



Code of Best Practice

for Directors on Commercial Advertisements



These best practice guidelines are intended to assist directors and acts a checklist when agreeing a contract to direct commercial advertisements. The importance of the Director's central and creative role should be reflected in these working arrangements.

- 01 If there is a bidding process the Agency should let the director know the status of the project, including whether the commercial has received the necessary client approvals and all intended uses of the work.

- 02 If treatments are requested by more than three (3) Directors, each Director shall be notified of the number of Directors from whom treatments are being requested at the time the Director is asked to provide a treatment. If the number of Directors from whom treatments has been requested exceeds three (3) Directors after a Director has been asked to submit a treatment, the Director shall be told of this.

- 03 A Director who has been asked to submit a bid or treatment for a project will be informed when a project has been awarded to another Director on the same day the project is awarded.

- 04 A copy of the production budget or budget top sheet will be provided to the Director before pre-production commences. The recommended payment schedule for Director's Fees should follow recognised industry norms, the specifics of which can be negotiated on a case by case basis. Any situation involving cost overruns should be dealt with fairly, and the Director will not be expected or required to work unpaid

- 05 After a commercial advertisement has been awarded to a Director, the Director has the right to resign from the project if the awarded commercial advertisement script is replaced by another script or the awarded script has been rewritten beyond recognition.

- 06 The Director should have the right to select the First Assistant Director, Director of Photography and Production Designer. The Director should be consulted on the employment of all other heads of department, and will be included in the selection of the casting director, colorist, and the editor where the casting director, colorist, or editor has not already been contractually hired.

- 07 The Director should be the sole person on set to provide notes to performers and crew.

- 08 During photography, the Director has the right to determine who is present at the Director's monitor.

- 09 The Director should be provided a reasonable period of time not less than twenty-four (24) hours per spot after the footage has been prepared and readied to be cut to deliver the first cut. No one other than the Director and editor should be involved in the edit until the Director has delivered the first cut or the exclusive edit period has expired, unless the Director notifies the Producer that they cannot deliver a first cut within the exclusive edit period. If the Director is unable to provide a first cut within the exclusive edit period, the Director should be provided an opportunity to deliver his or her notes to the editor and the editor should prepare a cut in alignment with the Director's notes.