

TALENT PLAYBOOK

Talent Pricing Playbook

How working creative talent in India set day rates, usage fees, and buyouts.

WHAT'S INSIDE

- The four pricing levers explained
- Day-rate bands by talent category
- Usage and exclusivity multipliers
- Overtime and reshoot policy templates
- Six negotiation scripts with full back-and-forth

How to use this playbook

This playbook is for creative talent in India — models, actors, voice artists, dancers, performers — who want to price their work confidently and protect themselves in negotiation. It's also useful for talent managers training new artists on a roster, and for producers who want to understand how the talent side thinks.

It's deliberately opinionated. We tell you what to charge by default, when to flex, and what to walk away from. The numbers come from active Yurme marketplace data and conversations with working professionals across India. Use them as starting points, not as ceilings or floors.

Read it once front-to-back to build the mental model. Then keep it nearby for negotiation prep — Chapter 5's scripts are designed to be skimmed before a call.

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INTRODUCTION

The pricing problem

Most creative talent in India price themselves badly. Not because they're bad at math, but because the structure of pricing — what's being paid for, what's being given up — has never been written down clearly.

A model gets offered ₹40,000 for a print campaign and says yes because it sounds like a lot of money. Three months later their face is on hoardings in four cities, in a banking app, and in a TVC, and they realize the ₹40,000 was supposed to cover all of that — and they didn't know to ask. An actor signs a contract that says "all media in perpetuity" without understanding that those four words are worth four times their day rate. A voice artist agrees to a flat fee for a brand spot, then hears their voice in three more campaigns the same client made later, and has no recourse.

These aren't edge cases. This is how most creative talent in India lose money. Not through obvious exploitation, but through the slow leak of underpriced rights, missed multipliers, and unwritten policies that favor the buyer because the buyer wrote the rules.

THE CORE IDEA

Your fee isn't one number. It's four numbers stacked: a day rate for your time, a multiplier for how the work gets used, a premium for exclusivity, and a policy for overtime and reshoots. The four together are your real price. Everything in this playbook is about making each of those four numbers explicit, defensible, and negotiable.

Why this playbook exists

Three things changed in India's creative industry over the last five years that make rate transparency more urgent and more possible:

- **Digital and OTT scrambled the pricing logic.** Old rates were built around TV broadcast. Today's campaigns run on Instagram, YouTube, Netflix, and proprietary streaming apps — each with different reach, different shelf life, different commercial value. Old rate cards don't translate.
- **Talent supply expanded faster than knowledge did.** There are more working models, actors, and voice artists in India now than ever before. Most are training themselves on YouTube and Instagram. Industry pricing norms aren't being taught anywhere systematically.
- **Agencies and clients got more sophisticated faster than talent did.** Brand teams have procurement frameworks, usage matrices, and rate benchmarks. Most talent walks in with a number they pulled from a friend. The information asymmetry is the leverage.

This playbook is the response — a written, opinionated rate framework for talent who want to negotiate from knowledge rather than vibes.

A note on the numbers

Every rate band in this playbook is in 2026 Indian rupees, drawn from active Yurme marketplace bookings and triangulated with conversations across major Indian cities. Bands are deliberately wide because rates genuinely vary — by city, by client size, by individual reputation, by what the market is doing in any given month. Use the bands to know whether a number is reasonable, not to insist on an exact figure.

We update these quarterly. The version you're reading reflects bookings through Q1 2026.

CHAPTER 1

The four pricing levers

When someone asks "what's your rate," they're usually asking about one number: your day rate. That's the wrong question, but answering it correctly requires understanding all four levers behind it.

Lever 1 — Day rate

Your day rate is what you charge for one standard shoot day of your time and craft. It's the foundation. Everything else is calculated as a multiplier or addition to this number. Two important things to internalize:

- **Your day rate covers your presence and labor only.** It does *not* cover the commercial use of the resulting footage. Many talent confuse the two and end up giving away the more valuable thing for free.
- **A "day" in Indian production is typically 10 hours.** Some shoots quote 8 hours, some 12. Always clarify the standard day length before you accept a rate. We'll get to overtime in Chapter 4.

Your day rate should reflect three things: your experience level, the market for your craft, and your individual reputation or distinctiveness. New talent should price at the median of their category band; established talent at the upper third; senior talent negotiate per-project rather than from a card.

Lever 2 — Usage rights

Usage rights are the biggest pricing lever almost nobody talks about clearly. This is where the real money is — and where most talent give it away.

When a client uses your image, voice, or performance commercially, they're not just paying for your time on set. They're paying for the right to use what was created with you, for a specific media, in a specific geography, for a specific duration. Each of those dimensions is a multiplier on your base rate.

DEFAULT RULE OF THUMB

Day rate alone covers internal use only — the client gets the file, nothing else. The moment the client puts it on TV, on Instagram, or anywhere the public sees it, you should be charging additional usage fees. If usage isn't discussed, it isn't included.

Lever 3 — Exclusivity

Exclusivity means you agree not to work for competing brands during a defined period. If you do a campaign for one luxury watch brand, the brand often wants you to not also appear for another watch brand for 6–12 months. That restriction has real commercial value — and you should charge for it.

Exclusivity is a separate fee on top of usage. The amount depends on the category (how lucrative is the competitor space?) and the duration. We'll cover specific multipliers in Chapter 3.

Lever 4 — Overtime and reshoot policy

Your fourth lever is what happens when the shoot doesn't go to plan. Most shoots run over. Many require reshoots. Without a clear policy spelled out before you arrive on set, you'll be expected to keep working without additional payment — and asking for it after the fact is much harder than agreeing to it before.

A clear policy covers: when overtime kicks in, what the rate is, what happens at midnight, what counts as a meal break violation, and what reshoots cost. These should be written into your engagement terms before any project starts. We have templates in Chapter 4.

Putting them together. A complete price for any project is: $(\text{Day rate} \times \text{Number of days}) + (\text{Usage multiplier} \times \text{Base}) + (\text{Exclusivity premium}) + (\text{Overtime policy})$. When you quote, you're not quoting one number — you're quoting all four. Stop saying "₹50,000 per day" and start saying "₹50,000 per day base, with usage and exclusivity priced separately based on scope." That single change is worth lakhs over a career.

CHAPTER 2

Day rate bands by talent category

Bands below are 2026 INR for one standard shoot day in major Indian cities. Mumbai, Bangalore, and Delhi tend toward the higher end; Hyderabad, Pune, and smaller cities run 15–25 percent lower. Experience bands:

- **Emerging:** 1–3 years of paid professional work
- **Established:** 4–8 years with a consistent portfolio
- **Senior:** 9+ years, recognizable name in the craft, or distinct competitive advantage

Models

Modeling rates split by format. The same model can charge ₹15,000 for an e-commerce day and ₹3 lakh for a TVC day — same skill, different commercial value to the buyer.

Format	Emerging	Established	Senior
E-commerce / catalog	₹8K – ₹15K	₹20K – ₹40K	₹50K – ₹1.5L
Print campaign	₹15K – ₹30K	₹40K – ₹80K	₹1L – ₹3L
Runway (per show)	₹5K – ₹12K	₹25K – ₹60K	₹1L – ₹5L+
TVC	₹25K – ₹50K	₹60K – ₹1.5L	₹2L – ₹15L+

NOTE FOR MODELS

Catalog day rates are flat — usage is typically internal/web only and limited. TVC and print campaign rates are base rates only; usage is negotiated separately and often doubles or triples the final fee. Never quote a TVC fee without usage in the same sentence.

Actors

Acting rates have the widest range of any category — a senior face in a TVC can earn more in one day than an emerging actor earns in two years. The bands below are realistic medians, not ceilings.

Format	Emerging	Established	Senior
TVC — principal role	₹50K – ₹1L	₹1.5L – ₹5L	₹6L – ₹50L+
TVC — supporting role	₹20K – ₹50K	₹60K – ₹2L	₹2L – ₹10L
OTT / web series (per day)	₹25K – ₹60K	₹80K – ₹3L	₹4L – ₹25L+

Indie / short film (full project)	₹50K - ₹2L	₹2L - ₹10L	Negotiated
Theatre (per show)	₹3K - ₹8K	₹10K - ₹20K	₹25K - ₹75K

For OTT and web series: the per-day rate is what's standard, but production teams will often try to negotiate a flat-fee for the whole shoot schedule (which favors them when shoots run over). Calculate both and ask for whichever protects you. For a 25-day shoot, flat fee should not be less than $22 \times$ per-day rate.

Voice artists

Voice work prices per session, not per day. A session is typically 1–4 hours of recording for a single deliverable (one ad spot, one episode, one chapter). For ongoing series work, per-hour or per-finished-minute rates apply.

Format	Emerging	Established	Senior
Radio jingle / ad spot	₹3K – ₹8K	₹10K – ₹25K	₹50K – ₹5L
TV commercial VO	₹8K – ₹20K	₹25K – ₹75K	₹1L – ₹15L+
OTT / animation dubbing (per hr)	₹2K – ₹5K	₹6K – ₹15K	₹20K – ₹50K
Audiobook (per finished hr)	₹1.5K – ₹3K	₹4K – ₹8K	₹10K – ₹25K
Corporate / explainer	₹2K – ₹5K	₹6K – ₹15K	₹20K – ₹50K
E-learning (per finished min)	₹600 – ₹1.2K	₹1.5K – ₹3K	₹3.5K – ₹8K

VOICE USAGE IS DIFFERENT

Voice work usage is more strictly enforced than visual work because clients can isolate and reuse audio trivially. Always specify: which spots, which channels, which duration. "Voice for one ad campaign" is very different from "voice for the brand's audio library." The latter is worth 5×.

Dancers and performers

Dance rates depend heavily on whether you're background, featured, or principal. Principal dancers in music videos and films often negotiate as actors. Background dancers work mostly through choreographer-led teams.

Role	Emerging	Established	Senior
Background dancer	₹3K – ₹6K	₹7K – ₹12K	₹15K – ₹25K
Featured / skilled dancer	₹10K – ₹20K	₹25K – ₹50K	₹60K – ₹1.5L
Principal dancer (film / MV)	₹30K – ₹75K	₹1L – ₹3L	₹5L – ₹20L+
Choreographer (per project)	₹50K – ₹2L	₹3L – ₹10L	₹15L – ₹50L+

For dancers: rehearsal days are typically paid at 40–60 percent of shoot-day rate. Costume fittings should be paid (½ day rate is standard for established and above; emerging dancers often get a flat fitting fee of ₹2,000–₹4,000). Don't agree to "free rehearsals" — your training time has commercial value.

How to use these bands

Position yourself in the band that matches your experience honestly. Most talent overestimate their band by one tier and price themselves out of opportunities, or underestimate and leave money behind.

- If you're emerging, start mid-band. Don't anchor low — clients respect you more at mid-band than at floor.
- If you're established, anchor upper-band as your default. Negotiate down for projects with strategic value (big brands, OTT exposure), never for pure budget reasons.
- If you're senior, your rate is per-project. Use category bands as floors, not as anchors. Your distinctiveness is the lever, not your category.

CHAPTER 3

Usage and exclusivity multipliers

Once your day rate is set, the next layer is usage — the commercial fee for letting the client use the resulting work. Usage is calculated as a multiplier on your base shoot fee. The multipliers below are industry-standard medians for Indian creative work; senior talent regularly negotiate higher.

Media multipliers

Each media adds to the usage cost. These are typically charged for the duration agreed (default 12 months) and territory agreed (default India). Multipliers stack — TV + Digital + Social = sum of their individual multipliers, not max.

Media	Multiplier on base	Notes
TV (national broadcast)	1.0× - 1.5×	Reach drives the high end; regional only is lower
Digital / web (paid)	0.5× - 0.8×	Includes brand website, YouTube, banner ads
Social media (paid)	0.4× - 0.8×	Instagram, Facebook ads; per-platform if specified
OOH / hoardings	0.5× - 1.0×	Higher for tier-1 city visibility
Print	0.3× - 0.6×	Magazines, newspapers
Cinema	0.4× - 0.7×	Pre-film cinema slot
In-store / POS	0.2× - 0.4×	Brand retail outlets only
In-app / brand-owned channels	0.1× - 0.3×	Banking app, brand's CRM emails, etc.

QUICK MATH EXAMPLE

Base TVC day rate: ₹2L. The client wants TV (1.2×) + Digital (0.6×) + Social (0.6×) = 2.4× usage multiplier on top of the shoot fee. Usage fee = ₹2L × 2.4 = ₹4.8L. Total project fee = shoot (₹2L) + usage (₹4.8L) = ₹6.8L. The shoot fee alone was less than a third of what you should actually charge.

Geography multipliers

Defaults assume India. Wider territory adds:

Territory	Add to base usage fee
India only (default)	+0%

India + South Asia (BD, NP, SL)	+15% to +25%
Asia-Pacific	+50% to +75%
Global	+100% to +200%

Duration multipliers

Default usage period is 12 months. Longer periods multiply:

Duration	Multiplier on usage fee
1 year (default)	1.0×
2 years	1.5× to 1.7×
3 years	2.0× to 2.5×
5 years	3.0× to 4.0×
Perpetuity / buyout	4.0× to 6.0×

BE CAREFUL WITH PERPETUITY

Perpetual / in-perpetuity / unlimited / forever buyouts are real money. The 4–6× multiplier is the minimum. If a brand insists on perpetuity, multiply your usage fee by 5× as your starting position and negotiate. Never sign perpetuity without a fee that reflects it. The client knows what it's worth — make sure you do too.

Exclusivity premiums

Exclusivity means agreeing not to work for competitors in the same category for a defined period. It's a real restriction on your earning capacity, so it carries a real fee. Calculated as a percentage of your usage fee for the same duration:

Exclusivity period	Premium on usage fee
3 months	+10% to +15%
6 months	+20% to +30%
12 months	+40% to +60%
18 months	+60% to +90%
24 months	+100% to +150%

Higher end of the range applies to: (a) hot categories where you'd realistically book competitor work (FMCG, telecom, BFSI), (b) tier-1 talent who turn down work regularly, (c) cases where the exclusivity is broad ("no other beverage" vs "no other carbonated drink").

Always make exclusivity specific. "No other beverage brand for 12 months" is reasonable. "No other ad work for 12 months" is total exclusivity and should cost 3x usage minimum.

Three worked examples

Example 1 — Print campaign, mid-career model

Established model, print campaign for a fashion brand, 1 day of shooting. Client wants print + digital + social, India only, 12 months, no category exclusivity.

Shoot fee: ₹60K (established print rate)

Usage multiplier: Print (0.4) + Digital (0.6) + Social (0.5) = 1.5x

Usage fee: ₹60K × 1.5 = ₹90K

Total: ₹60K + ₹90K = **₹1.5L**

Example 2 — TVC, senior actor

Senior actor (recognizable face), TVC for an automobile brand, 2 days of shooting. Client wants TV + Digital + Social + OOH, India + South Asia, 2 years, category exclusivity for 12 months.

Shoot fee: ₹10L × 2 days = ₹20L

Usage multiplier: TV (1.3) + Digital (0.7) + Social (0.6) + OOH (0.7) = 3.3x

Geographic uplift: +20% for South Asia

Duration multiplier: 1.6x for 2 years

Usage fee: ₹20L × 3.3 × 1.2 × 1.6 = **₹1.27 Cr**

Exclusivity premium: +50% of usage = ₹63L

Total: ₹20L + ₹1.27 Cr + ₹63L = **₹2.1 Cr**

If the actor had quoted only their day rate (₹20L for two days), they would have left ₹1.9 Cr on the table. This is the gap usage discipline closes.

Example 3 — Voice artist, animation series

Established voice artist, OTT animation dubbing, 8 hours of recording across 4 sessions for an 8-episode series. Client wants OTT streaming, India, perpetuity.

Recording fee: ₹10K × 8 hours = ₹80K

Usage multiplier: OTT only (0.7×) on the recording fee

Duration multiplier: 4× for perpetuity

Usage fee: ₹80K × 0.7 × 4 = **₹2.24L**

Total: ₹80K + ₹2.24L = **₹3.04L**

CHAPTER 4

Overtime, reshoots, and kill fees

The fourth pricing lever is the one most talent never write down — what happens when the shoot doesn't go to plan. Without a policy spelled out before you arrive on set, you'll work for free and feel like you can't say no. Here's the standard policy structure used by working professionals in India.

Standard shoot day

Indian production standard: **10 hours from call time**, inclusive of one 30–45 minute lunch break and two short tea breaks. Some agencies will try to define a "day" as 12 hours; push back on this. If they insist on 12 hours, your day rate must increase by 20%.

Overtime structure

Hours past call time	Rate	Notes
Hours 11-12	1.5× hourly	Hourly = day rate ÷ 10
Hours 13-14	2.0× hourly	Often called "double time"
After 14 hours / past midnight	2.5× hourly	Plus turnaround clause: see below
After 16 hours	Stop the shoot	Safety risk; not normal practice

TURNAROUND CLAUSE

If your wrap is past midnight, your next-day call time should be a minimum of 10 hours later. If the production requires earlier, you should be paid an additional flat fee (₹5K–₹15K depending on level) as a turnaround violation. Write this into your terms before agreeing to any multi-day shoot.

Meal break violations

Production must provide a proper meal break within 6 hours of call. If they don't, you can charge a meal break violation fee. Industry standard: ₹2K–₹5K per violation, more for senior talent. This isn't punitive — it's a real cost (you go home hungry, performance dips, recovery time is longer). Write it into your terms.

Reshoots

Reshoots are common in commercial work. Footage gets rejected by the client, brand, or director and the talent has to come back. Your policy should address:

- **If the reshoot is the talent's fault (e.g., performance issue), reshoot is free.** This is rare in practice but should be acknowledged.

- **If the reshoot is the production's fault (lighting, sound, technical), full day rate applies.** Plus any additional usage costs if the campaign scope changed.
- **If the reshoot is the client's choice (creative pivot, brand decision), 1.25× day rate.** They changed their mind; that costs more than them being unprepared.
- **Reshoot must be requested within 30 days of original shoot.** After that, it's a new project at current rates, not a reshoot.

Kill fees

Kill fees apply when a booked project is cancelled. They protect you from a producer reserving your time, you turning down other work, and then losing the booking. Standard structure:

- **Cancelled more than 7 days before shoot:** 25% of day rate
- **Cancelled 3-7 days before shoot:** 50% of day rate
- **Cancelled within 48 hours:** 100% of day rate
- **Cancelled on shoot day:** 100% of day rate + ₹5K travel/prep reimbursement

IF THEY REFUSE A KILL FEE CLAUSE

Walk. A producer who won't agree to a kill fee is telling you they treat your time as free until they need it. That's a bad partner. The handful of bookings you'll lose by insisting on this clause are not worth the larger pattern of unprotected work.

CHAPTER 5

Six negotiation scripts

Knowing the right number is half the work. The other half is being able to say it out loud, calmly, without backing down when someone pushes. These scripts are based on real conversations from talent managers and working artists. Adapt the language — the structure is what matters.

Script 1 — First TVC offer with no usage discussion

Setup: An agency reaches out about a TVC. They quote a flat fee. They haven't mentioned usage. This is the single most common scenario where talent leave money behind.

AGENCY · Hi, we'd like to book you for a TVC shoot on the 18th. The fee is ₹80,000 for the day. Can you confirm?

YOU · Thanks for thinking of me. Before I confirm, can you share the usage scope? Which media is the campaign running on, what's the territory, and what's the duration?

AGENCY · It's a national TVC plus all the digital cuts. Standard usage.

YOU · Got it — so TV plus digital plus social cuts, India, 12 months I'm assuming? My shoot fee for this kind of project is ₹80,000 base, and usage at the scope you described works out to roughly 2× the shoot fee. So the total would be ₹2.4 lakhs. I can send a quick breakdown if it's helpful.

AGENCY · Oh — we usually pay flat fees. Usage isn't typically a separate line.

YOU · Totally understand that's how some agencies structure it. The flat fee approach works for short-term, narrow-usage work. For a TVC running for a year across multiple channels, the standard market structure is shoot plus usage as separate lines — that's how my contracts are written. If your client prefers a single all-in number, ₹2.4 lakhs is what that comes to.

Why this works: You named the structure (shoot + usage), gave concrete reasoning (one year, multiple channels), and offered both formats (line items or single number) so they don't feel cornered. You didn't apologize, hedge, or back down. The number is the number.

Script 2 — Lowball offer from a recognized brand

Setup: A big brand offers a fee that's roughly 40% of your standard rate. The temptation is to take it for the credit. Don't.

AGENCY · We have a project with [Major Brand]. It's a great opportunity. The budget is ₹30,000 for the day, but the exposure will be huge.

YOU · Working with [Major Brand] sounds great, and I'd love to be part of the project. My day rate for this kind of work is ₹75,000 plus usage. Can we work within that?

AGENCY · The budget is tight on this one. I really can't go above ₹35,000.

YOU · I appreciate you being direct about the budget. At that level it doesn't work for me — partly because of the rate gap, but mainly because I'd be setting a benchmark with [Major Brand] that I can't sustain. If the budget changes or there's room on a different project, please reach out. I'd genuinely love to work with you on something that

works for both sides.

Why this works: You acknowledged the relationship value without absorbing the loss. You named the specific reason (benchmark with a major brand sets a precedent that hurts future work). You left the door open without sounding desperate. Most agencies who say "the budget is tight" actually have more room — but you only find that out if you say no calmly.

Script 3 — Last-minute reshoot request

Setup: Three weeks after a shoot wrapped, the production manager texts on a Saturday asking you to come in Monday for a reshoot. They expect this to be free.

AGENCY · Hi! Quick request — the client didn't approve two shots from the campaign. Can you come in Monday morning for a half-day reshoot? Should be done by 2 PM.

YOU · Hi, thanks for letting me know. I can do Monday morning. Just to align on terms: since this is a client creative reshoot rather than a technical issue, the rate is 1.25× day rate per my standard reshoot policy — so ₹62,500 for the half-day, since it's a full call-out. Can you confirm before I block the time?

AGENCY · Oh — we'd been hoping this was covered in the original fee. Reshoots are usually included.

YOU · It depends on the cause. If we'd had a technical problem on set, I'd come back at my day rate as a goodwill thing. But this is the client changing their creative direction after they reviewed the work — which is totally their right, but it's a separate engagement on my side. The 1.25× covers the reshoot rate plus the fact that I'm clearing Monday from other potential work on 48 hours' notice.

Why this works: You said yes immediately to the date, so you're not refusing the work. Then you priced it according to a clear, named policy ("my standard reshoot policy"). The 1.25× rate sounds reasonable because you explained why. Asking them to confirm before you block the time is professional, not transactional.

Script 4 — Usage scope creep mid-campaign

Setup: You did a campaign for TV + digital. A month in, the brand starts running cutdowns on Instagram Reels and YouTube ads at scale. That wasn't in the original usage. They haven't asked. You see it everywhere.

YOU · Hi [Producer], hope you're well. Quick note — I'm seeing my work running as paid Reels and YouTube ads fairly extensively. My original usage was TV plus brand digital channels. Reels and YouTube paid placement weren't included. Can we discuss a usage extension?

AGENCY · Oh, we considered those part of the digital usage.

YOU · I can see how that gets confusing. The contract specifies brand-owned digital channels — website, YouTube channel, social posts. Paid ad placements on Reels and YouTube are a separate category because they're served to audiences who don't follow the brand. That's a standard distinction in usage agreements. The extension would be 0.6x my shoot fee on top of what's been paid. Happy to send a short addendum if useful.

AGENCY · Let me check with the brand and come back.

YOU · Sure. In the meantime, I'd appreciate if the paid placements paused while we work this out. Thanks for looking into it.

Why this works: You raised it directly without aggression. You explained the technical distinction (organic vs paid placement) calmly. You named a specific number. And the final ask — pause while we work this out — creates real urgency. Brands rarely want to pause active campaigns, so this usually resolves quickly.

Script 5 — Exclusivity ask without compensation

Setup: A client wants to book you for a campaign and casually mentions "oh, and we'd like 6 months category exclusivity." They don't offer extra payment.

AGENCY · Just a heads up — the brand needs 6 months of category exclusivity on this. So you can't do any other [category] work during that period.

YOU · Understood. Six months exclusivity in [category] would mean turning down work I'd realistically book during that period. The standard premium for that is +30% on the usage fee. So if my usage is ₹1.5 lakhs, the exclusivity premium would be ₹45,000. Total fee structure stays the same; this is just the additional line.

AGENCY · We've never paid separately for exclusivity. It's just part of the deal.

YOU · It varies by agency. The way I think about it: exclusivity is a real restriction on my earning capacity. If I'm taking on the cost of saying no to competitor work, the brand benefiting from that restriction is the one who should pay for it. Without the exclusivity premium, I'd be giving the brand a free option on my time. I'm open to making the exclusivity narrower if the budget is the issue — for example, 3 months at +15% instead of 6 months at +30%.

Why this works: You used clear economic logic (restriction on earning capacity = real cost). You offered a negotiation lever (narrower exclusivity at lower premium) so the conversation isn't stuck. You didn't moralize or make the agency feel bad — just stated the structure.

Script 6 — Long-term retainer or roster pitch

Setup: A brand or agency offers a year-long retainer or roster spot at a discounted day rate. This is common in regional language work, brand ambassadorship discussions, and content creator deals.

AGENCY · We'd like to put you on our roster for the next year — guaranteed minimum of 6 shoot days, plus social content as needed. We're proposing ₹40,000 per shoot day as a roster rate.

YOU · I'm definitely interested in a longer-term arrangement. Before I commit, can we discuss a few things? First, what's the usage scope across the year — is it pre-defined or scope-creep over the months? Second, social content as needed — is that capped or open-ended? Third, what's the exclusivity?

AGENCY · Usage would be all media for the brand's owned channels, India. Social content would be a couple of pieces a month. No exclusivity ask.

YOU · Okay — that's helpful. Let me think through this. The ₹40,000 day rate is below my standard ₹60,000, but the volume and stability are valuable. What I'd propose: ₹45,000 per shoot day, with usage baked in for the brand's owned channels India for the contract year. Social content capped at 24 pieces per year — anything beyond is billed at ₹15,000 per piece. We sign for 12 months with a 3-month termination clause from either side, so there's an exit if it isn't working. Does that structure work?

Why this works: You diagnosed the deal before responding to the number — usage, scope, exclusivity. You then proposed a counter that addressed the volume discount (₹45K, not ₹40K), capped scope creep (24 social pieces), and protected both sides (3-month termination). Long-term deals are worth more than day rates if structured correctly; they're traps if not.

QUICK REFERENCE

Pricing checklist

Before you respond to any booking inquiry, run through this checklist. If any item is unanswered, ask. If you don't ask, you've agreed to the most expensive interpretation by default.

Before quoting

- What's the project type? (TVC, OTT, print, social, etc.)
- How many shoot days? Single day or multi-day?
- Where? (City + studio or location shoot)
- What's the usage scope? (Which media, where, how long)
- Is exclusivity being asked for? (Category, duration)
- What's the brand and client behind the project?
- Who's paying — agency, brand directly, or production?
- What are the payment terms? (Net 30, milestone-based, etc.)

In your quote

- Separate shoot fee from usage fee — always two line items minimum
- Specify what's covered in each line ("shoot fee covers 1 day, 10 hours")
- Specify what's not covered ("reshoots, overtime, additional usage billed separately")
- Reference your standard kill fee policy
- Reference your overtime policy
- Specify payment terms and currency

Red flags to walk from

- "It's a great opportunity for exposure" with no money
- Vague usage ("standard usage" without specifics)
- Perpetuity buyout without a fee that reflects it (4-6× usage minimum)
- Refusal to put kill fees in the contract
- Refusal to specify exclusivity scope
- Payment terms longer than 60 days from invoice
- "We need to confirm by tomorrow" pressure tactics

THE ONE THING TO REMEMBER

Your day rate is the smallest piece of your fee. Usage, exclusivity, and overtime/reshoots together usually make up 60–80% of what you should actually charge. If your quote is one number for a day rate, you're underpricing yourself by 2–4x. Always quote with structure.

A final note

Pricing is uncomfortable. Most working talent in India have at some point quoted a number that felt too high, watched the agency hesitate, and reflexively offered to lower it. Don't. The discomfort is the work.

Every agency, every producer, every brand is already pricing your work — they just don't tell you their number. The benchmarks in this playbook are your benchmarks too. Use them. Quote them. Stick to them. The industry gets fairer when talent collectively know what they should be charging — and that knowledge starts in private negotiation, one conversation at a time.

If you're on Yurme, your profile is already set up for transparent rate disclosure. Listing your day rate and usage structure openly attracts clients who pay properly and filters out the ones who don't. That's the marketplace working as it should.

Want to talk through a specific situation? Reach the Yurme team at help@yurme.com — we read every message.

Are you on Yurme? Set up your transparent pricing profile at yurme.com/signup and get matched to clients who already understand what proper pricing looks like.

This playbook is updated quarterly with fresh marketplace data. Edition 01 reflects bookings through Q1 2026.