

ACE

ANNUAL

REPORT

2020



October 27, 2020

THE ACE CREDO

The objects and purposes of the American Cinema Editors are to advance the art and science of the film editing profession; to increase the entertainment value of motion pictures by attaining artistic pre-eminence and scientific achievement in the creative art of film editing; to bring into close alliance those film editors who desire to advance the prestige and dignity of the film editing profession.





OFFICERS & BOARD MEMBERS

*Indicates office is up for election this term

Officers

Stephen Rivkin* - President
Carol Littleton - Vice President
Lillian Benson* - Secretary
Stephen Lovejoy - Treasurer

Directors

Anita Brandt-Burgoyne*
Dorian Harris*
Tina Hirsch*
Maysie Hoy
Bonnie Koehler
Mary Jo Markey
Michael Ornstein*
Sabrina Plisco*
Kevin Tent

Life Position

Jacqueline Cambas

Associate Board

Kate Amend*
Dana Glauberman*
Mark Helfrich*
Andrew Seklir*



MESSAGE FROM THE PRESIDENT

Serving as ACE President for the last four years has been an absolute honor and one of the highlights of my life. I am at the end of my two terms, which requires me to step down. However, I am extremely proud of how much we've grown as an organization and all that we've accomplished. I look forward to introducing you to our new President, who will lead us into the next chapter of our spectacular organization, which includes the most talented and highly regarded Editors in the world.

I am so grateful for the opportunity you have given me.
Thank you so much!

Stephen Rivkin, ACE
President, American Cinema Editors

ACE TURNS 70

Incorporated in 1950,
October 27th marks the
70th anniversary of
American Cinema Editors



Congratulations ACE

on your tireless efforts to advance
the film editing profession;
to promote diversity, equality,
and fairness in the editing room;
and to further the recognition
of editors' artistic achievements





TREASURER'S REPORT

ACE balance sheet with previous year comparison as of October 2020.
Submitted by **Stephen Lovejoy, ACE**

	2020	2019	\$ CHANGE	% CHANGE
ASSETS				
Current Assets				
Checking/Savings				
Checking	\$142,928.37	\$182,694.81	-\$39,766.44	-21.77%
Savings	\$300,783.55	\$100,756.33	\$200,027.22	198.53%
Investment Account	\$306,405.20	\$306,729.50	-\$324.30	-0.11%
Total Checking/Savings	\$750,117.12	\$590,180.64	\$159,936.48	27.1%
ACCOUNTS RECEIVABLE				
Accounts Receivable	\$181,215.30	\$139,122.30	\$42,093.00	30.26%
Total Accounts Receivable	\$181,215.30	\$139,122.30	\$42,093.00	30.26%
Total Current Assets	\$931,332.42	\$729,302.94	\$202,029.48	27.7%

ACE COMMITTEE REPORT 1



The Eddie Awards

The 2020 Eddie Awards were a night to remember. Lauren Shuler Donner received the Golden Eddie Award. Career Achievement Awards were presented to Tina Hirsch and Alan Heim and Cathy Repola received the Heritage Award. It was one of the last events we were able to attend in-person before the quarantine began and we are extremely grateful for the time together.

The 2021 Eddie Awards will be entirely different this year and we will have more details as we get closer to the date. Due to the Academy adjusting their awards schedule and dates, ACE has decided to fall in step and adjust our dates as well. See below for the new dates and information.

Respectfully submitted,

Jenni McCormick

Executive Director, America Cinema Editors

2021 ACE Eddie Awards Schedule

PLEASE NOTE: TV eligibility dates are different from Feature this year

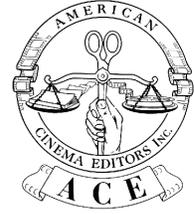
TELEVISION: Must have aired between Nov. 2, 2019 - Dec. 31, 2020

FEATURE FILMS: Must be released between Jan. 1, 2020 - Feb. 28, 2021

Nov 02	Submissions for Nominations Begin
Feb 12	Submissions for Nominations End
Feb 19	Nominations Ballots Sent
Mar 08	Nominations Ballots Due
Mar 11	Nominations Announced
Mar 19	Final Ballots Sent
Mar 19-26	Online Blue Ribbon Screenings
Mar 26	Final Ballots Closed
Apr 09	Deadline for Advertising
TBD	Nominee Cocktail Party

Awards presented Sunday, April 18, 2021 (Location TBD)

ACE COMMITTEE REPORT 2



EditFest Global

On August 29th & 30th, ACE embarked on our very first all-virtual event. EditFest Global not only exceeded our expectations, with registered attendees from over 20 countries around the world, but we have received an overwhelming amount of positive feedback.

The panels were fascinating, the networking and breakout rooms were amazing and showed us what is possible for future events. We would like to thank all of the panelists and moderators for sharing their time, knowledge and experiences with the editing community, and for helping to inspire the next generation of editors. A very special thank you goes to Jenni McCormick and the Editfest Global team for achieving a milestone in ACE history.

Respectfully submitted,

Stephen Rivkin, ACE

President, American Cinema Editors

ACE COMMITTEE REPORT 3



Diversity Mentorship Committee

The Diversity in Editing Mentorship Committee completed its fifth successful cycle. The committee consists of seventeen ACE member mentors and is co-chaired by Troy Takaki and Lillian Benson. Anita Brandt Burgoyne, Angela Catanzaro, Chris Cooke, Nena Erb, Jacques Gravett, Tina Hirsch, Pam Martin, Tom Miller, Sharon Rennert and Mark Yoshikawa served as mentors this year. Former mentees Shannon Baker-Davis, Julio Cesar Perez, Rosanne Tan-Collelo, Nona Khodai and Harry Yoon joined their ranks this year.

This program selects talented assistants and up and coming editors of varying levels of experience and places them in small groups led by ACE mentors. The mentors actively support their creative and technical growth. We hope their careers will flourish and they will eventually become ACE members. We have a pretty good track record so far – seven of our previous mentees are now ACE members. The ACE Diversity in Editing Mentorship Committee is open to men and women of all races, but the goal is to create a more diverse editing community that includes more women and minorities, and members from underrepresented groups. An ACE member in good standing must recommend an applicant and we have expanded the number of mentees accepted to each team.

Once again many of our mentees were asked to return for a second term. (There is a two-term limit.) The returning mentees are expected to help newer members gain experience in the group. All activities were converted to virtual experiences this year due to COVID-19, including our monthly informal get-togethers, and all networking gatherings organized by the Social Committee. We made it a point to check in regularly with each other to see how we were all faring during the pandemic. Hopefully the time will come soon when we can visit each other's editing rooms to learn specific new skill-sets or investigate advanced technology.

One of the committee's goals is to create environments where people feel free to express their dreams and concerns. We thank the talented professionals who shared their insight and experiences with us over the course of the year whether in person or in the digital realm. We started our new term in September and we welcomed the new mentees with open "digital arms." We plan to convert our in-person Fireside Chats to Zoom sessions full of insight and activity. That will take a little doing but we're up to it. It is our hope that past participants stay involved with ACE members. As we enlarge the reach of the ACE organization, we can help create a strong foundation of diverse, engaged, and enthusiastic future ACE members.

We thank the ACE Board that makes it possible for us to do this work.

Respectfully submitted,

Diversity Mentorship Committee Members

Lillian Benson, ACE, and Troy Takaki, ACE
Co-Chairs

ACE COMMITTEE REPORT 4



Membership Committee 1

This year our ACE Membership Committee transitioned to Zoom for our applicant interviews. We are glad to report that with a little practice, we've adjusted and been able to bring the same warmth, fun and enthusiasm to the half-hour we spend together with each candidate when meeting for the first time online, as we used to in person. The creative spirit of each editor / applicant still shines through and the caliber and range of experience of our candidates continues to impress.

The Committee enjoys asking about the first moment a potential ACE member realized, as a child or as a film student, that film editing was calling to them. They tell us that when they first immersed themselves in a cutting room: "Hours passed like minutes" - "I came outside and it was dark. I had worked deeply without feeling time pass." - "I discovered film editing's incredible power to inspire ideas and rouse emotions that words alone failed to do." - "It hit me like a shock. This is where the story is truly made."

For the entire Membership Committee it's a joy and a privilege to have our own zeal for the art of film editing renewed every time we interview a new candidate for ACE.

Respectfully submitted,

ACE Membership Committee Members

Bonnie Koehler, ACE, and **Tina Hirsch, ACE**

Co-Chairs

ACE COMMITTEE REPORT 4



Membership Committee 2

New members of 2020 so far

Active Members

Chris Brookshire
Andrew Buckland
Isaiah Camp
Liza Cardinale
Sam Citron
Julie Cohen
Dan Crinnion
James Cude
Rachel Cushing
Jill D'Agnew
Cameron Dennis
Todd Downing
Tom Eagles
Mark Eckersley
Andrew S. Eisen
Tom Elkins
Jim Flynn
Andrea Folprecht
Matthew Friedman
Jinx Godfrey
Mollie Goldstein
Justin Goll
Adam Gough
Crispin Green
Jeff Groth
Jessica Hernandez
Ryo Ikegami
Yang Jinmo
Michael Karlich
Nona Khodai
Jennifer Lame
Alex Márquez
Benjamin Massoubre

Joseph Matoske
Masayoshi Matsuda
Paul Millspaugh
Tim Mirkovich
LaRonda Morris
Al Morrow
Stephanie Neroes
Steven Nevius
Joel T. Pashby
Julio C. Perez IV
Kyle Schadt
Michael Taylor
Lindsay Utz
Dava Whisenant
Michael Yanovich

Affiliate Members

Catherine Apple
Marcos Horacio Azevedo
Renée Barron
Anderson Boyd
Rodrigo Brazao
Andy Canny
Andrew M. Cohen
Yaniv Dabach
Lars Gustafson
Mengle Han
Nick Hector
Liam Johnson
James M. Martin
Kye Meechan
Trevor Mirosh
Cynthia Stegner
David J. Turner

ACE COMMITTEE REPORT 5



International Relations Committee

Over the course of the last decade, the US film industry has transformed into a global juggernaut with production and distribution expanding beyond the traditional boundaries of North America. ACE realized that to stay relevant in this expanded marketplace, it had to come up with ways not only to react to these changes but also to become more proactive in connecting with our colleagues and sister organizations around the globe to communicate about the things that are important to editors everywhere.

To date, we have connected with nearly two dozen groups overseas that promote editors and editing in their home countries. We discovered an eagerness amongst these organizations and their members to connect to us in more formal ways than just the occasional encounters when visiting each other's countries professionally or personally. In close coordination with the ACE Board of Directors, the Co-Chairs of the International Relations Committee, Edgar Burcksen, ACE, and Michael Ornstein, ACE, devised and introduced the ACE International Affiliate membership program. After many discussions and important suggestions the ACE Board approved the new membership category. This includes methods for vetting both the organizations and the individual members to be sure they will uphold the high standards of professional and personal conduct we expect from all our members. And just to be perfectly clear, as International Affiliate members they will not be permitted to use the letters ACE after their names in on-screen credits. That privilege is reserved exclusively for full, Active and Life ACE members.

Just last month official wording for this new membership category was approved and included in the newly revised official Bylaws of ACE. Due to the Covid-19 pandemic however, the launch of the ACE International Affiliate Membership has unfortunately been postponed. We're currently working with our ACE publicity manager Lea Yardum on how and when to get this new program rolled out.

Respectfully submitted,

International Relations Committee Members

Edgar Burcksen, ACE, and **Michael Ornstein, ACE**

Co-Chairs

ACE COMMITTEE REPORT 6



By-Laws Committee

American Cinema Editors turns 70 this month!

As a non-profit organization incorporated in the state of California, ACE is required to follow a set of rules which govern its activities, and the duties and responsibilities of its Officers, Directors and staff. Some of these by-laws are specific to ACE and some are required to maintain our status as a non-profit. Over the years there have been a number of revisions to this founding document but the last comprehensive revision was adopted in March, 1994.

Just as there have been major changes in our work so too have there been major changes in the rules and regulations governing non-profit corporations in the last 26 years. With this in mind the Board created a committee to bring this document into the 21st century.

After a process spanning nearly 3 years and working with a lawyer who specializes in non-profits, we are presenting the newly updated and revised bylaws. While the changes are numerous, our guiding light was always the original ACE Credo: to advance the art and science of the film editing profession; to increase the entertainment value of motion pictures by attaining artistic pre-eminence and scientific achievement in the creative art of film editing and to bring into close alliance those film editors who desire to advance the prestige and dignity of the film editing profession.

The ACE Board is to be commended for their diligence and attention to detail in suggesting edits and revisions. There is now an updated comprehensive document, and procedures to amend and revise it. We feel it is a document which will carry us forward, hopefully for at least another 70 years!

Respectfully submitted,

By-Laws Committee Members

Michael Ornstein, ACE, and **Stephen Rivkin, ACE**

Co-Chairs

American Cinema Editors

would like to
thank our sponsor



Adobe

for their generous support
tonight and always