

AICE Officially Adopts 'Camp Kuleshov' for All Trailer-Editing Competitions for Assistant Editors

New York Chapter kicks off 2010 season as popular annual contest gets association-wide brand and identity.

New York, NY – September 16, 2010 – Lev Kuleshov would be proud. The Russian filmmaker and film theorist behind what's known as "The Kuleshov Effect" is getting his due. At its August meeting, AICE's International Board formally adopted Camp Kuleshov as the name for the trailer editing competitions sponsored by its regional chapters each fall.

"By adopting the name Camp Kuleshov across all our chapters, it provides us with a single brand identity for this very popular competition," according to Burke Moody, Executive Director of AICE. Moody explains that, while each chapter's competition has its own creative brief and requirements, the common challenge calls for assistant editors to choose from a list of feature films and create a trailer—an advertisement, in essence—that changes the genre or narrative of the film in an unexpected way. In the process, they're creating an ad for a film that doesn't exist.

For example, the top winner at the 2009 Camp Kuleshov New York competition was a trailer based on the warmhearted 1989 classic "[Field of Dreams](#)" (edited by Stacey Peterson), which instead advertised the picture as a brooding, introspective Bergman film.

The competition was originally known as Trailer Park. In response to a trademark infringement claim, the Trailer Park name was dropped and a variety of names emerged: Splice Capades, Filmspotting, The Winnebago Awards, Trailer Blazin' and Trailer Wars. The New York chapter first adopted the Camp Kuleshov moniker and has used it since 2008.

The idea for a trailer editing competition for assistant editors originated with Editors / Partners Kathryn Hempel and Steve Stein of Chicago-based Cutters. They saw it as an event which would involve not only the assistant editors, but also the entire AICE community. Hempel conceived the idea for a competition, and Stein came up with the name. With help from the late Katy Maguire, then at Optimus, and Nadav Kurtz, then at Outsider but now also with Cutters, Hempel and Stein brought the event to life. They conceived the event as a way to challenge and honor hard-working assistant editors.

"Being an assistant can often be thankless and unrewarding – it's the nature of the job," says Stein. "The light very rarely shines on an EDL, dub or posting. This gave the assistants an opportunity to show off their mad skills." Since spreading from Chicago to additional chapters over the past eight years, the event has produced trailers that have become viral sensations like Robert Ryang's 2005 take on "[The Shining](#)," which transformed the horror gem into an upbeat, family-fun romantic comedy.

The 2010 round of competitions kicked off recently when the New York Chapter hosted a meeting at MPE on the West Side of Manhattan to review the brief for this year's Camp Kuleshov New York competition. (To view photos from the event, visit the AICE Facebook page [here](#).)

Chris Franklin, Editor/Owner at Big Sky Editorial, and Lin Polito, an Editor at jump, led the meeting, which was attended by several dozen assistant editors from New York member companies. Franklin has run the New York chapter's competition in partnership with Polito since 2004, and says he loves the new identity.

"I like the fact that if you don't get it, you have to figure it out," he says about the reference to the contest's namesake. ([The Kuleshov Effect](#) was an early demonstration of the power of juxtaposed images to radically alter the audience's emotional response to the film.) "In the process, you learn about Kuleshov and how he played with editing to influence people's perceptions of film. It's a fascinating story. All I can say is thank god for Wikipedia."

Franklin says the Camp Kuleshov competitions are good for assistants because "it gives them confidence that they can brainstorm around a problem and try to figure it out, and that they can work through the brief to come up with a solution. This is a daunting task, what we're asking them to do—it would bring a lot of veteran editors to their knees. We're basically asking them to pick apart a movie and turn it into something it's not. And they have to do that on top of what's already a full work load."

Hempel hopes Camp Kuleshov will continue to be a celebration of the art and craft of editing, as well as provide an opportunity to highlight the work of the people behind the scenes in creative editorial. "I would love for the festival to stay fun, inclusive and supportive of all the assistants as well as the editors, producers, librarians, receptionists, accountants—in short, all the women and men of post, younger and older, who work so hard in this crazy industry," she says. "It's a great time to have a party and appreciate the power of editing."

With the launch of the 2010 Camp Kuleshov New York call for entries, the work of the entrants promises to be not just fun but entertaining. This year's slate of films ranges from "Blacula" and "Mommie Dearest" to "The African Queen" and "Freaky Friday." Entries are due October 13, and all entries will be screened and awards presented at an evening event slated for October 21. Calls for entries for additional AICE chapter events will begin to roll out over the next few weeks.

Media Contacts:

Burke Moody, AICE, 212-665-2679, burke@alice.org

Anthony Vagnoni, AVagnoni Communications, 973-493-8736, anthony@avagnoni.com

About AICE

AICE is an international association whose members are independent creative editorial, design, visual effects and post production companies and their editors, designers and artists. It is dedicated to the advancement and promotion of these companies and the increasingly significant role their editors, designers and artists play in the media creation process. With chapters in Boston, Chicago, Dallas, Detroit, Los Angeles, Minneapolis, New York, San Francisco and Toronto, AICE represents a significant segment of the vibrant post production industry, and will continue to maintain its strong collective voice in the commercial advertising and marketing industry. Among its signature initiatives and programs are the annual AICE Awards, which highlights creative excellence on behalf of its member companies; the regular publication of white papers and advisories on relevant trends and developments in post production; and active participation with other industry organizations on the establishment of standards and best practices for the post production process. As a trade organization, AICE will continue to represent the best interests of its members within the advertising and marketing industry as it

disseminates information to ad agencies, advertisers and producers on all aspects of editorial, design, visual effects and post production. For more information, visit www.aice.org.