

Christopher Osborn

Education

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

Selected Professional Work Experience

- 2013–2016 Field work in Guatemala — research and interviews in Guatemala on homicides and violence in cities 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 Phil in designing HD workflows to manage the project's creation.
- 2007 ICC Fire Codes (People Productions, Boulder), Editor
- 2003–2005 *Symbiopsychotaxiplasm: Take 2½* (William Greaves Productions), Editor
In the summer of 2003 William Greaves was commissioned to explore the continuation of his earlier work from 1968 (*Symbiopsychotaxiplasm: Take 1*). I collaborated with Mr. Greaves to re-build his earlier work and then manage and edit the new film he shot in 2003. Premiered at Sundance and Tribeca in 2006.
- 2002 *Snapshot: Austin* (Curiosity Films), Co-Founder, Editor
A test pilot TV show on gay travel destinations in America.
- 2002 Digital Underground (Washington, DC), Managing Editor
Worked as the principle editor for Digital Underground. Edited commercial work, and managed the post-production workflow.

- 2001 Development and Education Programme for Daughters and their Communities
(Mae Sai, Thailand), NGO Volunteer
Worked as a volunteer for the DEPDC teaching the children and managing the public relations for this hill-tribe, anti-sex trafficking school in northern Thailand.
- 2000 *Trading Women*, (David Feingold), Editor
Commissioned to explore David Feingold's raw footage to help him structure his film. Award winning film was edited and finished by Sam Lee in 2003 after additional footage was shot.
- 2000 *There That Night* (Binder Films, Provincetown, MA), Editor
- 1999 *Well Founded Fear* (Epidavros Project), Editor
Initial editor (1996) and finishing editor (1999) on this award winning film by Michael Camerini and Sheri Robertson.
- 1999 *Ralph Bunche: An American Odyssey* (William Greaves Productions), Editor
- 1998 Firewater Film Festival (New York City), Co-Founder
Organized and presented this commercial, weekly festival in NYC. We invited filmmakers from around the world to submit and present their short film work giving a forum for independent and new filmmakers who would otherwise be lost.
- 1996 Commercial Editor - Salamandra Images, NYC
-1997 Worked as a commercial editor for a New York City post-production facility. My clients included: ADT Securities, BMW, AT&T, USPS, Merck & Co Pharmaceuticals.
- 1996 *Absolution of Anthony* (Dean Slotar, Director), Editor
Directed by Dean Slotar. This was his MFA narrative student film on a gay teenager learning to understand his desire. Premiered at Sundance in 1997.
- 1992 *Post-Apartheid Popcorn* (Dean Slotar, Director), Student Editor
Directed by Dean Slotar. This was his BFA documentary student film on the difficulties of integrating white and black culture in South Africa after Apartheid. Premiered at Telluride in 1993.

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)

2006 *Symbiopsychotaxiplasm: Take 2½ (Editor)*

Premiered: Sundance, Tribeca

2000 *Trading Women (Editor)*

2000 *There That Night (Editor)*

1999 *Ralph Bunche: An American Oddessy (Editor)*

1999 *Well Founded Fear (Editor)*

1996 *Absolution of Anthony (Editor)*

Premiered: Sundance

1993 *Post-Apartheid Popcorn (Editor)*

Premiered: Telluriude

Teaching Experience

Instructor (Fall 2014–Present)

University of Colorado – Film Studies

Adjunct (Spring 2012)

Cleveland State University – Mass Communications

Lecturer (Fall 2000–Spring 2014)

University of Colorado – Film Studies

2016 *Spring Semester (Jan–May)*

Advanced Digital Post Production (Elective) FILM 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.

Digital Workshop (Core) FILM 3525

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.

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) and added a new theory component exploring how to analyze and construct film language as an editor. We looked at how metaphor, simile and allegory are used in literature vs. how these concepts are used in a visual medium.

Digital Workshop (Core) FILM 3525

2015 *Spring Semester (Jan–May)*

Advanced Digital Post Production (Elective) FILM 4000

Updated from 2014 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

2014 *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
- 2014 *Spring Semester (Jan–May)*
Advanced Digital Post Production (Elective) FILM 4000
Updated to include new systems and equipment for film post-production.
- Digital Workshop (Core) FILM 3525
- 2013 *Spring Semester (Jan–May)*
Digital Post Production (Elective) FILM 3600
Updated class to cover Avid Media Composer exclusively and roll in an introduction to digital editing and digital acquisition formats.
- Digital Workshop (Core) FILM 3525
- 2012 *Fall Semester (Aug–Dec)*
Digital Post Production (Elective) FILM 3600
Updated class to cover Avid Media Composer exclusively and roll in an introduction to digital editing and digital acquisition formats.
- Digital Workshop (Core) FILM 3525
- 2012 *Spring Semester (Jan–May)*
Film Theory (Core Curriculum) COM 345
Introduction film theory from the early 1900's through the late 1980's. Students are taught the basic concepts in understanding how film theories are applied and to analyze and argue the structure of film based on a selection of theorists.
- 2011 *Spring Semester (Jan–May)*
Cinema Production I (BFA Core Curriculum) FILM 3400
Develops student's production skills and critical thinking for film creation. This is the class that sets up the students' final BFA production.
- Digital Post Production (Elective) FILM 3600
Introduction to digital editing, covers Avid, Adobe Premiere and Final Cut Pro, introduces AfterEffects, Photoshop, DVD Studio Pro, ProTools and broadcast standards for both field work and post-production video and audio.
- 2010 *Fall Semester (Aug - Dec)*
Cinema Production I (BFA Core Curriculum) FILM 3400
- Digital Post Production (Elective) FILM 3600
I updated the curriculum from 2006 to include Adobe Premiere, Avid and Final

- Cut Pro on equal basis (all three are taught simultaneously) and how to integrate editing systems into the web of software needed to complete modern editing assignments (AfterEffects, Photoshop, DVD Studio Pro, Logic, ProTools) as well as technical specifications for field acquisition and how they affect post production.
- 2010 *Summer Semester (Jun-Jul)*
Advanced Digital Post Production (Elective) FILM 4000
I updated this class from 2007 to include the curriculum of FILM 4010 with 2K, 4K and digital film workflows (RED, and HD proxy production, HD DVD and BluRay post)
- 2010 *Spring Semester (Jan - May)*
Cinema Production I (BFA Core Curriculum) FILM 3400

Film Production Topics - Applied Digital Theory (Elective) FILM 4010
After overwhelming student interest, the test workshop of summer 2009 was expanded to cover a much wider and deeper exploration of advanced digital systems. Material was added to cover how to work with most modern systems (such as AVCHD, MP4, h.264, SLR Digital) and how to incorporate them into a working edit workflow for Film, HD or SD delivery.
- 2009 *Fall Semester (Aug - Dec)*
Introduction to Cinematography (Core Curriculum) FILM 2500
16mm film camera production and post-production. Class is entirely based on traditional flatbed editing. Students shoot and screen on 16mm film. Class uses some American avant-garde and some commercial examples to encourage critical thinking in image-making.

Cinema Production II (BFA Core Curriculum) FILM 4500
Senior BFA production class. Final films for the BFA program, mostly completed in 16mm film are produced, edited and presented in this class.
- 2009 *Summer Semester (Jun-Jul)*
Film Production Topics - Digital Cinema Workshop (Elective) FILM 4010
With all of the advances in digital cinema, this class worked to teach the students the high-end specifications for HD and 4K post-production systems. Initially this workshop was introduced as a summer 6-day pilot workshop to test student interest and technical feasibility.
- 2008 *Fall Semester (Aug - Dec)*
Introduction to Cinematography (Core Curriculum) FILM 2500

- 2008 *Spring Semester (Jan - May)*
Introduction to Cinematography (Core Curriculum) FILM 2500

Cinema Production I (BFA Curriculum) 3400
- 2007 *Fall Semester (Aug - Dec)*
Introduction to Cinematography (Core Curriculum) FILM 2500
- 2007 *Summer Semester (Jun-Jul)*
Advanced Digital Post Production (Elective) FILM 4000
I updated the curriculum from 2006 to include most of FILM 3700's compositing and advanced editing techniques (3700 was changed to focus on audio exclusively). Using both Final Cut Pro and Avid, the class still focused on managing the post finishing process with emphasis on the technical specifications for commercial delivery.
- 2007 *Spring Semester (Jan - May)*
Introduction to Cinematography (Core Curriculum) FILM 2500

Digital Post Production (Elective) FILM 3600
- 2006 *Fall Semester (Aug-Dec)*
Introduction to Cinematography (Core Curriculum) FILM 2500

Advanced Digital Post Production (Elective) FILM 4000
Entirely Avid based class - managing post-production finishing. How to prepare to send to mixers, color-correction/grading, preparing for broadcast delivery.
- 2006 *Spring Semester (Jan-May)*
Digital Post Production (BFA Curriculum) FILM 3600
This class was originally based on 15 Media100 systems, switched to all Final Cut Pro in 2001. In 2006 I expanded this class to teach both Final Cut Pro and Avid editing.

Advanced Digital Post Production (Elective) FILM 4000
- 2003 Audio & Special Effects (Elective) FILM 3700
Advanced digital compositing (Lightwave, AfterEffects and Combustion), DVD scripting (DVD Studio Pro), ProTools audio mixing. Transferring from film and analog audio to digital.

Advanced Digital Post Production (Elective) FILM 4000

2002 Beginning Filmmaking - Super 8 (Core Curriculum) FILM 2000
8mm film camera and production. Heavy focus on American avant-garde cinema for in-class screenings. Students complete all work and screen in Super-8mm film.

Advanced Digital Post Production (Elective) FILM 4000

2001 Audio & Special Effects (Elective) FILM 3700

Advanced Digital Post Production (Elective) FILM 4000

2000 Beginning Filmmaking - Super 8 (Core Curriculum) FILM 2000

Curriculum Development

COM345 Film Theory (2012)

Designed to give students a framework to analyze and discuss film, directors and to be able to consider the context of the world that films are presented in. Traditionally this class is something of a paradox: you need to know film theory, to learn about film theory. To help leap-frog this I developed a curriculum that introduces a concept and then offers a chance to discuss the concept against real-world, current film productions. I also taught a series of “habits” that offer a gateway to interpret new theories they might encounter in the future.

FILM 4010 Digital Cinema Workshop (6 day seminar, 2009) &

FILM 4010 Applied Digital Theory (Full semester class, Spring 2010)

By 2009 the University of Colorado Film Program had acquired some extraordinary technology: A 7Tb RAID Editshare SAN, a 20 system renderfarm/supercomputer cluster, a fibre distribution network, 4K Sony SRD projector, film to 4K (and 4K to film) digital scanning system, and several HD telecine systems. I designed the 4010 seminar and then subsequently the semester class to teach advanced students how to understand and use this technology, and how to use this knowledge to solve the continuing integration problems of current devices. The classes covered the technical specifications of HD, 2K and 4K delivery, CODECs and the transport issues involved with high-end post production. In the fall of 2010 I updated FILM 4000 to cover most of these topics and integrated the curriculum of 4010 into the Advanced Digital Post class.

FILM 3400 Cinema Production I (2008)

In the fall of 2007 I revised this core-curriculum class. I expanded the production experience of the students and expanded the exercises designed to explore their inner voice. The class was introduced in the spring of 2007 to bridge the gap in production knowledge between the Introduction to 16mm (2500) and the final senior BFA production class (4500).

FILM 3700 Audio & Special Effects (Created 2001)

I established this class to give senior students more opportunities to explore post-production and the technical aspects of editing. The class covered advanced digital compositing (Lightwave, AfterEffects and Combustion), DVD scripting (DVD Studio Pro), ProTools audio mixing. Since the program at this time was still finishing in film and magstock we also covered transferring from film and analog audio to video and ProTools.

FILM 4000 Advanced Digital Post Production (Created 2001)

I created this class to cover the workflow outside of digital post editing. It addressed the needs of students on how to collaborate with other people, and what elements are needed to finish and release your work. It looks at the technical tools of production and distribution (software, broadcast standards, video and film specifications). The school's lab started with a dozen Final Cut Stations and four Avid Xpress (Meridian) systems, but the basic digital post course didn't cover advanced topics. Over the next decade we expanded to include Avid, Premiere, Final Cut and Vegas, with a focus in this class on how to connect these utilities to the "real world."