

RATES OF PAY *GUIDELINE* :

FOR

MOVEMENT-ARTISTS

&

CHOREOGRAPHY

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IN AOTEAROA, NEW ZEALAND

This document is facilitated, researched, & assembled by Amber Liberté

To request changes, amendments, or edits, email: amberlibertyofficial@gmail.com

Or DM: @amber_liberty on IG

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Image of Veronica Butturini by © Jocelyn Janon - for the Wellesley Studios Choreographic Development, 2020

Rates of Pay are important to know so we can educate ourselves on our worth. As contractors, knowing what to charge can get confusing due to the different contributions we must make (legally and voluntarily). In a dream and post-capitalist world, artists would be on a living wage whereby the competitive nature of finance wouldn't have to be such a worry because our basic living costs would be getting met. I, by no means like the late capitalist model we have in Aotearoa - it's unfair, discriminatory, elitist, colonialist, and does not support each and every person and the circumstances they live under. In the future, I hope New Zealand's government can see fit to re-introduce a fairer artist benefit that helps artists cope with the unpredictable nature of additional paid work.

This is a living document* originally facilitated by Amber Liberté, and welcomes feedback from workers in the dance sector, those who have expertise in this area. Arts work is unique in that many dance and movement workers are contractors and do not usually get engaged in salary or employee style work. The New Zealand government, especially MBIE and MCH, may not understand this nor have lived experience of what this lifestyle is like, so it is up to us to demand more pay equity and fairer treatment.

This is not a legal ‘rates of pay’ document, but is created as a **guideline**: to give dancers, choreographers and dance teachers ballpark figures, and tools to know different ways of assessing the fee structure they are willing to work for. Amber acknowledges that expertise is limited in areas, and welcomes additional knowledge or experience to inform the growth of this document. Thanks to the inspiring & influential work done by organisations, collectives, & individuals below, as well as work done by dance-makers and workers in the dance sector in Aotearoa, New Zealand: [Creating New Futures](#), [DAMN](#), [The Conversation](#), [Equity New Zealand](#), [Australian Live Performance Award 2020](#), [CNZ x NZ on Air Survey](#), [Melissa Laing](#), [Te Taumata Toi a Iwi - We Can Build A New Utopia](#), [Inland Revenue NZ](#)

*A living document is a document that intends to be continually updated. This document will be changed based on the needs of the various dance communities, the realities of the industry, the logistics of the economy, and changes - like inflation - over time.

i) Contractor vs Employee

Knowing the basics



Image of Veronica Butturini by © Jocelyn Janon - for the Wellesley Studios Choreographic Development, 2020

If you're being engaged to do dance work - of any kind:

Ask whether it will be as a contractor or an employee!

...and/or whether it is in a profit share situation.

Employees get benefits that **Contractors** don't.

For every dollar an employee earns, the employee makes a contribution; the employer will be making a financial contribution as well. So, \$23.15 an hour for an employee is very different to \$23.15 an hour as a contractor in regards to the amount you get in hand after tax etc., or as a **net payment**.

Contractor vs Employee

Whenever taking on a job in dance, always ask whether you will be hired as a **contractor or an employee**. In most cases, you'll be hired as a contractor - which means you should be charging a higher rate to cover costs and benefits which an employee would usually have. There is more detailed information in the different between contractor & employee [here](#), but to summarise in a dance-setting, see the basic differences between both below:

CONTRACTOR - *also known as: independent contractor, freelancer, self-employed person*

You are engaged by a third party to provide services under an independent contractor agreement. You earn your income by invoicing for your services. You **aren't** covered by most employment-related laws (e.g. minimum wage) & businesses don't have to hold contractor records. As a contractor, you are responsible for putting aside money for, and paying your own:

- ACC levies (this is a legal requirement, and you will get billed for this)
- Withholding Tax (this is a legal requirement and you will get billed - unless you are a schedular payee)
- Annual Leave (this is not a legal requirement but is advised so you're not stressed about paying rent over summer/holidays)
- Sick Pay (this is not a legal requirement but is advised so you're not stressed about paying rent over when you're sick - especially important during the Covid pandemic)
- Public Holiday Pay (this is not a legal requirement but is advised so you're not stressed about money over long weekends)
- Kiwisaver (this is not a legal requirement but is advised so you have money for retirement)
- Student Loan (this is a legal requirement this is a personal cost, but still necessary to put aside money for)
- GST (this is a legal requirement if you are GST registered)

EMPLOYEE - You work for a wage or salary under employment laws, meaning:

- You are entitled to at least the minimum wage
- You are entitled to holiday pay and other leave entitlements
- Your tax will be paid for you by the employer - as a PAYE (you'll need a tax code for this)
- You will have a written employment agreement
- You are allowed to take personal grievances
- The employer must keep employee records like: agreement, wage, leave, time working, holidays taken or given

SCHEDULAR PAYEE

In certain contractor work you come across, you may be engaged as a contractor but also a schedular payee. This will mean you have to fill out an IR330C form. If you are working in this arrangement, your payment will have tax deducted *before* it comes into your account. You do, however, still need to put aside money for your other expenses (ACC, Kiwisaver, Annual Leave etc.). An example of a schedular payment might be if you have an agent - they will take their commission and pay your tax for you. More information is [here](#)

***GROSS AMOUNT** - The amount you make before tax & deductions

***NET AMOUNT** - The amount you make after tax & deductions - so what you get in hand after everything is paid off

AS A CONTRACTOR, WHAT DO I LEGALLY NEED TO PUT ASIDE MONEY FOR?

- **ACC Levies** - These are what you pay to get free public healthcare. You are legally required to pay these in Aotearoa every year regardless of whether you need to use a doctor/physio/other or not
- **Withholding Tax** - for a contractor, this is the tax you pay - (annual earnings: \$0-\$14,000 = 10.5%, \$14,001-\$48,000 = 17.5%, \$48,001-\$70,000 = 30%, \$70,001-\$180,000 = 33%, \$180,001 + = 39%) usually at a rate of 20% , and is a legal requirement
- **Student Loan** - If you have a Student Loan, once you start earning over the threshold of \$20,280 NZD, you must pay 12% for every dollar you earn over that threshold. This is a legal requirement. Don't be afraid to ring IRD and ask more about this; and whether you can arrange weekly payment installments instead of lump sums
- **GST** - You must become GST registered once you start earning over \$60,000 as an independent contractor. Some contractors opt to be GST registered earlier so they can claim GST on their business expenses (e.g. buying a new laptop for work, petrol, performance gear). More can be read about it [here](#)

AS A CONTRACTOR, WHY SHOULD I PUT ASIDE MY OWN ENTITLEMENTS & KIWISAVER?

Entitlements are things like annual leave, kiwisaver etc. They are not things you legally have to put aside for, but it is a good idea to do so.

- **Annual Leave** - this is so when it comes to summer time you can have those 2 weeks off with your family and be able to cover your living costs and, ideally, have some savings to help see you through the Christmas break. This is also ideally so you're not stressing when looking for work
- **Sick Pay** - As contractors, it's difficult to take days off if you're sick because they're not paid. However, if you're putting aside for your own sick pay, it means when you are feeling ill you can afford to take the day off. This is crucial for dancers for health + safety reasons. This is also even more essential to think about with the impact of Covid-19
- **Public Holidays** - There are 12 public holidays in New Zealand. As contractors there is no set law about taking them off, but it is good to have money set aside for it if you do want to have them off, or if the place or project you're working on does close on that day
- **Kiwisaver** - this is a voluntary contribution and goes towards your retirement fund or helping towards buying your first house. The minimum percentage you can put in is 3%, and is a good idea to future-proof for when you're older and you may not be able to work any longer

ii) Contractor Calculations

As a **CONTRACTOR**, this is what you should be putting aside for

<p>Withholding Tax (unless you're contractual engagement is a scheduler payment)</p>	<p>Generally 20% for most artists</p> <p>(Legal tax brackets = annual earnings: \$0-\$14,000 = 10.5%, \$14,001-\$48,000 = 17.5%, \$48,001-\$70,000 = 30%, \$70,001-\$180,000 = 33%, \$180,001+ = 39%)</p>
<p>ACC</p>	<p>approx 1.21%-2.05% (varies with part time - full time work, and the industry which you work in)</p>
<p>Kiwisaver</p>	<p>3% minimum</p>
<p>Sick Leave</p>	<p>4%</p>
<p>Annual Leave</p>	<p>8%</p>
<p>Public Holidays</p>	<p>4.24%</p>
<p>Student Loan (once earning over \$20,280 gross or \$380 per week)*</p> <p>*IRD tends to base this on your annual gross income as opposed to weekly as it can vary - especially for contractors. More about Student Loan here IRD staff are extremely helpful, and it pays to call them and ask for help - especially as a contractor. They can set up payment plans for if you ever get stuck, and can offer helpful advice for how to manage putting aside for Student Loans</p>	<p>Primary job = 12% on every dollar you make over the threshold - this is the job you earn most income from</p> <p>Secondary job = 12% on every dollar you make. The secondary job does not have the threshold, but you can apply for special exemptions. This is any secondary source of income and could be applicable for more than one job that is not your primary earner</p>
<p>GST (if GST registered)</p>	<p>You must keep all receipts related to business associated costs, and ensure when you invoice, you state whether the amount is GST inclusive or exclusive. GST is 15%</p> <p>See more about GST registered sole traders & small businesses here</p>

Example of the TAKE HOME amount for a contractor (NOT employee) for an hourly rate of \$25

ACC levy - 1.21% - 2.05% approx (\$25 x 0.0121 = \$0.30 OR \$25 x 0.0205 = \$0.51)	-\$0.30 - -\$0.51
Kiwisaver - 3% minimum contribution (\$25 x 0.03 = \$0.75)	-\$0.75
Sick Leave @ 10 days per year - 4% (\$25 x 0.04 = \$1.00)	-\$1.00
Annual Leave - 8% (\$25 x 0.08 = \$2.00)	-\$2.00
Public Holidays, 12 days per year - 4.24% (\$25 x 0.0424 = \$1.06)	-\$1.06
Withholding Tax - 20% approx (\$25 x 0.2 = \$5.00)	-\$5.00
Total Deductions (before Student Loan repayments) (\$25 x 0.4045 = \$10.11 OR \$25 x 0.4129 = \$10.32)	-\$10.11 - -\$10.32
Total Take Home Pay (Net)	\$14.68 - \$14.89

STUDENT LOAN REPAYMENTS

If you have a student loan, you must also put aside Student Loan deductions to Inland Revenue. Student loan deductions begin once you start earning over \$20,280 per year gross, which is about \$380 gross per week from your PRIMARY source of income. For every dollar you earn over that threshold (until the next threshold which is detailed on IRD's website), you must put aside 12%. So, let's say you're working 20 hours per week, 50 weeks in a year as a contractor, this is your primary job, and you're on \$25 per hour gross:

20 hours x \$25 = \$500 gross income per week

\$120 of that is over the Student Loan income threshold, so 12% of \$120 must be put aside for your student loan repayments (usually Student Loan Repayments are based on annual earnings, so the calculation will be slightly varied for each person)

\$500 gross income per week with deductions:

ACC levy - 1.21% - 2.05% approx (\$500 x 0.0121 = \$6.05 OR \$500 x 0.0205 = \$10.25)	-\$6.05 - -\$10.25
Kiwisaver - 3% minimum contribution (\$25 x 0.03 = \$15.00)	-\$15.00
Sick Leave @ 10 days per year - 4% (\$25 x 0.04 = \$20.00)	-\$20.00
Annual Leave - 8% (\$25 x 0.08 = \$40.00)	-\$40.00
Public Holidays, 12 days per year - 4.24% (\$25 x 0.0424 = \$21.20)	-\$21.20
Withholding Tax (\$500 x 0.2 = \$100.00)	-\$100.00
Student Loan deductions (\$500 - \$380 = \$120.00) (\$120 x 0.12 = \$14.40)	-\$14.40
Total deductions with Student Loan added	-\$216.65 - -\$220.85
Total take home pay (net pay)	\$283.35 - \$279.15

And that's without other work-related deductions like running your own laptop, phone/internet bills, office expenses, travel expenses, preparation time, dance gear, physio costs, etc.

HOW DO I MANAGE PUTTING MONEY ASIDE AS A CONTRACTOR?

- Setup a separate account or accounts and manually split payments when they're received
- Get a performer accountant to track things for you - this is especially helpful for if you're GST registered. They will help you understand what you can claim as sole trader related expenses (e.g. office, petrol, office supplies, studio hire etc.)
- Get [HENRY](#) - an app/accounting software specifically designed for sole traders/contractors. They will ensure your money is being split as appropriate and only take 1% of your independent income. You can also set up clients in HENRY who take tax, but not Student Loan, ACC & Kiwisaver. They will help you understand what you can claim as sole trader related expenses (e.g. office, petrol, office supplies, studio hire etc.)

TAX RETURNS

A tax year is between April - March (e.g. April 1, 2020 - March 31, 2021). If you're an employee (PAYE with a tax code like MSL, SSL or other), you won't need to worry about filing a tax return. If, however, you are a contractor OR have been engaged in a job where you've been a contractor in addition to your PAYE job, you will need to file a tax return - an IR3. Tax is IMPORTANT - don't evade it. Tax has been set up from a more socialist model, and if the money is spent properly by the government it goes towards things like free healthcare, education and other public services. In Scandinavian countries, tax rates are 29.08%-35.15% but their healthcare, prison systems, education, welfare and well-being is rated as some of the best in the world.

Things IRD will show when filing for IR3:

- You PAYE income
- Your schedular payments (contractor work where your tax has been paid for you)

You will need to add:

- Any work you've engaged in which is neither of the above. For example, a dance job as a contractor where you earned a gross amount of \$500.00
- Any expenses you've incurred AS A CONTRACTOR ONLY (you cannot claim expenses on PAYE income). You must keep receipts for things over \$50.00 in case you get investigated.

Incurred expenses vary from job-to-job, but it pays to get a tax agent or accountant to help you know what you can claim. IRD has more information [here](#). It's important to keep track of these as you can claim quite a substantial amount on basic things like: studio hire, gear hire, agency fees, transport costs, show tickets, workshop costs etc.

ii) The Need For Transparency

and the five-finger guideline



Image of Veronica Butturini by © Jocelyn Janon - for the Wellesley Studios Choreographic Development, 2020

Transparency is not a common practice in most businesses or industries, but **would benefit the worker** if it was required. Transparency - in a contractual/employment and work setting - means that the worker has access to see the financial operations (outgoings, incomings, costs, personnel costs etc.) of the business to gauge whether they think the rate they are being offered / paid is worthwhile and a fair amount. It gives the work some sort of autonomy over their value in relation to other values, and encourages the business/organisation/company/other to stay accountable for what they're paying.

For example:

If you were contracted to a show as a dancer

And the marketing person was on a rate of \$50 per hour,

but you were only on \$25 and you'd had the same amount of experience in your field, training, and work as the marketing person -

Transparency gives you an opportunity to reflect on whether that is a fair amount and/or a fair discrepancy. There is more on this here: [Creating New Futures](#), [DAMN](#)

The Five-Finger Guideline

New Zealand has a culture of undervaluing artists' worth and the cost of art, so it's important to be aware that not everyone can afford to **pay** people to make works, run developments or create projects. Though it's important to continue advocating to pay people what their worth is where

possible, it is not a reality in our country that you will always be getting paid - especially if you are driving the work yourself, or working with mates. If not, there are other factors you can consider - known as the 'five-finger guideline.'

- 1) *Do I feel I have the energy to put into this and will the project be lenient with my potential need to change availability if other creative work, or a need for extra income comes up?*
- 2) *Do I, realistically, have the time to put into this without risking burnout? E.g. "or am I just saying yes because I feel like I 'should'"*
- 3) *Is this something that I feel will boost my personal portfolio? E.g. a low-budget music video that will show off choreographic skills and have something I can submit when pitching for future work*
- 4) *Is there someone working on this project I value creatively and/or I think I can gain learning and insight by working with them? E.g. if the project is low-budget, but a choreographer you look up to is working on it as a passion project (be careful of not getting into exposure culture here though!)*
- 5) *Is this a project I feel strongly about and am driven to help it work? E.g. a profit share work about climate change, a project which is uplifting a community who needs it, a voluntary project where nobody is getting paid*

It is VERY important to research the background of these projects by asking the producer (or appropriate person) questions. There are often situations where a producer may say it's a "low-budget work," but you find out all of the camera crew are getting paid. This is **not** okay, as it perpetuates the culture that your work is less valuable than someone else's. This is why transparency is ideal! Also, be aware of the 'exposure' culture from big organisations, corporations, institutions, celebrities etc. They often have the money but have chosen to spend it elsewhere or haven't budgeted.

In some circumstances, if you say “yes” to doing things for free or low pay, you are *negatively* affecting the value placed on dance work, choreographic work, teaching work & other work in the dance-sector.

This is specifically for when there is evidence that the people engaging you in unpaid or low-pay work might actually be able to afford you, but are choosing not to. If you can see that the person engaging you in work can afford a huge theatre, fancy lighting, projection-design, lots of special effects etc., it's important to assess whether you think that has been paid for or whether they've managed to get it for free. If you think it's been paid for, start to demand that you are worth something as well. We should eradicate the culture where technology hire is better paid than humans.

PROFIT-SHARE / CO-OPS

FUNDED WORK / COMPANY WORK / INTERNSHIPS

CORPORATE EVENTS

COMMUNITY EVENTS

FILM WORK

-music video

-TV commercials & advertising

-short-film

-feature-film

TEACHING

PROFIT SHARE / CO-OPS



Profit Share: A group of people who jointly & democratically operate a project/development/show or other together and share in the profits - or loss. Things to keep in mind are:

- This is not an employment relationship - nobody has the right to hire, fire or lay down rules on how the company will operate; this is for the group to decide
- Generally speaking everybody should have approval of the budget & expenditure for amounts allocated to costume, sets, gear hire etc.;
- If not, the group will decide on who gets to make those decisions e.g. Producer & Choreographer. Often, those who are financially investing into the project will have a say on where the money can be spent
- Generally speaking everybody should have a say in the decision of how the group will operate - creating a group ethos/kaupapa, setting up guidelines, style of working etc.
- Everyone should have autonomy and clear understanding on how any potential profit - or loss - will be divided between the people involved
- All members should have access to the financial records, books, and final reconciliation
- Many profit share situations may assign a producer - who will be responsible for the logistical process of putting together the co-ops functionality, figuring out fair divvying for profit percentages, and keeping the financial records up to date. Often the producer will be the person requesting invoices from everyone once the profit has been received, and will pay people in accordance with the agreed upon percentage

It is best to use Equity NZ's [Theatre Co-Op agreement](#) & tailor it for your project. There is a version adapted for dance [here](#) based on Equity's document.

Each profit share situation is different, and each project may require different percentages of profit split.

What is profit?

Profit is the amount a project generates after you have paid off expenses such as: rehearsal space hire, poster printing, gear hire, personnel costs, etc. Sometimes in projects you have to pay for things up front - which can then be reimbursed retrospectively once all of the accounts have been finalised.

E.g. A choreographer may pay \$250 from their pocket to guarantee the rehearsal space that will be used. The choreographer will keep the receipt from this, and the \$250 will be back paid to them once the money comes through from the show. This is NOT profit - profit would be anything over and above these base expenses.

When splitting profits, you may decide to split the profit based on an equal split (or a variation of an equal split) as below:

Choreographer - 12.5%

Producer/SM - 12.5%

Dancer 1 / Marketing - 12.5%

Dancer 2 - 12.5%

Dancer 3 - 12.5%

Costume Designer - 12.5%

Lighting Designer - 12.5%

Sound Designer - 12.5%

This can often get complex as some roles are required for more time than others - especially in a profit share situation where you may be relying on two or more skills of the people involved. This is up to each group to decide, but on the next page is an example based on the allocated amount of hours the creatives worked. This can be difficult to quantify as each artist's process is different, however, it is good to know different ways profit shares can be split.

Example of approximate assigned hourly split:

Let's say this is for a one-week season at Basement Theatre for a one hour show.

That means, generally in the past, there are 5 nights of performances (tues-sat) and 2 additional days for pack-in/technical/dress rehearsal. You may collectively decide on this at the beginning of the process, and then revise this once the box office has come through. Factors like people's availability, people's workload/roles etc. may change through the process:

<p>CHOREOGRAPHIC LEADER / FACILITATOR</p>	<p>102 hours total = 14.46%</p> <ul style="list-style-type: none"> *30 pre-rehearsal prep time & meetings *40 hours rehearsal time *27 hours technical / dress rehearsal time in theatre *5 hours pack-down
<p>PRODUCER / STAGE MANAGER</p>	<p>108 hours total = 15.31%</p> <p>PRODUCER = 60 hours total</p> <ul style="list-style-type: none"> *Meetings *Applying for funding *Ticketing & sales *Booking rehearsal venues *Finding sponsors *Approaching Media & Advertising <p>SM = 48 hours total</p> <ul style="list-style-type: none"> *27 hours for pack-in/technical/dress runs *15 hours pre-show, show & post show-calls *5 hours pack-down
<p>DANCER 1 / MARKETING (content & image creation for SM & online, poster creation etc.)</p>	<p>141 hours total = 20%</p> <p>DANCER = 88 hours total</p> <ul style="list-style-type: none"> ● 40 hours rehearsal ● 27 hours pack-in/technical/dress rehearsal ● 15 hours pre-show, show, & post-show time

	<ul style="list-style-type: none"> • 5 hours pack-down <p>MARKETING = 57 hours</p> <ul style="list-style-type: none"> • 7 hours to create marketing strategy & plan - partially w/ producer • 6 hours to generate poster, IG squares, ticketing headers, FB headers, & flyers • 15 hours to create trailers, BTS content • 25 hours to post on stories, grid, FB posts, events etc.
DANCER 2	<p>88 hours total = 12.48%</p> <ul style="list-style-type: none"> • 40 hours rehearsal 27 hours pack-in/technical/dress rehearsal • 15 hours pre-show, show, & post-show time • 5 hours pack-down
DANCER 3	<p>88 hours total = 12.48%</p> <ul style="list-style-type: none"> • 40 hours rehearsal • 27 hours pack-in/technical/dress rehearsal • 15 hours pre-show, show, & post-show time • 5 hours pack-down
COSTUME DESIGNER	<p>49 hours total = 6.95%</p> <ul style="list-style-type: none"> • 15 hours research • 9 hours fittings & rehearsal observation • 20 hours creation/sourcing • 5 hours testing under lights etc.
LIGHTING DESIGNER / OPERATOR	<p>74 hours total = 10.49%</p> <ul style="list-style-type: none"> • 4 hours rehearsal observation • 15 hours design plan • 5 hours sourcing any additional specials required

	<ul style="list-style-type: none"> ● 30 hours pack-in / plot / technical / dress-rehearsal ● 15 hours pre-show, show, & post-show ● 5 hours pack-down
SOUND DESIGNER	<p>90 hours total = 12.76%</p> <ul style="list-style-type: none"> ● 15 hours research ● 10 hours rehearsal observation ● 50 hours creation/scoring/sourcing/arranging ● 15 hours testing sound & EQ'ing speakers in pack-in / tech / dress

This is why transparency, communication, discussion, and mutual agreements from everyone working on the project is important. It is sometimes beneficial to assign someone like the producer to work this out and present it to the group; who can then discuss whether this is a fair agreement.

So how much do I make in a profit share situation?

This is extremely difficult to answer and varies hugely from project to project. On one project you may only make \$50.00 for the whole period, while on another you might make \$300.00

Which is why applying for funding or attempting to crowd-fund may help cover costs and/or personnel so there is more money to go around. New Zealand's art specific crowdfunder, [Boosted](#) is a great platform for this.

FUNDED / COMPANY / INTERNSHIP WORK

This is based on the [Australian Live Performance Award](#), but taken into a New Zealand context

This is the **MINIMUM** rate that you should be charging for your services based on a full time work week (40 hours).

WHAT	Contract Rate (you pay your tax, ACC Levies, SL + other voluntary contributions such as holiday pay/kiwisaver etc.)	Schedular Rate (you pay your ACC Levies, SL + other voluntary contributions such as holiday pay/kiwisaver etc.)	Employee Rate (your boss/you pay your ACC Levies, SL + other voluntary contributions such as holiday pay/kiwisaver etc.)
INTERN	Min wage + 40.45% = \$29.77 per hour (\$1,190.80 per week [40 hour week])	Min Wage + 20.45% = \$25.53 per hour (\$1,021.20 per week [40 hour week])	\$21.20 per hour minimum (\$848 per week gross [40 hour week])
GRAD OR EQUIVALENT w/ 2-4 years professional experience	\$23.30 + 40.45% = \$32.58 per hour	\$23.20 + 20.45% = \$27.94	\$23.20 per hour minimum
4-6 years professional experience	\$25.20 + 40.45% = \$35.39 per hour	\$25.20 + 20.45% = \$30.35 per hour	\$25.20
6-8 years professional experience	\$27.20 + 40.45% = \$38.20	\$27.20 + 20.45% = \$32.76	\$27.20 per hour minimum
8-10+years professional experience	\$29.20 + 40.45% = \$41.01	\$29.20 + 20.45% = \$35.17	\$29.20 per hour minimum

These are not current industry standard rates, but in order to be paying performer equitable rates, this is what is suggested as a minimum.

In addition to this as a base rate, the below may also be considered:

- **Length of work period** - the shorter the period, the more you should be charging. This is because you are being made unavailable for other work, have no guarantee of continual work, and probably have a zero hour contract. It is good to try to work into your contract a guaranteed amount of hours and/or covid contingencies in case you need to stay home, or the workplace has to self isolate due to a covid outbreak
- **The amount of hours in your week:** if you're working only 10 hours a week, you should be asking for more money per hour to cover the time that you may have to say no to other potential work and/or to cover the future where you won't have additional income
- **Prep time:** if you are choreographing or required to take home work/repertoire to learn, this must be considered in your hourly rate
- **Travel time:** if you are required to travel 20km outside of your central city zone, there will ideally be money towards petrol and/or parking
- **Overtime \$** or time in lieu for overtime: If you are required to work overtime you should ask for pay OR time off in lieu of the overtime you have worked
- **Media calls & company representatives:** If you are called outside of your agreed upon work hours for media, interviews, photoshoots etc., you should ask for additional \$ in your original contract
- **Touring additions:** If you're touring, you should be entitled to: per diems, travel days, and additional fees (if you're driving). Your accommodation, flights, and airport transfers should also be paid for
- **Nudity:** In Australia, performers performing nude get an additional fee
- **Public holidays:** See Contractor basics
- **Annual Leave:** See Contractor basics
- **Sick/Injury Leave:** If injured or sick, you should still get paid at least a percentage of your hourly rate

- **Bereavement Leave, personal care and/or compassionate leave:** If you must take time off due to losing a loved one, a miscarriage, looking after a family member with illness, or grieving you should still be entitled to getting paid
- **Maternity/Parental Leave:** You should ask about your entitlements regarding if you/a spouse/a co-parent gets pregnant
- **Community Service Leave:** It is a legal requirement to do things like jury service if you are called unless it is absolutely impossible based on your contractor/employers needs. You should be ensure you are entitled to paid Community Service Leave in your contract
- **How many hours will choreography take?** (including research, music sourcing, creating, learning) - It's suggested for every minute of choreography, there's about 1-2 hours put into creating it - depending on how you choreograph
- **Intellectual Property and/or agreements in contracts** - Some festivals or TVC's may have in their contract that they are partial owners/creatives OR own the work. Make sure there is an agreement around royalty fees or similar
- **Studio Hire costs** - If you're hiring a studio to work in (This could be between \$20 - \$60 per hour), ensure this is worked into costs
- **Transport hire costs**
 - Parking is the biggest one here - especially if you're parking in the city
- **Gear hire**
 - Any projectors, lights, props, set, speakers, microphones, etc.
- **Costume hire/creation**
 - How much will costumes cost? Esp. for specialist gear like pointe shoes etc.
- **Technology use + subscriptions**
 - Spotify subscriptions, website costs, post boosts, phone bill



Image of Veronica Butturini by © Jocelyn Janon - for the Wellesley Studios Choreographic Development, 2020

A NOTE ABOUT FUNDING, MONEY, AND THE ARTS SECTOR FOR ORGS/COMPANIES WHO ARE FUNDED:

More often than not, I've heard things like:

“we don't have that in the budget, we can only afford to pay you [low rate, e.g. \$20 per hour], but that's just what the industry and organisations who fund us dictate”

There are a few issues with this mindset:

- 1) When they are making their budget, they are not prioritising putting together an equitable budget for workers
- 2) If you allow them to pay you a low rate, it will continue to stay the usual rate people are paid
- 3) It is only by standing our ground about our worth that those organisations will be made to up our fees, and in turn, organisations who are funding them will see the need for change
- 4) By standing our ground, it will encourage better pay equity in the future
- 5) Many arts admin working for companies and organisations are on salaries. This is guaranteed income. Yes, they deserve to be paid fairly, but it is not justified to make other workers miss out on equitable rates because they have not properly budgeted to have them onboard
- 6) We deserve a minimum rate of pay - we have to pay rent and living costs. Art needs to stop being treated like a hobby and/or something only the privileged/elite can do

- 7) If an arts administrator is on a salary at approx \$40 per hour and they complain about dancers being on a 4 week contract at \$50 per hour, the dancer is on the higher rate because they do not have guaranteed income for the whole year whereas the arts administrator does
- 8) No jobs and/or roles are less or more important than others therefore, all workers deserve equitable pay. Without one another, the art sector would not function, so we must all work together to make sure wider Aotearoa respects arts as a viable career and something that needs to be both financially and culturally valued

CORPORATE WORK

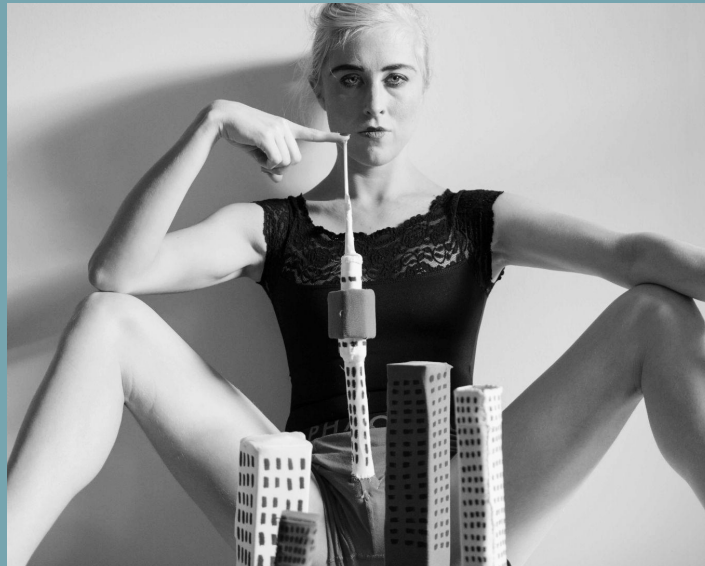


Image © John Rata of Amber Liberté (2019), for Akl, Babel

If a corporate organisation or company (universities, alcohol companies, insurance companies, casinos etc.) is engaging you in work, they should be paying the correct fees. They will have money, even if they say they may not. Investigate what their staff are on.

Suggested rates for corporate work:

Rehearsal	<i>\$50 per hour minimum - this should be included in tech/prep time</i>
Performance	<i>\$120-\$150 per hour minimum (basic fee)</i>
Specialist Performance (e.g. pointe work, acrobatics, pas de deux, highly skilled/trained)	<i>\$240 +</i>
Choreography	<i>\$150-\$300 per minute of choreography*</i> <i>*1 min of choreography equates to about an hour of research/development/creation</i>
Studio Hire	<i>\$30-\$50 per hour</i>
Costume/Props Hire	<i>Research how much it will cost</i>
Transport/Parking	<i>Investigate how much it will cost, but suggested</i>

	<i>amount of \$20-\$30 minimum</i>
SFX MU and/or MU	<i>Find a MU artists and/or Body FX</i>

COMMUNITY WORK



Image © Beatrix Argoseputro from The Vagina Monologues (TAPAC, 2019)

Community work may be for councils, fundraise, or support an Non-Profit Organisation with performance or similar work.

Council

Given the fee that Council workers get, I suggest you charge \$50 per hour minimum for this kind of work.

Other

Community work costs are very much in your hands and at your level of comfortability - you decide whether you think the cause is worth working for a lower rate or for free, but do your research. What are the workers getting? Where is the money coming from? What does the CEO/CE get? How much time do you have?

FILM WORK

(music video, TV commercials & advertising, short-film, feature-films)



Image © Aidan Rogers with Veronica Butturini and Amber Liberté for Cascade (2021)

Music Videos

Music videos are sometimes funded by NZ on Air, which means they have a \$10,000 budget (approx) to work with. For film, this is low, however, as a worker on the project, you should be entitled to some of that money. If this is not the case, the musician/band may be funding it themselves, so the rate is at your discretion. However, think of the sector as a whole - how much would you like to see your friend getting paid? Is less than minimum wage per hour fair? If nobody is funding it and there is no financial gain from it, what else can you get from it? Be very weary of exposure culture - but don't limit yourself so much that you can't have fun/meet new people/make connections.

Unlike Tv/Ad commercials, Music Videos will not prevent you from getting other work so the rate is slightly less than a general TVC day. The suggested rates are below for NZ on Air funded and/or other funded music videos for dancers who are experienced:

Rehearsal Rate	<i>\$40-\$60 per hour of rehearsal depending on your level of experience</i>
½ Day Rate (up to 5 hours)	\$200-\$350
Shoot Day Rate (up to 12 hour, incl lunch break)	\$300-\$690

Choreography Rate:	<i>\$300-\$700 (3min-5min choreo) + shoot day rate- this may include some meetings w/ the team as well as rehearsals w/ dancers</i>
Studio Hire/Costume/Shoes	<i>Make sure you include this in your budget if the producer/musician needs this</i>

Advertising

It's HIGHLY suggested you get an agent to manage this for you and sign up to Equity NZ as they know the rules, rates, and sector standards so will do their best to get you fair pay. If you are doing it independently, you NEED to check the below. Advertising has something which film and music videos do not which many people do not know about - exclusivity fees. An **Exclusivity Fee** is there to give you enough money that you will be covered by it where you may miss out on any other advertising that you may have been able to do due to the competitive nature of advertising. Advertising campaigns often won't engage with people who are already 'the face of' another company - e.g. banks, insurance, power companies. A starter exclusivity fee should be no less than \$1,500 - usually for a background or smaller role. If you are featured, it may be anywhere between \$5,000 - \$120,000 in Aotearoa.

Rehearsal Rate	<i>\$50+ per hour</i>
Wardrobe/MU Test	<i>Usually included within the shoot day rate, OR \$50 per hour</i>
Covid test rate	<i>Still being discussed, but this should be \$50 per test if you have to drop the test to a station and/or pick up a test. The cost of RAT test should be covered by the production</i>
Costume	<i>This is at your discretion, but if you are required to use your own clothes/shoes, you should ask for a hire rate</i>
Choreography Rate	<i>\$1500 minimum + shoot day rate</i>
½ Shoot Day Rate (up to 5 hours)	<i>\$300-\$450</i>
Shoot Day Rate	<i>\$500+</i>

Additional hours	<i>(fitting, meetings, phone calls, covid tests): \$50-\$60 per hour</i>
Exclusivity Fee*	<p><i>\$1,500 (Background or minor) (3 months usage in NZ)</i></p> <p><i>\$3,000 (featured or smaller role) (3 months usage in NZ)</i></p> <p><i>\$5,000+ for the 'hero' role (i.e. you are on of the main roles for the campaign) and additional booking fee (if with an agent) (3 months usage in NZ)</i></p>

THINGS TO CONSIDER WHEN PRICING YOUR EXCLUSIVITY FEE

Types of usage	<i>Where it will be used (Social Media, print, TV, Billboards, Busbacks, digital)</i>
Locations of usage	<i>Countries and territories it will be used in. The USA generally has a great audience and therefore potentially more audience than in NZ (NZ, Australia, USA, Worldwide)</i>
Length of usage	<i>How long the ad will be able to air before rollover - usually 3 months -12 months</i>
Rollovers	<i>Rollovers are there if the 3 months length of usage is done (see above). If so, ideally you will get 100% for the same amount of time. So if you've contracted to have an ad for 3 months usage and they rollover for another 3 months, you should ideally be getting another 3 months worth of exclusivity fees equivalent to the first round</i>

Film

Film in Aotearoa is vastly different depending on what production you work on. NZ films are often a lot lower budget than USA funded films, so rates can dramatically vary. More information on this is needed, however, consider your hourly rate to help work it out.

A typical film day is about 10-12 hours, so an ideal minimum, regardless of budget should be approx: \$250-\$300 per day - with additional overtime costs. Meals should be provided

Again, consider the below to advise raising that rate:

- Where you may need to drive to (20kms outside of the city centre = allowance for transport)
- If rehearsals and studio hire is required beforehand
- If there is nudity and/or sex scene or intimate scenes - if so the production should have an intimacy co-ordinator onset to guide you safely through this
- Is it outside of your city? (Flights, airport transfers, accommodation, per diems)
- If any special skills are required (stunts, dialogue, acrobatics, pointe work)
- Whether it's a day or night shoot
- If they are planning to split any shares if the film is entered into film competitions and wins



Image © Connor Crawford for shift workshops (2019)

TEACHING

Teaching differs from dance work in that you must prepare for lessons by either creating exercises or knowing the repertoire. These are suggested rates that you should be charging for your services - but more information is needed. If you need to hire a studio, this must also be included in your costs, as well as things like spotify subscriptions, choreographing dances for competitions, private lessons etc.

WHAT	Contract Rate (you pay your tax, ACC Levies, SL + other voluntary contributions such as holiday pay/kiwsaver etc.)	Employee Rate
INTERN / YOUNG Teacher	\$40-\$50 per hour	TBA
GRAD OR EQUIVALENT w/ 2-4 years professional experience - potential young uni lecturer	\$50 per hour	TBA
4-6 years professional experience / uni lecturer	\$60 per hour	TBA
6-8 years professional experience / uni lecturer	\$70 per hour	TBA
8-10+years professional experience / uni lecturer	\$80 per hour	TBA

Private Lesson	\$60-\$150 per hour - TBA	TBA
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CAPITALISM IS A CATALYST TO THE DESTRUCTION OF THE ARTS. YET, WE LIVE IN A CAPITALIST ERA, AND BY NECESSITY TO SURVIVE, WE MUST LEARN TO VALUE OURSELVES SO THAT WE CAN MAKE A LIVING.

WE ARE IN A TRANSITIONAL PHASE, MOVING FROM A LATE STAGE CAPITALIST ERA THAT VALUES: PRODUCTIVITY, PROFIT, AND GRIND CULTURE. THIS IS AT THE EXPENSE OF THE WELL-BEING OF THE PLANET, PEOPLE AND RELATIONSHIPS BETWEEN THE TWO.

WHILE THIS DOCUMENT IS A PRAGMATIC GUIDE TO HELP US SURVIVE IN THE SYSTEM WE EXIST IN, WHAT WE SHOULD REALLY BE RALLYING FOR LONG-TERM IS A UNIVERSAL BASIC INCOME OR ARTIST WAGE. WE DO NOT NEED TO BE SO ECONOMY-CENTRIC, AND CAN, INSTEAD, FOCUS THE TIME ON THE PLANET, PEOPLE, AND OUR NURTURING FOR BOTH OF THOSE THINGS.