



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 RATE FOR EDITORS 2018

The rate quoted is considered fair and commensurate for an experienced freelance story editor in film and television. It is still up to the editor and producer to negotiate fees. The rate negotiated may be more or less depending on experience and talent, but a producer wishing to make quality programmes or films to a professional standard, be they drama, documentary, reality or corporate projects, should expect to be budgeting this recommended amount. Permanent staff contracts can of course be expected to be set at a lower rate, taking into account holiday, sickness and Kiwisaver benefits, as well as their long term nature. 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, indeed many experienced editors already command fees well above this amount. The editors' rate will periodically be subject to an inflation adjusted increase.

Editor's rate (excluding gst): \$2,600 per week.

(\$650 per day – based on a quarter of a weekly rate.)

This is usually negotiated as a weekly rate for a 40 hour week, or an eight hour day.

The post production schedule should define a specific duration and finish date for a project's completion beyond which the fee should be re-negotiated at the appropriate rate (daily or weekly).

### Additional Rates Chargeable

#### Unsociable Hours/Overtime

It is generally accepted that the normal working day is between the hours of 9am and 6pm, inclusive of a 1 hour lunch break. Reasonable working hours can fall between 7am and 8pm by negotiation. When a shift extends beyond these hours overtime rates should apply.

Recommended rates are:

- First two hours at T1.5, all hours thereafter at T2
- Work conducted outside these hours (as distinct from overtime) e.g. overnight shifts, should attract a penal rate of T1.25
- Public holidays should be charged at T2 or T1.5 plus a day off in lieu if possible within the duration of the production

### Pre-production/Meetings

Editors should expect compensation for attending and providing input to any pre-production and pre-post production meetings, and/or discussing a production by phone call, where the total time exceeds 2 hours. The pro-rata hourly rate should then be charged. This charge should also apply to overseeing sound mixes, grades, onlines etc.

### **Changing dates of bookings**

Editors should expect compensation for dates changing at short notice. DEGNZ suggests that on short notice changes to schedules, up to two days should be charged at full rate, on a sliding scale to 25% for the last booked days not worked.

### **Conditions for Employment**

Don't work for nothing

Never start work without a clear deal, memo or other written document that specifies your fee and payment dates. If these are not honoured, stop work and contact the Guild.

Buy Outs

Refuse buy outs or flat fees that make no stipulation of the total number of weekly hours expected to be worked, what hours of the day the shift(s) fall between and/or days in a row without a break to be worked.

Working Conditions

All Editors are entitled to a workspace that provides adequate ventilation/temperature control, soundproofing, a suitable and comfortable chair and suitable/controllable lighting. The definition of workspace should mean four walls, a ceiling and a door, not open space or open partition.

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. The Gold Book has detailed advice on this delicate matter.

Media Management/Editing Assistants

Beware the extra demands on editors' time from increasing volumes of footage and the wide range of digital media formats available. Time and personnel should be appropriately budgeted and managed in order for post production deadlines to be met.