



*Dream of
Travel Writing*

Pricing, Negotiating and Contracts (for Travel Content Marketing and Magazine Writing)

by Gabi Logan, founder of Dream of Travel Writing

A hand holding a vintage brass compass against a blurred landscape background. The compass is the central focus, showing its intricate details and the cardinal directions. The background is a soft-focus view of a valley or mountain range under a bright sky. The text "Today, we're going to talk about..." is overlaid on the image in a clean, black, sans-serif font.

Today, we're going to
talk about...

A wooden desk with a laptop, a bowl of white pebbles with a red flower, and a succulent plant.

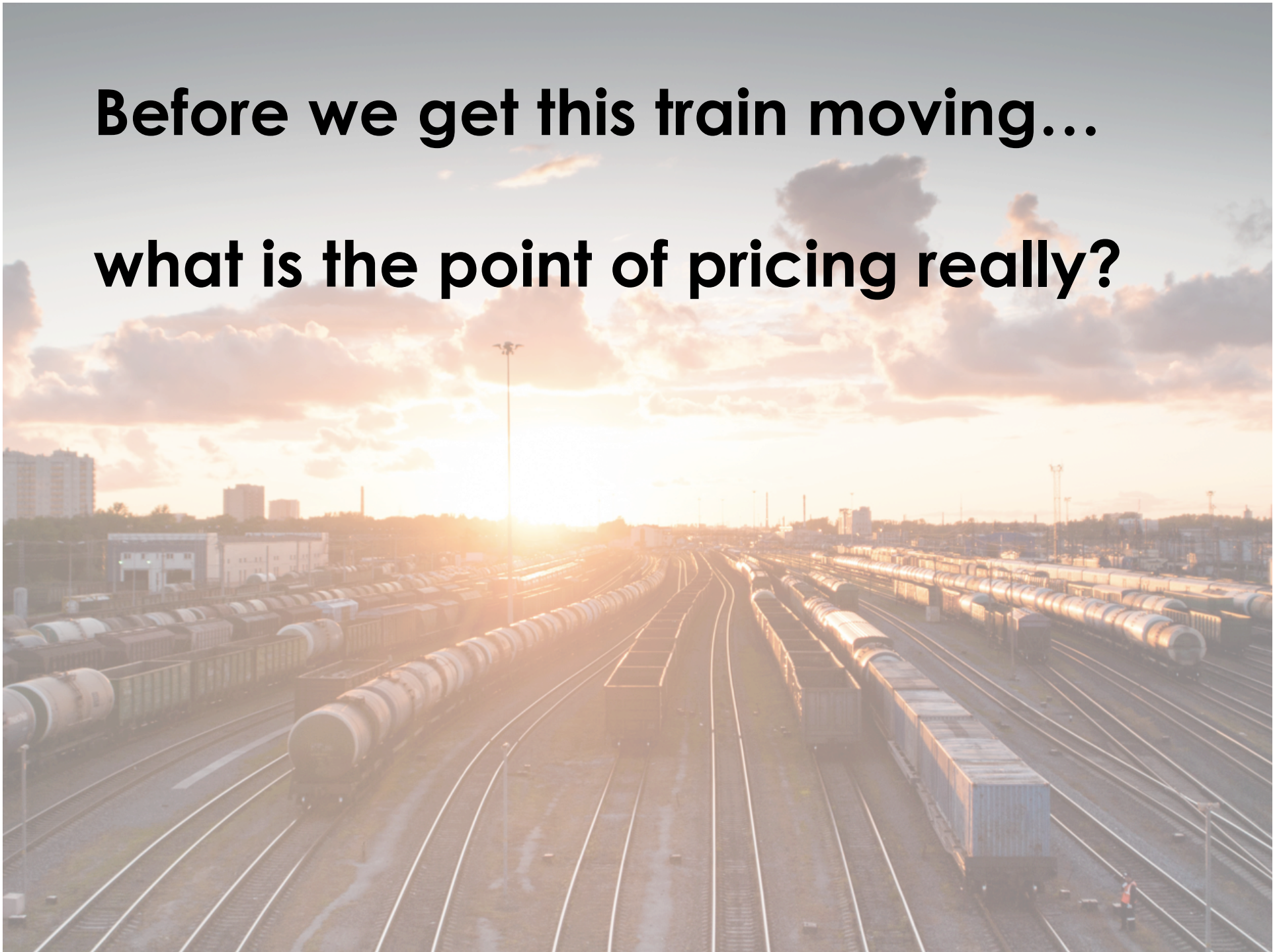
1. Theories of pricing and how to set your starting pricing quotes

2. Negotiating prices—and terms—after the first quote

3. Contracts for content marketing and magazines and what to look out for

Before we get this train moving...

what is the point of pricing really?



The goal of good pricing:

Finding the number
that makes both **you**
and the **buyer**
the most happy



What is fair?

- Pricing is always:
- cost-based,
 - demand-based, or
 - competition-based



Buying power:

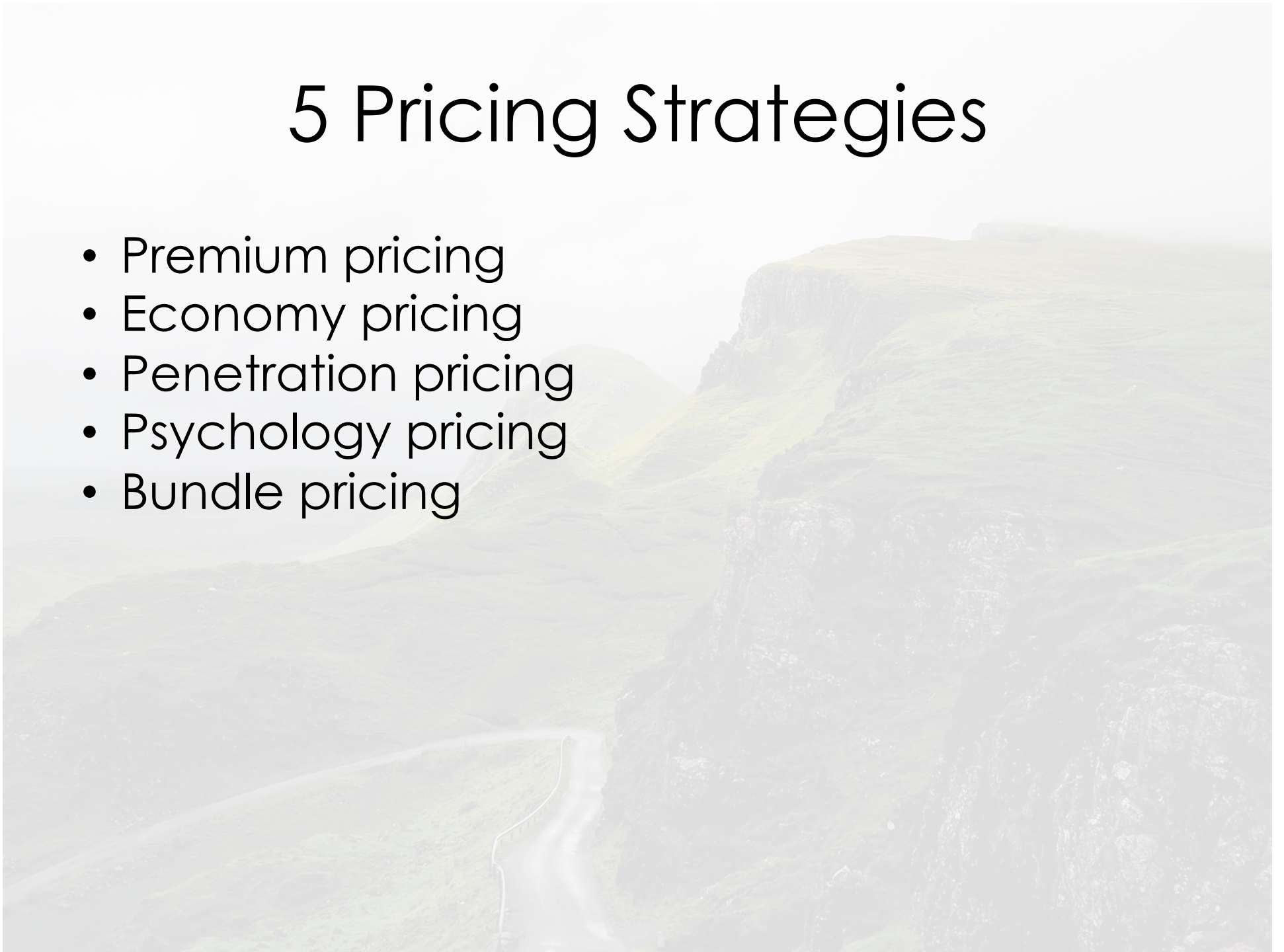
What are people giving up
(opportunity cost) to pay for
your service?

The Motivational Triad

- Pleasure seeking
- Pain avoidance
- Energy conservation

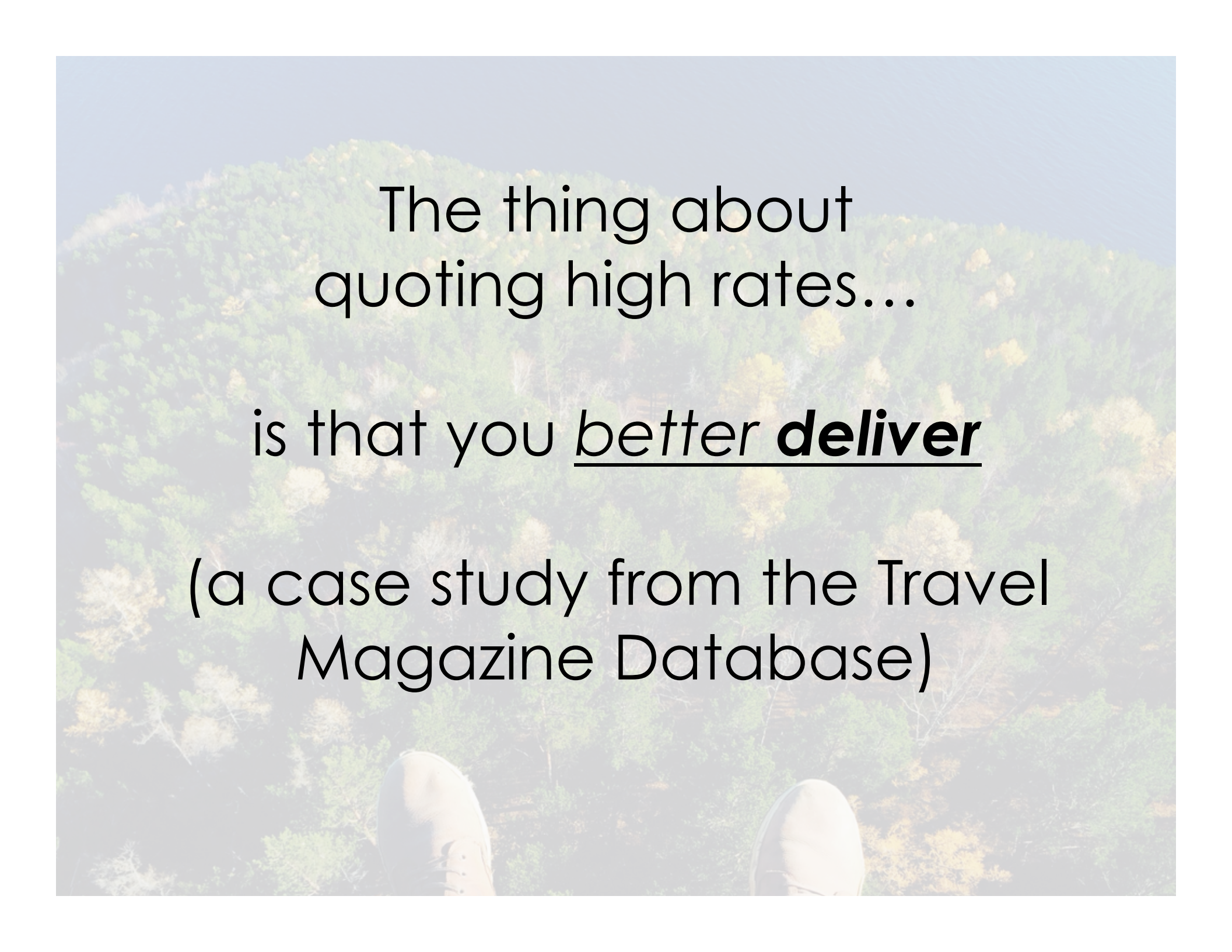
5 Pricing Strategies

- Premium pricing
- Economy pricing
- Penetration pricing
- Psychology pricing
- Bundle pricing



Some examples:

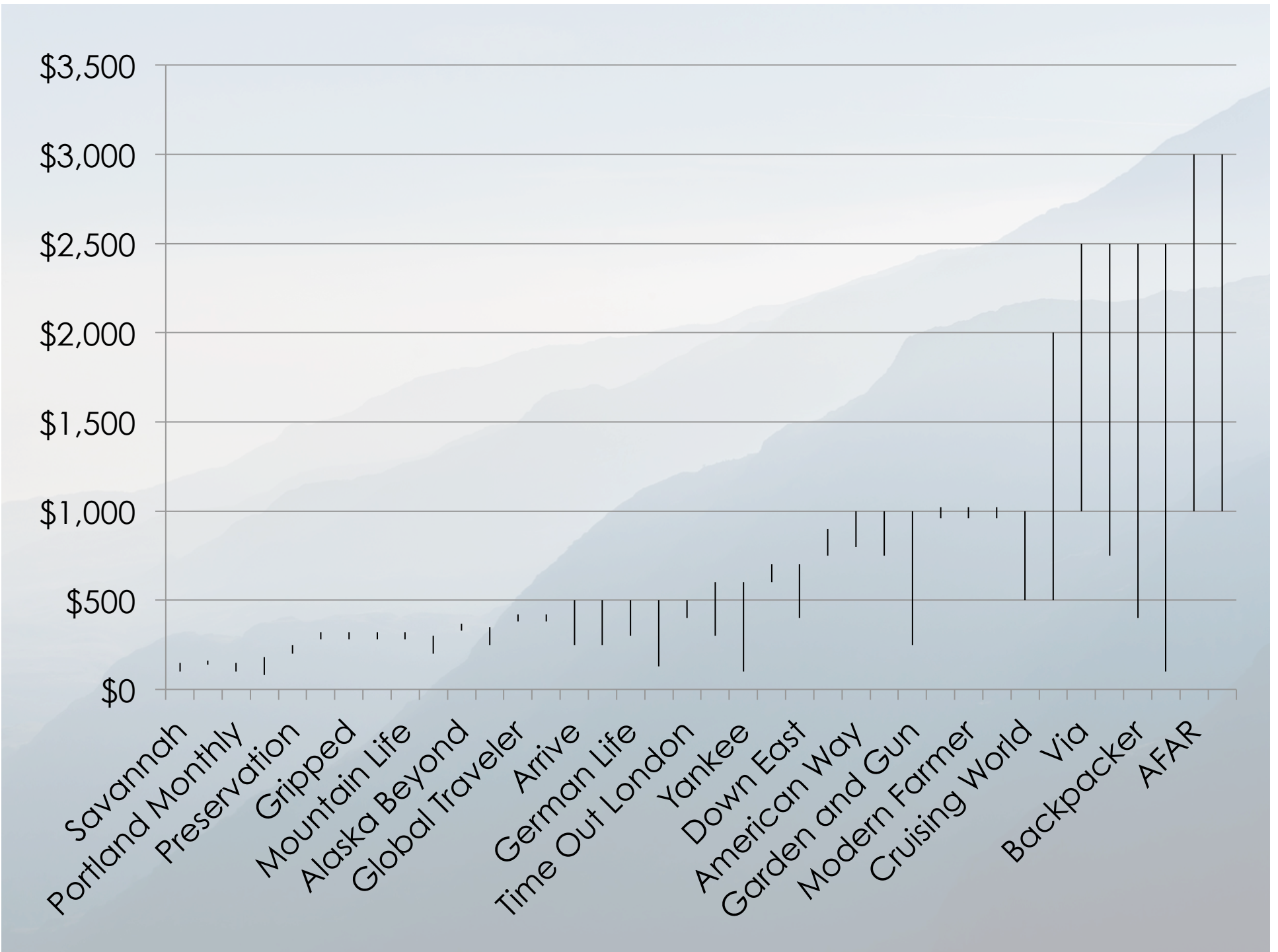
- Want a premium item/circumstance?
- Want an economy price?
- Want a variety of different services?
(switching cost)
- Want multiple things together at a discount?



The thing about
quoting high rates...

is that you *better deliver*

(a case study from the Travel
Magazine Database)



Some rules of thumb for magazines:


- If you are **absolutely new**, it's totally fine to accept print work in the \$0.10-0.15/word range.
- If you've **got some clips under your belt and a process for writing and research articles at a good pace**, try for \$0.25-0.50/word for smaller, niche, or regional magazines or \$1.00/word from newsstands.
- If you've **been at this for a while and are looking to move up**, negotiate for \$0.75-1.00/word from these smaller markets and \$2.00/word from national titles.

Rules of thumb for content marketing:

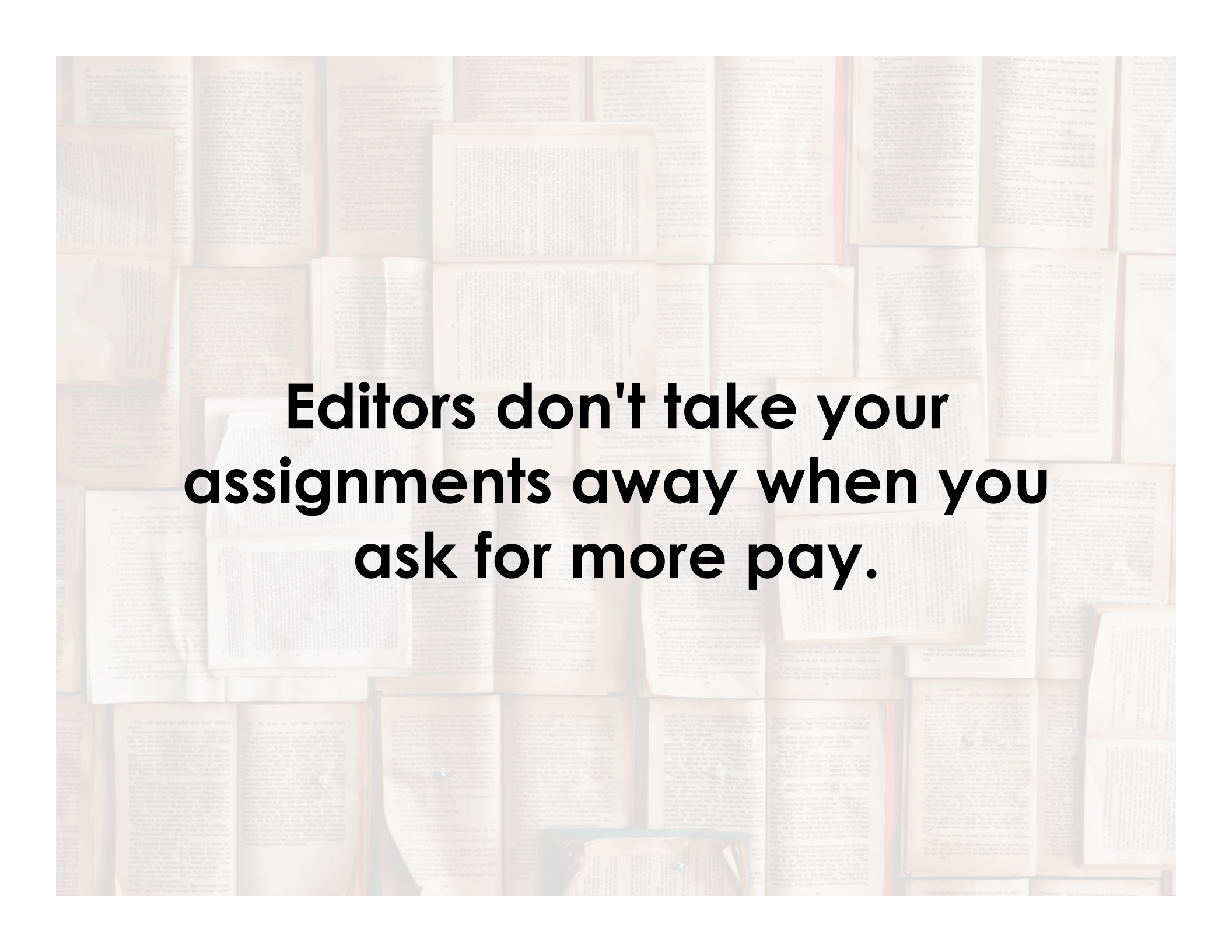
- who you are
 - travel, publishing and writing background
 - a soupçon of personality
- what you specialize in
- your most impressive previous clips that show the type of work you want more of
- photography if you shoot

What do you do
when it's time to
negotiate?





The HUGE difference
between
negotiating with editors
vs.
working out pricing with
content marketing prospects



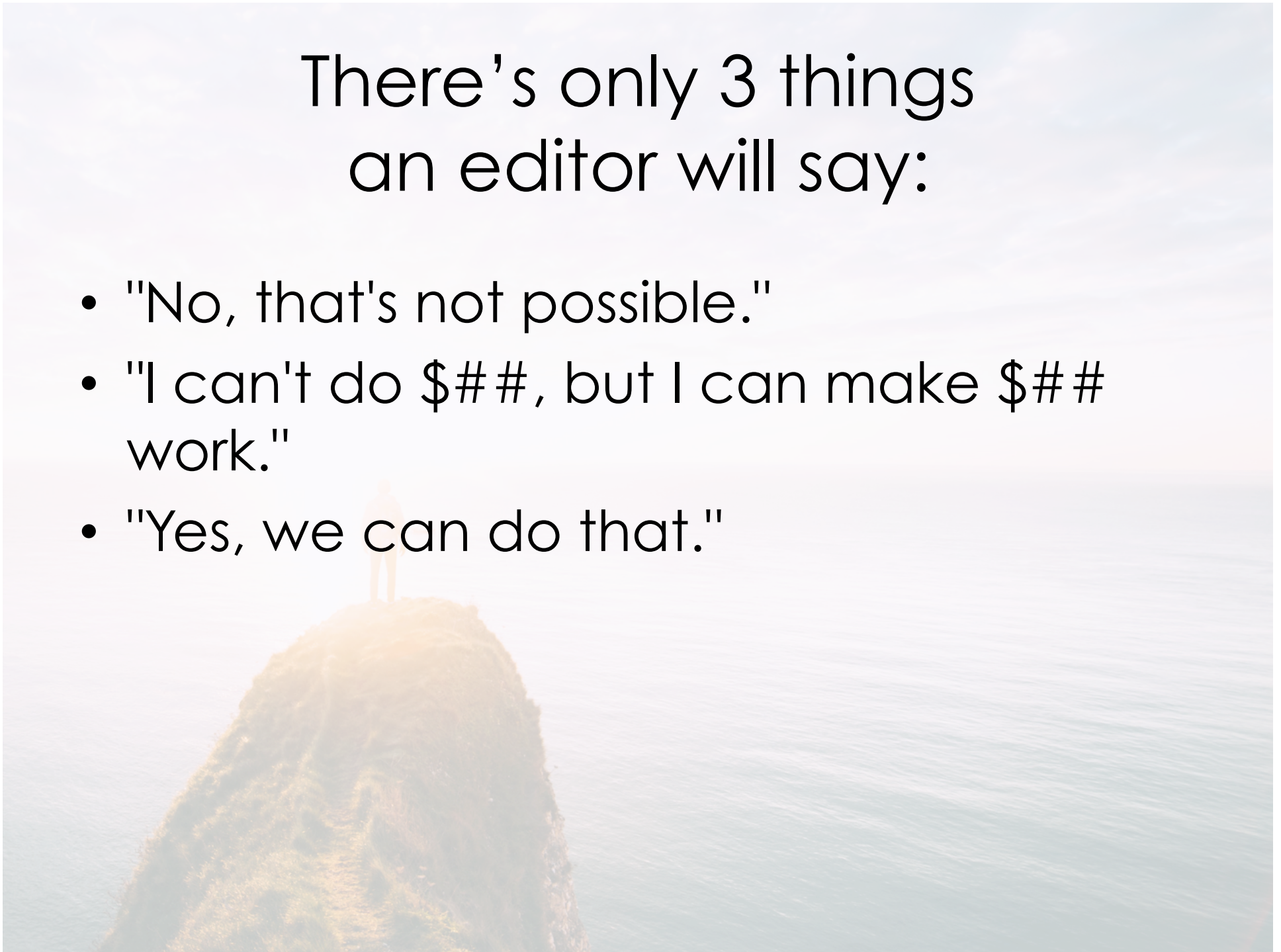
Editors don't take your assignments away when you ask for more pay.


Easy language to use to ask for a better rate:

- "I was thinking more like \$##. Would that be possible?"
- "I typically receive more like \$## for work like this. Would that fit in your budget?"
- "Could we do \$##?"

There's only 3 things an editor will say:

- "No, that's not possible."
- "I can't do \$\$\$, but I can make \$\$\$ work."
- "Yes, we can do that."



A person is seen from behind, standing in a field of tall, dry grass or corn. The person is wearing a plaid shirt and is looking down. The background is a bright, hazy sky. The text is overlaid on the image.

**But content marketing prospects
might just leave you high and dry,
and say, “no thanks.”**

Avoid this BONG by:


- Making sure you know what aspect of the deal is more important to the prospect and **negotiating around that**
- Clearly demonstrating value at all points of communication
- Offering **alternatives** at different price points



THE EVER-IMPORTANT LEGAL DISCLAIMER

Trading contract terms (for editors and content marketing prospects)

- **Work-for-hire:** 5-year, world-wide exclusive in all formats that currently exist or will be invented, followed by non-exclusive rights in perpetuity
- **Exclusive rights in all formats that currently exist or will be invented:** Exclusive rights for one year, followed by non-exclusive rights
- **Exclusive web rights :** At a minimum, the ability to display the clip, or a part of it on your webpage, but if it's a print publication, aim for non-exclusive web rights after a period of exclusivity
- **Losing 10% of pay per day for late work:** Asking them to add 10% for every day payment is late as well (since no one seems to trust each other, at least ask them to do the same)

A person in a dark shirt and shorts stands on a rocky shore, looking across a calm lake. The background features a mountain range under a cloudy sky. The text is overlaid in the center of the image.

**On that note...
let's look at some
common contract
terms**



When there's
no contract in place...

(apart from potential pay issues)

...you are actually
the one who benefits

Common contract terms to look out for:

- Relationship* (independent contractor)
- Term* (at-will)
- Submissions* (what you're providing)
- Representation
- Indemnification*
- Compensation*
- License*
- Exclusivity (the Conde Nast debacle)
- Intellectual Property*
- Force Majeure*

Thanks so much
for joining us today!

It was a pleasure chatting
travel writing with you 😊

Whenever you need to double check an idea fit, your assumptions about editors, or your self doubt on whether your idea is good, email questions@dreamoftravelwriting.com.

