



A PODCASTING RATE GUIDE FOR INDEPENDENT AUDIO PRODUCERS

July 2011

CURRENTLY UNDER REVISION

| TYPE OF COMMISSION | LEVEL OF EXPERIENCE | | |
|-----------------------------------------------------------------------|----------------------------------------------------|--------------|----------|
| | Novice | Intermediate | Advanced |
| Level 1 | \$645 | \$1,075 | \$1,500 |
| Level 2 | \$430 | \$565 | \$915 |
| Level 3 | \$375 | \$430 | \$540 |
| Tape sync | \$125 (2-hour base rate with \$35/hour additional) | | |
| Day rate | \$300–\$1,500 | | |
| Purchase of already gathered actualities | \$30 each | | |
| Pilot production (original ideas) | \$8,000–\$15,000 | | |
| Pilot production (rendering ideas from commissioning organization) | \$5,000–\$8,000 | | |

Terms for commissioning: This rates table is based on a producer's level of expertise and complexity of work being commissioned. This rates table was originally created for negotiating with nonprofit entities. Commissioning editors will negotiate in good faith with freelancers referencing the descriptions below. Once a commission is approved and recorded, the commissioning entity will pay the producer in full even if they choose not to use it.

Pilot commissions: Variables include but are not limited to complexity of the format (talking heads vs. extensive field production), and whether more than one pilot episode is being commissioned.

Commissions from for-profit entities: A negotiated increase is recommended on all rates.

Broadcast repurposing: If a producer is creating work for broadcast that is redistributed in a podcast, he or she should be aware of this, and is entitled to negotiate in good faith a higher rate (for example 5% higher).

Additional resources: AIR's [Code of Fair Practices](#), [Term Sheet for Negotiation](#), [boilerplate podcast agreement](#), and [the July 2015 announcement on the release of this guide](#).

DEFINITIONS:

I. Complexity of commissioned work:

Level 1: These pieces typically ...

- involve research and enterprise reporting
- require substantial subject matter expertise
- have a sophisticated narrative; written in scenes
- require travel by the reporter
- are sound-rich, with a variety of sounds demonstrative or supportive of the story
- may be funded through grants or other third-party sources

Level 2: These pieces typically ...

- involve multiple interviews and a variety of perspectives
- involve more than one on-site interview; subject carrying on activities relevant to story
- use sound well, and in support of the storyline
- reflect good prior knowledge of subject matter
- include new information, multiple perspectives

Level 3: These pieces typically ...

- involve interviewees found through other reports/news conferences
- contain interviews conducted mostly in one place or on the phone
- involve minimal sound/SFX

II. Producer experience level:

Novice:

- has limited reporting experience, but enough heart to work hard and learn
- requires considerable mentoring and guidance from an editor/news director

Intermediate:

- has reporting experience; may have filed stories for national outlets and/or has won regional or local awards
- is an experienced/advanced print reporter cultivating audio skill and requires guidance
- typically needs some guidance from an editor/news director

Advanced:

- extensive reporting experience; may have cultivated a specific beat
- experience producing at levels of high visibility/impact (via national publishing or broadcast platforms)
- may have won national awards and/or is widely recognized by peers for his or her work
- requires limited guidance from an editor