelance sector. **72% of the survey's respondents were women.** Slightly more women (36%) than men (32%) earn above the national average salary of R23 122. Women may have been more economically resilient than men during the pandemic. Almost a quarter of women surveyed (24%) said that their earnings improved in comparison with only 16% of men. A quarter of women (25%) said their income remained largely unaffected compared with only 13% of men. 56% of women lost more than half of their freelance income compared with 65% of men.

That said, the International Labour organisation found that more employed women (5%) lost their jobs during the survey period worldwide, compared with employed men (3.9%). Women also carried greater financial risk by juggling demands of family life and duties – which constitutes unpaid labour – as well as their paid freelance careers. The average difference between pay for male and female freelancers cannot be stated as the survey only specifies an income range rather than respondent annual income. However, according to the International Labour Organisation, the pay gap between men and women is about 20%. Stats SA found that the South African Gender Pay Gap is between 23% and 35% depending on the sector.

The ILO research found that women were more likely to take on more responsibilities during the Covid-19 period where child-care duties and responsibilities, home schooling and negotiating remote work time became additional challenges.

"...I had to take on extra domestic duties and look after everyone while trying to maintain and grow my business," one respondent explained. After becoming infected with the virus, she was not able to work for three weeks. Then her father passed away. "...I had to make the funeral arrangements and wrap up his estate while trying to meet my clients' deadlines, take care of my personal admin and manage my rental apartment... Many of my clients ... had to reduce their budgets dramatically, and some even closed down."

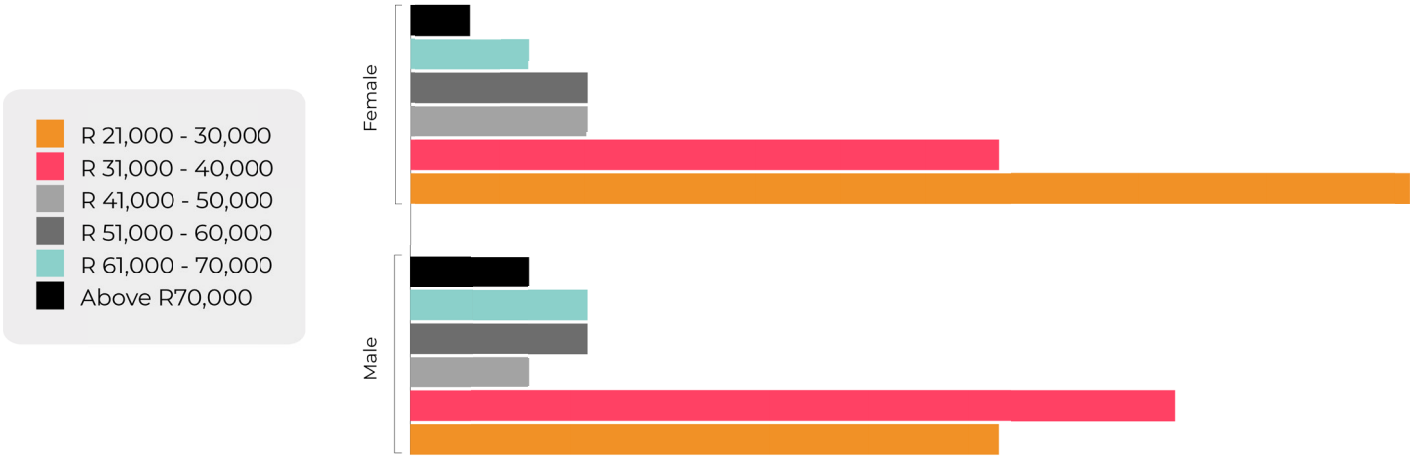
A shift to remote work, home-schooling and increased family commitments whittled away at productive freelance time and opportunities. Balance is difficult to achieve, particularly for freelancers – especially women - who were thrust into the roles of caregiver, primary breadwinner or home school educator.

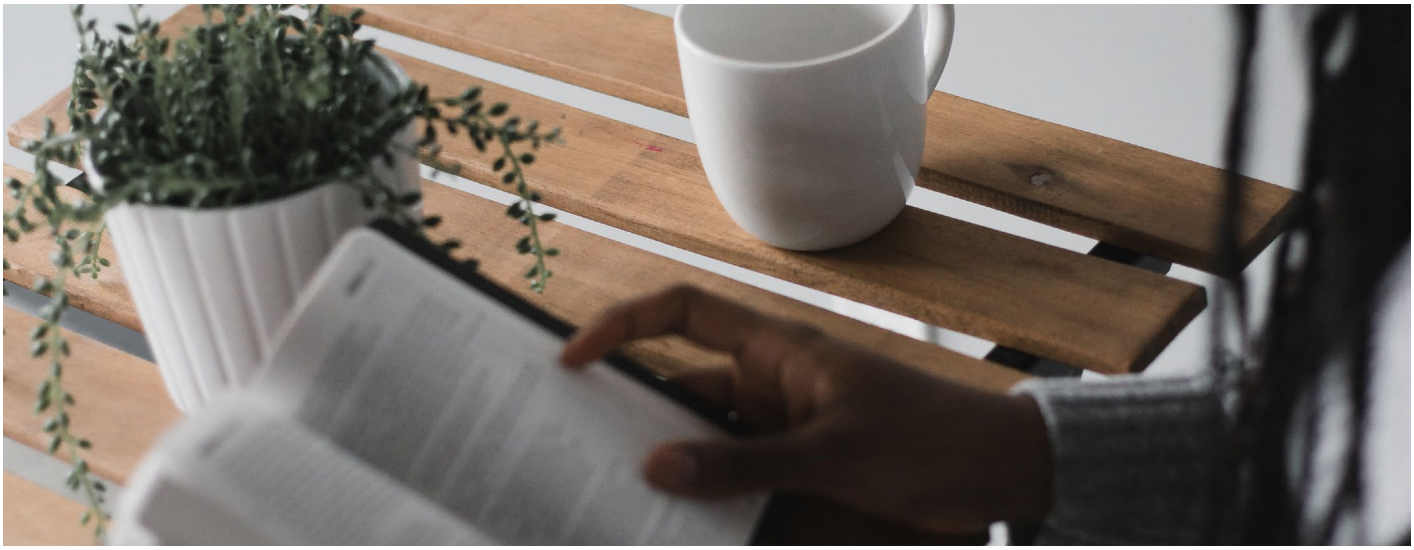
"...it was difficult helping children with online learning. Professionally, it has meant zero networking opportunities, although training opportunities increased slightly as more organisations offered online courses...and became more accessible that way. Owing to family commitments, I had to give up my major freelance client," wrote one freelancer who found that freelancing offered greater potential to allocate more time between support for family and earning a living.

"It [the pandemic] created opportunities for me. I'm currently working for an ad agency from home, a couple of hours a week. That would never have been entertained pre-Covid, meaning I would have had to leave the industry completely because of having babies. Now, I can be a hands-on mom and work as it fits me," commented one respondent.

The Upwork Freelance Forward Study (2020) indicated that nearly half of all freelancers (48%) were caregivers.

INCOME DISTRIBUTION OVER R21 000 BY GENDER





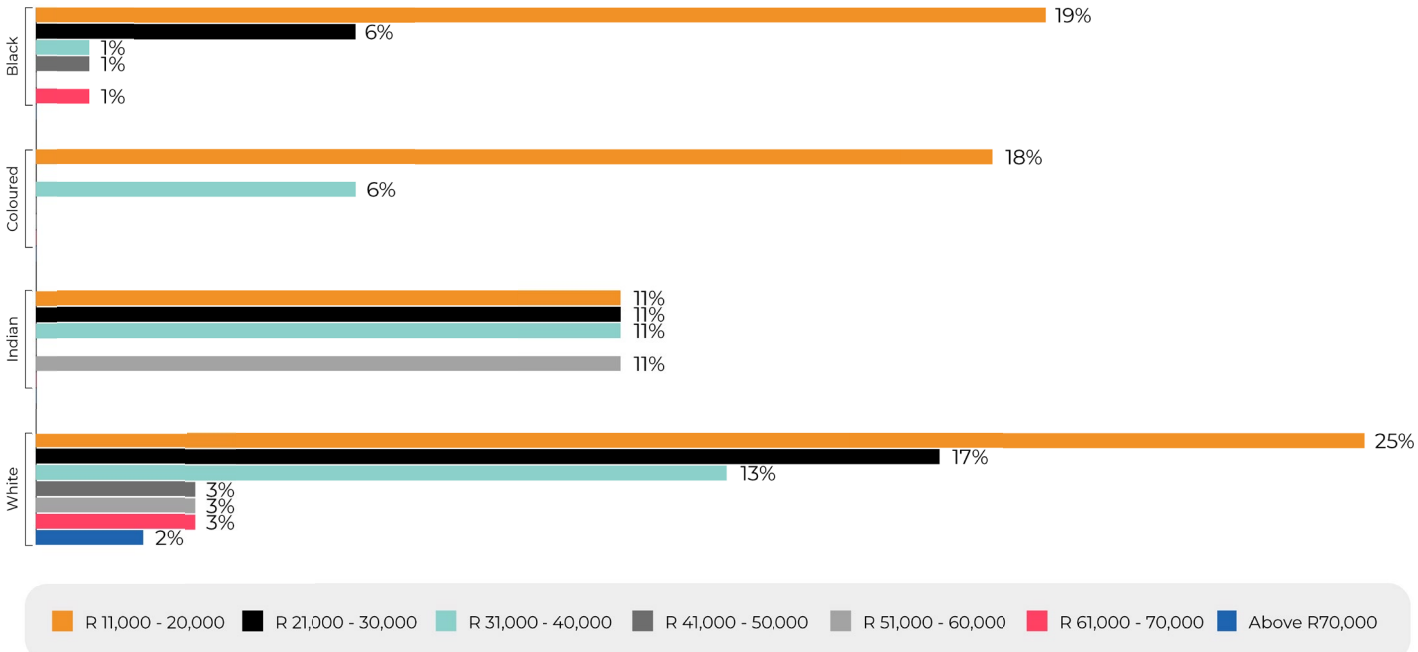
RACE

Income distribution inequality is a persistent reality in post-apartheid South Africa. According to the World Bank, South Africa remains the most economically unequal society in the world. While some view that all freelancers have equal opportunities to generate earnings on a similar competitive footing, this is not the case. While allowing for differences in corporate experience, educational opportunities and access to employment networks, income equality, access to work and divisions between paid and unpaid labour is profoundly influenced by historic inequalities, particularly in South Africa. This continues to manifest itself in income asymmetries between groups.

Only 10% of black respondents and 6% of coloured respondents earn more than the average national salary of R21 322 in comparison with 41% of all white respondents. 47% of blacks, 47% of coloureds and 33% of Indian freelancers earn below R5 000 a month from freelancing in comparison with only 12% of white counterparts. If R5 000 constitutes a worker's primary and only income, this amount would fall below what Fairwork considers a fair minimum salary of R6 800 (about R39 per hour) for a gig-employee. Black freelancers were also more vulnerable to the influence of the pandemic economy on their livelihoods. 68% of black respondents, 57% of coloured respondents and 75% of Indian respondents lost between 25% to up to their entire freelance income. In contrast, 25% of white respondents indicated that their income improved and 24% indicated that Covid-19 had no substantial impact on their livelihoods over this period. Over a quarter of all black and Indian respondents (28% and 25% respectively) and a fifth of all coloured respondents (21%) lost all their freelance income. Only 5% of white respondents were unable to earn any freelance income.

However, while demographic income inequality, even among freelancers, is a prevailing socio-economic reality, inference about earning power should also be based on a wider range of factors. For example, only 53% of black Africans were full-time freelancers compared with 78% of white respondents. This means that just less than half of black freelancers (47%) were side-hustlers or slashers who have less time to dedicate to their solo enterprise. Many freelancers from previously disadvantaged groups are still in the early phases of establishing and building their freelance careers. 44% of white respondents had over ten years' freelancing experience when compared with black respondents (16%). 82% of coloured respondents have less than five years' experience in freelancing. 64% of white respondents had more than five years' experience as a freelancer. These and other variables, such as the size of our own statistical sample, are a partial (though incomplete) explanation of nuances for consideration when accounting for some of the demographic differences in freelance earning potential. White freelancers accounted for almost 2/3 of the freelance sample (73.5%). Black freelancers constituted only 17% of the sample. Indian freelancers constituted 2.2% and coloured respondents numbered 3.5% of the sample.

INCOME DISTRIBUTION OVER R10 000 BY RACE



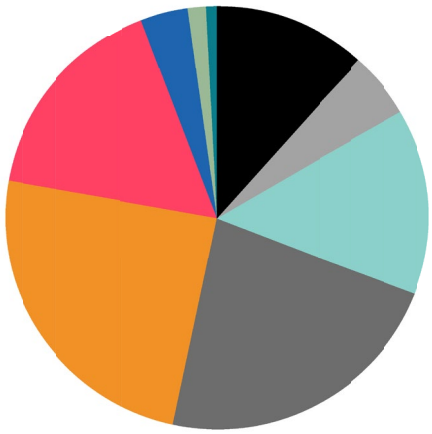
EDUCATION

Higher levels of education can be a cushion in a precarious job market. Just about one in ten graduates (12.5%) are unemployed compared with just over one in three South Africans (34.9%) generally (Stats SA Q3 2021). According to the Department of Higher Education and Training only 5.9% of South Africans have a graduate degree or higher. A similar number have a diploma qualification (5.9%). By comparison, **most freelancers (67%) had some form of undergraduate qualifications or higher.** 46% of survey respondents had a postgraduate (Honours degree or higher) qualification. Internationally, the Upwork Freelance Forward study (2020) found a trend that most freelancers hold a postgraduate qualification.

There is some evidence to suggest that possession of a postgraduate education correlates with slightly higher earnings. More postgraduate freelancers (43%) earn above the average national salary threshold (R21 322) than those who only hold a national diploma (33%) or a Grade 12 education (31%). Freelancers who held a postgraduate qualification were also less likely to report losing their entire income due to the pandemic. Only 3% of Honours and 5% of MA graduates lost all their income. This compares to 11% of respondents who held a Grade 12 education or 13% of freelancers with a Bachelor's degree. The income of 27% of freelancers with a post-grad qualification remained unaffected when compared with only 15% of freelancers with a degree qualification or lower. On average, postgraduates fared better during the pandemic. 24% of those with an Honours qualification or higher improved their income year-on-year when compared with 20% of respondents with a degree qualification or lower. Only 11% of freelancers with a Grade 12 managed to improve their earnings during the survey period.

The Humanities and Social Sciences (44%) dominate freelancer's degree selection, followed by Commerce and Business (12.9%) and Education (12.4%). Few freelancers hold qualifications in discipline specialities like Agriculture (4.2%), Health (3.3%), Law (2.4%) or Information Technology (5.6%).

WHAT IS THE HIGHEST LEVEL OF EDUCATION YOU HAVE COMPLETED?



- Grade 12 (National Senior Certificate), National (vocational) Certificate level 4 (NQF Level 4) **11.75%**
- Higher Certificate, Advanced National (vocational) Certificate (NQF Level 5) - **5.18%**
- National Diploma, Advanced Certificate (NQF Level 6) - **14.14%**
- Bachelor's Degree, Advanced Diploma, Post Graduate Certificate, B-tech (Bachelor of Technology) degree (NQF Level 7) - **22.51%**
- Honours Degree, Post Graduate Diploma, Professional Qualifications (NQF Level 8) - **24.30%**
- Master's Degree (NQF Level 9) - **16.33%**
- Doctor's Degree (Doctorate) (NQF Level 10) - **3.78%**
- Postdoctoral Research Fellowship - **1.20%**
- Other (Religious Education, Traditional Healing, etc.) - **0.80%**

SPECIALISATIONS

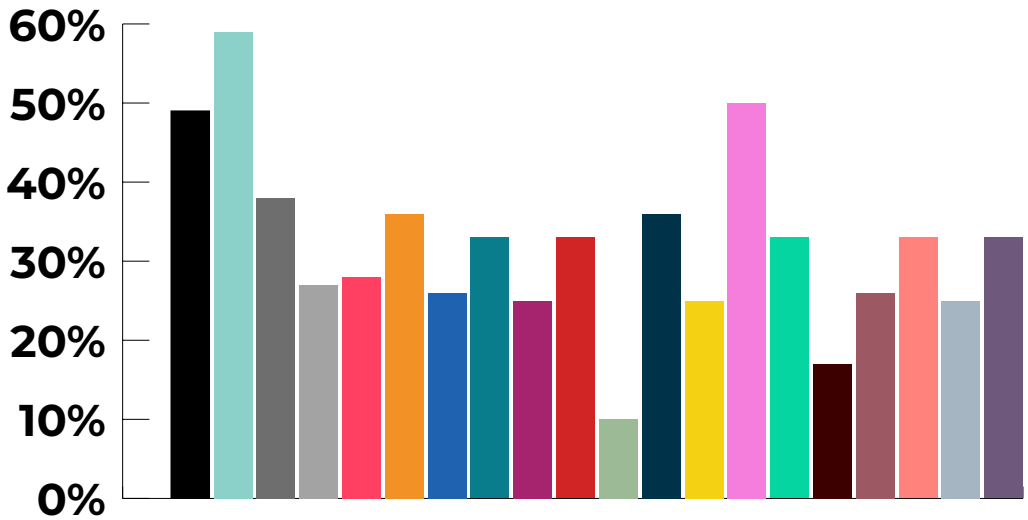
The most popular freelance specialisations in this survey were: editing and sub-editing, proofreading, copywriting, journalism and translation (in ranked order). Graphic design, which was 2019's leading speciality fell almost 10 percentage points to 2.6%. Proofreading was up from 11 percentage points to 12.8%. There were no sharp rises or declines in any of the other specialisation categories year-on-year.

About half of all copywriters (49%) and about three in every five public relations practitioners (59%) earned above the average R21 322 salary. By comparison, only about a quarter of all photographers (28%), editors and sub-editors (26%), researchers (25%), translators (26%) and fiction and non-fiction writers (27%) earned above this threshold.

The specialisations where more than a quarter of freelancers earned the least (below the Fairwork Living Wage of R6 800 per month for gig-workers) were: photography (25%), web-design (25%), fiction and non-fiction writing (36%), proof-reading (40%), research (38%), social media (50%), workshop training (33%) and translation (35%). The freelancers who were most vulnerable to the pandemic (measured by the percentage of respondents in a primary specialisation who lost more than half of their income during 2020) were: journalists (43%), photographers (65%), scriptwriters (63%), videographers (70%), social media managers (100%), workshop trainers (100%), researchers (57%), interpreters (50%) and publishers (60%).

All was not doom and gloom. One in three copywriters (37%), graphic designers (33%), voice-over artists (33%) and public relations practitioners (32%) grew their income over the period. The top ten percent in most freelance specialisations were still capable of earning more than R50 000 per month. This included: copywriters (12%), public relations practitioners (10%), researchers (12%), script writers (10%), trainers (17%) and publishers (17%).

FREELANCE SPECIALISATIONS EARNING OVER R21 000 PER MONTH



- Copywriting **(49%)**
- Public relations / communications **(59%)**
- Journalism **(38%)**
- Fiction and non-fiction writing (authorship) **(27%)**
- Photography **(28%)**
- Graphic design **(36%)**
- Editing or sub-editing **(26%)**
- Proofreading **(33%)**
- Research **(25%)**
- Voice-over artistry **(33%)**
- Script writing **(10%)**
- Videography **(36%)**
- Web design and development **(25%)**
- DTP experts **(50%)**
- Social media management **(33%)**
- Workshops / training **(17%)**
- Translation **(26%)**
- Interpreting **(33%)**
- Transcription **(25%)**
- Publishing **(33%)**

EXPERIENCE

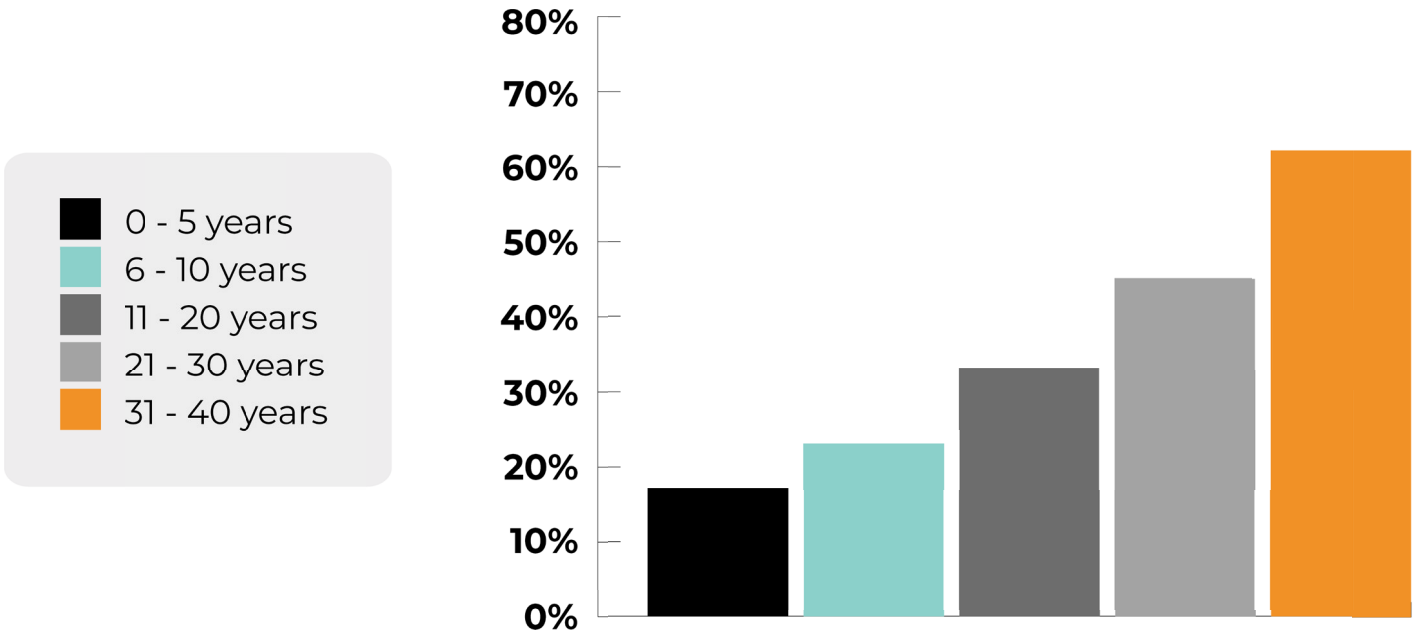
If income is a primary measure of freelancer success, then experience in a primary specialisation is an equally important yardstick for success. The data shows a clear correlation between experience and income potential.

Most freelancers (67%) will start their journey within the first ten years of their professional career. The longer an employee stays in formal employment, the lower the prospect of transitioning to a freelance career. 19% of respondents began their freelance journey sometime between 11 and 20 years of formal employment. Thereafter, the figure drops to 7% for the next decade of experienced workers and 3% and 2% for the successive decades. Most respondents reported leaving jobs in academia (12%), magazine journalism (9%), corporate public relations (7%) and print newspapers (7%) to take up full-time freelancing.

Two in every three respondents (69%) with less than five years' experience in their primary speciality earn less than R10 000 per month. In contrast, half the freelancers with between five- and 10 years' experience (54%) earn more than R10 000 per month; three in every five freelancers (61%) with between 11- and 20 years' experience earn more than R10 000 a month; and two in every three freelancers (70%) with between 21- and 30 years' experience earn more than R10 000 per month.

Experience in a specialisation, however, must not be confused with experience as a freelancer. Over time, a freelancer needs to learn a raft of hard- and soft skills to successfully manage their micro-enterprise, especially their time, clients, finances and self. Between 70-80% of South African small business enterprises fold within the first five to seven years. The initial years are a highly challenging time for micro-enterprise start-ups, including solopreneurs like freelancers. Most freelancers have less than five years' (37%) experience in the freelance game. The potential to earn an average salary of R21 322 or higher increases markedly with freelance experience. At up to five years' experience, only 27% of freelancers earned R21 000 or higher. At six to 10 years' experience 33% of freelancers earned R21 000 or more. At 11 to 20 years' experience, 44% of freelancers earned R21 000 or more, 53% of those with over 21 years' experience earned above R21 000.

EARNINGS BASED ON YEARS OF EXPERIENCE IN A PRIMARY SPECIALISATION (BETWEEN R21 000 AND R70 000 A MONTH)



EDUCATION AND UPSKILLING

The post-pandemic economy demands a wide variety of skills for knowledge and creative workers. The World Economic Forum Future of Jobs Report (2020) found that "on average around 40% of workers will require reskilling of six months or less". Freelancers need soft skills, as well as specialisation, professional and financial knowledge to help build sustainable businesses. 94% of business leaders report that they expect employees to pick up new skills on the job (even though few businesses invest in upskilling full-time employees). Therefore, freelancers are developing their professional skills and often new secondary specialisations through micro-credits, MOOCs and higher education to boost their competitive advantage, as well as the quality and scope of their offerings. About one in two (53%) freelancers surveyed attended an educational or short course (up 15 percentage points from 2019). The most common areas in which freelancers were sharpening their skills or knowledge were: the new Protection of Personal Information Act (2021), social media management, search engine optimisation and copy-editing.

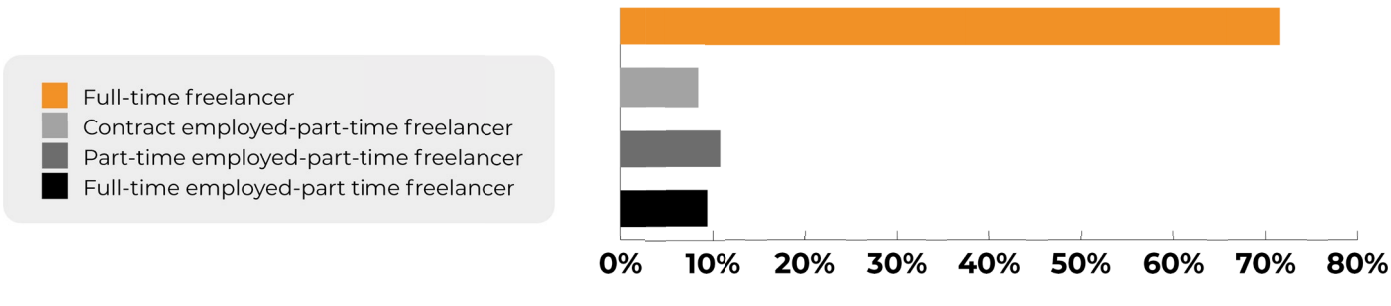
Thankfully, freelancers are not entirely on their own in their quest for skills developing and learning. Several respondents cited Safrea workshops and webinars as a source of essential training in skills like personal branding, taking briefs, boosting sales, increasing resilience, business management and social media marketing. MOOCs, LinkedIn Learning, industry-accredited short courses, TEFL courses and workshops offered by professional organisations such as the Professional Editors' Group and the SA Translators' Institute are among some of the learning platforms used to boost professional and business skills. The demand for support, education and training for the gig economy has seen the rise of new enterprises such as FreelanceSouthAfrica.net (which emerged out of the popular Freelance South Africa Facebook Group), Pitchit SA and SA Vryskutskrywer. Between January and November 2021, during the height of the pandemic, Freelance South Africa, an online community sharing tips, information and advice grew its online following by 933% to 12 396 members between January and November 2021.

TYPES OF FREELANCERS

Almost three in four respondents (72%) are full-time freelancers while one in four freelancers (28%) work part-time at their gig. BrandMapp's 2021 survey found a steady increase in South Africans looking to make more money through side-hustles since 2019. Their study estimated that 31% of their over 30 000 respondents were 'slashers' (South Africans with supplementary income-generating activities like home industries, gig-work like Uber driving or shift work and, of course, freelancing). Younger freelancers were more likely to be 'slashers' or 'polyjobbers' because of a lack of employment opportunities. Unemployment among SA youth aged 15-24 stood at 74% (Q2 2021). Within the media, marketing and communication space, the workplaces where employees most frequently had a side-hustle were: Digital Online (9%), Academia (6%), Branding, Advertising or Marketing (3.5%), Public or Corporate Relations (3%) and Publishing (3%).

Part-time freelancers who were employed full-time fared the worst at their freelance gig. Three in every four (78%) of these respondents lost more than half of all their freelance income. In contrast, a third of full-time freelancers (38%) and a third of contract-employed but part-time freelancers (34%) suffered the same financial harm. Freelancers who are fully dedicated to their craft and managing their solo enterprise earn more than their counterparts who engage in freelancing as a side-hustle. 82% of freelancers who work full-time but freelance on the side make less than R10 000 a month. 69% of freelancers who have part-time or shift work and freelance earn less than R10 000 per month. This compares with 68% of full-time freelancers who earn over R10 000 a month. As indicated previously, freelancers from formerly disadvantaged groups were more likely to freelance part-time.

WHAT IS THE NATURE OF YOUR FREELANCING?



CLIENTS

Freelancers still earn most of their income from corporate sources (32%) and Small, Medium and Micro business enterprises (10.6%). Work-demand-platforms like Upwork now account for the main income for 4.5% of respondents (up 1.5 percentage points from last year). One in five respondents (22%) use a work-on-demand platform. Only 5% of respondents earn most of their revenue from the public sector. Broad Based Black Economic Empowerment (BBBEE) hardly privileges freelancers from previously disadvantaged groups as much as some think. BBBEE rankings apply only to a minority of freelancers who operate as private, exempted micro-enterprises with a turnover of less than R10 million. This excludes most freelance scale enterprises. About 10% of all black freelancers, 6% of all coloured freelancers and about 4% of all white respondents earn most of their revenue from the public sector.

11% of respondents received their main freelance income from academia (a new category) as higher education continued to operate online and experienced rapid growth. One respondent explains the boom in academic work:

"...post-grad students were given flexibility in submissions which meant I had more staggered editing work and was able to take on more editing than I would have done if all students submitted on the same day." Another respondent agreed: "...my clients - mostly university lecturers and students - suddenly had free time to complete their theses, dissertations and articles."

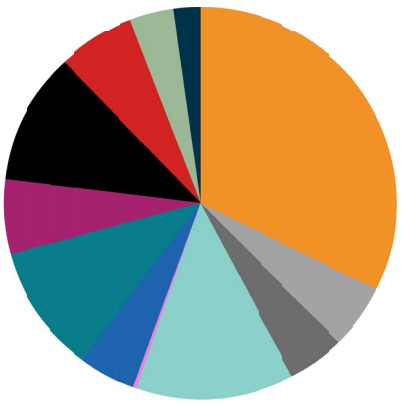
Private individuals were a primary source of freelance revenue for 11% of respondents, while advertising and marketing agencies supported only 5% of freelancers.

Freelancers who had clients in certain corporate sectors like construction, food and beverage, entertainment, retail and tourism were hit hard. For others, the pandemic increased work opportunities particularly in industries that were involved with Covid-19 efforts, corporates that had greater flexibility to transition to remote work and international clients in countries where the economies were still open.

"Professionally, Covid-19 has destroyed my freelance business because my main skill is specialised to the entertainment industry, reliant on large crowds," wrote one respondent. "...I have not been able to take a salary for months. My personal savings are depleted and my investment for ...retirement is hugely depleted as I have had to make withdrawals from this resource to support my family."

"It has actually been positive," argued another respondent. "Clients needing (sic) assistance with Covid-related communication and editing of articles on Covid-related topics. Opportunities came to produce content for companies overseas via relationships with local companies. The downside was clients in hospitality and wine industries less able to afford and commission work due to SA govt's alcohol bans, and impact on their budgets. Fortunately, I had diverse clients and so could manage impacts of Covid."

IN WHICH CATEGORY DO MOST OF YOUR CLIENTS FALL?



- Corporate / Private **(32.49%)**
- Government / Public **(5.06%)**
- Non-Governmental Organisation (NGO) **(4.85%)**
- Private Individuals **(13.08%)**
- Donors **(0.21%)**
- Online freelancing platforms (e.g. Upwork) **(4.85%)**
- Entrepreneurs/ Small business owners **(10.55%)**
- Advertising or marketing agencies **(5.91%)**
- Academic Staff/ Students **(10.97%)**
- Print, online or broadcast media companies **(6.33%)**
- Publishers **(3.59%)**
- Other **(2.11%)**

CHALLENGES OF FREELANCING

The pandemic proved to be a mixed bag for freelancers depending on their operational context. While some freelancers thrived, achieved a better work-life balance and even increased annual revenue, many wrestled with competing interests, burnout, anxiety and depression and having to negotiate rates amid tighter competition. The chief challenges among South African freelancers were remuneration, competition and skills development.

In South Africa low rates remain the biggest worry (20%) for freelancers. This concern is closely followed by perceived undercutting of rates by fellow freelancers (12%).

One respondent summed up the situation:

"...I am finding that fewer permanent workers are kept in place allowing companies to employ more freelancers but at pathetic rates and very much with a 'take it or leave it' attitude. Freelancers have very few rights and because of that, even fewer options."

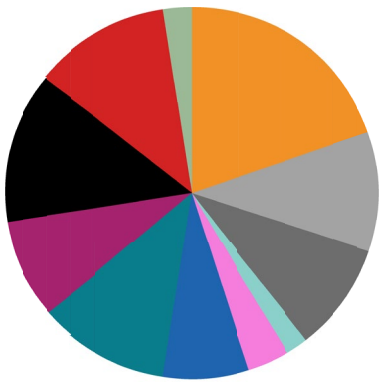
Many freelancers (7%) share a view that clients and owners have become more cut-throat in their dealings and show little appreciation for the time, value and experience that freelancers offer. Clients who 'lowball' for services (3%) may also increase intergenerational tensions among freelancers based on a perception that 'the industry' values price over experience (and therefore perceived quality).
One respondent accurately summed up the situation:

"Many clients are using Covid-19 as a crutch when I quote. So, they inadvertently ask for a discount, pleading poverty because of the impact of Covid. Then, when I nevertheless charge my rate, I invariably lose the job in favour of someone younger and less experienced."

The third biggest challenge - 'A lack of understanding of freelancing as a business' (9%) - speaks to the professional and business-related elements of freelancing that bedevil most self-employed people. This challenge is interconnected with the sixth ranked concern, namely administration issues (including contracting and taxation) (7%). To mitigate these challenges, particularly for new freelancers, Safrea facilitates professional development through networking, webinars and events (where freelancers can socialise and ask questions). In 2021, workshops by notable A-list freelancers included: Building Resilience as a Freelancer, Taking a Proper Brief, Social Media for Business, Growing your Digital Brand Using Storytelling and others. Workshops held in each of Safrea's regions (Western Cape, South Gauteng, North Gauteng, KZN, Eastern Cape/Free State) are offered to all members via live-streaming. Safrea also hosts resources on the member section of its website to help freelancers contract and negotiate with clients.

UK freelancers, by comparison, were more concerned with government tax policy on freelancers, regulation of freelance hiring policy, the influence of the Coronavirus pandemic and the UK economy more generally.

WHAT ARE YOUR CONCERNS/CHALLENGES WITHIN THE FREELANCE INDUSTRY?



- Rates (in general) **(19.77%)**
- Fellow freelancers undercutting each other **(10.39%)**
- A lack of understanding of freelancing as a business **(9.32%)**
- Copyright issues **(2.03%)**
- No growth prospects (upward mobility) **(3.68%)**
- Administration issues (including contracting and taxation) **(7.41%)**
- Payment (including non-payment and late payment) **(11.47%)**
- Quality of work, recognition / accreditation and value for quality **(8.56%)**
- Exploitation of freelancers by clients with a "take it or leave it" attitude **(12.93%)**
- Lack of benefits associated with a full-time position (e.g. medical aid, pension, unemployment insurance) **(12.10%)**
- Other **(2.34%)**

PROFESSIONAL MEMBERSHIP

Over one in every five respondents (23%) belong to Safrea, followed by the Professional Editors Guild (PEG) (14%) and South Africa Translators' Institute (SATI) (13%). Less than one percent (0.7%) of respondents are members of the Public Relations Institute of Southern Africa (PRISA), despite almost 5% of respondents listing PR as a primary specialisation.

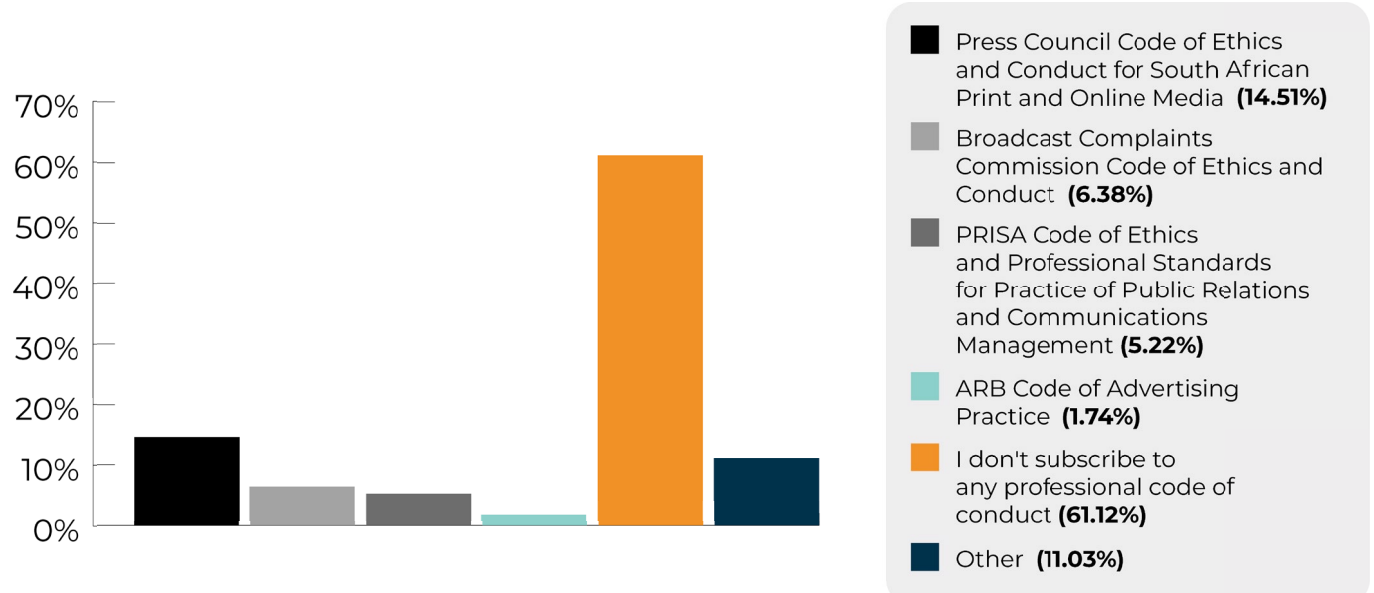
Members of professional organisations that support the development of accredited associates fared only slightly better despite the pandemic economy. 23% of SATI respondents, 28% of Safrea members and 50% of Sanef members who answered the survey increased their earnings over the pandemic period. The incomes of 40% of PEG members and 22% of SA Science Journalists' Association members remained stable. The incomes of 25% of PRISA members increased and 25% remained stable.

The study showed that more Safrea members earn higher incomes than non-Safrea members. 46% of Safrea members earn between R21000 - R70000 per month, whereas only 32% of non-Safrea members can make this claim. Of course, It would be unfair to suggest that being a Safrea member is an exclusive or primary determinant of more income since average earnings are determined by a complicated array of factors including geography, industry experience or freelance years.

CODES OF PRACTICE

A new question related to freelancers' alignment with particular codes of practice was included. To some, an institutional code represents the standards that should be expected of professional conduct and work, as well as offering protections for both freelancer and client (at least in the case of the Press Code). Three in every five freelancers (61%) do not subscribe to any professional code. The largest cohorts subscribe to the Press Council Code of Conduct for Print and Online Media (17%), followed by the Broadcast Complaints Commission Code of Ethics and Conduct (6%) and PRISA Code of Ethics and Professional Standards (5%). 11% subscribed to 'other' codes of practice which included the SATI and PEG codes of conduct. Subscription to a code of practice did not appear to have much influence on freelancer earning potential. 22% of respondents who did not subscribe to a code of practice increased their revenue over the period compared with an average of 25% for respondents who did.

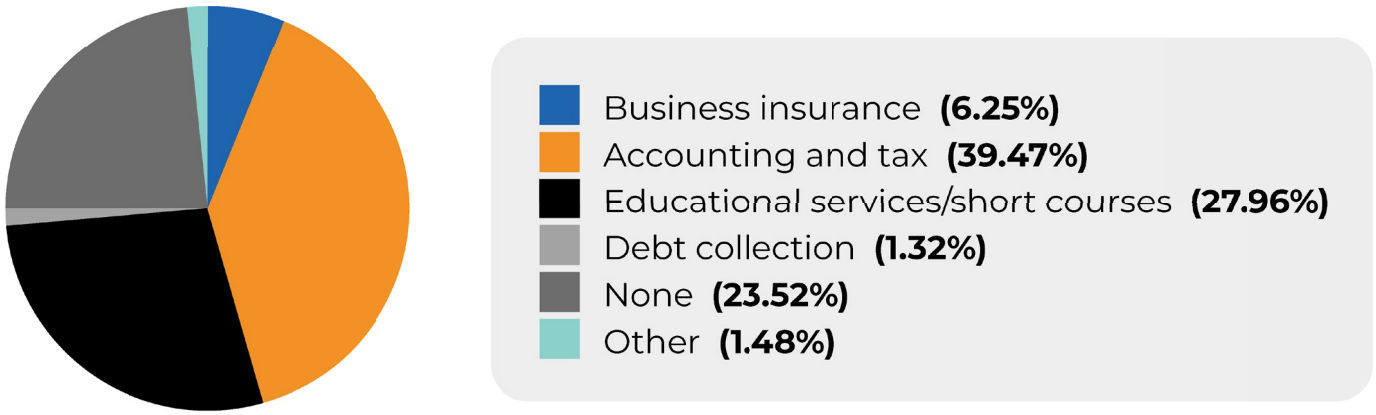
WHICH OF THE FOLLOWING INDUSTRY CODES OF PRACTICE DO YOU SUBSCRIBE TO?



PROFESSIONAL SERVICES

Freelancers frequently employ the professional services of others. Two in five freelancers (39.8%) use accounting and tax services. Only 6% of freelancers have some form of business insurance. Just 1% paid for debt collection services. More than half of the respondents (53%) have had some form of professional or business-related training in the past year, but only a quarter (27%) have paid for it. Education and training is important to freelancers. Many freelancers are focusing on upskilling through micro-credits, MOOCs and higher education to ensure their competitive advantage. This is also a necessary investment in a competitive sector to improve the quality and scope of offerings that a freelancer may offer. 63% of freelancers will undertake business or professional training in 2022 in areas as diverse as taxation, digital marketing including social media and SEO, videography, copy-editing and proofreading (mainly through PEG) and scriptwriting.

WHICH PROFESSIONAL SERVICES HAVE YOU USED IN THE PAST 12 MONTHS?



FREELANCE TOOLS

Professional management of a freelancers' time, money and teams has seen a shift to cloudware. The pandemic inspired rapid adoption of DIY accounting software. Freelancers and clients expect ease of use in the customer management relationship. Tools that facilitate easy quotes, invoicing, billing and reconciliation for tax purposes are therefore a given. The adoption of basic bookkeeping tools also assists the development of a professional solo enterprise as sales data can later be used for business planning, recalculating pricing options, determining demand for services and billing turnaround, as well as identifying errant clients for bad debts. For basic bookkeeping and managing quotes, invoices and receipts, freelancers (who use online accounting software at all) turn to Wave, Sage and Excel. 11% used ZohoBooks and 13% used QuickBooks.

For managing more complicated projects like book or web development, that may require the input of designers, writers, photographers, illustrators, photographers and developers, freelancers turned to Trello (23%), Slack (21%) and Asana (14%). Microsoft Teams and Google Docs were also listed by some as their go-to collaboration tool.

Social media management has become an important value-add to the freelance creatives' menu of services. The demand for these services were expedited by the need for businesses to establish more user-friendly and durable online presences for their brands as the pandemic kept users out of the stores and glued to their devices. Freelancers who use social media management platforms indicated a preference for the following tools to handle multiple accounts (ranked in order): Facebook Creator Suite, Hootsuite and Buffer.

For a freelancer, time is money. However, not all freelancers will charge by the hour. Billing trends varies by sector and service. In the case of per-hour-billing, using a time capturing tool to demonstrate hours spent on a project is important to some clients. Using time capturing tools is also useful to calculate a freelancer's own productivity when determining the overall economic value for a particular time and service. Toggl (35%), Clockify (18%) and Harvest (4%) were the most popular tools among those who use time-capture apps.

WORK-ON-DEMAND PLATFORMS

Internationally, decentralised knowledge and creative freelance work greatly relies on work-on-demand platforms such as Upwork, Freelancer or Fiverr. These platforms are reshaping relations between workers and capital. According to the World Economic Forum Future of Jobs Report, 43% of businesses are set to reduce their workforce due to technology integration. However, 41% will expand their use of 'contractors' for task-specialised work. For contractors read freelancers. Work-on-demand platforms are now de rigueur to access a global decentralised market of creative and knowledge workers to solve particular project needs.

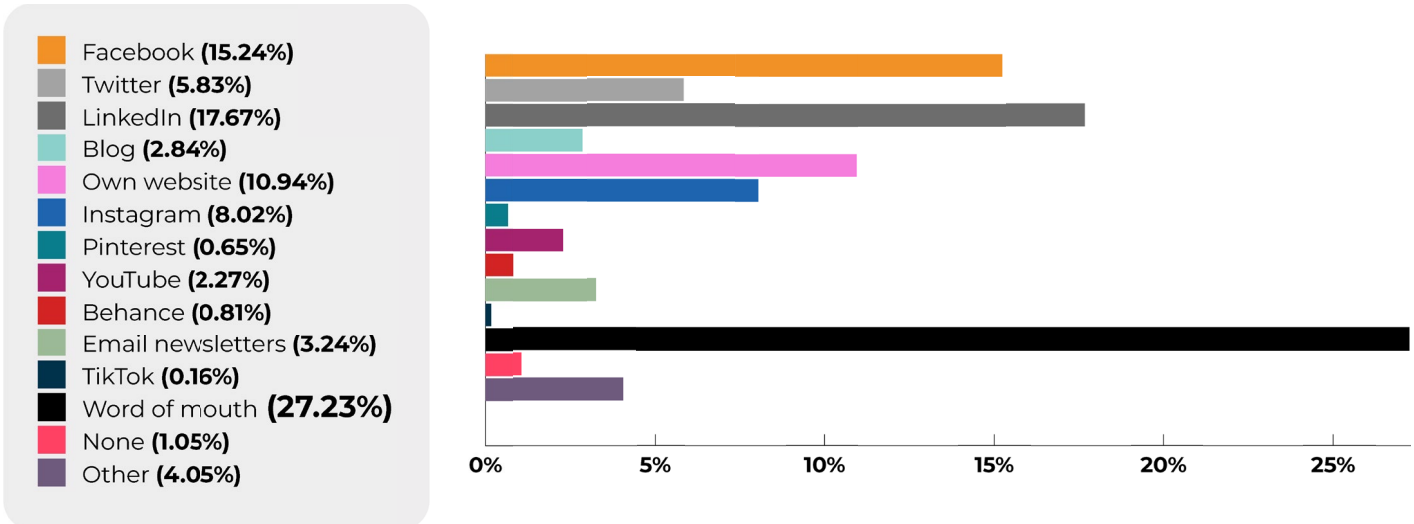
Only 4.5% of our respondents earn their primary income from a work-on-demand platform. However, over one in five freelancers (22%) claimed to have had an account with a gig service. This figure represents the 'early adopter' phase of an innovation and experience curve and is catching up to international trends. The Upwork study found that 1 in 4 skilled freelancers had located work on a freelance website before the pandemic began (2019). Work-on-demand platforms offer a quick and easy way to access a growing market of clients, especially international clients, in particular for freelancers who would never have had the experience or professional network to previously do so. Nonetheless, for some experienced freelancers, work-on-demand platforms represent a 'race to the bottom' as these platforms force professionals into a global auction for work briefs that are often (though not exclusively) determined by competition based on price.

The most popular work-on-demand platform was Upwork. About half of all respondents who use a gig platform use Upwork, followed by Fiverr (18%) and Freelancer.com (7%). Proz.com, Enago and Nosweat.work were among the other services (23%) that freelancers used.

MARKETING

The challenge in a saturated labour market of highly educated and experienced freelancers, is how to stand out. Freelancers can build their professional business brand through storytelling using a range of platforms, tools and techniques to communicate their professional value. Word of mouth remains the most powerful tool (27%). However, LinkedIn (17%) has surpassed Facebook (15%) as the favourite platform for leads, marketing and self-promotion. According to the WeAreSocial 2021 report, in January 2021 Facebook enjoyed 23 million users in contrast with LinkedIn's 8.3 million. One in ten freelancers had their own website (11%). 7% of freelancers use Instagram, while less than one percent used TikTok (0.17%). The suggestion is that freelancers will prioritise the platforms and physical spaces where their clients are - and not necessarily those that are popular with the public for their own professional use.

MOST FREQUENTLY USED PLATFORMS FOR FREELANCE MARKETING



COVID-19

The Covid-19 pandemic and the related government regulations that followed under the Disaster Management Act had a devastating impact on the lives and livelihoods of the freelancer community, although not everyone was equally or negatively affected. The pandemic amplified traditional hazards of freelancing including a lack of health insurance and income protection, while limiting the mobility and income of many who travel or attend events for their livelihoods. Freelancers who supported vulnerable sectors like tourism, retail, hospitality, events and entertainment bore the brunt as their industries were crippled for months by successive lockdowns. Freelancers complained about employer lack of concern for the health and security of freelancers. Some freelancers complained about having to secure their own Personal Protective Equipment (PPEs) and being abandoned if they contracted Covid-19 on a job. Work from home regimes including disruptions to education meant that paid freelancing gigs had to be sacrificed for unpaid care work or home schooling. New schedules increased work stresses and familial dynamics. This made it more difficult for some to affect a work-life balance. Women were affected unequally in this equation. Economically, breadwinners had increasing financial pressures to support family members (children, parents, and/or extended family) who lost employment.

Freelancers who did not have a digital footprint or were not used to working or marketing themselves online or remotely digital, had to quickly learn the ropes through blogs, LinkedIn, WhatsApp Business and Zoom. The Upwork study found that established freelancers who had been used to remote working for years reported lower rates of the negative impact of Covid-19 on their overall lifestyle, wellbeing, mental health and financial well-being. Some freelancers took heavy financial and personal losses. Without business insurance or income protectors, some had to dip into their pension funds, sell or rent their homes, ask friends for loans or move back in with family. 8% had no income over this period.

"Professionally, Covid-19 has destroyed my freelance business because my main skill is specialised to the entertainment industry, reliant on large crowds," wrote one respondent. "Personally, I have not been able to take a salary for months. My personal savings are depleted and my investment for pension is hugely depleted as I have had to make withdrawals from this resource to support my family. My resources are becoming depleted and work in the entertainment industry is desperately needed to claw my way back to normality."

Another wrote: "My income reduced by 90% immediately after the announcement of the first lockdown. I used up all my savings and cut expenses. I even did my own tax because I couldn't afford to pay my accountant. I applied for the SANEF grant on more than one occasion, but only received it once. I doubt if I will be able to retire, because I don't have enough time to build up a reserve."

Another freelancer, whose partner is also a freelancer, lost his/her entire income. "Everything is a mess," s/he wrote. "I lost my apartment. My two kids couldn't pay school fees."

Two in every five freelancers lost between 25% and 75% of their total income as clients slashed marketing and communications budgets and businesses closed leaving a trail of bad debts. 27% of respondents indicated that they accepted work below their standard rates more often to secure a job.

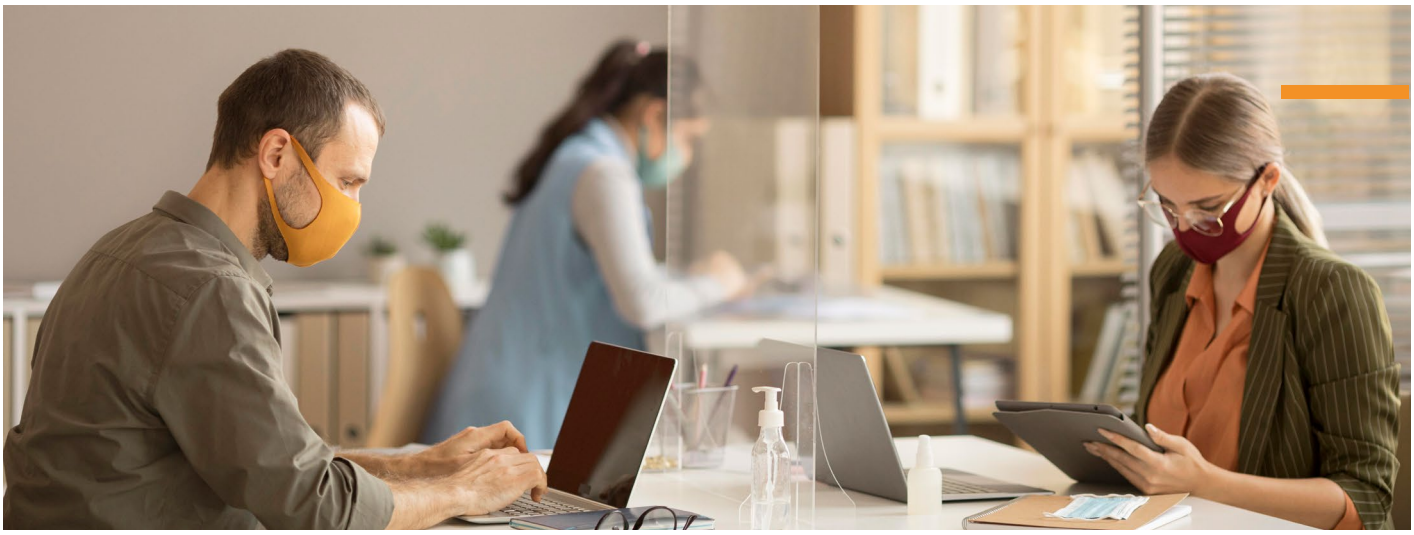
"In 2021, out of five planned projects, only one project happened," wrote a respondent. "Customers sent requests but (it) didn't go further than that. I believe it happened because fellow freelancers were undercutting the rates. I had to cut off lots of personal expenses." 14% of freelancers cut third-party payments for personal and professional goods and services to make ends meet.

On a personal level, freelancers and their families suffered with mental and physical health issues because of contracting Covid-19, as well as personal loss. Others experienced increased anxiety and depression relating to isolation or under-employment.

"I had Covid pneumonia and was on oxygen for two weeks. On a physical level, I am getting back to my healthy state (takes time). Professionally I am having to constantly relook at my SWOT Analysis and think out of the box to stay afloat," wrote one respondent.

Mainstream media that had been shrinking for years, underwent a major contraction including cuts to freelance budgets. Some freelancers experienced delayed payments after invoicing, reduction to freelance rates or capping how much freelancers can earn while companies attempted to navigate the storm. Project contracts were cancelled, and work-in-progress suspended, while some clients stopped taking on freelance work altogether. These challenges have taken a toll on freelance health and resilience as access to traditional supports dried up and the normal stresses of freelancing in South Africa were thrown into high gear. The result for some was demotivation, anxiety and depression.

"I have lost loved ones and was also very ill (also Covid). I am still struggling with depression and a 'foggy head'. Subsequently, I am working a lot slower than I used to. I think the quality of my work has declined and I had to take on fewer jobs ever since," wrote another freelancer.



Freelancers were increasingly thrust into new roles and had to learn a range of new skills and approaches on the fly. Some were thrust into roles of primary caregivers to ageing relatives, teachers to children who needed to be home-schooled and breadwinners to families when partners were laid off.

"My husband was retrenched two weeks before hard lockdown. This created massive stress as I had to go from adding a third of our household income to everything during a time which no one wanted to spend money," wrote another freelancer. "Even though I have made more during this time, all I can see is how it made me learn how to better balance work and private life."

Many freelancers struggled with negative thoughts, anxiety and depression exacerbated by increasingly sedentary behaviours. However, some did manage to find new outlets and ways of coping through connecting with others, creativity and practicing self-care. Many freelancers described the period as 'traumatic', 'devastating' and 'mentally exhausting'.

"At the start of Covid-19, my anxiety spiked, and I had to go for therapy to manage depression," wrote one respondent. "I lost my permanent job due to the effects of Covid-19 only seven months into it. But the challenges pushed me to develop new routines that have helped me succeed and grow in this period. I also self-published my first book and now have two other books that I wrote."

Another freelancer described how s/he too was also anxious and depressed (though not clinically).

"I took to arts and crafts to give me direction and purpose until I came out of my hole and started my websites and blogs and began actively trying to attract new clientele."

In response to the mental health challenges of freelancers, Safrea ran several free workshops for members. SANEF and the SA Depression and Anxiety Group launched a free mental health support service for journalists through a dedicated 24-hour SMS service on the number: 31985.

As indicated earlier, some freelancers remained financially unaffected or improved earnings. 22% increased their income, while the revenues of 21% of freelancers remained stable. The reasons for this resilience are diverse but often relates to the nature, location and variety of clients, as well as the flexibility of freelancers to pivot to new markets. Those who claimed that this period has been a positive experience often had economically resilient clients in health, science, academia and pharmaceutical companies, or clients that redirected funds to Covid-19 communication budgets. Other freelancers who showed resilience had international clients who were active in markets that were less affected than South Africa.

"Fortunately, my key clients were essential services providers (mining and harbours) and work therefore continued...from home. Business communication and internal communication, however, had a major focus on Covid-19," explained one freelancer.

Client variety was key for another freelancer who also was inundated with Covid-related communication and editing.

"It has actually been positive," s/he explained. "Opportunities came to produce content for companies overseas via relationships with local companies."

26% of respondents took the leap to diversify their offerings into new areas. A photographer, whose events and studio photography suffered a major blow, found a new niche and wrote:

"It (Covid-19) completely changed my focus and trajectory in photography. I went from doing fashion and model portfolios to boudoir and women empowerment."

For some the pandemic offered an opportunity to branch out as international clients began to seek value outside of their own geographic markets. Countries with low domestic employment and growth rates often see employees move into the gig economy sector where domestic skills and specialisations may be in demand globally, according to a Gartner study. Freelancers with an established reputation, experience and presence on social and work-on-demand platforms benefitted immensely.

"I essentially built my career during the pandemic," said one freelancer. "I was able to network easily with people across the globe and situate myself as a PR expert in a global, competitive space."

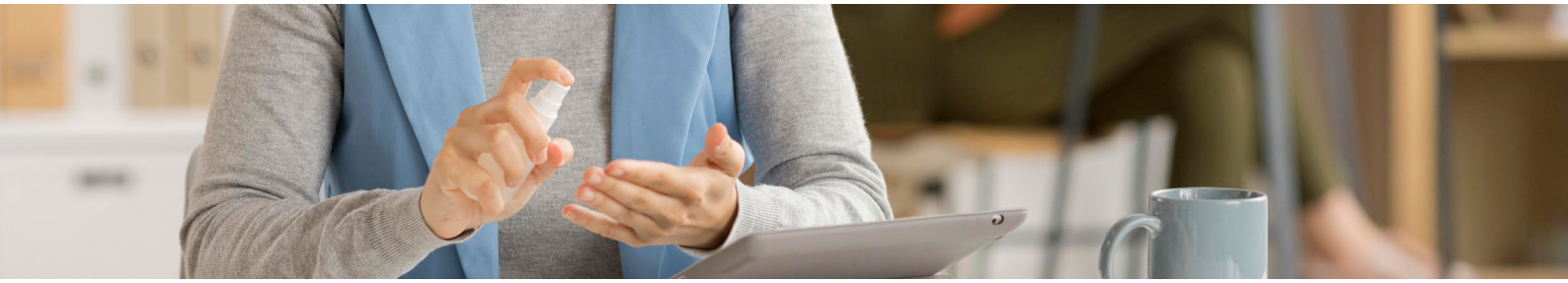
Another freelancer who built his/her enterprise by changing their service and market focus agreed:

"Many people in the US and EU started businesses during lockdown. Because my services are geared towards small businesses, I was able to provide services to a large number of new entrepreneurs. My income increased drastically."

The changing nature of capital and labour, demands a proactive response from business, society and government to protect the rights and securities of this growing class of worker. Fairwork South Africa, a research and advocacy project linked to the Oxford Internet Institute, estimated that there was an average of 100 000 freelancers actively undertaking online work, or 'cloudwork'. They estimate gig work touches at least 1% of the SA workforce and this number grows by well above 10% yearly. 6.7% of respondents signed up to a work-on-demand platform in the hopes of finding new

work opportunities over this period.
The stability and sustainability of a vibrant freelance sector requires concerted advocacy from all organisations that work and benefit from this space, particularly as the number of self-employed and gig workers grow.

During the pandemic, many freelancers saw their livelihoods vanish overnight without any recourse to unemployment or any health or business insurance protections. Some companies compounded stress and anxiety through lowballing, late payments and non-payment of freelancers. Respondents were asked what role government could play to assist freelancers who were affected by loss of Covid-19 income. Internationally, organisations like the Freelancers' Union (USA) and The Association of Independent Professionals and the Self-Employed advocate for and address the needs of the sector variably in terms of contracts, wellbeing services, group pension as well as injury and illness cover. In the US city of New York, for example, an amendment to the New York City Human Rights Law in 2020 protects all freelancers and independent contractors from discrimination and harassment in the workplace. In addition, all contracted freelance work valued at US$800 or more must be settled on within 30 days. Clients who are found guilty can pay double damages as well as legal costs.



At home, sentiment was pessimistic based on government's track record of delivery in this sector, as well as its potential to generate integrated solutions and policy from multiple ministries including Finance, Employment and Labour, as well as Small Business Development.

Those who did offer recommendations suggested the following:

- Supporting an enabling environment for business through a clean and accountable government that stimulates the economic growth on which self-employed persons depend.

"I don't think it's their job to assist freelancers per se (assuming they would and could). I think their role is just to govern properly so our economy is stable, and people have access to work," wrote one freelancer.

- A mandatory income protection fund for self-employed persons who pay provisional tax.

Freelancers complained that after years of contributing through taxes, company tax and even UIF, they were either not eligible for support or could not get the support that they needed.

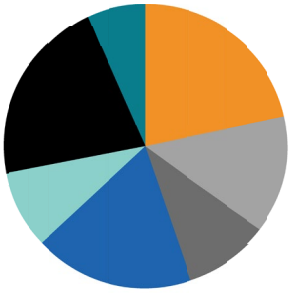
"I pay my taxes. My company is tax registered and compliant. I do not have employees, but I am a breadwinner for my family. I want help from the government in the form of a supplemental income until I can adjust my rates upwardly and the tourism industry recovers," said another respondent.

- A national platform where freelancers can apply for editing/proofreading/copywriting jobs for government on an ad hoc basis.
- Eliminating red tape for small businesses.

"The best thing a government can do under any circumstances is to reduce and simplify conformance and bureaucratic complexity - because a freelancer cannot easily afford to pay others to do this work, and every day spent on tax demands etc means a day less income," explained one freelancer.

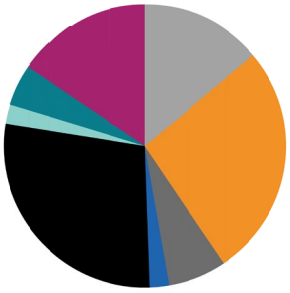
- Legislating and enforcing freelance contracts and specified minimum payment periods enforceable by law.
- Access to loan funding that can help self-employed people like freelancers to grow, expand or diversify their service offerings. The lack of loan options places the most marginal freelancers at greater personal financial risk.

HOW DID 'COVID-19' AFFECT YOUR FREELANCE INCOME FOR THE PERIOD MARCH 2020 TO MARCH 2021?



- Income from freelance activities INCREASED during this period **(21.82%)**
- Income from freelance activities declined by up to 25% **(13.43%)**
- Income from freelance activities declined by up to 50% **(9.59%)**
- Income from freelance activities declined by up to 75% **(18.23%)**
- No income from freelance activities for the period March 2020 to March 2021 **(9.11%)**
- Freelance income remained largely unaffected during this period **(21.34%)**
- Other **(6.47%)**

WHAT ACTIONS DID YOU TAKE TO IMPROVE YOUR INCOME DURING THIS PERIOD?



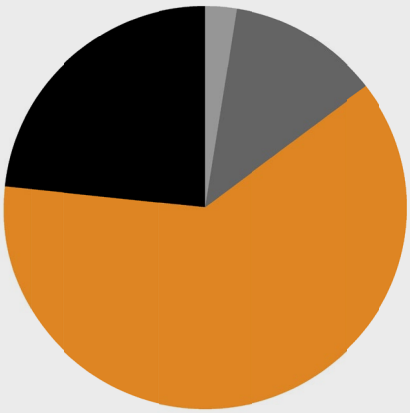
- Cut third-party payments for personal and professional goods and services **(14.11%)**
- Upskilled and diversified into new skill areas **(26.65%)**
- Signed up to on-demand work platforms like Upwork or Fiverr **(6.58%)**
- Applied for the SANEF Media Relief grant **(2.19%)**
- Accepted work below my standard rate more often **(28.06%)**
- Left the freelance space for permanent employment **(2.35%)**
- Wrote off bad debts for clients who could/would not pay **(4.70%)**
- Other **(15.36%)**

DESIGNING FREELANCE RATES

There is a variety of motivations that influence how freelancers charge their clients. This is one of the most controversial points in the freelance space. There is no 'one size fits all'. About a third of freelancers (32.5%) use the 'Safrea' rate as a baseline in some way or form. The Safrea rate is not an organisationally approved rate. It reflects the most quoted range for charging for a service (not the average) that respondents share in the annual rates survey each year. 20% claimed that they charge the most frequently cited Safrea rate; 4.5% said they will charge above the most frequency quoted rate; while 8% charge below the most frequently charged rate.

17% of freelancers charge their own fixed rate, while 15% base their fee on the perceived value of the service to the customer. These freelancers will chop and change their rates depending on whether a client is 'above the line' or 'below the line', a corporate or non-profit entity, an international or a local client, a private client or an agency etc. Freelancers quote the rand value of a job based on the complexity of the brief, relative to a client's budget, needs and urgency – and their own levels of experience.

HOW OFTEN DO YOU ACCEPT A JOB THAT IS NEGOTIATED WELL BELOW YOUR STANDARD FEE?



- Always **(2.75%)**
- Frequently **(12.00%)**
- Sometimes **(62.00%)**
- Never **(23.25%)**

Most freelancers seldom charge a retainer fee (deposit prior to commencing a brief). 19% of freelancers said that they always charge a retainer fee. 28% of freelancers will sometimes charge a retainer, while 37% said they never charge a retainer fee. The likelihood of a freelancer charging a retainer varies markedly by specialisation. Illustrators (100%), web designers (73%) and graphic design respondents (45%) say they will always charge a deposit. 67% of journalists, 41% of editors, and 46% of proof-readers never ask for a deposit. Only about one in four photographers (24%) said that they frequently or always charge a retainer fee. On average freelancers charged a 50% upfront payment when a retainer was required.

While CPI in the service sector increased by 3.7% and overall CPI increased by 3.3% in 2020, most freelancers (63%) could not afford to hike their rates and admitted to discounting their rates at least some of the time as opportunities dried up or clients pleaded poverty. While discounting is a factor that irks freelancers, all specialisation practitioners will sometimes let their own rates slide depending on various factors. The pandemic economy played a large role here. As one freelancer commented:

"Sometimes, I need the money more than I need to argue for a better rate. Knowing my own worth won't pay rent or any of my bills."

Safrea members (23%) are as inclined as non-Safrea members (23%) to stick to their rates.

SOUTHERN AFRICAN FREELANCERS ASSOCIATION RATES INDEX

Healthy competition is useful in any industry. However, as this report shows, freelancing is a complex and varied practice. Freelancers are in different stages of their careers, place different value on their work or have a different costing approach to others. Safrea has always recommended that freelancers refrain from accepting low or unfair fees as this hurts all freelancers in the long run. Accepting low rates establishes a precedent that clients may use to 'lowball' other freelancers. Safrea urges freelancers to stand firm behind reasonable rates structures and to negotiate fair remuneration. As usual, the rates card provides the most frequently quoted fee range for a service. A new feature allows freelancers to view the lowest, highest and average fee that respondents polled for each service. Freelancers can use this to peg their rates against a wider spectrum of fair rates cited by freelancers in a similar specialisation. It is strongly advised that freelancers never accept lower than the minimum fair rate (and some of these are ridiculously low) and that rates should be charged relative to the value of the service to a client. Freelancers with more experience in their specialisation, or who discover that a brief is urgent, complex or in great demand may consider how their rate stacks up against the highest fair rate quoted by respondents.

WRITING, CONTENT DEVELOPMENT

Freelance producers in the writing and content development sector are split between some who charge per word (37%) and others who charge per hour (33%). 20% charge a flat fee for their work.

Type	Most frequently cited rate	Lowest 'fair' rate	Highest 'fair' rate	Average 'fair' rate
Magazines: Per word	**R3 - R4**	R1.30	R10	R4.20
Magazines: Per hour	**R400 - R500**	R250	R1000	R480
Newspapers: Per word	**> R3**	R1	R6	R3.40
Newspapers: Per hour	**R400 - R500**	R100	R800	R460
Corporate content: Per word	**> R4**	R1	R10	R4.60
Corporate content: Per hour	**R400 - R600**	R350	R1045	R605
Technical/specialist content: Per word	**> R4**	R0.80	R10	R4.90
Technical/specialist content: Per hour	**R400 - R700**	R350	R1500	R670
Annual reports: Per word	**> R3**	R0.80	R9	R3.80
Annual reports: Per hour	**> R550**	R400	R1000	R560
Government documents: Per word	**> R3**	R1	R15	R3.70
Government documents: Per hour	**R600 - R650**	R300	R1000	R615
Textbooks per word	**> R1.50**	R1.50	R10	R3.20
Textbooks: Per hour	**> R450**	R350	R720	R480
Novels/books: Per word	**> R1.50**	R0.50	R6	R2.10
Novels/books: Per hour	**> R400**	R200	R940	R430
Ghost writing: Per word	**R5 - R7**	R2	R15	R5.50
Ghost writing: Per hour	**R450 - R550**	R250	R1000	R560

SCRIPTWRITING

Scriptwriters mostly charge for their services by the hour (30%) or by word (25%). Only 19% charge per episode.

Type	Frequently cited rate	Lowest 'fair' rate	Highest 'fair' rate	Average 'fair' rate
Script writing (General – television): Per word	**> R3**	R3	R5	R3,60
Script writing (General – television): Per hour	**> R600**	R500	R900	R645
Head writer (Long-running series/ soaps/telenovelas): Per month	**R60 000 – R90 000**	R60 000	R90 000	R77 800
Storyliner (Long-running series/soaps/ telenovelas): Per episode	**R5000 – R7000**	R4500	R10 000	R7580
Story editor (Long-running series/ soaps/telenovelas): Per episode	**> R2500**	R2500	R7500	R3500
Script editor (Long-running series/ soaps/telenovelas): Per episode	**R1900 – R2500**	R2000	R7000	R3142

Researcher (Long-running series/ soaps/telenovelas): Per day	**R2000 – R4000**	R500	R5000	R2900
Script writing (General – corporate): Per word	**> R4,50**	R4	R7	R5
Script writing (General – corporate): Per hour	**> R650**	R400	R1000	R675
Corporate AV script writing with research supplied: Per minute (for 15 minutes or less)	**> R500**	R400	R1000	R600
Corporate AV script writing with writer doing research: Per minute (for 15 minutes or less)	**> R650**	R500	R1500	R755
Specialty AV script writing which requires project expertise: Per minute (for 15 minutes or less)	**R1500 – R2000**	R600	R3000	R2200
Educational AV script writing: Per minute (for 15 minutes or less)	**R1000 – R1500**	R600	R2000	R1255

ADVERTISING

Freelancers working in the advertising sector overwhelmingly charge per hour (56%), followed by a preference for a flat fee (21%).

Type	Frequently cited rate	Lowest 'fair' rate	Highest 'fair' rate	Average 'fair' rate
Marketing material (brochures, adverts etc.): Per word	**R2 - R3**	R2	R7	R3.80
Marketing material (brochures, adverts etc.): Per hour	**> R550**	R300	R950	R590
Advertorial: Per word	**R3 - R4**	R3	R6.50	R4
Advertorial: Per hour	**> R600**	R450	R800	R565
Copywriting: Per word	**< R3**	R2	R6.50	R3.90
Copywriting: Per hour	**> R550**	R400	R800	R564

PUBLIC RELATIONS & COMMUNICATIONS

Type	Frequently cited rate	Lowest 'fair' rate	Highest 'fair' rate	Average 'fair' rate
Media Release writing: Per word	**R3 - R4**	R2	R7.50	R4.10
Media release writing: Per hour	**R450 - R550**	R400	R1000	R555
Media release writing: Flat rate	**> R2000**	R400	R4000	R2185
Strategy development: Per word	**> R4**	R4.50	R15	R4.90
Strategy development: Per hour	**> R800**	R450	R2000	R785
Speechwriting: Per word	**R3.50 - R4**	R3	R7.50	R4.60
Speechwriting: Per hour	**> R600**	R350	R1000	R621
Speechwriting: Flat rate	**> R2000**	R1200	R6000	R2837
Media relations: Per hour	**R450 - R550**	R450	R1000	R575

ONLINE

Freelancers in the online sector mainly charge per hour (46%), followed by a flat fee (29%). Only 19% charge per word.

Type	Frequently cited rate	Lowest 'fair' rate	Highest 'fair' rate	Average 'fair' rate
Website content: Per word	**> R2.50**	R2	R6	R3.20
Website content: Per hour	**R450 - R550**	R250	R940	R545
Online consumer content: Per word	**> R2.50**	R2	R7.50	R3.50
Online consumer content: Per hour	**R400 - R500**	R250	R940	R530
SEO content: Per word	**> R2.50**	R2	R6	R3.50
SEO content: Per hour	**> R550**	R250	R800	R548
Consumer/journalism blog content: Per word	**> R3**	R2.50	R6	R3.80
Consumer/journalism blog content: Per hour	**> R500**	R250	R750	R530
Content marketing: Per word	**> R3**	R2.50	R6	R3.70
Content marketing: Per hour	**> R550**	R250	R800	R570
Web-based content: Per word	**> R3**	R2	R6.40	R3.90
Web-based content: Per hour	**> R550**	R250	R800	R550
Email marketing content: Per word	**> R3**	R2	R6	R3.60
Email marketing content: Per hour	**> R550**	R250	R700	R540

SOCIAL MEDIA

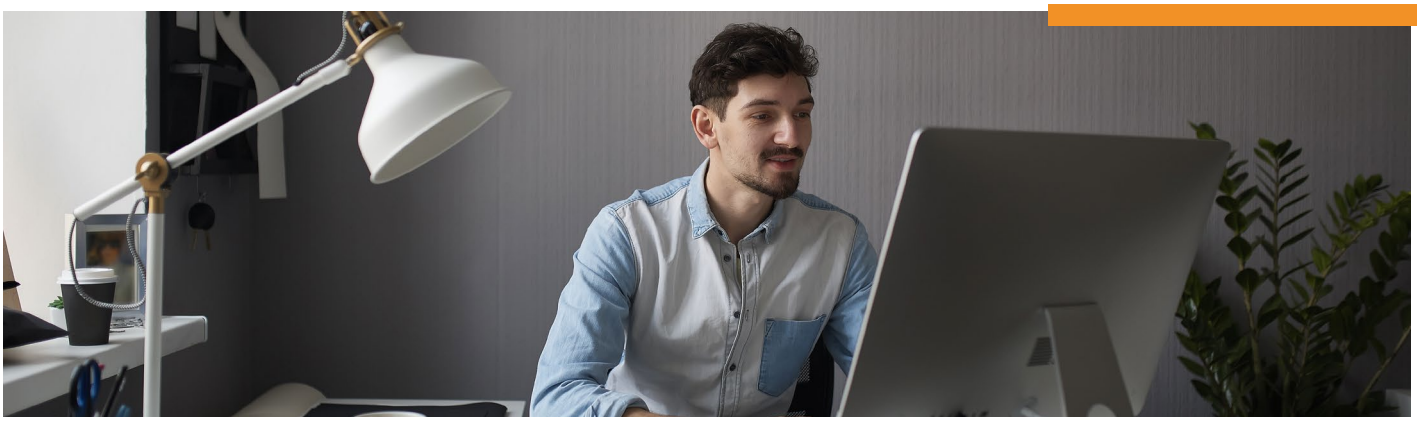
Freelancers who specialise in social media will either charge by the hour (45%) or per post (30%).

Type	Frequently cited rate	Lowest 'fair' rate	Highest 'fair' rate	Average 'fair' rate
Social media content: Per post	**> R300**	R95	R550	R325
Social media content creation: Per word	**> R3**	R1.50	R6	R3.30
Social media content creation: Per hour	**> R450**	R300	R700	R480
Social media management/coordination: Per hour	**> R500**	R250	R1000	R510
Social media strategy development: Per hour	**> R550**	R400	R850	R595
Online content development (For instance, blogs): Per word	**> R3**	R1.30	R5.50	R3.40
Online content development (For instance, blogs): Per hour	**> R450**	R250	R650	R500

GENERAL EDITING

Copy-editors mainly charge per word (45%), followed by per hour (30%). 19% will calculate a fee per page.

Type	Frequently cited rate	Lowest 'fair' rate	Highest 'fair' rate	Average 'fair' rate
General copy-editing (light): Per word	**< R0.50**	R0.20	R5	R1
General copy-editing (light): Per page	**R50 - R100**	R40	R300	R100
General copy-editing (light): Per hour	**< R400**	R250	R800	R440
General copy-editing (medium): Per word	**R0.50 - R1**	R0.40	R3	R1
General copy-editing (medium): Per page	**R50 - R100**	R45	R250	R110
General copy-editing (medium): Per hour	**R400 - R500**	R100	R800	R450
General copy-editing (heavy): Per word	**> R1**	R0.40	R4	R1.35
General copy-editing (heavy): Per page	**> R100**	R50	R400	R140
General copy-editing (heavy): Per hour	**R400 - R500**	R100	R900	R500
Substantive/structural editing: Per word	**> R1**	R0.25	R4	R1.50
Substantive/structural editing: Per page	**R150 - R200**	R60	R500	R200
Substantive/structural editing: Per hour	**R450 - R550**	R100	R780	R515
Developmental editing: Per word	**> R1**	R0.50	R4	R1.30
Developmental editing: Per page	**> R200**	R70	R550	R205
Developmental editing: Per hour	**R450 - R550**	R120	R750	R490
Proofreading: Per word	**< R0.30**	R0.10	R2	R0.45
Proofreading: Per page	**R50 - R150**	R50	R450	R100
Proofreading: Per hour	**R350 - R450**	R100	R780	R380
Copy/sub-editing: Per word	**< R0.50**	R0.25	R3	R1
Copy/sub-editing: Per page	**< R90**	R45	R250	R110
Copy/sub-editing: Per hour	**R400 - R500**	R100	R780	R440
Reference checking: Per page	**R100 - R200**	R50	R300	R150
Reference checking: Per hour	**R300 - R400**	R50	R600	R370



SPECIFIC EDITING

Freelance title editors charge mainly per word (35%) or per hour (25%). 21% charge a page fee.

Type	Frequently cited rate	Lowest 'fair' rate	Highest 'fair' rate	Average 'fair' rate
Magazines: Per word	**< R0.50**	R0.25	R2.50	R1
Magazines: Per page	**> R300**	R45	R450	R200
Magazines: Per hour	**R350 - R450**	R200	R650	R420
Newspapers: Per word	**< R0.50**	R0.20	R3	R1
Newspapers: Per page	**> 100**	R80	R300	R140
Newspapers: Per hour	**R300 - R400**	R200	R600	R370
Academic theses: Per word	**< R0.50**	R0.20	R2.50	R0.75
Academic theses: Per page	**> R65**	R30	R120	R70
Academic theses: Per hour	**R300 - R400**	R200	R600	R385
Corporate content: Per word	**< R3.50**	R1	R7	R3.75
Corporate content: Per page	**> R200**	R50	R500	R235
Corporate content: Per hour	**R450 - R550**	R200	R650	R500
Technical/Specialist content: Per word	**> R1**	R0.30	R3	R1
Technical/Specialist content: Per page	**> R100**	R50	R250	R1.20
Technical/Specialist content: Per hour	**R450 - R550**	R200	R650	R490
Government documents: Per word	**R0.50 - R1**	R0.30	R3.75	R1
Government documents: Per page	**> R200**	R100	R500	R255
Government documents per hour	**R400 - R500**	R250	R600	R440
Textbooks: Per word	**R0.20 - R0.50**	R0.25	R1	R0.50
Textbooks: Per page	**R50 - R100**	R50	R200	R105
Textbooks: Per hour	**< R400**	R50	R250	R110
Fiction: Per word	**R0.20 - R0.50**	R0.20	R1.50	R0.60
Fiction: Per page	**R50 - R100**	R50	R200	R100
Fiction: Per hour	**R350 - R450**	R200	R600	R390

DOCUMENT FORMATTING

Type	Frequently cited rate	Lowest 'fair' rate	Highest 'fair' rate	Average 'fair' rate
Academic: Per word	**R0.20 - R0.50**	R0.10	R0.50	R0.30
Academic: Per page	**R50 - R100**	R25	R100	R60
Academic: Per hour	**R300 - R350**	R100	R550	R335
General: Per word	**R0.20 - R0.50**	R0.20	R1	R0.35
Magazines: Per page	**R300 - R400**	R200	R550	R350

LAYOUT COORDINATION

Type	Frequently cited rate	Lowest 'fair' rate	Highest 'fair' rate	Average 'fair' rate
Corporate newsletters: Per page	**> R350**	R270	R700	R435
Corporate newsletters: Per hour	**R400 - R500**	R300	R600	R460
Magazines: Per page	**> R250**	R200	R700	R340
Magazines: Per hour	**R400 - R500**	R350	R550	R450

TRANSCRIPTION

Half of all transcribers charge per hour (50%). About a third (33%) charge per word.

Type	Frequently cited rate	Lowest 'fair' rate	Highest 'fair' rate	Average 'fair' rate
Transcription: Per word	**R1.50 - R2.50**	R2	R4	R2.60
Transcription per hour	**R300 - R400**	R220	R700	R410
Transcription per audio hour	**R1000 - R1200**	R1000	R1200	R1100
Library fee charge: Per image	**R400 - R550**	R350	R600	R430

TRANSLATION

Almost 80% of translators charge per word. A minority of translators (15%) charge by the hour.

Type	Frequently cited rate	Lowest 'fair' rate	Highest 'fair' rate	Average 'fair' rate
Between English and Afrikaans: Per word	**R0.50 - R1**	R0.40	R2.50	R1.10
Between English and an official African language: Per word	**R1 - R1.50**	R0.60	R3	R1.65
Between English and major world languages: Per word	**> R1.50**	R0.50	R5	R2.65
Between English and less common world languages: Per word	**R1 - R1.50**	R0.50	R4	R1.80
Sworn translation: Per word	**> R2**	R0.50	R5	R2.05
Specialised translation (e.g. financial, legal, highly technical or scientific): Per word	**R1.50 - R2**	R1.30	R6	R2.55

INTERPRETING

Interpreters are roughly split between those who charge by the hour (53%) and those who charge a project fee (45%).

Type	Frequently cited rate	Lowest 'fair' rate	Highest 'fair' rate	Average 'fair' rate
Between English and Afrikaans: Per hour	**R350 - R450**	R400	R550	R480
Between English and an official African language: Per hour	**R400 - R500**	R400	R600	R500
Between English and major world languages: Per hour	**> R500**	R400	R1170	R760
Between English and less common world languages: Per hour	**> R550**	R500	R2000	R980
Between English and South African Sign Language (SASL): Per hour	**> R550**	R600	R1500	R1050

PHOTOGRAPHY

Photographers mainly bill for their time. Most charge by the hour (35%) or a full-day rate (25%). One in five photographers (20%) will charge per image.

Type	Frequently cited rate	Lowest 'fair' rate	Highest 'fair' rate	Average 'fair' rate
Product, advertising, branding, interiors, architectural: Per image	**> R350**	R100	R600	R315
Product, advertising, branding, interiors, architectural: Per hour	**> R1000**	R600	R1850	R1105
Product, advertising, branding, interiors, architectural: Per full-day	**> R5000**	R200	R9500	R5230
Product, advertising, branding, interiors, architectural: Per full-day	**R5000 - R8000**	R500	R15000	R8400
Event photography: Per image	**R100 - R200**	R50	R300	R180
Event photography: Per hour	**R850 - R1500**	R500	R1850	R1055
Event photography: Per half-day	**R3000 - R5000**	R2500	R8500	R4500
Event photography: Per full-day	**R4500 - R7500**	R5000	R12500	R8300
Advertorial, editorial, modelling: Per image	**< R800**	R250	R1200	R660
Advertorial, editorial, modelling: Per hour	**R800 - R1500**	R500	R1850	R1120
Advertorial, editorial, modelling: Per half-day	**R3000 - R5000**	R2500	R10000	R5650
Advertorial, editorial, modelling: Per full-day	**R5000 - R8000**	R5000	R15000	R8200
Wedding: Per image	**R50 - R100**	R30	R250	R110

Wedding: Per hour	**R600 - R1200**	R450	R1850	R1100
Wedding: Per half-day	**R4000 - R7000**	R3500	R9500	R5860
Wedding: Per full-day	**R7000 - R12000**	R7000	R20000	R11750
Media houses, newspapers: Per image	**R300 - R600**	R250	R1000	R465
Media houses, newspapers: Per hour	**R450 - R600**	R300	R3000	R1055
Media houses, newspapers: Per half-day	**R2000 - R3000**	R1800	R7850	R3410
Media houses, newspapers: Per full-day	**R3500 - R5500**	R2000	R12500	R5995

PHOTOGRAPHY/POST-PRODUCTION

Type	Frequently cited rate	Lowest 'fair' rate	Highest 'fair' rate	Average 'fair' rate
Post-production, retouching: Per image	**R100 - R200**	R50	R450	R200
Post-production, retouching: Per hour	**> R500**	R250	R800	R500
Post-production, retouching: Per half-day	**R1000 - R3000**	R950	R4000	R2220
Post-production, retouching: Per full-day	**> R3500**	R2000	R5500	R3760
Dropbox / FTP: Per image	**R2 - R4.50 per MB**	R1 per MB	R4.50 per MB	R2.60 per MB
Dropbox / FTP: Per hour	**R75 - R150**	R75	R450	R145
Library fee one-off usage charge: Per standard print resolution image	**R150 - R250**	R100	R750	R330
Library fee one-off usage charge: Per standard print resolution image	**R350 - R650**	R300	R1000	R600
Library fee usage charge: Per sale of the high-resolution image - multiple usage rights but not copyright.	**R650 - R1000**	R500	R2500	R1060

VIDEOGRAPHY

Most videographers (35%) calculate a project fee based on the nature of the brief. Charging a daily rate (30%) was the second most popular method, followed by charging per hour (23%).

Type	Frequently cited rate	Lowest 'fair' rate	Highest 'fair' rate	Average 'fair' rate
Camera with professional sound, proper lighting and stabilised shots, with no edits required: Per hour	**R2000 - R3000**	R750	R5000	R3000
Camera with professional sound, proper lighting and stabilised shots, with no edits required: Per half-day	**R2500 - R4500**	R2750	R5500	R3970
Camera with professional sound, proper lighting and stabilised shots, with no edits required: Per full-day	**R3500 - R6500**	R5000	R15000	R7500
Post-production, video editing: Per hour	**> R600**	R250	R1000	R605
Post-production, video editing: Per full-day	**R2500 - R4500**	R2500	R7000	R4890

WORKSHOPS & TRAINING

Half of all training facilitators (51%) will charge a project fee, whereas 22% will charge by the hour. 16% of trainers will stick to a daily fee.

Type	Frequently cited rate	Lowest 'fair' rate	Highest 'fair' rate	Average 'fair' rate
Facilitating workshops/training sessions: Per hour	**R450 - R850**	R400	R1500	R745
Facilitating workshops/training sessions: Per half-day	**R3500 - R6500**	R1500	R6000	R4150
Facilitating workshops/training sessions: Per full-day	**R5000 - R12000**	R3000	R12000	R7230
Module/content creation: Per hour	**R450 - R750**	R350	R1000	R660

GRAPHIC DESIGN

Half of all graphic designers base their fee on the nature, scale and urgency of the project (53%). More than a third of graphic designers (37%) bill by the hour.

Type	Frequently cited rate	Lowest 'fair' rate	Highest 'fair' rate	Average 'fair' rate
General graphic design: Per hour	**R350 - R550**	R200	R800	R475
General graphic design: Per half-day	**R1200 - R1700**	R500	R3500	R1560
Logo design: Per hour	**R300 - R500**	R200	R1000	R485
Logo design: Per half-day	**R2500 - R3500**	R500	R4000	R2370
Logo design: Per full-day	**R2500 - R5500**	R600	R6000	R3830
Creating visual concepts: Per hour	**R300 - R500**	R300	R1200	R565
Creating visual concepts: Per half-day	**R1200 - R1700**	R1000	R4000	R1825
Creating visual concepts: Per full-day	**R1500 - R2800**	R2000	R8000	R3340
Presenting design concepts: Per hour	**R350 - R450**	R150	R650	R445
Presenting design concepts: Per half-day	**R1500 - R1700**	R1000	R4000	R1815
Presenting design concepts: Per full-day	**R2500 - R3500**	R2000	R6000	R3470
Original images: Per hour	**R300 - R500**	R250	R800	R510
Original images: Per half-day	**R1200 - R1700**	R750	R2150	R1600
Original images: Per full-day	**R2500 - R3500**	R1800	R4150	R3135
Illustrations: Per hour	**R400 - R550**	R350	R800	R555
Illustrations: Per full-day	**> R4000**	R2000	R6000	R4000
Incorporating changes recommended by clients or art directors into final designs: Per hour	**R250 - R450**	R250	R600	R405

Incorporating changes recommended by clients or art directors into final designs: Per half-day	**R1200 - R1600**	R500	R4000	R1670
Incorporating changes recommended by clients or art directors into final designs: Per full-day	**R2500 - R3500**	R2000	R6000	R3290
Reviewing designs for errors before printing or publishing them: Per hour	**R300 - R500**	R250	R750	R440
Reviewing designs for errors before printing or publishing them: Per half-day	**R1200 - R1600**	R500	R4000	R1545
Reviewing designs for errors before printing or publishing them: Per full-day	**R2500 - R3500**	R1500	R6000	R3085
Transforming statistical data into visual graphics and diagrams: Per hour	**R350 - R650**	R300	R650	R500
Transforming statistical data into visual graphics and diagrams: Per half-day	**R1200 - R1600**	R1000	R2500	R1625
Transforming statistical data into visual graphics and diagrams: Per full-day	**R2500 - R3500**	R1500	R6000	R3380

GRAPHIC DESIGN/LAYOUT & PRODUCTION

Type	Frequently cited rate	Lowest 'fair' rate	Highest 'fair' rate	Average 'fair' rate
Advertisements: Per hour	**R300 - R600**	R300	R600	R500
Advertisements: Per half-day	**R1200 - R1600**	R1000	R2500	R1715
Advertisements: Per full-day	**R2200 - R3200**	R2000	R4000	R3285
Brochures: Per hour	**R300 - R600**	R300	R700	R525
Brochures: Per half-day	**R1200 - R1600**	R1000	R2000	R1530
Brochures: Per full-day	**R2200 - R3200**	R2000	R4000	R3115
Magazines: Per hour	**R350 - R550**	R300	R600	R465
Magazines: Per half-day	**R1200 - R1600**	R1000	R1800	R1530
Magazines: Per full-day	**R2500 - R4500**	R2000	R4500	R3300
Corporate reports: Per hour	**R350 - R650**	R300	R750	R540
Corporate reports: Per half-day	**R1500 - R1700**	R1000	R1700	R1500
Corporate reports: Per full-day	**R2500 - R3500**	R2000	R3500	R3000

PODCASTING & SOUND EDITING

Podcasters and sound editors also charge a flat project rate (51%). 35% of podcasters charge per hour.

Type	Frequently cited rate	Lowest 'fair' rate	Highest 'fair' rate	Average 'fair' rate
Podcasting & sound editing: Per episode	**> R4000**	R3000	R5500	R4200
Podcast planning and recording (only): Per hour	**R450 - R550**	R500	R700	R600
Sound editing (Only): Per hour	**R450 - R550**	R500	R700	R600

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