

# AICE

## 2010 MEDIA & INFORMATION KIT

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[www.aice.org](http://www.aice.org)

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## AICE OVERVIEW & HISTORY

AICE is an international trade association whose members are independent editorial, design and visual effects companies. With chapters in Boston, Chicago, Dallas, Detroit, Los Angeles, Minneapolis, New York, San Francisco and Toronto, AICE member companies and their editors, designers and artists are a significant and influential segment of the marketing communications industry.

General Membership is open to independent editorial, design and visual effects companies not owned in whole or in part by advertisers or advertising agencies. Associate Membership is available to companies which provide goods and services to AICE member companies. Total AICE membership includes over 115 editorial, design and visual effects companies and a growing number of Associate Members.

The origins of AICE date to the mid-1980s when three independent associations were formed: the Chicago Association of Film Editors (CAFÉ), the Independent Commercial Editors Association (ICEA) in Los Angeles, and the Association of Independent Commercial Editors in New York. Each was locally focused, had its own by-laws and board of directors. In 1998, these three organizations joined together to form a national association to discuss issues and undertake initiatives affecting post-production on a broader scale. Over the next 8 years, 6 more regional associations joined AICE. In response to technological advances and changing market dynamics, AICE restructured its membership in January, 2010, to become an association of companies with strong regional chapters and opened its membership to design, graphics and visual effects companies.

AICE's mission is to advance and promote the editorial, design and visual effects industries and to be an advocate for their editors, designers and artists and the significant role they play in the ever-changing media creation process. AICE facilitates dialogue on critical industry issues with agencies, advertisers and suppliers, and serves as a uniquely qualified educational resource to the marketing communications industry.

AICE members represent a significant and influential segment of the advertising and marketing communications industry and AICE is leading its members through a period of unprecedented change and opportunity. For more information on AICE, its programs and sponsorship opportunities visit [www.aice.org](http://www.aice.org) or contact Burke Moody at 212 665-2679 or [burke@aice.org](mailto:burke@aice.org).

## KEY MISSIONS, INITIATIVES AND ACTIVITIES

While the more public efforts of AICE include its Annual Awards Show, trailer editing competitions and participation on industry panels and symposia, the organization also works behind the scenes on a variety of fronts to promote the interests of the creative editorial, design and post production communities and to provide valuable information and service to advertising agencies and advertisers. By leveraging its substantial resources of knowledge and technical expertise to analyze and review the impact of evolving technologies, workflow models, emerging distribution paradigms and standards regulations, AICE has become a valuable advisor and partner to the advertising and marketing production community.

Its key initiatives and activities include:

- ▶ Spearheading industry efforts to implement the provisions of the CALM (Commercial Advertisement Loudness Mitigation) Act for advertisers, agencies, editorial and audio houses and to educate key stakeholders on the legislation's impact on television commercial finishing.
- ▶ Participation on the Mosaic Vendor Fair Executive Roundtable sponsored by the American Advertising Federation (AAF) to explore ways to help agencies and advertisers achieve their minority supplier purchasing goals in advertising and marketing production and post production purchasing.
- ▶ Meetings with the ANA Production Management Committee to bring the advertiser community up to date on changes in post production workflow and the impact on the television commercial production process.
- ▶ Collaborated with agency and advertiser groups on white papers aimed at educating these stakeholders on the transition to digital television and its impact on television commercial production and HD delivery.
- ▶ On-going one-on-one meetings with a major global advertiser to discuss issues of procurement and vendor relations and to provide updates on the constantly changing post production landscape.
- ▶ Member participation in small group meetings and focus groups with key software and hardware companies to provide candid feedback on their current products and future development plans from an important and highly influential user base.

## AICE AWARDS OVERVIEW

The annual AICE Awards competition attracts entries from editorial and post-production houses across North America. Now in its ninth year, the organization's signature event honors work from member companies across a broad spectrum of genre, length and budget. Each May at the AICE Awards Show, AICE member companies' editors, designers and artists are recognized for their creative achievements. In addition, AICE inducts a retired member into its Hall of Fame, recognizing distinguished members of the post production community for their contribution to the industry and to the art and craft of creative editing.



Entries for the AICE Awards are evaluated by panels of judges selected from among each regional chapter's advertising, production and post-production leaders. Categories include Comedy, Dialogue, Montage, Storytelling, Visual Effects and the newly added Design category. In addition, the best work from each regional chapter is honored.

The AICE Awards are bestowed at an evening gala held on a rotating basis among the New York, Los Angeles and Chicago chapters. The 2010 AICE Awards Show was held in Chicago on May 20 at the elegant Field Museum of Natural History. More than 600 industry professionals – editors, artists, suppliers and clients – celebrated the honorees in a sold-out show. The 2011 AICE Awards Show will be held in New York.

In addition to honoring the work of the editors, designers and artists from AICE's member companies, the organization also recognizes the creativity of assistant editors – the up-and-coming and often unsung heroes of post-production. These annual trailer editing competitions, held in almost every chapter of the association, challenge assistant editors to create a trailer for a specific (and often classic) feature film which promotes the film as a picture of a different genre. The events, formerly known as "Trailer Park", are more casual than the annual AICE Awards Show, but the crowds are no less enthusiastic. In addition to helping promote the work of assistant editors, the trailer editing competitions offer important opportunities each year to draw attention to the role of creative post production and its significant impact on marketing communications.

## AICE LEADERSHIP PROFILES

BURKE MOODY, Executive Director, AICE



Prior to his 2006 appointment as AICE Executive Director, Burke Moody was a founding partner of Seventh Art Incorporated, a Philadelphia-based editorial and creative development company. He served as a board member of the AICE New York chapter for over 10 years, four of them as first Vice President. He built the first AICE web site, developed symposia on "24P" and "Editing in the Dot Com World," wrote technical papers for the association, developed industry surveys, managed a major revision of the AICE bid form and led an ad hoc group that managed the internet viral buzz around "The Shining", a winner of the AICE's trailer editing competition for assistant editors, which created a huge stir and drew significant attention to AICE and the editing community.

TOM DUFF (Optimus, Chicago), President, AICE



AICE President Tom Duff has served on the AICE International Board since 2003. A veteran of the Chicago advertising scene, Duff and his partners bought Chicago-based post production company Optimus from Anheuser-Busch in 1996, where he continues to serve as the company's President. He played a key role in the chapter's recent and highly successful hosting of the AICE Awards. Prior to Optimus, Duff was Director of Operations at Hal Riney, Chicago and Manager of TV Production at Leo Burnett, Chicago.

## AICE BOARD OF DIRECTORS

### **Executive Committee:**

President: Tom Duff - Optimus, Chicago  
Vice President: Bob Cagliero - Manic, New York  
Secretary: Craig Duncan - Red Car, Chicago  
Treasurer: Rachelle Way - Company X Edit, New York  
Executive Director: Burke Moody

### **Board Members:**

Ellen Boldis - Panache Editorial, Boston  
Gail Butler - Hybrid, Los Angeles  
Mary Connolly - Griot Editorial, Detroit  
Amanda Coggin-Budd - Paul's Place, Boston  
Clayton Condit - Splice, Minneapolis  
Jon Ettinger - Beast, San Francisco  
Tony Fischer - Fischer Edit, Minneapolis  
Lisa Hinman - Phoenix Editorial & Designs, San Francisco  
Therese Hunsberger - Optimus, Los Angeles  
Tim McGuire - Cutters, Chicago  
Mary Beth Odell - Adaptable, Toronto  
Grant Pye - Rogue Editorial, Toronto  
Kristin Redman - Start Editorial, Detroit  
Ken Skaggs - 3008, Dallas

### **Past AICE Presidents:**

2006 - 2007: Lisa Hinman - Phoenix Editorial & Designs, San Francisco  
2004 - 2005: Richard Gillespie - Fast Cuts Edits, Dallas  
2002 - 2003: Steve McCoy - FilmCore Editorial/LA, Los Angeles  
2000 - 2001: Jeanne Bonansinga - Edit Sweet, Chicago  
1998 - 1999: John Palestrini - BlueRock, New York

## REGIONAL CHAPTER BOARDS OF DIRECTORS

### **BOSTON:**

Ellen Boldis - Panache Editorial, President  
Amanda Coggin-Budd - Paul's Place, Vice-President  
Paul Gattuso - Paul's Place, Treasurer

CHICAGO:

Tom Duff – Optimus, President  
Mary Caddy – The Colonie, Vice President  
Dawn Gruzowski – The Whitehouse, Treasurer  
Sean Berringer – Beast Chicago, Board Member  
Tom Brassil – Cutters, Board Member  
Craig Duncan – Red Car Chicago, Board Member  
Carrie Holecek – the Whitehouse, Board Member  
Craig Lewandowski – Optimus, Board Member  
Jen Shelley – the Whitehouse, Board Member  
Steve Stein – Cutters, Board Member

DALLAS:

Ken Skaggs – 3008, President  
Chris Gipson – Red Car, Secretary/Treasurer  
Doug Bryan – Post-Op, Board Member  
Carrie Calloway - Red Car, Board Member  
Richard Gillespie – Fast Cuts Edits, Board Member  
Brent Herrington – 3008, Board Member  
Julie Koellner – Fast Cuts Edits, Board Member  
Don White – 1080, inc., Board Member

DETROIT:

Kristen Redman – Start Editorial, President and Treasurer  
Terry King – Griot Editorial, Vice-President  
Mary Connolly – Griot Editorial, Secretary  
Stacy Magee – EDR Media LLC, Board Member  
Adam Pillon – Start Editorial, Board Member  
Marie Schroeder – Beast Detroit, Board Member  
Stewart Shevin – Beast Detroit, Board Member  
Billy Thomas – EDR Media, LLC, Board Member

LOS ANGELES:

Gail Butler – Hybrid, President  
Therese Hunsberger – Optimus, Vice-President  
Amburr Dilday – Beast, Secretary  
Joe DiSanto – Therapy, Treasurer  
Yvette Cobarrubias – Cosmo Street, Board Member  
Megan Dahlman – Union Editorial, Board Member  
Sue Dawson – the Whitehouse, Board Member  
Gary Ward – Lost Planet Editorial, Board Member

MINNEAPOLIS:

Clayton Condit - Splice Here, President  
Tony Fischer – Fischer Edit, Vice-President  
Mark Bellile – Fischer Edit, Treasurer  
Ace Allgood – Channel Z, Board Member  
Steve Shepherd – Spotnik, Board Member

NEW YORK:

Rachelle Way – Company X Edit, President  
Dee Tagert – jumP NY, Vice-President  
Rosemary Quigley – Chinagraph, Inc., Secretary  
Mitch Garelick – Treasurer  
Burke Moody – AICE, Executive Director  
Bob Cagliero – Manic, Board Member  
Chris Franklin – Big Sky Editorial, Board Member  
David Friedman – DJM Post Production, Board Member  
Steve Hamilton – the Whitehouse, Board Member  
Clayton Hemmert – Crew Cuts, Board Member  
Jennifer Lederman – Red Car, Board Member  
Ian MacKenzie – MacKenzie Cutler, Board Member  
Zarina Mak – P.S. 260, Board Member  
Amy Selwocki – Süperfad, Board Member

SAN FRANCISCO:

Jon Ettinger – Beast, President  
Lisa Hinman – Phoenix Editorial & Designs, Vice-President/Treasurer  
Bob Spector – Barbary Post, Board Member  
Dana Townsend – Ntropic, Board Member  
Molly Woodruff – Collective, Board Member

TORONTO:

Grant Pye – Rogue Editorial, President  
Tony DeSousa – axyz, Treasurer  
Kate Bate – Relish, Board Member  
Ross Birchall – Bijou Editorial, Board Member  
Sarah Brooks – School, Board Member  
Melissa Kahn – Rooster, Board Member  
Sam McLaren – Panic & Bob Editing, Board Member  
Mary Beth Odell – Adaptable, Board Member  
Denise Shearer – Stealing Time, Board Member  
Leo Zaharatos – Blue Highway, Board Member

## 2010 MEMBERSHIP

### **BOSTON**

EditBar  
Panache Editorial  
Paul's Place

### **CHICAGO**

Beast Chicago  
Colonie  
Cutters  
Daily Planet, Ltd.  
Hootenanny  
M A C H E T E  
Optimus  
Protokulture  
Red Car Chicago  
the Whitehouse/Chicago  
Utopic

### **DALLAS**

1080, Inc. Austin  
1080, Inc. San Antonio  
3008  
501 Post  
Beast Austin  
Carve Editorial  
Fast Cuts Edits  
Post-Op  
Radium  
Red Car Dallas

### **DETROIT**

Beast Detroit  
EDR Media LLC  
Griot Editorial  
Start Editorial

### **LOS ANGELES**

An Ideal World  
Arcade Edit  
Bandito Brothers Post  
Beast Los Angeles  
Chemical Effects  
Chrome  
Cosmo Street/LA

Cut + Run LA  
Cutters/LA  
Final Cut LA, Inc.  
General Editorial  
Hybrid  
jumP LA  
Lost Planet Editorial/LA  
Makine Studios  
Optimus Los Angeles  
Pictures in a Row  
Rock Paper Scissors LA  
The Reel Thing, Inc.  
the Whitehouse/LA  
Therapy  
Union Editorial

### **MINNEAPOLIS**

Channel Z  
Ditch  
Fischer Edit  
Splice Here  
Spotnik  
VOLT Studios, Inc.

### **NEW YORK**

Anatomy Media, Inc.  
Beast New York  
Berwyn Editorial  
Big Sky Editorial  
Bikini Edit  
BlueRock  
Breathe  
Chinagraph, Inc.  
Company X Edit  
Consulate, Ltd.  
Cosmo Street/NY  
Crew Cuts  
Cut + Run New York  
DJM Post Production  
Final Cut, USA, Inc.  
Fluid  
Go Robot, Inc.  
Homestead Editorial  
jump New York

Just Add Water, Inc.  
Lost Planet Editorial/NY  
MacKenzie Cutler  
MANIC  
moondog edit and design  
Northern Lights  
now.  
Nutmeg Post  
Outside Edit + Design  
P.S. 260  
Peep Show  
Post Millennium  
Producers  
Red Car New York  
Refinery  
Rock Paper Scissors NY  
Superfad  
Shooters Post and Transfer  
the Whitehouse/NY  
Union Editorial/NY  
Wild(child)

### **SAN FRANCISCO**

Barbary Post  
Beast San Francisco  
Collective  
Ntropic  
Phoenix Editorial & Designs

### **TORONTO**

axyz  
Bijou Editorial  
Blue Highway  
Panic & Bob Editing  
PosterBoy Edit  
Relish  
Rogue Editorial  
Rooster  
School  
Stealing Time  
Tendril Animation + Design  
Topix

## CORPORATE SPONSORS

Corporate Sponsors of AICE support a community of over 100 independent editorial, design and content creation companies employing over 600 editors and artists across nine chapters in the US and Canada. AICE members champion the latest technology in editing, sound, graphics, visual effects and compositing, and utilize ground-breaking new technology and techniques in their work. For the companies listed below, the opportunity to have their name, their brand and their people closely connected with AICE, its members and its mission has enduring value. For more information on Corporate Sponsorship with AICE, contact Burke Moody at [burke@aice.org](mailto:burke@aice.org) or Tom Duff at [tduff@optimus.com](mailto:tduff@optimus.com).



Avid has become the world leader in digital media creation tools for film, video, audio, animation, games, and broadcast professionals. Today, the vast majority of primetime television shows, feature films, commercials, and chart-topping pop music hits are made using one or more Avid products.



Adobe revolutionizes how the world engages with ideas and information – anytime, anywhere and through any medium. Adobe®'s Creative Suite® 5 Production Premium software offers everything to the creative professional to transform ideas into compelling content for any screen.



Autodesk Media and Entertainment empowers creative professionals in film, advertising, TV and games. From visual effects, color grading, and editing to animation, game development, and design visualization, Autodesk Media and Entertainment solutions help creative professional realize their ideas.



iStockphoto is the world's leading provider of royalty-free stock images, media and design elements with more than six million affordable and safe stock photos, illustrations, video footage, audio tracks and Flash media.



## **AICE Extends Membership To Design, Motion Graphics, Visual Effects Shops**

**New York**, March 10, 2010--- In what it regards as a natural evolution, the Association of Independent Creative Editors (AICE)--the international trade association for the independent creative editorial and postproduction industry--has extended its membership reach to now include design, motion graphics and visual effects companies as well as the artists who work for them.



Burke moody (l) and Tom Duff

Burke Moody, executive director of the AICE, said expanding the ranks of the AICE is akin to the broadening of creative editorial and post houses, many of which have design, graphics and VFX capabilities already in place, with some even maintaining their own separate shops specializing in these disciplines. Moody noted that clients have been increasingly calling upon AICE houses to turn out design and visual effects work.

"Our opening up membership in this manner represents a recognition of how our businesses have diversified," explained Moody, who additionally noted that many independent design, motion graphics and VFX shops tend to be postproduction-oriented.

"What's being redefined," observed Moody, "are the segments of the postproduction market AICE serves, and who our members are. In the process, we're becoming a broad-based postproduction trade association rather than just a creative editorial trade association. The result is that it opens the doors to more people in the same business."

For example, companies that fit the new criteria for AICE membership and are now in the association fold include the New York office of Superfad, the Chicago-based Protokulture, L.A.-headquartered Pictures in a Row, and San Francisco's Ntropic. All are independent design and production studios, not affiliated or jointly owned by existing creative editorial companies.

Tom Duff, president of the International Board of AICE as well as of AICE's Chicago Chapter and post house Optimus, observed that editors are in essence storytellers and that "when a designer creates a spot that is all animation or effects, they're editors and storytellers too. Opening the membership to these companies will give the organization more perspective. We'll be better able to provide a more holistic set of programs and services to our members, and to the industry at large."

### **And the winners are...**

In line with this inclusiveness, AICE has launched a Design category for this year's AICE Awards competition. The new category is open to work created by editors, digital artists and other professionals involved in design work for TV commercials, virals, web videos, music videos, spec spots and PSAs. The individual submitting the work--be it the editor, designer or artist--has to have been the lead designer of the work. Any and all techniques qualify, from motion graphics to CGI to compositing and editorial collage.

The AICE Awards competition also continues to have a Visual Effects category, but the scope of its entries has been expanded. Whereas in the past that category was creative editorial-based, now it is open to submissions directly from AICE member companies and artists from the motion graphics, CG and VFX community.

The AICE maintains chapters in Boston, Chicago, Dallas, Detroit, Los Angeles, Minneapolis, New York, San Francisco and Toronto.



### Three Editors Garner Two Honoes Each To Top 2010 AICE Awards

**Outside Edit+Design's Jeff Ferruzzo, Rooster Post Production's Jason Grebski, Peep Show's Andrea MacArthur Lead The Way At Ninth Annual Competition; James "Yamus" Mudra Inducted Into AICE Hall of Fame**



(L to R) AICE Award Winners: Jeff Ferruzzo, Jason Grebski, and Andrea MacArthur

**Chicago**, May 21, 2010--- Editors Jeff Ferruzzo of Outside Edit+Design, New York, Jason Grebski of Rooster Post Production, Toronto, and Andrea MacArthur of Peep Show, N.Y., each won two AICE Awards last night (5/20), topping the ninth annual competition which honors creative excellence in editorial, design and visual effects.

During a gala ceremony at the Field Museum in Chicago, Ferruzzo saw his work for Heineken USA's Dos Equis out of Euro RSCG, New York, take the AICE Awards' Comedy and National Campaign categories. The Ferruzzo-cut "Treasure Chest" for Dos Equis won the Comedy honor and then that same spot teamed with "Jai Alai" and "Self Defense" to earn best-edited National Campaign.

Meanwhile Rooster's Grebski topped the New/Emerging/Alternative Media and the Best of Toronto categories on the strength of Mini's "Hands" for Taxi2, Toronto.

And MacArthur scored honors in both the Music/Sound and Best of New York categories for Pepsi's "Pass" out of TBWA\Chiat\Day, Los Angeles.

Ferruzzo helped Outside Edit+Design lead the editorial house derby with four AICE Awards--the other two being for Outside editor Scott Gibney for a Doritos spot which earned best Spec Spot, and designer/ animator Jacques Levet whose Jaguar work won the Design category. This marks the first year that the AICE competition has had a Design category.

Rooster came in next with three AICE Awards, the third earned by editor Dave DeCarlo in the Music Video category on the basis of "Games for Days" for recording artist Julian Plenti.

Scoring two honors apiece were Peep Show for the aforementioned MacArthur wins; Toronto-based Relish which saw editors Antti Kulmala top the Public Service category for "Demonstration 1:24" on behalf of Environmental Defence: Mothers Against Climate Change via agency Zig, Toronto, and Alison Gordon win the Under \$50,000 category for Pucker Up Lemonade's "Sally" for Toronto agency Nat and Lou; and Beast which took Best of Detroit and Best of San Francisco honors for editors Rich Smith and Tim Fender, respectively.

The statuette in the Dialogue category went to editor Chris Franklin of Big Sky Editorial, New York, for the Progresso Soup :60 "Mixed Signals" out of Saatchi & Saatchi, New York. Franklin holds the distinction of being the most awarded editor in the nine-year history of the AICE Awards.

Other single winners included Mark Morton of School, Toronto, in the Montage category for Pfizer; Kelly Vander Linda of Collective, Seattle, in the Storytelling category for Washington Lottery; and Maury Loeb of P.S. 260, New York, in the Visual Effects category for Starz!

The AICE Awards also recognized outstanding work by individuals in each of the Association of Independent Creative Editors' regional chapters. In addition to the Best of New York kudo for MacArthur and Best of Toronto for Grebski, the other honorees were: Peter Bartsis

of EditBar who took Best of Boston for an Eastern Bank spot; Optimus' Craig Lewandowski for Cricket, which copped Best of Chicago; Quan Tran of Radium/Reel FX for Dickies Apparel, which earned Best of Dallas; the aforementioned Smith of Beast Detroit garnered Best of Detroit for Bud Light Lime; Kirk Baxter of Rock Paper Scissors won Best of Los Angeles for US. Cellular; Charles Gerszewski of Channel Z nabbed Best of Minneapolis for Rapala Fishing Lures; and Beast San Francisco's Fender took Best of S.F. for U.S. Cellular.

"Given the fact that 2009 was a difficult and challenging year, we were thrilled with the number of entries and quality of work," assessed Burke Moody, executive director of the Association of Independent Creative Editors (AICE). "Our members are very aware of the changing nature of their businesses. And they know there is nothing more important than the creative impact postproduction has on the finished product--precisely what the AICE Awards were designed to honor and recognize."

Tom Duff, president of Optimus, and president of the AICE's International Board, added, "Our industry continues to evolve, and the introduction this year of an award in the Design category--as well as expanding our membership to include motion graphics and design firms--is an example of that. The results of tonight's gala underscore the fact that AICE members are uniquely positioned to help agencies and advertisers find the right way to craft their messages for a new era in brand communication."

In addition to presenting the awards, the AICE also inducted the late James "Yamus" Mudra into the AICE Hall of Fame. A legend in the Chicago post community, Yamus' award was accepted on his family's behalf by Bob Carr of Red Car, a longtime friend and colleague, and Jimmy Smith, founder of Optimus, where Yamus worked for almost two decades. Yamus was a mentor to many in the post community, and his work influenced assorted editors over the years.

Here's a rundown of the AICE Award honorees:

[rundown of AICE Awards honorees is omitted here]



THE CREATIVE EDGE IN COMMERCIAL PRODUCTION

## **AICE announces membership expansion**

The trade organization will open its membership to mograph, design and visual effects companies

by: **Christine Clarke** | March 1, 2010

Association of Independent Creative Editors (AICE) executive director Burke Moody best captures the rapidly shifting state of the post-production world when he declares: "The old production paradigm is gone".

Editorial houses are no longer solely offering creative editorial work, rather they are expanding to offer production, design and visual effects services. In response to this shift, the AICE announced an expansion of its membership to include independent motion graphic, design and VFX studios, as well as those arms already affiliated with post houses. It's a move that will revolutionize the AICE's structure. Until now, it's been a trade association for creative editorial companies; the expansion will turn it into a broad-based post-production trade association.

"What's driving our inclusion of design shops is that designers and effects artists have become storytellers [in the vein of editors]," says AICE International board president Tom Duff, who is also president of post house Optimus, Chicago. "Whether they take elements from a live-action production, create content from scratch, or take it from a storyboard from the agency, when they're sitting at their computers they can create a TV spot that's all animation or visual effects and in the process they've just edited a commercial. That's where we're going – adding these kinds of storytellers to our association."

The announcement coincides with the addition of a new design category, open to work created by editors, digital artists and other design professionals, to the 9th annual AICE Awards Show gala, which will take place in Chicago on May 20th alongside the AICE's first-ever general membership meeting.

[www.aice.org](http://www.aice.org)



March 3, 1020

## **AICE Announces Membership Expansion to Include Design, Motion Graphics and Visual Effects Companies**

[AICE](#), the Association of Independent Creative Editors has updated its membership eligibility requirements to now include Design, Motion Graphic and Visual Effects Companies. See here for the [Membership Benefits of AICE](#).

More from the Press Release below:

The shift is a reflection of the fact that AICE member companies have for some time been aggressively expanding the technology, services and talent they have to offer to the marketplace. The membership expansion gives a voice to the design, motion graphics and visual effects companies that now comprise a large part of the post production world.

“An association is the people,” says Duff, who is also President of the AICE Chicago Chapter. “Editors have always been storytellers. When a designer creates a spot that is all animation or effects, they’re editors and storytellers, too. Opening the membership to these companies will give the organization more perspective. We’ll be better able to provide a more holistic set of programs and services to our members, and to the industry at large.”

Moody explains that move is a reflection of the current state of post production. “This change more closely aligns our membership and its goals with the trends in the industry and the marketplace,” he comments. “Design, motion graphics and visual effects companies tend to be post-production oriented. Since many of our member companies already have in-house graphics, VFX and design departments—or have standalone design divisions—the board felt opening the membership to these companies made sense.”

Among the companies that fit the new criteria for AICE memberships and in fact are currently AICE members are firms like the New York office of Superfad; the Chicago-based Protokulture; Pictures in a Row, based in L.A.; and Ntropic, which is based in San Francisco. All are independent design and production studios, in that they’re not affiliated with or jointly owned by existing creative editorial studios.

The inclusion of these companies says more about the changing scope of AICE’s mission than it does about how the world of post production has been redefined by new technologies and workflow processes, Moody explains. “This is not about redefining post production,” he says. “Rather, what’s being redefined are the segments of the post production market AICE serves, and who our members are. In the process, we’re becoming a broad-based post production trade association, rather than just a creative editorial trade association. The result is that it opens the doors to more people in the same business.”



March 20, 1020

**AICE Extends Membership to Design, Motion Graphics and Visual Effects Companies**

AICE, the international trade association for the independent creative editorial and post production industry, has updated its membership eligibility requirements to now include design, motion graphics and visual effects companies.

The change was jointly announced by Tom Duff, President of Optimus in Chicago and President of the International Board of AICE, and by Burke Moody, AICE's Executive Director.

Eligible for membership will be motion graphics, design and visual effects companies, and the artists who work for them.

These include independent firms as well as those related to or affiliated with existing post companies.

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March 10, 1020

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“An association is the people,” says Duff, who is also President of the AICE Chicago Chapter. “Editors have always been storytellers. When a designer creates a spot that is all animation or effects, they’re editors and storytellers, too. Opening the membership to these companies will give the organization more perspective. We’ll be better able to provide a more holistic set of programs and services to our members, and to the industry at large.”

Moody explains that move is a reflection of the current state of post production. “This change more closely aligns our membership and its goals with the trends in the industry and the marketplace,” he comments. “Design, motion graphics and visual effects companies tend to be post-production oriented. Since many of our member companies already have in-house graphics, VFX and design departments—or have standalone design divisions—the board felt opening the membership to these companies made sense.”

Among the companies that fit the new criteria for AICE memberships and in fact are currently AICE members are firms like the New York office of Superfad; the Chicago-based Protokulture; Pictures in a Row, based in L.A.; and Ntropic, which is based in San Francisco. All are independent design and production studios, in that they’re not affiliated with or jointly owned by existing creative editorial studios.

The inclusion of these companies says more about the changing scope of AICE’s mission than it does about how the world of post production has been redefined by new technologies and workflow processes, Moody explains. “This is not about redefining post production,” he says. “Rather, what’s being redefined are the segments of the post production market AICE serves, and who our members are. In the process, we’re becoming a broad-based post production trade association, rather than just a creative editorial trade association. The result is that it opens the doors to more people in the same business.”