Christopher Osborn

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Education

2009   MFA Studio Art (Film Studies) University of Colorado at Boulder
1993   BFA Film (Mass Communications), Emerson College, Boston

Teaching Appointments

Instructor (Fall 2014–Present)
        University of Colorado – Cinema Studies & Moving Image Arts
Adjunct (Spring 2012)
        Cleveland State University – Mass Communications
Lecturer (Fall 2000–Spring 2014)
        University of Colorado – Film Studies

Recent Professional Work Experience

2013   Field work in Guatemala — research and interviews in Guatemala on homicides
–2020   and violence in cites and in indigenous populations in central, western, southern
        and coastal Guatemala. Focus on politicians, law enforcement and village elders,
        for a feature documentary.

2014   Completed an introduction for the UNDP Guatemala on homicides and violence
        in Central America for their 2014 anti-violence initiative. We started work on this
        in 2012 and shot in Guatemala summer to winter 2013–2014.

2011   Edited six videos for *UN Gender Capacity Programme* in Southern Sudan. The
        videos outlined how the program operates and gave case study examples on how
        GenCap improved humanitarian actions in Southern Sudan.

2010   Artist Assistant (Corcoran Gallery of Art, Washington, DC)
        Designed and installed the HD technology for the installation of Phil Solomon's
        American Falls. Worked with the staff at the Corcoran to customize the projection
        to fit their dimensions of their exhibition hall. Assisted Mr. Solomon in designing
        HD workflows to manage the project's creation.

Abbreviated Filmography

2014   *La Inseguridad en Guatemala (Producer/Editor)*
Premiered: UNDP Central American Anti-Violence Initiative

2011   IASC Gender Capacity Stand-by Project – Video Library (Editor)

Recent Teaching Experience

2020   *Fall Semester (Aug–Dec)*
Digital Post Production (Elective) CINE 4400
Both 4400 and 3525 were run for the first time as a completely remote video class. With some hybrid learning opportunities, for students who wanted access to better equipment.

Digital Workshop (Core) CINE 3525

Spring Semester (Jan–May)
Advanced Digital Post Production (Elective) CINE 4000 / ARTF 5000
Updated to include new broadcast standards and new conversion workflows. Much heavier focus on troubleshooting and understanding digital cinema's weaknesses and how to work around them. This semester was switched to remote learning partway through, and many assignments were changed to self-directed questions.

Digital Workshop (Core) CINE 3525
Supports 3400 and 3515. Introduction to digital media and editing. Based around the Avid Media Composer, this workshop works in conjunction with 3400 to introduce how to organize a digital post-production process. This semester was switched to remote learning partway through. At the time of the changeover the students were deep into working on their own individual final projects, and much of the online classtime was helping students find the right approach to finish their work.

2019   *Fall Semester (Aug–Dec)*
Digital Post Production (Elective) CINE 4400
Explore the theory of film language as an editor. How metaphor, simile and allegory are used in literature vs. how these concepts are used in a visual medium.

Digital Workshop (Core) CINE 3525

Spring Semester (Jan–May)
Advanced Digital Post Production (Elective) FILM 4000 / ARTF 5000

Digital Workshop (Core) FILM 3525

2018   *Fall Semester (Aug–Dec)*
Digital Post Production (Elective) FILM 3600

Digital Workshop (Core) FILM 3525

2018   *Spring Semester (Jan–May)*
Advanced Digital Post Production (Elective) FILM 4000

Digital Workshop (Core) FILM 3525

2017   *Fall Semester (Aug–Dec)*
Digital Post Production (Elective) FILM 3600
Updated to include new file-based systems of delivery and developing broadcast standards.

Digital Workshop (Core) FILM 3525

2017   *Spring Semester (Jan–May)*
Advanced Digital Post Production (Elective) FILM 4000

Digital Workshop (Core) FILM 3525
Updated to include Blackmagic DaVinci Resolve color grading and advanced audio mixing.

2016   *Fall Semester (Aug–Dec)*
Digital Post Production (Elective) FILM 3600

Digital Workshop (Core) FILM 3525

2016   *Spring Semester (Jan–May)*
Advanced Digital Post Production (Elective) FILM 4000
Updated from 2015 to include the new emerging industry software and delivery standards for 4K, 2K and UHD using DCPs and other non-RGB color spaces. Added sections on distributed rendering and color grading.

Digital Workshop (Core) FILM 3525

2015   *Fall Semester (Aug–Dec)*
Digital Post Production (Elective) FILM 3600
Updated from 2014 to include many elements formally in Advanced Digital (compositing, surround sound).

Digital Workshop (Core) FILM 3525

Recent Service

2020   Worked as the primary faculty advisor for two students completing their Honor's Thesis in Spring of 2020.

2019   System Updates – (August) Apple has a new operating system. I worked for the month of August to roll out the latest changes, software and firmware updates to our lab computers. Our systems now run Mojave and are ready for the new drive formats introduced by Apple last year.
(September) With the just announced Adobe pricing we should have the latest versions of Adobe active in the next couple of weeks, as soon as OIT approves our serialization system.

2019   Grievance Committee – In February Prof. Jeanne Liotta and I agreed to sit on the newly formed departmental Grievance Committee to hear and represent any student or faculty grievances.

2018   OIT Network – Started a two year series of meetings to connect our labs and
–2019   facilities to the campus network. With these changes we were able to have high speed connections to network attached storage and servers to manage our computers.

2016   Industry Trade Show – (April) Denver NAB industry trade show. Met with
–2018   several industry representatives to discuss problems with application usage and discounts or programs our Cinema Studies department could join.

2018   OIT Infrastructure – Year long series of meetings to plan and construct a fiber sub-net for Cinema Studies. This process upgraded our backend network and moved us to the Science Network high speed fiber connections.

2018   Co-Location – Met with the managers and administrators of OIT's server management division to look into moving our physical servers and render systems to a managed facility to take over power, cooling and networking at no charge to our department. After touring the facility and several meetings I decided to wait on this until we finish our network infrastructure and make sure everything is stable. If we complete our planned updates for the end of spring 2020 I will take this back up again.

2017   CCITP – Campuswide Collaboration of IT Practitioners, joined as a representative of Cinema Studies to hear about upcoming changes with the OIT network and to be a contact for OIT issues.

2017   New Opera Workshop – In 2017 I was asked if I could be the Cinema Studies representative, mentor and technical collaborator for a cross-discipline program with the music department. For three months 10 of our students worked with a dozen music graduate students and professors in their CU New Opera Workshop. The music department wanted to try integrating film and projection into their operas and asked us to collaborate on three performances written by their grad students. We designed and built video projections to integrate into their set-design and then performed the works for an audience in June of 2017.