

Members: Winter Newsletter

SAGE newsletter

Winter/Spring 2016

Dear SAGE members,

This year is already way past the halfway mark and so much has happened since our previous newsletter in April.

Events

Cape Town Social

The Cape Town branch held a social on 21 April at Rick's Cafe Americain in Gardens. It was well-attended despite the bad weather, and a great networking opportunity, with members from as far as Worcester in attendance! This coincided with Johannesburg's Acronym Evening (see below under SAGE Acronym).

DIFF

One of the highlights this year was the success of our campaign, with the assistance with the [American Cinema Editors](#) (ACE), to introduce a Best Editing category at the [Durban International Film Festival](#) (DIFF). This was awarded to Linda Man for Tess. Melissa Parry S.A.G.E., our vice chair, served on the South African film panel, while the Best Editing Award was judged by the international jury.

The annual SAGE panel discussion, Building Relationships, Building Stories, featured the acclaimed [Khalid Shamis](#) S.A.G.E. who discussed the dynamics of

collaborative and intimate space of the edit for the long-form documentary and narrative film with filmmakers Nadine Cloete ([Action Commandant/Action Kommandant](#)) and Perivi Katjavivi ([The Unseen](#)). This took place on 19 June at the Tsogo Sun Elangeni Hotel and was well-attended.

SAGE members whose films were screened at DIFF includes:

Nikki Comminos S.A.G.E. and Jenine Lindeque - Timelines

Khalid Shamis S.A.G.E. - The Unseen and Action Commandant /Action Kommandant

Richard Starkey was responsible for the colour grading and online of Action Commandant /Action Kommandant and Yoav Dagan for The Unseen.

EIFF

The first [Ekurhuleni International Film Festival](#), sponsored by the SABC, took place from 23 to 25 June at the OR Tambo Cultural Precinct in Benoni, Gauteng. SAGE was involved with the judging process and The Wharf, a Malaysian short film, won the Best Editing Award.

The award-winning [Megan Gill](#) S.A.G.E. presented the SAGE workshop held on 25 June and there was quite a good turn-out. Earlier this year Creatives Go conducted an insightful [interview](#) with Megan.





Grapevine

In order to make SAGE more accessible to our members, we've decided to form a grapevine, which is an old-fashioned way of keeping in touch. Each exec member has been given a group of members to contact individually. The purpose of this grapevine is to make SAGE more personal and give you a direct communication line to the exec.

If you have not been contacted by the end of August, please let us know by writing to info@editorsguildsa.org.

News about our members – in random order

Taryn Calverey was the colourist for *Dis Ek, Anna*, which won several SAFTA Awards, including the prestigious Best Feature Film.

C.A. van Aswegen won the Best Editing award for *Hear Me Move* at the 12th African Movie Academy Awards.

Floris Kotze will shortly be embarking on his first feature documentary project, which he will be shooting, directing and editing. It is titled *Symbol of Hope* and features iconic South African figures. He is shooting in 4K with a GH4 (Vlog), cutting on Final Cut Pro X and will do the grading in Da Vinci Resolve.

Eileen de Klerk is working on the VFX of *The Tower*. A documentary she edited, *Mr Table Tennis*, was shown at this year's [Encounters Documentary Film Festival](#).

Jenine Lindeque is working on Sony's [Showville](#), which is broadcasted locally on SABC 2 on Saturdays.

Natalie Varoy is currently working on an indie, the drama *Umlilo*, and the Afrikaans soapie *Getroud Met Rugby*.

Clea Mallinson edited a 2D animation project, [Dogshow with Cat](#), for Triggerfish/Disney.

Roshni Haraldsen's post-production company, End Post, is responsible for the new

Ultimate Braai Master season.

Daniëlle Nel recently completed the online of 26 episodes of the second series of Jamillah and Aladdin for the BBC's CBeebies, which was edited by Tanja Hagen and Richard Starkey.

Mentorship

SAGE acknowledges the vital steps that need to be taken to both transfer skills to a new generation of editors, as well as help transform the industry. In light of this, we are proud to announce a new partnership between SAGE and [F.I.L.M.](#), one of the most active film internship programmes operating in Cape Town for young people from previously disadvantaged backgrounds. We know this is a concern that is important to many of our members who feel they want to give back or contribute to this process. We therefore would like to encourage any members who would be willing to take on an intern or act as a mentor during a project, or even just for a few days, to let us know via [email](#).

About our Rates and Job Submissions

When it comes to our [rate card](#), we usually have two extreme responses – it's either too unrealistic, or the maximum rate is too low. And some of our members have questioned why we send out job offers with rates that are not compliant to our recommendations.

The second question is perhaps easier to respond to. The only way we can keep track of what production companies offer editors, apart from our [Job Offer Reporter](#), is through these job submissions. The reality is that we're working in a free market economy, in which we have to compete with people who are willing to work for low rates, or even for free, to gain experience or have enough of an income to pay the bills. It is also a way to make editors aware of which companies pay less than others. No one should feel forced to apply for a position with a below standard rate.

We recommend that you look at our [pre-employment checklist](#), familiarise yourself with [basic employment regulations](#), and the [What to expect of an editor document](#) when deciding to take on a job. If the payment is not to your liking, negotiate. The reality is that local budgets are very limiting, and if it is indeed as small as the producer alleges, consider working fewer hours (click [here](#) for more information about working hours), ask for a share of the profit, or perhaps for more executive rights.

[Please note that if you are expected to work for up to 12 hours a day, without overtime pay, you should only work five days (and 45 hours) a week. If you work six

overtime pay, you should only work five days (and 40 hours) a week. If you work six days a week, you should work eight hours a day. The Law is not different for the Film and TV industry, and any special arrangement should be agreed upon in writing. If you are expected to work on a [weekend](#) or [public holiday](#), you must either be paid [overtime](#) or receive extra leave days. However, if you are an [independent contractor](#), these conditions will not apply. Please refer to our document, [Employees vs Independent Contractors](#), for more information.]

Remember to ask questions about the workflow, the amount of footage, the quality of the visuals and audio, whether you'll have an assistant, how strict the deadlines are, and what kind of script or collaboration it will be. It doesn't help to receive a high rate if you're expected to work 12 hours per day, 6 days per week for months on end, like a robot.

Since we're not a union, it's up to you to ensure that you get the rate you're worthy of, and work in conditions that suit you. An editor once said he's only willing to drop his rate if the producer has an older car than his!

As for our freelance [rates](#), remember that as a freelancer you'll need to compensate for the months during which you're unemployed. Unlike fixed term contractors or full time employees, independent contractors don't qualify for UIF, sick leave or any other benefits. In addition, editors need to pay out of their own pocket for new equipment and software, and also for training. Since the demise of FCP7, editors are now expected to know the Big Three - AVID, Premiere and FCPX, and also a couple of others, because there is no industry standard. This also is costly.

Lastly, if you are using your own editing suite, remember that you can add that to your quote and invoice.



**Love your job
but don't love your company,
because you may **not know**
when **your company**
stops loving you.**

Dr. APJ Abdul Kalam

ALWAYS LEAVE OFFICE ON TIME

1. Work is a **never-ending process**. It can never be completed.
2. Interest of a client is important, **so is your family**.
3. If you fall in your life, neither your boss nor client will offer you a helping hand; **your family and friends will**.
4. Life is not only about work, office and client. **There is more to life.**
You need time to socialize, entertain, relax and exercise. **Don't let**

You need time to socialize, entertain, relax and exercise. **Don't let life be meaningless.**

5. A person who stays late at the office **is not a hardworking person.** instead he/she is a fool who does not know how to manage work within the stipulated time. He/She is inefficient and incompetent in his work.
6. You did not study hard and struggle in life to become **a machine.**
7. If your boss forces you to work late, **he/she may be ineffective and have a meaningless life too;** so forward this to him/her.

Leaving Office on Time =

- Efficient
- Good Social Life
- Quality Family Life

Leaving Office Late =

- Inefficient & Incompetent
- No Social Life
- Less Family Life

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LinkedIn

[LinkedIn](#) has changed their [security settings](#) a few months ago with the result that their old links don't work. If you have a LinkedIn account listed on our website (or would like to add it) please [log into your profile](#) and update it with the newest link.

In general, please remember to update your details regularly, especially if your email address has changed.

SAGE Acronym

Kerryn Assaizky was awarded the SAGE acronym in 2015, and officially received her acronym certificate on Tuesday, 12 April, in Johannesburg.

Our acronym indicates peer recognition of excellence in a field. It is the highest honour that SAGE can bestow on an editor. The acronym application process aligns itself with the international standards set by the [American Cinema Editors](#) (ACE) and [Australian Screen Editors](#) (ASE) associations, making it a rigorous process for both the applicant and committee.

According to our the constitution, applications for acronym accreditation require that the editor:

- Be a current member of SAGE, with a minimum of five years paid-up membership.
- Have been a Full member for at least one year before applying.
- Have at least five years industry experience as an editor

- Have at least five years industry experience as an editor.
- Have demonstrated their ability to advocate the role of editors in the industry.
- Submit a body of work that is considered to exhibit a consistently high standard of editing.

An acronym sub-committee, consisting of a minimum of three SAGE members who hold the acronym, review the applications and make recommendations to the executive committee.

Successful applicants will be accredited with the Acronym and presented with a certificate bearing their name and the date of their accreditation. Unsuccessful applications are welcome to re-apply in following years.

We'd like to invite our members who feel they meet the rigorous criteria and who would like to apply to write to acronym@editorsguildsa.org for more information. The deadline for this year's acronym applications is 30 September.

Our acronym is also listed on [IMDB](#). If you are an acronym holder and would like us to add your name to this list, please send a request to info@editorsguildsa.org. Please note that this will only be visible to IMDBPro users.



Annual General Meeting

It is almost time for our AGM. This is an opportunity for you to get involved in the running of SAGE, meet other editors and discuss any ideas or issues you may need resolved. The pre-AGM in Johannesburg, as well as the AGM in Cape Town, will be held in October. We will send out invitations with more information closer to the time. More importantly, the AGM meetings will form part of our yearly social in each city so

it will be great to see you all there!

We'd also like nominations for executive committee members. Nominations can be made by email, or in person at the AGM. Members are welcome to nominate themselves or any other SAGE member. Anyone who is passionate about what SAGE does is welcome to join the executive committee. We are always looking forward to having new people with new ideas on board!

Volunteering for the executive involves managing a portfolio or assisting in the management of the portfolio and reporting its progress to the exec at regular meetings, which can either be attended in person or via Skype. During these meetings broader strategy and policy are debated and resolved. SAGE is actively involved, either directly or through SASFED, with engaging with the Department of Communications, the Department of Arts and Culture, the NFVF, the SABC, and the Department of Trade and Industry, as well as several other local and international organisations. We also need representatives for meetings with SASFED, the NFVF, SABC and the DTI.

We hope that you have enjoyed reading our announcements and good luck with the last few months of 2016!

We leave you with two light-hearted links:

[The Four Types of Video Editors you will meet](#)

[Three Funny Videos about Film Editing](#)

Kind regards,

Marina du Toit
SAGE Chairperson
+27 (0)82 255 8077
info@editorsguildsa.org

