



## 2015 job offers and reports

### Analysis

2016/03/24

#### Introduction

For the last year and a bit, SAGE has been running two webforms on our website. One collects job offers from producers, which we forward to our members. The other collects reports of job offers from editors.

Since each offer is submitted in the same way, we can make deductions about the average offer being made, as well as educated guesses about the industry as a whole. This is our first year of running both forms, and this is our first analysis we're releasing to the public.

#### About the data

The data was collected on two webforms:

- The producers' [job offer submission form](#).
- The editors' [job offer reporter form](#).

The only processing was calculating an effective day-rate: jobs are offered under a variety of conditions, so in order to correctly compare the data we have calculated what we've named the 'effective day-rate'. All that this means is that where jobs are offered on a fixed-term length with a global fee, we've calculated the daily rate that's effectively been offered. This doesn't take into account working conditions, for if a job requires an editor to work 14 straight days on a global fee, that fee should surely not be simply divided by 14. But we have not recorded sufficient detail about the job to do any further calculation, so this has had to be left as-is.

While we collected quite a lot of detail about the jobs offered, we do not feel that we have sufficiently detailed data to draw very specific conclusions. For this first year we have thus kept the analysis relatively general. The following year will hopefully provide more data, allowing more detailed analysis.

#### Producers' job offer submissions

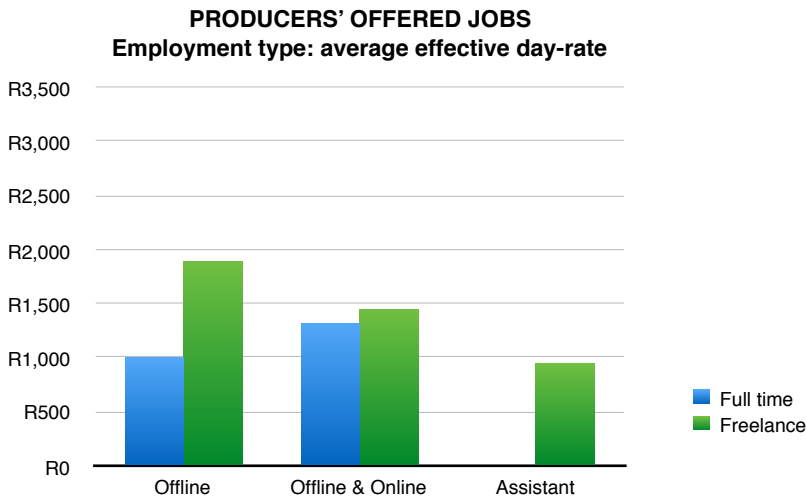
42 usable submissions from 2014/09/30 to 2016/02/18.

#### Editors' job offer reports

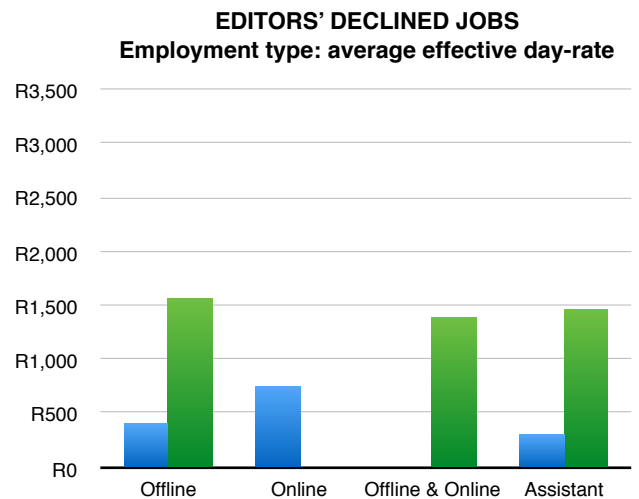
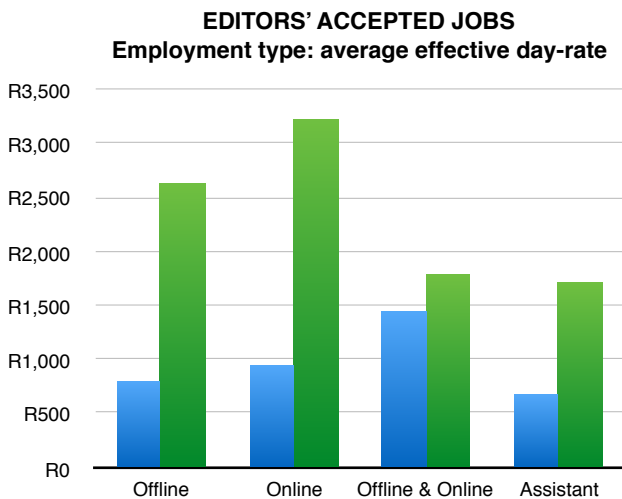
102 usable submissions from 2015/02/20 to 2016/03/03.

## Jobs offered, accepted and declined

First up are the producers' job offers, as employment type versus pay shows an expected premium in the freelance world, though perhaps less than expected for those who do both offline and online work. We did not have sufficient data to depict online-only editors.



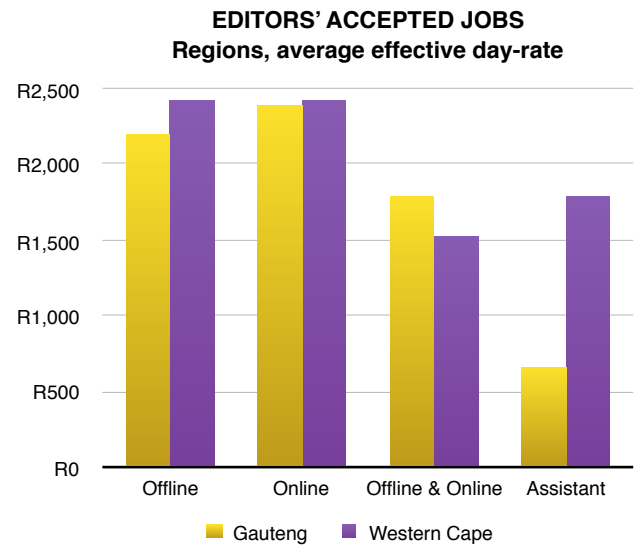
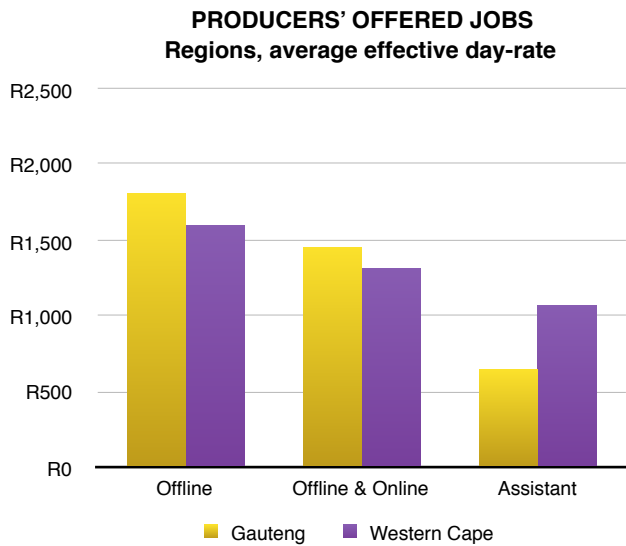
Editors can report their response to a job offer. Here we see a much larger disparity between full-time and freelance work—in both accepted and declined job offers.



## Regions

A topic of many a conversation over drinks: do Gauteng editors earn more money than those in the Western Cape? Producers certainly seem to offer more in Gauteng, but editors haven't reported a very consistent disparity.

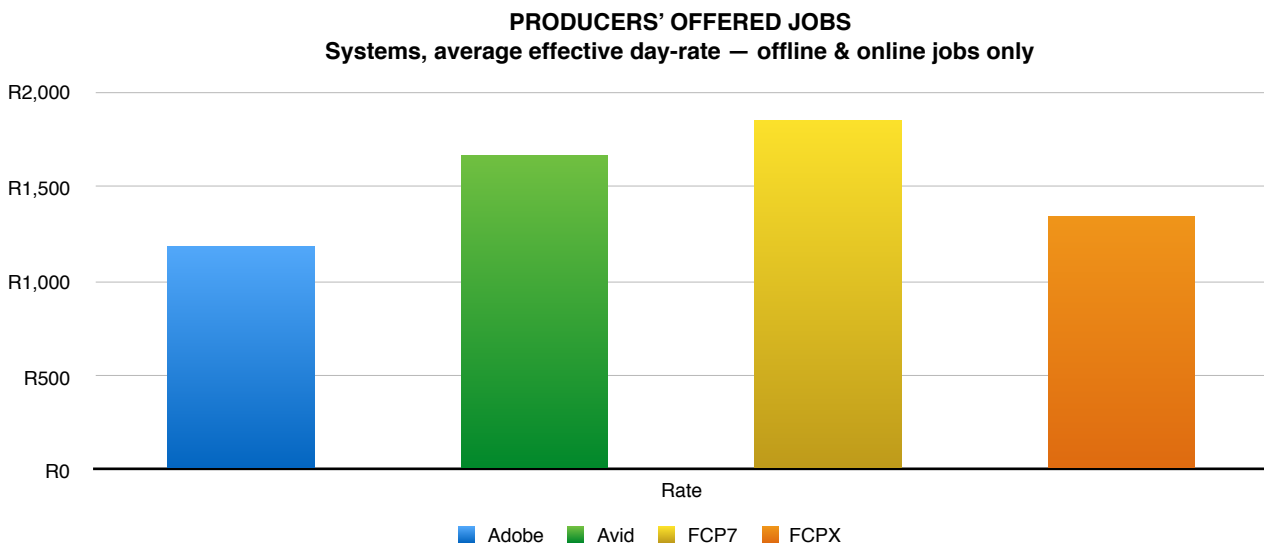
It's also interesting to note the increased Assistant editor fees in the Western Cape.



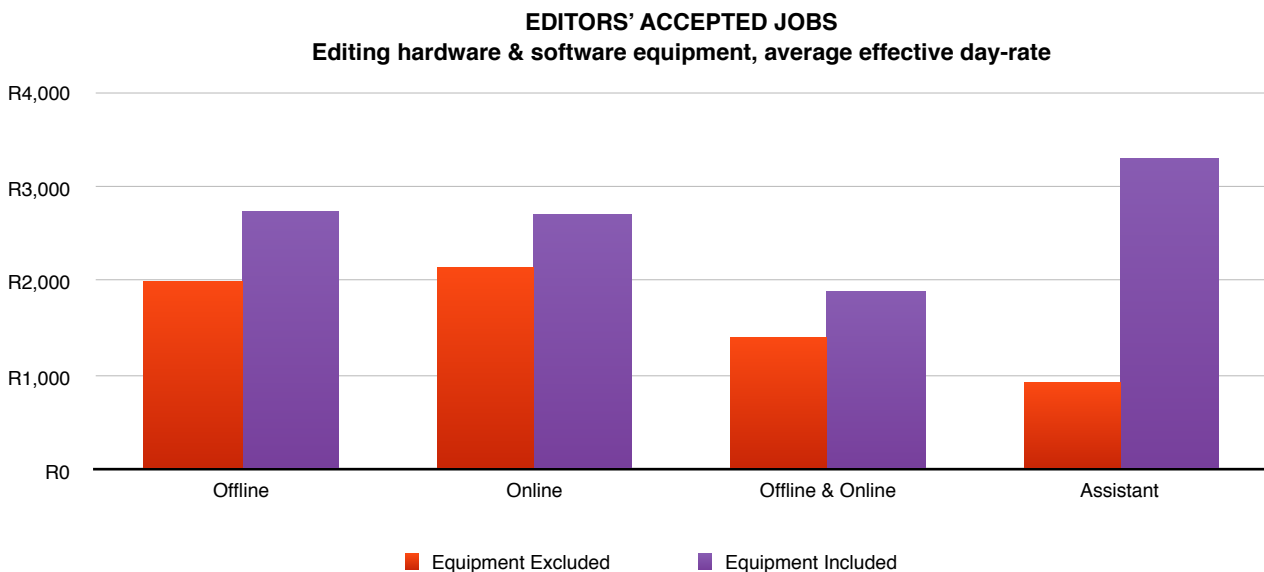
## Systems

Yet another topic that’s caused many an argument: what do different systems do for your earning capacity? FCP7 came out on top here, which is intriguing. This could represent something of a generational gap: older, more experienced editors tend to change systems more slowly, but also tend to receive more pay. We unfortunately did not have enough data to control for experience here.

Note that we initially didn’t ask editors to report the system of their offered jobs, so this data comes exclusively from producers’ job offers.



Editors are sometimes asked to include their editing equipment: computers and software. It is encouraging to see that there is indeed a price difference being reported.



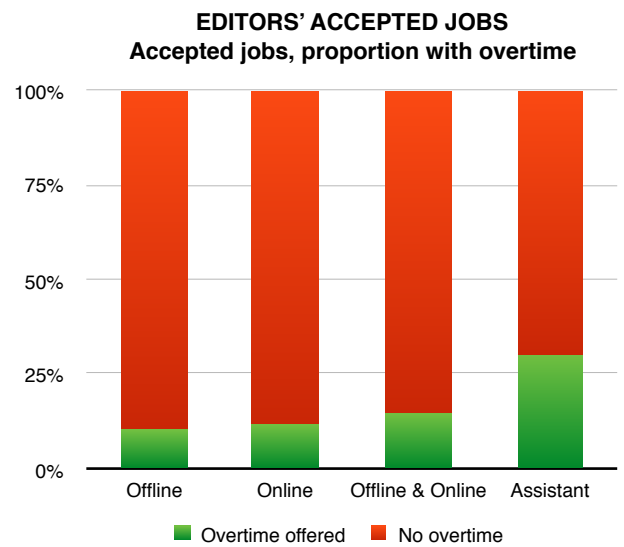
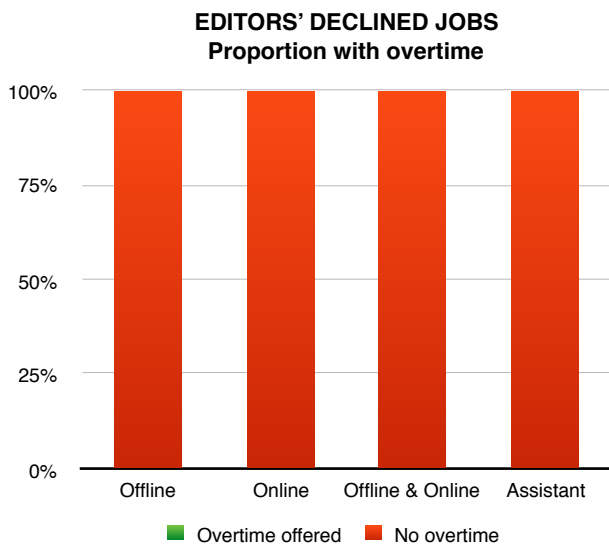
## Overtime

Editors report a small proportion of jobs offered with overtime, something that we at SAGE consider a problem. Our rate card recommends standard overtime rates:

- A 10-hour day.
- 1.5x the pro-rata hourly rate for the first 4 hours of overtime.
- 2x the pro-rata hourly rate for overtime beyond 14 hours.

Once again, assistant editors provide an intriguing counter-example, where over 25% of the reported accepted jobs were offered with overtime.

One further revelation is that not one editor reported turning down a job with overtime offered. This should surely be food for thought for producers. We did not track overtime on producers' job offers.

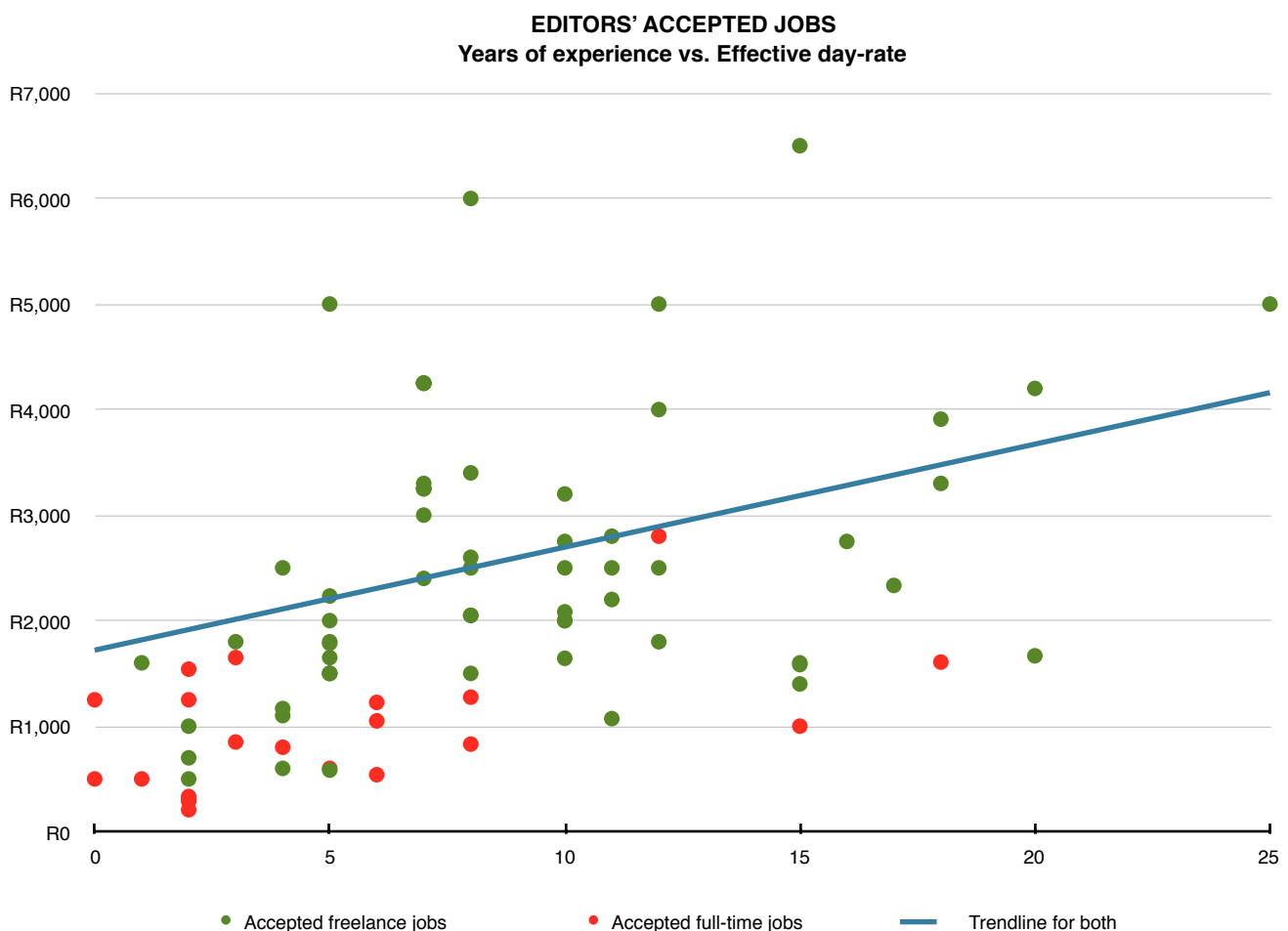


## Experience

Below is a scatter-plot of editors' accepted freelance and full-time jobs. A trendline for both data sets has been drawn on the same graph, showing a clear progression of more pay for those with more experience.

While the rates tend to be well below our recommendations on our rate card, it is heartening to see that editors with 20+ years of experience are—on average—reporting accepting jobs with double the pay of those starting out.

This plot clearly reveals the difference in pay between freelance and full-time work. It also clearly illustrates that full-time work skews towards the less experienced editors.



## Conclusions

Thank you for reading! We don't have any overall conclusions to draw from this analysis.

We encourage producers to submit more jobs through our job offer submission form. It's free, and one form gets your job offer sent to more than 100 editors.

We also encourage editors to fill in the job offer reporter form—whether SAGE members or not. We value your input!

Thank you to everyone who submitted job offers or reports in the past year.