



Canadian  
Cinema  
Editors

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# SHIFTING WORLD SHIFTING INDUSTRY



20 & 21 February 2021  
Live-Stream Event

# 4



# AWARDS 2021

## VIRTUAL EDITION PRIX

June 2021

Tickets available starting April 19, 2021

The CCE Awards are open to members and non-members alike!

**Submission deadline: February 23rd, 2021**

To submit your project visit [cceditors.ca/cce-awards/](https://cceditors.ca/cce-awards/)

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## WELCOME TO THE 4TH ANNUAL EDITCON!

While it has been a year of uncertainty and upheaval, the CCE is very pleased to offer our community a chance to take stock of where the post-production industry is at, where it might be going, and of course talk shop with some of the top working editors around. And wow, we have some great editors lined up for you! From Oscar nominee Jinmo Yang (*Parasite*), to Michelle Tesoro, ACE (*The Queen's Gambit*), editors from across Canada and around the world have generously agreed to share their knowledge and experience, and we can't wait to hear what they have to say!

But first, we'd like to extend a huge thank you to the EditCon team, who have managed to pull off a unique conference for the unique times we find ourselves in. Our team has worked extremely hard to find new ways to connect through technology, and we are very excited to present a brand-new style of conference, complete with breakout rooms to allow smaller,

focussed discussions, and a one-of-a-kind virtual networking space for mixing and mingling throughout the weekend. While we are disappointed that we cannot meet in person, we encourage everyone to stop by, chat, and hang out, especially those who in other years might not have had the chance to travel to Toronto.

We would also like to thank our generous sponsors, who have continued to support us through this difficult year, and our exhibiting partner Nordest, who worked closely with us to figure out how to best engage with our community online.

Our theme this year is Shifting World, Shifting Industry. We don't know what the future holds, but we are very pleased to present you with an opportunity to pause, reflect, and consider what changes might be in store, and how we might continue to craft the stories that will help audiences everywhere process and deal with the unprecedented challenges we are facing.

Stephen Philipson, CCE  
*President*

Jane MacRae  
*Vice President*



PRIME MINISTER • PREMIER MINISTRE

February 20-21, 2021

Dear Friends:

I am pleased to extend my warmest greetings to everyone participating in EditCon 2021.



This event, now in its fourth year, is dedicated to the art and craft of picture editing. I am certain that everyone in attendance will benefit from this year's program featuring panels and unique networking opportunities, as well as from the opportunity to exchange ideas and share expertise.

It continues to be a challenging time for planning and hosting events. That is why I would like to thank the Canadian Cinema Editors for making this year's conference virtual so that it could still take place. You can take pride in your commitment to supporting professional film editors.

Please accept my best wishes for a rewarding experience.

Sincerely,

A handwritten signature in black ink, which appears to be "Justin Trudeau".

The Rt. Hon. Justin P. J. Trudeau, P.C., M.P.  
Prime Minister of Canada



# PROGRAM DAY 1

- 9:30 AM Virtual Lounge
- 10:00 AM **1 Welcome Address**
- 10:55 AM **2 Keynote:** Michelle Tesoro, ACE
- 12:30 PM **BR Breakout Rooms**
- 2:00 PM **3 Panel:** When TV Saved Us
- 3:15 PM Virtual Lounge

## THE EDITOR'S CUT

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## IN CONVERSATION WITH D. GILLIAN TRUSTER, CCE

Working from home: has Covid-19 changed the collaboration dynamic forever, or are we just waiting to head back into the office? Stephen Philipson, CCE, and D. Gillian Truster, CCE, kick things off by sharing stories of rolling with the punches this past year, and reflecting on how the job of editing may or may not change when the pandemic finally ends.

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### GUEST SPEAKER



#### D. GILLIAN TRUSTER, CCE

Hailing from Toronto, Gillian began her career as an assistant editor. She has since had a diverse career editing drama series, feature films, and MOWs in a variety of genres, and the good fortune to work with many prominent and celebrated producers, directors, and screenwriters.

Gillian is best known for her work on *Orphan Black*, *Anne with an E*, and *The Expanse*. She has won two CSA awards, a DGC award, and has earned eleven award Nominations.

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### MODERATOR



#### STEPHEN PHILIPSON, CCE

Stephen is an award-winning editor of TV series such as *Altered Carbon* (Netflix), *American Gods* (Starz), *Anne with an E* (CBC/Netflix), and *Hannibal* (NBC), and films such as *The Wild Hunt* (by Alexandre Franchi), *Grown Up Movie Star* (by Adriana Maggs) and documentary *Prom Night in Mississippi* (starring Morgan Freeman), which premiered at Sundance, broadcast on HBO, and screened at The White House.

Stephen is honoured to serve as CCE President and help the CCE advocate for editors across Canada.

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## IN CONVERSATION WITH MICHELLE TESORO, ACE

Michelle Tesoro, ACE, is a master of drama, intrigue and suspense. From *Fringe* to *The Newsroom*, Michelle's work shows a range of storytelling techniques. Join Paul Day, CCE, and Michelle Tesoro, ACE, as they discuss Michelle's work, including her most recent feat of editing an entire mini-series, *The Queen's Gambit*.

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### GUEST SPEAKER



#### MICHELLE TESORO, ACE

Cutting-edge picture editor Michelle Tesoro, ACE, is an industry rising star. Tesoro cut Netflix's top-rated series *The Queen's Gambit*, Emmy-nominated series *When They See Us*, *Godless*, *House of Cards*, and HBO's series *Newsroom*. She also cut features like Focus Features' Supreme Court Justice Ruth Bader Ginsburg biography *On the Basis of Sex*, Participant Media's *Shot Caller*, and SXSW's Grand Jury Prize-winning film *Natural Selection*, which earned Tesoro the 2011 SXSW Award for Best Editing.

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### MODERATOR



#### PAUL DAY, CCE

Paul has been a picture editor for 25 years and has worked with such companies as Netflix, MGM, AMC, Showtime and many more. Some of his recent editing credits include *Another Life*, *Ransom*, *Into the Badlands*, *Dark Matter* and *Lost Girl*. He is one of the Canadian Cinema Editors' co-founders and currently sits on the National Board for the Directors Guild of Canada.

1

## ADOBE ON PREMIERE PRO PRODUCTIONS



Adobe presents an interactive demo of Premiere Pro Productions for editors working independently, collaborating with a team, or needing remote editing workflows. Designed from the ground up with input from top filmmakers and Hollywood editorial teams, this suite provides new tools for managing projects, sharing assets between them, and keeping everything organized. Early versions of the underlying technology were battle-tested on recent films such as *Mank*, *Terminator: Dark Fate*, and *Dolemite is My Name*.

2

## GEOFFREY BOULANGÉ ON EDITING *ANTIGONE*

Tucked away in a cabin in the woods, Geoffrey Boulangé and Sophie Deraspe set about editing the award winning film, *Antigone*. In this session Geoffrey Boulangé discusses the processes that went into editing the film; including cutting while shooting; working in FCPX, and co-editing with director Sophie Deraspe.

3

## IATSE 891 ON THE CHALLENGES OF EDITING FROM HOME



The new workflows are already a challenge, but how do we deal with the mental and physical difficulties of working from home during a pandemic? Join a panel of IATSE 891 members to discuss keeping yourself motivated; mental & physical health [e.g. feeling low and what to do about it]; communicating with your team, how to keep the lines open; changes to the editor / assistant relationship; scheduling challenges and managing your hours. Over the 2 days we will have various IATSE 891 editors and assistant editors joining the discussion: Daria Ellerman, CCE, Gordon Rempel, CCE, Rehan Khokar and Lianne Oelke.

## MERISSA TSE ON ASSISTANT EDITING IN ANIMATION

The skills required of an assistant editor in animation are quite different from those working in live-action. There are no takes to log, nor dailies to process and sync. Instead you are building shows, updating episodes and providing necessary materials and inspiration to artists. Animation editor Merissa Tse shares her wisdom and experience of what makes a good assistant editor in the field of animation.

4

## NAHID ISLAM ON POST SUPERVISION

The post production supervisor is often a mystery to many. What do they do, who are they and does every show need one? Join Nahid Islam for an intimate Q&A on the ins and outs of post production fundamentals and answering your questions about the process behind the scenes.

5

## RODERICK DEOGRADDES ON MENTORSHIP IN THE EDIT ROOM

This panel, hosted by picture editor and sound editor Roderick Deogrades, will focus on the importance of mentorship and the editor/assistant relationship. This interactive discussion will cover topics like the importance of training, benefits of mentorship for both the assistant and the editor, paying it forward and building a network.

6

## THE SHIFT TO HOME VIEWING

As the world settled into lockdown, TV entertainment went from distraction to lifeline. With audiences trying to make sense of world events, stories and characters matter more than ever. As the entertainment landscape shifts to meet an unprecedented need for engaging content delivered on-demand to an audience stuck at home, how will this change the stories we tell, and the way we tell them? The editors of some of the most binge-worthy shows reflect on how their work landed in this time and place, what the stories meant to audiences, and how that affected their process during a pandemic.

## MEET THE PANEL



### AMY E. DUDDLESTON, ACE

Amy started as an Assistant Editor on films like *My Own Private Idaho*, *Corrina, Corrina* and *To Die For*. She edited 20 features, including *High Art*, *Laurel Canyon*, *Elegy* and Gus Van Sant's remake of *Psycho*, and TV series such as *Dexter*, *The Killing*, *Vida* and most recently, *Hunters*. She is currently editing the limited series *Mare of Easttown*, starring Kate Winslet, for HBO. Amy graduated from the University of Arizona with a BFA in Fine Arts Studies.



### WENDY HALLAM MARTIN, ACE, CCE

Multiple award-winning editor Wendy Hallam Martin is best known for her work on the Emmy and Golden Globe winning series, *The Handmaid's Tale*. Wendy has received two Emmy nominations and won her first Emmy for the second season premier entitled "June". She also won an ACE/Eddie award for the pilot, "Offred". Her other work includes the critically acclaimed cable series *American Gods*, MGM's spy thriller *Condor* which she edited and co-produced, Showtime's *The Tudors*, *The Borgias* and *Queer as Folk*, to name a few.



## MODERATOR: CHRISTOPHER DONALDSON, CCE

Christopher Donaldson's work as an editor spans an extensive variety of dramatic and documentary features and television. His credits include *The Handmaid's Tale* for Hulu, *American Gods* for Starz, *Penny Dreadful* for Showtime/SkyAtlantic, Atom Egoyan's *Remember*, Sarah Polley's *Take This Waltz*, *The Kids in the Hall: Death Comes To Town* for CBC, and *Slings & Arrows* for TMN/Showcase/Sundance Channel.



### STEPHEN O'CONNELL

Born in Dublin, Ireland, Stephen has been editing drama & documentary across Europe for 25 years. His work spans time with U2 on music promos and documentaries in the 1990's to television dramas for BBC, RAI, Amazon, Netflix, Starz, CBC, HULU, SKY amongst others. Projects include *The Name of The Rose*, *Howard's End* and *Normal People*, to feature films *Viva*, *The Man Who Invented Christmas*, and *Maudie* for which he won the CSA award for best editing in 2018.



### LAURA ZEMPEL

Laura Zempel grew up in Sacramento, CA and received a BFA in Film Production from Chapman University. She began her career in Film and TV as an assistant editor on *Dexter*, and has gone on to edit HBO's *Room 104*, *Euphoria*, and most recently AMC's *Dispatches from Elsewhere*.

Matt



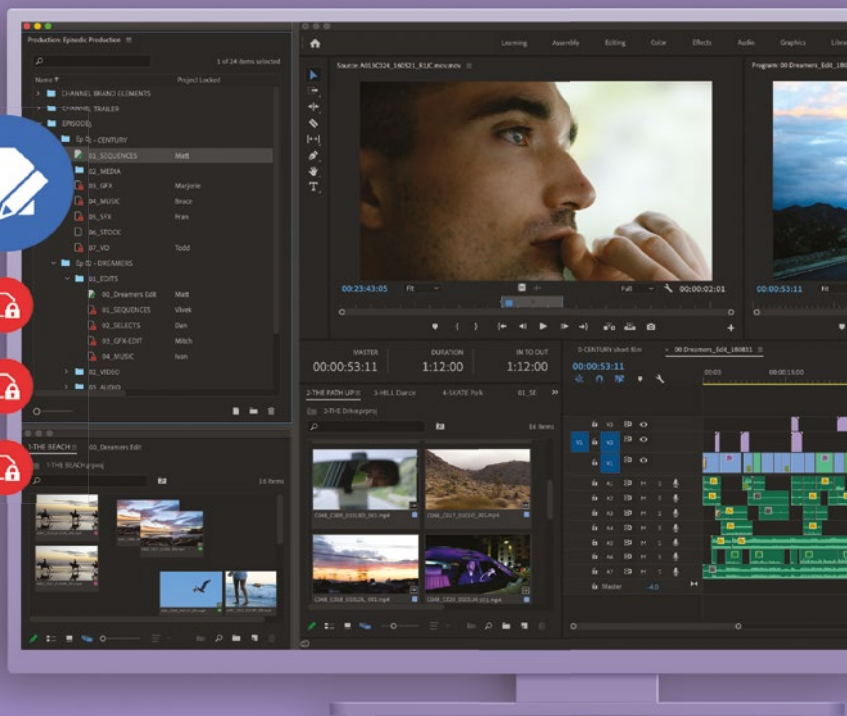
Marjorie



Bruce



Fran



## Make a big production less of a production.

The new Productions hub makes it easy to manage multiuser workflows and gives you the freedom and flexibility to have all of your editors working and sharing assets simultaneously—no matter the project size.

*"We've got 2,600 VFX shots and probably 10 to 15 people in timelines, sharing in real time. Sharing is essential for these types of Hollywood movies, which makes Productions a total game changer for Adobe."*

—Jon W. Carr, Visual Effects Editor, *Terminator: Dark Fate*

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# PROGRAM DAY 2

9:30 AM	<b>Virtual Lounge</b>
10:00 AM	<b>4 Keynote:</b> Jinmo Yang
11:25 AM	<b>5 Panel:</b> Thrills & Chills
1:00 PM	<b>BR Breakout Rooms</b>
2:30 PM	<b>6 Panel:</b> Breaking the Mold in Series TV
4:00 PM	<b>Virtual Lounge</b>

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## CREATIVE PLUG-INS

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SAPPHIRE



CONTINUUM



MOCHA PRO



SILHOUETTE

LIGHTS KEYING MOTION TRACKING TRANSITIONS MASKING BLURS LOOKS PARTICLES STYLIZE BUILDER  
IMAGE RESTORATION TITLING OBJECT REMOVAL EDGE RAYS SKIN SMOOTHING BROADCAST SAFE RETIME  
STABILIZE GRADIENTS SKY REPLACEMENT STEREO WORKFLOWS GLOWS COLOR CORRECTION LENS FLARES  
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## IN CONVERSATION WITH JINMO YANG

Action, comedy, drama, romance, horror and thriller – Jinmo Yang's outstanding body of work covers almost every genre in filmmaking. His mastery of pacing and tone is often on display as he rides the line between genres, from the action/comedy of *Luck-Key* to the thriller/comedy *Parasite*. Whether working on or off set Mr. Yang is truly a master of his artform. Multitalented moderator Sook-Yin Lee sits with Oscar-nominated editor Jinmo Yang for an in-depth conversation about the craft of Picture Editing.

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### GUEST SPEAKER



#### JINMO YANG

Jinmo Yang is an award-winning South Korean film editor who has edited over a dozen feature films, including the international hits *Parasite*, *Okja*, and *Train To Busan*.

With *Parasite*, directed by Bong Joon-ho, Mr. Yang gained international acclaim and recognition including an Academy Award nomination for Best Editing, and an American Cinema Editors Award for Best Edited Feature Film (Dramatic), the first non-English-language film to win this top prize.

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### MODERATOR



#### SOOK-YIN LEE

Sook-Yin Lee is a Canadian filmmaker, musician, actor, and multimedia artist. The award-winning radio and TV broadcaster starred in John Cameron Mitchell's groundbreaking LGBTQ movie, *Shortbus*, which premiered at Cannes. *Year of the Carnivore*, Lee's feature film debut as writer-director, premiered at TIFF. Sook-Yin won the 2014 Canadian Screen Award for Best Performance by a Lead Dramatic Actress for her role as "Olivia Chow" in *Jack*. Her movie, *Octavio is Dead!* won Best Director and Best Picture awards at the Downtown LA Film Festival 2018. Her feature movie *Death and Sickness* streams on CBC Gem in Canada.

## EDITING DARK GENRE IN FEATURE FILM

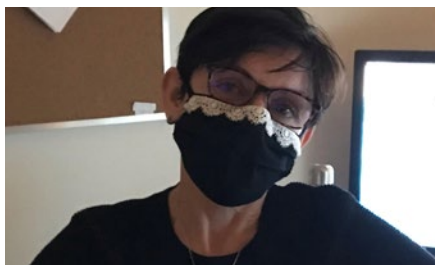
The past year has brought our lives no shortage of fear-inducing moments, and yet films that offer us frights continue to be one of our greatest escapes. Join editors Michele Conroy (*In the Tall Grass*, *The Silence*, *Mama*), Jeff Barnaby (*Blood Quantum*, *Rhymes For Young Ghouls*), Dev Singh (*Incident in a Ghostland*, *Backcountry*) and moderator Erin Deck (*Rabid*) as they share their insights into crafting successful films that both entertain us and play upon our fears and anxieties.

## MEET THE PANEL



## JEFF BARNABY

Jeff Barnaby was born and raised on the rural Mi'gMaq reserve of Listuguj, Quebec. A multi-disciplined artist, he has won several awards for his artwork, poetry, short stories, music and films. His work provides a bare-knuckled view of post-colonial Mi'gMaq life, defying stereotypical treatments of First Nations' narratives by using horror/sci-fi tropes to explore themes of violence, gender, race and Indigenous futurism.



## MICHELE CONROY

Michele Conroy is a veteran film and television editor. Her work has earned multiple DGC awards including: *Mama*, *Pompeii* and *Splice*, which was produced by Guillermo del Toro and directed by long-time collaborator Vincenzo Natali. Other collaborations with Natali include the ensemble romance *Paris, je t'aime*, *Nothing, Getting Gilliam*, and most recently *In the Tall Grass*. Other theatrical releases include *Little Italy*, *The Grizzlies*, and *Ginger Snaps: Unleashed*. Her TV credits include *Vikings*, *Penny Dreadful*, *Flashpoint*, and *This Is Wonderland*.

## MODERATOR: ERIN DECK, CCE

Erin Deck is an editor in both film and television. Her work has earned her multiple nominations and awards through the DGC, CSA and CCE. Some of her TV credits include *Altered Carbon*, *Into The Badlands*, *Ginny & Georgia* and *Killjoys*. Her film credits include *Rabid*, *Our House*, *Big Sky*, *After The Ball* and *The Barrens*.



## DEV SINGH

I edit movies and television. I hold a BSc in Biochemistry from Queen's, attended Ryerson's Film Studies program, and was a resident at the Canadian Film Centre.

I've been fortunate to work with many wonderful artists and it is a joy to count them amongst my friends and collaborators. My credits include the acclaimed *Backcountry*, *People of Earth*, and *Picture Day*. In theatres and festivals soon: *Cinema of Sleep* and *Spiral*. I'm currently working on the *Resident Evil* reboot.



1

## ADOBE ON THE CHALLENGES AND SOLUTIONS FOR REMOTE EDITING WORKFLOWS



Join editor Ryan Morrison (*Stowaway*, *Arctic*) and assistant editor Russell Anderson (*Mank*) as they explore the challenges with remote editing workflows and how they have solved them in their recent projects.

2

## CHRISTOPHER MALANCHEN ON FX EDITING FOR PICTURE EDITORS

As editors our jobs are constantly expanding, with more and more tools at our fingertips it's important to keep our technical skills as sharp as can be. Editing and co-ordinating with VFX can be daunting at times, but it's always important to get it right. Editor Christopher Malanchen shares some tips, tricks and best practices that he learned from editing on Vice's *The Devil You Know* [Season 2] and Cooking Channel's *Bitchin' Kitchen* and from his tenure as the VFX Editor for *Big Little Lies* [Season 2].

3

## IATSE 891 ON THE CHALLENGES OF EDITING FROM HOME



The new workflows are already a challenge, but how do we deal with the mental and physical difficulties of working from home during a pandemic? Join a panel of IATSE 891 members to discuss keeping yourself motivated; mental & physical health (e.g. feeling low and what to do about it); communicating with your team, how to keep the lines open; changes to the editor / assistant relationship; scheduling challenges and managing your hours. Over the 2 days we will have various IATSE 891 editors and assistant editors joining the discussion: Mauri Bernstein, Sabrina Pitre, Gloria Mercer and Kelvin Tseng.



## NAVIN HARRILAL ON SHIFTING GEARS

Every production starts with a solid plan but step by step as each phase inches closer and closer to being received by an editor's invisible hand, that plan will unravel. Even if it is due to a global pandemic, it is on the editor to shift gears, to persevere for the story and aim to produce beyond what was undone. Let us discuss how we do this. Join the editor behind *The Nature of Things* episode "The Covid Cruise" for a conversation about filmmaking in the Covid era.

4

## SHANE BELCOURT & TEAM ON *AMPLIFY*

Join showrunner Shane Belcourt, and editors Adam Phipps and Francis Laliberte, as they discuss the post-process for *Amplify*, a 13-part documentary series about Indigenous musicians creating new works. Each episode features a different songwriter working through the creative process in-studio, while revealing how they personally relate to their new song. Further insight is brought to bear as Indigenous experts weigh-in on the deeper meaning of the song's inspiration. All of this ... on FCPx ... seriously!

5

## SYDNEY COWPER & LEE WALKER ON ASSISTANT EDITING IN FEATURE FILM

Cool heads, quick wits and sharp technical knowledge are just some of what is needed to be a great assistant editor. They are the lifeblood of post-production and our guests are at the top of their game. Join the assistant editors behind some of Canada's most anticipated films from 2020—*Possessor*, *Percy*, and *Funny Boy*—as they discuss their approaches, challenges and answer your questions.

6

## OVERVIEW

We're currently experiencing a watershed moment for increased representation in storytelling. This year we've seen a wealth of stories originating from the BIPOC, LG-BTQ2S and female perspectives that not only tackle tough topics surrounding mental health, addiction, sexual assault and racial prejudice, but also present powerful aesthetic and editorial triumphs. The editors behind *I May Destroy You*, *Euphoria*, and *#BlackAF* join us to discuss their groundbreaking work.

## MEET THE PANEL



### CHRISTINE ARMSTRONG

Christine Armstrong is a picture editor splitting her time between Los Angeles and Toronto. She has edited a variety of feature films, television series, short films, web series and commercials. Armstrong's recent work includes editing the series *#BlackAF* [Netflix], *Barbelle* [Amazon] and feature films *Sugar Daddy*, *Mary Goes Round* and *The New Romantic* which premiered at SXSW and won the Special Jury Recognition for Best First Feature. She is currently editing the series *Rutherford Falls* [NBCUniversal/Peacock] starring Ed Helms.



### SHANNON BAKER DAVIS, ACE

Shannon Baker Davis is an award-winning television and film editor. She began her career in unscripted television on iconic and Emmy-winning shows such as *Top Chef* and *Project Runway*. Her feature film credits include collaborations with directors Stella Meghie [*The Weekend*, *The Photograph*], and Ali LeRoi [*The Obituary of Tunde Johnson*]. She has worked with creators Issa Rae [*Insecure*], Ava DuVernay [*Queen Sugar*], and Kenya Barris [*Grown-ish*, *#BlackAF*].

## MODERATOR: SHONNA FOSTER

Shonna Foster is an award-winning director, storyteller, and producer. She received her BFA honors degree in Theatre from York University, where she studied in the Creative Ensemble Conservatory. She currently works as a freelance director, producer, and story consultant in film, television, and branded content, and is a long standing board member of BIPOC TV and Film.



### JULIO C. PEREZ IV, ACE

Julio C. Perez, IV lives and works in Los Angeles, editing in both narrative and documentary. His feature film work includes Chad Hartigan's award-winning *This is Martin Bonner*, which screened at Sundance, and an ongoing collaboration with director David Robert Mitchell, editing *The Myth of the American Sleepover*, *It Follows*, and *Under the Silver Lake*, which have all screened at Cannes. He has recently worked with director Sam Levinson on the series *Euphoria*, as well as the upcoming feature *Malcolm and Marie*.



### CHRISTIAN SANDINO-TAYLOR

Christian is a film editor, and occasional screenwriter. His career started in the writers room and as editor on the surreal comedy series *Campus*. Recent work includes *I May Destroy You*, *Sally4ever*, *Love Wedding Repeat*, and the upcoming *From Devil's Breath*, directed by Orlando von Einsiedel (*Virunga/The White Helmets*). In 2018 he wrote and edited *To Wendy Who Kicked Me When I Said I Love You*, an off-beat, romantic short film which premiered at the London Film Festival.



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