

ANNUAL REPORT 2022

australian **screen** editors

Danielle Boesenberg - President

AUSTRALIAN SCREEN EDITORS

2022 has been a year of finding and calibrating the 'new normal'.

As we've moved to 'living with Covid-19', most of us are now back to working in facilities and in-person meetings. This is welcome relief after the isolation and loneliness of the past couple of years, and some of us have successfully negotiated hybrid work structures after experiencing the benefits of working from home and avoiding the commute.

As hoped for in our last Annual Report, there has been plenty of work for our members in 2022, and we anticipate this continuing into 2023.

At the ASE, we've continued to engage with our members through online events and meetings, and we are proud to have national reach, with voices from all over the country contributing to the guild, making us stronger and more diverse as time goes on.

2022 will be the first year the ASE has ever hosted 2 awards events! The 2021 Ellies were postponed and held via Zoom in February - and of course we have the upcoming 2022 awards, which will be in person at the Maritime Museum in December in Sydney.

The 2021 Ellies were a wonderful showcase of talent from our membership, and we particularly congratulate our newest Accreditees: Adrian Rostirolla ASE, Riccy (Federico) Felixberto ASE and Andrew Cooke ASE. Broadcast from the DPLR offices in Waterloo, and with the assistance of event producer Sophia Habib, ASE Vice President Scott Walmsley and I had a wonderful time presenting the awards, and we're very grateful for everyone's patience and understanding about the last-minute change.

The 2022 Ellies has been another record year in terms of entry numbers. We're thrilled to offer two new categories this year – Children's Entertainment and an Emerging Editor Award. Judging is now almost complete, and we hope to announce the nominees shortly. We deeply appreciate the judges' commitment to this process.

The ASE has been extremely active on the industrial front in 2022.

In particular, we have continued to work with the Australian Screen Industry Group to promote the introduction of a 20% quota on streaming services. This will ensure there is always space for Australian stories, and importantly for all of us – and our partner guilds in ASIG – work for Australian storytellers of all types.

It is our strong belief that this will be a win for both sides.

With the appropriate resources being channelled back into production, the Australian screen creative community will have more opportunity and stability, while also being able to provide new sustained opportunities for diverse and emerging artists and practitioners. For the streamers, it's a chance to help build a new cannon of Australian work – work that will resonate strongly here, but also in all of the territories they stream in. And with our proven ability to make world class entertainment, along with the generous incentives on a number of fronts available to all productions here, the business case is also strong.

In practical terms, we've also worked with our screen partners to promote the reboot of the "Make It Australian" campaign, and more recently we've contributed to a Cultural Policy submission going before the new Labor government. Special thanks to the AWG and SPA for their work in drafting this.

An updated rate card went live on our website mid-year and look out for further developments in 2023.

We've also been busy creating access and promoting opportunity for our membership.

Our Diversity and Inclusion Sub-Committee held events in partnership with Bus Stop Films, partnering with Flying Bark to present an animation masterclass which was fantastically interesting and entertaining. We hope to work with Flying Bark again in future events.

Our friends at the ACS released a groundbreaking report entitled 'The Wider Lens: Australian Camera Workforce Development and Diversity' which is the first of its kind in Australia. The results were fascinating - and concerning. Read the report here: <https://cinematographer.org.au/a-wider-lens-australian-camera-workforce-development-and-diversity-report/>

In line with this, the ASE has continued to work with the Screen Diversity and Inclusion Network. The SDIN is a network of broadcasters, screen funding agencies, business associations, guilds and industry-aligned education and training organisations who have committed to working together towards an inclusive and diverse screen industry. The SDIN is about to launch another important report looking at representation in the industry, and we will share that with the membership as soon as it's made available. At this stage that will be Tuesday 25th October. We thank our SDIN partners for this important work.

The first couple of our members have taken advantage of the new partnership program with American Cinema Editors (ACE). This program is beneficial to both our organisations, affirming the bonds we share through our art and craft, augmenting the visibility and influence of the editing profession worldwide.

In a similar vein, we have recently joined TEMPO, the federation of film editor associations. TEMPO provides a platform for guilds and associations around the world to collaborate, support and inspire each other. We'll work with TEMPO to set international standards, lift public awareness, and actively promote unity and solidarity between editors around the world. Dany Cooper ASE and Lawrie Silvestrin ASE will represent the ASE at their general assembly in Cologne on the 14th of October. There they will plan the future of Tempo, new projects, task forces, and initiatives. We look forward to hearing about how it went.

Our newsletter has continued bimonthly, keeping members up to date with our events, connected to the community, and entertained with interesting articles. We've had some terrific submissions by members and encourage all members to submit content to the newsletter. The more engaged and collegiate we are, the stronger we are.

Orly Danon ASE and Simon Callow-Wright report that the ASE mentorship scheme ticked along steadily this year, with matches made for members from WA, South Australia, Victoria, Queensland, and NSW. We're connecting more mentees than ever with mentors living interstate as we look to find the best possible fit for each individual's needs, no matter where they live.

Our mentees have this year sought advice on; how to get that break from short form into long form editing, what it takes to jump across from reality to factual and doco television, while others have asked to be supported and guided through taking on their first feature film and television drama series.

The ASE has an extensive database of experienced editors working across all genres, who are ready at a moment's notice to give their time and knowledge to mentor members who are at any stage in their careers.

As you're all likely aware, we've had some trouble with our website, but we seem to be ironing out the kinks. Once all the issues are resolved, we will be working towards transitioning to a digital membership card, along with moving to automated systems for renewal.

In what will be sad news for many of us, Margaret Slarke, the ASE's long-time administrator and friend is retiring at the end of 2022.

Margaret has worked alongside 11 presidents across her 24 years + with the ASE. She has been the first point of contact, a fierce advocate for editors, a trusted support, a large part of our heart and memory. In many ways, in good times and bad, Margaret has been the face of the ASE. She has gone above and beyond for us and she will be sorely missed.

And so, we have to find another 'new normal'. But we're fortunate to have Petria Wallace stepping into Margaret's shoes in December. Petria is an ex-ABC TV/Radio journalist and producer. In her early career, she worked as a project officer, juggling administration and policy development, making Petria a great fit for the ASE. We warmly welcome her to the ASE family. Petria will attend the Ellies in December to meet members and become more acquainted with your work.

The work of the ASE is made possible through your membership fees, but also through the continued support and engagement we receive from our sponsors.

The advice, the tutorials, playlists, digital events, and training they provide to our members makes a huge difference. Not just to our skills, but also to our sense of community. Not to mention the financial contribution they make to our major events. We are delighted to add the ACTF, Post Op and The Post Lounge to our family of sponsors this year and look forward to working with them.

The past few years have been incredibly hard for many of our community members, and we're deeply grateful for our sponsors' continued faith and support.

OUR SPONSORS:

As mentioned, our sponsors make a large contribution to the Ellie Awards, and generously support our events throughout the year.

In 2022, we're thrilled to welcome three new sponsors:

The Australian Children's Television Foundation
The Post Lounge
Post Op

Our Gold Sponsors: Adobe, AFTRS, Audio Network Australia, The Australian Children's Television Foundation, Avid, Beatbox, Blackmagic Design, Blue Post, Digistor, Endemol Shine Australia, Post Op, The Solid State and Videocraft

Our Silver Sponsors: Cobox, Native Tongue, The Post Lounge, Roar Digital, Spectrum Films, and Soundfirm.

We also want to acknowledge the generosity of The Editors, whose continuing support is very much appreciated, along with the support of the City of Sydney Creative City program.

We look forward to another year together.

OUR COMMITTEES:

We have five active and dedicated committees across Australia.

These committees are the beating heart of the guild, and the ASE could not do all that we do without them.

Thank you to all the State Chairs and all the members who volunteer their time, energy, and ideas to these groups.

EVENTS:

2021

December

NSW joint guilds Christmas party.

Simon Callow-Wright, Annie Parnell (AGSC) and Yolandi Franken (WIFT NSW) worked together to host a joint guilds Christmas party in a large and beautiful outdoor space at 107 Projects in Zetland. It was wonderful to see so many smiling faces and talk to old friends and new.

2022

February

Ellie Awards

We kicked off the year with our delayed, online celebration of the 2021 Ellies. Hoping to finally get together in person, a late surge in Covid numbers forced us to return to an online presentation - and what a night it was.

We were thrilled to welcome Adrian Rostirolla ASE, Riccy (Federico) Felixberto ASE and Andrew Cooke ASE into our impressive community of Accreditees

March

Thanks to funding from the state government, we were able to hold two online seminars during NSW Small Business Month.

They were specially selected to address the needs of a workforce returning to face-to-face work after the pandemic.

Being Well and I Hate Networking were run by the inimitable Monica Davidson from Creative+ Business.

Being Well explored ways that creative professionals can purposely bring wellbeing practice into their everyday lives.

I Hate Networking was a surprisingly fun event designed to encourage creative people to get to know each other, while acknowledging the horror of networking many of us feel and sharing a few tips.

May

Sydney Sundowners/ Meet the Winners

We held an informal Meet the Winners Q&A at our Sundowners in May, talking to Gabe Dowrick, Lucas Vazquez and Joe Morris about their award-winning work, all coordinated by Scott Walmsley.

Flying Bark animation masterclass for Bus Stop Films

The ASE partnered with Flying Bark Productions to host an animation masterclass for Bus Stop Films students. Roughly 30 students were in attendance via Zoom. The class was run by director Noel Cleary and Editor Adam Rainford, with support from Flying Bark HR manager Rachel Neville, and coordinated by Lily Davis.

June

Craft Panel at SFF

Thank you to Simon Njoo ASE for representing the ASE on a craft panel with members of the APDG, ACS, AWG and ASCG, moderated by Nell Greenwood from AFTRS.

July

Demystify the new UI

Executive Committee member Timothy Hadwen once again presented an energetic and hugely informative run-through of the quirks and benefits of MC2020.

August

An afternoon with Resolve

Executive Committee members Keaton Stewart and Dan Oates presented an in-person event in the AFTRS Theatre, showcasing the long form workflow advantages of DaVinci Resolve, both at a software and a hardware level. They talked through several case studies from their TV slate and packed an enormous amount of information into the 3 hours.

October

Edit Royale... It's back!

Originally scheduled for September, the highly anticipated Edit Royale will return on 20th October, in partnership with Digistor.

Also in October, Dr Karen Pearlman will talk with the 2012 Accreditees Lawrie Silvestrin ASE and Sally Fryer ASE, before the AGM.

Executive Committee Members:

Scott Walmsley – Vice President
Alison Myers - Treasurer
Lily Davis – Secretary & social media
Orly Danon ASE – Mentorship
Simon Callow-Wright – Sponsorship & Mentorship
Adrian Barac
Roland Gallois ASE
Riccy (Federico) Felixberto
Timothy Hadwen
Andy Finn
Emily Clulow
Keaton Stewart
Dan Oates
Matt Hodges

They are a passionate and dedicated team, committed to serving our community.

My heartfelt thanks for all for your time and energy.

STATE UPDATES:

VICTORIA

Avid Assistant Editor Event at VCA

In May our first in-person event for the year at VCA was a great success.

Thanks go to Mark and Kathy - and to all on the committee who helped to make it such a great day - with the 90-seat lecture theatre at VCA filled to overflowing!

Lissy took the photos and marked off the names. Mark and Kathy went over the questionnaires filled out at the event to develop the next phase, which is to be a hands-on workshop.

St Kilda Film festival

The ASE was back at the St Kilda Film festival this year at JMC Academy. Dave Redman ASE was part of a lecture on successful up and coming film makers that proved to be very popular.

ASE Social Afternoon

The committee had organized a social afternoon at The Cherry Tree Hotel in Cremorne on Sunday 14 August as there were no accreditation 10-year anniversary member editors in Victoria. Philip created a great flyer and it was well-attended by ASE members and the committee, both old and new.

Avid Assistant Editor Hands on Workshop

Following the success of this event at VCA, Mark has been in contact with Kathy Freeman, now working in Sydney, and Peter Millington, managing director from Blue Post Melbourne to run another one-day hands on workshop.

Date set for Saturday 22nd October 2022. Time 10am-4pm.

SASS Multi-Guild Party December 2022

Multi-Guild Xmas party set for Friday 2nd December 2022 at the St Kilda Town Hall. The Guilds who have confirmed are the Cinematographers, Writers, Directors, Editors, Screen Composers, Production Designers, Visual Effects, Producers, MEAA, WIFT and Screen Sound people.

EVENTS IN 2023

We're looking forward to 2023 with a slate of new events, hoping to attract new members and to again increase our committee.

Patrick McCabe and Documentary

Screening and discussion of Patrick McCabe's documentary *Because We Have Each Other* which premiered at MIFF planned for next year. Film screening followed by a Q&A. Date TBC.

Adobe Premier Pro Editors Event

Jon Barrie has proposed to co-host 3 events all in the pipeline.

The first is to have a discussion with 2 Tribeca Award winning Editors.

The second is an online workshop that looks at long form 'projects' workflow for Premiere Pro.

And the third is a competition event like Edit Royale as run by the ASE in Sydney with Digistor.

Final details to be discussed at our next committee meeting in October.

Committee line up for 2022

Congratulations to Grace Eyre and hubby on the birth of their son. We wish them well. Since stepping down as chair of the Vic committee in April it has been hard to replace her. We have managed to survive with no elected chairperson, however we have still been able to organize events with regular skype hook ups each month.

Finally, I would like to thank all the committee members for 2022 especially Mark Atkin ASE and Kathy Freeman who have organised two major events. Also, Shaun Smith, Phillip Mitchell, Steven Robinson ASE, David Redman ASE, Lissie Mary Geyer, and Orit Novak.

Also, the friends of the committee Sean Lander, Belinda Fithie, Cindy Clarkson, and Patrick McCabe who have always supported us and without them all of these events would not be possible.

Hope all goes well with the awards night and to your committee have a safe Xmas and a Happy New Year.

Barrie Munro ASE
Treasurer VIC Committee

WESTERN AUSTRALIA

At the end of 2021 we co-organised the joint Industry Guild Christmas Party with the Soundies, Cinematographers, Writers and other industry guilds and organisations.

We had a couple of networking Sundowners which were very popular with younger members and well attended.

We hosted a special work-in-progress screening of feature film Pieces with presentation by director Martin Wilson Editor Lawrence Silvestrin ASE and Sound Designer Ben Morris.

We are currently preparing to run a workshop with senior Sound Designer and Rerecording Mixer Kim Lord "On the Right Track" and will also host a sundowner and networking drinks after the event.

Our committee meetings have grown with the addition of new members Bryan MacQueen-Mason and Jeremy Thomson.

West Australian editor Melanie Annan (with Christopher Wermke) won the Ellie for Best Editing in Documentary and Series for her work on *Three Songs for Benazir* which was also nominated for an Oscar for Best Documentary (Short Subject).

Our members coordinated with companies and other workers in the Post sector to lobby ScreenWest in support of the West Australian PDV.

Nick Dunlop
Chair WA Committee

QUEENSLAND

To round out what was a fantastic 2021 for our committee, we celebrated the year with a rather large Christmas party that involved all of the local Queensland Guilds. We tried unsuccessfully to run this event in July of 2021 but COVID lock downs saw our planned event being postponed a number of times and then ultimately cancelled. By the time we got to December, I think everyone was well and truly ready to let their hair down. The ASE had great representation of members (and potentially new members) at the event, which was held at Soundgarden a live venue in Fortitude Valley. All up there was around 150 attendees across all of the guilds.

Queensland like the rest of Australia has still been very busy with production / post production again this year.

We still have significant skill shortages in the area of Assistant Editors and Editors here in Queensland. Assistant Editing Internships being offered by Screen Queensland are helping to address this shortage. As a result, we have all happily been kept busy and this has probably resulted in a fairly quiet start to the year on the committee / event front. Importantly our committee has partnered with the SAE Creative Media Institute in Brisbane. SAE have agreed to give us use of their amazing 40 seat theatre to run our events from and in exchange our events are accessible to their students. This becomes a value add to their existing film program and we enjoy the use of a fantastic facility. This also helps us forward plan events because we don't have to source an event each time and we don't have to pay for the use of a venue. We have been really utilizing Eventbrite for all of our Event marketing. Given all of our events are free, Eventbrite is also free. What has been useful to us to being able to capture a list of names / contact details so that we can email the ever-growing list each time we run an event. Also we send out feedback forms after each event asking participants how we went and what they would like to see in the future.

JULY

The ASE again supported JMC's film course by sponsoring the Best Editing Award for their Martini Awards. The winner received an associate editing membership from the ASE for the year. We also ran an event with **Dan Graetz** a devotee of **Final Cut X**. Dan showed us one of his projects and why he loves using Final Cut X. Whilst talking through his RED / Final Cut X workflow he also shared his creative process from production (he shoots and directs) to post production (he then edits his work). We got a great turnout - around 23 people and feedback from the survey results describe the event as fun, informative, good venue, well-presented and inspiring. Dan was a great talker! They liked seeing an industry professional go through their processes and timelines.

SEPTEMBER

At the beginning of September, we ran the event **Meet the Editor: Ahmad Halimi**. We received around 40 RSVPs for this event so our venue was at capacity. Ahmad was

incredibly generous and talked through his creative process for the recently released feature he edited - *6 Festivals*.

He was able to show us the evolution of a couple of key scenes and how he thought about and approached music throughout the film. He kept away from the technical aspects and just talked creative process for close to 2 hours. We were all chuffed, inspired and in awe. Feedback received was that it was another 5-star event and everyone loved the presentation.

For the rest of the year, we have Meet the Assistant Editors event at the beginning of October and then in November we are running Meet the Editors: Cutting for Television.

Then of course to wrap up another year.... that Christmas party again!

Many thanks to the awesome Qld Committee!

Lisa Domrow, Ahmad Halimi, Navaz Illava, Geoff Lamb ASE, Tony McGrath, Matt Sawyer, Stewart Tyrell and Judy Yeh.

Charlotte Cutting
Chair Qld Committee

SOUTH AUSTRALIA

South Australia has been a hive of activity this year with heaps of productions shooting and editing in the state. Our members have had the chance to work on a range of projects from large scale feature films (*Monkey Man, Carnifex*), TV series (*After-taste season 2, Firebite*), children's entertainment (*Beep and Mort*), documentary, as well as a variety of other short and long-form projects.

We would also like to congratulate one of our long-time members and esteemed editor, Sean Lahiff for directing and editing his first feature film! *Carnifex* is premiering at the Adelaide Film Festival and has also already received international interest.

The SA chapter of the ASE has endeavoured to have regular after work catchups for our members to meet and unwind together, creating many networking opportunities and chances to share stories and collaborate.

The committee has also participated in industry workshops for students at Flinders University and Uni SA, which had a great response of many students requesting more information about joining the ASE and pursuing a career in editing. We are excited to see what the next twelve months holds, especially with the calming down of the pandemic and things returning to normal life.

Veronica Buhagiar
Chair SA Committee

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