



Annual Report 2023

2023 has been a huge year of growth and development for the ASE.

The Executive Committee has been working incredibly hard to deliver many exciting new initiatives, to extend our advocacy work on behalf of the ASE and the industry at large, and to deepen our Industry partnerships across a broad range of organisations.

The recently released Screen Australia production survey confirms that production has been booming, and as a result, there's been lots of work around for our members. Our great hope is that this continues in 2024, particularly with the anticipated announcement of content quotas for streamers.

While all our state committees are running fantastic local events, we've continued to engage with our members nationally through online events and meetings, and we are proud to have voices from all over the country contributing to the Guild, making us stronger and more diverse as time goes on.

The 2022 Ellies were a wonderful showcase of member talent, and we particularly congratulate our newest Accreditees: Seah Lahiff ASE and Jack Hutchings ASE. We also welcomed two well deserved additions to the distinguished Life Member club: Lawrie Silvestrin ASE and Margaret Slarke.

For Lawrie, it honoured his generous mentorship of so many emerging editors, and a career full of wonderful work. For Margaret, it was a measure of her 20+ years of service to the ASE.

It was our first celebration in the Tasman Light Gallery at the Australian National Maritime Museum, where comedian Suren Jayemanne entertained us all, and we had very positive feedback about both the venue and host.

We were thrilled to offer two new award categories in 2022. Children's Entertainment has long been a source of work for editors, and as such an area in need of acknowledgement. It's also been a guild focus to acknowledge the work of assistants and emerging editors, so the Emerging Editor Award has been a great addition to our awards. Recipients don't receive an elephant statue, but instead are given sponsor prizes to help set them up for their future.

The 2023 Emerging Editor Award has been so popular, we've had to split it into 2 categories: Student and Early Career. We're pleased to see such enthusiastic support of this new award and thank our sponsors for their generous prizes once again.

Turning to the 2023 Ellies, we've again had another record year in terms of entry numbers. Judging is now complete, and we congratulate all the worthy nominees. We deeply appreciate the judges' commitment to this process.

Once again, we have a new category: Trailers & Promos, and we've had a healthy number of entries to this category.

We will return to the beautiful Maritime Museum for the awards on Saturday 2nd December, and we hope to see many of you there.

One of the most ambitious initiatives for the ASE this year is the FIRST CUT attachment program.

We're incredibly grateful to our major partner Screen Australia for funding First Cut, which will see 4 editors make the break into either factual/doco or scripted television. The standard of entries was very high, making it difficult to shortlist just 9 applicants. It certainly proved that many of you are ready to make the leap, and how necessary programs like this are for pathways into broadcast editing.

The principal theory behind the program is that editors get genuine exposure to television editing processes and practices, receive targeted on-the-job mentoring from an experienced practitioner, and build networks with a view to future employment. The new program also aids in addressing the current capacity gap, particularly in light of the coming streaming quotas.

Congratulations to the shortlisted editors, and good luck! What comes next is a complicated puzzle of production dates, mentor editor availability, and a little bit of magic. Huge thanks to Blue Post, Evolution, The Post Lounge, Trackdown, CJZ, Easy Tiger, Jungle and Northern Pictures for their enthusiasm and support of the initiative so far. Thanks also to our wonderful Skills Development Officer Abi Tabone.

Another first for the guild was the production of our new Podcast: Final_Final_Locked. A 10-episode series produced by ASE Vice President Scott Walmsley, Lily Davis, Daniel Oates and Andy Finn, it covers a range of topics including the tight schedules of TV drama, how to maintain your mental health working as an editor, the art of trailer editing, and much more.

Given so much of what editors do involves being alone in a dark room, wrestling with our own creativity and craft, the podcast is a fantastic way to bring us out of our suites and into conversations about editing. It gives rare insights into the processes and the creative partnerships that make great work.

Legendary documentary editor Sally Fryer ASE talks to Deborah Peart ASE (Lost Flowers of Alice Hart), Gabe Dowrick (Total Control, Wakefield), Walter Bienz (Solid

State), Hilary Balmond, Toby Trappel, Riccy Felixburto ASE, Elise Butt, Bernard Garry ASE, Jenny Hicks, Ben Steel, Simon Njoo ASE (The Stranger), Sam Chiplin, Adam Rainford, Noel Cleary, Phillippa Harvey, Adrian Rostirolla ASE (The Secrets She Keeps), Wayne Pashley and Matt Villa ASE ACE (Elvis).

The ASE thanks Sally and Shark Island Institute for their huge contribution to the podcast. We'd also like to thank Concord Music Publishing for their support.

Some of the more invisible work the guild has been doing in 2023 is on the industrial front.

We've continued working with our Australian Screen Industry Group (ASIG) partners on the SVOD quotas submissions, contributing to joint statements around the need for regulation of generative AI.

We have started negotiations with the AWG to acknowledge editors of eligible non-scripted documentary as co-writers. Preliminary meetings are going very well, and we're being met with enthusiasm and interest. Not only will this acknowledge work documentary editors have been doing for years, but it also opens to the door to AWGACS, the collection society chasing royalties for these writer/editors. My hope is that editors working as writers on documentary projects will consider joining the AWG and that our relationship with them will continue to grow stronger. Our continued thanks to the AWG, and especially Claire Pullen.

Most recently, Fiona Macintosh represented the ASE in Canberra for the "Make It Australian" campaign, and we've contributed to a Cultural Policy submission going before the new Labor government. Thanks again to the AWG and SPA for their work in drafting this, and to our ASIG partners for standing with us on these important issues. Together we represent a huge number of screen workers, and we are stronger when we work together.

We have recently opened up Associate Membership to emerging editors who don't yet qualify for full membership, but who want access to all the benefits of being part of the ASE. This is also designed for those members who have enjoyed free student membership but are no longer studying and are wanting to remain involved in the Guild as they build credits. We're particularly excited by the potential to welcome more emerging editors to the guild family, looking to the future – and to an even stronger ASE.

An updated rate card went live on our website mid-year, and we have plans for further developments in 2024. Thanks to Simon Callow-Wright and the rates sub-committee for their assistance.

The ASE Co-editing guidelines were launched in July, now available on our website. These are by no means a one-size-fits-all solution to a complex situation, but they aim to give some framework and guidance to anyone navigating this often tricky predicament. When it comes to the allocation of screen editing credits, it is the ASE's great hope that all the parties come to the negotiation with common-sense,

tolerance, and temperance. Clear and timely communication is key to successful outcomes.

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

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 released an interim report, called Everyone Counts, which revealed preliminary data on diversity in the Australian Screen Industry. The report is available on their website [here](#).

Our partnership with TEMPO, the federation of film editor associations, has also continued. TEMPO provides a platform for guilds and associations around the world to collaborate, support and inspire each other. We work with TEMPO to set international standards, lift public awareness of editors and the art of editing, and actively promote unity and solidarity between editors around the world. Dany Cooper ASE and Lawrie Silvestrin ASE are our representatives in the TEMPO forum. Thanks to Dany and Lawrie for their engagement.

As part of this growing relationship, we opened our first event to the TEMPO network: a webinar on Adobe's Productions workflow, coordinated and hosted by Lawrie Silvestrin ASE, featuring Paul Murphy, Merlin Eden and Elaine Smith, and supported by Adobe and Siamese. We had participants from Ukraine, Oslo, LA, Sri Lanka, Austria and New Zealand in the chat, as well as locals from Perth, Melbourne, Brisbane, the Blue Mountains and Sydney. It was wonderful to share this with a broad international audience, and we look forward to more opportunities to collaborate with TEMPO, including our upcoming event which looks at Avid's Script Sync.

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. Long-time member, Alison Myers, who has produced the eNews for many years, is stepping down at the end of the year and she will be sorely missed. Thank you, Alison, for your many years of commitment to the guild.

We welcome Linda Ung and Annie Zhang as our new newsletter editors.

Orly Danon ASE and Simon Callow-Wright have looked after our mentorship program through the year, and Orly reports that the ASE Mentor Program had a steady stream of applicants this year looking for advice from more experienced peers, and we encourage more of our members to take advantage of this fantastic resource.

This year saw a variety of applicants - assistants looking to transition into editing, experienced documentary editors looking at how to transition into drama (including

how to start assisting in that space), and editors who had worked as long-term employees looking to transition into the freelance world.

There appears to be a large percentage of applicants interested in drama, and less so in factual, documentary, reality and TVC's etc. This trend has been consistent over the years. An ongoing project for the ASE is in the collection of data quantifying the number of editors working in each genre and the jobs available in order to try and get a more realistic picture of the opportunities for editors in their chosen genre.

We were thrilled to receive some great feedback from one of our mentees:

Steve shared heaps of great advice. Being relatively new to editing, I was hoping to learn from someone as experienced as him about the pros and cons of assisting, the best avenues to seek assisting work, and how to build momentum as an early career editor. He gave me some good advice from his own experience, and it has helped me see the best way forward with more clarity.

As many of you are aware, we've had some trouble with our website in 2023 and we are currently planning a brand-new website, with an improved database. This re-design will make the website much more user friendly for you all, and we plan to transition to digital membership cards, along with moving to automated systems for renewal. We're currently in early stages of development, and we're eager to explore fundraising avenues to speed the process and ensure its success in 2024.

The other major shift the guild has seen this year is in our new administrator. The wonderful Petria Wallace joined us from a background as an ABC journalist and producer and has quickly become a highly valued member of the ASE family. It can't have been easy stepping into a role held for such a long time by Marg, but Petria has managed to tackle everything we've thrown at her and make it her own. Thank you, Petria!

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

The events, tutorials, playlists and training they provide to our members make 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 event, the Ellie awards. We are delighted to add Ambience Entertainment, Dropbox, EIZO, West One Music and Melodie Music 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 encouragement.

We're also grateful to the ASE sponsorship sub-committee, who work hard on building strong relationships with our family of sponsors. Thanks in particular to Simon Callow-Wright, Keaton Stewart and Scott Walmsley.

OUR SPONSORS:

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

In 2023, we're delighted to welcome five new sponsors:

EIZO

West One Music

Ambience Entertainment

Dropbox

Melodie Music

Our Gold Sponsors: Adobe, AFTRS, Ambience Entertainment, Audio Network Australia, Avid, Blackmagic Design, Blue Post, Digistor, Dropbox, EIZO, Endemol Shine Australia, Melodie Music, The Solid State

Our Silver Sponsors: Concord Music Publishing, The Post Lounge and West One Music.

We 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. Thanks also to Cobox, Roar Digital, Spectrum Films and Soundfirm.

We look forward to another year together in 2024.

OUR COMMITTEES:

We have five active and dedicated committees across Australia, and a sixth hoping to develop in Tasmania.

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

Thank you to our State Chairs Charlotte Cutting (QLD), Meredith Watson Jeffery (WA), David Scarborough (SA) and Rob Buttery (VIC) and all the committee members around Australia who volunteer their time, energy, and ideas to these groups.

EVENTS:

After a couple of tough years, all our state committees have happily returned to in-person events throughout 2023.

The Executive kicked off in-person networking events in Sydney, as well as holding popular online events accessible to the national membership.

2022

December

NSW joint guilds Christmas party.

Ellie Awards

We had a brilliant night celebrating the talented nominees at the Australian Maritime Museum in Sydney. Host Suren Jayemanne charmed and entertained us during the awards before we headed into the Tasman Light Gallery for drinks and canapes. It's a beautiful and unusual venue and we loved it so much, we're going back this year.

2023

February

Sundowners

We kicked off the year in Sydney with a Sundowners at the Keg & Brew in Surry Hills. February's guests were the Emmy award winning team behind Love on The Spectrum US: Simon Callow-Wright, Rachel Grierson Johns and John Rosser, with Leanne Cole, Naomi Elkin-Jones and Angelique Pham.

March

Sundowners featured editors working in Reality: Andrew Soo, Hugh-Joe Vandersee, Niki Hiini, Riccy Felixburto ASE, Shane Rigg and Toby Trappel.

April

Sundowners featured members who work in short film and broadcast Drama: Becky Evans, Christine Cheung, Danielle Boesenberg, Jessie Hildebrand, Katrina Barker, Kelly Cameron, Natalie Lovett, Rishi Shukla, Ryan Cook and Tiffany Liu.

May

Sundowners featured members working in Commercials, Music Video, Trailers & Promos: Kit McDee, Mat Graham, Phillip Wolf, Veina Yang, Brad Hurt, Gabby

Dadgostar, Joe Morris, Jordan Swioloko, Lily Davis, Lucas Vasquez and Phoebe Taylor.

CUTTING IT AS A WORKING PARENT at Shark Island Institute. In this round table discussion, participants shared the contortions and compromises needed to wrangle life, work and kids, and investigated ways to improve the juggle. Some of our state branches have expressed interest in running a similar event for their community in 2024.

June

ASE member Timothy Hadwen presented an AVID Reload & Refresh event. Always insightful and stimulating, Tim centred the event on strategies for how to use media that comes from differing sources, varied frame rates and shot sizes.

Sundowners featured members working in Animation and VFX editing: Jon Tappin, Macca McMillan, Sarah Panzetta, Nicole Norelli, Andy Finn and Matt Hodges.

July

ELVIS

Matt 'Macca' McMillan joined Danielle Boesenberg on Zoom to talk to Matt Villa ASE and Jonathan Redmond about their approach on ELVIS. It was a masterclass in successful co-editing, and the perfect vehicle to launch the ASE Co-editing guidelines, now available on our website.

Sundowners featured members working in documentary: Andrea Lang ASE, Andrew Cooke ASE, Antoinette Ford, Gavin Banks, Gretchen Peterson, Hilary Balmond, Harriet Clutterbuck ASE, Lindi Harrison ASE, Sally Fryer ASE and Sarah Hatzon.

August

Sundowners featured members working in feature drama: Ben Anderson, Danielle Boesenberg, Dany Cooper ASE, Evangeline Read, Kasra Rassoulzadegan, James A. Thomas, Jamyka Blattman, Margi Hoy, Paul Black, Rishi Shukla, Scott Walmsley, Trent Mitchell and Wayne C Blair.

EDIT ROYALE 2023 – the best one yet!

Once again, our sponsors loaded up the contestants with great prizes, and the spectators were also in the running for some truly incredible door prizes. Congratulations go to Mikey Burford for taking home the Golden Scissors.

Adobe's Productions workflow webinar on Zoom, hosted in WA by Lawrie Silvestrin ASE, featuring Paul Murphy, Merlin Eden and Elaine Smith, and supported by Adobe and Siamese. This was the first event the ASE opened up to the TEMPO network.

September

Sundowners featured a range of Editors, Assistant Editors, and Post Producers from both the worlds of Factual Entertainment, and News & Current Affairs: Charles Broad, Christopher Mill, Dora Weekley, Fred Shaw, Kenny Ang, Micah McGown, Orly Danon ASE, Rose Hesp, Paul Chidrawi and Peter Crombie.

October

Sundowners featured guests and producers of the new ASE podcast
Final_Final_Locked

November

Our Meet the Legends of 2013 event will precede the AGM, where Dr Karen Pearlman will talk with the 2013 Accreditees Deborah Peart ASE and Christopher Branagan ASE. These are always interesting and engaging talks, and we thank Alison Myers for her work behind the scenes.

Also in November, Timothy Hadwen will run another of his great Avid events, this time focusing on Script Sync. This will be a zoom event for all, and we're opening it up to the TEMPO network as well. This is a good opportunity to engage with our international community.

Executive Committee Members:

Scott Walmsley – Vice President
Lily Davis – Secretary & Social Media
Keaton Stewart – Treasurer & Public Officer
Alison Myers – Website & Newsletter
Orly Danon ASE - Mentorship
Simon Callow-Wright - Sponsorship
Roland Gallois ASE
Adrian Barac
Riccy (Federico) Felixberto ASE
Timothy Hadwen
Andy Finn
Emily Clulow
Daniel Oates

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

My deepest thanks to you all for your time, ideas and passion.

As mentioned earlier, Alison Myers is stepping down this year, as are Roland Gallois ASE, Emily Clulow, Timothy Hadwen and Adrian Barac. Emily, Roland and Adrian will join the Friends of the Committee and will continue to work alongside the Executive.

STATE UPDATES:

Victoria

Rob Buttery – Chair
Barrie Munro ASE – Treasurer
Shaun Smith
Philip Mitchell
Shannon Michaelas
Paul Murphy

Dec 2022

Over 350 people from many screen guilds got together in St Kilda for the 2nd annual Screen and Stage Summer Party! Many drinks and stories were shared, and new connections made. Thanks to the Vic committee members who helped pull the event together - and a shout out to DJ Darius for hosting and the tunes!

June

As part of the St Kilda Film Festival, the ASE were once again involved in the filmmaker development day 'The Big Picture' at JMC Academy. We set up an information centre to answer attendees' questions and to promote the guild and its activities.

The day also included the "*The Art of The Edit*" - *A Multitude of Sins* - a panel discussion hosted by Cindy Clarkson ASE, Danni Raulli (editor) and Mark Pool (ADG). Guests were Lara Kose, Editor/Writer/Director and William Duan, Writer/Director/Producer. Thanks to Barrie, Phil, Cindy and Danni for making it a great learning experience for budding filmmakers.

Also in June we held an in-person catch up at the Cherry Tree Hotel where we welcomed new members to the committee Paul Murphy, Shannon Michaelas and Rob Buttery.

August

We jumped into the social media pool with a dedicated Victorian Instagram account and associated Linktree to promote local events, news and screenings. Thanks to Paul Murphy for contributing.

September

We held a screening and Q&A with editor Patrick McCabe and director Sari Braithwaite, of their beautiful documentary *Because We Have Each Other*. Thanks to Patrick and Sari for sharing their insights and to Doron at Music and Effects for donating this great venue the evening.

We also welcomed new chair Rob Buttery to lead the committee, filling the position that had been vacant for some time.

October

The committee met for a brainstorming session to plan the future and set priorities. Our focus is to run in-person skills/craft focussed events, host regular social catch

ups and support inclusion and diversity to promote and grow the editing community in Victoria.

We also restarted our regular social catch ups kicking off at the Golden Gate Hotel in South Melbourne. We had a diverse range of editors attend and even a writer/producer who was looking to meet an editor. He sure had a lot of editors to choose from!

November

Audio for Premiere Pro Masterclass is being held 22nd of November - presented by committee member Paul Murphy at SAE Creative Media Institute in South Melbourne.

December

Will see our third annual Screen and Stage Summer Party being held at St Kilda town hall.

We are also planning a Q&A event for Cindy Clarkson's upcoming feature drama Time Addicts

ASE are also sponsoring the editing award for Swinburne University's film and television graduate screening and awards evening, presented in mid-December.

Thanks to everyone who has volunteered their time and expertise on the Victorian committee this year, including Barrie Munro ASE, Shaun Smith, Philip Mitchell, Shannon Michaelas and Paul Murphy. Thanks to friends of the committee Cindy Clarkson, Orit Novak, Lissie Mary Geyer, Rob Nairn and Dmitri Cherkasski.

I'd particularly like to thank Shaun Smith who has stepped down from the committee. Shaun has been a valued and dedicated member of the committee for many years and your energy, humour and insights will be missed. The door is always open Shaun!

[South Australia](#)

David Scarborough – Chair

Sam Matthews

Emma McGavisk

At the back end of 2022 the SA ASE chapter established a meet up on the first Tuesday night of every month at the Gilbert Street Hotel. This has carried into 2023 and is now recognised by the SA editing community as an opportunity to meet up, debrief on projects and network. There is a core group of editors who attend each month and others who attend when available. The continuity of the event means that if anyone misses out one month, there's always the next.

We held our first event of the year in March when we engaged animation studio Motion by Design and production company Clever Wombat to host us for an evening of Show and Tell. The format was a success with people encouraged to share a short piece of work with the group and participate in a brief Q&A. We will be looking to replicate the event at least once or twice again in 2024.

March also saw the committee grow as we were lucky enough to recruit local editor Emma McGavisk. Having worked in SA for over a decade and recently gaining her first feature film credit, Emma's local industry knowledge and experience is a huge asset to the committee. Emma jumped straight into the role by representing the guild at UniSA's Industry Advisory Group meeting. This group was established to support UniSA to foster job ready graduates, and is a key conversation for the guild to participate in. Similar feedback was provided on request to Flinders University. It is very positive to see the local tertiary institutions seeking guidance from the guild to support the growth of the next generation of editors.

This year the SA ASE also fostered a partnership with The Mercury CX, South Australia's bridging organisation that provides emerging screen makers with a pathway into a screen career. Having recently rebranded and restructured, The Mercury have created a new screening strand called *Cinemechanica* which aims to link the local film community and film lovers with local guilds to provide insight into the filmmaking process. The SA ASE participated in a screening of locally produced and edited feature doco *The Angels: Kickin' Down the Door* followed by a Q&A with editor Emma McGavisk. We're looking forward to growing this partnership with the Mercury through future Cinemechanica screenings and other forms of support identified as the program evolves.

As we head into 2024, we look to echo the national ASE's aspiration of engaging and supporting a greater number of First Nations editors. We will also be proactively seeking more opportunities to support student editors to become industry ready as we have identified a need to upskill and provide mentorship to this cohort. After a successful 2023, we have identified that there are challenges ahead in 2024 but we are committed to building more mutually beneficial relationships and grow the profile of our local industry.

Queensland

Charlotte Cutting - Chair

Lisa Domrow

Stewart Tyrell

Matt Sawyer

Ahmad Halimi

Navaz Illava

Carmen Bensley

This year has gone by in a blink of an eye as the Queensland post sector and editors have been kept busy.

Events

Since the last State Wrap Up, we ran a *Meet the Assistant Editors with Josh Atterton-Evans and Grant Dawson* who took the audience through their process and the overall day to day tasks of an Assistant Editor working on a television series or a film. It was a fantastic evening, and we had a full audience in attendance.

Following that, in November we had a panel discussion *Meet the Editors: Cutting for Television with Teena Mestres, Charlotte Cutting, Lisa Domrow and Navaz Illava*. The discussion was moderated by Stewart Tyrell and had editors who have worked from all areas of television - including Factual, Drama, Current Affairs, Documentary. The discussion moved around the different demands, constraints, and expectations for each different genre and what a typical day for each editor might look like. Again, the feedback for the course was great and the event was well attended.

After such a busy year last year this year has been quieter on the event front from Queensland.

We had a social drink earlier in the year and then in June we ran the *Meet the Reality Editors* with veteran reality editors - *Karissa Harrison, Dan Hart and Brendan Cahill*.

The panel shared their love of reality editing and recounted their experiences working on some of Australia's biggest reality TV series. They shed light on the intricacies of their workflows, providing an in-depth view of the editing process. The panellists candidly discussed how they balance work and personal life while providing insights into the future trends in the industry. This was also a fantastic opportunity for us to reach out to the Reality sector and encourage engagement from them with our guild.

Our "Meet the Editor" series continues to serve as a vibrant platform for collaboration and knowledge sharing, and we're excited to bring more engaging events to local editors in the future. To round out the year we will hold our much-anticipated Christmas Party that incorporates all of the Qld Guilds. Each year this event grows bigger and bigger with last year exceeding our previous 150 guests.

Database

For each of our events our committee member Lisa Domrow organises the registration and feedback process through Eventbrite. This way Lisa has been able to capture a list of names / contact details of all attendees. The benefit of this is that we have an ever-growing list of contacts that we can email directly each time we run an event. It's important to note that we also send out feedback surveys after each event asking participants how we went and what they would like to see in the future. This gives us some idea of what kinds of things / events to try and hold in the future.

Community Connections

Importantly this year we have still been able to maintain our relationship with **SAE Creative Media Institute** in Brisbane. So, we have been able to access their 40-seat theatre to run our events.

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. Next year we are partnering with Essential Screen Skills to provide Industry Engagement with High School students all over Queensland by

providing a panel of Editors discussing craft in both the physical and online space. It's Essential Screen Skills mandate to reach all corners of Queensland. We are very much looking forward to this.

Membership and Ticketed Events

Whilst we still have a relatively small membership base here in Queensland, we do have a good number of people attending the events we run. Whilst we have been active in strengthening our supportive editing / post community by creating our Meet the Editor events, we have only increased our membership only slightly since 2021 (by about 20 members).

One of the questions we do have is whether charging a fee for non-members to our event will incentivize people to become members of the ASE. Another benefit of perhaps charging for our events is to ensure people who have RSVP'd to an event actually attend. The last few events have been "sold out" with a waiting list only to find quite a number of people have not shown up on the night. Again, perhaps a cost value to a ticket will incentivize attendance? We will trial this at our next event and see what we can learn from this process.

Committee Members

We have had some changes to our committee members this year and I would like to extend a warm thanks for all of their hard work to Tony McGrath, Judy Yeh and Geoff Lamb ASE who have stepped down from the committee. We're also very lucky to have a fabulous Queensland Committee in place: Charlotte Cutting (Chair) Lisa Domrow, Stewart Tyrell Matt Sawyer, Ahmad Halimi, Navaz Illava, And our newest committee member Carmen Bensley

Western Australia

Meredith Watson Jeffrey - Chair

Vincent MacElroy - Secretary

David Fosdick - Treasurer

Lawrie Silvestrin

Ivan Rojhas

Neda Rahbar

Jeremy Thomson

David Langlands

Nick Dunlop

Bryan McQueen-Mason

The committee meets approx. every 2 months unless we are holding an event.

Discussions include:

- The local industry and what everyone's working on.
- The new studio being designed for Perth (letters sent re the lack of post facilities)
- Ideas for events and workshops through-out the year.
- Avid tips & tricks for assistant editors – tutorials put together by Vince.
- Rates and conditions.
- AIDC from an editor's perspective.
- Tempo general assembly.
- ASE Website.
- Screenwest funding for Ellie Nominees.

Events

Sundowner

Members met for a post-Christmas catch up.

Meet the Composers

This was a "learn to speak music" event held with three of Perth's fabulous composers – Tim Count, Ash Gibson-Greig and Sean Tinnion - with the aim of helping editors communicate with composers.

We had a great turn out and it was an enthusiastic discussion with lots of questions, answers and take-aways.

Ted Talk

A celebration of early Australian cinema with a screening of Road Games and a Q&A session with its editor, Ted McQueen-Mason.

Unfortunately, there was a power outage at the venue so we couldn't screen the film, but most people stayed and we had a great social event with Ted talking to everyone over a beer. Rescheduling is on hold due to Ted's ill health.

Adobe Premier Pro Productions Workflow

An on-line training event organised by Lawrie Silvestrin with Elaine Smith, Merlin Eden and Paul Murphy.

Promoted through the Tempo Network, the webinar focused on using the many tools available in Adobe Premier Pro and the benefits of its workflow.

Avid Script Sync Webinar

A script-based editing tutorial/discussion with Tim Hadwen.

An on-line training event organised by Lawrie & Tim for an in-depth look at the new Avid Script Sync, Phrase Find and Transcription Tools.

Christmas Drinks

Scheduled for Sunday the 9th December at a Fremantle waterhole.

australian **screen** editors