



directors & editors guild of nz  
ngā kaiwherawhera kiriata

PO Box 47-294, Ponsonby 66 Surrey Crescent Grey Lynn  
Auckland New Zealand +64 (0) 9 360 2102 [degnz.co.nz](http://degnz.co.nz)

## DEGNZ RECOMMENDED RATES FOR DIRECTORS 2021

The DEGNZ Directors' Rate Card is designed to reinforce the Screen Directors right to adequate fees, fair contracts and reasonable working conditions.

The rates quoted are the recommended minimums we consider fair and commensurate for experienced freelance directors. It is still up to the Director to negotiate their fees with the producer.

Every situation is unique and we strongly recommend that members contact the Guild with any queries. Nothing in this document is intended to inhibit higher rates being sought and paid.

### Notes

#### Freelancers

When negotiating, remember that you don't receive the same benefits as an employee so your rate has to cover you for down time, sickness, ACC levies and the cost of operating as a business.

#### Multiple crew roles

Sometimes Directors are being asked to take on multiple roles in productions. In principle DEGNZ would rather the appropriate crew personnel were hired for these roles. If no other option is available, the Director must be compensated for the increased workload.

If a Director takes on other roles the Director should receive (in addition to 100% of the Director's fee) 60% of the fee of any other role. For example, if you were a Director who is also in the role of Director of Photography on a project you should get the Director's rate plus 60% of the DOP rate.

#### The Production Schedule

The production schedule should:

- Specify a date for the project's completion, beyond which additional payment at the daily rate is due.

OR

- Specify a set period of time for each of the production processes beyond which payment at the daily rate is due.

The Director will remain available, and if required, work these specified days or weeks as outlined in the schedule and for the daily rate.

#### Profit Participation

The Director is one of the key creative roles in screen production and should share in the economic success of the project. Where the Director has originated and been involved in developing the concept/script in addition to directing, the negotiation should take this into account, with a writer/director having a separate writer agreement and terms to that in the director's agreement.

## Some Tips

### Development

Before taking your ideas to producers and broadcasters, you can protect your copyright by registering them with the New Zealand Writers Guild's registration service. You do not have to be an NZWG member to register your work. Go to [www.nzwg.org.nz](http://www.nzwg.org.nz) and look under Script Registration Service.

Don't work for nothing Never start work without a clear deal memo or other written communication that specifies your fee and payment dates. If these are not honored, stop work and contact the Guild.

### Moral Rights

Refuse total waivers on all shows intended only for NZ screening, especially on documentaries. The NZ moral rights legislation (Copyright Act 1994) gives the broadcaster all the rights they need to screen your work.

### Termination

Your contract should specify that you will be paid in full if fired, unless you are 'at fault' in which case you must be paid up to the date of termination.

### Contracts

#### *Feature Films (narrative or documentary)*

Always:

- seek a producer credit: associate producer, coproducer, or producer, depending on your involvement in the development and production.
- stipulate variable terms: start date, end date, number of weeks of preproduction, production, post-production
- ensure you receive a percentage of the Producer's Corridor in non-NZSPG films, or a percentage of the Producer's NZSPG equity in NZSPG films. Recommended minimum of 5 per cent; higher if your contribution is more than just as a 'hired gun' director. This is in addition to Profit Participation in the Net Producer's Profit of the film, with the same minimums as for Producer's Corridor/NZSPG.

For directors of documentary features, DO NOT agree to an exclusivity clause. With the on-again off-again nature of documentary work, if you agree to an exclusivity clause you will be prevented from doing other work when you are not in active pre, production or post.

## SCHEDULE OF RECOMMENDED FREELANCE MINIMUM RATES

### TV Documentaries and Factual Programmes:

<b>Base Rate</b>	<b>Minimum</b>	
For Directing only we recommend:	\$2,500 per week (+ gst)	\$650 per day

The rate will be higher if the Director takes on other roles in the production, such as Editor, Producer or Camera Operator.

These can often be negotiated as a one-off fee. Ensure you use the Variable Terms Schedule so that you do not work open-ended for the fee.

### Advertising

For experienced advertising directors, a daily rate of \$6 – 12,000 depending on experience OR 10% of the budget.

It is possible with negotiation to achieve a share of the production profit, typically 20%.

<b>TV Drama:</b>	<b>Minimum</b>
Series, Mini Series, Telemovies	\$4,000 per week (+ gst) \$1000 per day
Serials (Soaps), TV Comedies, Sitcoms, Web Series	\$3,300 per week (+ gst) \$800 per day

The above rates are for New Zealand TV drama productions. For international TV drama productions we recommend charging the NZ TV drama rate plus a minimum of 50 per cent.

<b>Feature Film:</b>	<b>Minimum</b>
Narrative	2.5% of the <u>total</u> budget plus gst. PLUS 5% of the Producer's Corridor or Producer's NZSPG Equity PLUS 5% of the Producer's Share of Net Profit

We recommend Writer/Directors negotiate an additional writing fee and profit share.