

NZSWG

New Zealand Writers Guild
Puni Taatuhi O Aotearoa

RECOMMENDED SCREENWRITING RATES GUIDE

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CONTENTS

INTRODUCTION	2	TELEVISION	11
How to Use This Guide	2	Television Scripted Series	11
THE BUSINESS OF SCREENWRITING	2	Option	11
Know Your Rights	2	Creator’s Fee	11
Voluntary and Unpaid Work	3	Other Fees	11
CONTRACT BASICS	3	Purchase	12
Fees and Payment Structures	3	Format Rights	12
Minimum Terms and Conditions	4	Creator’s Fee	12
Definitions	4	Pick-Up Fee	12
FEATURE FILM	6	Script Fee One Hour Series	13
Option	6	Script Fee Half Hour Series	13
Underlying Work	6	Script Fee Under Half Hour Series	13
Original Screenplay	6	Web Series	14
Purchase	7	Television Sketch Comedy / Reality / Panel or Game Show	14
Additional Rights	7	Children’s Sketch Comedy / Magazine Format	14
Script Fee Original Writer	7	Daily/Weekly Rates Series	15
Backend / Profit Share Original Writer	7	Telefeature	15
Script Fee Writer-For-Hire	8	Option and Purchase Agreement	15
Backend / Profit Share Writer-for-Hire	8	Script Fee Telefeature Original Writer	15
Business Sense	8	Backend / Profit Share Original Writer	16
FEATURE FILM – ADAPTATION	9	Script Fee Telefeature Writer-For-Hire	16
Option	9	DOCUMENTARY	16
Purchase	9	Concept	16
Script Fee Adaptation Original Writer	9	Other Documentary Fees	16
Backend / Profit Share Original Writer	9	RADIO AND PODCASTS	17
Script Fee Adaptation Writer-For-Hire	10	SCRIPT CONSULTING	17
Backend / Profit Share Writer-for-Hire	10	Script / Development Consultant	17
SHORT FILM	10		
Option	10		
Purchase	10		
Script Fee Original Writer	10		

INTRODUCTION

Since 1976 the New Zealand Writers Guild – Puni Taatuhi o Aotearoa (NZWG) has advocated minimum rates and conditions for screenwriters for the writing of film, television, theatre, radio, and other forms of script-based writing. NZWG was the first organisation to negotiate a minimum agreement with theatres – and in the 1980s negotiated minimum rates for the writing of television series – which was negated by the Employment Contracts Act of 1991.

This Guide of Recommend Rates contains current suggested rates for all the main types of writing for the screen and for audio. Writers seeking information regarding rates for theatre and literary works should contact the following:

- Theatre – [Playmarket](#)
- Literary – [New Zealand Society of Authors](#)

HOW TO USE THIS GUIDE

This Guide has recommended rates for work on domestic (i.e., New Zealand funded) production. Work on foreign productions should be at rates governed by those territories' guilds and unions.

The amounts in this Guide offer a range, occasionally including minimums, and are based on the rates currently paid to our members. These rates are not currently enforceable. Experienced writers are encouraged to use these rates as a starting point for negotiation. All rates and fees listed are exclusive of GST.

If you cannot find a rate for the type of work you are undertaking and you are a member of NZWG, you can [contact NZWG](#) for assistance.

THE BUSINESS OF SCREENWRITING

Before signing any agreements, writers first need to understand the business of screenwriting. Every person has their role to play in getting works from script to screen. Research, ask questions, and fully understand how each role contributes to the successful creation of written works for screen. From producers through to marketing and distribution, every role plays an important part of the creation process.

- Roles & Responsibilities – every role has a clear responsibility and liability if not performed. Writers are responsible for writing, re-writing, and delivering the shoot script(s) within an agreed timeframe / deadline.
- The Best Collaborators – these are the right people for the right job. Your producing partner(s) should be on the same page creatively and pragmatically to ensure the creation of the work aligns, and can be produced.
- Professionalism – working to deadline, knowing who is responsible for which elements in the creation process, and having a professional attitude are some of the keys to success.

KNOW YOUR RIGHTS

Writers have the following rights when presented with any agreement or contract:

- The right to seek advice
- Time to seek advice
- The right to negotiate
- The right to say no

It is the producer's responsibility to draft and present any contracts or rights agreements. Unless writers are working together, in which case the NZWG [Collaboration Agreements](#) should be agreed between the writers.

VOLUNTARY AND UNPAID WORK

It is one of the principles of NZWG that no writer should work for free.

Exceptions to this rule could be that you are generating your own work, or creating work in collaboration with others without funding in place. When working with others on unfunded projects, have an agreement which covers the terms of the collaboration. You can download a copy of the NZWG [Collaboration Agreements](#) to assist.

CONTRACT BASICS

There are some basics that need to be included in any rights agreements that the writer and producer agree on prior to any work commencing, and once agreed, these need to be put in writing. All agreements that assign rights, in any way, are part of the Chain of Title in any project.

Writer's agreements must include the following:

- Correctly spelt and attributed parties (i.e.: the writer and producer) and script or story title.
- Background – briefly outlining the history of the works and its future intentions under this agreement, for example: an original story treatment to be developed into a TV series.
- Deal Terms – this can include the schedule of delivery, timeframe, fees, credits, grant of rights, format, territory, warranties, indemnities, reversion of rights, termination clauses, breach of agreement, and other terms that suit the individual project.
- Credits – ensure all credits accurately reflect the ownership and creation of the works.
- Fees, profit share and payment structures – these will be different depending on the type of works being created. Fees need to be fair and reasonable and set at a level that is appropriate for the work being undertaken. Profit share is generally reserved for the creator of the works and are a part of most writer's agreements. Payment structures can reflect the funding received, for example: a first payment of 50% will be on signing of the agreement and the remaining 50% on delivery of the script. Any deferred payments will usually occur at funding or production milestones.

FEES AND PAYMENT STRUCTURES

In any agreement presented there should be provision or clauses that allow for fair and appropriate consideration (in legal terms this means payment) for services and assignment, licence, or acquisition of rights.

All fees and percentages offered are negotiable and it is your role as the writer to ensure the fees and payment structures accurately reflect the nature of the work and value that your work brings to the project.

The fee can appear in many forms, some of them are listed below and not all are applicable:

- Option fee
- Purchase fee
- Writer's fees – Original Creator or Writer-for-hire
- Percentage of profit (Gross or Net)
- Producers Share of the New Zealand Screen Production Grant (NZSPG or SPG)
- Collection of monies on your writing, story or credits

These fees can be paid in several ways, as follows:

- On signing
- On delivery
- First Day of Principal Photography AKA First day of PP
- Deferred payment – based on funding received or higher percentage of profit share

MINIMUM TERMS AND CONDITIONS

Below is a minimum checklist of the terms and conditions for the acquisition of all rights necessary to produce and market a story for screen.

- **Definition of terms** – see full list below, these need to adequately cover all mediums of transmission and all forms of the works that may be developed.
- **Credits** – covers the appropriate credits for the work contracted.
- **Grants of rights** – this can include a full grant of rights or a limited grant of rights and can include the following rights:
 - All copyright necessary to produce and market a film
 - Rights to adapt, change use, and rearrange the project
 - Right to make, produce, exhibit, and exploit a film without limitation
 - Right to exhibit, screen, broadcast, transmit or reproduce either theatrically or non-theatrically, or by any other means e.g.: television, cable, streamer, or platform
 - Rights to sequels, spin-offs, remakes, TV series, literary and other ancillary and merchandising rights
 - Right to receive all proceeds realised from the sale, use, licence, lease, or exploitation of these rights
 - Rights to use the writer’s name and likeness on agreed terms
- **Warranties** – this a declaration from the writer / creator / author covering:
 - Sole authorship and/or ownership of the works
 - Right to enter into an agreement and that the grant of rights will not knowingly violate or infringe on any rights of any other person
- **Indemnities**, all parties – from and for both the writer / creator / author and the producer.
- **Time period** – time limit on the rights assignment or licence, then provisions for renewal and reversion of rights to be included.
- **Reversion of rights**, all parties – all rights agreements must include this clause. If no time limit is stipulated in the agreement, this allows for another way for the reversion of rights back to the writer / creator / author for any agreed reason.
- **Termination clauses**, all parties – all rights agreements must include these clauses. They set out the terms for the termination of the agreement by each party and will allow for appropriate credits for work completed under the agreement, rights reversions, and any considerations due to and by any party.
- **Breach of Agreement**, all parties – this clause must be in all agreements and sets out the terms of remedy and resolve for any breach by any party under the agreement.

DEFINITIONS

These definitions are normally found in contracts and deals for screenwriters and are utilised within this Guide.

- **Author** – is the original creator or writer of the works
- **Feature Film** – a film of ninety minutes or more in length and intended initially for theatrical distribution (though it may also screen elsewhere).
- **Adapted Screenplay** – a script which is based on an underlying work (e.g.: novel, short story, memoir, journalism, podcast, play).
- **Original Screenplay** – a script from an original idea.
- **Telefeature or TV movie** – a dramatic television production of around ninety minutes or more in length for television or another platform.
- **Short Film** – a film of between 1 and 20 minutes in length.
- **Synopsis, Outline, Storyline, Treatment** – all of these terms mean an outline of the story in prose form. A synopsis is usually one to two pages, an outline or treatment or storyline will be longer.

- **Format, proposal, pitch deck, bible** – these terms mean a prose description of a show or series for television or streaming. These are sales or pitch documents and will often include premise, description of the idea, characters, future episodes, story arcs.
- **Scene Breakdown** – a detailed breakdown of the script in prose form, indicating what happens in each scene, structure, characterisation, and plot. This term is most often used in television.
- **Treatment** – a more detailed outline of the story in prose form. This term is often used in film.
- **Underlying Work** – already existing material which is the basis for further work (e.g., format, treatment, script). Examples of underlying work include novel, short story, biography, memoir, news or magazine article, podcast, or play.
- **Legal and technical terms**
- **First Day of Principal Photography (or First day of PP)** – the first day filming begins on a screen project.
- **Gross Profits** – the total profit from the exploitation of a work. Sometimes referred to as Gross Points or Gross Receipts.
- **Net Profits** – equals the Gross Profits from a project after deductions (such as distribution fees and expenses, production costs, deferrals, and cost of finance) are made. Sometimes referred to as Net Points or Net Receipts.
- **Option agreement** – the right to develop the works at an agreed fee and for an agreed term.
- **Purchase** or ‘assignment’ means the buying of the rights to produce and exhibit work.

FEATURE FILM

Creating a feature film screenplay will involve more than one contract or agreement. These agreements cover two separate copyright properties – the underlying works (whatever the script is based on, this can be an original idea or an adaptation) and the writing of those underlying works, and these agreements are part of the Chain of Title.

- **Option Agreement** and **Purchase Agreements** are used when assigning the rights of an original script, idea or adaptation of another work (e.g.: book, short story), or “underlying works”.
- **Writer(s) Agreements** are utilised for assigning the rights in the writing of the scripts. The “original screenplay” or “commissioned works”.

OPTION

An Option Agreement for the original author is the foundation document that all rights and writing agreements are based on. An option agreement is usually a limited rights assignment, entered into for the purpose of securing funding to create a work for screen. Option fees are paid on signing of the agreement.

Other points to clarify in an Option Agreement:

- The option fee should not be offset against (i.e., deducted from) the purchase or script fee. This means that the author is paying their own option fee.
- Make sure the option agreement has a defined end date, or you risk assigning your rights as a buyout. See above [Minimum Terms and Conditions on Rights Reversions and Termination Clauses](#).
- Any renewals of the option should also be paid and have an end date.

UNDERLYING WORK

Underlying work is source material for an idea – e.g., an original idea (as a script or treatment), a play, a novel, a podcast, a work of journalism.

Recommended Range	\$500 to \$5,000 per year
Duration	1-2 years

Material that is well known, on a bestsellers list or by a well-known author may command higher rates.

ORIGINAL SCREENPLAY

An option to develop and secure funding for a screenplay which is an original idea.

Recommended Range	\$500 to \$5,000 per year
Duration	1-2 years

PURCHASE

The purchase price for the original author will vary depending on the budget of the film. The fee is usually paid on the first day of principal photography. A purchase price is often paid as a percentage of the production budget with higher percentages for lower budgets, and generally has a minimum (or “floor”) price.

Recommended Range	\$40,000 to \$120,000
Recommended Percentage Range	3% - 6%

The purchase fee buys the rights to a work, and is separate from the script fee which pays for any writing / rewriting of a script.

ADDITIONAL RIGHTS

When assigning the rights in your work through a Purchase Agreement, ensure that the following rights are negotiated separately and fairly. They sit alongside the Purchase Price. These can be negotiated as set fees or as percentages of the Purchase Price.

- Format rights
- Merchandising rights
- Prequels, sequels, spin-offs and remakes

SCRIPT FEE ORIGINAL WRITER

The writing budget for an Original Feature Film should be a minimum of 3-6% of the total production budget, with higher percentages of back-end of profit share offered for smaller budgets.

Recommended Range	\$65,000 to \$120,000
Suggested Stages	
25–40-page Treatment	\$15,000
First Draft	\$25,000
Second Draft	\$15,000
Third Draft	\$10,000
Polish	\$3,000 - \$5,000

BACKEND / PROFIT SHARE ORIGINAL WRITER

For the original author of the works (the screenwriter), a percentage of gross or net profit is part of the rights assignment deal. Depending on several factors, like production budget, underlying works, and other roles of the author, the range of this percentage varies, and relies on robust negotiation to ensure a fair deal.

Recommended Range	1.5% - 10%
Gross Profit	Equals profit before costs are removed
Net Profit	Equals profit after costs are removed

If the works utilise the New Zealand Screen Production Grant (NZSPG aka SPG), then original authors should also negotiate a share of the producer’s share.

SCRIPT FEE WRITER-FOR-HIRE

The writing budget for a Feature Film should be a minimum of 3-6% of the total production budget, with higher percentages for smaller budgets. A writer-for-hire or commissioned writer may be one of any number of other writers of this work, and does not hold any rights to the underlying material.

Recommended Range	\$40,000 to \$120,000
Suggested Stages	
25–40-page Treatment	\$15,000
First Draft	\$25,000
Second Draft	\$15,000
Third Draft	\$10,000

BACKEND / PROFIT SHARE WRITER-FOR-HIRE

For writer-for-hire or commissioned writer of the works, a percentage of gross or net profit is part of the rights assignment deal. Depending on several factors, like production budget, underlying works, and other roles of the author.

Recommended Range	1.5% - 3%
Gross Profit	Equals profit before costs are removed
Net Profit	Equals profit after costs are removed

BUSINESS SENSE

- All feature film contracts should contain an escalation clause. This clause stipulates that if the overall production budget increases, the writer's fee increases accordingly.
- Being the combined Writer and Director on a project does not mean you should accept one fee for both roles. The jobs are different, have individual copyright needs, value, and responsibility, and therefore should be paid and contracted separately.
- At least 50% of each draft fee should be paid to the writer on commencement of each draft, the final percentage being payable on delivery, not on acceptance, of the work.
- Payment for additional script editing and/or script consulting should not be included in the writer's fee. This is separate work often done by a different person.

FEATURE FILM – ADAPTATION

OPTION

See page 7 – [Option, Underlying work](#)

PURCHASE

The cost of the purchase of the underlying work is distinct from the cost of the writing of an adapted screenplay, even in cases where the author is the same. The purchase price is generally paid on the first day of Principal Photography (PP).

The purchase price percentage of underlying works / adaptation is dependent on several factors, like success of the underlying works (e.g.; was the book in the Bestsellers List), age of the underlying works and relies on robust negotiation to ensure a fair deal.

Range	1.5% - 5% of the Total Production budget
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SCRIPT FEE ADAPTATION ORIGINAL WRITER

The writing budget for an Original Feature Film should be a minimum of 3-6% of the total production budget, with higher percentages of back-end of profit share offered for smaller budgets.

Recommended Range	\$65,000 to \$120,000
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Suggested Stages

25–30-page Treatment	\$15,000
First Draft	\$25,000
Second Draft	\$15,000
Third Draft	\$10,000

BACKEND / PROFIT SHARE ORIGINAL WRITER

For the original author of the works (the screenwriter), a percentage of gross or net profit is part of the rights assignment deal. Depending on several factors, like production budget, underlying works, and other roles of the author, the range of this percentage varies, and relies on robust negotiation to ensure a fair deal.

Recommended Range	1.5% - 10%
Gross Profit	Equals profit before costs are removed
Net Profit	Equals profit after costs are removed

If the works utilise the New Zealand Screen Production Grant (NZSPG aka SPG), then original authors should also negotiate a share of the producers share.

SCRIPT FEE ADAPTATION WRITER-FOR-HIRE

The writing budget for a Feature Film should be a minimum of 3-6% of the total production budget, with higher percentages for smaller budgets. A writer-for-hire or commissioned writer may be one of any number of other writers of this work, and does not hold any rights to the underlying material.

Recommended Range	\$40,000 to \$120,000
Suggested Stages	
25–30-page Treatment	\$15,000
First Draft	\$25,000
Second Draft	\$15,000
Third Draft	\$10,000

BACKEND / PROFIT SHARE WRITER-FOR-HIRE

For writer-for-hire or commissioned writer of the works, a percentage of gross or net profit is part of the rights assignment deal. Depending on several factors, like production budget, underlying works, and other roles of the author.

Recommended Range	1.5% - 3%
Gross Profit	Equals profit before costs are removed
Net Profit	Equals profit after costs are removed

SHORT FILM

OPTION

This is the range for an option on a short film for an original or underlying works.

Recommended Range	\$500 to \$1,000 per year
Duration	1-2 years

PURCHASE

This is the range for the purchase price percentage on a short film for an original or underlying works.

Recommended Range	1.5% - 3% of short film's production budget
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SCRIPT FEE ORIGINAL WRITER

The writing budget for an Original Short Film should be a minimum of 2% - 3.5% of the total production budget, with higher percentages of back-end of profit share offered for smaller budgets.

TELEVISION

TELEVISION SCRIPTED SERIES

In Aotearoa scripted series are generally between 30mins – 60 mins in length and can have between 3 to 13 episodes per season. Local television series are broadcast on local linear and free-to-air channels and on some OnDemand streaming or download platforms. Some local scripted series can also be sold to international broadcasters and platforms.

These fee ranges include all genres (drama, comedy etc) of television series, unless otherwise specified.

OPTION

Original idea for a television series, of any genre, could be in the form of a treatment (1 to 20 pages), bible, long synopsis or a script.

An Option Agreement is the foundation document that all rights and writing agreements are based on. An option agreement is usually a limited rights assignment, entered into for the purpose of securing funding to create a work for screen. Option fees are paid on signing of the agreement.

Other points to clarify in an Option Agreement:

- The option fee should not be offset against (i.e., deducted from) the purchase or script fee. This means that the author is paying their own option fee.
- Make sure the option agreement has a defined end date, or you risk assigning your rights as a buyout. See above [Minimum Terms and Conditions on Rights Reversions and Termination Clauses](#).
- Any renewals of the option should also be paid and have an end date.

Recommended Range	\$2000 to \$5,000 per year
Duration	1-2 years

CREATOR'S FEE

For authors of original works, the Creator's Fee, Pick Up Fee, Profit Share (deal terms) should be agreed in the Option Agreement. Once an option has been exercised, the purchase price is paid to the creator/originator of a television series in order to assign the rights in the works to be made. This will be paid on the first day of principal photography, or before if agreed otherwise.

OTHER FEES

Other fees you will need to negotiate as part of your option agreement as follows:

Back-End / Profit Share Range	5% – 30%
Proposal / Format Creation	\$1,500 - \$5,000
Bible	\$5,000 - \$10,000
Creators Fee	See page 12
Pick Up Fee	See page 12

PURCHASE

Original idea for television (TV) purchase price, of any genre, is dependent on production budget and other factors like: co-production, access to NZSPG and broadcaster attachment.

Recommended Range	\$20,000 - \$65,000
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Following are the additional rights and fees that should be included in an original television series purchase agreement.

FORMAT RIGHTS

Format rights are in addition to the purchase price and will be negotiated separately within the purchase agreement. These are based on any future series produced regardless of who the writer is.

Format Rights and additional any ancillary rights (merchandising, spin off, games etc), additional fees and percentages will need to be negotiated through the Purchase Agreement.

Recommended Ranges:

Per Hour	\$1,500 - \$4,000
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Per Half Hour	\$750 - \$2,000
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CREATOR'S FEE

Creator's fee. This fee is in addition to the purchase price and will be paid on principal photography of each episode in the series, and on any future series produced regardless of who the writer is.

Recommended Ranges:

Per Hour	\$1,500 - \$4,000
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Per Half Hour	\$750 - \$2,000
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PICK-UP FEE

In addition to the creator's fee, if the series returns for additional hours, the creator receives a pick-up fee.

Recommended Ranges:

Per Hour	\$1,400 - \$1,500
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Per Half Hour	\$700 - \$750
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SCRIPT FEE ONE HOUR SERIES

Television scripts may be commissioned in various stages. Often a commission will involve the provision of a brief (2-5 page) outline or synopsis, and/or a longer treatment or scene breakdown.

Recommended Ranges

Outline/Synopsis	\$2,000 - \$5,000
Storyline/Treatment/Scene Breakdown	\$3,000 - \$10,000

Script Fee Ranges

Script Fee – broken into first, second and a polish	\$15,000 - \$30,000 (does not include outline or storyline.)
Writing Fees	3 – 5% of total budget

Creators who write scripts, particularly pilots, on a series are encouraged to negotiate higher rates.

SCRIPT FEE HALF HOUR SERIES

Television scripts, of all genres, may be commissioned in various stages. Often a commission will take the form of a brief (2-5 page) outline or synopsis, and/or a treatment or scene breakdown.

Recommended Ranges

Outline/Synopsis	\$1,500 - \$5,000
Storyline/Treatment/Scene Breakdown	\$1,500 - \$5,000

Script Fee Range

Script Fee – broken into first, second and a polish	\$10,000 - \$20,000 (does not include outline or storyline.)
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SCRIPT FEE UNDER HALF HOUR SERIES

Series where episodes of any genres are under half an hour in length.

Script fees are generally based on the total production budget, rather than episode duration. Total script fees, under half an hour, normally include the following writer's services: outline, synopsis, storyline / treatment and script drafts (check on number of drafts required before committing to the fee).

Recommended Ranges

Script Fee per Episode – Under 10 minutes	\$1,250 - \$5,000
Script Fee per Episode – Over 10 minutes	\$5,000 - \$10,000
Writing Fees	3 – 5% of total budget

WEB SERIES

'Web Series' are scripted short form series, of any genre, that screen on any web-based platform, where viewers can stream or download short form content. These are often less than half an hour in duration and are often made on small budgets.

The following suggested fees are dependent on the production budget, platform attachments and profit share arrangements.

Option Fee	\$500
Purchase Fee	\$1,000 - \$5,000
Writing Fees	3 – 5% of total budget
Profit Share Range	
Creator / Original Author	Equal Share of profits with producing partner(s)
Writer for hire	5 – 10%

TELEVISION SKETCH COMEDY / REALITY / PANEL OR GAME SHOW

For original format ideas, fees, percentages and full copyright protections seek advice from an appropriate Intellectual Property (IP) lawyer. Members can contact NZWG for advice.

Sketch comedy, Reality show and Game show writers are typically hired on a per minute / sketch fee or daily / weekly rate.

Recommended Ranges

Sketch Comedy	\$400 - \$500 per minute
Reality Show	\$2,000 - \$3,000 per week

Panel and Game Show Ranges

Briefing and Creative Conference	\$350 - \$800 per meeting
Writing	\$200 - \$400 per minute
Weekly Rate	\$2,000 - \$4,000 per week
Factual Questions	\$20 per question (commissioned in multiples of 10)

CHILDREN'S SKETCH COMEDY / MAGAZINE FORMAT

Children's series are often produced on smaller budgets relative to similar prime-time shows. This makes a fully-developed script all the more important. For long form children's series, refer to Television Half Hour or Hour Series sections above.

Short skits of 2mins up to mini-episodes of 10 or more mins. Given this wide variety of durations it is often best to negotiate fees on an onscreen-minute basis.

On Screen Minute Range	\$150 - \$250 per minute
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DAILY/WEEKLY RATES SERIES

Some production companies hire writers on a daily or weekly rate, especially for brainstorming and story-lining. This covers all genres and episode lengths. The ranges are dependent on series budgets, rights assignments and length of engagement.

Writers Ranges

Daily Rate	\$500 - \$1,200
Weekly Rate	\$2,000 - \$5,000

Note Takers Ranges

Daily Rate	\$400 - \$1,000
Weekly Rate	\$1,500 - \$3,000

Paid Interns Ranges

Daily Rate	\$250 - \$500
Weekly Rate	\$1,000 - \$1,500

TELEFEATURE

A telefeature is a film, screened on broadcast television or on a streaming platform. It is usually around 90 to 120 minutes in duration. Though the line that separates a 'feature film' from one intended for streaming is becoming blurred. As with feature film, fees should be commensurate with budget.

OPTION AND PURCHASE AGREEMENT

See Feature Film [Option](#) and [Purchase](#) sections for suggested rates.

SCRIPT FEE TELEFEATURE ORIGINAL WRITER

The writing budget for a telefeature should be a minimum of 3-6% of the total production budget, with higher percentages of back-end of profit share offered for smaller budgets.

Telefeature scripts should be commissioned with fees for various stages of work.

Recommended Range	\$30,000 to \$65,000
Suggested Stages	
Outline / Treatment	\$7,000 - \$15,000
First Draft	\$12,500 - \$25,000
Second Draft	\$7,000 - \$15,000
Third Draft	\$3,000 - \$10,000

BACKEND / PROFIT SHARE ORIGINAL WRITER

For the original author of the works (the screenwriter), a percentage of gross or net profit is part of the rights assignment deal. Depending on several factors, like production budget, underlying works, international broadcast rights and sales, and other roles of the author, the range of this percentage varies, and relies on robust negotiation to ensure a fair deal.

If the works utilise the New Zealand Screen Production Grant (NZSPG aka SPG), then original authors should also negotiate a share of the producers share.

SCRIPT FEE TELEFEATURE WRITER-FOR-HIRE

The writing budget for a telefeature should be a minimum of 3-6% of the total production budget, with higher percentages for smaller budgets.

Telefeature scripts should be commissioned with fees for various stages of work.

Recommended Range	\$30,000 to \$65,000
Suggested Stages	
Outline / Treatment	\$7,000 - \$15,000
First Draft	\$12,500 - \$25,000
Second Draft	\$7,000 - \$15,000
Third Draft	\$3,000 - \$10,000

DOCUMENTARY

Documentaries come in all shapes and sizes, and durations, and can run from 5 minutes to feature length. They screen on every type of platform. Documentaries are often researched and written by the director. However, sometimes these tasks are done by separate individuals.

CONCEPT

The idea for a documentary or documentary series fee should be commensurate with budget.

Concept Fee	5%- 7% of total budget
Share of Profit	10% - 30% (Gross or Net to be negotiated)

OTHER DOCUMENTARY FEES

Documentary treatment	\$5,000 - \$10,000
Narration / Additional Writing – Daily	\$700 - \$1,000
Narration / Additional Writing – Weekly	\$1500 - \$2,500
Research – Daily	\$300 - \$500
Research – Weekly	\$1,500 - \$2,000

RADIO AND PODCASTS

RNZ no longer commissions plays and instead reuses plays already in their archives. The organisation purchases underlying work for story readings at a rate agreed with publishers.

The emerging form in radio is podcasts. Most commissioners of podcasts in New Zealand are news organisations. Rates are based on journalist rates – which means they are generally low.

Recommended Ranges

Daily	\$300 - \$800
Weekly	\$1,500 - \$2,500

SCRIPT CONSULTING

Script Consultation is generally applied later in the development process when funding is secured, or in early pre-production. Agreements need to be in place before commencing any work.

Script Editors primarily work in television, and also provide consultancy, mentoring and advice rather than hands-on editing.

SCRIPT / DEVELOPMENT CONSULTANT

Script Consultant / Development Consultant provides feedback, notes and in-depth script analysis on screenplays or script materials. A consultant does not modify the script, and does not hold any copyright in the idea or the script.

Assessments can be given in writing, verbally or both. Ongoing script development is normally a flat fee over a period of time to be negotiated.

Recommended Ranges

Assessment fee	\$600 - \$2,500
Consulting Fee	\$2,500 - \$10,000