

Dear SAGE member,

## SAGE NEWSLETTER 2024 Volume 2

### New SAGE Rate Card

SAGE has published an annual rate card of recommended remuneration for editors for more than 25 years. Though focused on freelancers, this rate card can also be used as a starting point for full-time employment negotiations. SAGE released the [2024 Rate Card](#) in June.

Rate cards are often issued by agents, personal managers, and industry bodies as a guideline or recommendation to producers and project owners to use when recruiting talent and negotiating costs.

The formal rate cards are calculated considering several factors, including inflation, CPI, interest rates, industry demand, individual levels of experience, and skill set. The rate cards are also factored against a general, publicly available pay scale that is available for all industries. As a recommendation and in the absence of a sector union to promote equity by reducing the likelihood of pay discrimination based on factors like gender or race.

The first SAGE rate card was released in 1997. Unlike today, film editing and TV editing were different because films were still shot on celluloid, while TV was largely tape-based. Different equipment and hardware were used.

GENERAL CONDITIONS OF EMPLOYMENT

MINIMUM RATES FOR TELEVISION PRODUCTION

A		B	C	D
BASIC CLASSIFICATION	FEB.'97-FEB '98	FEB.'98-FEB '99	FEB. '99-FEB '00	
		*	*	
Drama Editor	3900-00 p/w	4300-00 p/w	4750-00 p/w	
1st Assistant Editor	2250-00 p/w	2475-00 p/w	2750-00 p/w	
2nd Assistant Editor	1650-00 p/w	1800-00 p/w	1980-00 p/w	
Sound Editor	2800-00 p/w	3080-00 p/w	3390-00 p/w	
Assistant Sound Editor	2000-00 p/w	2200-00 p/w	2420-00 p/w	
Documentary Editor	3200-00 p/w	3520-00 p/w	3875-00 p/w	
	750-00 p/d	825-00 p/d	900-00 p/d	
Documentary assistant	1500-00 p/w	1650-00 p/w	1800-00 p/w	
	300-00 p/d	330-00 p/d	360-00 p/d	
*Rates subject to change				

MINIMUM RATES FOR FEATURE FILMS

Drama Editor	4500-00 p/w	5000-00 p/w	5450-00 p/w
1st Assistant Editor	2800-00 p/w	3080-00 p/w	3380-00 p/w
2nd Assistant Editor	2000-00 p/w	2200-00 p/w	2420-00 p/w
Sound Editor	3200-00 p/w	3520-00 p/w	3875-00 p/w
Assistant Sound Editor	2500-00 p/w	2750-00 p/w	3025-00 p/w
Supervising Sound Editor	3600-00 p/w	3960-00 p/w	4360-00 p/w
All rates applicable to a 50 hour week			
6th Day payable at 1.5 X daily rate(minimum call 10 hours)			
7th Day payable at 2X daily rate(minimum call 10 hours)			
Public Holidays payable at 1.5 X daily rate(minimum call 10 hours)			

The employer will be responsible for any costs incurred on relocating the editorial staff to and from the location.

5.3 Transportation

The editor will be provided with reasonable means of transport while on location.

6 GENERAL

(The first SAGE Rate Card from 1997)

### Rate Reporter

In order to monitor conditions in the South African Film and TV industry, SAGE has an anonymous [Rate Reporter](#). We encourage you to use it whenever you receive a job offer, whether you accept it or not.

You can access the analysis of previous years [here](#).

### RCL Africa 2024

The sixth SAGE Documentary Rough Cut Lab ran from 8 until 22 June and was hosted from Maputo, Mozambique, with the collaboration of Encounters South African International Documentary Film Festival, NFVF South Africa, The Refinery South Africa and The Goethe Institute. Rough Cut Lab Africa (RCLA) is a pan-African intervention supporting independent documentary films in the rough cut stage, with a specific focus on nurturing story editors on the continent.

The projects chosen were:

- *Nós, Povos das Ilhas / We, People from the Islands*: Elson Santos & Lara Sousa and editor Sara Gouveia - Cape Verde, Mozambique, Portugal;
- *You Don't Die Two Times*: Ager Oueslati and editor Salma Ben Osman - Algeria;
- *Notes from the Underground: exploring a Cape Town Hip Hop story*: Chris Kets & Adrian Van Wyk - South Africa;
- *Family Business*: Marwan Mowaffak and editor Gina Safwat - Egypt;
- *Land of Dreams and Nightmares*: Bassma Farah Nancy and editor Salma Saad - Egypt;

- *Mamelodi '86 - Moya o boima...*: Dimakatso Raphoto and Thabo Bopape - South Africa;
- *Magma*: Mia Bendrimia and editor Nassim Ouadi - Algeria, France;
- *Plagued*: Nicole Schafer - South Africa;
- *The Gay Agenda: Queer Love*: Di Neo Matebese and editor Mpumelelo Peyi - South Africa;
- *Kamdeboo*: Toroga Denver and Aeysha Anthony-Abrahams - South Africa;

The consultants in this years lab were Kamal Aljafari (Palestine), Mehdi Bekkar (AJD - Morocco), Yara Costa Pereira (Mozambique), Tiago Correia-Paulo (Mozambique), Inadelso Cossa (Mozambique), Fradique (Angola), Catherine Meyburgh S.A.G.E. (South Africa), Fatma Riahi (AJD - Tunisia) and Khalid Shamis S.A.G.E. (South Africa/Mozambique).

Khalid was also the project director, and Lucinda van de Rheede the manager.

RCLA Prizes:

- Two Refinery Awards were given to *Notes from the Underground* (South Africa – Adrian van Wyk and Chris Kets).
- The RCLA Al Jazeera Documentary Award of R15 000 was awarded to *Magma* (Algeria/France – Mia Bendrimia and Nassim Ouadi).
- *Mamelodi '86 – Moya O Boima...* (South Africa – Dimakatso Raphoto and Thabo Bopape) awarded an audio package by Pressure Cooker Studios and Rough Cut Lab Africa to the value of R142 401.88.
- The Anima Creative Studio Award for poster design package went to *Nós, Povos das Ilhas* (Cape Verde/Mozambique/Portugal – Elson Santos, Lara Sousa and Sara Gouveia).
- An award by Fig Leaf Studios sound services worth €5 000 per film went to *You don't die Two Times* (Algeria – Ager Oueslati and Salma Ben Osman) and *Family Business* (Egypt – Marwan Mowaffak and Gina Safwat).

The judges for the Encounters Refinery Best Edited Film Award were Andrea Shaw S.A.G.E., Jackie Le Cordeur S.A.G.E. and freelance multimedia creative and post-production professional Whitmore Ngwira, all SAGE members. Special mentions in this category went to *Diary of an Elephant Orphan* (South Africa – Director Hermien Roelvert-Van Gils; editors Melissa Parry S.A.G.E., and Hermien Roelvert) and *Mother City* (South Africa – Directors Miki Redelinghuys and Pearlie Joubert; editors Khalid Shamis S.A.G.E. and Emily Bussak).

*Diary of an Elephant Orphan* also received a Special Mention in the Encounters Al Jazeera Awards for Best African Documentary.

A HERMIEN ROELVERT-VAN GILS FILM

# Diary of an ELEPHANT ORPHAN



A SKYDRUM FILMS PRODUCTION IN ASSOCIATION WITH INDIGENOUS FILM DISTRIBUTION  
PRESENTS A HERMIEN ROELVERT-VAN GILS FILM "DIARY OF AN ELEPHANT ORPHAN"  
WRITTEN, PRODUCED & DIRECTED BY HERMIEN ROELVERT-VAN GILS DIRECTOR OF PHOTOGRAPHY HERMIEN ROELVERT-VAN GILS EDITORS HERMIEN ROELVERT-VAN GILS MELISSA PARRY (SAGE)

INDIGENOUS SKYDRUM FILMS

Several documentaries that went through previous labs were screened at this year's Encounters:

*Black People Don't Get Depressed* – directed by Sara Chitambo and edited by Nomfundo Masango.

*Rollaball* – directed by Eddie Edwards and edited by Stephen Abbott S.A.G.E. and Tamsyn Reynolds. It was mentored by Khalid Shamis S.A.G.E. during RCL 2019.

*Samar Before the Final Picture* – directed and edited by Aya Yusuf, and mentored by Carol Howell from SAGE.

And also at the Durban International Film Festival:

*Legacy - The De-Colonised History of South Africa* by Tara Erica Moore and mentored by Jackie le Cordeur S.A.G.E., which was the opening film and best South African film;

*Banned* by Naledi Bogwaci.

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### Industry day

RCL Africa, Encounters and the Goethe Institute held an [industry day](#) on 29 June. Khalid Shamis S.A.G.E., Melissa Parry S.A.G.E. and Nikki Comninis S.A.G.E were part of the SAGE Editing Panel: Crossing Boundaries, Crossing Borders. The panel discussion dealt with documentary editing and how editors navigate constraints of geography and understanding with technology and insight.

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### News from our members

Andrea Shaw S.A.G.E. and Khalid Shamis S.A.G.E. worked on the opening film at Encounters this year, *Mother City*, directed by Pearlie Joubert and Miki Redelinghuys. Danielle Nel was the online editor.

*Truth Be Told: Phila Portia Ndwandwe - The Breastfeeding Warrior* won Best Documentary Short at the KZN Film and TV awards. It was edited by Nikki Comninis S.A.G.E. and directed by Enver Samuel.

*Spinners* won the prestigious Shanghai TV Festival's Best Foreign TV series. The post-supervisor was Stephen Abbot S.A.G.E. Andrea Shaw S.A.G.E was one of the editors and Danielle Nel did the online.

Jacques de Villiers edited the 4 episode docu-series [School Ties](#), currently streaming on Showmax.

*Crave*, edited by James Taylor and directed by Mark Middlewick, has been selected for the [Fantasia Film Festival](#).

Richard Starkey S.A.G.E was the supervising editor for *Òlòtùré: The Journey*. Juli Vandenberg S.A.G.E. did the sound design. Post Pixies did the post-production turnover. It is currently on Netflix.

LUMA Arles in partnership with the Festival d'Aix-en-Provence presented the world premiere of the South African theatre production [The Great Yes, The Great No](#), directed by William Kentridge with video design by SAGE members Žana Marović and Joshua Trappler, together with Janus Fouche, a chamber opera inspired by the avant-gardes of the time, happening in March 1941 on a cargo ship leaving Marseille for Martinique with, on board, several artists and intellectuals escaping from Vichy France, mixing the surreal and irrational (masks, collages, projections) and engaging dancers, performers, chorus members and instrumentalists in a vast web of musical styles, especially African and Caribbean. spoken and sung in English, French, Isiswati, Isizulu, Isixhosa, Setswana and Xitsonga.

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### Acronym Call Out

The SAGE acronym, S.A.G.E., indicates peer recognition of excellence in a field. It is the highest honour that SAGE can bestow on an editor.

Being a SAGE member doesn't mean that you can automatically write the acronym after your name on opening and closing credits. Only those members who have been awarded the acronym, and have renewed their annual membership fee, are allowed to use it.

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. It is important to note that the acronym should not be thought of as a rite of passage for an editor, but rather a special accolade to celebrate excellence within the craft. The application process is rigorous and does not guarantee a positive result.

According to our [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 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.

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](mailto:acronym@editorsguildsa.org) for more information.

Please specify if you are applying as an offline editor, colourist, or sound editor, and only submit work that corresponds to this skill. The deadline for this year's acronym applications is 30 September 2024 and the application must be sent on or before this date.

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.

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We rely on members for information and news, especially since editors are seldom mentioned when a film is marketed or listed on IMDB. You can make use of [this link](#) to submit news. You can also post on our [Facebook](#) page, as well as on [X](#), or follow us on [Instagram](#) and [LinkedIn](#). You can join the SAGE Whatsapp group, <https://chat.whatsapp.com/Gs7eTj4CfDO1Oa0b2RzPv4>.

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