

Members: SAGE Newsletter

2016 01

Dear SAGE members,

SAGE newsletter 2016, volume 1

Winter is coming

This year has started with great promise and we hope that 2016 will be an amazing year for all our members. We would like to use this opportunity to inform you of what SAGE has been up to during the first quarter of the year, share our plans, and make a few announcements.

Rate card for 2016

Our [new rate card](#) recently went out. Please have a look at it if you haven't done so already, and share it with producers, directors and other colleagues.

We have also released [an analysis](#) of what people are currently being offered in the industry. This is based on our [job offer reporter](#) as well as [job submissions](#) from production companies.

Please see our helpful documents, the [pre-employment checklist](#) and [what to expect from an editor](#), which will assist you and your employer to get the best out of a job opportunity.

We also updated the [SAGE contract for Independent Contractors](#) last year. You can access it [here](#), and we advise that you also read [this](#) to familiarise yourself with the Labour Relations Act. The contract is a comprehensive document and should be used as an adaptable template.

Acronym awards and events

Kerryn Assaizky was awarded the SAGE acronym in 2015. She will officially receive her acronym certificate on Tuesday, 12 April, in Johannesburg. If you are interested in attending this event at Cafe Mexicho in Melville, please send an email to events.jhb@editorsguildsa.org.

Our acronym indicates peer recognition of excellence in a field. It is the highest

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 (A.C.E.) and Australian Screen Editors (A.S.E.) associations, making it a rigorous process for both the applicant and committee.

Cape Town's first social event of 2016 will be held on Thursday, 21 April, at Rick's Cafe in Gardens. More information will follow soon, and if you want to attend, please RSVP to events.ct@editorsguildsa.org.

South African Film and Television Awards 2016

Several SAGE members have received SAFTA nominations for Best Editing in 2016. The nominations were announced in February, and the awards ceremony for technical crew was held on Friday, 18 March, at Gallagher Estate in Midrand. SAGE members who were nominated are as follows:

Best Achievement in Editing in Documentary Full

Winner: Ronelle Loots S.A.G.E. for The Boers at The End of The World/Boere op Die Aardsdrempel
Annamarie James for Troopship Tragedy

Best Achievement in Editing in Documentary Short

Nikki Comninos S.A.G.E. for Indians Can't Fly

Best Achievement in Editing in Feature Film

C.A van Aswegen for Hear Me Move Film

Best Achievement in Editing in a Made for TV Movie

Maryke Kruger S.A.G.E. for Ingoma
Ula Oelson for The Gift

Best Achievement in Editing in a TV Comedy

Melissa Parry S.A.G.E. and Edgar Sibaya for Those Who Can't

Best Achievement in Editing in a TV Drama

Edgar Sibaya for Umlilo
Winner: Talya Kahan for Saints and Sinners I

Best Achievement in Editing in a TV Soap

Winner: Louise Fawell Hornsby for Ashes to Ashes

Congratulations to all our members who were nominated and especially the winners! We are also aware that many programmes that were awarded in other categories were edited by our members. We are immensely proud of you.

If you were a nominee, winner or judge, we'd like to hear from you. Please send an

If you were a nominee, winner or judge, we'd like to hear from you. Please send an account of your experience and impression to info@editorsguildsa.org.

Below are interviews with two of this year's SAFTA nominees, Annamarie James from Cape Town, and Edgar Sibaya from Johannesburg.

Annamarie James



How and when did you first get into editing?

I always wanted to edit. Even when I was little I knew this was what I wanted to do. However my dad wasn't keen on me not going to university and the only place I could study film back then was at a college. So I did a drama degree, and when I finished used who I met in uni to get into editing.

How important is formal education to the craft of editing?

I don't think it's important at all. I believe editing is in your genes. You've either got the nature and skills to be an editor or not. No amount of information will give you that. Editing is about feel, rhythm, atmosphere and heart. Where do you study that?

What software do you use to edit?

Final Cut Pro 7 and X.

Tell us a bit about your editing process. Once you get the footage, where do you start?

Organise your footage well and then cut the narrative. After that the story tells you where to go.

What was the challenges for editing Troopship Tragedy? And The Vula Connection, for which you won a SAFTA in 2015?

Mostly it was always budget related. There were no assistants, no graphics, no colourist (with Vula). With Troopship Tragedy the admin staff had to run the entire reconstruction shoot, props, wardrobe, everything! But it was this challenge that really made the projects shine in the end, the vested interest from all the family and friends that pulled the doccie to a great level.

What has been your favourite project so far and why?

The Last White President. A film about Mr FW de Klerk. It was the best editing I've ever done. His footage was so raw and handheld it forced me to make a really

over doing the footage was so raw and handmade it forced me to make a really innovative cut. Using the roughness of it to style a really edgy look to the film. It added, in my opinion, an intense atmosphere to the doccic to reflect what was such a volatile time in our country's history. And The Vula Connection of course, due to the SAFTA!

What is a common misconception people have about what you do?

That they can bring their favourite stories to me and I'll make them a film.

What advice would you offer someone considering this career?

Work hard, go the extra mile, be professional and remember - it takes a village... There are a lot of people who invest in a film, from the producers right down to the narrator. It's your job to look after each of them, reflect their best work and at the same time remember to never let the story get away from you!

Edgar Sibaya



How and when did you first get into editing?

The first time I tried my hand at editing, I was in high school. A friend of mine had a camcorder and Premier Pro 6 (I think it was 6 at the time). We just made random skits and mock music videos. YouTube wasn't a part of our lives at the time, so the videos were purely for our entertainment.

How important is formal education to the craft of editing?

I believe formal education is important in that (when it's good) it teaches editors to talk a similar language. It teaches everyone involved in the filmmaking process to understand the different terms used in the various disciplines.

Formal education also provides a good springboard from where one can do further research. It's a good place to begin one's journey of learning. Another advantage is that it also builds relationships with peers, which can be beneficial in the future.

What software do you use to edit?

I was taught on Final Cut Pro 7, and use that on most jobs. But I can also use Avid Media Composer and Final Cut Pro X. I am slowly becoming accustomed to Premier Pro again.

Tell us a bit about your editing process. Once you get the footage, where do you start?

It depends on what I'm editing, but I usually organise the footage if it hasn't been organised already. When it's sufficiently organised I begin viewing it, and as I go through the footage I make marks at interesting performance points. I watch every bit of footage (if time allows. Sometimes even when time doesn't allow 🤔). When I put the timeline together I have options of good places to cut in from.

What was the challenges for Those Who Can't and Umlilo?

My main challenge was the amount of time I had to do the amount of work required. I stand to be corrected but, it seems to have become a common thing in South African television for offline editors to do music selection. This added layer of work can be a time consuming process. Going through music libraries trying to find the right music. Another challenge was the lack of proper continuity sheets and marked up scripts on some episodes.

What has been your favourite project so far and why?

I really enjoyed working on Those Who Can't because of the characters in the show. They were all unique and funny in their own ways. It got me cracking up in the editing suite by myself.

What is a common misconception people have about what you do?

I think the most common misconception is that people think all we do is put the shots that were taken on set together. They don't understand that the editor is largely responsible for shaping the actors' performances.

Another misconception is that people underestimate the amount of time it takes. They don't understand the importance of the bulk of time in the beginning of a project dedicated to organisation.

What advice would you offer someone considering this career?

My advice is that you must enjoy it and don't restrict yourself. Keep learning about various things that interest you within filmmaking and storytelling. Know that the role you play in any post production process is vital, no matter how small it seems.

Why do you enjoy being an editor?

I enjoy putting the story together. Watching it take form in front of me is exhilarating. I enjoy telling stories. It's the closest I'll get to giving birth.

Some useful Facebook sites

Need some advice quickly? [Ask an editor](#)

Want to share some frustrations about your job? [Edit suite stories](#)

Two useful local sites:

[Cape Town Post Production](#)

[ATFT The Association for Transformation in Film and Television](#)

And lastly, since we can't provide a blacklist: [Bad Paying Production Houses](#)

Keeping in touch

We'd like to remind members that if you have interesting news to share about projects you work on or which has done well, you are more than welcome to share it with us. You can also post on our [Facebook](#) page, as well as tweet on [Twitter](#). Please remember to update your details regularly, especially if your email address changes.

We hope that you have enjoyed reading our announcements and that you are just as excited about 2016 as we are!

Kind regards,

Marina du Toit

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