



directors and editors guild of aotearoa new zealand
ngā kaiwherawhera kiritā

PO Box 47-294, Ponsonby
66 Surrey Crescent
Grey Lynn
Auckland
New Zealand

+64 (0) 9 360 2102

deganz.co.nz

DEGANZ RECOMMENDED RATES FOR EDITORS 2026 – 2027

The recommended rates quoted are considered fair and commensurate **minimum** rates of pay for an experienced freelance 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 at least 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.

SIWA

The Screen Industry Workers Act came into law on 30 December 2022. Producers/Production Companies **MUST** abide by the Act.

There are mandatory clauses and certain conditions that must be included/adhered to:

- All parties negotiating an individual contract, or undergoing collective bargaining, or who are in a work relationship, must act in good faith.
- Engagers (producers/production companies) must ensure your individual contract is in writing.
- Before entering a new individual contract, engagers must give you a copy and give you reasonable time to seek independent advice. (The Guild expects at least two weeks prior to the start date.)
- Your contract must contain a clear process for raising and resolving complaints about bullying, discrimination, or harassment.
- All individual contracts must contain a term saying that both parties will comply with the Health and Safety at Work Act and the Human Rights Act.
- Your individual contract must include a clear process for raising and resolving disputes about your contract or workplace relationship.
- Explicit terms detailing termination notice periods and required compensation or payments upon ending the contract.

EDITOR RATE CARD (excluding GST)

Domestic Production	MINIMUM + GST
Factual/Entertainment	\$3,050/wk \$795/day \$90/hr
Telefeature/Documentary Feature	\$3,510/wk \$915/day \$105/hr
Narrative Feature/TV Drama	\$4,100/wk \$1,070/day \$120/hr
Television Commercials	\$1,465/day \$205/hr
International Production	Minimum 50% plus

These rates are usually negotiated as a weekly rate for a 40 hour week, or an eight hour day, inclusive of lunch break.

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 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. DEGANZ 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** (those days are over)
Never start work without a signed, written contract.
- **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.
- **Variable Terms**
Every contract should specify the variable terms: Start Date, End Date, Working Conditions, Services: Working Hours, Working Week, Overtime/Extra Time, Public Holidays, Daily Turnaround
- **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 terminated, unless you are 'at fault' in which case you must be paid up to the date of termination.
- **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.