

KNOW YOUR FLOOR.

The simple worksheet that tells you the number below which every gig is losing you money.

INSIDE

01 The three questions your floor answers

The framework that turns "I don't know what to charge" into a number.

02 The worksheet — fill in your numbers

Real hours plus real costs equal your minimum viable fee. Simple math.

03 Two worked examples

A resident DJ and a wedding DJ, run through the same worksheet.

04 How to actually quote higher

The three rules that separate professionals from perpetual undersellers.

WHAT THIS DOES

It gives you a defensible number. When a promoter asks "why so much?", you have a real answer — instead of pulling a figure from thin air and hoping. Once you know your floor, negotiating up from it becomes an actual conversation, not a guess.

WORKSHEET — NOT A FIXED FORMULA.

Your floor is a starting number, not a ceiling. Rates negotiate up from here.

THE WORKSHEET.

Answer these three, do the math. What comes out is your floor — the number below which the gig loses you money.

A REAL HOURS PER GIG

Not just the two hours behind the decks. Prep + set curation + travel to venue + soundcheck + set + pack-down + ride home. Add it up honestly for a typical gig.

Your answer: ___ hours per gig

B MONTHLY FIXED COSTS

Everything that keeps you in the game: gear payments/EMLs, software subscriptions, music purchases, phone bill, insurance premiums (see Ep 01), CA fees, transport costs. Add the total.

Your answer: ___ per month

C GIGS PER MONTH (REALISTIC)

Not your best month, your average month. If you played 5, 3, 6, 4 last four months = 4.5. Round down: 4.

Your answer: ___ gigs per month

THE MATH

$$\text{FEE FLOOR} = (\text{B} \div \text{C}) + (\text{A} \times \text{your minimum hourly})$$

Step 1 — $\text{B} \div \text{C}$ = the fixed-cost share per gig. That's what a gig must earn before you're even paid.

Step 2 — $\text{A} \times \text{hourly}$ = the pay you actually take home for the time you're spending.

Add them. That's your floor. Below this = you're subsidising the promoter.

NOTE

The "minimum hourly" is what you'd need to earn to justify not doing something else with those hours.

WORKSHEET — NOT A FIXED FORMULA.

Your floor is a starting number, not a ceiling. Rates negotiate up from here.

TWO WORKED EXAMPLES.

The same worksheet, two very different DJs. Numbers are indicative — plug in yours.

EXAMPLE 01 — THE FREELANCE CLUB DJ

A Real hours per gig	10 hours (2 prep + 1 travel + 1 SC + 3 set + 1 pack + 2 return/reset)
B Monthly fixed costs	₹18,000 (gear EMI, software, music, transport, phone share)
C Gigs per month	4 (realistic average)

Minimum hourly you'd accept ₹1,500/hr

Fixed-cost share ($B \div C$) ₹18,000 ÷ 4 = ₹4,500 per gig

Take-home ($A \times$ hourly) 10 × ₹1,500 = ₹15,000 per gig

YOUR FLOOR = 19,500 PER GIG.

Anything less and you're paying for the privilege of playing.

EXAMPLE 02 — THE WEDDING DJ

A Real hours per gig	18 hours (planning + music curation + travel + 5-6 hour set + setup + pack-down)
B Monthly fixed costs	₹35,000 (owned setup: speakers, lights, controllers, EMIs)
C Gigs per month	3 (wedding season averages out to ~3/month)

Minimum hourly you'd accept ₹2,000/hr

Fixed-cost share ($B \div C$) ₹35,000 ÷ 3 = ₹11,667 per gig

Take-home ($A \times$ hourly) 18 × ₹2,000 = ₹36,000 per gig

YOUR FLOOR = 47,667 PER GIG.

Anyone offering ₹25K "exposure" for a wedding is asking you to lose money.

REMEMBER

Floor ≠ target. Floor = the number below which you say no. Target rate is negotiated up from there.

WORKSHEET — NOT A FIXED FORMULA.

Your floor is a starting number, not a ceiling. Rates negotiate up from here.

HOW TO QUOTE HIGHER.

Your floor is the start. These three rules are what get you well above it.

01 ANCHOR HIGH, NEGOTIATE ONCE

Open above your target. Never negotiate against yourself. If they counter, you can meet in the middle — from a higher starting point. If you open at your floor, the middle is below your floor.

02 RAISE ON A RHYTHM

Every 6-12 months, or every clear step up (bigger rooms, better slots, higher-profile events), your rate should climb. Waiting until it "feels safe" means it never does. Just do it on a schedule.

03 CUT SCOPE, NOT PRICE

When a promoter's budget is fixed and lower than your ask: don't drop the rate, drop the scope. "₹___ for a 3-hour set. If the budget is ₹___, I can do a 90-minute set for that." That teaches them your rate is the rate.

THE SCRIPT (STEAL THIS)

"My fee for that date is ₹___. It includes prep, travel and a full soundcheck.
If the budget's fixed, I'm happy to adjust the set length instead of the rate."

CUT SCOPE. NOT PRICE.

THE VENUE NEVER DISCOUNTS THE BAR. STOP DISCOUNTING THE BOOTH.

MORE FROM THE RIDER → @THEVICFIX

No.01 — The Cover Nobody Buys. (health insurance for DJs)

No.03 — The Cut Nobody Explained. (TDS + invoice template)

No.04 — The One-Page Contract. (booking sheet)

THE ONE LINE THAT MATTERS

Your floor is a starting number. Every gig above it is progress. Every gig below it is a lesson.