

# Members: SAGE Newsletter

## 2015 02

Dear SAGE members,

SAGE newsletter 2015, volume 2

### Fast approaching spring

This year is already way past the halfway mark and it has been quite a busy one. We would like to use this opportunity to inform you of developments since our last newsletter in April and make a few announcements.

#### Rate Card response

Our new [rate card](#) went out in early March and was received with great enthusiasm, at least by editors, as well as some media attention. [Screen Africa](#) subsequently wrote an article about our rates and the response to it, which was published in their [May edition](#). There was also much debate on our [Facebook](#) page.

The rate card is available on our [website](#) and we encourage you to share it with producers, directors and other industry players. You can also have a look at 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.

#### Rate Reporter launched

In order to determine the current post-production industry conditions in South Africa, SAGE has launched an anonymous [Rate Reporter](#) in July. Various conditions are measured, including rates, payment structure and overtime.

We'd appreciate it if you could report the rates you are offered for a specific job, and whether you accepted those rates or not. You can click [here](#) to access the Rate Reporter on our website.

The Reporter is open to the public and it doesn't store your IP address or any extra information about your submission. We aim to publish the results of this reporter every six months.

#### Subtitle Blogs

In a country with 11 official languages, subtitling is not only used for deaf and hard-

of-hearing people but also for the inclusion of the various language groups, because South Africans are not a homogeneous people, nor can everyone speak all the official and unofficial languages. English is therefore often used as the mediating language. SAGE feels that Subtitling is seriously undervalued in our industry. We have therefore decided to publish a series of blog posts covering subtitling concerns.

The first two blogs are available on our web:

<http://www.editorsguildsa.org/news/2015/thoughts-subtitles-part-1>

<http://www.editorsguildsa.org/news/2015/thoughts-subtitles-part-2>

## Events

In April SAGE held an event called Managing Multi-projection, co-hosted with the Friends of the South African National Gallery in Cape Town. It was presented by Catherine Meyburgh S.A.G.E. and she discussed her collaboration in creating artist William Kentridge's Refusal of Time exhibition, with music composed by Philip Miller. Refusal of Time is a multi-projection art installation commissioned for dOCUMENTA (13) in Kassel.

At this year's Encounters International Documentary Festival SAGE hosted a special discussion with producer Steven Markovitz and editor Khalid Shamis S.A.G.E. about the making and editing of Beats of the Antonov, a film by Sudanese filmmaker Hajooj Kuka. Beats of the Antonov focuses on the role of [music](#) in Sudanese communities of farmers, herders and rebels living in the Blue Nile and Nuba Mountains regions of Sudan, in the midst of an armed conflict.

Several films edited by SAGE members were screened at this year's Durban International Film Festival. SAGE also had a panel discussion called Keep Your Editor Close with producer Sarah Blecher, editor Nic Costaras and sound designer and sound re-recording mixer Jim Petrak. Our vice-chair Melissa Parry S.A.G.E. was the facilitator. They discussed the advantages of involving post-production professionals from the first phases of a pre-production and production and how their meaningful inclusion improves a film's technical workflow and enhances the narrative processes.





There will be a special screening of a multi-projected installation done by SAGE member Žana Marović, Janus Fouché and Gavan Eckhart for William Kentridge in collaboration with the composer Philip Miller for this year's Istanbul Biennale. There will also be a Q & A session. It will take place on Thursday, 10 of September, at 18:00. The venue is William Kentridge Studio, Arts on Main, Fox Street, Johannesburg. If you want to attend, please RSVP by emailing Žana at [zanamar73@gmail.com](mailto:zanamar73@gmail.com).

## Survey

We've concluded our 2015 survey in July and will publish the results soon. We appreciate your invaluable participation and would like to thank [Labspace](#) and [Digital Depot](#) for their generous sponsorship, namely a 50% discount for a selected Labspace training course for two editors, and R500 voucher from Digital Depot for a producer.

## 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 (A.S.E.) 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.

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- 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 a minimum of 3 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.

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. You can also [log in](#) onto our website and click on "My Profile".

## **AGM**

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 resolved.

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. Anyone who is passionate about what SAGE does is welcome to join the executive committee.

Volunteering for the executive involves managing a portfolio or assisting in the management of the portfolio and reporting its progress to the exec at regular 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 the Department of Communications, 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 pre-AGM will be held in JHB on 13 October and the AGM on 22 October in Cape Town. We will send out invitations with more information, but please keep these dates open. Most importantly, the AGM meetings will form part of our yearly social in each city so it will be great to see you all there! Non-members in the film and television industry are welcome to attend and see what SAGE is about.

## **Keeping in touch**

We'd like to remind members that if you have any interesting news to share about projects you've worked 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,

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