

Dear SAGE members,

SAGE Newsletter 2017, Volume 2

This year is already way past the halfway mark and the days are slowly getting longer. We would like to use this opportunity to inform you of developments since our last newsletter in April, make a few important announcements, and share some of the activities our members have been involved with.

Rate Card

Our new [rate card](#) went out on 2 August. We have now included a colourist category for the first time, based on research done last year. Since it is a new category we would appreciate feedback.

The rate card represents a broad spread of possible rates. If they seem extraordinarily low or high, consider that they are intended to cover a wide range of job types, genres, durations, locations, funding models, labour conditions, and budgets. Rates should be considered negotiable. Though they are aimed at freelancers, they can also be used as a starting point for full-time employment negotiations.

For the last three years we have added the Consumer Price Index (CPI) to all our rates. This year we've added the average CPI for 2016, at 6.4%. 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. 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.

We urge all post-production professionals to consider job sustainability when negotiating rates, and also to keep in mind that the average career span from entry-level to retirement is 40 years.

We appreciate all the positive feedback and constructive suggestions we have received so far. Please note that we do take all input into consideration when we adapt our rate card. Also remember that both producers and editors can help make the rate card more accurate by providing SAGE with real job data:

- [Editors' job offer reporter](#)
- [Producers' job offer submission](#)

We publish the results of these tools from time to time so that members can make a comparison.

Also have a look at our helpful documents: [pre-employment checklist](#), [Independent Contractor Agreement](#), [Employees vs Independent Contractors](#), [Guidelines for producers](#)

and [what to expect from an editor](#), which will assist you and your employer to get the best out of a job opportunity.

Submission on the Copyright Amendment Bill

The South African Government has been in the process of [amending the Copyright Act 98 of 1978](#) for a couple of years now and this gave SAGE an opportunity to advocate for Editor's Rights and the possibility of Royalties, similar to EU countries like [Austria](#) and [Finland](#), in our submission. We drafted a proposal to the DTI in 2015, which we subsequently circulated to membership. We also re-submitted our [proposal](#) earlier this year with regard to the second draft of the Bill to the Parliamentary Portfolio Committee, who is currently reviewing the comments received. On 3 August we were given the opportunity to [present our submission personally](#) to the Portfolio Committee on Trade and Industry in Parliament. The presentation was well-received and we were requested to submit exact changes to the Copyright Amendment Bill, as well as to submit a report on transformation and the lack thereof in our sector.



Website Update

We have added a new genre for Virtual Reality (VR) on the SAGE membership profile. In addition, we also request now that you indicate your gender and race when you update your [profile](#). This information is not publicly displayed as it is only used for statistical information requested by industry and government organisations, such as the NFVF and

the Portfolio Committee on Trade and Industry. So we'd appreciate it immensely if you could update your personal details.

Please note that you can upgrade your membership profile and add genres and software at any time. For these two categories you need to provide three email references. Some members have queried why references are needed for software. This is because we have a long list of possibilities and some programmes are very technical and advanced. We have an automated system to handle updates and we unfortunately can't make exceptions.

Also, please note that Full membership applications are considered more strictly than Associate. If you are a full member and you add a genre, you must have extensive experience in that specific field, backed up by three references.

If updates take a long time, it's usually because the references haven't replied yet, so please ensure that these people know to expect an email when you request an update. Keep in mind that the application and update process is run by volunteers, who are working as editors themselves, so it may not go as quickly as you'd like. But if you have any query about the status of your application, please don't hesitate to write to us: info@editorsguildsa.org.

The 19th Encounters Documentary Festival

SAGE launched the first ever local Rough Cut Lab in June, together with [Encounters](#) and [The Refinery](#) Cape Town. The editors who participated were Chris Kets, Tshililo waha Muzila (who had just completed the Comrades Marathon) and Khalid Shamis, and the mentors were Andrea Shaw, Ronelle Loots and Tanja Hagen, all SAGE acronym holders. We hope to have an Edit Lab every year at Encounters, with the possibility of extending the lab to include a feature films section. We sent out a Rough Cut Lab Q&A newsletter in early July – [the first part](#) is also available on our web and will soon be followed by parts 2 and 3, but if you would like to receive the full version again, please let us know by writing to info@editorsguildsa.org.

A few of our members were involved with films showcased at this year's Encounters Documentary Festival. To Strike a Rock was produced by Dr Liani Maasdorp, edited by Khalid Shamis S.A.G.E., and Yoav Dagan S.A.G.E. was the colourist and online editor.

Khalid also edited This Land and Goldblatt.

Stephen Abbott edited and finished virtual reality projects from [Electric South's New Dimensions](#) programme.

The 38th Durban International Film Festival 2017

A few films edited by SAGE members were screened at this year's [Durban International Film Festival](#) (DIFF):

Goldblatt – Khalid Shamis S.A.G.E.

Retribution – Richard Starkey S.A.G.E.

Serpent – Andrea Shaw S.A.G.E. and Richard Starkey S.A.G.E.

To Strike a Rock – Khalid Shamis S.A.G.E.

SAGE also had a [panel discussion](#) called To cut or not on 20 July, with award-winning editors Nicholas Costaras and Megan Gill S.A.G.E. as part of DIFF's Industry Programme.



SAGE Annual Survey

We concluded our survey about the working conditions of 2016 in March and will publish the results soon. We appreciate your invaluable participation and would like to thank [Digital Depot](#) for their generous sponsorship, namely a R500 voucher from Digital Depot for a producer. One lucky editor is receiving one year's free membership. The winners will be announced together with the results.

Sisters Working in Film and TV (SWIFT)

[SWIFT](#) is a new NPO for women working in Film and Television. SWIFT's mission is to protect and advance the cause of women in the industry. They have created a platform for

women to network and access various career building opportunities, gain mentorship and skills development and advocate for equality in the workplace.

SAGE has entered into a Memorandum of Agreement with SWIFT, which means that we will work together on projects of common interest and promote and facilitate joint membership for candidates who are eligible.

Q&A with Kirsten de Magalhaes S.A.G.E., 2017 SAFTA winner

How and when did you first get into editing?

I was a Drama student at Wits and took a television course as part of my degree. That was when I discovered and fell in love with editing.

How important is formal education to the craft of editing?

Knowledge and education can only enrich any practice. It is always an advantage, I believe.

What software do you use to edit?

Premiere Pro, Final Cut Pro 7 and Avid

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

I am an organisation freak. I like to make sure I know exactly what footage I have and arrange it in a way that I will know exactly where everything is. I am very thorough that way. Also just by organising my material, I am reviewing it and getting an overall picture of what I have to work with.

Once everything is organised, I can proceed creatively.

What were the challenges for editing The Road for which your team won a SAFTA award?

It was a pretty chaotic start - there just weren't the structures in place initially. Simple things like filing continuity sheets were just not carried out. Getting processes in place where shoot logs and continuity sheets were ready for editors at the start of every day, enabled us to streamline our workflow. We could tell exactly what had been shot for the scene we were editing, if anything had been left out or carried over to the next shoot. Little things like that help the process in big ways.

What has been your favourite project so far and why?

Isibaya at The Bomb Shelter - I love the show. The post-production process is pretty well locked down where everyone knows what they have to do and there are processes in place to achieve that. So overall things run smoothly. Yes there are always hiccups - but generally it's a pretty well oiled machine. That takes the stress out of it and allows you to just get on with the creative process - which is the best part!

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

I get really frustrated when people expect me to edit in a general office with a bunch of other people. Editing demands the use of all of your senses - hearing and sight, as well as things like timing, rhythm and emotion. If a sequence you are working on has an emotional build, you lose that emotion the minute somebody asks you a question. You also lose the rhythm of the sequence. You have to be able to shut out the office buzz and focus all your senses on the task. Being in a noisy space or being interrupted constantly throughout the day is very difficult, and it's very often impossible to do your best work. Some companies, directors and producers just don't get this. It is important to have your own edit suite to work in.

What advice would you offer someone considering this career?

I think you have to be a very focused person. It has to be your passion. It has to be one of those things where you lose track of time and can just immerse yourself totally in the process. If you are constantly watching the clock and hoping the day will end, then it's going to be a very hard career. It's tough work- tougher than you think - everybody has an opinion about your work and you often have to take really hard criticism. Mostly, you have to remember your audience and your client and do whatever you can you make it work for them, not necessarily for yourself. That can be quite hard to do at times.

Why do you enjoy being an editor?

I love to create stories that educate, inform, question and entertain. I am deeply interested in the psychology, culture and society that stories inform us about. I have the wonderful advantage of being able to bring together sound and images to tell these stories in creative and exciting ways.

Call for Acronym Applications

The SAGE Acronym is the highest honour the Guild can bestow on an editor and is available to any full member whose body of work is considered to exhibit a consistently high standard of editing as judged by the Acronym Sub Committee. In 2012 the Acronym application process was revised to align itself with the international standards set by the American Cinema Editors (A.C.E.) 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 5 years paid-up membership.
- Have been a Full member for at least 1 year before applying.
- 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 three members who hold the acronym, will make recommendations to the executive.

Acronym accredited members will be 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 meet the criteria and who would like to apply to write to acronym@editorsguildsa.org for more information, or alternatively click [here](#) for more information about what the application process entails. If you are eligible, you can [log in](#) onto our website and click on "My Profile" to apply. The deadline for this year's submissions is 30 September 2017.

Members News

C.A. van Aswegen has two films showing at this year's kykNET [Silwerskermfees](#), Vaselinetjie and Raaiselkind.

Jenine Lindeque edited the documentary Trek for Mandela, which was broadcasted by e.tv on Women's Day, 9 August. It's also screened on 8 August at the Nelson Mandela Foundation. It is about the story of Cecile Raubenheimer and her crew's charity expedition to climb Mount Kilimanjaro in order to raise awareness for the menstrual challenges that face young South African girls.

Dylan Marriott, who is based in Durban, has provided two links to his work:

<https://www.youtube.com/watch?v=yabiLwSDOuA&t=155s>

<https://www.youtube.com/watch?v=mO9YGUAf14o>

Catherine Meyburgh S.A.G.E. is doing the projection design for the opera Wozzeck, directed by William Kentridge, for the Salzburg festival, the Met opera and Toronto opera. This includes editing, composing and animation. Žana Marović is assisting her.

If you have interesting news you want to share, please write to us:

info@editorsguildsa.org. You are also encouraged to contact us about any problems and issues you may encounter workwise.

Some interesting articles about the post-production industry

[The Professional Identity-Crisis of the Film & Television Editor](#)

[How to Keep Your Sound Editor Happy_\(According to a Sound Editor\)](#)

[ENTER THE EDIT: DEVELOPING MENTORSHIP IN THE DOCUMENTARY EDITING WORLD](#)

[Importance of Transcription in Post Production](#)

[AUSTRALIAN SCREEN EDITORS RATES & CONDITIONS PUBLIC DOCUMENT – 2017](#)

AGM Notification

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 to resolve.

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. As a member of the exec you have an active input in the way the Guild operates.

Volunteering for the executive involves managing a portfolio and reporting its progress to the exec at monthly 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 government institutions like the NFVF and the Department of Trade and Industry.

We also have a subcommittee structure. This allows volunteers to work only on a portfolio without the added requirement of spending time in exec meetings. These include organising events, marketing, representing SAGE at industry meetings, serving on the Acronym board and helping with the compilation of industry documents.

The AGM is set for 19 October in Cape Town. The pre-AGM in Johannesburg will be a few days before. We will send out invitations with more information and confirmed dates in due course. Non-members working in the film and television industry are welcome to attend and learn more about SAGE.

And most importantly, the meetings will also form part of a social so it will be great to see you all there!

Keeping in touch

We'd like to remind members that if you have interesting news to share about projects you work on or would like us to screen your work, 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 and to ensure that we have your newest contact details. You can do so by logging into your profile on our [website](#).

We hope that you have enjoyed reading our announcements and that the last few months of the year will be productive!

Kind regards,

Marina du Toit

SAGE Chairperson

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