



Rate Card 2016

2016/03/24

Weekly

	Junior		Mid-level		Highly experienced and/or international	
Story editor "offline"	8,100	to 12,100	12,100	to 19,700	19,700	to 30,800
Finishing editor "online"	9,900	to 14,900	14,900	to 24,100	24,100	to 37,600
1st Assistant editor	5,400	to 8,200	8,200	to 13,200	13,200	to 20,600
2nd assistant, logger/digitiser, subtitler	2,800	to 4,300	4,300	to 6,300		
Sound editor or designer	6,200	to 9,200	9,200	to 14,900	14,900	to 23,200

Daily

	Junior		Mid-level		Highly experienced and/or international	
Story editor "offline"	1,620	to 2,420	2,420	to 3,940	3,940	to 6,160
Finishing editor "online"	1,980	to 2,980	2,980	to 4,820	4,820	to 7,520
1st Assistant editor	1,080	to 1,640	1,640	to 2,640	2,640	to 4,120
2nd assistant, logger/digitiser, subtitler	560	to 860	860	to 1,260		
Sound editor or designer	1,240	to 1,840	1,840	to 2,980	2,980	to 4,640

Conditions

- Hours to be negotiated between editor and producer (see our pre-employment checklist).

Overtime

- All time after 10 hours per day charged at 1.5x.
- All time after 14 hours per day charged at 2x.
- 6th day and public holidays charged at 1.5x daily rate, minimum call 10 hours.
- 7th day charged at 2x daily rate, minimum call 10 hours.

About the rate card

SAGE has published an annual rate card of recommended salaries for editors for the last 15 years. Though focussed on freelance editors, this rate card can also be used as a starting point for full-time employment negotiations. Our rate card is calculated using four main principles:

1. Inflation matching

For many years SAGE has increased rates below CPI, attempting to maintain a rate card that better represents what editors are actually paid. This dangerously deflates editors' income over time, threatening to make a career in editing unfeasible. Thus, for the last 3 years we have added CPI to all our rates.

This year we've added the average CPI for 2015, at 4.6%.

We urge all post-production professionals to consider job sustainability when negotiating rates.

2. Skills growth

On top of inflation, we consider a 15-year career growth, which works out to an average additional increase of 3.6% per year. Not everyone will improve their skills at the same rate, which is why we maintain a spread across all levels of experience.

Beyond 15 years of skills growth, highly experienced editors are considered to be in a strong individual negotiating position.

3. A spread of rates

We've created three experience groups: junior, mid-level, and highly experienced.

Note that experience does not necessarily equate to number of years spent working in the post-production industry, but rather the specific years of experience at a specific task. Further, we have chosen to not provide a years of experience criteria for each group, as we feel that different editors progress at different rates.

We urge editors to consider job offerings below their minimum rate very carefully.

4. Rates and conditions comparable to the camera department

SAGE's policy is that the post-production rates should match those of the camera department, as both departments contribute similar technical and creative effort.

When negotiating, we encourage editors to ask what the other heads of departments are earning—remembering that DOPs typically work a 72-hour week versus the editors' standard of 50.

We also recommend that editors negotiate for duration-pay rather than lump-sum pay, as this requires the producer to take some of the risk of post-production scheduling—which should never be exclusively the editors' risk.

Lastly, we strongly disagree with the trend of balancing the camera and post-production costs as they appear in the budget: duration of work is the only reasonable comparison. When discussing rates, we encourage editors and producers to compare hours with hours.

About SAGE

SAGE is a guild, not a union. We aim to improve the skills, opportunities and working conditions of editors, and to represent editors at government level.

Editors are a fundamental part of the technical and creative process of making content, and should be recognised for the role they play. We aim to encompass all post-production professionals, including: online editors, colourists, sound editors and mixers, editing assistants, loggers and subtitlers.

While we do provide contact details for the convenience of producers, SAGE is not an employment agency, and cannot be held responsible for managing the working relationship, collecting fees or selecting an editor for a particular job. Producers should interview candidates to ensure that they have the suitable skills for a particular production. Please ask for personal references or examples of work to help you make your decision.

Please see our website for more information.