



(Established 1<sup>st</sup> November 2015)

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# SASA GUIDELINES

## Terms of Engagement

### **1. SUGGESTED GUIDELINES FOR RATES\***

**It is recommended that rates are increased by approximately 5 % on 1 August annually.  
Rates can be obtained from Stunt Coordinators.**

#### **1.1. FEATURED RATES**

A featured rate may be applicable if you have a cast number or in some circumstances when the director has asked you to perform dialogue or heavily featured action. This is to be discussed with the stunt coordinator before you accept the work or when the situation arises on set.

A minimum recommended rate or more as per guidelines is to be decided by the Stunt Company and Production. The stunt performer, stunt coordinator and producer should all be in agreement with this before the action is filmed.

#### **1.2. WORKING OUTSIDE OF SOUTH AFRICA**

When working outside of South Africa, a member's rate should be negotiated with reference to rates currently being paid to equivalent stunt service providers in the relevant country. At a minimum we recommend that members should be paid 1.5 times the Daily Rate paid in South Africa.

\*Namibia and neighbouring African countries will be considered outside of South Africa.

#### **1.3. ENGAGING STUNT PERFORMERS**

It is recommended that production companies engage the services of stunt performers via stunt service companies, and not directly.

## **2. RECOMMENDED WORKING HOURS**

### **2.1. FIRST MEAL**

Working hours do not include the first meal, unless stipulated by a Call Sheet with an early call.

### **2.2. DAILY RATE**

A daily rate as per contract and in correlation with the recommended SASA Rates to apply to all daily and weekly crew members/performers.

### **2.3. WEEKLY RATES**

Irrespective of whether on a daily or a weekly contract, it is recommended that members will earn their agreed Daily Rate per day worked. For example, for a 5-day week, the weekly rate will be calculated as 5 times the daily rate, for a 6-day week, the Weekly Rate will be calculated as 6 times the Daily Rate.

### **2.4. 7TH DAY**

Should a member be required to work a 7th day, it is recommended that this day rate will be calculated at Premium Rate (suggested as 1.5 times the Daily Rate). Premium Rates (a rate of 1.5 x the Daily Rate) will apply thereafter until the next Off Day. (24 hours, plus a 10-hour turnaround = 34 hours turnaround). Normal rates will resume the day after the member has been given a day off and this will be seen as the first day of the new working week.

### **2.5. RECOMMENDED PREMIUM RATE**

It is recommended that a Premium Rate (a rate of 1.5 times the recommended Daily Rate) applies to:

- Sundays and South African Public Holidays on Features, TV Series, Reality shows and Commercials
- First Night shoots on Commercials for Daily Crew
- First Night shoot per booking on a weekly rotation for Daily Crew on Features, TV Series and Reality Shows

It is recommended that overtime rates shall be calculated at Premium Day Rates in respect of Premium Days.

### **2.6. RECOMMENDED HOURLY RATE AND OVERTIME**

Commercials, Feature Film, TV Series, and Reality Shows

- 1/10<sup>th</sup> of Daily Rate
- 1/12<sup>th</sup> of Daily Rate

It is recommended that an hourly rate will be calculated as 1/12<sup>th</sup> of the Daily Rate for Feature Film, TV Series and Reality Shows, and 1/10<sup>th</sup> of the Daily Rate for Commercials, and all Overtime.

It is recommended that all overtime (Additional hours in excess of the working day) to be calculated at 1.5 times the hourly rate for the first 4 hours, thereafter 2 times the hourly rate. Overtime is calculated in 15-minute increments.

It is recommended that overtime rates shall be calculated at a Premium Day Rates in respect of Premium Days.

## 2.7. TURNAROUND TIMES AND RATES

It is recommended that:

- Daily Turnaround (the break between wrap on one day and call time on the next consecutive working day) is no less than 10 hours.
- If 6 consecutive days are worked, turnaround shall be no less than 34 hours.
- If 5 consecutive days are worked, turnaround shall be no less than 54 hours. \*The end of the 5th day can be no later than 00:00 (midnight) and the start of the next working day will be 54 hours from wrap. EG: Should the 5th day be a Friday; the 5th day will end at 00:00 (midnight) with the next working day being Monday with a call not earlier than 06:00. Should the performer work past 00:00 (midnight) on the 5th day, it would be deemed a night shoot and Saturday will be the paid turnaround day, and a subsequent usual Turnaround of 34 hours apply before commencing the next work week.
- Turnaround Invasion Rate will be calculated at 1.5 times the hourly rate for the invaded hours, and added to the day's total.
- Off days shall not be used to turnaround stunt crew without penalties being imposed at the recommended applicable rates set out above.

## 2.8. NIGHT SHOOT

- A Night Shoot generally means a shoot in respect of which call time is 15h00 or later.
- If a shoot is called between 12h00 and 15h00, but continues after 24h00, it is recommended that it will revert to being deemed as a Night Shoot.

## 2.9. COMMERCIALS

It is recommended that:

- For all members on a daily rate/contract for a production, first night shoot of that production will be at Premium Rate (a rate of 1.5 times the daily rate).
- For all members on a weekly rate/contract, a full Turnaround day will be given and charged for on the agreed crew rate, after the last night of the night shoot.

## 2.10. FEATURES, TV SERIES AND REALITY SHOWS

It is recommended that:

- For all members on a Daily Contract, the first night shoot per booking on a weekly rotation will be a Premium Rate (rate of 1.5 times the Daily Rate).
- For all members on a Weekly Contract, a full Turnaround day will be required after the last night shoot before the next day shoot can commence. This Turnaround day cannot be the same day as an Off Day.

## 2.11. SPLIT DAY

A Split Day is a working day that exceeds daylight hours, but not passed 24h00. It is recommended that this day be charged at normal rate.

## 2.12. MEALS

It is recommended that:

- There will be a maximum of 6 hours between meals.
- Working hours do not include the first meal, unless stipulated by a Call Sheet with an early call. An evening meal must be provided on an Extended Day (12 hours after camera call)

## **2.13. RUNNING LUNCH**

A Running Lunch means that there is no actual break for lunch called and results in a reduced working day (also known as a Continuous Day or French Hours, where working hours change from 12 hrs to 10.5 hrs and from 10 hrs on daily rate to 8.5 hrs). The meal will be provided near set and filming will continue.

## **2.14. CANCELLATION**

Cancellation means either the cancellation of a confirmed shoot day or the cancellation of a confirmed crew member.

It is recommended that:

- Less than 48hrs but not less than 24hrs paid 50% of the Daily Rate.
- Less than 24hrs to be paid 100% of the Daily Rate.

## **2.15. RECOMMENDED NON-SHOOT DAY REMUNERATION**

### **2.15.1. REHEARSAL DAYS**

It is recommended that a member's remuneration for rehearsal days be:

- 50% of the Daily Rate for a half day (5 hours or less, excluding lunch) if pre-arranged by the stunt coordinator;
- and 100% of the Daily Rate if the member has worked for 5 hours or more (excluding lunch).

Standard overtime rates shall apply on rehearsal days. Communication to the member of whether a full or half day rehearsal is required is vital.

### **2.15.2. CALL BACK / HAIR & MAKE-UP / WARDROBE FITTING**

The performer may be required to attend call back / hair & make-up / wardrobe fitting on a day other than the period of engagement, subject to the performer's professional availability.

It is recommended that:

- First call back <2 hour = no fee, after which a pro rata payment of the agreed Daily Rate will become applicable.
- First hair and make-up < 2 hours = no fee, after which a pro rata payment of the agreed Daily Rate will become applicable.
- First wardrobe fitting < 2 hours = no fee, after which a pro rata payment of the agreed Daily Rate will become applicable.
- For second and subsequent attendances, a pro rata payment of the agreed Daily Rate will become applicable.
- If make-up/wardrobe fitting location is more than 50 km from Cape Town International Convention Centre (CTICC) or away accommodation, it is recommended that 1 hr will be added onto call time for travel to location and 1hr will be added for travel from location.
- For locations further than 50km, it is recommended that additional travel time will be added pro rata, in 15min increments.

## **2.16. WEATHER DAY**

Weather Day generally means a day which occurs if the scheduled shoot is not completed due to the weather. A Weather Day may be added on to the end of the scheduled shooting period, or may be booked as an additional day at such time as scheduled by the producer.

Weather day remuneration only takes effect once the day has been activated.

It is recommended that:

- 50% of the daily fee is payable if not called to set.
- 100% of the daily fee is payable if called to set and released within one (1) hour from call
- 100% of the daily fee is payable thereafter.

Should a crew member have been confirmed, a Weather Day will become a normal Shoot Day, and standard cancellation fees will apply.

## **2.17. POSTPONEMENT DAYS**

If the shoot day is postponed due to weather or another unforeseen reason, the following procedure is recommended:

- If the shoot day you were booked for is moved to another day and you are not available, you will be paid for that day in full /normal cancellation fees apply.
- If you are available, then you will only be paid for that day of work.

## **2.18. STANDBY**

If a member is placed on standby, a half day rate is recommended to apply immediately. If that member has not been released 10 hrs before call, then a full day rate is recommended to apply. If the member is called, the standard day rates are recommended to apply.

If put on standby on the day, crew call is recommended to apply as the performer's call time and standard overtime is recommended to apply.

# **3. TRAVELLING DISTANCE AND WORKING AWAY**

## **3.1. TRAVEL TIME**

Members are responsible for their own local travel.

It is recommended that:

- Travel Time applies for productions where set/location is more than 50 km from Cape Town International Convention Centre (CTICC) or away accommodation. It is recommended that 1hr will be added onto call time for travel to location and 1hr will be added for travel from location.
- For locations further than 50km, it is recommended that additional travel time will be added pro rata, in 15min increments per 12.5km.
- If travelling less than 5hrs and departing after 12:00, it is recommended that a half Daily Rate will apply, travelling more than 5 hours or departing before 12:00, it is recommended that a full Daily Rate will apply.
- If travelling by car, it is recommended that time starts at home and ends at destination. If travelling by air, it is recommended that time starts 1 hour before local flight time and ends at destination, and 2 hours before international flight time and ends at destination. (This falls into same timings as everything else, rehearsals etc.)
- If meals fall within travel time, it is recommended that it is to be covered by production, or a half day per diem provided to cover such for travel days not involving nights away from home (e.g., Travel returning home)

## **3.2. TRANSPORT AND ACCOMMODATION**

On away productions, it is recommended that members will be provided transport. Members should be allocated per vehicle according to legal limit.

When members are required to remain on location, they should be accommodated and unless under exceptional circumstances agreed to by the Company, and communicated through to members beforehand, it is recommended that each member will be provided with an individual room.

If the member travels by air, it is recommended that the Company shall be liable to pay the costs levied by the relevant airline in respect of 1 extra item of luggage over and above the airline's ordinary luggage allowance, it being recorded that the member may be required to pack a stunt pad or a rigging bag in order to provide the Services.

## **3.3. PER DIEM / TRAVEL ALLOWANCE**

Per Diem means "daily" and is an allowance paid to compensate crew for personal incidental costs and meals when they are residing away from their normal place of residence for work/away shoots. It is recommended that Per Diems are to be received for every night away from home in cash prior to departure. It is recommended that No PAYE should be deducted.

The Per Diem paid to Contractors for international travel should be the same as any other crew member working on or providing services to the Production.

It is recommended that for travel returning home, all meals falling within travel time is to be covered by production, or a half day per diem provided for such travel days not involving nights away from home.

## **3.4. CONSECUTIVE DAYS OFF AWAY FROM HOME (I.E. HOLD DAYS)**

It is recommended that any day given off or termed a hold day, other than a company off day, will be charged at a full Daily Rate

## **4. GENERAL**

### **4.1. TIME SHEETS**

Signing Daily Timesheets (and handing in weekly timesheets for full time crew) are the crew's responsibility and should be signed off by the Head of Department (HOD) at the end of each day and week. This will help you check payments made and to know where you stand when it comes to adjustments, overtime hours and any additional fees. (Car rental, adjustments). If not handed in on time, then it's up to the HOD's discretion what your hours are, or up to production to withhold/refuse payment.

### **4.2. CONTRACTS**

Rates and contracts should be finalised with the SASA members before performers go onto set.

A SASA contract, with appropriate areas for Production, crew name, rates, dates, signatures, insurance cover supplier and insurance number will be made available, and each crew will produce one of these to be signed by the HOD and production, as amended as per negotiations.

### **4.3. STUNT HOLDING AREA**

Appropriate facilities away from extras should be supplied for cast and performers. This should have weather cover, be secure and be made known to all cast and crew.

### **4.4. ACCOMMODATION**

When crew is required to remain on location, they should be accommodated and unless under exceptional circumstances agreed to by the stunt company and production, and communicated through to performers beforehand, each member should be provided with an individual room.

### **4.5. INSURANCE**

A SASA Folder will be available to be viewed by all stunt performers that work on the production. The stunt coordinator will have this folder available at all times. It will contain the insurance certificate for the production, the aide memoir for if a SASA member is injured on set, and the SASA guidelines.

## **5. MEMBERS CODE OF CONDUCT**

### **5.1. COMMUNICATION**

- Make sure you are informed of what the scene is and that you know exactly what is required from you before you perform a stunt.
- Make sure you are insured either by production or the stunt company. Optional personal insurance is available to all SASA members.

### **5.2. TRAINING**

Any training or rehearsal associated with a production will be at board determined rehearsal rates. The rate for general un-associated training will be at the discretion of the trainer. It is your duty to advance your skills and skill levels. Training schedules to be placed on a bulletin board i.e., website.

### **5.3. WEBSITE**

- When you become a member of SASA and pay the joining fee you will have access to the site. The information will be entered by the SASA member and kept up to date by the member and it is their responsibility.
- SASA will upload images to maintain uniformity on the website. It is the responsibility of the member to forward correct images to SASA to upload onto the website.

### **5.4. SET ETIQUETTE**

- Keep chat to a minimum when on set and be professional. Ensure that all stunt equipment of your own and the stunt company you are working for is NOT left on set and stored in an easily accessible place.
- Cell phones to be on silent at all times and switched off when requested from the SFX department.

### **5.5. LATE ARRIVAL**

If you are going to be late to set, you must contact the stunt coordinator to let them know. They should not be the one that has to call you.

## **5.6. DISCIPLINARY PROCEDURES**

Disciplinary procedures will be in place for not following protocol.

SASA suggests that a Stunt Coordinator contact SASA in regard to any breaches of the SASA Guidelines / Contract. The appointed SASA disciplinary committee will investigate the matter and report back to the SASA board on disciplinary action to be taken.

## **5.7. STUNT PADS**

All stunt performers should have their own stunt pads. If the stunt companies supply stunt pads, this is as a bonus and should not be taken for granted. The company may charge you for them.

The basic requirements are the following:

- Back pad
- Knee pads (hard and soft)
- Elbow pads (hard and soft)
- Helmet (a basic skate helmet)
- Rigging gloves
- Hip Pads (Not a requirement yet but strongly advised)

## **5.8. STUNT HOLDING AREAS**

Find out the designated stunt holding area from the assistant stunt coordinator or AD. Inform all members of the stunt team and request a radio to be in this area at all times. If a stunt performer needs to leave this area, you must inform another stunt performer of your location.

## **5.9. RIGGERS EQUIPMENT**

Riggers will supply their own safety equipment including Harness, helmet, Cows tails x 2 and 1 x rappelling device.

## **5.10. ALCOHOL AND DRUGS**

Under no circumstances can a member be on set under the influence of alcohol or drugs. There will be disciplinary procedures in place for such occurrences.

## **5.11. STUNT MATS**

Please refrain from laying on the stunt mats, keep them clean at all times and store them in an easily accessible place known to the stunt department.

## **5.12. INVOICING AND PAY SLIPS**

For your records and tax reasons, all members should be capable of producing an invoice to the stunt company upon request. It is further advised that members keep a log of work done.

The Stunt Companies should provide a detailed payslip explaining the breakdown of your payment.



### **5.13. CLOTHING**

Ensure you have appropriate training attire with you. Even if it is a shoot day, you must have in your pad bag a t shirt, shorts or pants and closed footwear. Rehearsals can be called at any time during the day and it does not mean you will have wardrobe to do this in from production. No jeans or sandals etc.

### **5.14. CONFIRMATIONS AND PENCIL BOOKINGS**

If you are pencilled for a job by a stunt company and you are called for other work with another stunt company, then you must call the company you are on a pencil for. The next step is to issue a 24 hour confirm or release for that job. It is then up to the stunt company to confirm or release you from the initial pencil job. If you are confirmed for a job then you are obliged to be available for this work.

When at all possible, keep an electronic copy of these bookings preferably email so that you refer back to it and have a leg to stand on when conflict occurs.

### **5.15. DISCIPLINARY PROCEDURE AND LEGAL REPRESENTATION**

Should any member experience a problem with another SASA member (in any position) or production, such complaint needs to be brought to the SASA's attention via email or phone immediately preferably the same day in order for mediation to take place soonest.

SASA will collate all relevant information. Upon perusal of information, if the SASA Board are unable to find a suitable resolve and if deemed necessary all information will be forwarded to the Disciplinary Committee for further investigation.

### **5.16. HOSPITAL PLAN**

It is advisable but not compulsory that all SASA members have an active hospital plan.

### **5.17. COVID 19: WORK PRACTICE PROTOCOLS**

All SASA members will be familiar with the latest documents provided on set in regard to COVID-19 regulations in the workplace in South Africa.

These are specific regulations developed to ensure the safe practice of both crew and the production companies and as they evolve SASA members will be kept up to date.

All SASA members will be held accountable and must adhere to the safety protocols at the workplace. SASA will represent its members if there has been a breach at the workplace by an individual or production company.

By using SASA members you can be assured that you will have a stunt crew arrive on your set armed with the knowledge and the tools needed to help run a production both safely and effectively.

### **CONTACT:**

Please send all correspondence to: [admin@sastuntcrew.co.za](mailto:admin@sastuntcrew.co.za)