

# GUIDE FOR SOA MEMBERS SPEAKING AT EVENTS 2024



Events vary greatly. This is a checklist of points which might be relevant. They are suggestions – customise them to suit your situation. Members are always welcome to consult the SoA about details or queries.

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## 1: Confirm the main points at the outset

### 1(a): Confirm in writing

Festivals often have their own terms & conditions; other event hosts may not and may just engage freelancers by email. Some authors, especially those who regularly undertake school visits, have their own terms & conditions though be prepared to negotiate. For example, with her kind permission, see [Nicola Morgan's School Event Guidelines](#). Terms and conditions which are not brought to your attention at the time of booking may not be binding - and it is important to clarify which terms prevail.

Verbal agreements are a recipe for misunderstandings and crossed wires. Always pin down the points e.g. in an exchange of emails, not just over the phone. An exchange of emails is just as binding as a formal contract.

If your agent or publisher is involved, we advise that they are copied in on all communications.

### 1(b): Key points

At the outset, clarify what you are being asked to do, when, where and for what fee, and:

- Let the event host know if you have any special access requirements (such as tickets for a companion, a designated parking spot). The SoA has modest grants available for such purposes. This guide may also be helpful. See <https://www.inklusionguide.org/>
- Ask the event host to clarify whether they or their sponsors have any particular policies on sensitive issues of which you need to be aware – as is the case with events which have funding from the Scottish Book Trust.

## 2: The event and your contribution

Be clear about the *format* of the event: will it be in person, virtual or hybrid? If it will be hybrid – with both an in-person and streamed audience, ask for some idea of the size of the streamed audience and format of streaming.

What is *your role*? Will you be giving a talk, with or without question and answer; reading from your work; taking part in a panel discussion; being interviewed; running a workshop?

When and what will you be paid? Will VAT be paid on top if you are VAT registered?

Does the event host, or any of its sponsors, have specific policies of which you need to be aware? Do they require insurance or DBS checks?

Do you have any specific concerns of which the event host should be aware, for example a chronic illness?

When it comes to clarifying logistics and details of an event, see point 16.

### 3: The rights you are granting (or retaining)

#### 3(a): Recordings and photography

Your presentation should be a one-off event – in person, virtual, or a hybrid event which is streamed to a wider audience. It should not be recorded without your consent. Your permission should be obtained if the event wishes to do any of the following:

- record (audio or video) or create a printed version of your presentation;
- re-use any of the contents of your presentation or supporting materials;
- allow attendees to record or photograph the event.

Suggested wording for an author's T&C:

*Recordings and photography must be arranged in advance. If I agree to a recording, my licence may require further payment and will be subject to agreement on terms such as how it might be used and for how long.*

or

*Please do not record my presentation without my consent and subject to agreement on terms (permitted use and appropriate payment). Performances filmed without my permission will incur a fee of [£...].*

You might also want assurances that your identity and presentation will be protected from generative AI. See point 3(c).

#### 3(b): Restrictions

Some festivals attempt to prevent you appearing at another festival or event within a specified distance and within a specified time from theirs. Such clauses are unnecessary - there is no reason to believe other events have an impact on ticket sales. If such an exclusion zone is imposed, your fee should compensate you for the lost opportunities.

#### 3(c): Protecting yourself and your work from generative AI

We would hope event hosts would include some variation of the following:

*The event host and sponsors will not use or grant others the right to use the Author's name, voice, image, likeness, or any other identifying data nor any part of their [Work/Contribution] in any manner which could help the machine-learning or training of generative artificial intelligence technologies.*

*The event host and sponsors will not knowingly use or allow the use of generative AI in association with the production of the Author's event.*

## 4: Payment

### Why authors should be paid for all appearances

- A talk involves preparation and travel (so for the author an event will usually take a full working day in practice). Even though a virtual event will not involve travel, it entails preparation (of the author's talk, testing the equipment) and follow-up. Authors earn their living as freelancers, and you are asking the author to give up a day of their time for professional purposes. They are not being disloyal to you or unsupportive of the staff if they ask for a reasonable fee.
- If you have a wealthy sponsor, or you are charging people to attend, the author should be entitled to a share of the monies generated.
- The more work required, and the wider the rights taken, the better the author should be paid. For example, if the writer is asked to allow their event to be recorded for public dissemination, that should be compensated appropriately.
- Bear in mind that expecting publishers to pay travel and/or accommodation may disadvantage writers published by independent publishers.
- Variable rates e.g. discriminating between authors writing for children or adults, or between novelists and poets, are unjustified and unacceptable.
- Fees should not be accompanied by the suggestion that the author might want to waive the fee for your benefit; and payment in kind is not an acceptable alternative.

The SoA supports Pay the Creator: <https://www.creatorsrightsalliance.org/paythecreator>.

#### 4(a): Fair payment terms

Do not be embarrassed to raise the matter of payment at the outset: this is a business transaction.

Particularly for virtual events, some hosts may expect your appearance to be free; but you should receive fair payment for the event's use of your professional time, and the value of your involvement.

Even though a virtual event will not involve travelling time, do not forget that preparation (of your talk, and testing the equipment) is also a use of your professional time.

Any event for which the audience pays for tickets, or if the host has commercial sponsors (almost all big festivals, for instance) should definitely pay.

If the event is (with your consent) recorded, or there is a restriction on you attending other events (see point 3) that should command a further - or larger initial - fee.

Some festivals offer variable rates e.g. between writers for children and adults, or between novelists and poets. If you encounter this and the host will not reconsider, please let us know.

If the offer of a fee is accompanied by the suggestion that you might want to waive payment for the benefit of the host, ignore it. It is not disloyal to the event or unsupportive of the staff if you ask for a reasonable fee.

For festivals or events ensure that as well as the fee you and a companion are offered free entrance tickets for the full day of your appearance.

#### 4(b): How much?

See <https://www.nicolamorgan.com/for-writers/how-much-should-writers-charge-for-events/>.

See also [www.societyofauthors.org/advice/rates-fees](http://www.societyofauthors.org/advice/rates-fees) including the Bibby Ready Reckoner which shows freelance rates equated in real terms with salaries: a fee of £100 equates to an annual salary of £9,000, a fee of £150 equates to an annual salary of £13,500.

#### 4(c): Working for free

We strongly believe that authors should always be paid. It is of course acceptable to accept an engagement for no fee if you believe that to be appropriate. However, to make clear what a concession this is, you might like to send the event host your usual invoice, marked: 'Fee waived in

this event.' If as a one-off you elect to waive all or part of your fee for an appearance, consider in what other way you might be rewarded or your profile enhanced; for example a listing as one of a festival's sponsors or by linking to your books on its website.

If you are offered a fee you agree to waive, ask for it to be donated to a specific cause (the local school library for instance).

Even if you are willing to accept no fee, your reasonable travel and subsistence expenses should be paid.

For unpaid small events, some authors charge an administration fee of £20-£25.

## 5: Expenses

Clarify what travel, accommodation and other expenses you can charge for, whether there are any conditions (e.g. a cap on expenses, can it include a partner, travel paid only if you live more than a certain distance from the venue). Clarify also whether it is the event host or (for instance with events organised by your publisher) your publisher who will be paying your expenses.

HMRC's recommended mileage rate (set in 2011) was £0.45 - when petrol was £1.32 a litre. We would hope the event host would pay more than the out-of-date HMRC rates but if so, authors need to bear in mind that it will be taxable income. See also <https://www.milecatcher.com/post/uk-hmrc-business-mileage-rates>.

Suggested wording for an author's T&C:

*I will book reasonable travel and accommodation and include this on the invoice. [and if you are VAT registered, add] Be aware that VAT will apply. Please inform me if any expenses cap applies.*

Or:

*Please book reasonable travel [and accommodation] and inform me of them [e.g. a month] before the booking.*

## 6: VAT

If you are VAT-registered you must inform the event host, and VAT must be added to both your fee and expenses.

It is not acceptable for a fee to be 'inclusive of VAT' because that leads to unequal payment for those who are VAT-registered and those who are not. An event host must add VAT to the fee of a VAT-registered author. It can avoid paying VAT also on expenses if it is the host rather than the author who makes and pays for the booking.

Suggested wording for an author's T&C:

*I am not registered for VAT. I will submit an invoice for my payment.*

Or:

*I am registered for VAT and my VAT number is [...]. VAT must be added to the agreed fee and expenses, and I will submit an itemised VAT invoice for payment.*

## 7: Agree the payment terms

If you use an online booking system, make sure your terms are clear.

Your fee and expenses should be paid within 30 days from invoice (unless agreed otherwise). On this, and your right to interest on late payments, see <https://www.gov.uk/invoicing-and-taking-payment-from-customers/print>

Suggested wording for an author's T&C:

Either:

*I am happy to be paid by BACS [or cheque]. Details [of both] will be on my invoice.*

Or (if you operate as a limited company):

*My services are provided through my limited company. Please make payment in accordance with the instructions attached.*

*If you wish me to include a Purchase Order or other identifier number or additional information you need on my invoice, please give me full details before the event. I will send you my invoice and receipts for expenses after the event. Payment terms will be [30 days] – but you are welcome to offer a different timescale for me to consider.*

Either:

*I will be entitled to add a late payment supplement which will be whichever is the greater of [10%] or £[...] pcm or part thereof].*

Or:

*Statutory interest will be charged on overdue payments at 8% above base rate plus a £40 penalty charge (as provided for by the Late Payment of Commercial Debts (Interest) Act 1998).*

Possibly (especially if you've had trouble with this host in the past) add:

*Acceptance of these terms is a condition of booking. Any additional correspondence or form-filling for me to receive payment may, at my sole discretion, incur an administration charge.*

## 8: Your invoice

Check with the event host: do you need to supply an invoice? Does it need a PO or other reference? To whom, where, should it be sent? Do you need receipts for expenses?

If you are VAT-registered, make sure the event host knows.

Suggested invoice checklist:

*Your name, address, phone number*

*Organiser's name and address*

*Your UTR and/or NI number\* (some events ask for both)*

*\*Some authors prefer not to give their NI number. However, some organisations use it as a unique identifier and there is no problem in supplying it as long as you make clear that you are to be taxed as self-employed and must not be treated as an employee.*

*Date of invoice (some payers will not issue payment until a certain period has elapsed)*

*Date and title of event*

*Department, reference number, purchase order (PO) or other identifier required by the host*

*Your own invoice number (advisable for record-keeping, particularly if you are VAT-registered)*

*The fee*

*Details of agreed expenses (with receipts where required)*

*If relevant: your VAT number - and show the VAT element separately on your invoice*

*If you are being paid by BACS: your account name, account number and sort code (do not assume the host will have kept records from previous payments)*

*Your payment terms (e.g. 30 days, and consequences for late payment – see point 7).*

## 9: Cancellation

### 9(a): If you or the event host cancel

What you and the event host might consider acceptable will vary depending on the nature of the engagement and whether it was you or the event host who initiated it. Bearing that in mind:

Suggested wording for an author's T&C:

*If I cancel, neither fee nor expenses will be charged.*

*If I am unavoidably prevented from reaching you by weather or any travel-related incident outside my control, I would not charge my fee but you would reimburse me for all pre-booked costs.*

*If you cancel a firm booking more than [six weeks] before the event, half the fee is payable and all incurred expenses must be reimbursed. If you cancel under [six weeks] before the event, the full fee is payable plus incurred expenses.*

### 9(b): Cancellation because of illness

Unfortunately, if you are self-employed you can't expect to be paid if you have to cancel because of sickness, though you might be able to negotiate a fresh date for the event. If cancellation results in



you earning less, keep records as you may be able to claim from a government scheme (for instance if there is a new pandemic). And check any business or health insurance you hold to see if it covers any of your loss.

If you have a chronic illness or other disability, ensure the event host knows at the outset – and see <https://www.inklusionguide.org/> which the SoA supports.

If the host cancels because of Coronavirus (or other pandemic) and you have not agreed terms in advance, they might refuse to pay a cancellation fee on grounds of ‘force majeure’. Members can contact the SoA for further guidance.

Suggested wording for an author’s T&C:

*If you cancel due to a Covid-19 (or other pandemic) outbreak at your venue, the full fee is payable and all incurred expenses must be reimbursed. A new date will be mutually agreed for either a virtual or physical visit to be held within six months of the original booking.*

## 10: Freelance status, tax and auto-enrolment

If you are self-employed (even if you invoice as a limited company): a one-off engagement does not create a contract of employment. Neither tax nor NI should be deducted from your fee or expenses.

Local authorities sometimes request proof of self-employed status (though as far as we know no definitive form of proof exists). It should be deemed sufficient for you to warrant that you are self-employed and give your tax reference number.

If you do a great deal of work for a single local authority, you could consider registering as a supplier with that authority, which can simplify the payment procedure.

You should not be paid via the payroll. It is incorrect, can cause problems with your tax return, and risks you over-paying NI. It also causes problems if you are VAT-registered. (Payment via the payroll falls outside the scope of VAT so VAT should not be added, but if you are VAT-registered you are legally obliged to submit a VAT invoice, and it should be paid. And if payment is made via the payroll, you may be paid a single ‘total package’ sum even though you will have to pay tax on the expenses.)

Some organisations are required to auto-enrol a visiting writer onto their pension scheme if the writer meets the definition of a ‘worker’. If needs be, explain that self-employed authors who are carrying out any such work as part of their profession, not as part of an employment, do not fall within the definition of ‘worker’. Even if you meet the definition of ‘worker’, as a matter of law it is allowable for the host organisation to postpone auto-enrolment for three months.

Suggested wording for an author’s T&C:

*I am officially registered as self-employed and pay all my taxes as such. My UTI [and NI] number will be on my invoice, with my postal address and phone number. HMRC does not require me to provide any other information.*

*No tax should be deducted from any payments made to me. I am not in any circumstances to be treated as an employee. Auto-enrolment for pension purposes should not apply.*

You could add:

*Self-employed people pay some tax long before earning it, so it is very difficult if we are wrongly taxed at source. If this happened I would pass on to you my accountant’s fees for rectifying it.*

Or:

*If your finance department asks me to fill in any forms in order to be paid*

- *I will make an administration charge of £... at my sole discretion and*
- *I reserve the right to refuse to give information that I regard as personal such as annual turnover.*

If you encounter problems, it might help if you send the event organiser the SoA’s guidance note on this complicated matter: *The payment of freelancers 2023*.

## 11: Insurance

PLI (Public Liability Insurance) covers claims by third parties who have been injured or whose property has been lost or damaged due to your negligence. It is not a legal requirement but is increasingly insisted on by event hosts, especially those controlled by local authorities.

If you don't have PLI, make it clear at the outset as some institutions flag up that it's a condition of payment only after the event has taken place.

Make sure the host organiser understands that a condition of your PLI insurance is that you should never be left alone (even at a virtual event) with children under 18/vulnerable adults.

PLI premiums are tax deductible for freelance authors.

The SoA has a scheme which allows members resident in the UK access to a suitable and affordable form of PLI. See <https://www2.societyofauthors.org/join/why-join/tax-and-insurance>

Suggested wording for an author's T&C:

*I have public liability insurance (PLI) with the Society of Authors with a cover of £...m.*

*As a condition of my insurance and for safeguarding reasons I must not be left alone (in person or via a virtual event) with children under 18 or vulnerable adults at any time.*

## 12: Safeguarding and other precautions

### 12(a): ID

Do you need to bring photo ID? If so, will your picture on the cover of a book or on your publisher's or agent's website suffice, or does it have to be passport or driving licence?

### 12(b): DBS clearances for events involving children/vulnerable adults

If your role is that of 'volunteer', just visiting that institution on an irregular basis, DBS (Disclosure and Barring Service) clearance is not a statutory requirement. Clearance is likely to be needed if your role does not come within the 'volunteer' category. And even where clearance is not a statutory requirement, it is understandable that some hosts (particularly schools) might require DBS clearances from all visitors. You could also find, on arrival, that the school cannot print a security pass, or release payment, unless the 'DBS box' has been ticked.

NB if the event is in Scotland, you need a PVG from Disclosure Scotland – the equivalent of DBS in England. Northern Ireland also has its own system. The clearances are not interchangeable.

Possible options:

- Make clear in your terms & conditions that (if you class as a 'volunteer') DBS clearance is not required; and ensure you have confirmation from the host – before the event – that this is acceptable to them. If you encounter a problem on the day itself, it would be unreasonable to expect a member of staff to go against the school's safeguarding guidelines. If you give talks regularly for a particular school which requires clearances, see whether it would secure clearance for you;
- Obtain your own DBS clearance, whether or not it is legally necessary.

There are different levels of DBS clearance. You are advised to check with the event host whether the minimum level of clearance is acceptable to them for the sort of events you are undertaking.

Where your event does not fall in the category of 'volunteer', you cannot secure your own DBS clearance but need to do so via a registered body. The SoA has an arrangement with a registered body (an 'umbrella organisation') to help members obtain DBS clearances (and the Scottish and Northern Ireland equivalents).

The fee for a DBS clearance is 'a cost incurred wholly and exclusively in the course of carrying on the profession' so should be fully tax deductible for freelance authors. If you operate as a limited company, the costs should be invoiced to the company.

Suggested wording for an author's T&C:

*Authors visiting a particular school/college/university on an irregular basis are not required to have any DBS or similar disclosure document. Please confirm whether this is acceptable to you and, if so, that it will not cause problems in terms of printing my security pass or paying my fee.*

Or

*I have DBS clearance [specify which level of clearance] Please confirm that this level of clearance is acceptable to you.*

### **12(c): Safeguarding of children under 18 and vulnerable adults**

Understandably both the event host and the author will want to be sure that all safeguarding measures are taken seriously. Ensure the host understands that you should never be left alone (even at a virtual event) with children under 18 or vulnerable adults.

Also beware of engaging directly with children or vulnerable adults before or after the event. Further communications should be made only via an appropriate intermediary (school, parent or guardian). See also the SoA's *Guidance on Communicating with Minors*.

Suggested wording for an author's T&C:

*Please understand that I do not respond to emails or any social media contact from children without adult, teacher or guardian involvement. Please do not give out my contact details.*

*I must be chaperoned at all times and a teacher must be present throughout the event (both on safeguarding grounds and as a condition of my Public Liability Insurance)*

And - if you are giving a virtual event

*A teacher must be present throughout the event, and all pupils and teachers must be seated so that they are visible to me during any interactive Q&A.*

*There must be no recording or photography without my consent and that of the parents/guardians of any identifiable children or vulnerable adults.*

### **12(d): Hostile audience behaviour**

Clarify, in advance or on arrival, who is responsible for handling hostile audience behaviour. Schools should identify their designated safeguarding lead to whom you can report any concerns.

### **12(e): Privacy**

Everyone has a legal right to privacy, so there should be no recording or photography without your consent and that of identifiable members of the audience. In addition, any sharing of someone's contact or other personal details needs consent.

### **12(f): During a Coronavirus or other pandemic**

Confirm PPE requirements and expectations around your visit. Will your temperature be taken on arrival? What are the arrangements for safe access to class, toilet and rest area for lunch? Are there any social distancing requirements e.g. teaching behind a line? Is a visor or mask needed? Does the event host have a policy about quarantining books, hand-outs and other material?

## **13: Inclusivity and sensitive issues**

The SoA supports Inklusion. See <https://www.inklusionguide.org/>

The SoA also supports the book industry commitment to inclusivity. See <https://www2.societyofauthors.org/where-we-stand/inclusivity/> .

Ask the event host to clarify whether they or their sponsors have any particular policies on sensitive issues of which you need to be aware.

## **14: Selling books**

### **14(a): Book sales at festivals and similar events**



Will your books be available for sale? If so:

Can you bring your own books to sell? Would you require someone from the host organisation to take monies? Do they have a mechanism for accepting card payments? Will you bring a float for cash payments?

Will your publisher or a local bookshop supply copies and, if so, is it you or the event host who will liaise with them?

Rather than bringing books (heavy, bulky, can be damaged) you could supply order forms and bookplates for personal dedications?

Authors should not be asked to donate books.

#### **14(b): Book sales at school events**

Remind the event host of how exciting it can be for a child to have a signed book and how it can boost enthusiasm for reading. Urge the school to send a letter home to the pupil's parents/carers, outlining what books will be available and the prices. You could provide posters advertising the talk to distribute around the school and pass on publisher contacts who may be able to provide any advance promotional materials.

Clarify who is responsible for providing books to sell. Possible options:

- The school organises a local bookshop to provide copies (the shop might be able to offer the school a discount on books or 10% commission if the school does the selling);
- The school buys copies on a sale-or-return basis from a wholesaler or distributor;
- You take books in (the publisher may let you have them at a discount). You will want a member of staff to sell the books so you can concentrate on meeting the children, answering their questions and signing copies;
- You leave an order form with the school and send on signed books at a later date (after checking with your publisher that this is viable).

Suggested wording for an author's T&C:

*It is a requirement of my appearance that books are made available for purchase alongside the talk. No minimum sale is required. This can be done by selecting one of the following:*

- *I will supply book order forms and bookplates for personalised dedications;*
- *I will bring copies. I will also bring a float but need staff help to deal while I am signing/talking;*
- *I will liaise with a local independent bookshop to supply stock.*

#### **15: Book-signing on-site**

Signings can be successful, for writers in schools, and for non-fiction if the audience is already interested in the subject. In other cases, especially if you are not a 'big name', bear in mind:

- Someone needs to undertake the administration and cost of supplying the copies to signed, and take responsibility for the left over copies, including damaged ones;
- Signed copies which are not sold at the event cannot be returned to the publisher – though sometimes a local bookshop might be happy to sell such copies;
- We too often hear reports, some from very 'big names', of how demoralising it can be for an author to sit in isolation behind a tower of unsold books;
- Authors report people sometimes bringing copies of their earlier works rather than buying the one they are promoting; or being asked to sign something other than their work.

#### **16: Additional checklists**

##### **16(a): Festivals**

Timing of your event: 9am is not ideal. And in the first slot after lunch the audience may be drowsy. A children's event on a Saturday might attract more than one on a weekday or a Sunday.

What parallel events will there be? This could affect attendance at your event.

Might there be any complimentary tickets to your event for your publicist/publisher? And can you attend other events at that festival (free? Tickets supplied?)

If you are not a big enough name to secure a slot at a festival, the organisers might be happy to host an event or allocate a space for a gathering of e.g. local authors; or to pair you with a big name.

#### **16(b): Small events**

A group of authors rather than a solo appearance might be more appealing to the host, and less stressful (and potentially lonely) for you. For instance a group of local writers; or join up with professionals who link with your works, for instance crime writers and the local police force.

Will the event host publicise the event as widely as possible (including the local newspaper and radio station, on social media, in the local bookshop and library)?

Selling tickets in advance, even if the price is minimal, is no guarantee but people are more likely to attend, and you will have a sense of numbers in advance. If it means the event can afford to offer a 'free' drink to attendees, so much the better.

Consider agreeing with the host that the event will be cancelled if fewer than [...] tickets have been sold by an agreed deadline? (And if so, will your expenses still be paid?)

#### **16(c): School events**

Classroom or hall? Has it been clearly booked (double-bookings are not unknown)?

Will other school staff, and parents, know of the event, so it does not clash with other school or extra-curricular activities?

Will the PTA and/or local library be involved? Have press or parents been invited/ be attending?

Would you like clarification/guarantees on class size, key stage and age range? Any children with SEN or behavioural problems it would be good for you to know?

And are you clear about the number, nature and timing of the sessions you will give (remember to include comfort breaks)?

Do you need to address any specific topics linked to the curriculum?

Do you need artistic equipment for the children? If so: what, and provided by whom?

Will the school library have copies of your books?

Will children be able to buy copies of your books and, if so, will the school remind them and their parents – repeatedly – that they will need money?

A note about workshops: misunderstandings can arise over copyright ownership of materials created during an interactive session. For more on this, see the SoA's *Guidance on Workshops*.

#### **16(d): Virtual and hybrid events**

See the websites of two authors experienced in virtual events:

<https://jonathanemmett.com/visits/virtual> and <https://www.chrisbradford.co.uk/virtual-visits/>

Be clear about who is setting up the links (it should be the event host). And bear in mind that online Q&A sessions are cheaper than full talks and involve much less prep.

#### **16(e): If you agree that the event may be recorded**

You should grant no rights in the contents of your presentation (other than as part of the authorised recording);

Protect yourself and your presentation from generative AI. See point 3(c);

Your moral rights must be respected: i.e. you will be clearly credited; and there will no altering, cutting, or adding to your presentation without your consent;

Clarify who will be able to access all or parts of the recording, how and on what terms. For a festival, this could be a licence for [two years] for promotional purposes only. For schools and colleges maybe: the recording is for non-commercial school use only for a finite period; or the host can buy an annual licence for non-commercial in-house educational use only;

Grant the licence for as short a period as possible. This is a rapidly changing environment, and it's always possible to agree a further licence in due course;

You should be fairly paid to reflect the wider uses the event host is taking in your presentation. Appropriate further payment depends on how the material will be monetised and what rights are being sought;

If you are required to give continuing support e.g. in the form of a 'chat' on a message-board: terms, including payment for that further use of your time, must be agreed;

If your presentation includes quotes, images, music or A/V extracts from in-copyright sources, someone (you or the event host) may need to clear copyright permissions and pay permission fees. Where a live talk is recorded, the wider permissions required from copyright owners can become complicated and expensive. If you include photos of living people, there may also be privacy concerns. If relevant, this is something which should be discussed with the event host at the outset;

Will you be sent a copy of or link to the recording? And you might want to ask for the right to include the recording on your own website for a limited period, crediting the event host as the source.

#### **16(f): General logistics**

The best laid plans can go wrong, so be ready to be pragmatic and adapt to a change in circumstances. If you feel that the situation is getting out of hand, speak to the organiser and see how things can be resolved.

If the arrangements are being made in coordination with your agent or publisher, ensure you are fully consulted and copied in on all discussions. Wires can very easily become crossed.

Name(s) of event sponsors

Date and time of event

Name and contact details for the person authorised to make decisions on behalf of the event organiser

By when are you required to arrive?

Is there somewhere you can relax or prepare before and after the event?

Does that person have your contact details?

Name and mobile number of the contact person who will be on site on the day

Does that person have your contact details?

Who is making the travel/accommodation arrangements?

Map for getting to the venue (and of the site itself if it's complicated)

Will you be collected from a station/hotel? By whom, and what's their number?

Will a parking space be reserved, if you are coming by car?

Will they sort out a taxi to collect you from the hotel or station and/or (often more important) to take you back to the station in time to catch the train/coach of your choosing?

Purpose, title and length of event and the nature of your role

How will you be described in any flier or programme, promotion, publicity? With a right to approve all biographical details?

The nature of the venue (seating arrangement, staging, lighting etc)

Is there provision/need for a run-through and, if so, when? (Will that use of your time be reflected in your fee?)

Expected profile of the audience and, if possible, a (genuine, not unrealistically optimistic) idea of numbers

Will you be chaired? By whom?

Especially if there is no Chair, will you be introduced?

Will you be sharing the stage with other panellists? If so: who?

Will the Chair (or host) take control of Q&A? And of hecklers?

Will the Chair/host take responsibility for bringing the event to a close when the time is up (especially if the audience is in full flow or you have not noticed the time); or before time is up if things are going badly?

Will you be microphoned? (If so, wear something with a pocket for the microphone pack to go.)

Will drinking water be on hand?

If there's a Q&A, will there be a roving mic?

Can you be photographed during the talk or will there be a designated photo session before or after the event?

Would you like to be sent photographs (rights cleared for use on your website/blogs/social media)?

Are you expected to bring support materials? What, and can they be copied by the host on site?

If you want to bring support materials, may you?

What technical equipment is available/needed?

Do you have to supply Power-point slides, support materials (especially for copying) or other items in advance?

Will a technical expert be on site to help if things go wrong?

Do you have any disabilities/dietary requirements of which the organisers need to be aware?

Coffee/lunch breaks: are you happy to mingle or would you want to be left in peace?

Can you bring a partner? Or a dog?

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