



It Pays to Know
The real picture on directors' pay

**Pay Survey Report
September 2015**

Pay Survey Analysis

This paper summarises the results of our member pay survey. The results of this survey will enable our members to access basic information about their profession, what rates are being paid, by who and for what. Members can lead informed negotiations and be confident about the rates being discussed.

We had to carefully balance two key objectives: ensure the survey asked as many of the 'right' questions as it could while keeping things clear and concise to gather the largest number of responses. Directors UK now has its most comprehensive picture of directors pay rates to share with members, but it has also highlighted areas for further investigation that can now be taken forward by respective genre committees in more detail.

The main areas we examined are:

- Pay rates by genre and sub-genre
- Variation of rates by location
- Variation of rates by gender
- Period since last had rates increased
- Any correlation between experience and rates

Pay by Genre

Multi-camera and Entertainment

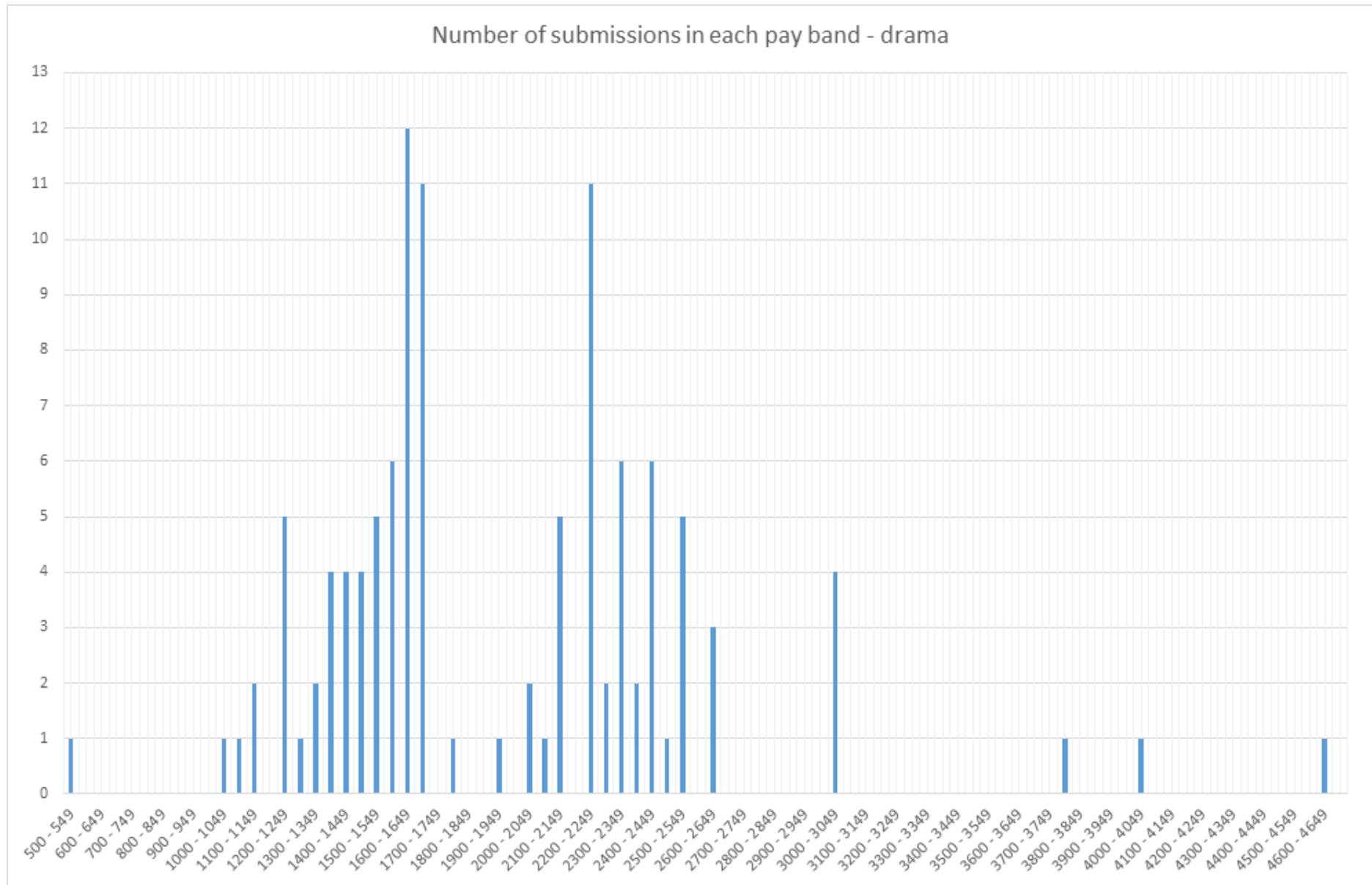
The survey received 36 submissions from multi-camera and entertainment.

22 daily submissions (out of 36 total submissions) gave an **average daily rate of £503.64**

The remaining 14 submissions were made of a variety of project specific rates, not comparable daily rates. Given the sizable amount of research already undertaken by the Multi-camera and entertainment committee, we now have an extremely thorough understanding of the pay in this area genre, to which this information can be added.

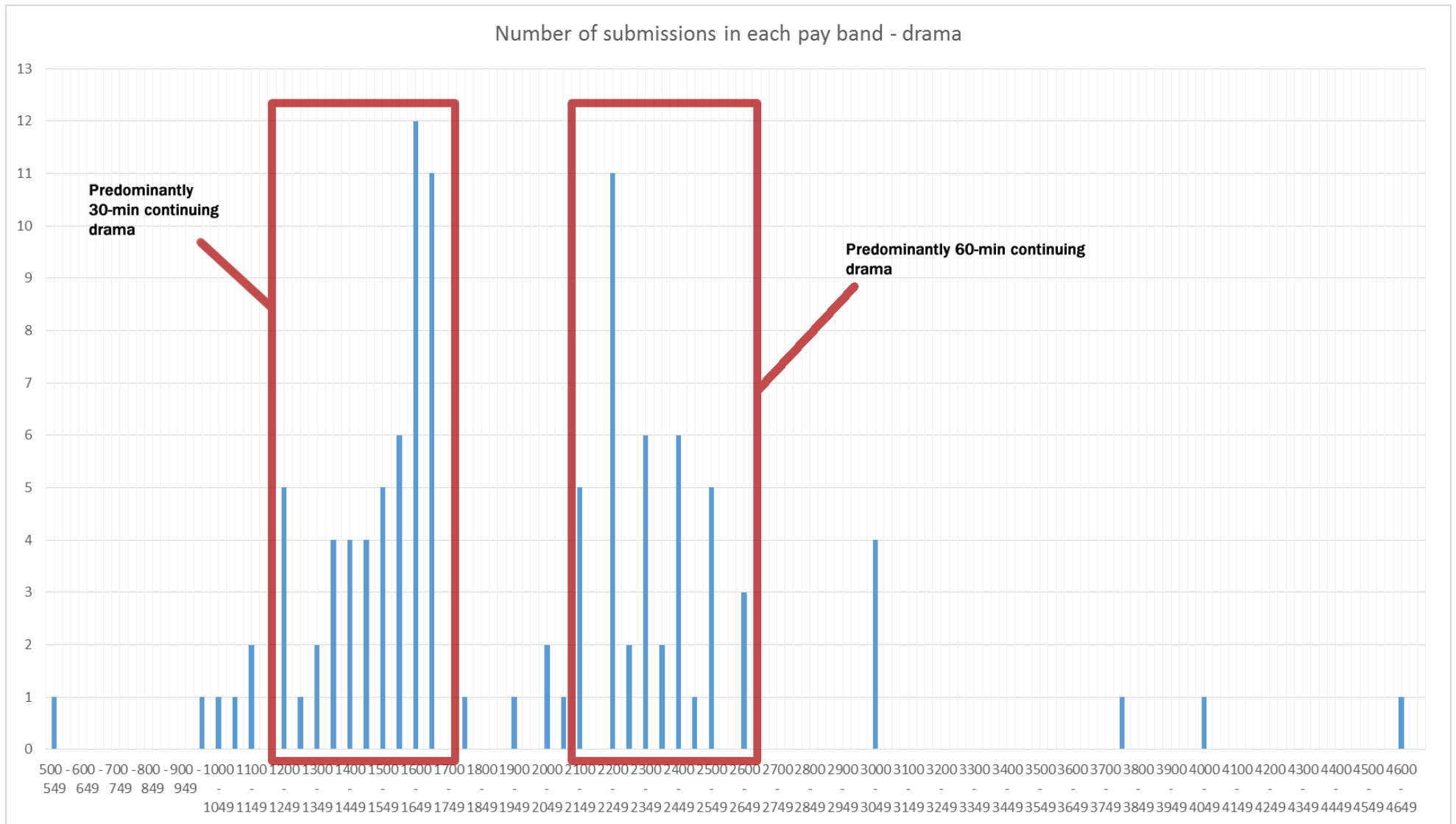
Drama

79% of submissions were for peak time slots e.g. 19:00 – 22:30 and 16% of submission were for daytime slots. Overall the pay rate patterns across drama were more varied than in factual with a broader overall range (when the most extreme rate outliers are included) and showed distinctive pay rate clusters in the range **£1200 - £3049**



There are two clear 'clusters' of pay rates from £1000 - £1800 and from £2000 - £2700

These clusters correspond to two main sub-genres of drama: 30 minutes continuing series, 60 minutes continuing series and 60 minutes series.



Weekly rates including all data:

Type of programme	Average rate (weekly)	Range (weekly)
30 min continuing series – e.g. Corrie, Emmerdale	£1520.86	£950-£3750
60 min continuing series – e.g. Holby City	£1667.11	£1300-£2600
60 min series – e.g. Broadchurch	£2418.33	£1100-£4600

Having followed up the outliers, most of which are relative anomalies compared with wider sample (one-offs, specials that do not fall into the two sub-genre areas identified), a more accurate picture can be seen by excluding the most extreme outlier results:

Type of programme	Average rate (weekly)	Range (weekly)
30 min continuing series – e.g. Corrie, Emmerdale	£1489.27	£1000-£2200
60 min continuing series – e.g. Holby City	£1667.11	£1300-£2600
60 min series – e.g. Broadchurch	£2251.41	£1100-£2600

Pay by Location

The survey results have helped to clarify how much of an impact location has upon director pay rates, having been able to compare rates for jobs in London/Southeast alongside those being offered out in the regions and nations. The overall survey breakdown made it possible to gain an indicative picture of drama pay rates patterns across the UK

		Range
London (45%)	av. £2004 per week	(£1300 - £4000)
English Reg. (38%)	av. £1738 per week	(£500 - £4600)
Scotland (3%)	av. £1441 per week	(£1360-£1600)
Wales (6%)	av. £1866 per week	(£1000-£3000)

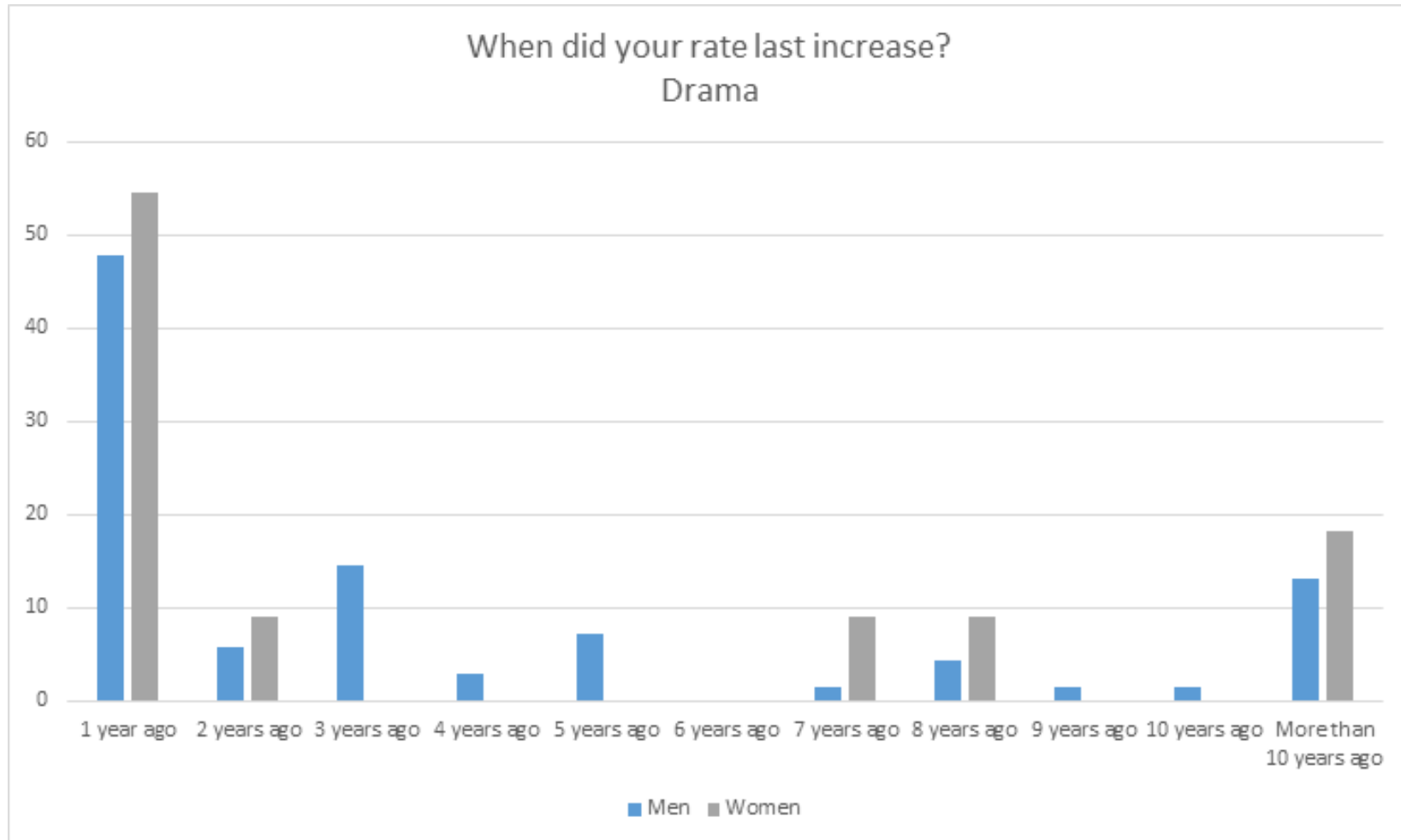
Pay by Gender

The survey responses were 78% male and 22% female. The average difference between the pay rates of men and women was £175.81 per week, with women's pay just under 10% less. Women directors outside of London/SE experience a far greater drop in pay rates than their male peers, dropping an average of - **£450 per week for woman directors as opposed to - £190 per week for men directing.**

Criteria	Average weekly rate
Male & London & =<£3000 per week	£1917.42
Male & Nations and Regions & =<£3000 per week	£1727.17
MALE weekly average	£1816.86
Female & London & =<£3000 per week	£1783.08
Female & Nations and Regions & =<£3000 per week	£1333.33
FEMALE weekly average	£1641.05

Pay increases – Drama

43% of drama directors reported receiving a pay increase with the last year and 60% within the last 3 years. A significant proportion of drama directors (15%) said that it had been more than 10 years since their last pay increase. Further enquiries will be made into this phenomenon.



We analysed whether or not the patterns in pay rates and/or pay rate rises were in any way related to a director's level of experience. We found no clear evidence that a more experienced director would necessarily receive a better rate of pay or more frequent pay increases.

The logic that is often seen to apply to the workforce more broadly does not seem to apply as strongly in the employment of directors, i.e. the more expertise you have developed and experience you have obtained is reflected in the pay rate you can command.

It is also worth noting that there was only a nominal difference in the frequency with which men or women directors achieved a pay rise. This is further confirmation that any gender gaps are long-standing, persistent and likely to remain regardless of whether pay rises, falls or remains the same. Specific interventions will be required to tackle the factors behind pay inequality as the gap is unlikely to be affected by any overall improvement of director pay rates.

Drama anecdotal trends

The survey provided space for respondents to make additional comments and provide further details about their experiences. This anecdotal evidence highlighted some persistent issues. Many of the expenses associated with directing remain unchanged or have risen whilst the willingness of employers to acknowledge and reimburse them has drastically decreased, having a direct impact on real pay.

No Expenses

"No expenses were paid, no travel, no accommodation, subsistence etc and I have to of course pay my agent on top of this.

"I had to pay rent, travel and all subsistence- plus agent."

Unpaid work

"Not paid to work Saturdays, unlike staff crew."

No holiday pay

"...there is no expense paid, and holiday time though included in contract is not paid out. The collective opinion from directors working there is there is no point asking, despite late scripts always causing weekend prep work.

Pay disparity

“Like most dramas I work on, the DOP earns either the same as the director, or more. How can that be? Similarly those who earn less are contracted on 5 day weeks which means they basically end up earning more too!”

“DOP now paid £500 per week more than director”

“I am being paid less on this BBC in house job than what I normally get.”

“The BBC long running series use the pay rate you get for one show and base your rate for other shows on it. Until it seems you try to get an increase in which case I've previously been told each programme decides it's own directors rates.”

However, the overall picture on pay and working conditions is not clear cut as other directors highlight some reimbursement for related costs

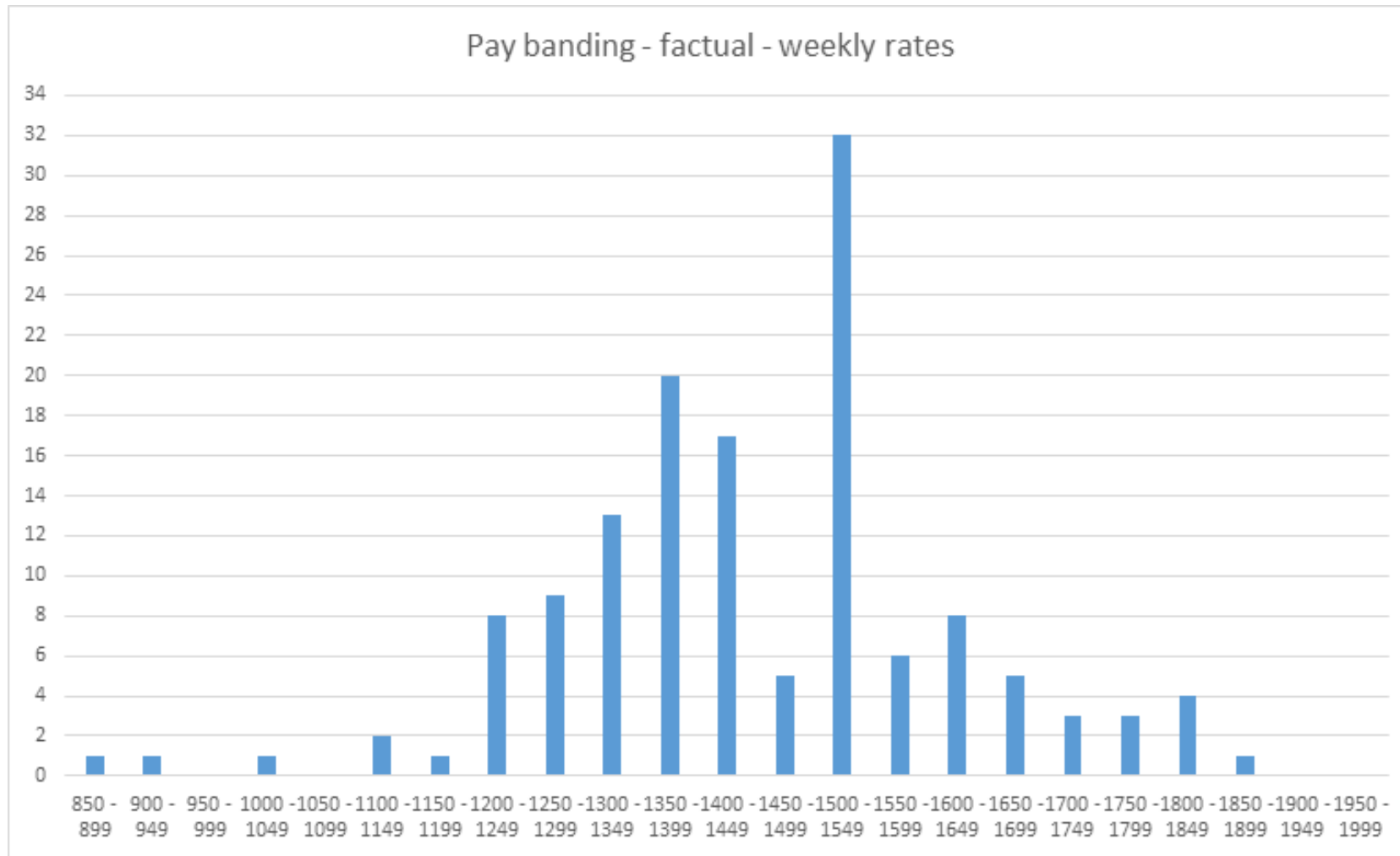
“Free housing; £100 pw travel allowance; petrol paid for; £100 pw per diem allowance for food.”

And others report additional days paid but no overall pay increase:

“We work 11 day fortnight whilst shooting so extra payment is made for that. None of the directors have been given a pay increase in 4 years.”

Factual

The pay of directors working in factual showed a more regular 'bell-curve' pattern of overall pay rates.



Factual has more programme sub-genres than drama although the overall pay rate range for the genre at £893 - £3000 per week is not dissimilar to the overall drama rate range if outliers are removed.

Sub-genre of programme and average pay rates:

Sub-genre of programme	Average rate (weekly)	Range (weekly)
Current affairs documentary series	£1428	£1000-£1780
Current affairs single documentary	£1380	£1200-£1600
Drama-documentary	£1556.25	£1350-£1800
Factual Entertainment series e.g. Wife Swap, Obsessive Compulsive Cleaners	£1467.19	£1100-£3000
Magazine inserts e.g. The One Show	£1200	£1200
Natural history single documentary	£1238.60	£893-£1500
Natural history series e.g. Planet Earth	£1750	£1750
Observational documentary series e.g. Gypsy Weddings, Inside the Commons	£1443.75	£1300-£1800
Observational single documentary	£1476.92	£1150-£1800
Rig show e.g. Educating the East End	£1675	£1500-£1850
Specialist factual documentary series	£1419.44	£900-£1675
Specialist factual single documentary	£1480.77	£1300-£1700

Pay by Location

The most significant variation in pay was found when we compare pay in London/Southeast with rates the regions and nations. The overall survey breakdown made it possible to gain an indicative picture of pay rates patterns across the UK;

		Range
London (64%)	av. £1478.12 per week	(£1000-£3000)
English Reg. (13%)	av. £1403.95 per week	(£1200-£1800)
Scotland (9%)	av. £1330.77 per week	(£900-£1650)
Wales (1%)	av. £1537.5 per week	(£1275-£1800)

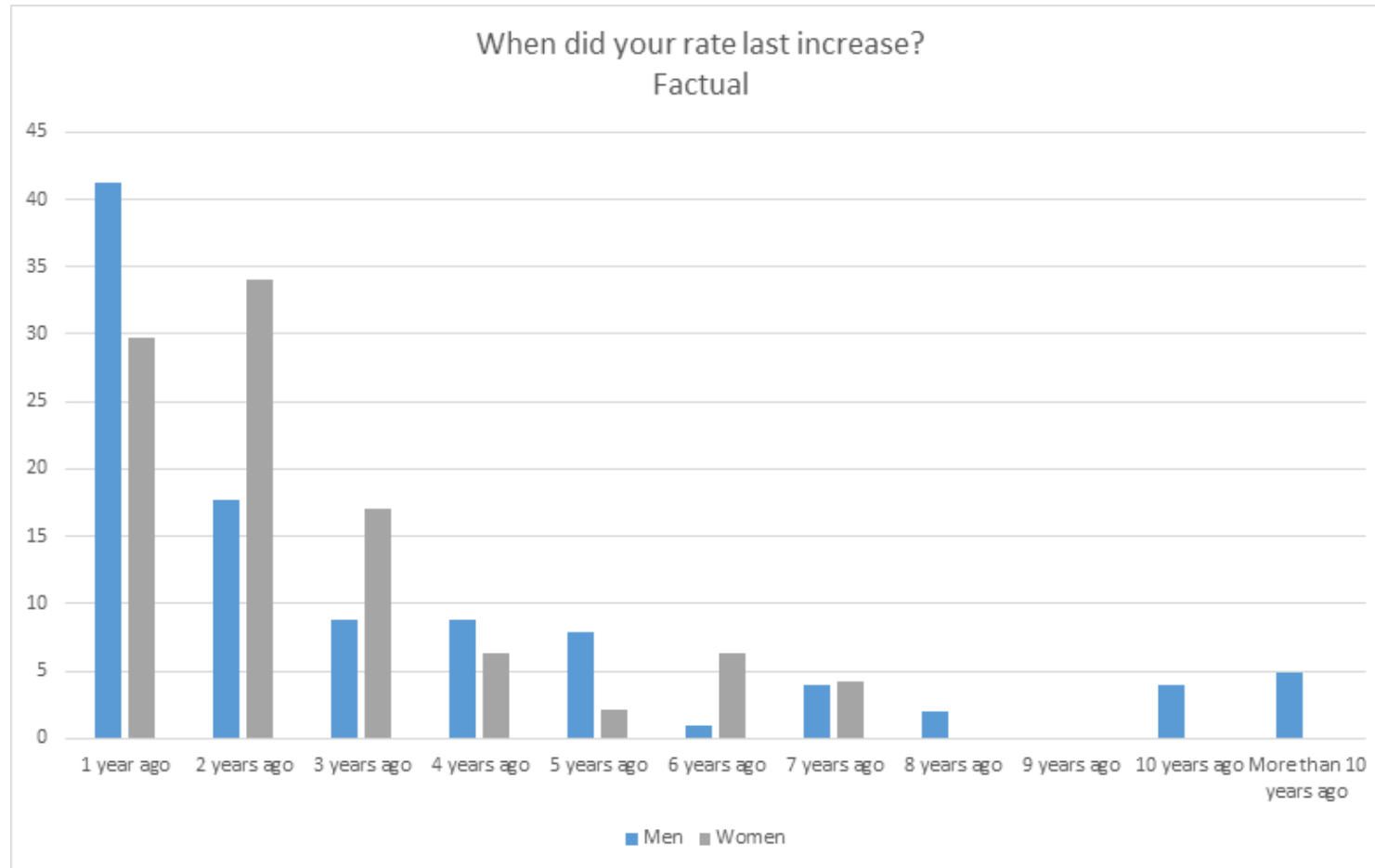
Pay by Gender

The gender pay gap is far less severe in factual with average difference between men and women of £65.60 (4.47%), half that of the gender pay gap in drama.

Gender	Average weekly rate
Male	£1468.54
Female	£1402.93

Pay increases – Factual

35% of factual directors report a pay increase in the last year, rising to 67% in the last 3 years. Once again there does not appear to be a notable difference in the frequency with which men and women directors are able to achieve a pay rise.



Factual anecdotal trends

As with drama, overall feedback covered similar issues and how changes in wider working conditions in the last few years are having a very direct impact on pay rates in real terms, summarised by the following:

“Cut backs have been so severe in the last 5-7 years that we are in many ways subsidizing the making of films by excessive hours, frozen pay, reduced staffing, covering extra day to day expenses out of our own pocket as the rate allowances have not increased for more than ten years. It has to reach a breaking point as this is how quality suffers and as all producer/directors know that cannot be permitted.”

No holiday pay

“I often lose out on holiday pay, as different companies have different policies and sometimes I don't know what they are until I've already negotiated my rate, by which time it's too late to renegotiate.”

“No days in lieu for untaken holiday.”

Unpaid work

An increasing expectation that directors weekly rate applies to an extended week, which could impact the pay rate by 20-25% in real terms.

“Unpaid weekend working was an issue - as is so often the case. Indie insists a weekly rate means 7 days not 5 but if, for example, the job only starts on a Tuesday, they want that first invoice to be for just 4 days, worked out on a pro-rata basis of a 5-day week. Always seems to be whatever suits them / costs them less.”

“Saturdays or Sundays worked did not earn time off or pay in lieu.”

Sick pay Little or no sick pay

“Sick pay didn't extend beyond 3 days and I had an illness which last 2 weeks which I wasn't paid for. Shocking on a 16 month job.”

Kit hire

Costs are increasingly not included or there is an expectation directors will have access to their own kit.

Credits

Some directors are not receiving credits for working on particular shows. i.e. The One Show

Payment schedules

As freelancers, directors are often under managing the practical and financial pressures of trying to organise projects and contract to run as 'back to back as possible. However, many employers as part of large organisations are driven by very different factors, which often result in an inflexibility around projects that adversely directors as freelancers.

“Monthly pay (on short term contracts) makes it hard. As a freelancer on a 5 week contract (and especially if you've just had a period out of work) this is a long time to wait.”

Appendix

With Directors UK's working membership constituting around 2,200 directors the pay survey carried out during April/May 2015 had a **response rate of 14%** (312 submissions) made up of **drama 37%** (116) **factual 51%** (160) and **Multi-camera & Ent 12%** (36).

- 96% of respondents are principal directors, tier one
- 83% of respondents were working on peak-time productions
- Just over half the submissions made (54%) were for BBC commissions, with ITV and Channel 4 both at 12% and Channel 5 & Sky at 3%.
- Gender breakdown of responses was not dissimilar to our overall membership (30% women to 70% men)