

Dear SAGE member,

SAGE NEWSLETTER 2022 VOL. 1

And just like that, it's already the fourth month of 2022, and time for another newsletter to keep you updated with what's going on behind the scenes.

SAGE Acronym

Jolene van Antwerp is the newest recipient of the [SAGE Acronym](#). 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.

The SAGE acronym is awarded only to eligible applicants who have been approved by the acronym committee. Recipients are allowed to write S.A.G.E. (in a slightly smaller font if possible) after their names. This should not be confused with the correct abbreviation, or short version, for the Guild, which is SAGE (without any punctuation). A SAGE member is not automatically an acronym holder.

Jolene will be awarded with her acronym certificate at a social event in the near future.

VFX Editor Course

There are still a few more places left for participation in the VFX Editor Course, brought to you by SAGE, [TEMPO](#) and Netflix. The deadline is 8 April. You can find [more information here](#), or contact us at VFXCourse@editorsguildsa.org. SAGE members are also eligible to sign up as observers of the course.

RCLA 2022 - Call for Submissions

SAGE in association with the Encounters International Documentary Film Festival will be facilitating the Rough Cut Lab Africa from 23 June until 3 July 2022. It is only open to African documentary projects with a working rough cut. Up to 70% of the rough cut must be completed prior to the lab. If a project has been chosen the previous year, they are unfortunately not eligible to enter RCLA with a new project in the following year.

The deadline for submissions is on or before 4pm (SAT), Friday 14 April 2022.

Please add RCLA 2022 in the subject line for:

Submissions - <https://bit.ly/RoughCutLabAfrica2022>

Queries - pr@encounters.co.za



OPEN CALL

RCLA

DEADLINE

14.APRIL

2022

ROUGH CUT LAB AFRICA SOLVING PROBLEMS, TELLING STORIES

RCLA IS A VIRTUAL PROGRAMME RUNNING FROM THE
23RD OF JUNE UNTIL THE 3RD OF JULY 2022

THIS CALL IS OPEN TO AFRICAN INDEPENDENT DOCUMENTARY
PROJECTS WITH A WORKING ROUGH CUT



ADD RCLA 2022 IN THE SUBJECT LINE FOR
SUBMISSIONS - [BIT.LY/ROUGH CUT LAB AFRICA 2022](https://bit.ly/roughcutlabafrika2022)
QUERIES - PR@ENCOUNTERS.CO.ZA



ROUGH CUT LAB AFRICA 2022

OPEN CALL **RCLA**

ROUGH CUT LAB AFRICA 2022

SUBMISSION CRITERIA

ONE-PAGE SYNOPSIS

DIRECTOR AND EDITOR'S BIOGRAPHY

FILMS NEED TO BE INDEPENDENT AND 60 MINS OR ABOVE

ONLINE SCREENER LINK AND PASSWORD TO THE VIEWABLE ROUGH CUT

ONE PAGE EACH FROM THE DIRECTOR AND EDITOR OUTLINING STORY OBSTACLES

COHERENT LOG OF MATERIAL FILMED AND AVAILABLE UP TILL THIS POINT

DEADLINE **14.APRIL** **2022**

↑ **ADD RCLA 2022 IN THE SUBJECT LINE FOR SUBMISSIONS - BIT.LY/ROUGH CUT LAB AFRICA 2022**
QUERIES - PR@ENCOUNTERS.CO.ZA

Q&A with Leon Visser, winner of the Best Editing Award at the Silwerskerm Festival

How and when did you first get into editing?

I have been editing since the age of 18, so about 17 years now. Originally I dabbled with videos for my high school and then a few months later my first big break was a music video for the band *Slagyster* that hit number one for six weeks on MK89 (a DStv channel that is now defunct). From there I did quite a few music videos and then for a few years everything from wedding videos to corporate videos. After that I moved onto short form dummies and films and eventually editing narrative projects full time.

How important is formal education to the craft of editing?

I am basically self-taught. I attended AFDA for one year where I majored in cinematography and editing. It taught me the fundamentals of working in the industry, but I was given an opportunity to work with a small company that saw my potential and from there everything I know now was learned from first hand experience in the industry. In hindsight I might've wanted to further my studies, but I am proof that you can be successful without going through formal education. Editing is very much a hands-on craft and it is built on intuition.

What software do you use to edit?

I initially started out in Adobe Premiere and was forced to move over to Final Cut Pro 6, because at the time it was the only platform that could handle HDV (yes, when we still worked with tapes). Then when Final Cut X was released, I was very disappointed with the lack of pro features at the time. Once again I was forced to change platforms and I went back to Premiere for a few years. My first big narrative project was *Die Boekklub* Season 2, they already edited Season 1 on FCPX and they wanted me to continue working on that. In short I fell in love, and yes, it isn't the most popular choice by far, but I have been using it almost exclusively for the last five years. It is incredibly powerful for scripted work.

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

For basically all my projects I surround myself with great people that are very good at what they do. So I am very lucky that I don't have to deal with any of the nitty gritty. By the time I start all the footage has been transcoded, synced and logged. I read the script at least twice before I start and from there if time permits I like to watch everything that was shot for the project. I have a photographic memory, so I like to start putting together the edit in my head as I am watching the footage. After that I assemble a very rough edit to get a sense of everything as per the script. And then refine, refine, refine.

What were the challenges for editing *Gaia* for which you won a Silwerskermfees award?

We started production a week before the first COVID lockdown, about a third into the shoot we had to break for four months. In that time I did a rough assembly of what was shot to give the team a sense of what is still needed when they resume shooting. That was more a benefit than a challenge, but it was a strange time and felt weird to only have so little of the project to work with. I think the biggest challenge was to balance the characters and their motivations. We went through quite a few iterations and test screenings, but I think what we ended up with is the strongest combination of everything.

What has been your favourite project so far and why?

To me it is way more important to work with great people, if the collaboration is there and everyone loves what they're doing then every project becomes a favourite. But I would have to say *Gaia* and *Die Sprees* are right up there. I love working on genre films and series, it gives you a lot more room to have fun and break conventions.

What is a common misconception people have about what you do

That it is easy and everyone can do it.

What advice would you offer someone considering this career?

Be sure you want to do it. It isn't easy and the road will be tough. You have to understand that it takes time to prove yourself and you can't expect success overnight. But most importantly if you want to tell stories, this is one of the best ways to do it. After all, the editor does the last rewrite.

Why do you enjoy being an editor?

I find it very rewarding. You get an opportunity to tell stories and meet and work with amazing people. And if you play your cards right there is never a dull moment.



News about our members

- Andrea Shaw S.A.G.E. and Tanja Hagan S.A.G.E. were editors for *Recipes for Love and Murder*, a new murder mystery series for MNET.
- Annamarie James edited *Hutchinson SHUNTED*, which was recently streamed by the World Film Carnival, Singapore, where it won the Outstanding Achievement Award. It has already won another three awards and was screened at several other festivals, locally and internationally.
- C.A. Van Aswegen S.A.G.E. was the editor for *Daryn's Gym*, directed by SAGE member Brett Michael Innes.
- Danëlle Nel's film *Amandla* is available on Netflix. Ronelle Loots S.A.G.E. was also involved with post-production.
- Jack Esterhuizen worked on *MasterChef South Africa*.
- Gugu Sibandze, Kirsten de Magalhaes, Melissa Parry and Nikki Comninos - all S.A.G.E. acronym holders, were part of the editors team for *Senzo: Murder of a Soccer Star*, a new Netflix series.

We'd like to remind members that if you have interesting news to share about projects you work on or which have done well, please share it with us by writing to info@editorsguildsa.org. You can also post on our [Facebook](#) page or [Twitter](#), and follow us on [Instagram](#) and [LinkedIn](#).

Please remember to update your details regularly, especially if your email address has

changed.

We hope that you have enjoyed reading our announcements and that the remainder of 2022 is very productive!
