

## **ANNUAL REPORT 2017**

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After celebrating our 21st birthday as a Guild last year, we can say the ASE has truly matured as an organisation. It has been a busy year across the country, our various state branches have held their committee meetings, being involved in many events that drew together our members and also combined with other guilds, associations, festivals and film schools.

I wish to say a huge thank you to our five active and dedicated committee's across Australia and the many members who put up their hands to assist. They have been incredibly helpful setting up and running of our events, judging awards as well as being on hand to record our activities with cameras, pen, phone and and notebooks for the newsletter, facebook and mail-outs. We had a huge response from members who came on board to assist in judging for the Ellies and Accreditation, and a massive response to our call out for mentors (and mentees!).

This year we released our much anticipated "Rates and Conditions Card" which has been very well received by the membership and is now being referenced and recommended by other industry groups, and even producers. As we are not a union we can only put this out as a useful reference point, but we are getting great feedback from people who now have guidelines on how to negotiate fair and equitable wages. They now have a clear understanding of their rights when it comes to the legal entitlements in terms of superannuation, overtime and leave.

The ASE have provided a number of workshops, seminars, panels and informal gatherings through the year which have allowed Editors to educate themselves on issues ranging from negotiation and business skills, through technical issues and industry requirements such as closed captions. We have had some pretty fun events, gatherings for coffee and drinks, getting together with other guilds and our sponsors.

We have continued our engagement with the Australian Screen Industry Group (ASIG) and have been involved in ongoing submissions to government regarding issues such as Australian Content, Children's Television and the Sustainability of the Australian Film and Television Industry.

The ASE was invited to speak at Parliament House where we were able to present our views on sustainability issues for the Post-Production sector. We have also been involved in the formation of the "Parliamentary Friends of The Screen Industry", which has around forty Parliamentarians willing to engage with the Film and Television Industry. The Inaugural event was held in October this year at Parliament House, Canberra, where industry representatives from all the Screen Guilds had a chance to discuss our situation and views with politicians from the major parties.

We have continued to be involved with Educational and Industry groups such as AFTRS, TAFE, KidsFlix and the Academy of Information Technology, and Universities, sponsoring awards and consulting to ensure that their education focus is current and relevant to industry needs.

It is important to mention the success of our members not just at our own Ellie's awards but also the nominees and winners at the AACTA Awards, Atom awards, Film Critics Circle awards and many others are dominated by our ASE members, including representation in international awards.

We have also had contact from the American Cinema Editor's Guild, the ACE, with an article soon to be published about the ASE in *CinemaEditor* their official magazine .It will appear in their Awards issue in December.

#### **OUR COMMITTEES:**

All of our committees have done an extraordinary amount of work through the year and I am sure a few of our newer committee members have been gob-smacked by the hugeness of some of the tasks they have been involved with. So I want to give a very big thank you as so many of you have committed to be involved again (and sometimes again and again..). I think there is a real warmth, generosity and commitment from each and every committee member, and without you all, this guild would not function.

#### **OUR SPONSORS:**

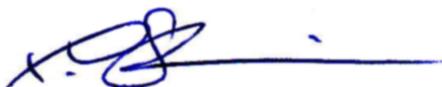
The ASE is very grateful to all our sponsors who help us maintain our financial base, make a large contribution to the Ellie Awards, and give our events cheerful and generous support through the year.

This year we are very pleased to welcome two new sponsors to the ASE: **Hyperactive** and **AFTRS** and a returning sponsor: **Adobe**.

Our current Gold Sponsors are: **Adobe, AFTRS, Audio Network Australia, Avid, Blue Post, Digistor, Endemol Shine Australia, Hyperactive and Videocraft.**

Our Silver Sponsors are: **Roar Digital, Spectrum Films, Soundfirm and City Post.**

We also particularly wish to acknowledge the generosity of **The Editors** whose continuing support is very much appreciated.



Fiona Strain ASE

President, Australian Screen Editors

[www.screeneditors.com.au](http://www.screeneditors.com.au)

## NSW EVENTS AND ACTIVITIES:

### FEBRUARY

Mark Warner ASE Presented The best Editing Award at the 2017 Tropfest Craft Awards to **Eugene E~NRG** for *Mutonia Burnout* on behalf of the ASE.

### MARCH:

The ASE put in a submission to the Federal Government Inquiry into the Australian Film and Television Industry

### APRIL

#### **The Filmmakers' Guide to Captions and Audio Description.**

On Wednesday, 5 April, captioning and audio description provider The SubStation presented a seminar covering the essentials of captions and audio description (AD) for filmmakers. The seminar was attended by about 30 members of the ASE, SPAA and AFTRS in the AFTRS main theatre.

### MAY

ASE President **Fiona Strain ASE** Presented the ASE best editing award at KidzFlix to **Chloe Tran** for *Hey Jack*

#### **The Power of the Cut - Part 1**

On 4th May a large crowd gathered at AFTRS to hear Ellie Award winners discuss their work. Moderated by **Andrea Lang ASE** with the panel comprising **Andrew Cooke** and **Philippa Rowlands ASE** (Best Editing in a Documentary non-Feature - *Changing Minds*) and **Matthew Walker** (Best Editing in Factual Entertainment - *Kebab Kings*). But as the audience soon discovered, there was plenty of drama involved both on and off screen.

### JUNE

**ASE Survey** sent to members across Australia with over 200 responses giving us a snapshot of the rates and conditions of Editors, Assistants and Post-Production workers in both freelance and in-house capacity, which was useful in collating information for the upcoming Parliamentary Inquiry into the Film Industry

### JULY

#### **Videocraft and the ASE at SMPTE**

The ASE had some of its big ideas spread globally via our sponsor Videocraft's live streaming studio set up at SMPTE in late July. **Karen Pearlman** took the opportunity to catch with winner of the 2015 Ellie for Best Editing in a Short Film, **Danielle Boesenberg**, and to talk about editing process and what the Guild means to her.

**The ASE** Appeared in front of **Federal Parliament** in NSW as witnesses at the Federal Government Inquiry into the Sustainability of the Australian Film and Television Industry. Witnesses to the Inquiry on behalf of the ASE were **Fiona Strain ASE, Jenny Hicks, Andrea Lang ASE and Henry Dangar ASE.**

The Inquiry was chaired by the Standing Committee on Communications and the Arts.

## **THE LEGENDS of 2007,**

Celebrating the 10<sup>th</sup> Anniversary of Accreditation and the works of:

**Philippa Rowlands ASE** - Reality & Factual Sector

**Bernard Garry ASE** - Commercials

**Jason Ballantine ASE** - Feature Drama

The **ASE Rates and Conditions Card** was released

## **AUGUST**

### **The Three Ages of Editing**

Three award-winning Editors at different stages of their careers discussed their Ellie nominated work. Held at AFTRS, the discussion was guided by **Jane St Vincent-Welch ASE**. **Andrew Aristides ASE** discussed his documentary '*Monsieur Mayonnaise*', **Federico Felixberto** - 2016 Best Editing in Reality Ellie winner for '*Australian Survivor*' - spoke about the pressures and pleasures of working in reality TV. **Scott Walmsley**, who was nominated for Best Editing in a Commercial, talked about editing in the fast-turnaround environment of commercials, and the diverse genres Editors can find themselves working on these days.

ASE President **Fiona Strain ASE** Presented the AIT Oscars Editing award to Daniel Cruz for *The Hidden Side*

## **SEPTEMBER:**

### **Edit Royale- A Game of Cut Throat Timing.**

Five brave editors battled it out in a fun, competitive event, cutting a music video with the same set of rushes, working on Adobe Premiere Pro or Avid Media Composer, their cheer squads and spectators enjoyed wine and pizza, all provided by Digistor. **Andrea Lang ASE** and **Christine Cheung** emcee'd, music was provided by Audio Network and prizes by Avid and Digistor, Camera equipment for Digistor's livestream was provided by Videocraft. **Adrian Barac** Filmed the event, and the winning editor was **Marlena Ianni**.

## **OCTOBER**

### **Business & Negotiation Skills for Editors Workshop**

Hosted by the engaging Monica Davidson from Creative Plus Business, the half day session covered rates and conditions, contracts and insurance, exploration of negotiation techniques, conflict management, and negotiation exercises.

### **Parliamentary Friends of The Screen Industry Inaugural event**

On Oct 18th an event was held in Canberra to celebrate the formulation of the Parliamentary Friends of the Screen Industry, with the main focus being the "Make it Australian" Campaign which has been a joint guild initiative, driven by the MEAA, SPA, ADG & Writers Guild. Meetings were held through the day with politicians to discuss the current state of the industry, with an evening event celebrating the successes of the Australian Screen Industry and calling for better funding and a reassurance that Australian content will be maintained. The event was attended by Fiona Strain ASE, Bill Russo ASE who attended meeting sessions with the Ministers and Matt Villa ASE.

## **VICTORIA EVENTS AND ACTIVITIES:**

### **Freelance night 29<sup>TH</sup> March, 2017**

An assembly of 28 assorted editing practitioners ranging from students assistant editors and editors filled the upstairs room of The Palace Hotel in South Melbourne to listen to the wisdom of the legendary Belinda Fithie. In the past Belinda has generously given her time to help others find their way to employment based on her 20 years of working in post production.

### **Award Winners night 26<sup>th</sup> April 2017**

Three of the winners of last year's editing awards spoke about how they work.

They were Julie-Anne DeRuvo, Ariel Shaw and Tony Stevens. The event was hosted by Steven Robinson with thanks to Doron Kippen at Music and Effects.

### **St Kilda Film Festival.18<sup>th</sup> - 27th May 2017**

On the first Saturday 20th May 2017 we set up an ASE information stall with other Guilds next to the theatre in the St Kilda town hall.

"Underwater Bars Broken Bones & Exploding Goblin" session was on the same day. Chris Hocking discussed how he shoots and makes up visual effects.

Also for the festival, Andrew Brinsmead held a "Focus on Editing" lecture 25th May 2017.

Finally at the closing night Awards on the 27<sup>th</sup> May, the ASE presented the Award for best editing.

### **Wentworth night with Ben Joss held at SoundFirm 19<sup>th</sup> July 2017.**

Currently shooting it's 6th season, Wentworth is one of Australia's hottest drama programs.

The hotly anticipated event; 'Wentworth Edit Suite' provided a rare insider's look into drama editing.

The well-attended evening was entertaining and insightful for old and new members alike. The state-of-the-art facilities at *Sound Firm* in Port Melbourne allowed attendees to watch the Avid operating on a cinema-screen. As participants settled into their comfy movie armchairs, Wentworth Editor Ben Joss talked them through his post production workflow. A very successful evening.

### **MIFF Event "Jungle" with Editor Sean Lahiff moderated by Cindy Clarkson**

This event was held at ACMI in a lecture theatre on Friday 11<sup>th</sup> August 2017

As part of the MIFF Accelerator Lab program and the ASE, attendees were invited to share time with editor Sean Lahiff about his experiences editing Greg McLean's latest feature *Jungle*.

Overall the masterclass was a very successful event, with a solid number of working editors in the audience, Sean's candid and frank discussion about the editing process was well received.

### **Last Event for the year will be the Xmas Party on the 6<sup>th</sup> December 2017**

To be held at The Cherry Tree Hotel 53 Balmain St Cremorne Vic.

I would like to take this opportunity to thank all the committee members but especially Sam Hardy, Steven Robinson ASE, Andrew Brinsmead, Carmille Van Wessen and Chris Hocking at Late Night Films for all our meetings.

Also the friends of the committee Belinda Fithie, Cindy Clarkson and Lucy Paplinska who without their support some of these events would not be possible.

Thanks to you Fiona and Margaret for your support throughout this very busy year.

**Barrie Munro ASE**

Chair, Victorian Committee

**WESTERN AUSTRALIA EVENTS AND ACTIVITIES**

2017 has been a busy year for the ASE in WA

All of the committee have found gainful employment, primarily in the documentary sector.

Although documentaries continue to be the mainstay of work for ASE members in WA, drama production is gaining momentum providing more opportunities for local editors.

We have run a few Sundowners which have been well supported continuing our focus to invite young non-ASE editors to the events to meet and network with established editors.

The ASE (WA), ASSG and PFCWA held a joint “Freelance Survival Workshop” in July with Monica Davidson delivering an inspirational presentation on tips, tricks and strategies to make the most of life as a freelancer.

In 2017 the ASE WA became a member of the Chamber of Arts and Culture WA as part of our strategy to form closer ties and to network with other creative organisations.

Throughout 2017 ScreenWest continued to hold regular industry association meetings which enabled the ASE to communicate our members issues and concerns directly to Producers and Directors.

2018 is shaping up to be just as busy as 2017 with many of our members already booked on projects well into the middle of the year.

**David Fosdick ASE**

Chair, Western Australia Committee

## **QUEENSLAND EVENTS AND ACTIVITIES**

This year in the QLD Committee we said goodbye to Axel and Charlotte, and welcomed Lisa, Judy and Stewart

We held a joint event with the ASSG titled - "Creating the Sound of War". Sound Editor Price walked us through his work on Hacksaw Ridge

From Film to Digital: In Conversation with Bob Blasdall. This event was a journey through the work of QLD's longest working editor. From his early days cutting the infamous Brisbane Bitter commercial on 16mm, to cutting fishing docs in Lightworks.

In collaboration with the QLD Film Festival, we welcomed Karen Pearlman up to speak at two events.

The first was an Editing Masterclass where Karen shared her advice on how to work with directors and build stories using dramatic questions.

As part of the session, Karen Pearlman screened her film "Woman with an Editing Bench" and explained the onscreen drafting process that she used to write, direct and edit this film.

The second event was a panel discussion on the ecstasy of editing and featured Karen Pearlman with Associate Professor Greg Hainge, from the ARC Centre of Excellence for the History of Emotions. After a discussion on the complex nature of emotions, and insight into the skills of an editor, the panel showcased the utility of queuing and elicitation of emotion in film and opened up an important ongoing discussion on the topic of filmic emotions.

In collaboration with the ADG, we held a panel discussion on Sustainability within the screen industries.

Topics included future predictions for the screen industries, both positive and negative career experiences, state restrictions for editing practitioners, and the impact of streaming on broadcasters.

The discussion was followed-up with a Q&A and concluded with drinks and a catch up with new and old friends alike.

In the last few months of this year we plan to hold a Post Insiders at The Empire Post. They are completing a TV travel series that we will be using as a base to open up discussion on how Empire works.

We will also be holding the Joint Guilds Christmas highlight. Always a crowd pleaser.

We are also planning to start a QLD ASE Facebook group, so that members will have to place to meet other local members and share stories/news/photos.

Finally, we are starting the search for a student QLD ASE committee. This committee will be implemented to help organise and run events, as well as help manage our social media.

**Dan Rice**

Chair, Queensland Committee

## **SOUTH AUSTRALIA EVENTS AND ACTIVITIES**

2017 has been a quiet year for the ASE in South Australia. 2016 was a busy year with a few events - most co-hosted with the ACS/Producers Guild but we had issues attracting local members to attend. The SA committee are trying to focus more on growing our student members and we have had some conversations with local institutions but have yet to finalise dates for events. We would also welcome any other ideas from our fellow state committees to help increase the profile of the ASE in South Australia. On a promising note there have been more productions in 2017 that have kept their post-production in state and the SAFC attachment scheme is giving some good opportunities for emerging editors.

### **Karen McKay**

Chair, South Australia Committee

## **MEMBERS CONGRATULATIONS**

Finally, congratulations to these ASE members from across Australia whose work has achieved broad acclaim:

- **Tania Nehme (South Australia)**, editor of *Tanna*, which was shortlisted for the Oscars in Best Foreign Film Category.
- **Alexandre De Franceschi ASE (NSW)**, editor of the Feature *Lion*, which received six Oscar Nominations.
- **Melanie Annan (WA)**, winner of Best Editing at the International Academy of Web television in Los Angeles for *High Life*
- **Karryn de Cinque (NSW)**, editor of VR film *Collisions*, which won an Emmy Award
- **Axel Grigor (QLD)**, director and editor and **Scott Walton (QLD)** editor of the film on renowned editor from Victoria **Jill Bilcock: *Dancing The Invisible*** – which premiered at the Adelaide Film Festival
- **Karen Pearlman** who continues to make inroads in dissecting the editing process with her film *Woman With an Editing Bench*, presenting workshops around the country and having her work on Editing published in books and journals.

At last year's ASE ELLIE Awards, along with awards across Features, Documentary, Reality Television, Commercials and Short film, we welcomed two new Accreditees and one Life Member:

**Dan Mitchell ASE:** Dan's outstanding work as a commercial editor over the past decades has spanned Australia, UK and USA. He has won awards all over and been accredited by BAFTA.

**Nathan Wild ASE:** Nathan Wild has been editing drama for over 20 years with credits on some of the most loved dramas and best comedy television shows going.

### **Life Member of Australian Screen Editors Guild 2016: Jenny Ward**

Jenny was one of the co-founders of the ASE and previous Vice resident and strong advocate for the rights of Post Production Personnel.

**This year's Ellies Awards will be held on Dec 2<sup>nd</sup> at Hoyts LUX Broadway, Sydney**