

THE UNIVERSITY *of*  
NEW MEXICO

Cinematic Arts

Academic Program Review

Fall - 2017

College of Fine Arts



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## Criterion 0 . Introductory Section and Background Information

*The section should provide a brief introduction to the self-study*

### 0A . Executive Summary

*An Executive Summary that provides a one to two-page summary/abstract of the information contained within the Self-Study Report.*

Since the summer of 2016, Cinematic Arts has experienced enormous change. Until recently, the department was the smallest in the College of Fine Arts. The faculty was made up of four associate professors, one assistant professor, one lecturer, one professor of practice, and seven adjuncts. We offered one degree, the B.A. in Media Arts, and a minor in Media Arts. Our highly committed, popular instructors consistently served a large number of students. For instance, in 2013/14 there were a total of 1554 enrollments in Cinematic Arts classes.

In 2016, the faculty and staff of Cinematic Arts began to administratively oversee another UNM program: Interdisciplinary Film and Digital Media (IFDM). As a result, the department now offers two majors (in Media Arts and IFDM) as well as the minor in Media Arts. The buildings we occupy have increased from one to three. We now have eight fulltime instructors and eighteen adjuncts. The number of majors and pre-majors in the department has increased from 97 in Spring 2016 to 277 in Spring 2017. We now enjoy the second largest number of majors in CFA. These changes have been invigorating and challenging.

Even before the merger, Cinematic Arts was inextricably linked with IFDM. At the latter's inception in 2007/08, our faculty helped to create the curriculum, wrote syllabi, taught iterations of some of its core courses, and participated on the program's steering committee. Students pursuing the IFDM production track were required to take at least three Media Arts courses. Many students took more. IFDM students were our students and vice versa.

Now that the Media Arts B.A. and the IFDM B.F.A. are both offered by Cinematic Arts, we are happy to report that we are making great headway in ensuring:

- **The curricula of both degrees are complementary and free of redundancy.** Before the merger, IFDM and Media Arts students sometimes had the frustrating experience of repeating material when they took classes outside their major. Now that the faculties of the two degrees are interacting more thoroughly, students are being served more efficiently.
- **IFDM students are able to enroll in the required classes listed on their degree plan.** For several years before the merger, IFDM students had to petition the College of Fine Arts for permission to take alternative classes because a number of degree requirements were no longer available. In 2016/17 Cinematic Arts made vital changes to the IFDM curriculum to end this untenable situation.
- **The IFDM core curriculum is made up of classes that are distinct from one another.** The 2015 IFDM Academic Program Review team found that, even though the IFDM core was carefully designed to offer students different skills and expertise in each of its classes, this founding idea was no longer extant. Rather than adhering to their intended rubrics, some core classes had become general "moviemaking" experiences. This was a source of frustration to students, who felt they were repeatedly covering the same ground. We have made a number of curricula changes that facilitate the teaching of necessary skills in a specific order.

This report will also detail Cinematic Arts' progress in:

- **Listening and responding to our students' requests** (In the rapidly changing field of film and digital media, we strive to offer the skills and services that students want e.g. building a VR lab, offering new classes in directing and producing).
- **Building community and national/international partnerships** e.g Albuquerque Studios, the New Mexico Film Commission, Blizzard Entertainment, ESCENA (a renowned Mexican school of animation)
- **Providing our students with internships** e.g Asian American Film Festival, Serious Grippage (Albuquerque's premier lighting and grip house) and many other businesses and non-profits.

Cinematic Arts continues to serve its students with a wide-range of academically rigorous and artistically challenging courses. Taking on the stewardship of IFDM has further sharpened our sense of academic purpose. There is of course much work to do in bringing together this newly formed community, but the process of integration and cohesion is well and truly underway.

## **0B . History**

*A brief description of the history of each degree/certificate program offered by the unit.*

### **A Brief History of the Department of Cinematic Arts**

Film courses were first offered at UNM in 1972. This was the year that former department chair, Dr. Ira Jaffe, began lecturing at UNM. From their earliest incarnations, UNM classes in the moving image were grounded in the idea that film is, first and foremost, an art form.

#### **Key Moments**

##### **1989**

Media Arts (the former name of the Department of Cinematic Arts) becomes a program in the College of Fine Arts.

Inauguration of The International Cinema Lecture Series, a long-standing program of film and media speakers invited to UNM (Over the ensuing decades, experimental filmmaker Stan Brakhage, Harvard philosopher and film theorist Stanley Cavell, and Japanese filmmaker Nagisa Oshima are among the guests).

##### **1994**

Associate Provost David Stewart provides funding from the Evening and Weekend Degree Program so that Media Arts may institute a major that students could accomplish outside the conventional 8:00am-5:00pm work schedule.

##### **1996**

First students to be awarded the Media Arts B.A.

##### **2003**

Jaffe retires after 31 years of service to UNM. Dr. Susan Dever assumes chair position.

##### **2007**

IFDM admits its first students.

Several Media Arts classes (MA 210 Introduction to Film, MA 111 Technical Introduction to Video etc) are now required of students taking the various Interdisciplinary Film and Digital Media degrees.

The Interdisciplinary Film and Digital Media (IFDM) program is created via Governor Richardson's and the New Mexico State Legislature's Media Industries Strategy Project, a statewide economic initiative to develop a sustainable film and digital media industry in New Mexico.

The College of Fine Arts, Computer Science and Computer Engineering, Anderson School of Management, and Communication & Journalism collaborate to create the IFDM curriculum and to offer degree tracks for students in these units.

##### **2009**

IFDM curriculum officially approved.

##### **2015**

Dr. James Stone becomes chair of department.

##### **2016**

IFDM is merged into Cinematic Arts.

**A Note on Arts Management:** Also in 2016/17, Cinematic Arts spent a year overseeing the Arts Management program. We took on this responsibility with enthusiasm and during AY16/17 our faculty and staff:

- Designed two new courses for the program ("Making the Promotional Video" and "Producing for Film and Digital Video") that are now requirements for IFDM majors.
- Worked with its faculty to rename the program "Arts Leadership and Business" (ALB).

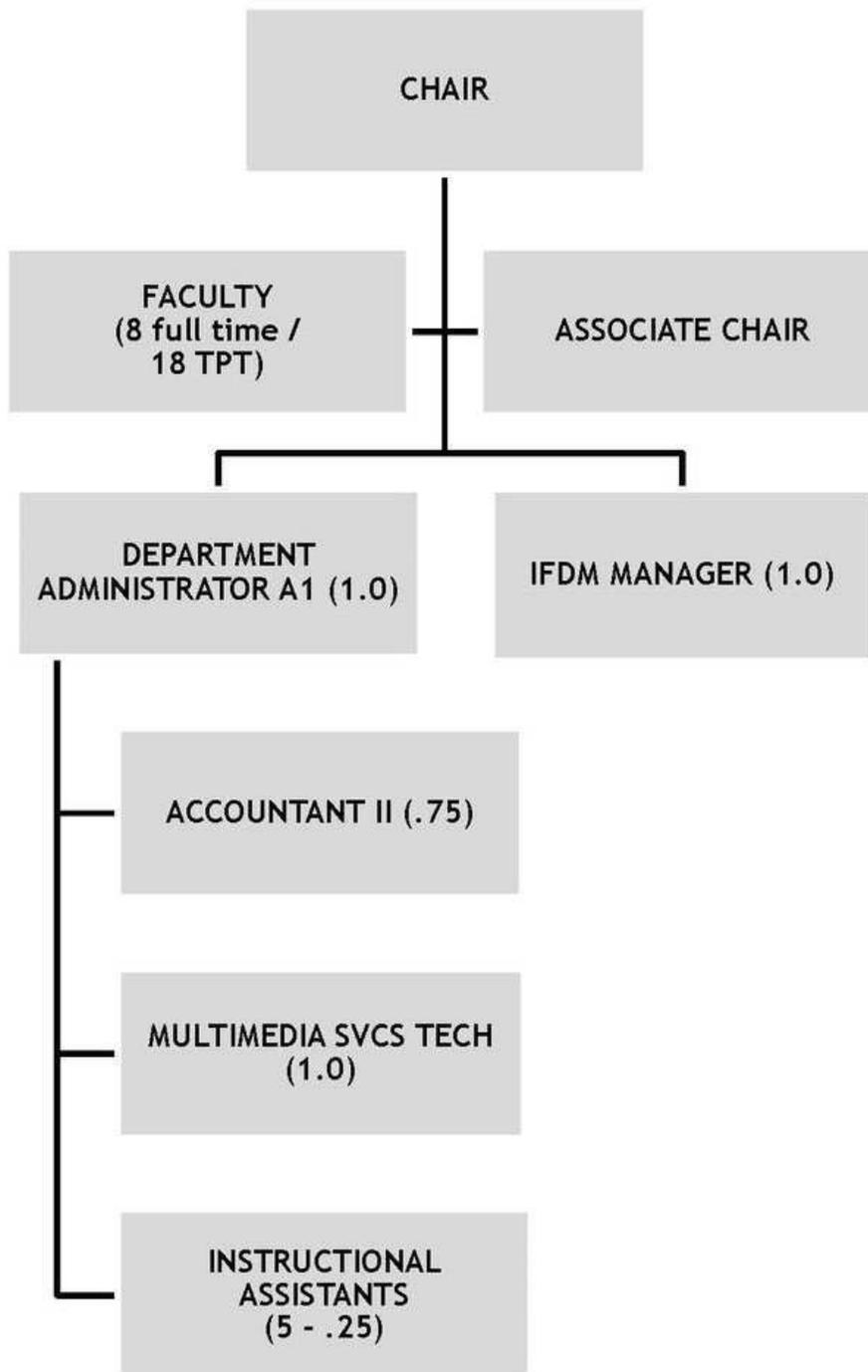
- Managed the program's budget.
- Hired ten student community interns each semester.
- Oversaw one lecturer, three temporary part-time faculty members, and their courses.
- Wrote a report on the program's direction.
- Helped to monitor their internship programs (that also serve Media Arts and IFDM students).
- Met with donors and departments interested in collaboration.
- Attended ALB marketing/recruitment events.

## **0C . Organizational Structure and Governance**

*A brief description of the organizational structure and governance of the unit, including a diagram of the organizational structure.*

Cinematic Arts is headed by department chair, James Stone. The chair is responsible for budget, operations, curriculum, and personnel. He reports to the Dean of the College of Fine Arts, Dr. Kymberly Pinder, and is assisted by Angela Beauchamp (Cinematic Arts Department Administrator), Deborah Fort (Associate Chair of Cinematic Arts), and Diahndra Grill (Program Manager of IFDM). Faculty member Dr. Adán Ávalos serves as departmental advisor to our students.

# Cinematic Arts Organizational Chart (568A)



Our fulltime faculty regularly convene to discuss:

- Curriculum (the department's Curriculum Committee met frequently in Fall 2015 and Spring 2016 to discuss improvements to the IFDM degree plan).
- Assessment (we are fully aware of the importance of monitoring and improving our degree outcomes and regularly gather data to improve teaching and learning).
- Equipment (production faculty gather to discuss upgrades to our image making equipment and software needs).

- Outreach (each semester, we organize a showcase of work by Media Arts and IFDM students).

## 0D . Specialized and/or External Accreditations

*Information regarding specialized/external program accreditation(s) associated with the unit, including a summary of findings from the last review, if applicable. If not applicable, indicate that the unit does not have any specialized/external program accreditation(s).*

Cinematic Arts is not accredited by any specialized/external bodies.

## 0E . Overview of Previous Academic Program Review

*A brief description of the previous Academic Program Review Process for the unit. The description should (1) note when the last review was conducted; (2) provide a summary of the findings from the Review Team Report; (3) indicate how the Unit Response Report and Initial Action Plan addressed the findings; and (4) provide a summary of actions taken in response to the previous APR.*

The last Cinematic Arts APR was conducted in 2008.

### Summary of Findings:

Cinematic Arts faculty, staff, and students hosted a very successful Academic Program Review site visit. Three external reviewers—Professors Ruth Salvaggio (University of North Carolina), Deborah Fort (then at the College of Santa Fe), and Caroline Hinkley (Naropa University)—joined UNM American Studies Chair Gabriel Meléndez to assess the Department’s achievements.

### **Notable Successes** (with quotation from the Review Team Report)

- Cinematic Arts’ “cutting edge curriculum . . . rivals that of any curriculum at the top ranked cinematic and media studies programs in the California system with ten times their faculty and resources.”
- The reviewers appreciated “all faculty members’ . . . high quality of research and creative productions.” The team particularly noted professors’ “engagement with students.”
- The committee was “impressed throughout [their] visit with the faculty’s commitment to the quality of the educational experience.”
- The report enthused about “a close mentoring relationship that not only guides students through the program but also sustains ‘networks’ that channel them into employment in the film industry and other related areas of work.”
- Regarding diversity, the review team noted that our small department was able to attract two women teaching studio arts: Associate Professor Nina Fonoroff representing a field, experimental and avant-garde filmmaking, not especially noted to include women, and part-time lecturer Melissa Henry, one of the few Native American women in production.
- The team also argued the “department’s innovative multicultural curriculum is responsible in large part for this notably strong record of diversity.”
- Cinematic Arts, the group stated, is to be “acknowledged and applauded” for “good assessment [practices] and willing participation in ongoing conversations related to assessment.”

### **Notable Challenges**

The review team pointed out:

- **Cinematic Arts students need more access to computers.** “Teaching computer-based technologies works best in a group lab where students in a class can work with faculty support and supervision. Cinematic Arts currently does not have such a facility. We recommend that creating such a lab be explored as an interdisciplinary venture where several departments and programs, including Cinematic Arts and IFDM, could benefit from a shared teaching space.”
- **The need for more collaboration between the department and IFDM.** “Cinematic Arts faculty members occupy a crucial position vis-à-vis the planning and operation of IFDM, and should be key players in shaping a productive collaboration between their curriculum and that of IFDM.”

- **The need for more faculty lines.** The team underscores the department's "persistent need" for "more lines across the faculty ranks," noting "Cinematic Arts should not be expected to serve a major interdisciplinary program with its already stretched resources. Therefore, should such collaboration proceed, we recommend additional FTE and Tenure-line positions appropriate to sustain the work of productive academic collaboration and shared student enrollments, including appropriate investments in staff support and equipment."

**The Unit Response Report and Initial Action Plan addressed the findings of the APR in the following ways:**

**The department pledged to:**

- Seek and secure use of a computer classroom.
- Expand the equipment inventory.
- Increase collaboration with IFDM.
- Encourage, and participate in, campus-wide conversations about assessment.
- Interact with cross-campus colleagues in order to stimulate intellectual and creative collaborations.
- Continue and expand its commitment to student/faculty/alumni relationships.

**As part of the action plan, the department requested to hire a:**

- professor of Latin American/US Latino/and Diasporic Film Studies
- documentarian (a moving-image maker and critical studies professor who would constitute "a key hire for the entire university").
- full-time lecturer in Native American film studies and production.

The department also requested increased funding to help in teaching "a significant portion of the IFDM curriculum."

**Actions taken in response to the APR:**

**Cinematic Arts requested funding for a computer lab.** Although this was not forthcoming, Media Arts students taking IFDM courses were afforded access to the computer labs in the Hartung facilities. When Cinematic Arts began to oversee IFDM, we ensured that all Media Arts students were allowed to use the Hartung labs. Our commitment to sustaining and improving computer facilities for all Media Arts and IFDM students is reflected in the recent replacement and upgrade of all computers in the Mesa Del Sol "Mac lab."

With prudent utilization of student fees, Cinematic Arts has **steadily improved and enlarged its inventory of cameras, lights, sound equipment, and editing equipment.**

The department has **continued its commitment to programmatic assessment** and instigated a number of initiatives in this area (discussed later in this report).

**Cinematic Arts' cross-campus interactions with colleagues and interdisciplinary endeavors have proliferated since the 2008 APR.** A few of these collaborations:

- Even before IFDM became part of Cinematic Arts, some of our faculty began to teach in IFDM. We also began to cross-list courses with IFDM, a practice that is now standard.
- **Experimental Art and Technology:** We have engaged in very fruitful discussions with Experimental Art and Technology regarding their contributions to the IFDM curriculum.
- **Stem Gateway:** Students and faculty created two fifteen-minute marketing videos for Stem Gateway (A UNM organization committed to improving the way that we teach science, technology, engineering and math courses in order to empower more Hispanic and low-income students to achieve their STEM career goals).
- Associate Chair Deborah Fort headed the steering committee that brought several guest artists to speak at ArtsLab.

**The department further strengthened faculty/student/alumni relations.** With the help of the UNM Foundation, particularly Senior Director of Development Kristine Purrington, Cinematic Arts students and faculty have recently had the pleasure of entertaining the following UNM alumni:

**Brian Levant.** The Hollywood director visited the department on two occasions to meet with students and plan for his upcoming Sitcom Boot Camp class.

**Jeremy Bernstein and Shem Nguyen.** Jeremy and Shem, founders of Breachgate, a gameplay-first media company, appeared at ArtsLab and spoke with students.

**John Hight.** UNM computer science alumnus visited Mesa Del Sol where he shared his knowledge with IFDM students and participated in VR experiments.

**Finally, but no less significantly, in response to the 2008 APR, the department secured funds to hire:**

- Dr. Adán Ávalos as Assistant Professor specializing in Latin American/US Latino/and Diasporic Film Studies.
- Deborah Fort as Associate Professor specializing in documentary.

## Criterion 1 . Student Learning Goals and Outcomes

*The unit should have stated student learning goals and outcomes for each degree/certificate program and demonstrate how the goals align with the vision and mission of the unit and university. (Differentiate for each undergraduate and graduate degree and certificate program offered by the unit.)*

### 1A . Vision and Mission

*Provide a brief overview of the vision and mission of the unit and how each offered degree/certificate program addresses the vision and mission of the unit.*

#### **Mission**

The Department of Cinematic Arts facilitates an innovative, broad-based education in film studies and digital media practices. Through a rigorous foundation in film history, aesthetics, and theory, along with an entrepreneurial approach to creative processes, students and faculty work together to explore the dynamic potential of the moving image. We interact with professional communities, creating strategic partnerships that enhance the educational experience. In the spirit of experimentation, we think independently, take risks, and solve problems.

#### **Vision**

The Department of Cinematic Arts fosters an academic environment that is interdisciplinary, socially conscious, and international in outlook. We regard the moving image as art and a vital form of cross-cultural communication. As the department becomes a renowned center for filmmaking, virtual reality, animation, and game development, its students will be integral to the economic, social, and cultural development of New Mexico and the nation.

#### **How each degree addresses the Mission and Vision:**

**MA:** Students pursuing the B.A. in Media Arts make movies. Simultaneously, they study the work of accomplished filmmakers and examine the most significant moments in cinema history. Alfred Hitchcock, the French New Wave, film comedy, science fiction, film noir and German Expressionism are among the topics they explore through their writing and art making.

The Media Arts curriculum offers a broad foundation in visual culture, emphasizing the aesthetic achievements and cultural contexts of the movies students make and discuss.

Transdisciplinary in nature, Media Arts offerings resonate with current practices in history, cultural studies, literary theory, visual and performing arts studies, anthropology, psychology, sociology, political theory, women and gender studies, and even science studies. Through these lenses we encourage analysis and thoughtful representation of the way race and ethnicity, gender, class, sexuality, and other elements of our identities intersect in film and video.

Given the global nature of moving images, we also offer students an outlook that is international as well as interdisciplinary. To learn about world cinema is to explore diverse cultures. Our curriculum includes courses devoted to various national and regional cinemas. Students interested in Exilic, Postcolonial, or "Third World" studies, for instance, can focus their investigations on local cultures vis-à-vis global concerns. With such coursework, our department seeks to collaborate with a variety of academic departments such as Spanish and Portuguese and American Studies, where transcultural work is similarly promoted.

**IFDM:** The BFA in Interdisciplinary Film & Digital Media (IFDM) offers students the necessary critical, creative, and technical skills to apply digital technologies in innovative and productive ways. Moviemaking is a key component of the degree but, because IFDM recognizes the evolution of cohesive collaboration among the worlds of art, science, and technology, students are also introduced to other approaches to image making, such as computer animation, VFX, and game design. The B.F.A. augments training in digital media with classes in business and the ethical implications of image making. Students are required to take a number of production classes outside IFDM, thereby gaining expertise in Media Arts, Art Leadership and Business, and Experimental Arts and Technology. This requirement is intended to expose students to a number of interdisciplinary perspectives.

## 1B . Relationship between the Unit and University's Vision and Mission

*Describe the relationship of the unit's vision and mission to UNM's vision and mission. In other words, to assist the university in better showcasing your unit, please explain the importance of its contribution to the wellbeing of the university, including the impact of the unit's degree/certificate program(s) on relevant disciplines/fields, locally, regionally, nationally, and/or internationally?*

The university's mission statement pledges "UNM will provide students the values, habits of mind, knowledge, and skills that they need to be enlightened citizens, to contribute to the state and national economies, and to lead satisfying lives." Cinematic Arts is instrumental in creating enlightened citizens by instilling the values of pluralism, experimentation, and cultural awareness. Training as crewmembers ensures that our students develop habits of mind, such as organization, teamwork, and leadership that will be of use throughout their lives. The knowledge of aesthetics that we offer encourages in students a new visual and aural relationship to the world around them. The digital media realm allows myriad opportunities to be expressive, communicative, and to stand at the vanguard of social change.

Our alumni contribute to the state and national economies by participating in, and helping to shape, this century's most important growth industry: digital media.

Any student who takes a class in Cinematic Arts is offered the chance to live a more satisfying life, not only by acquiring skills that will allow them to find fulfilling and creative employment, but also by building the intellectual confidence to understand and critique media of all types. Rather than passive consumers, Cinematic Arts students become active participants in the economy of images.

UNM's mission to "create, apply, and disseminate new knowledge and creative works" is fulfilled by Cinematic Arts' commitment to digital media techniques such as VR, game design, coding for artists, and computer animation. We "advance our understanding of the world, its peoples, and cultures" with multiple courses in the cinemas of New Mexico, the "Third World," and Latin America.

### **The impact of our degrees on relevant disciplines/fields:**

Both Media Arts and IFDM have changed and expanded the pedagogy of moving image art. As this report's discussion of peer institutions will show, Media Arts has moved away from the traditional "film studies" model and committed itself ever more thoroughly to the increasingly popular idea that film criticism and theory are better understood while engaged in the process of making movies. IFDM is also built upon the idea that a true appreciation of the cinematic depends upon the interweaving of the practical and theoretical. IFDM is changing the way digital media is taught by the sheer number of image making techniques it encompasses, demonstrating the interwoven relationships between the worlds of game design, movies, animation, VR, and VFX. Our insistence that students graduate with an awareness of marketing, business, and the laws that pertain to the moving image is making other programs take note. Media Arts and IFDM demonstrate that a higher education institution can provide students with practical, technological skills and still demand academic rigor, excellent writing skills, and sensitivity to aesthetics.

Outside the pedagogical realm, our impact is being felt:

- In the New Mexico film industry where our faculty, students, and alumni work as directors, producers, and crewmembers.
- In New Mexico's burgeoning artistic community where Professor Bryan Konefsky's annual "Experiments in Cinema" festival will, in 2018, celebrate its thirteenth year.
- In the high-profile gaming and special effects companies—such as Telltale Games, Blizzard Entertainment, and Industrial Light and Magic—that our alumni now call home.
- In Mexico, where Dr. Adán Ávalos attended the First International Meeting of Researchers of Mexican and Latin American Cinema at Mexico City's *Cineteca Nacional*, in Cuba where Bryan Konefsky collaborated with the experimental film community, and in China, whose digital media giant Panda iMedia sent representatives (including its CEO and the head of the Beijing Film Academy) to our Mesa del Sol facility for exploratory talks regarding collaboration in June 2016.

## 1C . Unit Goals and Student Learning Outcomes

*List the overall program goals and student learning outcomes for each degree/certificate program within the unit. Include an explanation of how they are current and relevant to the associated discipline/field. In accordance with the Higher Learning Commission's criteria for accreditation, student learning goals and outcomes should be articulated and differentiated for each undergraduate and graduate degree and post-graduate and certificate program.*

### **B.A. in Media Arts**

#### **Goals**

The B.A. in Media Arts is designed to cultivate an active generation of moviemakers and visual theorists who are capable of thinking interdependently, critically, and intuitively, valuing the relationship of practice, theory, and history in film.

Students will learn about film as an art form, recognizing key moments in film history. They will understand and be able to apply basic theory and criticism of the cinematic.

Via hands-on experience with the cinematic, students will acquire skills in at least one of the following arts: digital video art, 16mm handmade filmmaking, directing narrative film from script to screen, digital video making (documentary/non-fiction forms), moving-image making for interactive and/or performance-based applications, digital sampling (sound and image) for inclusion in creative projects, and screenwriting.

Students as arts practitioners will become increasingly agile thinkers, writers, and speakers able to make aesthetic judgments.

#### **Student Learning Outcomes (SLOs)**

**Knowledge.** Students will regard film as art, coming to know key moments in film history, understanding basic theory and criticism of the cinematic.

**Studio Skills.** Students will be able to make moving image-art or produce a screenplay, applying knowledge they have acquired in film history/criticism/theory and production courses.

**Analytical and Expository Skills.** Using historical, theoretical, and critical schemata, students will make aesthetic judgments. They will substantiate their analyses and comparisons of cinematic worlds in written, oral, and visual form.

**Wisdom.** Our diverse students will articulate how they're inspired by cultures, thought, language, the inner life, and social/political spheres.

### **B.F.A. in IFDM**

#### **Goals**

IFDM is designed to give students the necessary critical, creative, and technical skills to apply digital technologies in innovative and productive ways.

#### **Student Learning Outcomes**

**Knowledge.** Knowledge of the history and practice of digital media.

**Studio Skills.** Skill in creating digital media artworks.

**Analytical and Expository Skills.** Ability to think critically and cogently express ideas. Awareness of the wider context of image making: business, ethics, and the law.

## **How are these goals and SLOs current and relevant to the discipline/field?**

Media Arts goals and SLOs have currency because they stem from a movement in moving image pedagogy in which the traditional history/criticism/theory approach is augmented with skills acquisition. Media Arts has been moving more in this direction, especially since 2007 when it began providing courses for IFDM.

The central objective of our studio curriculum is to provide students with interrelated *technical and conceptual* skills that will enable them to pursue a wide range of professions as they complete their undergraduate degree. Their experience in generating ideas and formulating questions—not simply “problem-solving”—will support life-long learning, while serving our grads during their career years to attract prospective employers. Our desired outcomes are addressed as much to the application of technical skills as to their acquisition. This works best, we find, in tandem with the models of critical thinking that students acquire in history, criticism, and film courses. The interdependency of these skills leads the studio faculty to teach with *integration* in mind: students will acquire *enhanced knowledge structures* that will better prepare them to communicate ideas through moving images and sound.

Media Arts and IFDM are based in an interdisciplinary approach, bringing together the study of art/aesthetics with expertise in digital video equipment/computer-based image making. This so-called STEAM approach (combining the ‘A’ of Art with the STEM disciplines) has proven highly productive and is being rapidly adopted by many higher learning institutions.

Media Arts and IFDM are degrees that have relevance to students’ everyday lives and experiences. Our students are not just trained to press the correct buttons. Their image making and aesthetic training takes place in classes that challenge them to develop a rich cultural and social awareness, as well as skills in organization, collaboration, creative problem solving, and leadership.

The IFDM B.F.A. has always offered the highly relevant SLO of expertise in business and law. This will be further expanded when the new class “Producing for Film and Digital Media” is offered in the spring.

## **1D . Constituents and Stakeholders**

*Describe the unit’s primary constituents and stakeholders. Include an explanation of: (1) how the student learning goals and outcomes for each degree/certificate program are communicated to students, constituents, and other stakeholders; and (2) how satisfaction of the student learning goals and outcomes for each degree/certificate program would serve and support students’ academic and/or professional aspirations. Provide specific examples.*

### **Students**

All Cinematic Arts students are required to express themselves through written work as well as images. While many regard themselves as budding critics and moviemakers, a sizeable minority are interested in game design.

The Cinematic Arts student population reflects the status of UNM as a minority-majority institution, with 55% of the UNM student population identifying as Asian, Black, Native American, Native Hawaiian, Hispanic, or of two or more racial groups. The Hispanic student population is the largest of these, at 41% university-wide, compared to 38% of students identifying as White.

In 2017, 57% percent of Media Arts majors, and 51% of IFDM majors, identify in these minority ethnic categories. This is down from a high of 66% minority Media Arts majors and 60% minority IFDM majors, both in 2016. The largest percentage is made up of Hispanic students, making up 42% of Media Arts majors and 38% of IFDM majors, in 2017.

If we look back to 2012 (the first year these statistics are made available to us), 62% of Media Arts majors and 64% of IFDM majors were male. Although much better than the male-dominated filmmaking profession, we are very pleased that the most recent numbers show greater gender equity between male and female students. Media Arts is now 51% male, and IFDM sits at 50% male. The general UNM student population is 55% female.

### **Faculty**

In its fulltime ranks, Cinematic Arts employs:

- Four associate professors: Dr. James Stone, Deborah Fort, Dr. Susan Dever, and Nina Fonoroff.
- One assistant professor: Dr. Adán Ávalos.

- One professor of practice: Matthew McDuffie.
- One senior lecturer: Bryan Konefsky.
- One visiting lecturer: Peter Lisignoli.

All these appointments were originally made to serve the BA in Media Arts. Due to its status as a program, rather than a department, IFDM has not been awarded any full-time faculty lines. We are happy to note that since IFDM is now part of the Department of Cinematic Arts, it is possible—with the approval of the Provost’s Office—to hire fulltime faculty to serve the degree.

It is important to state, even though the IFDM faculty is largely comprised of adjuncts, IFDM students are sometimes taught by tenured and tenure-track professors. Indeed, because the IFDM degree plans have always included Media Arts courses, IFDM students have become well acquainted with the faculty members mentioned above. Now that Cinematic Arts oversees IFDM and has made sure to cross list Media Arts and IFDM courses with each other, IFDM students have even more contact with fulltime faculty.

In its adjunct ranks, Cinematic Arts currently employs eighteen instructors, mostly working professionals, drawn from various digital media and educational fields.

### **Other important stakeholders**

**Staff:** Cinematic Arts is well served by Department Administrator Angie Beauchamp, IFDM Program Manager Diahndra Grill, Accountant II Isaac Massie, Multimedia Services Tech David Camarena, plus five part-time Instructional Assistants.

**Alumni:** As other sections of this report will show, our alumni are a varied and successful group, spanning a wide array of professions including moviemaking, game design, and higher education.

**Prospective students and their parents:** Throughout the year, the Chair, the IFDM Program Manager and the Media Arts Departmental Advisor meet with many individuals interested in our degrees.

**The New Mexico community/prospective employers:** New Mexico is now a major center for film and TV production. Much of the state’s economy is dependent upon art making of all kinds. We are keenly aware that the partnerships we establish outside academe can be beneficial to the department and to students in a variety of ways.

**Audiences:** The consumers of our product are very important stakeholders since their experiences and opinions shape how potential students, faculty, donors, and university leadership perceive the department.

### **How are learning goals and outcomes communicated to our stakeholders?**

Cinematic Arts communicates learning goals and outcomes through syllabi, in-class discussions, social media, recruitment events on campus and at local high schools, student showcases, and our website.

### **When goals and outcomes are achieved, what academic/professional aspirations are being supported. Give examples.**

The **Media Arts** credo of “valuing the relationship of practice, theory, and history in film” consistently offers students the image making skills and cinematic vocabulary to express themselves in a highly articulate manner on the screen and on paper. Many utilize their knowledge of production and history/aesthetics to make their mark in the movie business and higher education.

- In 2017, Media Arts student Andy Kastelic was invited to the Cannes Film Festival to screen his movie *Secondhand Sunset*, a winning entry in Albuquerque’s 48 hour film festival.
- Media Arts alumna Jai James is a Second Unit Director and Assistant Director in the New Mexico film industry (she worked on *No Country for Old Men*, *Independence Day: Resurgence*, *Preacher*, and *Godless*)
- Colin Gunckel is Associate Professor in the Department of Screen Arts & Cultures at the University of Michigan.
- Eric Patrick is Associate Professor in the Department of Radio, Television, and Film at Northwestern University.

IFDM's mission to "to apply digital technologies in innovative and productive ways" has produced alumni that are valued for their multifaceted and wide ranging expertise. Training with IFDM has allowed students to realize their professional aspirations at LucasFilms, Gaikai Inc., Los Alamos National Labs, Goldman Sachs, Pivot VFX, KNME, and PBS.

- IFDM alumnus **Austin Madrid** is the owner, producer, and photographer of JAK Media LLC, a successful local media company specializing in telling stories through videography and photography.
- **Casey Curtiss** works for Netflix and is currently an editor on *Mindhunter*, an American television drama series slated to debut in October 2017 on Netflix.
- **Eric Geusz** is a Software Engineer at Northrop Grumman, a leading global security company providing innovative systems, products, and solutions to government and commercial customers worldwide.

## 1E . Primary Constituents and Stakeholders

*Describe the unit's primary constituents and stakeholders.*

### 1E: Outreach and Community efforts

The Department of Cinematic Arts is committed to partnerships in Albuquerque, the wider New Mexico community, and beyond. These collaborations—with Basement Films, the New Mexico Film Office, ArtsLab, Albuquerque Studios, Film ABQ!, Sony IPAX, and the Albuquerque Game Developers Guild—enable our students to build valuable creative relationships, find work as interns, and experience the kind of real world challenges that make employers take notice.

### Community and International Partnerships

- **NM Film Commission.** CA faculty and staff attended **Film Educator's Summit** and **Film and Media Day** at the Santa Fe roundhouse.
- **Albuquerque Film Office.**
- **Albuquerque Studios.** Established partnership with studio in Fall 2015. Students can shoot on soundstages up to five times per year and use \$5000 of equipment on each occasion.
- **Panda iMedia.** CA instrumental in demonstrating the cinematic resources of New Mexico to this important Chinese company.
- **The Chinese American Film Festival.** CA supported the event by providing an intern and securing a video introduction to a screening of *The Spy Next Door* by its director, UNM Alumnus Brian Levant.
- **Regents University London.** Brokered an exchange between CA and their film/digital media department.
- **SAG/AFTRA.** CA became a SAG/AFTRA signatory, ensuring that experienced SAG/AFTRA actors can work on student films.
- **Getrude Matshe.** CEO of the Africa Thrive organization, author, filmmaker, and activist became a visiting lecturer in CA.
- Worked with **YDI (Youth Development Initiative) Mi Voz program** (teaching Middle Schoolers/Highschoolers how to express themselves through film/video).
- Several adjuncts also work in high schools—e.g. Stephanie Becker teaches at Amy Beihl High School, Bryan Konefsky provides workshops at the Media Arts Academy. Last year, Konefsky gave presentations at ten middle and high schools across the state as a way of encouraging younger students to participate in the Youth Program component of Experiments in Cinema.
- IFDM partners with the local organization, ACM SIGGRAPH Rio Grande Chapter, to build the film and digital media community in New Mexico and beyond. In partnership with SIGGRAPH IFDM hosts events each year such as the New Mexico Game Jam and the Global Game Jam. These are state and international game development competitions in which students, faculty, community and professionals come together to create games and network.
- **Santa Fe Community College.** Deborah Fort serves on the Advisory Board for the Film Department at Santa Fe Community College.

### UNM Partnerships

1. **Experimental Art and Technology.** Ongoing discussions with Experimental Art and Technology regarding their contributions to the IFDM curriculum.
2. **Stem Gateway.** CA created marketing videos for this UNM organization

**3. ArtsLab.** Associate Chair Deborah Fort headed the steering committee that brought several guest artists to speak at Artslab.

**4. Other UNM participation.** Sustaining the Cinematic Arts tradition of enthusiastic engagement with any project intended to support and strengthen the College of Fine Arts, our faculty were in attendance at the meeting of the **General Education Core Task Force**, **CFA's Forum on the SNAAP report**, and various **Lobby in the Lobby** gatherings. Deborah Fort and Angie Beauchamp are active members of the CFA Diversity Committee. Along with the other CFA chairs, CA chair James Stone has begun planning for the November **CFA Snapshot** event.

### **Public Screenings/Lectures**

Instructors regularly host nationally and internationally renowned artists, e.g. in Fall 2015, Dr. Adán Ávalos hosted Alex Rivera (director of *Sleep Dealer*) in his Beyond Hollywood class and opened the event to the public. In Spring 2017, Deborah Fort hosted Ken Burns' editor and longtime collaborator, Paul Barnes, in her Documentary Production class and opened it to the UNM community.

**Lunchtime lecture series inaugurated.** Nathan Kosub, adjunct faculty member, headed four midday discussions allowing undergraduates to share work with peers and faculty.

**Arts Unexpected.** Cinematic Arts participates in this College of Fine Arts event each year, and in 2017, contributed "The Endless Picture Show," an all day screening of student work.

**Experiments in Cinema.** The 12th annual edition was produced in 2017.

- 700+ attendees.
- 100+ films from 35+ countries
- 2017 EIC had a Cuban focus. Five film scholars from Havana presented the FIRST comprehensive program of Cuban experimental media EVER in the United States.
- Community partners include Instituto Cervantes, The ABQ Film Office, The Public Academy for Performing Arts, The Media Arts Collaborative Charter High School, and the ABQ Academy.

Media Arts and IFDM Student Showcase. Each semester students, their families and high school seniors are invited to view projects from both degrees and interact with students and faculty.

## **1F . Student Learning Goals and Outcomes Strategic Planning**

*Discuss how the unit's strategic planning efforts have evolved in relation to student learning goals and outcomes of its degree/certificate program(s), serving its constituents and stakeholders, and contributing to the wellbeing of the university and UNM community. Include an overview of the unit's strategic planning efforts going forward. For example, discuss the strengths and challenges of the unit, including the steps it has taken to maximize its strengths and address both internal and external challenges.*

**Our plans for:**

**Student learning goals and outcomes, serving stakeholders, and UNM.**

### **Media Arts**

Recent departmental curriculum committee meetings have revealed a renewed commitment among faculty to improving writing competency among students. Such meetings have also made clear that production students need, at an early stage in their academic career, a thorough grasp of the elements of story construction. To this end, we have begun in earnest the process of standardizing the curriculum of our entry-level production courses to ensure that a stronger narrative component is included.

## **IFDM**

During the summer of 2016, the faculty of Cinematic Arts (including their new IFDM colleagues) met frequently to strategize with regard to IFDM's future direction. Always cognizant of the 2015 IFDM APR report, we began to put its recommendations into practice.

The APR team recommended making IFDM's student learning outcomes "concise, manageable, and measurable." The report noted that IFDM's ten learning outcomes are "numerous, repetitive and unwieldy." The team suggested that each of these outcomes be assessed to determine if IFDM is successfully delivering them. It also proposed that IFDM reduce outcomes to a more manageable number. In response, Cinematic Arts has assessed each of the outcomes, decided which of them can be successfully delivered, and reduced their number from ten to four (these are enumerated under "IFDM Student Learning Outcomes," above).

One of IFDM's original goals was to "Train the Citizens of New Mexico." While we have every intention of offering students the skills they need to take part in the burgeoning New Mexico film industry, we must make sure, simultaneously, to give them a fine arts education that will equip them for "above the line" creative positions. The review team's recommendation that IFDM determine "whether its philosophy is more vocational or more academic" has sparked some heated and productive debate within our faculty. As we continue to oversee IFDM, we are planning the most efficient delivery methods that will combine vocational training with liberal arts pedagogy.

In an effort to give the students of both degrees more hands-on industry experience, the department will continue to establish internships with local film companies. As an aid to retention and graduation we will make yet more effort to bring alumni to campus, so that students can network, be inspired, and see the practical results of their studies.

### **Other strategic planning efforts going forward: Strengths and Challenges.**

The Department of Cinematic Arts benefits from a highly engaged faculty, a diverse and ambitious student body, and a dedicated and efficient staff. Our location in New Mexico places us at a tremendous advantage. The light and landscape of the state have made it a storied destination for artists of all types, and the region continues to be a hotbed for moving image creation. The Film Commission reports that 2016/17 was a record year for movie and TV production in the state. Our students know that they live in an important moviemaking region and this helps to bolster their ambition and sense of purpose.

As a department specializing in digital media artworks, we are participating in and helping to shape the zeitgeist. In many ways, digital media is defining the direction of society and culture. The department feels the excitement and weight of its responsibility to teach and influence the next generation of digital media creators.

Cinematic Arts is providing students with necessary and sought after skills. Their vocational training is greatly embellished by our focus on academic rigor, historical awareness, and aesthetics.

These departmental strengths combine to presage an era of productivity and expansion for Cinematic Arts. However, as we move forward, we must make sure to:

- Find new avenues of funding to replace equipment and computer hardware
- Make the Mesa del Sol facility yet more accessible to students
- Gain approval for new faculty lines

## Criterion 2 . Teaching and Learning: Curriculum

*The unit should demonstrate the relevance and impact of the curriculum associated with each degree/certificate program. (Differentiate for each undergraduate and graduate degree and certificate program offered by the unit.)*

### 2A . Curricula

*Provide a detailed description of the curricula for each degree/certificate program within the unit. (1) Include a description of the general education component required and program-specific components for both the undergraduate and graduate programs. (2) If applicable, provide a justification as to why any bachelor's degree program within the unit requires over 120 credit hours for completion.*

#### **Media Arts B.A. Curriculum**

The B.A. in Media Arts is made up of 120 hours of study; 48 of these hours must be core courses and electives offered by the Department of Cinematic Arts. Media Arts majors are expected to maintain a 3.0 grade point average in the major. We ask that students pursuing a minor also maintain that same GPA in the 24 hours of courses necessary to meet their requirements. Below we specify the Study Requirements.

##### I. Courses Outside the Major:

A. 46 hours selected from courses offered by departments of the College of Arts and Sciences including core curriculum requirements (see Fine Arts Graduation Requirements, available on line). These 46 hours include Engl 220—Expository Writing—and as many hours in one foreign language as are necessary to complete the second semester course in that language.

B. 12 hours selected from at least two other disciplines in the College of Fine Arts (Art History, Art Studio, Dance, Fine Arts, Music, Theatre, IFDM; up to 6 hours from the School of Architecture and Planning may be included). Of the total 58 hours in A and B, at least 15 hours will focus on a cultural, psychological, or political perspective particularly significant in the history, criticism, and theory of the media arts; these hours must be approved by the Cinematic Arts faculty advisor. Possible Focus Areas include Latin American history, cultural studies, political theory, psychoanalytical criticism, and avant- garde movements in the arts. Various departments offer courses relevant to these areas. For example, students may combine courses from American Studies, Anthropology, Art & Art History, English, Foreign Languages and Literatures, History, Philosophy, and Psychology.

C. 14 additional hours selected from courses outside the major offered by any college, including Fine Arts.

##### II. Major in Media Arts

A. 15 hours in history, criticism and theory: including 210 - Introduction to Film Studies, 212 - Beyond Hollywood, 326 - History of Film I: Silent, 327 - History of Film II: Sound, and 431 - Film Theory.

B. 9 hours in production courses from 111 - Technical Introduction to Video Production, 216 - Topics in Video Making, 250 – Intermediate Production Workshop, 324 - Introduction to Screenwriting, 350 - Advanced Screenwriting, 390 – Topics in the Elements of Filmmaking, 391- 16mm Filmmaking, 409 - Advanced Video Art, 429 - Topics in Production, and 496 – Undergraduate Production Project.

C. 15 hours in history, criticism and theory electives from 110 – Intro to Mass Communication, 310 - Latin American Film, 330 - Studies in Film, 332 – Documentary Film History, 334 - Teen Rebels, 335 - International Horror Film, 336 - Images of Women, 337 - Alfred Hitchcock, 430 - Topics in Film History, and 497 – Undergraduate Independent Study.

D. 3 hours of any 400-level Media Arts elective.

## **A selection of Media Arts topics courses**

### **MA 330/430 Topics in the History of Film**

- Hong Kong Action Cinema
- Post-Apocalyptic Cinema
- Film Noir
- History of Avant-Garde Film
- Current Trends in Video Art
- The Practice of Looking
- Women Filmmakers
- Celluloid Buddhas, Monks with Movie Cameras, and the True Delights of *Zen Noir*
- Cinema of Pedro Almodóvar
- Mexican Cinema
- Cult Film
- Science Fiction Film History
- Cinema of David Lynch
- Cinema of Charlie Chaplin

### **MA 216 Topics in Video Making**

- Editing
- Introduction to Video Production
- Autobiography
- Introduction to Moving Image Art

### **MA 390 Topics in the Elements of Filmmaking**

- Advanced Screenwriting
- Digital Storytelling
- Collage Filmmaking

### **MA 429 Topics in Production**

- Digital Post Production
- Found Footage
- Cinematography
- Experiments in Cinema
- Documentary Film Production
- New Mexico Filmmaking Redux
- Final Cut Pro Workshop
- Adobe Premiere Workshop
- Science Fiction Production Lab
- Music Video Production Lab

## **IFDM B.F.A. Curriculum**

All students admitted to the program must complete the following degree requirements:

**UNM Core Curriculum – 34 hours** (Comprised of Writing & Speaking, 9 hours; Mathematics, 3 hours; Physical & Natural Sciences, 7 hours; Social & Behavioral Sciences, 6 hours; Humanities, 6 hours; Foreign Language [one semester], 3 hours)

Students must earn a grade of C or better (not C-) in university core curriculum courses.

## **IFDM Core Courses – 29 hours**

The IFDM core classes are taken **in order** from the time a student is admitted into the program. The last core courses of the program include capstone courses, in which students work in interdisciplinary teams to complete projects relevant to their IFDM curriculum. Students progress through the core as part of a cohort, moving forward as a group to each successive class.

To satisfy the program requirements, students must earn a grade of “C” or better in all IFDM core courses.

### **Core Course sequence for IFDM students:**

#### Fall Semester - 1st Year

CS 105L Introduction to Computer Programming - 3 hrs

IFDM 205L- Introduction to Directing for Film and Video - 3 hrs

#### Spring Semester - 1st Year

IFDM 210 Introduction to Modeling & Post Production - 3 hrs

#### Fall Semester – 2nd Year

IFDM 300 Cinematography - 3 hrs

#### Spring Semester - 2nd Year

IFDM 310 Writing Digital Narrative - 3 hrs

#### Fall Semester - 3rd Year

IFDM 400 Ethics, Science, & Technology - 3 hrs

IFDM 450 Capstone I - 4 hrs

#### Spring Semester - 3rd Year

IFDM 410 Business & Law of Film & New Media - 3 hrs

IFDM 451 Capstone II - 4 hrs

## **IFDM Production Courses - 30 credits**

ALB 275 Making the Promotional Video

ALB 375 Producing for Film and Digital Video

ARTH 252/Contemporary Art & New Media

ARTS 130/Introduction to Electronic Arts

MA 111/Technical Introduction to Video Production

MA 210/Introduction to Film Studies

MA 220/Intermediate Production Workshop OR ARTS 231/Video Art I

MA 409/Advanced Video Art

ARTS 232/Sound Art I

MA324 Introduction to Screenwriting or THEA 458/Screenwriting

## **A selection of IFDM topics courses**

### **IFDM 250 Special Topics in Film and Digital Media**

- Design Elements
- Introduction to Game Development
- Animation I

### **IFDM 491 Topics in Film and Digital Media**

- Writing for the TV Pilot
- Virtual Reality Cinema

- Photography for Film and Digital Media
- Introduction to Cinematography
- Advanced Cinematography
- Advanced Maya Production
- Sound for Media
- Framing the World
- Creative Design Thinking
- Compositing for CGI
- Advanced Game Development

## **2B . Contributions to other Units**

*Discuss the significance of the unit's contributions to and/or collaboration with other internal units within UNM, such as offering general education core courses for undergraduate students, common courses for selected graduate programs, courses that fulfill pre-requisites of other programs, courses that are electives in other programs, cross-listed courses, etc.*

### **Cinematic Arts courses in the UNM General Education Core**

**MA 210 Introduction to Film** and **IFDM 105 Introduction to Digital Media** are available to students fulfilling their core requirements. MA210 is a challenging lower level class that teaches students the language of film criticism (form, function, genre, diegesis etc) and the function of cinematic techniques (cinematography, editing etc). IFDM 105 is designed to provide a survey of the histories, innovative concepts, and creative possibilities of digital media. Students in this class create a number of introductory level studio projects.

### **IFDM courses required in other programs**

Cinematic Arts oversees the BFA in IFDM offered through the College of Fine Arts. Students may also gain an IFDM qualification by majoring in the three colleges/schools listed below:

**The Anderson School of Management** offers a Bachelor of Business Administration (BBA) with an IFDM Concentration.

**The College of Arts & Sciences** offers a Bachelor of Arts in Communication (BA) with Critical Studies in Mass Media Concentration and a Bachelor of Arts in Journalism & Mass Communication (BA) with Digital Field Multimedia Concentration

**The School of Engineering** offers Bachelor of Science (BS) in Computer Science with an IFDM Fine Arts Distributed Minor

In pursuing these concentrations and degrees, students in the partnering colleges take the IFDM core classes (listed above).

**NOTE on IFDM's Partnering Colleges:** Though IFDM was founded as a collaboration between Fine Arts, Engineering, Arts and Sciences, and the Anderson School of Management, participation by most of these units has been distinctly limited. As the 2015 IFDM Academic Program Review points out, only the College of Fine Arts has shown a high level of interest and academic investment in IFDM: "The majority of both the students and the total degrees being awarded are coming from one college, the College of Fine Arts." IFDM students, like many at UNM, are able to take courses in a variety of disciplines, but their program is not comprised of highly invested partnering colleges, communicating and strategizing about the unit's direction.

### **Courses in other programs required of IFDM students**

The IFDM BFA is highly collaborative in that its 30 hours of required production courses are drawn from other departments and programs:

- ALB 275 Making the Promotional Video
- ALB 375 Producing for Film and Digital Video
- ARTH 252/Contemporary Art & New Media

ARTS 130/Introduction to Electronic Arts  
MA 111/Technical Introduction to Video Production  
MA 210/Introduction to Film Studies  
MA 220/Intermediate Production Workshop OR ARTS 231/Video Art I  
MA 409/Advanced Video Art  
ARTS 232/Sound Art I  
MA324 Introduction to Screenwriting or THEA 458/Screenwriting

IFDM curricular collaborations also extend to The Department of Computer Science: CS105L Introduction to Computer Programming is a core requirement for IFDM cohorts.

### **Cinematic Arts Crosslisted courses**

The following is a list of courses we crosslist with other departments:

- MA 324 Introduction to Screenwriting with ENGL 324
- MA 330 Everyday Art with ARTS 389
- MA 330 Celluloid Buddhas with RELG 347 and ARTS 389
- MA 330 Women Filmmakers with WMST 279
- MA 330 Worlds of Michael Jackson with AMST 341
- MA 336 Images of Women with WMST 379
- MA 390 Advanced Screenwriting with ENGL 424
- MA 429 NM Filmmaking Redux with ARTS 429
- IFDM 412 Fundamentals of Audio Tech with MUS 412

The following is a list of courses other departments crosslist with us:

- AMST 363 Chicano Latino Film with MA 330
- ARCH 462 Emerging Tech for Designers with IFDM 491
- ARTS 429 Politics of Performance with MA 429 and IFDM 491
- ARTS 441 Art & Ecology: Computational Sustainability with IFDM 491
- ENG 388 Youth and Rebellion with MA 330
- FA 370 Making the Promotional Video with MA 429 and IFDM 491
- FREN 365 French Cinema with MA 330
- MUS 487 Communications and Collaborative Healing Arts with MA 487 and IFDM 491
- MUS 487 Healing Arts: Transdisciplinary Healthcare with MA 487 and IFDM 491
- RUSS 339 Russian Culture, History & Film with MA 339
- WMST 379 "Others" in Academia & Art with MA 330
- WMST 379 Feminist Cinema with MA 330

Cinematic Arts has made sure that the great majority of MA classes can now be taken under an IFDM number and that most IFDM electives can be taken under an MA number. Due to this numbering strategy, the faculty members of Cinematic Arts are now teaching for both degrees. Rather than serving on separate faculties, as they once did, they are now part of a cohesive whole.

Cinematic Arts also services a large number of Bachelor of Liberal Arts majors, and majors from other College of Fine Arts units fulfilling Fine Arts electives.

Although we do not have a graduate program, all Media Arts 400 level courses are available for graduate credit from students in other departments. Our full-time faculty also serve on M.F.A. and Ph.D. committees and as instructors for graduate independent study courses, most often in Art Studio, Theatre, and American Studies.

## **2C . Course Delivery Modes**

*Discuss the efficiency and necessity of the unit's mode(s) of delivery for teaching courses.*

History/Aesthetics/Theory courses are usually taught via lecture mixed with in-class discussion and debate. Students in these classes screen an artwork in a theatrical setting, in its entirety, then return to it for a close reading of the work's aesthetic, cultural, social, and/or historical significance.

Production courses take place in a more open setting, such as a classroom equipped with moveable furniture (e.g. CERIA 365, for example) or a purpose-built studio environment (such as the flex space at Mesa del Sol).

Many of our classes are offered in the evening to accommodate students with extensive work or family commitments.

A lab component is an aspect of a number of Cinematic Arts classes. For instance, a student in the “Science Fiction Film History” class may wish to create studio work to augment their historical study. Such a student would sign up for the lab section of the class, as well as the lecture/discussion section.

Our fulltime faculty members regularly oversee courses of independent study. Recent undergraduate independent study projects have included works of stop-motion animation by three different students, a research essay on the French New Wave, an in-depth study of the works of Hayao Miyazaki, and a documentary on gays in the military.

We regularly offer a class, “MA 429 Experiments in Cinema” that allows students to curate and market a renowned international film festival.

Deborah Fort teaches several of her classes, like MA 409 Advanced Video Art, as a hybrid, half online and half in person. The online portion of the class allows for student independent learning with software programs, while class meetings encourage group work as well. Brad Swardson has chosen to teach IFDM 491 Advanced Maya as an exclusively online course, as the nature of the software assignments allows more feedback for each student when online. Most Media Arts and IFDM instructors make their courses “web enhanced,” utilizing UNM Learn for syllabi, assignments, readings, and bulletin boards. Thus far, we have not found that most studio courses or film history and criticism courses lend themselves easily to an online format. We continue to investigate these possibilities.

## **Internships Opportunities**

Ongoing Partnerships:

A+ Productions

Pivot VFX

LucasFilm

GOV-TV, City of Albuquerque

Albuquerque Film Office

Harwood Art Center

UCAM – Institutional Spot

UNM Athletics – Lobo TV

NM Film Office

Sony Imageworks

Powderkeg VFX Company

Cliffdweller Digital

UNM HSC Communications and Marketing

Sandia Labs

Northrop Grumman

Maxwell Museum of Anthropology

KNME

CW-50TV

Microsoft

Magnetic Video Lab

Explore Media

Innovate ABQ

Citizen Action New Mexico

Big Sky The Picture Production Company

Media Literacy Project

Disney

Los Alamos National Labs

REELZ

KOB-TV

The Garrity Group

Working Boy Productions

Erudite Digital  
Albuquerque Studios  
Film Productions filming at Mesa del Sol and/or in the Albuquerque area  
Generation Justice  
Project Echo  
UNM Pediatrics  
US Forest Service  
Balloon Fiesta  
Albuquerque Film & Music Experience  
designNV LLC  
Weekly Alibi  
Half-life Digital  
International Association for Indigenous Aging  
Orion Entertainment  
Route 66 Oral History Office  
Partizan  
Ideum  
WESST Enterprise Center  
UNM Art Museum  
Tamarind Institute  
Currents New Media  
TEDxABQ  
Concrete Masonry & Design Co.  
Innobright  
Basement Films  
Serious Grippage & Light

## **2D . Teaching and Learning: Curriculum Strategic Planning**

*Discuss the unit's strategic planning efforts going forward for identifying, changing and/or examining areas for improvement in its curricula.*

### **Problems/Solutions**

#### **IFDM**

When Cinematic Arts began to oversee IFDM, it became apparent that several classes in the "Production" section of the IFDM degree plan were rarely or no longer taught. This regularly resulted in a deluge of petitions from students who were often extremely frustrated that they could not enroll in desired courses.

We have changed the IFDM curriculum, replacing the defunct courses with new classes that will be regularly offered. The following changes were approved by the Faculty Senate this year:

- Two Theater courses, THEA 397 Sound for Performance and THEA 493 Art Direction for TV, Film, and New Media, were replaced by two new courses from the Arts Leadership and Business program: ALB 275 Making the Promotional Video and ALB 375 Producing for Film and Digital Media.
- We added MA 324 Introduction to Screenwriting as an alternative to THEA 458 Screenwriting.

It was also clear that some core IFDM classes were taught too similarly and covered the same ground. Others no longer following their course descriptions. To address these issues, the following changes have been instituted:

- IFDM 205L Activating Digital Space has been replaced by a new course, IFDM 241L Directing for Film and Video. The directing course will keep an emphasis on storytelling and will include animation and game development options, while teaching specific skills.
- IFDM 300 Critical Intermediations has been replaced with IFDM 301 Cinematography. This course will also keep animation and game development options in mind. A strong lighting component will be included.

Cinematic Arts also made curriculum changes designed to ensure that IFDM students were sure to gain specific skills:

- MA 220 Intermediate Production Workshop replaced MA 216 as an IFDM requirement. MA 216 is a topics course with content that varies, while the new MA 220 course covers clear technical and aesthetic skills with MA 111 as its prerequisite.

### **Upcoming improvements for IFDM B.F.A.**

IFDM provides students with a list of courses that would be suitable to fulfill the “electives” section of the IFDM degree plan. This has become somewhat outdated and needs revision. For instance, we will be suggesting some drawing classes for students interested in animation and gaming. This decision is inspired by a recent trip to Blizzard Entertainment, a large gaming company in California, by Fine Arts Dean, Kymberly Pinder. The creative director impressed on her the importance of a background in drawing for animators, not just technical skills. We will also put together lists of supporting courses across the university – for example, lighting, motion capture, drawing, acting, writing, coding, etc.

We are looking into the possibility of mini-workshops on specific topics (like lighting) or directed lab time in the flex space working with faculty or advanced students.

### **Media Arts**

Regarding improvement to the Media Arts B.A., we have focused on standardizing curriculum in all sections of both MA 111 Introduction to Video Production and MA 210 Introduction to Film Studies to ensure that each student leaves these introductory courses with the same skills and knowledge. MA 220 Intermediate Production Workshop was added as a means to continue the skills base in MA 111. This will help to ensure more common ground for those in higher level MA 429 and IFDM 491 topics production classes.

MA 350 Advanced Screenwriting had been taught for many years as a topics course, but is now being offered each semester.

While IFDM has taken a bulk of our curriculum committee’s time over the past year and a half, we plan to look at the Media Arts curriculum with fresh eyes in 2017-2018. The listening sessions held with IFDM students last year will now take place with Media Arts students.

## Criterion 3 . Teaching and Learning: Continuous Improvement

*The unit should demonstrate that it assesses student learning and uses assessment to make program improvements. In this section, the unit should reference and provide evidence of the program's assessment plan(s) and annual program assessment records/reports. (Differentiate for each undergraduate and graduate degree/certificate program and concentration offered by the unit.)*

### 3A . Overview of Assessment Process

*Describe the assessment process and evaluation of the student learning outcomes for each degree/certificate program by addressing the items below. • Describe the overall skills, knowledge, and values are expected of all students at the completion of the program (refer to the program learning goals outlined in Criterion 1)? • Explain how the current direct and indirect assessment methods are established and administered as program-level assessments including how they are used to measure each student learning outcomes. Also, provide a description of the courses in which the assessment methods are administered and the extent to which students are expected to meet each student learning outcomes. • Explain and provide evidence of how the program has progressively improved, evolved and/or maintained the quality and effectiveness of its assessment structure and activities in order to reflect, sustain and/or maximize student learning (i.e., updated assessment plans, annual assessment reports, assessment maturity scores, etc.)*

#### 1. What skills, knowledge and values are expected of MA and IFDM students?

**Media Arts** students are expected to think critically and intuitively, valuing the relationship of practice, theory, and history in film.

**IFDM** students are expected to acquire the necessary critical, creative, and technical skills to apply digital technologies in innovative and productive ways.

Our aspiration is that all Cinematic Arts students will become aware of themselves as artists, and awake to the nature of genuine art. By investigating the nature of art and the mind that makes it, they will discover and express their innate wisdom.

#### 2. What are our assessment methods?

##### **Assessing the B.A. in Media Arts**

We examine direct evidence of achievement in three courses: "MA 210 Introduction to Film," "MA 429 Topics in Production," and "MA 431 Film Theory."

Introduction to Film allows us to analyze beginning students' learning outcomes; Topics in Production gives us a sense of the acquisition of studio skills by more advanced students; and MA 431 demonstrates the results of four years of study and practice.

##### **MA 210 Introduction to Film (Assessment via The Sequence Analysis)**

MA 210 Introduction to Film was established as the first stage of assessment because faculty members depend upon the analytic foundations established in "Intro" for all subsequent courses. The most fundamental skill that students begin to acquire in Intro to Film is the ability to craft their sequence analysis, which we regard as the centerpiece of all writing produced for 300-level courses and above, and the foundation for advanced critical thought and expression. The sequence analysis is a seven to eight page essay in which students are expected to offer a cogent, compelling, analysis of a movie scene (usually about five minutes in length), demonstrating their newfound grasp of cinematic concepts such as mise-en-scene, cinematography, and editing.

#### **Rubric**

MA 210 Introduction to Film  
Scoring Rubric for Sequence Analysis (100 points available)

1. Student clearly describes onscreen imagery and sound.  
(10 points available) Score:
2. Student demonstrates how mise-en-scène is utilized in the sequence.  
(20 points available) Score:
3. Student demonstrates how cinematography is used in the sequence.  
(20 points available) Score:
4. Student demonstrates how editing is utilized in the sequence.  
(20 points available) Score:
5. Student demonstrates how sound is utilized in the sequence.  
(20 points available) Score:
6. Student is able to make aesthetic judgments regarding imagery and sound.  
(10 points available) Score:

### **How is the sequence analysis used to measure each SLO?**

**Knowledge:** In Introduction to Film students learn the terminology associated with cinematic analysis (e.g. shot/reverse-shot, telephoto lens, three point lighting). They gain a rudimentary sense of cinema history and the paradigms and people that shape the cinematic enterprise.

**Studio Skills:** While “Intro” is not a studio course, the sequence analysis enhances production skills by exposing students to theories of filmic form and function.

**Analytical and Expository skills:** The sequence analysis teaches students to begin to marshal a coherent, cogent, compelling analysis of a cinematic moment in writing.

**Wisdom:** Students will begin to carefully contemplate art, nurturing their critical and creative faculties.

### **MA 429 Topics in Production (Assessment via studio work)**

MA 429 was established as the intermediate assessment class because its moving-image art projects evidence technical proficiency in the use of cinematic tools: cameras, lighting equipment, sound recording/editing equipment, digital editing software, and computer hardware. All function together to re-imagine the tropes and traditions of the moving-image arts; pieces demonstrate agility in developing complex relationships between image and sound elements; art shows vital conceptual intersections between studio practice and histories of the moving image.

In making our assessment, we look at final projects from two iterations of the class over two semesters.

### **Rubric**

Studio Skills GRADING RUBRIC (100 points available)

SLO 1. Operate the camera at an intermediate level or above:

- a. Mastery of focus and exposure in lens-based cinematography  
(10 points available)
- b. Skillful handling of cameras, tripods, and other tools essential to image recording  
(10 points available)

SLO 2. Use lighting to achieve desired aesthetic result

a. Command of classic three-point lighting schemes; or other, more elaborate lighting strategies  
(10 points available)

b. Skillful handling of light meters, light kits, and other tools essential to studio and field lighting  
(10 points available)

SLO 3. Utilize audio equipment to record high quality sound

a. Achievement of intelligible audio levels when recording voice and ambient sound, in the field and/or in the studio  
(10 points available)

b. Skillful handling of microphones, cables, sound recorders, and other tools essential in studio and field sound recording  
(10 points available)

SLO 4. Effectively edit image and sound using digital editing software:

a. Log and capture sound and image tracks in Final Cut Pro (and/or other digital editing software)  
(10 points available)

b. Manipulate timeline elements to create compelling edited sequence  
(10 points available)

SLO 5. Effectively engage with and critique the film/video works of classmates.

a. Engage in collaborations with other students  
(10 points available)

b. Engage in critical dialogue with classmates about their creative work  
(10 points available)

### **How is the 429 final project used to measure each SLO?**

**Knowledge:** student projects demonstrate awareness of stylistic and presentational options within the field of narrative, documentary, experimental, or hybrid forms.

**Studio Skills:** projects exhibit the following competencies:

1. Operate the camera at an intermediate level or above.
2. Use lighting to achieve desired aesthetic result.
3. Utilize audio equipment to record high quality sound.
4. Effectively edit images via digital editing software.
5. Effectively engage with and critique the film/video works of classmates.

**Analytical and expository skills:** projects reveal student capacity to:

- research a theme and take a creative approach.
- incorporate results of research in a significant and coherent manner.
- apply stylistic criteria to project.
- generate the most appropriate styles of presentation given the stated artistic objectives.

**Wisdom:**

By observing students' behavior during the creation of the project, faculty can ascertain whether students:

- engage generously (and generatively) with other students' projects.
- initiate and participate in meaningful interactions with classmates.
- participate effectively as a team member (where needed).
- participate in setting up and striking sets with collaborators, in classroom and in the field.

### **MA 431 Film Theory (Final Paper)**

Our film theory course teaches students the further application of knowledge and methodologies acquired in the sequence of Media Arts courses by engaging the analysis of individual films as works of art that call for a multiplicity of theoretical perspectives, including historical, feminist, psychological, phenomenological, postcolonial, post-modern, queer, critical race, and contemporary. Students are first introduced to these contexts and concepts at—and just before—the 300-level, particularly in MA212, “Beyond Hollywood.”

Six Short Essays and one Final Paper are required during the term and are read by the instructor. Comments are returned with papers and re-writes encouraged.

The success of the course is assessed via the Final Paper. This is photocopied before comments are made for later distribution to Assessment Faculty. Outcomes are thus cycled back into the teaching/learning process, accompanied with Assessment Faculty recommendations to improve aspects of the course.

### **How do 431 Final Papers measure each of our SLOs?**

#### **Knowledge**

Students will advance their archive of specific terminology and language used in the critical analysis of film.

Students will demonstrate and apply knowledge of national and international cinemas, exhibiting an interdisciplinary approach to film theory using critical skills honed in the sequence of departmental history and theory courses.

#### **Studio Skills**

While Film Theory is not a studio course, the Final Paper demonstrates student command of advanced theories—psychoanalytical, postmodern, etc.—that can bring a new complexity to their studio creations.

#### **Analytical and Expository Skills**

The Final Paper measures to what extent students have:

Command of the analytical tools to read and understand film and media texts, and to engage them in the understanding of cinematic genres, filmmakers, and theories.

The ability to write rigorously about films and media, conscientiously applying and integrating original research, critical acumen, and theoretical frameworks.

#### **Wisdom**

Students will analyze and describe the ideological implications of films in terms of multicultural issues: race, ethnicity, sexual orientation and identity, gender, nation, and class.

## **Assessing the B.F.A. in IFDM**

IFDM assessment occurs at:

- the beginning point for many IFDM majors, IFDM 105L Introduction to Digital Media
- the midpoint in the IFDM core, IFDM 300 Critical Intermediations. This course will be replaced in fall 2018 with IFDM 301 Cinematography.
- the culmination the IFDM core sequence, the Capstone Senior Projects Courses (IFDM 450/451).

Direct assessment measures: Exams, written work, development of a digital media portfolio, and the capstone project.

Indirect measures: mandatory end-of-showcase participation and feedback.

## **105L Introduction to Digital Media**

This course is designed to provide students with a survey of the histories, innovative concepts, and creative possibilities of digital media. Within both the lecture hall and the studio lab, students consider a wide variety of digital media processes and applications. Additionally, students learn fundamental skills in teamwork, storytelling, and design. In the first half of the semester, students must complete a series of exercises in video collage, photography, animation, and storyboarding. In the second half of the semester, students create a Video project and a Final Project.

Video project: In groups, students have two weeks to script, shoot, edit, and screen a short video. The video can be no shorter than five minutes and no longer than seven minutes.

Final Project: Students work in groups to turn their video project into a product. This includes a trailer, movie poster, website, a comprehensive marketing plan, and a class presentation to pitch their project.

The success of the course is assessed via three of the assignments: Animation, Storyboard, and Video Project.

## **Rubric**

Introduction to Digital Media  
IFDM 105L  
Grading Rubric and Assessment

### **Assessment**

For the individual exercises, students will receive feedback in the form of instructor feedback and letter grade. Group projects will be evaluated both by the instructor and fellow group members.

The instructor will look at the following to grade student work:

- Creativity: Is the work innovative? Is it challenging intellectually?
- Finish: Is the work presentable as a polished work?
- Proficiency: Does the work demonstrate a command of the medium?
- Requirements: Does the work fulfill the requirements of the assignment?

For group projects:

- Teamwork: Did the student contribute creatively? Meet deadlines?

Work turned in late will receive a drop in a letter grade for each day past its due date. Exceptions and extensions will only be made in advance to the due date and must be for extenuating circumstances. The instructor reserves the right to determine the validity of these circumstances.

### Grading Rubric

	4	3	2	1
Creativity	The student work feels original and innovative. It advances further discussion related to the field.	The work show signs that the student understands the assignment's major concepts.	The work demonstrates an unclear understanding of the assignment's major concepts.	The work is simply an attempt to follow instructions.
Finish	Looks presentable and polished.	Work looks presentable but has negligible glitches.	Work looks presentable but has noticeable glitches that need to be fixed.	Sloppy or careless presentation that makes the work look "last minute."
Proficiency	Student demonstrates a strong knowledge of the technology that explores the expressive potential of the medium.	The work has no noticeable technical or formal flaws that distract the reading of the student's visual ideas.	A few errors that distract the viewer from understand the student's ideas.	The lack of understanding of the technology makes the work illegible.
Requirements	Student fulfilled all the requirements specified on the assignment handout.	Student followed the directions but missed a negligible thing or two.	Student clearly didn't follow the requirements, but managed some of them.	Student clearly didn't read the assignment handout.

### Students Peer Review Rubric

Overall Participation:	/25	Comments:
Creative Input:	/25	Comments:
Deadlines:	/25	Comments:
Punctuality/Attendance:	/25	Comments:
Total:	/100	

### How are the assignments in IFDM 105L used to measure the IFDM degree SLOs?

**Knowledge of the history and practice of digital media:** Animation, Storyboard, and Video Project demonstrate awareness of the progression of digital media genres, fields, and techniques.

**Skill in creating digital media artwork:** By the end of the course students are able to use digital media applications to express ideas and utilize key concepts in the moving image arts.

**Ability to think critically and cogently express ideas:** Students present and analyze creative works and develop strong communication skills for articulating and marketing their work.

**Awareness of the wider context of image making :** Student work is grounded in social/cultural significance of art making.

### IFDM Midpoint assessment: IFDM 300 Critical Intermediations

**NOTE:** 2016/2017 will be the last year that IFDM 300 Critical Intermediations will be assessed. As the review team will

have noted in Criterion 2, IFDM 300 will be replaced in fall 2018 with IFDM 301 Cinematography.

In this class, students learn and practice the fundamentals of narrative visual syntax. In the process, students create and present original visual stories. Through lecture, lab, and review students are introduced to storytelling techniques, basic elements of narrative visual vocabularies. Students are introduced to new visual concepts every week in the class lecture and are required to produce a visual story exercise to explore that concept. Final projects are chosen from those weekly exercises and students work in production teams to expand those exercises into six or seven final projects.

**How will assessment be conducted?** The final projects will be assessed.

### **How is the final project in IFDM 300 used to measure the IFDM degree SLOs?**

**Knowledge of the history and practice of digital media.** The final project demonstrates awareness of the range of digital media narrative techniques.

**Skill in creating digital media artwork.** Student understands the principles of narrative construction.

**Ability to think critically and cogently express ideas.** The final project presents an engaging narrative based on the student's obvious engagement with class concepts.

**Awareness of the wider context of image making.** Students understand how storytelling functions in society/culture.

### **IFDM Capstone Senior Projects Courses (IFDM 450/451)**

The capstone is a culminating project for which students are expected to integrate and apply what they have learned through previous academic work and field experience. At this point in the program, students are showcasing individual knowledge, skills, and abilities through interdisciplinary collaborative projects.

The success of the capstone project is assessed by via the final projects: digital media artworks that may be movies, animation or videogames.

### **How is the final project in IFDM 450/451 used to measure the IFDM degree SLOs?**

**Knowledge of the history and practice of digital media:** Students understand and can articulate (visually and aurally) their artistic influences.

**Skill in creating digital media artwork:** Students demonstrate skills to use the creative tools of digital media to produce and tell stories.

**Ability to think critically and cogently express ideas:** The Capstone is a product of a highly engaged and collaborative creative process coupled with clear and organized execution of the project.

**Awareness of the wider context of image making.** In completing the Capstone project, students begin to navigate the business, ethical, and legal ramifications of image making.

**To what extent are students required to meet each SLO?** In Media Arts and IFDM, the class is judged a success if 75% of students are meeting the SLO.

**How have MA and IFDM maintained and improved assessment quality and effectiveness to maximize student learning? (How have we changed and updated our plans?)**

## **Media Arts:**

In every academic year since 2008 (the year of the last APR) Cinematic Arts faculty members have assessed the quality of the Media Arts degree. At first, this was achieved by judging the quality of work in Introduction to Film (the sequence analysis) and by reviewing student artwork produced in a variety of studio classes. Incrementally, we have added steps to the assessment process and further standardized the procedure. Introduction to Film is still part of the process, and is used to judge the effectiveness of Media Arts in its earliest stages, but, in order that we can understand the entirety of the journey taken by Media Arts students, Intro has been joined in the assessment cycle by MA 429 Topics in Production and MA 431 Film Theory.

Over the last three years, the Media Arts assessment routine has been particularly thorough due to efforts by the College of Fine Arts to discuss and enhance the assessment efforts of all CFA departments. We now utilize standard templates to report our assessment findings and attend college meetings devoted to the subject of programmatic evaluation.

## **IFDM:**

When Cinematic Arts became responsible for the BFA in IFDM, we also took responsibility for its assessment cycle. The 2015 APR review team found little evidence of academic self-assessment in IFDM, and recommended, “articulating a methodology to measure whether or not student learning outcomes and program goals have been achieved.” The review team noted that because IFDM is made up largely of adjunct faculty, and has been unable to make tenure-track hires, efficient assessment and monitoring of outcomes have been difficult to achieve.

Following the 2015 report, IFDM constructed a detailed assessment plan and began to take a methodical approach to yearly assessment. In November 2016, IFDM reported on the assessment of the capstone classes. This year, we have collected information on the midpoint class in the IFDM cycle (IFDM 300 Critical Intermediations) and will present our findings in November.

## **3B . Impact Assessment Process on Unit**

*Synthesize the impact of the annual assessment activities for each degree/certificate program by addressing the items below. • How have the results of each of the aforementioned program-level assessment methods been used to support and inform quality teaching and learning? • How have the results/data from the program’s assessment methods and/or activities been used for program improvement and/or to maximize student learning? • Overall, how does the program utilize its assessment structure to engage in a coherent process of continuous curricular and program improvement? Include an explanation of how the program strategically monitor the short- and/or long-term effects and/or impact of its changes.*

## **Media Arts:**

### **Recent conclusions resulting from MA210 Assessment:**

Although students absorb and retain information pertaining to cinematography and mise-en-scene, their knowledge of editing techniques is still somewhat lacking. Therefore, students now tackle the subject of editing at an earlier stage in the semester.

In writing their sequence analyses, students often fall below the “mastered” range because their essay is lacking in clarity (the reader struggling to make sense of an argument due to syntactical and grammatical errors) and/or because they inadequately demonstrate their knowledge of cinematic terminology. So that more students can move into the “mastered” range, greater emphasis is being placed on the need for incisive prose and proven knowledge.

### **Recent conclusions resulting from MA 431 Assessment:**

Some Film Theory students struggle to engage with “high theorists” of the postmodern and/or debate the significance of an artistic movement or event.

To tackle this issue we have deployed an increasing amount of seminar-style classroom activities.

Other MA 431 students struggle to describe and explain the knowledge they have attained, evidencing problems with syntax, grammar etc. In answer to this, we have offered writing tutorials with Instructional Assistants.

### **Recent conclusions resulting from MA 429 Assessment:**

While it is gratifying that most students can operate the camera at an intermediate level or above, it seems appropriate to discuss grading procedures: In practical terms, what does it mean to have achieved an “intermediate level of expertise” with a camera? Our next stage in improving assessment will be to examine the component parts of this requirement.

Many students show great skill in postproduction techniques but, to sustain strength in this area, we intend to schedule workshops utilizing software that meets the current needs of digital media classes (“Premiere” rather than “Final Cut Pro”).

Because critiquing the work of others can be a challenge for some students, faculty will be encouraged to make very clear to students that their willingness to engage in thoughtful and productive critique is an important part of their growth as an artist and integral part of their grade.

### **IFDM:**

#### **Recent conclusions resulting from 450/451 capstone assessment**

IFDM personnel recently noted that it would be productive to:

- implement periodic assessment at different progress points within the two semesters of the capstone creative process. This will allow for a finalized script before proceeding to the culmination of production in the 2nd semester. The final evaluation would take place after production of the student project.
- gather more data about individual student performance throughout the capstone from the faculty member, who will record information so the assessment committee and the director can evaluate individual students in a more effective accurate way.

#### **How do we use assessment to CONTINUOUSLY improve?**

To continuously improve, we must determine whether the classes we assess are still providing us with useful information. In the case of IFDM 105 and IFDM 300 this is no longer true. IFDM 105 was originally used as an assessment class because it was the first class in the IFDM core. This is no longer the case. Cinematic Arts will soon be deciding whether IFDM 105 should be replaced as the beginning assessment class with IFDM 205L Directing, the first class in the revised IFDM core sequence. Since IFDM 300 Critical intermediations has been replaced with IFDM 300 Cinematography, the latter is likely to be the new midpoint assessment class.

#### **How do we monitor the short and long term effects of assessment?**

We have found that the best strategy to monitor both the short and long term effectiveness of assessment is to utilize the cycle of assessment itself. To explain, when one of our classes is evaluated after a three-year hiatus, we check to see if the changes we implemented in the last assessment cycle have had any effect on student learning. For example, if we implemented a system of seminar-like breakout sessions to enhance student engagement with theoretical texts, we will judge the effectiveness of this change. If no improvement is noticeable, we will try another strategy. However, if the strategy we implemented *has* yielded results after three years then, of course, we will keep the strategy in place for another three years. If, after those three years have passed, we find the strategy has now become ineffective, it is time to try something else. In the fast moving world of film and digital media, it is especially true that a teaching strategy and/or piece of classroom equipment that was effective last year may now be obsolete. Only by “checking in” on a regular (three year) basis will we know whether to sustain or jettison a particular pedagogical strategy.

An example of this strategy in action: In the past, we closely monitored MA 210 Intro to Film when we found that students often entered higher level courses without an adequate level of understanding around the use of sound in film. This is one of the last chapters in the textbook used in MA 210, and the topic often did not receive enough attention at the end of the

semester. Instructors were asked to make more room for sound in the syllabus, and over the next several semesters, we saw a marked improvement. We now notice that an understanding of editing may have suffered in this process, and so are again revisiting the sequence of topics in the textbook and on syllabi in all sections of the course.

## Criterion 4 . Students (Undergraduate and Graduate)

*The unit should have appropriate structures in place to recruit, retain, and graduate students. (If applicable, differentiate for each undergraduate and graduate degree and certificate program offered by the unit.)*

### 4A . Student Recruitment and Admissions

*Discuss the unit's admission and recruitment processes (including transfer articulation(s)) and evaluate the impact of these processes on enrollment.*

Students wishing to major in **Media Arts or IFDM** can declare their major when they meet the following criteria:

To be eligible for admission as a declared major in the College of Fine Arts, they must meet the following requirements:

- Completion of 26 hours of earned credit.
- A grade point average of at least 2.50 in all hours attempted or a grade point of at least 2.50 in the last 30 hours attempted.
- Competency in English writing as demonstrated by: achieving a score of 26 or higher on the English section of the ACT examination or 610 SAT Verbal or, completion of ENGL 101 or 110 or 112 or 113 with a grade of C or better, or receiving credit through Advanced Placement Exam or International Baccalaureate program.
- Competency in Mathematics as demonstrated by: achieving a score of 22 or higher on the Math section of the ACT examination or 510 SAT Math, or completion of MATH 120 or MATH 101 & 102 with grade of C or better, placement into college level Math by Compass exam, or receiving credit through Advanced Placement Exam or International Baccalaureate program.
- Completion of 12 credit hours of course work in the major area with at least a 2.50 grade point average.

**Transfer students** to Media Arts and IFDM may be admitted as pre-majors or declared majors based upon review of their academic records, and possibly a review of their portfolio.

**A change in admission process for the B.F.A. in IFDM:** Until recently, IFDM students were admitted as pre-majors through a separate application process in which they would submit artwork and a letter of intent. From Spring 2018 onward, students wishing to major in IFDM will be admitted based on the same criteria applied to Media Arts majors (above). The decision to remove the competitive admissions requirement was based on a desire for a more diverse cohort of IFDM students. The admissions process, as it stood, favored students from families who could afford cameras and those whose high school offered digital media classes.

From Spring 2018, BFA candidates will begin their IFDM core sequence after taking 6-9 hours of IFDM electives.

### Recruitment Activities

Cinematic Arts is highly committed to outreach activity. Faculty and staff regularly meet with prospective students and their families to discuss our degrees, and attend student recruitment events at Albuquerque high schools and on the UNM campus. Each semester, we invite potential Media Arts and IFDM majors to attend our showcases of student work.

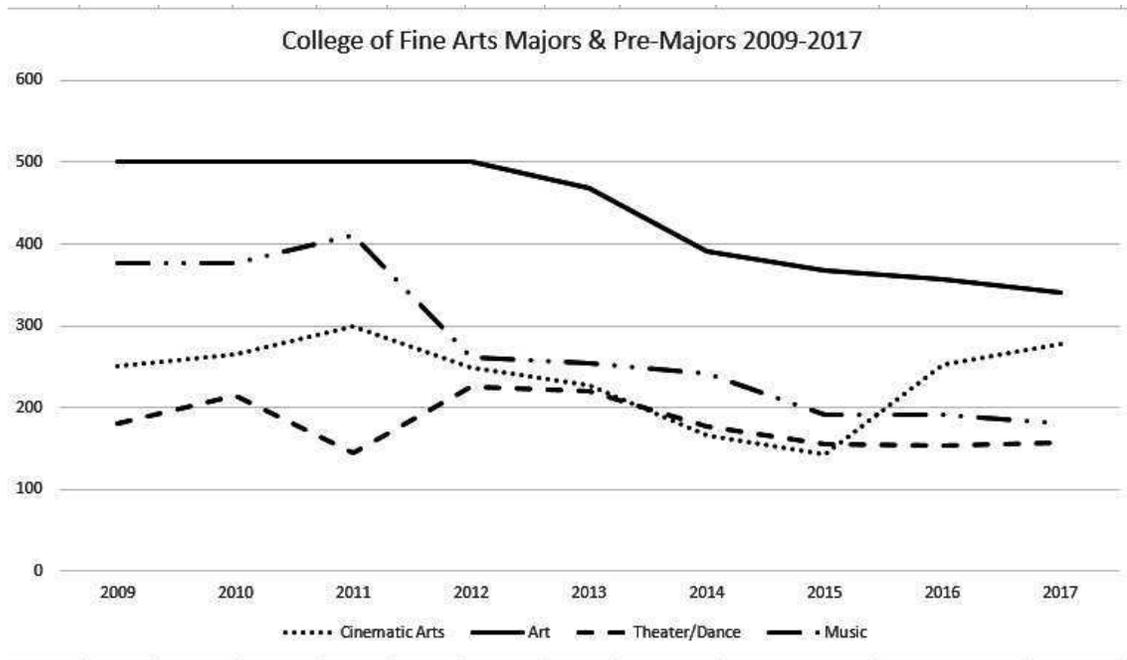
**What is the impact of our recruitment processes on enrollment?** Cinematic Arts majors provide much anecdotal evidence that our recruitment activities at their high school or at a UNM "Welcome Back Days" event were instrumental in their decision to attend UNM. Empirical evidence that our recruitment efforts pay off was recently provided by the enrollment of new Cinematic Arts majors who came to us from the Santa Fe University of Art and Design. After the closure of the SFUAD film school, our faculty and staff attended their "Transfer Days" event, recruiting several students. The UNM Filmmakers Network, the student organization supported by the department, also serves as an ambassador group to students across campus, educating and involving students in productions and competitions.

## 4B . Enrollment Trends, Persistence, and Graduation Trends

Provide an analysis of the unit's enrollment, persistence/retention, and graduation trends, including an explanation of the action steps or initiatives the unit has taken to address any significant challenges or issues highlighted in these trends.

### 1. Enrollment

Enrollment across UNM is trending downward. Cinematic Arts has certainly been affected by this development. Indeed, as the graph below shows, each department in the College of Fine Arts has seen their combined totals of majors and pre-majors decrease, to a greater or lesser degree, over the last few years. Predictably, the department saw a large increase in majors and pre-majors after IFDM came onboard in 2016.



As the spreadsheet below demonstrates, Cinematic Arts enrollment figures (not limited to majors) have also dropped, but not by the same margin as our enrollment of majors. Indeed, even though there has been a general decrease in enrollment numbers and SCH, there are a number of bright spots in this data. For instance, there is a marked recovery in 100 level enrollment between academic years 2013/14 and 2015/16. 200 level courses have seen consistently high enrollment figures, only trending downwards in 2015/16. Similarly encouraging are the 300 level courses: though enrollment in these dropped significantly between the 2009/10 and 2010/11 academic years, during the last four academic years their numbers have recovered significantly.

## Student Enrollment and SCH: Fall 2009 - Spring 2017

	2009- 2010	2010- 2011	2011- 2012	2012- 2013	2013- 2014	2014- 2015	2015- 2016	2016- 2017
<b>Enrollment</b>								
100 Level Courses	225	128	119	122	140	136	108	262
200 Level Courses	379	425	358	410	451	393	326	656
300 Level Courses	748	681	608	518	601	594	591	687
400 Level Courses	286	422	401	374	362	356	309	735
<b>Total</b>	<b>1638</b>	<b>1656</b>	<b>1486</b>	<b>1424</b>	<b>1554</b>	<b>1479</b>	<b>1334</b>	<b>2340</b>
<b>Student Credit Hours</b>								
100 Level Courses	675	384	357	366	420	408	324	786
200 Level Courses	1137	1275	1074	1230	1353	1179	978	1968
300 Level Courses	2244	2043	1824	1554	1803	1782	1773	2061
400 Level Courses	805	1192	1129	1024	1028	1002	896	2205
<b>Total</b>	<b>4861</b>	<b>4894</b>	<b>4384</b>	<b>4174</b>	<b>4604</b>	<b>4371</b>	<b>3971</b>	<b>7020</b>
*2016-2017 includes MA, IFDM and FA								

### The Office of Academic Program Review has posed the following Reflective Question:

“The overall course enrollment of Cinematic Arts Undergraduate courses has decreased from 1,848 in Fall 2014 to 1,697 in Fall 2015 and from 1,607 in Spring 2015 to 1,304 in Spring 2016. Please explain.”

Answer: While this decrease in enrollment is likely due, in part, to a lower population of UNM undergraduates, it is also the result of a number of changes within our faculty. In particular, James Stone was appointed department chair in the summer of 2015. As a popular lecturer, he had been teaching three large lecture courses each semester, which were reduced to only one per semester in fall of 2015 due to course relief. The outgoing Chair, Susan Dever, now teaches much smaller classes. The larger lecture courses were transferred to both temporary part-time instructors and full-time faculty in 2016-2017. Another factor in this enrollment drop is the loss of Visiting Associate Professor Caroline Hinkley, as her three-year contract ended. We were advised not to conduct a search to fill this tenure-track line due to university budget concerns. We also lost Lecturer III Michael Amundsen, a spousal hire funded by Arts and Sciences, who taught for both Media Arts and IFDM. In addition, cuts from the Freshman Learning Community eliminated an MA210 Introduction to Film section in fall 2015.

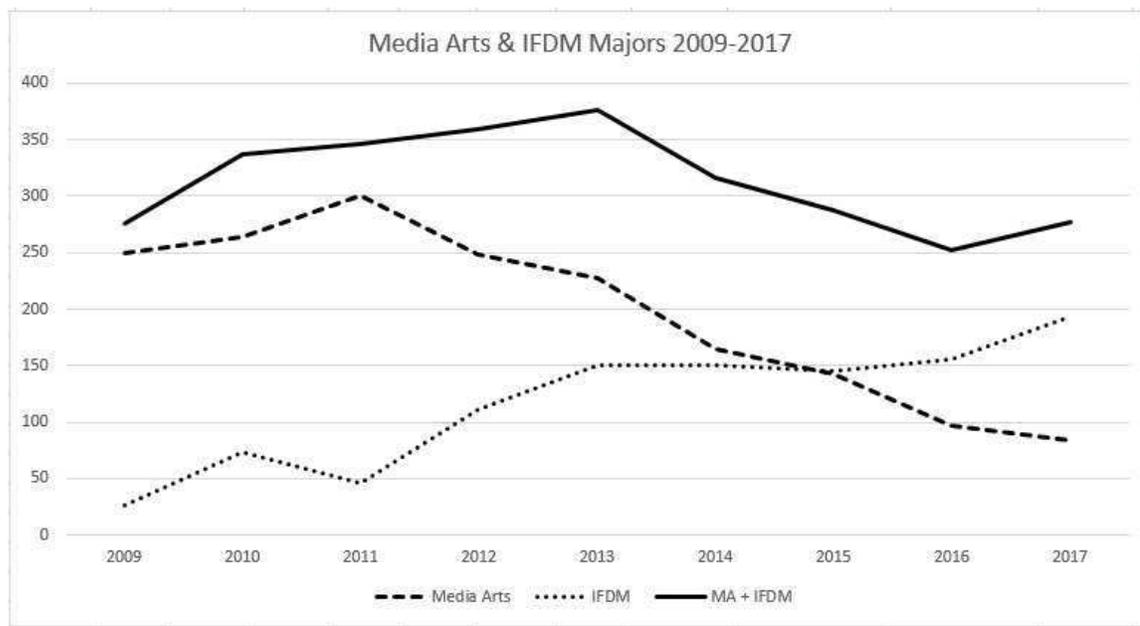
### Enrollment of Majors and Minors

Enrollment in the Media Arts major has decreased from a high of 162 in 2009 to 48 in 2017. This drop in majors is due primarily to the inception of IFDM in 2008. Over the next few years, students gradually became aware that UNM offered another degree in the moving image. Predictably, many students that would have gravitated toward the Media Arts degree—especially those with an interest in gaming, VFX, and computer-based animation—set their sights on IFDM.

Majors: Fall 2009 - Spring 2017									
	2009	2010	2011	2012	2013	2014	2015	2016	2017
MA major	162	108	129	123	102	89	81	66	48
IFDM major	26	24	43	49	64	71	77	75	99
MA pre-major	88	156	171	125	125	76	61	31	36
IFDM pre-major	0	49	3	62	86	80	68	80	94
<b>TOTALS</b>	<b>276</b>	<b>337</b>	<b>346</b>	<b>359</b>	<b>377</b>	<b>316</b>	<b>287</b>	<b>252</b>	<b>277</b>
MA total	250	264	300	248	227	165	142	97	84
IFDM total	26	73	46	111	150	151	145	155	193

It is reasonable to suggest that the loss of students from the Media Arts major is due to the fact that, along with moviemaking, the degree focuses on aesthetics, essay writing, history, and film theory. Considering recent economic trends, employment prospects for young people, and a growing perception that the most valuable degrees are those that provide “training,” a qualification in Media Arts may seem a less obvious pathway to employment. Though Media Arts does indeed provide training in production and its graduates have an admirable track record of winning prominent jobs in fields related to the moving image—as our list of Media Arts alumni will attest—the perception stands.

Some students tell us that the Media Arts B.A. seems dauntingly rigorous. It is true that Media Arts requires of students more writing, more reading, more speaking, and more hours in a foreign language than does the IFDM B.F.A. Now that many prospective students make a side-by-side comparison between Media Arts and IFDM, it is perhaps unsurprising that some opt for what they see as a less demanding path to graduation.



Of course, it is also necessary to look inward when investigating why we have seen a steady drop in Media Arts majors. From 2008, the faculty teaching the bulk of Media Arts classes has continued to be committed, energetic, and well reviewed. Since the Media Arts curriculum has steadily developed to account for the rapidly changing field of film and digital media, it does not seem that the degree has been lacking in educational value. Where Cinematic Arts has largely failed, until very recently, is in marketing the Media Arts degree. The quality of the Media Arts experience has been consistently high, but the popularity of the degree has been severely affected by increased IFDM enrollment, student perceptions regarding educational value, and its relative difficulty.

So, we are faced with a marketing challenge that so many other liberal arts degrees around the nation are faced with: How to convince prospective students that a B.A. will open the door to new ways of thinking, allowing them to more fully engage with the world and with their art.

## The Resurgence of the Media Arts minor

Though fewer students are choosing to major in Media Arts, the last two years have seen an increase in those students who want a minor in the subject.

<b>Minors: Fall 2012 - Spring 2017</b>						
	2012	2013	2014	2015	2016	2017
Media Arts	57	42	38	34	35	45
IFDM	0	0	0	0	1	2
Total	57	42	38	34	36	47
*Data on minors is not available prior to fall 2012						

## 2. Persistence/Retention

Our data on student retention rates is a story of the interplay between Media Arts and IFDM. Prior to IFDM, the Media Arts retention rate for semester three was consistently around 85%, with semester five rates at 70 to 75%, and semester seven rates around 65%. These rates are similar, and higher than, the overall College of Fine Arts (80%, 62%, 60%) rates.

Since the introduction of IFDM, the Media Arts retention rates are much lower, as we've seen a marked movement from Media Arts majors to IFDM majors. On the other hand, we also see many cases of IFDM to Media Arts moves. Both are evidenced by following individuals as they transfer majors. Although we do not have numerical data, we know that these individual moves within what is now the same department are skewing the data. The three semester retention rate dropped to 58% for Media Arts, while the IFDM three semester rate is most recently at 71%.

### **Retention of Media Arts majors:**

Entry year 2009 -

80% semester 3 retention (year 2)

70% semester 5 (year 3)

63% semester 7 (year 4)

Entry year 2010 (First year for IFDM) -

58% semester 3 retention (year 2)

39% semester 5 (year 3)

35% semester 7 (year 4)

Entry year 2011- (No IFDM pre-majors)

86% semester 3 retention (year 2)

43% semester 5 (year 3)

43% semester 7 (year 4)

Entry year 2012-

57% semester 3 retention (year 2)

57% semester 5 (year 3)

43% semester 7 (year 4)

Entry year 2013-

33% semester 3 retention (year 2)

33% semester 5 (year 3)

33% semester 7 (year 4)

### **Retention of IFDM majors:**

No data available

No data available

No data available

83% semester 3 retention (year 2)

33% semester 5 (year 3)

33% semester 7 (year 4)

71% semester 3 retention (year 2)

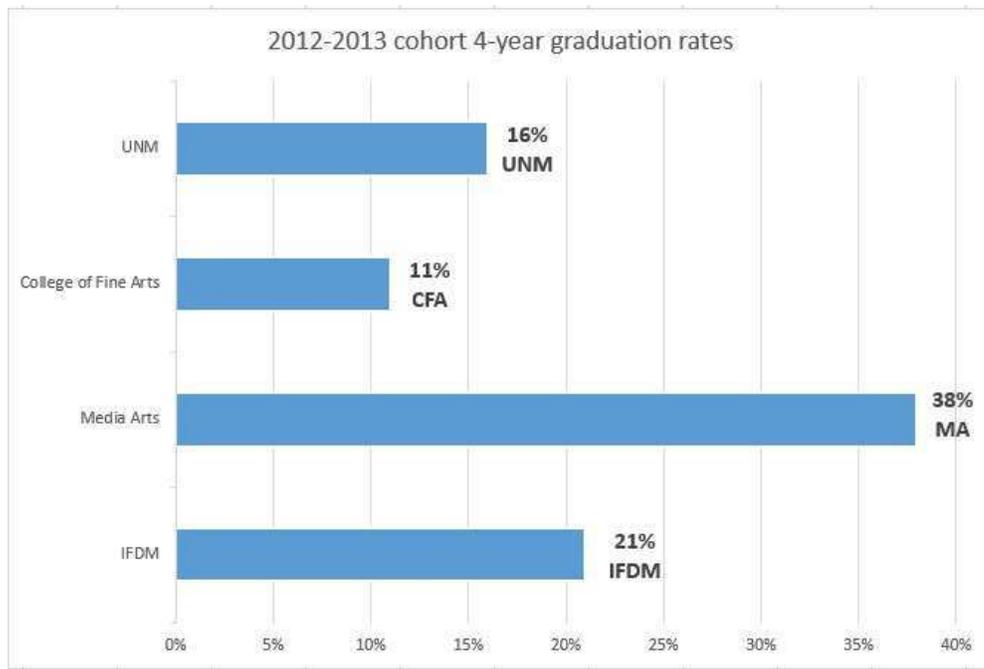
57% semester 5 (year 3)

57% semester 7 (year 4)

### 3. Graduation

A major initiative across the University of New Mexico in the past few years has been increasing the four-year graduation rate. As part of this effort, both the Media Arts and IFDM degrees were reduced to 120 credit hour requirements for graduation (effective for the 2016-2017 incoming cohort).

For the most recent period with available data, the 2012-2013 incoming cohort from UNM overall exhibited a 16% four-year graduation rate. For the College of Fine Arts, this number was smaller, at 11%. In contrast, **this same cohort of Media Arts majors achieved a 38% four-year graduation rate, a major success.** The IFDM four-year graduation rate for that cohort was 21%. The four-year graduation rate for both degrees easily surpasses that of UNM overall and the College of Fine Arts.



UNM leadership attributes these relatively low graduation rates to a high rate of admission. Schools that admit only those with very high GPA and test scores generally have much higher four-year graduation rates. UNM also has a high number of nontraditional students, 37 percent, and an even higher number of ethnically underrepresented students from poor families in which they are the first to attend college. About 40 percent of students entering UNM's main campus are in need of some remedial help, based on incoming test scores.

#### Action Steps

With regard to our students, the main challenge we face is Media Arts enrollment. This year will see the beginning of a marketing campaign specifically tailored to attracting more students to the degree. We have already responded to some factors that have negatively impacted Media Arts enrollment. For instance:

- After the Freshman Learning program could no longer afford to pay for a section of Introduction to Film, we replaced it with an additional department-funded section of the course.
- We decreased the Media Arts foreign language requirement from four semesters to two.

In an effort to increase enrollment across the department, we have:

- **Created new marketing materials.** A large format postcard that can be handed to prospective students, and 'swag'—such as pens and chapstick—bearing the departmental logo.
- **Established a social media marketing strategy.** Met with Benson Hendrix of University Communication and

Marketing for advice on exploiting Facebook and Instagram feeds.

- **Created a new website.** Showcasing the new academic opportunities our department provides.
- **Conducted tours of CERIA and Mesa Del Sol for high-school students.** Met with large groups on Arts Unexpected day and Student Showcase day.

#### 4C . Advisement Process

*Discuss the unit's advisement process for students, including an explanation of how the unit has attempted to improve or address issues regarding its advising practices (i.e. refer to the outcomes established by the Office of University Advisement, the unit's advising maturity scores—which can be obtained from the unit's designated academic advising, etc.).*

As directed by the College of Fine Arts, advisement is largely centralized in the CFA Advisement Center. CFA advisors are supported by the Media Arts Academic Advisor (this position is held by a tenure-track or tenured faculty member) and the IFDM Program Manager in answering student questions and ensuring undergraduates are on the most efficient path to graduation.

#### Learning and Listening

As an integral part of our communication with students, we recently established a new event in our academic calendar: the listening session. On 4/17/17 Cinematic Arts faculty and staff met with a large group of IFDM students to gauge how they were experiencing the transition thus far.

IFDM students voiced various frustrations with their degree such as:

- A lack of courses that focused on specific elements of the moviemaking process such as cinematography and directing.
- Several classes on the IFDM degree plan (mostly in Theatre) are rarely taught, resulting in the need for petitions of substitution.
- Some classes, including those in the core, were taught too similarly and covered the same ground.

Cinematic Arts responded to the listening session by informing students that curriculum changes were in process that would alleviate many of their frustrations.

Students also requested a greater emphasis on lighting skills, a more user-friendly flex space at Mesa Del Sol, more technical support at Mesa Del Sol, a more efficient equipment checkout system, and more opportunities to obtain equipment from the cage.

Cinematic Arts responded:

- a. We are looking into the possibility of mini-workshops on specific topics (like lighting) or directed lab time in the flex space working with faculty or advanced students.
- b. Additional technical assistance has been added at Mesa del Sol during class times for fall 2017.
- c. We are currently getting bids on making the Mesa del Sol flex space more usable, with lights at floor level, along with the electric system to support this, and more training for students.
- d. This summer, we upgraded the entire equipment cage checkout system, with a web interface for the reservation system.
- e. The cage supervisor will no longer have responsibilities at Mesa Del Sol, so will be more readily available in the CERIA cage.

## 4D . Student Support Services

*Discuss any student support services that are provided by the unit and evaluate the relevancy and impact of these services on students' academic success.*

We provide a number of services designed to help students with their research skills, writing, and artistic practice. We also make sure to recommend the CAPS (Center for Academic Program Support) service to our most challenged writers. Our Instructional Assistants hold office hours to discuss essay structure, clarity, and content. Our equipment cage is staffed Monday through Friday from 9:00am to 9:00pm so that students may check out the equipment they need. Staff members are available every day at CERIA and Mesa Del Sol to answer student questions and, beginning this fall, we are instituting a scheme that will provide students with a technical consultant at Mesa Del Sol. Our department administrator is the advisor to the UNM Filmmakers Network, a chartered student organization that supports primarily IFDM and Media Arts majors.

## 4E . Student Success and Retention Initiatives

*Discuss the success of graduates of the program by addressing the following questions (1) Where graduates are typically placed in the workforce? (2) Are placements consistent with the program's learning goals? (3) What methods are used to measure the success of graduates? (4) What are the results of these measures?*

### **Media Arts**

In a June 2017 email survey of 291 Media Arts alumni, there were 42 responses. 55% indicated that they are working full-time (23 people), 26% part-time (11 people), 7% in graduate school (3 people), 7% unemployed (3 people), 2% in internships (one person), and 2% with a status of "other" (one person). Of these, 38% (16 people) indicate that they are working in a field related to their Media Arts degree. Typical job titles include: producer, production designer, content and design editor, media company owner, corporate video writer/editor, master control operator, freelance filmmaker, media director, vfx editor, post-supervisor, production coordinator, freelance photographer, grip company manager, academic advisor, Disney World cast member, event livestream specialist, adjunct faculty, and a film and television MFA student.

The 62% (26 people) who are not working in Media Arts related fields were less likely to share job titles, but placements include investment transaction representative, language arts teacher, pastry chef, real estate investor, legal data analyst, Spanish tutor, worker's compensation representative, beauty advisor, office assistant, librarian, forensics analyst, student activities specialist, military, and an organic chemistry graduate student.

The employment placements of these graduates is very consistent with our learning goals and, indeed, surpasses national expectations for arts graduates. "Artists Report Back: A National Study on the Lives of Arts Graduates and Working Artists" uses 2012 Census Data to get a picture of artistic career paths. Out of the 2 million art graduates in the nation, only 200,000, or ten percent, earn their living primarily as artists. The report "looked at bachelors degrees in music, drama and theater arts, film, video and photographic arts, art history and criticism, studio arts, and visual and performing arts." Therefore, if the number of Media Arts grads working in a field related to their degree is 38%, this figure far surpasses the 10% we might reasonably expect.

### **Prominent Media Arts Alumni**

#### **Djochoua Belovarski**

Djochoua is an aspiring writer/director with a passion for science fiction and astronomy. His favorite filmmakers are Spielberg, Koreeda, and Cameron. He is a 2013 National Film Preserve diploma recipient, and received his B.A. in Media Arts in 2015 from the Department of Cinematic Arts.

Djochoua has directed several music videos for UMG, Warner, and MTV. He is currently a VFX Coordinator on nine Netflix and Marvel properties, and has penned three feature-length screenplays, with another two currently in development alongside two digital series.

#### **Jena Braziel**

Jena Braziel started interning for the Santa Fe Independent Film Festival while she was attending the University of New Mexico and perusing her BA in Media Arts. Once she graduated, Jena quickly rose to the top and got hired as Submission

Coordinator and shortly after, Guest Services Director at SFIFF. She also works at Santa Fe Dry Goods as their Web and Inventory Manager.

### **Kelly Byars**

Kelly Byars is a member of the Choctaw Nation of Oklahoma. He moved to New Mexico in 1983 and attended the Institute of American Indian Arts, where he graduated in 1985 with a degree in Three-Dimensional Art. He has worked as a stone sculptor for over twenty-five years and has won several first place ribbons with exhibitions at local and national venues. Byars then attended the University of New Mexico where he received his B.A. in Media Arts in 2004. He has been an actor in several theatre and feature film performances. He won a performance award for his portrayal of Delbert Tsoosie in the film *A Thief of Time* (2004). Kelly enjoys teaching, so received his M.A. in Language, Literacy and Sociocultural Studies in 2009. He has produced several films as co/owner of Reel Indian Pictures in Albuquerque, New Mexico. Kelly is in the process of directing his feature documentary film, *Saving Quantum*. This is a film about Kelly and his struggle to have his Choctaw blood quantum recognized without depletion. Mr. Byars has worked as a contributing faculty member at the Santa Fe University of Art and Design and an adjunct professor at the Institute of American Indian Arts.

### **Kendra Crooks**

Kendra Paige Crooks was born and raised in Albuquerque, New Mexico. She studied Media Arts with a concentration in Sustainability at The University of New Mexico. With the knowledge she gained in school, she made the conscious decision to expand her education and utilize her skills of storytelling by traveling around the world to India, South Africa, and France. Passionate about capturing real life, she used her camera to document controversial issues and creative projects that eventually allowed her to have her documentary screened at the 66th Annual Cannes Film Festival. When returning home, she was determined to keep the inspiration alive and co-founded a media company in downtown Albuquerque alongside Austin Madrid, an IFDM alum. JAK Media LLC's main purpose is to tell stories and to help people go further with their passion. When she's not working on set, in the studio, or producing the Albuquerque 48 Hour Film Project, you can find her pursuing her love of viticulture by educating wine enthusiasts at the New Mexican gem, Gruet Winery. Grateful for the vast opportunities for storytelling in her diverse and culturally exquisite hometown of Albuquerque, Kendra makes sure that the products of collaboration and creativity do not just remain ideas, but turn into realities. Currently, JAK Media is working with several local businesses to promote creative growth for the state of New Mexico. You can find current and future projects at [www.jakmediallc.com](http://www.jakmediallc.com) and be sure to visit and potentially participate in the worldwide film competition that is the 48 Hour Film Project.

### **Ramona Emerson**

Ramona Emerson is a Diné writer and filmmaker originally from Tohatchi, New Mexico. She received her degree in Media Arts in 1997 from the University of New Mexico and has worked as a professional videographer, writer, and editor for over twenty years. Ramona is a Sundance Native Filmmakers Lab Fellow and a Time/Warner Storyteller Fellow and is a graduate of the 2013 CPB/PBS Producers Academy at WGBH Boston. Ramona just finished the first draft of her novel, *Shutter*, and recently received her MFA in Creative Writing (Fiction) from the Institute of American Indian Arts. Her latest documentary, *The Mayors of Shiprock*, was funded by Vision Maker Media/PBS/CPB, the newly awarded Beau McNicholas Post Production grant, and the Isora Foundation Grant from the NM Film Foundation. Emerson also received a Tribeca All Access grant for a new media/app design for *The Shiprock Experience*, a companion and community development project being created alongside the documentary. She currently resides in Albuquerque, New Mexico where she and her husband/producer, Kelly Byars run their production company Reel Indian Pictures with their son, Max.

### **Eva Hayward**

Eva Hayward is an assistant professor in Gender & Women's Studies at the University of Arizona, Tucson. She has taught at the University of California, Santa Cruz, University of New Mexico, Uppsala University (Sweden), Duke University, and University of Cincinnati. Her research focuses on aesthetics, environmental and science studies, and sexuality studies. At the University of Arizona, she has developed courses on Feminist Animal Studies, Ecofeminism, and Sexuality & Aesthetics. She has recently published articles in *Transgender Studies Quarterly*, *Cultural Anthropology*, *Parallax*, *differences*, *Women's Studies Quarterly*, and *Women and Performance*. Hayward's forthcoming book "SymbioSeas" looks at underwater representations of marine organisms to think about the interplay of art and science, sex and species, mediation and sensation.

<https://gws.arizona.edu/user/eva-hayward>

<http://universityofarizona.academia.edu/EvaHayward>

## **Daniel Herbert**

After graduating from UNM in 2001, Daniel Herbert earned his MA and PhD in Critical Studies from the University of Southern California. In 2008, he joined the faculty in the Department of Screen Arts & Cultures at the University of Michigan (where he surprisingly and happily works alongside his former UNM Media Arts classmate Colin Gunckel!).

At Michigan, Herbert has taught a wide array of classes in film and media studies, including Adaptations, Apocalyptic Media, the Contemporary Film History, and Film Theory, among others. He feels especially "at home" at the University of Michigan because the Department of Screen Arts & Cultures has a similar curriculum as UNM - balancing courses in film history, theory, and media production within a liberal arts environment.

Herbert is the author of two books and a number of essays. His first book, *Videoland: Movie Culture at the American Video Store* (UC Press, 2014: <http://www.ucpress.edu/book.php?isbn=9780520279636>), was inspired by his work as a clerk at Alphaville Video in Albuquerque during the 1990s and early 2000s. *Videoland* provides a cultural, industrial, geographic, and historical analysis of video rental stores and their impact on movie culture during the last several decades. Herbert's research examined print sources and other archival materials, but also involved several cross-country road trips where he interviewed over one hundred video store workers. In addition to charting the historical rise and fall of the rental industry, *Videoland* explores the architectural design of video stores, the social dynamics of retail encounters, the video distribution industry, the proliferation of video recommendation guides, and the often surprising persistence of the video store as an adaptable social space of consumer culture.

Herbert's second book is *Film Remakes and Franchises* (Rutgers UP, 2017: <https://www.rutgersuniversitypress.org/film-remakes-and-franchises/9780813590066>). This short book examines how remakes and sequels have been central to the film industry from its very inception, yet also considers how the recent trends toward reboots and transmedia franchises depart from those historical precedents. The book also explores how contemporary filmmakers have used reboots and franchise movies to inject timely social commentary and diversity into established media properties.

## **Rachel Kaub**

Rachel Kaub was the Operations Manager at KUNM from 2002 through 2010, and has been the station manager for KGLP (91.7 FM and [KGLP.org](http://www.kglp.org)), a public radio station in Gallup, NM, since January 2011, which includes radio interviews and training of staff and volunteers. She also teaches the UNM-Gallup course, CJ-262, "Performance for Radio and TV," incorporating competencies including microphone and camera use, teleprompter, green screen, improvisation, script marking, drone filming, and the editing of audio and video.

Rachel has performed stand-up comedy for years, most recently improvising from audience suggestions at a Gallup poetry slam. Certified as a commercial drone pilot, Rachel occasionally captures aerial footage with quadcopters, and periodically produces instructional videos and short sketches in her spare time.

## **Eric Patrick**

After graduating from UNM ('94), Eric Patrick studied Experimental Animation at California Institute of the Arts ('97), and has been active in both commercial animation and independent experimental filmmaking. His work in these fields has received a Peabody Award, a Guggenheim Fellowship, over 100 grants, fellowships, and awards at international film festivals, and several Emmy nominations. He has screened extensively both domestically and internationally at festivals, museums and on television, including screenings at the Rotterdam Film Festival, The Museum of Modern Art, the Centre Georges Pompidou in Paris, and the South by Southwest Film Festival. He was an animator for the seminal Nickelodeon program "Blues Clues," and has written several articles about independent animation. He is currently an associate professor and Head of Production at Northwestern University in their Radio-Television-Film department and the faculty director of the MS in Information Design and Strategy Program.

## **River Quane**

River Quane graduated from UNM in December 2014 with a BA in Media Arts. She now works as an Account Executive at PR Newswire, A Cision Company. PR Newswire was established in 1954 and is the premier global provider of news distribution, targeting, and monitoring that marketers and corporate communicators leverage to engage key audiences and the media.

River also volunteers for the community-based arts non-profit organization Basement Films and their annual international

experimental film festival (Experiments in Cinema) in Albuquerque, NM. Basement Films was established in 1991 and is dedicated to supporting under-represented forms of media and filmmaking, and teaching students and the public about new, old, dead, and experimental approaches to moving image art.

At PR Newswire, River consults with companies to develop strategic communication plans and campaign initiatives and provides expert industry insights in order to get their news in front of the right people. She also co-curates one of PR Newswire's Twitter handles, @PRNNonprofit, and is currently pursuing a certification in SEO (Search Engine Optimization).

At Basement Films, River has worn many hats. She currently functions as Technical Director for the Experiments in Cinema international film festival and Publishing Coordinator for the festival's annual yearbook. She also curates a monthly "Archive Dig" at Red Door Brewing, at which she and other Basement Films members screen 16mm films from their collection of over 8,000 print films. In the past, River has also been the festival's Regional Youth Program Director - visiting schools around the state to encourage students K-12 to create moving image works for the Regional Youth Program, then curating the youth program to be screened at the festival.

Her interests include making 16mm camera-less films.

### **Scott Rancher**

Prior to graduating from the Cinematic Arts Department, Scott made the decision to continue his education, specifically relating to the study of film. In 2010, after applying to several different graduate programs he was accepted into the Film Studies program at Chapman University in Orange, CA. The program allowed him to delve deeper into the cultural, historical, and theoretical impact film has had on today's culture; moreover, through the guidance of his professors he was able to complete and publish a Master's thesis entitled, "Demons, Dragons, Pigs and Wizards: Transformative Masculine Identity and Altered Gender Roles in Hayao Miyazaki's Animated Films."

Upon completing his Master's Degree in Film Studies, he returned to Albuquerque and began working in the Cinematic Arts Department as an Instructional Assistant for Professor James Stone. Shortly after, his responsibilities within the department grew to include supervising the management of the Equipment Cage. He spent the next three years working with our diverse faculty, staff, and students and furthering his technical audiovisual knowledge and teaching experience. In 2015, following his wife's acceptance into SMU's Clinical Psychology PhD Program, Scott moved to Dallas, TX. Currently he is working in the Audiovisual Technologies Department at Eastfield Community College as a Classroom Technology Specialist.

### **Jeremy Shattuck**

Jeremy received the Gus Blaisdell Award for Critical and Creative Writing while at UNM. He is passionate about creative writing – especially screenwriting – embedding himself into foreign cultures, Romani music, and humanist film. He has run a screenwriting workshop with a fellow UNM graduate since 2003, and has received two awards for his own short films. Jeremy currently works primarily in post-production for television but has also worked on several feature films. He has earned himself a place in the Motion Picture Editors Guild as an assistant editor and works as a story analyst. Jeremy's current goal is to move into a more creative role in television development.

### **Amy Silverman**

Soon after Amy graduated from UNM, she left for New York where she ended up working for a cinematographer, Michael Mayers, as his personal assistant. She also completed an internship at Filmmaker Magazine and worked at a stock footage archive doing research. She started working as a production coordinator on some of Michael's projects and then learned to be a camera assistant from his assistants Jeff Baker and Tony Hardmon. She began shooting her own documentary projects and eventually worked her way into the Cinematographer's Guild as a camera assistant. Amy worked for about ten years on movies and TV shows like *Sex & the City*, *Brown Sugar*, *Milk*, *Elf*, *Songcatcher*, *Outsourced*, *Sisterhood of the Traveling Pants*, and many more. During that time, she shot some documentary projects in Chile and China and shot part of a documentary called *900 Women*, about a women's prison in Louisiana.

When *Sex & the City* ended, she started to think about getting out of the film industry and back into still photography. She ended up moving to the west coast and working for some magazines and eventually landed at *Outside Magazine*, back in New Mexico, as the photo editor.

## **Jera Sky**

Since graduating, Jera has been in two national commercials, made/written/directed 10 Feature Films with her production company PuppyDragon Film Co, had short films screened around the country and even carved out time to write a novel. It's on Amazon along with some other short stories she's written. Jera helped create a Youtube Channel about Credit Repair Education (with UNM Alum Brandon Weaver), shooting and editing all the videos, and is currently creating her personal Youtube Channel on Minimalism, Veganism and Changing Your Life.

She's an avid traveler and has been all over the US, Japan, U.K., France, Netherlands, and Belgium. She lived in Hawaii for a short period of time. Currently, Jera lives in the heart of Hollywood and is planning many more adventures both in life and video.

**Keith Baca** - Senior Producer at ReelzChannel

**Alex Deeds** – Editor at The Refinery Creative, Los Angeles

**Carly Granger** – Art Department Assistant at Netflix, Santa Fe

**Colin Gunckel** - Associate Professor in Department of Screen Arts & Cultures at the University of Michigan

**Caroline Hess** – Independent Theater Technician for local theater productions

**Taylor Hood** – Albuquerque Journal staff writer

**Brad Ivens** – owner of Lifetouch photography studio, Albuquerque

**Jai James** – Second Unit Director and Assistant Director in New Mexico film industry (*No Country for Old Men*, *Independence Day: Resurgence*, *Preacher*, *Godless*)

**Brian Levant** - successful Hollywood screenwriter (*Happy Days*, *Beethoven*, *Police Academy 2*)

**Jennifer Lucero** – Senior Academic Advisor, College of Fine Arts, UNM

**Azin Mehrnoosh** – Co-founder of RLTY CHK, an AR/VR content studio based in Los Angeles

**Shezad Morani** – Senior Director, Product & UX Design, NBCNews Digital in New York

**Chelsea Nanawa** - Media Specialist at the ICAN Institute, Albuquerque

**Turtle O'Toole** – Video Producer at Sandia National Laboratories

**Megan Pham** – Freelance 2<sup>nd</sup> AC in Los Angeles

**Benjamin Popp** - Filmmaker Services Manager at Northwest Film Center

**Sahra Saedi** - Director of Community Engagement at ACE Leadership High School, Albuquerque

**Rick Shephardson** – Assistant Professor in Department of Theatre and Digital Filmmaking at Eastern New Mexico University

**Carmen Tsabetsaye** – Locations Manager and Second Assistant Director in New Mexico film industry

## **IFDM Alumni**

In a June 2017 email survey of 106 IFDM alumni, there were only sixteen responses, making the statistical data difficult to extrapolate. 50% indicated that they are working full-time (8 people), 25% part-time (4 people), 19% unemployed (3 people), and 6% (one person) with a status of “other.” Seven (44%) indicate that they are working in a field related to their IFDM degree. Job titles include: videographer, master control operator, assistant producer, graphic designer, freelance filmmaker, animator, production assistant, and software developer.

Of the 56% (9 people) who are not working in IFDM related fields, four indicate jobs as a bartender, call center worker, arcade attendant, and sales associate.

### **Prominent IFDM alumni**

IFDM alum **Hannah Gillis** is an up-and-coming entertainment producer at Lucasfilm with strengths in managing artistic and technical multi-disciplinary teams and integrating complex tasks. Gillis' highlights with Lucasfilm include producing a video teaser for ILMxLab's (Industrial Light & Magic) international launch and managing virtual reality/real-time cinema entertainment experiences.

IFDM alum **Carol Payne** works as an Assistant Technical Director for Lucasfilm's Industrial Light & Magic. Her position is half artistic, half technical. She specializes in visual effects: compositing, color science, and pipeline development. Carol has visual effects credits in *Captain America*, *Avengers: Age of Ultron*, *Ant-Man*, *Unbroken*, and most recently *13 Hours*.

UNM IFDM alum **Graciela Ruiz** completed graduate school at the Denius-Sams Gaming Academy at The University of Texas in Austin. Graciela currently works as an Assistant Producer and Cinematic Artist at Telltale Games, a renowned game developing company in San Rafael California.

A recent UNM graduate and IFDM alum **Paris Premdas** secured a job at Framestore, a runner in training. Framestore is a Bafta and Oscar-award winning creative studio offering a range of visual effects, production, direction and post production services to clients across the globe. Framestore has worked on films such as the recently released *Beauty and the Beast*, *Paddington 2*, and *King Arthur*.

IFDM alum **Michael Lentz** works as an editor and compositor for the digital media production company Machinima, recently acquired by Warner Bros., located in Los Angeles, CA.

**Shaandiin Tome** is a recent graduate from IFDM and also alumna of the 2016 Sundance Full Circle Fellowship. Shaandiin continued her internship with Sundance and was recently chosen as the 2017 Sundance Institute Native Arts and Cultures Foundation Fellow. As part of this current fellowship, she is producing her own film with targeted support from supervising producers and grants to fund the project. She'll then attend the annual Native Forum at the January 2018 Sundance Film Festival for ongoing support on her project.

IFDM alum **Austin Madrid** is the owner, producer, and photographer of JAK Media LLC. JAK Media is a successful local media company specializing in telling stories through videography and photography.

IFDM alum **Casey Curtiss** works for Netflix and is currently an editor on *Mindhunter*, an American television drama series slated to debut in October 2017 on Netflix.

**Eric Geusz** is a Software Engineer at Northrop Grumman, a leading global security company providing innovative systems, products, and solutions to government and commercial customers worldwide, offering an extraordinary portfolio of capabilities and technologies for applications from undersea to outer space into cyberspace. Geusz also currently works as a technical manager at UNM for The Social Media Work Group in which he programs and constructs public art installations focusing on innovation, interactivity, and sustainability.

UNM IFDM Alum **Morgaine Adkin** is a camera operator and editor at KOAT Action 7 News.

IFDM alum **Jose Cabrera** is a UX/UI consultant at Appirio, an information consulting company headquartered in Indianapolis, offering technology and professional services to companies wishing to adopt public cloud applications. Jose provides user experience testing, requirement analysis, wireframe and storyboarding consulting as well as develops low and hi fidelity application designs for native, hybrid, mobile, and desktop application and provides clickable hi-res prototypes. Additionally, he develops code-based front end prototypes, bringing designs to life through a series of web frameworks and front-end development languages.

## **4F . Student Strategic Planning**

*Discuss the unit's strategic planning efforts going forward to improve, strengthen and/or sustain its structures, processes, and/or rates for recruiting, retaining, and graduating students.*

Going forward, Cinematic Arts will be creating a series of promotional videos as an aid to recruitment. These will be posted

on the website. We will continue our ongoing recruitment efforts designed to attract high school seniors (attending outreach events at high schools and distributing departmental information at UNM events). Social media will be utilized to a greater degree for the purposes of attracting new blood. Accomplishments of alumni will be efficiently monitored, via sites such as LinkedIn and Facebook, so that prospective students can appreciate the potential of a Cinematic Arts education.

In an effort to bolster retention and graduation rates, we will make a renewed effort to encourage IFDM students to consult with advisement staff. The 2015 IFDM APR report noted, "The lack of effective/accessible advising was the number one complaint from the students we spoke with." We are pleased that IFDM students now enjoy the services of a dedicated Student Success Specialist within the College of Fine Arts.

## Criterion 5 . Faculty

*The faculty (i.e., continuing, temporary, and affiliated) associated with any of the unit's degree/certificate program(s) should have appropriate qualifications and credentials. The faculty should be of sufficient number to cover the curricular requirements of each degree/certificate program. Also, the faculty should be able to demonstrate sufficient participation in relevant research and service activities. (If applicable, differentiate for each undergraduate and graduate degree and certificate program offered by the unit.)*

### 5A . Faculty Composition and Credentials

*After completing the Faculty Credentials Template discuss the composition of the faculty and their credentials. Include an overall analysis of the percent of time devoted by each faculty to the relevant degree/certificate program(s) and his/her roles and responsibilities.*

#### Composition of Faculty

The five tenured and tenure-track faculty members all hold terminal degrees, two (Fonoroff and Fort) with an M.F.A. in Filmmaking and three with a Ph.D. (Stone, Dever, and Ávalos). The variety of Ph.D. fields reflects the diversity of subject matter provided by a Cinematic Arts education. Ávalos holds a Ph.D. in Cinematic Arts: Critical Studies, while Dever's Ph.D. in Spanish and Portuguese indicates her initial focus on Latin American film. Stone's Ph.D. in American Studies reflects his work on the connections between film and American culture.

Our two full-time lecturers also hold terminal M.F.A. degrees, Lisignoli in Experimental and Documentary Arts and Konefsky in Painting. While Konefsky's degree is outside the world of media and film, he was hired on the strength of his work as an experimental filmmaker and film festival organizer within the community. Professor of Practice McDuffie holds an M.A., and his position reflects his status as a successful Hollywood screenwriter.

It should be noted that there are no graduate level programs in filmmaking or film studies in the state of New Mexico, which means there is no feeder program for adjunct instructors. Our five film history and criticism adjuncts come to us with degrees in related disciplines, three with an M.A. and two with a Ph.D. – Becker with a Ph.D. in Spanish and Portuguese, Peterson with a Ph.D. in English Literature, Cutler-Broyles with an M.A. in Comparative Literature and Cultural Studies, Kosub with an M.A. in Southern Studies, and Beauchamp with an M.A. in Film Theory and Gender Studies.

The twelve adjuncts teaching Media Arts production courses and the majority of IFDM courses are working professionals in fields such as virtual reality, screenwriting, cinematography, motion graphics, editing, animation, and game development. One of these (Woodson) holds an M.F.A., two (Swardson and Rosales) an M.A., two an M.S. in Computer Science (Fabian and Whetzel), and five with a B.A. or B.F.A. (Colello, Galassini, Kirk, Negri, and Turner). Estrada is so well regarded as a local CGI expert that he was hired without a bachelor's degree.

Two affiliated faculty teaching IFDM courses with full-time teaching positions in other UNM departments hold terminal degrees, Adriana Ramirez de Arellano (Women Studies) with a Ph.D. in Anthropology, and Laurel "Jessamyn" Lovell (Art) with an M.F.A. in Photography. Full-time Arts Leadership and Business Lecturer Regina Chavez Puccetti, who also teaches an IFDM course related to business planning, holds an M.C.R.P. (Master of Community and Regional Planning).

Before the 2016 merger of IFDM into the department, Fort was already cross-listing her Post-Production and Documentary Production courses with IFDM and served on the IFDM Advisory Committee. Lisignoli was working as an adjunct instructor in both Media Arts and IFDM. Now he is a full-time Visiting Lecturer, teaching two courses each semester for IFDM and one for Media Arts. McDuffie began teaching the IFDM Capstone course each semester, in addition to his Media Arts and Theatre and Dance teaching responsibilities. Ávalos will teach his first IFDM production course in spring 2017. Fort became Associate Chair, overseeing many IFDM operations, while continuing to cross-list her Media Arts production courses with IFDM. Although Stone, Fonoroff, Dever, and Konefsky are teaching only Media Arts courses, the majority of these courses, as well as those taught by adjuncts, are now cross-listed with IFDM to offer more opportunities to this large number of students. At the same time, most IFDM elective courses are also crosslisted with Media Arts to expand opportunities for these students as well.

Stone, Dever, and Ávalos primarily teach film history and criticism, although as noted above, Ávalos will soon begin to teach film production as well. Fort and Fonoroff both teach a mixture of production and history/criticism courses. Konefsky has also historically taught both film studies and production courses, but has recently been asked to teach more film production, due to demand from IFDM numbers. McDuffie is responsible for both introductory and advanced screenwriting

studio courses each semester, in addition to a screenwriting course for the stage in the Theatre and Dance department, and now the IFDM Capstone course each semester.

### **Developments in Cinematic Arts faculty since the last APR**

In 2009, our small department included only three tenured/tenure track faculty: Associate Professors Susan Dever and Nina Fonoroff, and Assistant Professor James Stone, in addition to Lecturer III Brian Konefsky. The following year in 2010, we were able to add Associate Professor Deborah Fort and Professor of Practice Matthew McDuffie, both of whom were teaching with us as Temporary Part-Time Faculty members. Fort had been a Full Professor at College of Santa Fe, which closed, and the new position for successful screenwriter McDuffie secured his continued services, which we share with the Department of Theatre and Dance. This still left open the tenure track line vacated by Assistant Professor Eva Hayward, who left us in spring 2008. This position was temporarily filled from 2011 to 2014 by Visiting Associate Professor Caroline Hinkley on a three-year contract. Hinkley had previously been with us as Acting Chair during Susan Dever's sabbatical in fall 2009.

By 2014, Konefsky was promoted to Senior Lecturer, and we had the opportunity to conduct a tenure track search for the only time during this review period. This was targeted towards the minority hire of a Latin American film expert, and we were pleased to welcome Adán Ávalos as Assistant Professor in fall 2014. In 2015, Susan Dever stepped down after more than a decade as department chair, as James Stone became an Associate Professor and Chair that summer.

The summer of 2016 brought noticeable changes to the department, merging both IFDM and Arts Management into our structure. What had been seven or eight Temporary Part-Time instructors became twenty-three, and we gained a new Lecturer II in Arts Management's Regina Chavez Puccetti. We were able to add Peter Lisignoli, who had been teaching as Temporary Part-Time faculty in both Media Arts and IFDM, as a Visiting Lecturer in January 2017. Arts Management moved back under the College of Fine Arts Dean's Office in summer 2017.

Currently, the faculty of Cinematic Arts is composed of four Associate Professors, one Tenure-track Professor, one Professor of Practice, one Lecturer, one Visiting Lecturer, and eighteen adjuncts. The majority of our fulltime faculty members teach Media Arts classes. Matt McDuffie also teaches the IFDM capstone course, an Visiting Lecturer Lisignoli teaches two IFDM and one Media Arts course each semester. IFDM is taught, and has been since its inception, mostly by adjuncts drawn from the professional ranks. Indeed, IFDM was conceived as a program that would utilize professional media artists to train students. The downside of this founding notion is that IFDM has experienced a fairly high turnover of faculty and consequently, classes that were designed to be taught in a consistent fashion have seen frequent changes in subject matter. Moreover, because IFDM existed as a program (not a department) it had no faculty lines and was unable to request any. Going forward, Cinematic Arts, due to its departmental status and need for more fulltime faculty, has requested new faculty lines for IFDM.

### **The APR office has asked us to consider the following Reflective Question:**

"The demographic profile of the unit's continuing tenured/tenure-track faculty from 2006 to 2016 was 97% Caucasian with an average female-to-male ratio of 3-to-2. Is this profile of continuing faculty typical of a Cinematic Arts Program among peer institutions? Please explain."

The tenured/tenure track faculty was 100% Caucasian until the targeted hire of Adán Ávalos in fall 2014. In part, this may be attributed to our small size, with only two tenured/tenure-track faculty in 2006, both of whom had been hired in the 1990s. Additional Caucasian faculty members were hired to make four by 2011, before the targeted minority hire of Adán Ávalos in 2014. The department now stands at four Caucasian tenured faculty and one Hispanic tenure-track faculty member.

Again, our numbers are so small that female-to-male ratios may be misleading. Our two females in 2006 grew to three females and one male by 2010, and now stands at three females and two males: 3-to-2. The Adán Ávalos hire in 2014 was also targeted for a male to achieve this ratio. However, the male/female binary posited in the reflective question does not tell the full diversity story. This department has been one of the few to employ a transgender woman as a tenure track faculty member. In addition, our faculty is diverse in terms of its sexual orientation, at present with three who identify as heterosexual and two who identify as lesbians. Several of our current Temporary Part-Time Faculty and Affiliated faculty identify as Hispanic.

## **Faculty Credentials**

### **Fulltime Faculty**

**Assistant Professor Adán Ávalos** earned his Ph.D. at the University of Southern California's School of Cinematic Arts with a dissertation focused on Latino migrant communities and media consumption/production. He serves as departmental academic advisor to Media Arts students. His academic work, focusing on exploitation films of the 1970s and 1980s—so-called *naco* movies—reclaims part of Mexican film history often dismissed by conventional scholarly research. After earning a B.A. in Chicano Studies and Art at California State University, Fresno, Dr. Ávalos taught studio art in public schools for five years.

Both theory and practice of art are essential to this documentary filmmaker and installation artist. Reflecting a broad range of interests and borrowing from history and criticism, his work encompasses traditional fiber art, photography, ceramics, and printmaking. His films explore the lives of low-income Latino populations in the Central Valley of California, and his most recent documentary centers on a panadero who has baked and delivered Mexican bread to the same Latino neighborhoods for decades. In addition to moving-image making, Dr. Ávalos also recently constructed a life-sized, soft sculptural piece of an iconic Chicano vehicle, the 1961 Ford Ranchero.

### **Classes**

Film Theory  
Beyond Hollywood: Cinema of Childhood  
International Cinema  
Mexican Cinema  
Latin American Cinema

### **Other academic experience**

2013-2014 Artistic Director, Center for Creativity and the Arts & Lecturer.  
CSU Fresno – Dept. of Art & Design and Mass Communication & Journalism.  
Courses: Art Appreciation, Visual Literacy, & Middle Eastern Cinema.

**Associate Professor Susan Dever** has a Ph.D. in Spanish and Portuguese from Stanford University, specializing in Latin American/US Latino Literature and Film. She served as Cinematic Arts Department Chair from 2003 – 2015. Dever is producing new knowledge and understanding in the field of contemplative cinema. She studies the links between neurology, consciousness, and creativity. Her research into meditation and contemplation reveal that by forging new pathways in the brain, our minds more deeply and easily make and appreciate moving-image art. Her course/research lab "Art + Mind," a joint community effort initiated with the expertise of master artist Sandra Ladley, introduced cinematic artists to mind/body work resulting in an explosion of arts projects.

The subjects of Dr. Dever's recent scholarship and practice—Eastern philosophy and film art—continue to inform a series of new Cinematic Arts courses in Contemplative Cinema and Visual Epistemologies. The ever-changing "EveryDay Art: Mindfulness for Moviemakers and Other Poets," plus several different iterations of "Celluloid Buddhas," have garnered high marks from "group/independent study" students discovering, through the combined practice of secular sitting meditation and interdependent cinematic art-making of all sorts, what it means to be an artist.

### **Areas of specialty:**

Asia to the Americas, 2006 – present. Cultural and Gender Studies 1994 – present. International "Third Cinema," 1994 – present. Latin American/US Latino Film, 1994 – 2006.

### **Classes**

MA330/430 Celluloid Buddhas  
MA330/430 EveryDay Art  
MA330/430 The Practice of Looking  
MA330/430 The Mind's Eye: Movies and Meditation

### **Grants/Awards:**

Dever received sabbatical grants for research in contemplative cinema and visual epistemologies in fall 2009 and spring

2017. She has also garnered CFA Dean's Grants for training in contemplative cognition and perception. (2009, 2010, 2011).

**Associate Professor Nina Fonoroff** holds an M.F.A. in Filmmaking from the San Francisco Art Institute. Her hybrids of collage, painting, and musical composition from sampled sound and cinema have recently resulted in new variations of her well-received courses. Central to her creative process is a deep involvement in almost all of the phases of a film's production—from scripting and shooting to editing and finishing of image and sound elements. Most recently, Fonoroff has begun experimenting with hand-processing film.

**Grants/Awards:**

"New Visions/New Mexico" Contract Award Program for Filmmakers, 2007; Guggenheim Fellowship, 1998-1999; Creative Works Grant, College of Fine Arts, University of New Mexico, 2000, 2003; University of New Mexico, Research Allocations Committee, Grant for Film Production, 1999, 2004; New York Foundation for the Arts Fellowship, 1993 and 1999; Jerome Foundation film production award, 1989

**Classes**

MA330/430 Avant-Garde Film History  
MA330/430 Musicals  
MA330/430 The Cinematic Worlds of Michael Jackson  
MA330/430 Science Fiction Film History  
MA391 16MM Filmmaking  
MA429 Found Footage

**Associate Professor James Stone** has a Ph.D. in American Studies from The University of New Mexico, 2003. His doctoral studies focused on film, cultural studies, and art history. He has served as department chair from Fall 2015-present.

Stone's primary research interests are in British cinema, American popular culture, apocalyptic imagery, and gender studies. "Enjoying 9/11: The Pleasures of Cloverfield," his essay on the relationship between terrorism and spectacle, was published in Duke University's *Radical History Review*. Another essay on the appeal of destruction, "The Meek Inherit the Earth: Celebrating the End of American Power in Mars Attacks!" appeared in *Akademisk Kvarter*, a Danish journal of the humanities. He contributed a chapter on 1930s film star Jessie Matthews to *The Transnationalism of American Culture: Literature, Film, and Music*, a collection from Routledge. His essay on the *Paranormal Activity* films is included in the Lexington Books anthology *The Great Recession in Fiction Film and Television: Twenty-First-Century Bust Culture*.

Recent publications – in collections by McFarland, Palgrave Macmillan, and Wilfred Laurier University Press – delve into the subjects of sexual abuse in the *Resident Evil* movies, eroticism in the neo-noir *Romeo is Bleeding*, and matriarchal space in Powell and Pressburger's *One of Our Aircraft is Missing*.

A monograph, "America Through a British Lens: Cinematic Portrayals, 1930-2010," is slated for publication by McFarland in 2017.

**Classes**

MA210 Introduction to Film  
MA330/430 Alfred Hitchcock  
MA326/426 Film History: The Silent Era  
MA327/427 Film History: The Sound Era  
MA334/434 Teen Rebels  
MA335/435 International Horror Film  
MA330/430 The Cinema of Charlie Chaplin  
MA330/430 The History of Animation

## **Awards:**

College of Fine Arts Career Development Award, University of New Mexico, 2013: To fund a presentation at the 2014 conference of the American Studies Association/Popular Culture Association.

Postdoctoral Research Award, University of New Mexico, 2012: Funding received for the development of the manuscript "Charming Devils: Americans in British Cinema, 1930-1960."

American Indian Student Services Honoree, University of New Mexico, 2008: Recognition for influencing the lives and academic achievements of Native American students.

**Associate Professor Deborah Fort** holds an MFA in filmmaking from the San Francisco Art Institute and serves as Associate Chair of Cinematic Arts.

In Fall 2010, Fort came to us as a Visiting Digital Media Artist to teach a new course in "Digital Storytelling." She has since moved on to become a tenured full-time colleague and Associate Professor of Cinematic Arts. Fort is currently involved with several projects that utilize the interactive and live video manipulation capabilities of Max/MSP/Jitter. In her collaborative performances with internationally-acclaimed, physical improvisation artist Ruth Zaporah, Fort uses the midi capabilities of a Rockband Guitar to "play" video.

Fort is also researching various interactive approaches to documentary, book making, and other forms of digital storytelling. She incorporates her research into her classes, which include the use of mobile devices for both production and distribution.

Uniting filmmakers, dancers, composers, and other artists in her interactive, feature-length documentaries and performance pieces, Fort is now transferring her creative skills to teaching current students in digital post-production, documentary, book making and other practices of the contemporary digital media artist.

## **Classes**

MA216 Introduction to Moving Image Arts

MA332 Documentary Film History

MA390 Digital Storytelling

MA390 Avid Editing, online course

MA409 Advanced Video Art

MA429 Bookmaking in the Digital World

MA429 Documentary Production

MA429 Digital Post Production

**Senior Lecturer Bryan Konefsky** holds an M.F.A. from the University of New Mexico. He is a cultural worker dedicated to the advancement of un-dependent, experimental and personal cinema through his work as moving image artist, teacher, lecturer and film festival director.

Konefsky is the president of Basement Films (a community-based arts non-profit organization), and founder and director of Experiments in Cinema, an annual international film festival that showcases cinematic experimentation from around the world. He served as a panelist for the New Mexico Film Office's New Visions filmmaking awards; he is a member of the board of advisors for the Ann Arbor Film Festival (the oldest independent festival in the United States), a guest curator for the Southwest Gay and Lesbian Film Festival and an experimental film judge for Videofest sponsored by the Dallas Video Association in Texas.

Konefsky lectures at colleges and universities internationally, among them the University of Applied Sciences in Wurzburg, Germany; the University of Pisa in Italy; Smolny Institute in St. Petersburg, Russia; Dongguk University in Seoul, South Korea; the University of Windsor in Ontario, Canada; the University of California at Santa Cruz; Ohio University; and the University of Michigan.

His work has been published in Peripheral Produce, The Art of Pixelvision, Forgotten Cassettes, Incite, Canyon Cinema, The Appropriation Alliance, Precious Realm, The Alternative Film/Video Festival Belgrade, Thinking Through Digital Media,

and Otherzine.

### **Grants/Awards:**

His moving image work has been supported by grants from the McCune Charitable Foundation, New Mexico Arts, The New Mexico Humanities Council, Instituto Cervantes, The New Mexico Film Office, The Moon and Stars Project for the American Turkish Society, The Albuquerque Film Office, The National Endowment for the Humanities, The Trust For Mutual Understanding, The National Endowment for the Arts, and the Banff Centre for the Arts in Canada.

**Visiting Lecturer Peter Lisignoli** graduated from the inaugural MFA in Experimental and Documentary Arts at Duke University. He is a working filmmaker, photographer, musician, and educator. He collaborates regularly with Albuquerque's film collective Basement Films, making experimental works using found footage and hand-processing techniques. His research interests include experimental documentary, the essay film, "city symphonies," video art, art installation, photography, documentary, cultural studies, critical theory, history of the avant-garde, music performance, public art, and the collage film.

Even before the merger, Lisignoli taught in IFDM. He continues to teach the important gateway class IFDM 105 Introduction to Digital Media in which his engaging and energetic teaching style compels students to pursue the B.F.A.

### **Classes**

MA210 Intro to Film Studies  
MA212 Beyond Hollywood  
MA216 Intro to Moving Image Art  
MA326/327 Film History  
MA391 16mm Production  
MA429 Cinematography  
IFDM 105 Inter/New Media  
IFDM 210 Digital Animation Process: Modeling and Post-production  
IFDM 491 Digital Documentary Production

**Professor of Practice Matthew McDuffie** holds an MA in Theatre from The University of New Mexico. He has been a professional screenwriter for twenty-five years, and has written for HBO, Showtime, CBS, Fox and Warner Bros. He is the writer/director of *Burning Bodhi*, starring Kaley Cuoco. He wrote the screenplay for *The Face of Love*, starring Annette Bening and Ed Harris, with the film's director, Arie Posin. He was nominated for a Writers Guild Award for his teleplay of Anne Rule's account of Ted Bundy, *The Stranger Beside Me*. He also created the story for Lifetime's *Odd Girl Out*, adapted Meg Wolitzer's, *Surrender, Dorothy* for Diane Keaton, and turned the novel, *A Cool, Dry Place*, into a film starring Vince Vaughn. He has taught introductory, advanced and graduate levels of screenwriting at The University of New Mexico for fifteen years.

### **Classes**

MA324 Introduction to Screenwriting  
MA390 Advanced Screenwriting  
IFDM491 Graphic Novel to Screenplay  
IFDM450/451 IFDM Capstone

### **Affiliated and Adjunct Faculty Members**

**Adriana Ramírez de Arellano, J.D., Ph.D.** is a legal anthropologist, specializing in the field of Forensic Ethnology, with a research focus on the litigation of sex crimes and torture, analyzing first-hand and in-depth the intersection of rhetoric, technology, architecture, and power.

She teaches the IFDM senior seminar on Ethics in Science and Technology.

The course examines historical practices of caging, torturing, and exhibiting racial, ethnic, and gendered Others, revealing the particular formula in which power and knowledge were tragically articulated in the West, as well as parallel examples of artists' subversive re-appropriation of these as a means to de-code, expose, and un-do these practices.

Since 2004, she has taught courses on Feminist Jurisprudence for the Departments of Anthropology and Political Science at UNM where, as full-time faculty in the Women Studies Program, she continues to teach on this and other related topics.

### **RECENT ACADEMIC HONORS**

2013 Faculty of Color Teaching Award, Project for New Mexico Graduates of Color 2012 Faculty of Color Award, Project for New Mexico Graduates of Color, UNM

**Aaron Estrada** teaches IFDM 491: Digital Compositing, a comprehensive semester long course on digital compositing geared towards artists. The course is designed to teach students the high-level concepts of digital compositing (math/logic, matte extraction and refinement techniques, etc.) in an artist friendly way while also exposing them to aesthetic concerns. Advanced concepts like 3D compositing and camera projection (texture mapping) are also covered. While the Foundry's Nuke software is used in class, the concepts presented in the course are applicable to any compositing system.

Aaron is the VP of Applied Technology at Cinnafilm where he works with partners and the internal technology team to bring the company's cloud strategy to fruition. His production specialty has become lighting, rendering and compositing.

As the VFX/CG Supervisor and CTO at Pivot VFX he single handedly designed and documented the network, storage and LDAP system.

### **Specific Project Roles at Pivot:**

- Black Sails Season 2 (tv series) -- VFX Supervisor (Pivot VFX)
  - The Librarians (tv series) -- CG Supervisor
  - The Reach (2014) -- VFX Consultant (uncredited)
  - Cosmos Season 1 (2014) -- CG Supervisor
  - Black Sails Season 1 -- CG Supervisor
  - Iron Man 3 -- CG Supervisor
  - Smurfs 2 -- Sr. Systems Engineer (Pivot)
  - Eve Angelic (Short) -- VFX Consultant / CG Supervisor
- Sony Pictures Imageworks 11/2011 – June 2012  
Senior Lighting & Compositing TD
- Amazing Spiderman -- Lighting TD
  - Men in Black 3 -- Lighting and Compositing

**Barry D. Kirk** is a director and Emmy Award winning cinematographer. He began his career as a still photographer. With his personal mantra that half the world is back-lit, Barry's discerning eye has created memorable images and spectacular lighting. Carrying a camera around the world for over 30 years, he has had the honor of shooting for the Smithsonian Museum, American Laser Games, National Geographic, Aldo Leopold Foundation, Olympics, Kentucky Derby Museum, Discovery Channel, and UNM Center for Regional Studies. Directing and shooting for both national and international advertising agencies, Barry has collaborated with multiple art directors and creative teams.

### **Classes**

IFDM491 Cinematography with RED Camera  
IFDM491 Introduction to Cinematography  
IFDM491 Advanced Cinematography

### **Emmy Awards**

All Quiet On the Western Front (Learning Channel, Great Books Series).  
ESPN Top 50 Athletes of the Century  
Above and Beyond KNME

**Emmy Nominated**

Zimmerman @ 75,

Learning Medicine: The New Mexico Experiment

**Regina Chavez Puccetti** is a Lecturer II in CFA's Arts Leadership and Business Program. **She teaches Business & Law of Film & New Media for IFDM.** She also teaches Introduction to Arts Management and Advanced Arts Management Topics: Creative Economy, Professional Arts Management Practices, and Fundraising for the Arts. Chavez Puccetti co-developed the Business of Art professional certificate for the Executive & Professional Education Center at the Anderson School of Management and is an instructor for the Business Start Up 102 certificate. She is also the UNM Campus Project Manager for the Strategic National Arts Alumni Project (SNAAP), a national survey, data management and institutional improvement system designed to enhance the impact of arts-school education.

Her professional experience includes accounting, arts administration, economic development, non-profit leadership and development, entrepreneurship and education. She has worked for non-profits, local government and the private sector, and has taught at Santa Fe University of Art and Design and Southwest University of Visual Arts.

**Angela Beauchamp** is our department administrator and teaches one course per semester. She holds an M.A. in Film Theory and Gender Studies from Skidmore College after previous graduate work in a Ph.D. program focusing on women and land tenure in Liberia, West Africa. Angie recently inaugurated a classic film program at La Sala de Galisteo, giving two public lectures on *Ace in the Hole* and *Sunset Boulevard*. She was an editor of the 2016 Basement Films book, "Experiments in She-ness: Women and Undependent Cinema" and 2017's "Experiments in Cinema: Cubano Edition," and managed the educational blog of cinematographer Shane Hurlbut, ASC (*Need for Speed*, *Terminator Salvation*) from 2012 to 2016. In 2015, Angie received a PAWS (People Appreciate Wonderful Staff) Award from the UNM Staff Council.

**Classes**

MA 330/430 Film Noir

MA 330/430 New Mexican Film Noir

MA 330/430 Post-Apocalyptic Cinema

MA 336/436 Images of (Wo)men

**Dr. Stephanie Becker**, who earned her doctorate from UNM's Department of Spanish and Portuguese while serving as a Cinematic Arts TA, unites research and writing in Mexican/US Latino Studies. Her studies include comparative analysis of gender construction and performance in Chicano film and literature. She is currently preparing a presentation on the femicide in Juárez, juxtaposing Lourdes Portillo's *Señorita Extraviada* and Gregory Nava's *Bordertown*. From 2009 she has been Director of Community Engagement and Faculty at Amy Biehl Charter High School, Albuquerque.

**Classes**

MA210 Introduction to Film

MA330/430 Pedro Almodovar

MA310/410 Latin American Film

MA330/430 Cinema of David Lynch

**Teresa Cutler-Broyles** is a PhD candidate in UNM's department of American Studies. She has published a number of chapters and essays on film and television. These include:

"Muslim Monsters, American Heroes: *Sleeper Cell* and *Homeland* as the New Face of Fear" in *Monstrosity from the Inside Out*, Eds. Marko Teodorski and Teresa Cutler-Broyles, Inter-Disciplinary Press, 2014.

"Jumping Rope in Prison: Afghan Children in Film" in *Children of Afghanistan: the Path to Peace*, Eds. Jennifer Heath / Ashraf Zahedi, University of Texas Press, 2013.

## **Classes**

MA 210 Introduction to Film

MA 330 Cult Film / Transgressive Cinema

MA 330 The Middle East in American Film

**Roberto Rosales** teaches IFDM491 Photography for Film and Digital Media. He was born in San Salvador, El Salvador where he lived until he was eleven. In 1980, Roberto was forced to leave the country because of the civil war. He and his brother moved to Maryland, attended school and began a new life. He graduated from John F. Kennedy High School where he began studying photography. At community college, his mentor Amy Heller encouraged him to go further with his photography and suggested he transfer to the University of New Mexico. After graduating, he returned to El Salvador where he conducted photo workshops for newspaper staffers. Back in the U.S in 1998, he made his way back to Albuquerque, New Mexico, where he became a staff photographer for the Albuquerque Journal and eventually the Photo Editor. Roberto's most recent photographic project concerns the fishermen of the Gulf of Fonseca El Salvador.

**Brad Swardson**, a native New Mexican, had a passion for computer animation and special effects since before he knew what it was. He teaches beginning and advanced 3D animation courses and other specialist courses in animation and visual effects. He earned his Bachelor of Arts in Art Studio at the University of New Mexico in 2005 and in 2008 completed a Master of Arts in Broadcast Design and Motion Graphics from The Savannah College of Art and Design. Brad has worked professionally in the field of computer graphics for over seven years. As the owner and visual effects supervisor for Swardson Studios, Brad has produced visual effects and animation for companies such as Bogwood Films, Black Shepherd Productions, Erudite Digital, The Boeing Company and the University of New Mexico. Brad is currently a software engineering manager for Northrop Grumman where his team specializes in developing innovative technological solutions for training and performance applications, virtual and augmented reality, modern web development and cloud computing as well as gaming, mobile app development.

## **Classes**

IFDM210 Intro to Modeling & Postproduction

IFDM250 Animation I

IFDM491 Advanced Maya Production

IFDM491 Advanced Animation

**Jessamyn Lovell** teaches IFDM491 Framing the World. She is a visual artist working with photography, video, and surveillance as tools to document her own life experiences making connections between class and personal identity. Lovell's work has been exhibited nationally, and she is the recipient of several awards, including the Aperture Portfolio Prize and the CENTER Excellence in Teaching Award. Lovell has received international recognition for her most recent work "Dear Erin Hart," for which she found, followed and photographed her identity thief.

**Mira Woodson** is an adjunct lecturer in IFDM, Electronic Arts, and the Architecture Program at the University of New Mexico. She completed her M.F.A. in Electronic Arts at UNM in Spring 2017. Mira is also a designer and co-creator of the Albuquerque-based design collective Westbund West. Her current exploration focuses on building environmental identity through the creation of layered imagery through printed fabric, projection, and movement.

## **Classes**

IFDM 250 Design Elements

IFDM 491 Creative Design Thinking

**Nathan Kosub** received his B.A. in English from Bowdoin College and an M.A. in Southern Studies from the University of Mississippi. His writing on movies has appeared in Stop Smiling, Reverse Shot, and Senses of Cinema. As an instructional assistant, he works with students on exams, essays, and oral presentations to help them improve their writing skills; facilitates student learning in group instruction; assists in the preparation of online resources; and leads discussions in film history and criticism courses.

## Classes

MA330 Hong Kong Action Cinema  
MA 210 Introduction to Film

## Selected Publications

- "Remembering Barry Hannah (1942-2010)," *Stop Smiling*, March 15, 2010.  
"Blue Indigo: Duke Ellington," *Stop Smiling*, Issue 37, 2008.  
"*Daisy Kenyon* (1947, dir. Otto Preminger)," *Stop Smiling*, Issue 35, 2008.  
"In a Green Shade Alone: *The Romance of Astrée and Céladon* (2007, dir. Éric Rohmer)," *Reverse Shot*, September 3, 2008.  
"Better Left Unsaid: *Three Times* (2005, dir. Hou Hsiao-Hsien)," *Reverse Shot*, Summer 2008.  
"Michelangelo Antonioni's *The Architecture of Vision: Writings and Interviews on Cinema*," *Stop Smiling*, Issue 33, 2007.

**Nathan Fabian** is a Senior Member of Technical Staff at Sandia National Laboratories working in large-scale visualization and analytics. He teaches **IFDM 250 Intro to Game Development and IFDM491 Advanced Game Development**. He is also a founder and managing member of Longshot Studios LLC, currently working with inXile Entertainment on the release of their next game *Torment: Tides of Numenara*, one of the most successful video game projects on Kickstarter.

## Selected Publications

- inXile Entertainment, *Torment: Tides of Numenara*, PC Game, <https://torment.inxile-entertainment.com>, 2017.
- Storm Isle Productions and Longshot Studios LLC., *Stratus: Battle for the Sky*, PC Game, <http://store.steampowered.com/app/355490>. 2016-2017
- Salloum, Maher, et al. "Compressed Sensing and Reconstruction of Unstructured Mesh Datasets." arXiv preprint arXiv:1508.06314 (2015).
- Fabian, Davis, Rayburn, Lakkaraju, Whetzel. Grandmaster: Interactive text-based analytics of social media. In the 2015 IEEE ICDM Workshop on Social Multimedia Data Mining.
- Oldfield, R. A., Moreland, K., Fabian, N., & Rogers, D. (2014, June). Evaluation of methods to integrate analysis into a large-scale shock physics code. In Proceedings of the 28th ACM international conference on Supercomputing (pp. 83-92). ACM.

## Professional and Community Activities

Instructor, Explora Game Development Camp, 2016.  
Program Chair, DOE Computer Graphics Forum, 2015.  
Program Committee, International Symposium on Visual Computing. 2011 - 2014.

**Jon Whetzel** is a Senior Member of Technical Staff at Sandia National Laboratories. His work in serious games and interactive simulations has been deployed to the U.S. Navy, U.S. Air Force, Department of Homeland Security, and Department of Energy. He also leads Sandia's Serious Gaming Consortium, an interest group between Sandia, academia, and members of the game development industry.

## Classes

IFDM491 Intro to Game Development  
IFDM491 Advanced Game Development

## Recent Projects

### ***Dante* Lead on Game-Based Training for Physical Security (2013 – 2017)**

Project lead for training environments built using *Dante*, a 3D force-on-force simulation developed at Sandia National Laboratories. Projects have included developing a remote weapons systems trainer for the US Air Force and prototype of a Central Alarm Station (CAS) training environment.

**Genetic Algorithms for Multi-Layered Security Designs within *Dante*** (2015 – 2016) Lead for adapting genetic optimization algorithm engine into *Dante* for automatically constructing sensor and barrier layouts that balance between multiple, competing objectives (e.g., high probability of interruption, low financial cost).

**Daniel R. Galassini, Jr.** has an extensive background in special effects, sci-fi production design and as a cameraman. He has created effects for various TV and cable shows, has served as Post-Production Engineer at Loyola Marymount University, and as Theater Engineer for the DynaTheater at the New Mexico Museum of Natural History and Science. Since 2009, his production company has created local commercials, industrial videos, and a series on archaeology for children. He is the video documentarian for the Tall el Hammam archaeological excavation, an ongoing excavation of a bronze age civilization in the country of Jordan. His footage of Jordan and Israel has been seen on various cable channels, including American Heros Channel, Discovery Channel, National Geographic Channel, and Netflix. He mentors students in special effects and prop construction, throughout the year.

### **Classes**

MA 216 Final Cut Pro X Workshop  
MA 111 Technical Introduction to Video Production  
IFDM 450/451 Capstone Project (Assistant)

**Dr. Becky Peterson** situates her work and teaching at the boundaries of several academic disciplines, from a foundation in visual, cultural, and textual analysis to material culture studies, performance/media studies, and studies in class, ethnicity, gender, and sexuality. She has published academic articles on film, literature, and material culture in *Textile: The Journal of Cloth and Culture* and *Arizona Quarterly*, as well as in the edited collection *Habits of Being: Accessorizing the Body*. In addition to her scholarly work, her poetry and book reviews appear in various journals, magazines, and chapbooks. She is currently at work on a project examining textiles and cinema.

### **Classes**

MA330/430 Film Comedy  
MA326/426 Silent Film  
MA210 Introduction to Film

### **Selected Publications**

“Precious Objects: Laura Riding, Her Tiara, and the Petrarchan Muse,” in *Habits of Being: Clothing and Identity, Volume One*, eds. Cristina Giorcelli and Paula Rabinowitz, University of Minnesota Press. 2011.

“Fabric as Film and Film as Fabric: Maya Deren,” in *Textile: The Journal of Cloth and Culture*. 2010.

**Adam Turner** is a graduate of New York University’s Institute of Film and Television, where he was the recipient of the Martin Scorsese Young Filmmaker’s Scholarship. He is a member of the Writer’s Guild of America and has written for Paramount Pictures, Warner Bros, and LionsGate. In addition, he has produced, directed and edited award-winning short films, industrial videos, commercials as well as a TV pilot for the SyFy Channel.

### **Writing Awards and Acheivements**

Austin Film Festival one hour spec TV teleplay winner (2014)  
ABC/Disney Talent Diversity Writing Fellowship semi-finalist (2014) and finalist (2015)  
NBC Writers on the Verge semi-finalist (2014)  
Scriptapalooza TV writing competition 3rd Place (2014)

### **Classes**

IFDM205L Activating Digital Space  
IFDM300 Critical Intermediations  
IFDM310 Writing Digital Narrative  
IFDM491 Writing for the TV Pilot  
IFDM491/FA370 Making the Promotional Video

**Elan Colello** is breaking barriers in new knowledge and creating connections through interdisciplinary research. He teaches **IFDM 491 Virtual Reality Cinema** and heads New Mexico’s first VR festival called the, “ARVRUS Roadshow.” He has been creating virtual reality and augmented reality solutions for multiple industries since 2010. Projects have included 3D mapping robots, mobile 3D scanning, augmented reality for first responders, Google Street View, spherical video for Toyota, live 360<sup>o</sup> video for SoftBank, VR industry studies with Yahoo!, and large drone construction. Colello also runs a VR

outreach program sponsored by the FilmABQ office. At the 2016 balloon fiesta, the roadshow introduced VR to 3,600 people and received over 300 positive testimonies from visitors.

**Sam Negri** holds a B.F.A. from Berklee College of Music in Boston and teaches IFDM 412 Fundamentals of Audio Tech and IFDM 491 Sound for Media.

## 5B . Faculty Course-Load

*Explain the process that is utilized to determine and assign faculty course-load. Discuss the efficiency of this process (i.e., how does the unit determine faculty assignment to lower division vs. upper division courses). Include an analysis of faculty-to-student ratio and faculty-to-course ratio (based on the total number of credit hours taught).*

Each fulltime faculty member is required to teach a 3/3 load unless their departmental responsibilities dictate otherwise. The chair, for instance, teaches one course per semester and the associate chair teaches two courses per semester due to their management roles.

Cinematic Arts requires that tenured and tenure-track faculty regularly teach lower division courses. For instance, James Stone taught MA210 Introduction to Film for several years before serving as chair. Professor Ávalos has taught MA 212 Beyond Hollywood every semester since his probationary period began. Deborah Fort has taught MA 111 Introduction to Technical Video, including a Freshman Learning Community section, and MA 216 Video Art.

### Analysis of faculty to student ratios and faculty to course ratios

As can be gleaned from the table below, Cinematic Arts has historically taught a large number of students with relatively few tenured/tenure-track faculty. At their lowest level (2015/16) there were 267 students to each tenured/tenure track faculty member, and at their highest level (2009/10) there were 546 students to each tenured/tenure track faculty member.

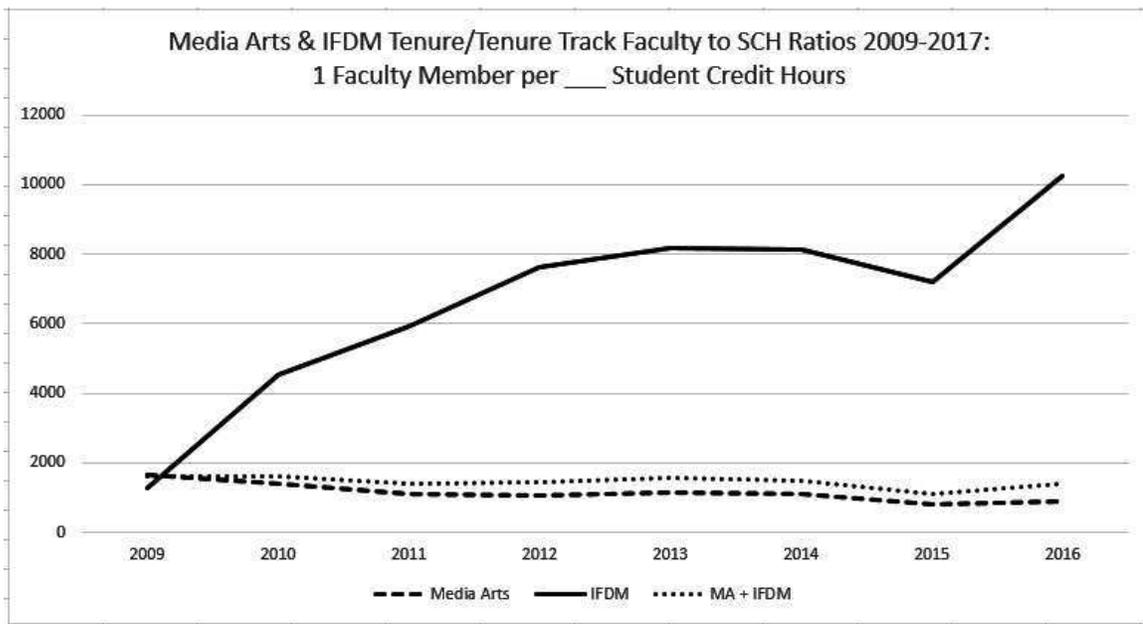
Faculty to Student Ratios by FTE: Fall 2009 - Spring 2017								
	2009- 2010	2010- 2011	2011- 2012	2012- 2013	2013- 2014	2014- 2015	2015- 2016	2016- 2017
<b>Enrollment</b>								
100 Level Courses	225	128	119	122	140	136	108	262
200 Level Courses	379	425	358	410	451	393	326	656
300 Level Courses	748	681	608	518	601	594	591	687
400 Level Courses	286	422	401	374	362	356	309	735
<b>Total</b>	<b>1638</b>	<b>1656</b>	<b>1486</b>	<b>1424</b>	<b>1554</b>	<b>1479</b>	<b>1334</b>	<b>2340</b>
Tenured/Tenure Track Faculty	3.00	3.50	4.00	4.00	4.00	4.00	5.00	4.50
<b>1 faculty member to ___ students:</b>								
Tenured/Tenure Track Faculty to student ratio	546	473	372	356	389	370	267	520

The table below, showing faculty to course ratio, demonstrates that, even though Cinematic Arts has regularly offered a large number of courses, the department has managed to do so with a relatively small amount of tenured/tenure track faculty.

## Faculty to Course Ratios by FTE: Fall 2009 - Spring 2017

	2009- 2010	2010- 2011	2011- 2012	2012- 2013	2013- 2014	2014- 2015	2015- 2016	2016- 2017
<b>Number of Courses</b>								
100 Level Courses	7	7	7	5	6	6	5	9
200 Level Courses	10	9	13	10	13	12	10	17
300 Level Courses	32	32	26	29	31	31	35	38
400 Level Courses	7	10	11	17	12	13	13	35
<b>Total</b>	<b>56</b>	<b>58</b>	<b>57</b>	<b>61</b>	<b>62</b>	<b>62</b>	<b>63</b>	<b>99</b>
<b>1 Tenure/Tenure Track Faculty member to ___ courses:</b>								
100 Level Courses	2.33	2.00	1.75	1.25	1.50	1.50	1.00	2.00
200 Level Courses	3.33	2.57	3.25	2.50	3.25	3.00	2.00	3.78
300 Level Courses	10.67	9.14	6.50	7.25	7.75	7.75	7.00	8.44
400 Level Courses	2.33	2.86	2.75	4.25	3.00	3.25	2.60	7.78
<b>Total</b>	<b>18.67</b>	<b>16.57</b>	<b>14.25</b>	<b>15.25</b>	<b>15.50</b>	<b>15.50</b>	<b>12.60</b>	<b>22.00</b>

When we track the tenured/tenure track faculty to SCH ratios in both IFDM and Media Arts by means of a graph (below), IFDM yields the highest amount of SCH per instructor. This is due to the fact that tenured/tenure track faculty teaching on the IFDM B.F.A. have been even fewer in number than those teaching on the B.A in Media Arts.



As this analysis makes clear, Cinematic Arts courses are mostly taught by adjuncts and the department is offering a large number of well-filled classes to serve students. Our studio classes are typically capped at 24, a relatively high capacity for higher education art studio courses. Although we are very proud of the teaching skills and knowledge base of our adjunct faculty members, we are experiencing an urgent need for new tenure track lines.

## 5C . Faculty Professional Development

*Discuss and provide evidence of the professional development activities for faculty within the unit including how these activities particularly have been used to sustain research-related activities, quality teaching, and support students learning and professional development at the undergraduate and graduate level.*

Faculty members are encouraged to attend conferences, exhibit their work, and present academic papers. They are regularly informed of funding opportunities for such activities and, as far as possible, are awarded departmental funds to engage in research/productivity.

### **Professional Development Highlights since 2008**

#### **James Stone**

“Horror at the Homestead: The (Re)possession of American Property in *Paranormal Activity* and *Paranormal Activity II*.” **Conference of the Popular Culture Association/American Culture Association, Chicago, Il., 2014.**

“A Commentary on ‘Dendrochronologist’s Dilemma.’” Lecture on Mary Tsiongas’ video installation. Part of the “**Meeting of the Minds**” series at **UNM Art Museum**, Albuquerque. Invited lecture, 2012.

“These Dutch Girls are Wizard!” The Dutch Resistance as Matriarchy in *One of Our Aircraft is Missing* .” **Conference on “After Images of the German Occupied Netherlands, 1940-45.” University of Groningen, Netherlands, 2010.**

“Hayley Mills, Angry Young Woman: Rebellion and Loss in *Whistle Down the Wind* .” **Conference of the Southwest/Texas Popular Culture Association**, Albuquerque, NM, 2008.

#### **Susan Dever**

Completed, since 2004, many months of secular, meditative retreat, plus daily practice and study. Authorized as Secular Shambhala Art Teacher. CalArts Prof. Steven Saityzk. Jan. 2014.

Retreat with Naropa U’s Dr. Judith Simmer-Brown, Acharya. Pátzcuaro, Mexico, April 2013.

Authorized as Shambhala Training Director. Acharya Adam Lobel of Harvard. Seattle, Nov. 2011.

Authorized as Shambhala Meditation Instructor, continued retreats on phenomenology/psychology, 2010.

#### **Nina Fonoroff**

2016, “A Face Divided: The Split Image of Michael Jackson,” **PCA/ACA National Conference.**

2014, “How Does it Feel? Michael Jackson and Nick Brandt’s ‘Stranger in Moscow,’” **DPCA/ACA Conference, Southwest Chapter.**

#### **Adán Ávalos**

2017 “The Dimming Screen: The Rise of the Star in *Popular Mexican Cinema*” Society for Cinema & Media Studies (SCMS). Chicago. March.

2016 “Towards The Homeland In *My Trip in a ‘52 Ford*” American Studies Association (ASA). Denver, Colorado. November.

2016 “Chicanos y su arte: mi viaje en un ‘62 Ford” Primer Foro Estudiantil Indígena México-Estados Unidos. Texcoco, México. June.

2016 “Lo *naco* del *naco*: Cine Fronteriza y la Audiencia” Latin American Studies Association (LASA) Conference. NY, NY. May.

2015 “Focusing the Periphery: Braking Down Mexican Cinema” Society for Cinema & Media Studies (SCMS) Conference. Montreal, Canada. March.

## **Deborah Fort**

Professional Development Classes:

2016 UNM Summer Writers Conference, Santa Fe, NM

2016 Collage Workshop with Holly Roberts, 516 Arts, Albuquerque, NM

2012 Max/MSP/Jitter Workshop, Center for New Music and Audio Technology, UC Berkeley, CA

## **Bryan Konefsky**

Konefsky has presented his own films and curated programs internationally at venues such as Blinding Light Cinema in Vancouver, the Videoex Festival in Switzerland, the Erarta Museum for Contemporary Art in Russia, the Paris Underground Film Festival in France, Alchemy Film & Moving Image Festival in Scotland, Cinema Ritrovato in Italy, L'Alternativa Festival in Barcelona, Festival Internacional del Nuevo Cine Latinoamericano de La Habana, the Oslo Film Institute in Norway, the European Media Arts Festival in Germany, The Bienal de la Imagen en Movimiento in Buenos Aires, The Alternative Film/Video Festival in Belgrade, Serbia, the Long Beach Museum of Art in California, and the premiere experimental film venues in New York City, Anthology Film Archives and Millennium Film Workshop.

## **Matthew McDuffie**

2014 OASIS Albuquerque "Finding Emotion in Storytelling"

2013 LERA – Land of Enchantment Romance Authors "Discovery and Emotion in Story"

2013 The Short Film Workshop, Tricklock Performance Space

2013 Film Scenes Workshop, Tricklock Performance Space

## **Peter Lisignoli**

2014 Guest Lecture "Comparative Studies in World Cinema." Dongguk University, Seoul, South Korea

## **5D . Faculty Research and Creative Works**

*Discuss and provide evidence of the research/creative work and efforts of the faculty within the unit at the undergraduate and graduate level. Explain the adequacy and/or significance of the research/creative work and efforts in supporting the quality of the unit and/or the program(s).*

### **James Stone**

"These Dutch Girls are Wizard!" The Dutch Resistance as Matriarchy in *One of Our Aircraft is Missing* " in Marlene Kadar and Jeanne Perreault eds., *Working Memory: Women and Work in World War II*, (Waterloo, ON: Wilfred Laurier University Press, 2015).

"The Vaginal Apocalypse: Phallic Trauma and the End of the World in *Romeo is Bleeding*" in Gilad Padva and Nurit Buchweitz eds. *Sensational Pleasures in Cinema, Literature and Visual Culture: The Phallic Eye* (London: Palgrave Macmillan, 2014).

"My name is Alice and I remember everything!" Surviving Sexual Abuse in the *Resident Evil* movies" in Nadine Farghaly ed. *Unraveling Resident Evil: Essays on the Complex Universe of the Games and Films* (Jefferson, NC: McFarland & Co., 2013).

"Horror at the Homestead: The (Re)possession of American Property in *Paranormal Activity* and *Paranormal Activity II*" in Kirk Boyle and Daniel Mrozowski eds. *The Great Recession in Fiction, Film, and Television: Twenty-First-Century Bust Culture* (New York: Lexington Books, 2013).

"I used to like gangsters and newspaper films, but I'm not so sure now:" The Hollywood Dreams of Jessie Matthews and the British Film Industry" in Rocio Davis ed., *The Transnationalism of American Culture: Literature, Film, and Music* (London: Routledge, 2013).

"Enjoying 9/11: The Pleasures of *Cloverfield*." *Radical History Review* 111 (Fall 2011): 167-174.

"The Meek Inherit the Earth: Celebrating the End of American Power in *Mars Attacks!*" *Akademisk Kvarter* 2 (Spring 2011): 136-149.

**Bryan Konefsky** brings together UNM's academic disciplines and epitomizes the community-based researcher. In Fall 2016 he brought together UNM's School of Architecture and Planning, Electronic Arts Program, ArtsLab and Department of Cinematic Arts to host transdisciplinary artist, Chip Lord. In 2015, Konefsky's art collective Basement Films were invited to be artists in residence at the Center for Contemporary Art in Santa Fe (UNM students assisted in staging the gallery exhibit and workshop that were part of the residency). Konefsky's recent writing about alternative cinematic forms has been published by the Alternative Film/Video Festival in Belgrade, Serbia. His Experiments in Cinema film festival has been running for twelve years. In 2016, EIC had a women's focus with special guests Ariel Dougherty (Women Make Movies founder) and filmmaker/theorist Laura Mulvey. In 2017 EIC had a Cuban focus. Konefsky brought five film scholars from Havana to present the first comprehensive program of Cuban experimental media ever in the United States.

**Adán Ávalos'** research interests lie in addressing social change through scholarship. His artwork and writing breaks barriers to underrepresented populations and promotes diversity in academic research. He has been invited to discuss his research, documentary productions, and experiences as a migrant worker at the annual "Congreso Internacional Nativio-Americano/International Native and American Congress" which took place at the Intercultural Huasteca University of Veracruz in Tuxpan, Veracruz, Mexico on 11-12 June 2016. This annual gathering brings together a collective of national and international indigenous leaders and community members working on preservation, education, and organization of indigenous rights. It is billed as a congress to learn empowerment skills and how to better combat encroachment on individual liberties and ancestral lands.

2017 "The Ballad of Evelardo Torres." Documentary Short on Central Valley Police Killing.

2014 "Untitled." Sculpture of Child. MixMedia: Papier-mâché, wire, with community poetry.

2014 "Santa." Documentary Short on Santeria.

## **Susan Dever**

October and November 2016: Hosted three Community/UNM conversations for Collective Perception's public art exhibit "Exchange: Between You and Me." The show was held at UNMH, Jonathan Abrams Gallery. Talks focused on art practice in the time of national turmoil. First dialogues incorporated students, general patrons, and twenty prominent New Mexican artists. Dever next presented the show to ABQ Museum docents; third conversation engaged UNM students and community meditators. Composed prose-poem—as art piece—for the exhibit.

*Celluloid Nationalism and Other Melodramas: From Post-Revolutionary Mexico to fin de siglo Mexamérica* (Albany: State University of New York Press, July 2003).

*Celluloid Nationalism and Other Melodramas* looks at representation and rebellion in times of national uncertainty. Moving from mid-century Mexican cinema to recent films staged in Los Angeles and Mexico City, Dever analyzes melodrama's double function as a genre and as a sensibility, revealing coincidences between movie morals and political pieties in the civic-minded films of Emilio Fernández, Matilde Landeta, Allison Anders, and Marcela Fernández Violante. These filmmakers' rationally and emotionally engaged cinema-offering representations of indigenous peoples and poor urban women who alternately endorsed "civilizing" projects and voiced resistance to such totalization—both interrupts and sustains fictions of national coherence in an increasingly transnational world.

## Other publications

"Las de abajo: la revolución mexicana de Matilde Landeta," *Archivos de la Filмотeca*, 16. Issue on Mexican Melodrama,

ed. Gastón Lillo (Valencia, Spain: Filmoteca Valenciana, 1994).

"Re-Birth of a Nation: On Mexican Movies, Museums, and María Félix," *Border Crossings/Cruzando fronteras*. Special issue of *Spectator: A Journal of Film and Television Criticism*, ed. Chon Noriega (Los Angeles: University of Southern California, 1993).

"Elena Poniatowska y la crítica literaria," *Mujer y literatura chicana y mexicana* (Mexico City: Colegio de México, 1990).

## **Matt McDuffie**

**Burning Bodhi** – writer/director Monterrey Media

**The Face of Love** – Bonnie Curtis, Julie Lynn producers (feature film, premiered at the Toronto Film Festival 2013)

**Infidels** – Untitled Entertainment (feature film)

**Emerald City** – Untitled Entertainment (pilot episode)

**Duke City** – Untitled Entertainment (pilot episode)

**An Insensible Man** – APA (pilot episode)

**Surrender, Dorothy** – CBS, Diane Keaton, producers (TV movie, aired 2006)

**Going the Other Way** – Showtime, Craig Zadan, Neil Moran, producers

**Odd Girl Out** – Lifetime Television, producers (TV movie 2005)

**The Stranger Beside Me** – U.S.A. Television (TV movie 2005)

**The Hungry Earth** – HBO, producer (TV movie)

**The Secret Life of Girls** – Lifetime Television (TV movie)

**The Peter Leonard Story** – U.S.A. Television (TV movie)

**The Eulogy for Joseph Way** – Warner Bros., John Wells, producers

**A Cool, Dry Place** – Fox 2000 (feature film 1998)

**Call Me A Cab** – Fox 2000 (feature film)

Nomination for Writers Guild Award, Best Television Drama, Long Form 2003 for **The Stranger Beside Me**, produced by U.S.A. Television

## **Nina Fonoroff**

### **EXHIBITIONS**

StudioShe at April Price Projects Gallery, Albuquerque, NM, 2017 Page Coleman Gallery, Albuquerque, NM, 2015

"No Regrets," group exhibition, Westbeth Gallery, New York, 2013 "Radical Light: the 1980s and 1990s," Los Angeles Filmforum, 2011

"The Walking Picture Palace," Anthology Film Archives, New York 2004

"The Color of Ritual, the Color of Thought: Women Avant-Garde Filmmakers in America, 1930-2000," Whitney Museum of American Art, 2000

"The Cool World: Film and Video in America, 1950-2000," Whitney Museum of American Art, 2000

"Big as Life: An American History of 8mm Films," Museum of Modern Art, New York, 1998-2000

"New Electroacoustic Music," University of Pittsburgh, 1998

"ElectroMediaScope," Nelson-Atkins Museum of Art, Kansas City, Missouri, 1997

"Independent Focus," WNET-NY, 1990, broadcast

"Through Her Eyes," The Learning Channel (cable), 1992, broadcast

### **SELECTED FESTIVALS**

Experiments in Cinema v.6, Albuquerque, 2011

Courtisane Festival, Ghent, Belgium, 2008

New York Film Festival, "Views from the Avant-Garde," 2004

Impakt 1996 International Festival, Utrecht, the Netherlands, 1996

Ann Arbor Film Festival: Honorable Mention for *The Accursed Mazurka*, 1995 London Film Festival, 1988

Oberhausen Festival of Short Films, Germany, 1988

## SELECTED PUBLICATIONS

"Your Camera is Making My Life Difficult: Notes From a Troubled Collaboration" (co-authored with Eva Hayward), "Experiments in She-ness: Women and independent cinema" (Experiments in Cinema yearbook 2016)

Short essay in *The Films of Jack Chambers*, ed. Kathryn Elder (published by Cinematheque Ontario in conjunction with Indiana University Press, 2002)

"Riff-Raff and Hooligans: Super 8 Film in Boston," essay in exhibition catalog for "Big as Life: An American History of 8mm Films," Museum of Modern Art, New York, 1998

## **Deborah Fort**

For the past ten years Fort has been documenting the work of internationally known improvisational performer, Ruth Zaporah. She has also performed with her on several occasions, using projection mapping and a video manipulator and generator built with Max/MSP/Jitter to create a real time video improvisation both responding to, and motivating Zaporah's performance. In the summer of 2017 she will complete a documentary on Zaporah, her work and the nature of improvisation.

Her work with Zaporah, and subsequent interest in improvisation, led her to develop three other performances. One was with Linda Rodeck, presented at Currents New Media Festival. Also at Currents she presented a video busking piece where she rigged a large suitcase with video monitor, computer and speakers. She built a control system and video generator/player with Max/MSP/Jitter and used a midi guitar to run everything. She used the same midi guitar set up for a solo improvisational video and spoken work performance presented at the Experiments in Cinema Festival.

## Films, Installations and Performances

2017 *Glimpse*, Improvisational video performance in collaboration with Ruth Zaporah, Santa Fe, NM.

2013 *Illusive Allusion*, Experiments In Cinema Festival, Albuquerque, NM. Solo improvisational video performance.

2012 *Warning To Wonder*, Warehouse 21, Santa Fe, NM. Improvisational video performance with Ruth Zaporah.

*In This Time*, Currents New Media Festival, Santa Fe, NM. Improvisational video performance with Linda Rodack.

*Spare Change*, Currents 2012, Santa Fe, NM. Improvisational video busking performance.

2011 Experiments in Cinema Festival, Albuquerque, NM Screened short experimental documentary, *It Takes Time To See*.

2010 *2D:3D*, 1 Minute mini-documentary on Susan York as part of *Rietveld's World* at the Museum Centraal in Utrecht, The Netherlands.

*Wise Fool May Day*, 3 Minute mini-documentary on the Wise Fool New Mexico May Day Celebration.

2009 *Action Theater: The Practice*. Extensive DVD presenting exercises in improvisational performance.

*Cathy Aten: Artist* A short documentary portrait on sculptor, Cathy Aten.

## **Peter Lisignoli**

September 2016 - Production Designer, "Woman on Fire." Theatrical Play by Camino Real Productions. National Hispanic Cultural Center, September 29 – October 16.

April 2016 - Screening of *Anything You Ever Wanted*. Micro-Cinema Exhibition. "Shape-Memory Alloys." UNEXPOSED Micro Cinema, Durham, NC.

October 2015 - Editor, "Rudolfo Anaya: The Magic of Words." Documentary Film by Ellis Productions. Screened at National Hispanic Cultural Center Oct 1. Aired on New Mexico PBS Oct. 8.

February 2015 - Contributing Artist, "Happiness is a Warm Projector," Art Exhibition. Center for Contemporary Art, Santa Fe, NM.

April 2014 - Screening of Signs of the Nevada Sun. Film Festival Exhibition, "Experiments in Cinema." Albuquerque, NM.

November 2013 - Contributing Artist, "Black River Falling," Music Accompaniment for Live Theatre, Tricklocke Theatre Company, Albuquerque NM.

## **5E . Faculty Involvement in Student Retention and Academic Success**

*Explain and provide evidence of the efforts and strategies by the unit to involve faculty in student retention and ensure students' academic success at the undergraduate and graduate level (i.e., advising efforts, student engagement activities, etc.)*

Faculty are an instrumental presence at departmental events designed to engage and retain students. For example, in the fall semester Cinematic Arts stages New Student Orientation for incoming Media Arts and IFDM students. All faculty are expected to attend, welcome new majors, and disseminate important information. The student showcase events, taking place at the end of each semester, are also well attended by faculty. At these gatherings faculty, students, family, staff, and community view, interact with, and discuss a myriad of student creations. The faculty presence at these showcases undoubtedly helps to build community and contribute to student success.

## **5F . Faculty Experience**

*Provide an abbreviated vitae (two pages or less) or summary of the educational background and professional experiences of each faculty member. (If the unit has this information posted on-line, then provide links to the information.)*

See the appendix for abbreviated CVs from each faculty member.

## **5G . Faculty Strategic Planning**

*Discuss the unit's strategic planning efforts going forward to improve, support, and/or optimize its faculty.*

The Cinematic Arts faculty is highly qualified and well able to provide the knowledge, skills, and wisdom that students want. Considering the pace of change over the last year, our instructors have been admirably collegiate and enthusiastic. To fully integrate and optimize the faculty, we will provide more opportunities for our colleagues to meet, discuss, and collaborate. To this end, we will be instituting a new, expanded curriculum committee. Since IFDM is mostly composed of adjunct faculty members, it is important to offer them a feeling of inclusion. Cinematic Arts is committed to improving participation in shared governance. Also, instead of conventional faculty meetings, we are partaking in retreat-style get-togethers that are more conducive to lengthier discussion and strategic planning.

## Criterion 6 . Resources and Planning

*The unit has sufficient resources and institutional support to carry out its mission and achieve its goals.*

### 6A . Resource Allocation and Planning

*Explain how the unit engages in resource allocation and planning that are effective in helping it carry out its mission and achieve its goals. If the unit has an advisory board, describe the membership and charge and discuss how the board's recommendations are incorporated into decision-making. Include a discussion of how faculty research is used to generate revenue or apply for grants. How is the revenue gained from research being distributed to support the unit and its degree/certificate programs?*

How do we allocate our resources? How do we plan the use of our resources?

Cinematic Arts receives an allocation of I&G funding from UNM. It is used to pay fulltime faculty and staff, fund a modest amount of travel and outreach activity, and to provide office supplies, phone services, and other sundries essential for daily operations. The department also receives "Instructional Planning" funds, an allocation that allows us to pay adjuncts to teach classes.

Another source of revenue is student course fees. This funding is used for new equipment, classroom maintenance, and repairs. Thanks to these fees, it is sometimes possible to replace a large amount of outdated equipment. For example, in Spring 2017 we replaced 20 computers in the Mac lab at Mesa Del Sol. In Fall 2015 the projector in CERIA 365 were replaced. In Spring 2016, the projection, sound and wall-mounted audio/video controls in CERIA 337 were upgraded.

Monies from the Mesa Del Sol endowment are utilized to support the research, projects, and studies of IFDM students.

### Financial Planning

The great majority of departmental funds (I&G and Instructional Planning) must be used to pay faculty. Therefore, at the beginning of each financial year, we already know how most of the money must be spent.

We have some leeway in how we spend student fees and the Mesa Del Sol endowment. Since cameras, computers and software routinely become outdated, it is of paramount importance that Cinematic Arts is able to replace this equipment on a fairly regular basis. Student fees and the endowment allow us to do this up to a point. However, as the chart below demonstrates, a replacement schedule that would allow the department to stay on the technological cutting edge is not possible with the department's current financial resources. The following information was gathered in 2014 to demonstrate IFDM's technology needs over the next five years and to project a budget to meet those needs.

### FY2014 Projected Cost Notes

<b>Computer Hardware</b>	<b>\$80,600*</b>	<b>Mesa PC Lab (20 Stations)</b>
<b>Computer Software</b>	<b>\$32,000</b>	<b>Autodesk, Qube, Final Cut, Adobe CC**, iZotope</b>
<b>Equipment Maintenance</b>	<b>\$6,000</b>	<b>Replace cables, lamps, projector bulbs, repairs</b>
<b>Camera Equipment</b>	<b>\$24,000</b>	<b>Additional Canon Vixia's, Canon T3i, Scarlet upgrade</b>
<b>Sound Equipment</b>	<b>\$2,500</b>	<b>Flex Space Surround System</b>
<b>Lighting Equipment</b>	<b>\$4,000</b>	<b>DMX Kino Flo's</b>
<b>Facility AV Systems Maintenance</b>	<b>\$0</b>	
<b>Data Center UPS</b>	<b>\$6,700</b>	<b>MinuteMan 3-phase Dual Redundant</b>

Total \$153,800

**FY2015 Projected Cost Notes**

Computer Hardware	\$48,360	Hartung PC Lab (12 Stations)
Computer Software	\$30,900	Nuke, Pro Tools, Logic Pro, Adobe CC
Equipment Maintenance	\$7,000	Replace cables, lamps, projector bulbs, repairs
Camera Equipment	\$13,500	Canon 5D Prime lenses, 105L camera for increase
Misc. Equipment	\$15,840	VR, photo, red, etc.
Sound Equipment	\$1,500	Additional Zooms
Lighting Equipment	\$500	HMI portable lights
Facility AV Systems Maintenance	\$8,400	AV Warrantee expires

Total \$126,000

**FY2016 Projected Cost Notes**

Computer Hardware	\$93,000	MDS HighEnd, flex, theater (20 Stations)
Computer Software	\$20,000	Nuke, Qube, Adobe CC
Equipment Maintenance	\$8,000	Replace cables, lamps, projector bulbs, repairs
Camera Equipment	\$3,500	Sony EX3 replacement
Sound Equipment	\$3,000	Mic's
Facility AV Systems Maintenance	\$8,000	Annual
Server/Network Storage Upgrade	\$5,000	Additional Storage and RAID controller

Total \$140,500

**FY2017 Projected Cost Notes**

Computer Hardware	\$111,600	MDS Mac Lab (24 Stations)
Computer Software	\$20,000	Nuke, Qube, Adobe CC
Equipment Maintenance	\$6,000	Replace cables, lamps, projector bulbs, repairs
Camera Equipment	\$3,500	Sony EX3 replacement
Sound Equipment	\$500	Recording equipment
Facility AV Systems Maintenance	\$3,000	Annual

**Total \$144,600**

**FY2018 Projected Cost Notes**

<b>Computer Hardware</b>	<b>\$75,576</b>	<b>Hartung Mac Lab (24 Stations)</b>
<b>Computer Software</b>	<b>\$20,000</b>	<b>Nuke, Qube, Adobe CC</b>
<b>Equipment Maintenance</b>	<b>\$6,000</b>	<b>Replace cables, lamps, projector bulbs, repairs</b>
<b>Camera Equipment</b>	<b>\$5,500</b>	<b>Sony EX3 replacement</b>
<b>Sound Equipment</b>	<b>\$500</b>	<b>Mic's</b>
<b>Facility AV Systems Maintenance</b>	<b>\$6,000</b>	<b>Annual</b>

**Total \$113,576**

As these tables demonstrate, the majority of annual costs are replacement/maintenance of computer hardware in IFDM's labs. The current budget does not adequately provide for these needs. Either a raise in student course fees or outside funding is needed to cover the shortfall.

Because we prioritize the replacement of equipment, other necessary purchases—such as upgrading tables, chairs, rerouted wiring in the flex space—have been indefinitely postponed.

Aside from our equipment purchases, we set money aside, when possible, for marketing/recruitment activities, travel/accommodation/conference fees to aid professional development, and fees for guest speakers.

**Cinematic Arts Equipment Inventory**

The following list of major components in our image-making inventory provides a snapshot of our equipment resources. There are, of course, many hundreds of smaller items (such as cables, adapters etc) that it would not be practical to list here.

**Computers**

Hartung Hall 106 - 18 iMAC workstations, 2 Dell PC workstations

Hartung Hall 108 - 10 Dell PC workstations, 10 iMac workstations

Mesa del Sol 200 - 20 iMAC workstations

Mesa del Sol 210 - 25 Dell PC workstations

CERIA Editing Bays - 8 Mac workstations

**Cameras**

**13 Canon Rebel T3i Digital SLRs**

**3 Canon Rebel T5i Digital SLRs**

**14 Canon Rebel T6i Digital SLRs**

These high quality workhorse HD cameras are ideal for beginning digital media students. Approx \$900 each.

**2 Panasonic Lumix GH4 4K cameras.** A professional grade camera suitable for intermediate students. Approx \$2000 each.

**5 Canon 5D Mark II Full Frame Digital SLR cameras**

**4 Canon 5D Mark III Full Frame Digital SLR cameras**

Another choice for intermediate students, this camera has even more refined image quality and versatility. Approx \$4000 each.

**2 GoPro Hero 3 plus cameras.** An action camera designed for filming action while being immersed in it. Compact, rugged, and waterproof. \$400 each.

**2 Sony PXW-X70 Professional XDCAM Compact Camcorders.** The camera records HD video using the XAVC Long-GOP codec. Suitable for broadcast applications. \$2000 each.

**8 Canon C100 Mark II cameras** Cinema quality imaging. \$4000 each.

**1 RED Scarlet camera.** \$29,000.

**15 Prime lenses interchangeable with each of the Canon cameras mentioned above such as:**

Canon EF 85mm f/1.8 USM Medium Telephoto Lens Approx \$350 each.

Canon EF 35mm f/2 IS USM Wide-Angle Lens Approx \$550 each.

Canon EF 50mm f/1.8 STM Lens Approx \$125 each.

### **Three-Point Lighting Kits**

**Ikan IFD576 Featherweight 1 x 1 Daylight 3-Point LED Light Kit.** This light kit has 576 energy efficient LED lights that are dimmable in 1 step increments from 10-100% using an LCD touchscreen. Approx \$1,500 each.

### **Tripods**

**Libec TH-X Head and Tripod System.** A good, usable tripod providing stable support for a DSLR or mirrorless camera. The head provides a sliding balance platform for loads up to 9 pounds. Approx \$250 each.

**Manfrotto MVH502A,546BK-1 Professional Fluid Video System with Aluminum Legs and Mid Spreader.** Has a fluid video head (75mm half ball) Designed for use with DSLRs cameras. Approx \$600 each.

### **Dolly/Track systems**

**Digital Juice Orbit Dolly/T-Bar Handle/Wheel Sets.** A camera tracking device that allows 360° radial as well as straight line dolly motion for a camera weighing up to 300 lb. Approx \$1,400 each.

**Glide Gear SYL-960 Floor/Track Hybrid Tripod Dolly.** For use on dolly track or straight on the floor. Approx \$160 each.

**Glide Gear Straight Track.** Constructed from three 4' aluminum hollow pipes, this 12' track provides a lightweight platform for the Glide Gear 960, above. Allows advanced tracking shots. Approx \$200 each.

### **Sound Recording**

**Audio-Technica ATR-6550 Video Camera Condenser Shotgun Microphone.** A cardioid condenser engineered to pick up dialogue and sound effects at a distance, while bypassing ambient noise such as traffic and room reverberation. Designed especially for use with video cameras. Approx \$60 each.

**Zoom H4N PRO Digital Multitrack Recorder.** High quality four-track audio field recorder. Approx \$200 each.

## How do we allocate our materials?

Students can borrow hardware appropriate to their class from the equipment cage. For example, students in MA 111 can check out the DSLR cameras, while those in the IFDM capstone have access to the RED camera.

## Planning for purchases and replacement.

Studio faculty meet regularly with the chair to discuss the needs of production classes. This group recently recommended that Cinematic Arts should begin to purchase more “cinematic” cameras (such as the Canon C-100) instead of the DSLRs that have been standard equipment for a number of years. In accordance with this recommendation, in June 2017 we added six more C-100s to our inventory.

## How has faculty research been used to generate revenue or apply for grants?

A faculty member's research often generates revenue in the form of a grant or award, allowing that individual to fund artistic activity, attend a conference, or take a research semester. Bryan Konefsky's research has been particularly successful in attracting grant money. In 2017 alone, he garnered funding from the National Endowment for the Arts; the McCune Charitable Foundation; the New Mexico Humanities Council; New Mexico Arts; Albuquerque Community Foundation's The FUNd Program; and Instituto Cervantes.

The revenue generated from Konefsky's research supports Cinematic Arts in various ways. Our students benefit greatly from the Experiments in Cinema festival, as curators and audience members. Basement Films is now an active community partner, working to recruit new students.

The next step for Cinematic Arts is to encourage faculty to apply for research-based grant money that could be used to support operating costs. For example, if faculty members that teach game design or VR were to apply for grant money, the resulting funds could supply the high-end computing equipment needed to sustain those classes.

## 6B . Budget and Funding

*Provide an analysis of information regarding the unit's budget including support received from the institution and external funding sources. Include a discussion of how alternative avenues (i.e., external and grant funding, summer bridge programs, course fees, differential tuition, etc.) have been explored to generate additional revenue to maintain the quality of the unit's degree/certificate program(s) and courses.*

Always mindful of the need to supplement our budget, Cinematic Arts has energetically sought out underutilized and unusual revenue sources. For instance:

- In Summer 2016, we attempted to cultivate a potentially fruitful relationship with Chinese digital media conglomerate, Panda iMedia.
- In Spring 2017, we established an MOU with UNM's Experimental Art and Technology program, an integral partner in the IFDM degree plan. Since EAT conducts sections of their class ARTS 130 Introduction to Electronic Arts in a lab overseen and equipped by Cinematic Arts, we requested that they make a contribution to replacement costs. An agreement was reached ensuring that, in any semester that EAT teaches ARTS 130, a portion of technical and student course fees will be transferred to Cinematic Arts.
- In Spring 2015, via an MOU, the Theatre department agreed to contribute to the salary of Professor of Practice Matt McDuffie.
- In Spring 2017, the department raised money by creating two fifteen-minute marketing videos for Stem Gateway (A UNM organization committed to improving the way that we teach science, technology, engineering and math courses in order to empower more Hispanic and low-income students to achieve their STEM career goals). This lucrative activity should continue.
- We have arranged to create new marketing videos for the UNM Children's Hospital and STEM UP (a sister organization to Stem Gateway) in Fall 2017..
- We have cultivated relationships with the Albuquerque Film Office and the New Mexico Film Commission that place

us in the running for financial contributions. When a production company benefits from the state's tax incentive scheme, that company may, under certain circumstances, offer a gift to an educational institution. Due to our eligibility, we received a gift from CBS Television in the amount of \$12,500.

- In negotiation with professor of Mechanical Engineering Andrea Mammoli to provide funding for two classes per year in exchange for use of Mesa Del Sol lab space.
- We consistently cultivate relationships with our alumni that might result in a gift or endowment.

## **6C . Staff Composition and Responsibilities**

*Discuss the composition of the staff assigned to the unit and their responsibilities (including titles and FTE). Include an overall analysis of the sufficiency and effectiveness of the staff in supporting the mission and vision of the unit.*

The department began the review period fully staffed in fall 2009, with a full-time Department Administrator A1, Christine Polansky; a half-time Accountant I, Carolyn Kroll; and a half-time Administrative Assistant I, Marie Jennifer (Griggs) Andrews. When Kroll left in October 2009, this 2.0 FTE, three-person, office staff was reduced to two individuals at 1.5 FTE, and the office has been staffed by only two employees for the past eight years, representing a total of 1.25 to 1.75 FTE. Polansky left for the Department of Music, moving up a grade to its Department Administrator A2 position in July 2010, and Andrea Morello was hired as our new Department Administrator A1 shortly afterward, also covering accountancy duties. When Morello left in March 2011, we chose to replace her with Lindsay (Rogash) Bird, a 1.0 FTE Accountant II who also covered many of our department's administrative duties.

Although this is a small department, having fewer than two employees presents challenges to keeping the office open and accessible to students and faculty; negotiating increasingly complex university bureaucracies; and mastering the demands of maintaining a film library, technology purchases, supervising student employees and temporary Instructional Assistant staff, and the regular duties of budgeting, scheduling courses, classrooms, catalog and curriculum updates, temporary part-time faculty contracts, continual hires of faculty, staff, and students, and more.

With the reduction in staff and added responsibilities to those remaining, we were pleased to facilitate the career ladder of Andrews from Administrative Assistant I to Administrative Assistant II in June 2010, followed by Administrative Assistant III in December 2011, all at .50 FTE. After completing a UNM Master's Degree in Landscape Architecture, Andrews chose to leave the department in June 2013, when Angela Beauchamp, also working as a .25 Instructional Assistant, stepped into the .50 FTE Administrative Assistant III position. Accountant Lindsay Bird left the department in October 2014, citing the additional administrative duties as her major reasons for shifting to elsewhere in the University. She wanted to be an accountant, not an administrator.

As our experiment to use an accountant in an administrative role did not work smoothly, Beauchamp's FTE was increased to .75, and we reduced the accountant's position to .75. Isaac Massie, a local basketball coach who holds an M.S. Sport Administration from UNM, joined us as a .75 FTE Accountant II in December 2015. Beauchamp, coming from a business management background and holding an M.A. in Film and Gender Studies from Skidmore College, was promoted to Department Administrator A1 at .50 FTE in June 2015, as our budget constraints could not accommodate a higher FTE. She began teaching as a temporary part-time faculty member in film history and criticism, and her FTE was increased to 1.0 in June 2016, when the department began managing both IFDM and Arts Management. The office staff now totals 1.75 FTE (1.0 Department Administrator A1 and .75 Accountant II).

Another important piece of our department staff was .75 Technical Coordinator James Roy, who retired in July 2016 after twenty years in this position, which also included teaching a section of MA111 Introduction to Video Production each semester. His work repairing computers and installing software was centralized into the College of Fine Arts IT office. The equipment cage doubled in size and service capacity with the IFDM merge, necessitating the hire of a 1.0 FTE Multimedia Services Tech. We were pleased to promote David Camarena, who had been working full-time as the interim cage manager in his .25 on-call Instructional Assistant position, into this new, critical job for the department.

With the merge of the IFDM program into Cinematic Arts in summer 2016, we gained only one employee from their staff of six. Two staff members were moved into IT in the College of Fine Arts, while the program director, administrative assistant, and advisor positions were eliminated. Only Diahndra Grill, 1.0 FTE IFDM Program Manager, joined our department. As the Arts Management program was also merged, their program assistant position was eliminated. Ramsey Lofton, Supervisor of Internships and Community Relationships, moved into our domain for only a few months before her retirement. The small Cinematic Arts staff has been strained by taking over the oversight and maintenance of these programs, which includes two new buildings, fifteen more adjunct or affiliated instructors, and almost double the number of students in our courses.

Finally, several talented .25 FTE on-call Instructional Assistants round out our staff. Since the department does not have a graduate program, our IAs serve functions similar to graduate and teaching assistants, helping with class discussions and grading, mentoring student writing, and assisting instructors with technical and other classroom matters. Many have worked in our filmmaking and digital media equipment cage, supporting student and faculty use of cameras and software, or occasionally lecturing in film history and criticism courses. Alicia Garcia, Scott Rancher, and David Camarena managed our equipment cage in addition to classroom duties, before Camarena's promotion to Multimedia Services Tech. Roy Durfee, Alexandra Nakelski, Angela Beauchamp, and Nathan Kosub went on to teach as Temporary Part-Time Faculty members in the department. Cameron Goble and Farah Nousheen were employed full-time elsewhere in the university, while Nathan Kosub joined the Art Museum part-time. Our five current part-time Instructional Assistants include Elizabeth Oliphant (who recently defended her Ph.D. dissertation in English), Kirk Mitchell (M.A. in Screenwriting from UCLA), Michelle Mellor (visual artist and scholar working in analogue film technologies), Nathan Kosub (M.A., also teaches as one of our adjunct faculty in film history and criticism), and Nicole Kesel (M.A., visual art history teacher and coordinator for a local animation company).

### **The APR office has asked us to consider the following Reflective Question:**

"From 2006 to 2015, an average of four clerical/secretarial staff was associated with this unit. There are only seven continuing tenured/tenure-track and non tenure-track faculty and five temporary faculty associated with this unit. Please explain the role of and need for this clerical/secretarial staff work load relative the unit's overall mission and size."

The reflective question about our staff alleges four "clerical/secretarial" positions in the department since 2006, wondering why so many staff in this category for a small department. We were baffled by this question, since the department employed one 1.0 FTE administrative assistant in 2006-2007, which was thereafter reduced to one .50 FTE position, and the line no longer exists. Further investigation with UNM's Human Resources compensation office reveals that Instructional Assistants are categorized under "clerical." As described above, these individuals do not perform office or secretarial duties, but substitute for graduate or teaching assistants. They support classroom activities or staff the equipment cage that services student technical needs. These positions are on-call temporary staff without benefits; yet we value the contribution of these individuals tremendously to help our faculty provide instruction, especially in large 50+ student lecture classes. We sometimes utilize Graduate Assistants from other departments, like Art or American Studies, to perform the same duties.

## **6D . Library Resources**

*Discuss and provide evidence of the adequacy of the library resources that are available and/or utilized to support the unit's academic and research initiatives.*

The University Libraries—Centennial Science and Engineering, Fine Arts and Design, Parish Memorial, and Zimmerman—contain numerous catalogued volumes, print journal subscriptions, electronic journal subscriptions, government documents, manuscripts and archives, maps and cartographic images and microform titles. The third floor of the Zimmerman library offers a trove of cinematic volumes. We are well served by our library liaison, Professor Mark Emmons, who makes sure to purchase the most influential and important books in our field. UNM's membership in online education companies, such as Lynda.com, is particularly useful to our students, providing them with informative video courses in a variety of digital media arenas. The Fine Arts and Design Library has several thousand DVDs that are available for checkout or to screen in the library at a dedicated viewing station. They work with us to purchase all of the films that we use in classes each semester.

The department also maintains a teaching and research library of over seven thousand DVDs and Blurays, along with archived titles in VHS and 16MM. Our own Gus Blaisdell library (located in the CERIA building) houses a modest collection of rare film books and journals.

## **6E . Resources and Planning Strategic Planning**

*Discuss the unit's strategic planning efforts going forward to improve, strengthen, and/or sustain the sufficient allocation of resources and institutional support towards its degree/certificate program(s), faculty, and staff.*

Since it has become apparent that Cinematic Arts does not have the financial resources to replace its hardware at the rate demanded of cutting-edge digital media degrees, we are strategizing to improve and strengthen the allocation of

resources.

To this end, we have:

- Met with representatives of UNM IT to request that they, instead of the very expensive local A/V repair companies, service and repair our equipment.
- Continued our efforts to make strategic partnerships with state government and industry (Blizzard Entertainment, ABQ Studios).

We plan to:

- Meet with the leadership of IFDM's partnering colleges—Engineering, Communication and Journalism, Anderson School—to suggest a cost-sharing scheme that would sustain the computer labs and digital video equipment that benefit their students.
- Apply to grant-making organizations, especially those that award money to programs offering STEAM skills and training in a majority minority environment.
- Research the benefits of forming an advisory board. Further networking and development opportunities may arise from the establishment of a departmental advisory board made up of industry figures and prominent scholars.

We are eager to secure further institutional support, especially in regard to obtaining new faculty lines. To achieve this it is imperative that we clearly demonstrate the ways in which Cinematic Arts is a major asset to the university. We would emphasize:

- The department is ambitious and highly organized: Within one year it has strengthened the IFDM degree by adding new courses that students want, and removing numerous curricular inefficiencies.
- A university that offers strong film and digital media degrees will attract out-of-state students.
- We are the epitome of a STEAM education: art and sciences combining to produce new pathways to knowledge.
- We offer practical training combined with academic rigor, attracting students who want degrees that provide a clear pathway to employment.
- To increase our visibility with university leadership and to garner further support, we will take the necessary steps to become a “ranked” department.

In seeking new resources from the university, Cinematic Arts is ready to demonstrate that the department itself is a major resource.

## Criterion 7 . Facilities

*The facilities associated with the unit are adequate to support student learning as well as scholarly and research activities.*

### 7A . Unit's Allocated Facilities

*Provide an updated listing from UNM's current space management system of the spaces assigned to your unit. Discuss the evolution and sufficiency of the amount of space your unit has been assigned by category (e.g., offices, support spaces, conference rooms, classrooms, class laboratories, computing facilities, research space, specialized spaces, etc.). (1) Include an analysis of the square footage-to-student ratio and square footage-to-faculty ratio. (2) Explain if the unit has any spaces outside or in other locations that are not documented in UNM's space management system.*

From the time of the last APR in 2008 until summer 2016, Cinematic Arts was housed only in the CERIA (Center for Environmental Research, Informatics, and Art) building. The recent merger means that we now enjoy the use of an additional two spaces: the Robert Hartung Building and the Mesa Del Sol facility.

**CERIA:** Our base of operations continues to be the third floor of the CERIA building. It houses our equipment checkout "cage;" two administrative offices; ten faculty offices; two classrooms equipped with projector, screen, and 5.1 audio; ten editing bays; a sound studio; a student lounge; a conference room; an extensive library of movies on Blu-ray, DVD, Laserdisc, and 16mm; and a small library of film texts.

**Mesa Del Sol:** We oversee a large part of the Mesa Del Sol facility, located off-campus, a twenty-minute drive south of UNM. Mesa, as we call it, is a large, architecturally imposing space, with high ceilings, floor to ceiling windows and visually dramatic walkways that consistently create a favorable impression on visitors. Its location, adjacent to Albuquerque Studios, is also highly advantageous, confirming that we are part of the thriving New Mexico film industry.

The facility contains four offices, a conference room, four project rooms, sound booth and recording studio, a Mac Lab and PC Lab seating approximately 20 students each, an equipment room, IT office and server room, black box flex space, a movie theater, two break room spaces, and open area workspaces.

#### **Activity at Mesa Del Sol since the merger:**

- **The Basement Films collection is now housed at Mesa.** Basement Films is an internationally recognized, community-based arts non-profit which is one of the very few remaining, first generation micro cinemas in the United States. In Fall 2016 and Spring 2017 Basement Films hosted a number of visiting film artists, conducted several filmmaking workshops at schools and community centers around New Mexico, and is now a new community partner with Cinematic Arts.
- **VR club and lab established.** The Virtual Reality Club is now headquartered at Mesa.
- **Meetings on powering Mesa with alternative energy sources.** Andrea Mammoli, UNM Professor of Mechanical Engineering, intends to virtually eliminate Mesa's electricity costs.
- **Mac Lab refurbished.** Each computer and monitor replaced with upgraded hardware.

**The Robert Hartung Building:** Cinematic Arts utilizes two computer labs (a Mac Lab and PC Lab, seating approximately 24 students each) and a classroom with projector and screen (Hartung 100).

The FAMIS report (UNM's current space management system) shows that the spaces we oversee in CERIA, Mesa, and Hartung fall under the following categories:

1. **Offices for faculty and staff.** Before the merger, all Cinematic Arts offices were in CERIA. We now maintain offices at Mesa for faculty and staff. Due to space restrictions, some adjunct faculty share an office at CERIA, while other adjunct faculty who teach at Mesa hold office hours there.

2. **Vacant offices and storage.** When IFDM was transferred into Cinematic Arts in summer 2016, all of the staff and equipment were moved from Hartung Hall into CERIA. Out of the 6267 square feet assigned to us in Hartung, 3555 square feet was reported in FAMIS as vacant. However, since that time, the basement storage, office, and equipment areas have

been loaned to the Theatre and Dance Department as one of their costume shops undergoes renovation. The second floor office areas are being utilized by Art and Music faculty. A 350 square foot conference room, accessible only through the Hartung 100 classroom, is currently not in use. At this time, we have no vacant office areas, and any storage areas function as part of other working areas such as the equipment cage or film library.

**3. Conference rooms.** CERIA and Mesa are each equipped with a conference room used for faculty meetings and student presentations.

**4. Classrooms.** We do not have enough dedicated classroom space on main campus. In CERIA we have full jurisdiction over only one classroom, Room 365. The other CERIA classroom we utilize, Room 337, is shared with Biology and can only be used for our classes in the evenings. Since we do not have a dedicated theater space in CERIA, we must use a shared 120-seat theater in the Center for the Arts, CA 2018, to accommodate our larger classes. Since this is a “centrally scheduled” room, we compete with other departments to use the space, and each semester must meet requirements on time and class enrollment to secure it.

Our one classroom at Hartung (room 100) is adequate, but small and equipped with a low quality projection system.

At Mesa, there is one space that FAMIS designates as a classroom: the theater. We are faced with a problem: students register for classes at Mesa in lower numbers due to its off-campus location. A shuttle bus is provided by the university to the facility but, even so, many students are deterred by the distance they must travel to the facility.

**5. Computer labs.** Before the merger, Cinematic Arts had no dedicated computer labs. Students utilized the editing room computers and software or worked on computers in UNM’s communal labs. The department now maintains four computer labs: a Mac Lab and PC Lab at Hartung seating approximately 24 students each and a Mac Lab and PC Lab at Mesa del Sol, seating 20 students each.

**6. Study facilities.** In CERIA, a student lounge provides lockers, refrigerator, microwave, computer, table and chairs for meeting, and a couch for the occasional nap. An open kitchen and meeting area is available to students at Mesa del Sol, as well as other quieter study spaces.

**7. “Stack” spaces.** CERIA houses the Gus Blaidsell Library, a repository of rare books and film journals, and a department film archive of over seven thousand dvds and blurays, as well as VHS and 16MM archives. The Basement Films film collection at Mesa del Sol is also considered a library stack space.

**8. Production facilities.** The black box “flex space” at Mesa is equipped with ceiling mounted lighting grid and a green screen. CERIA has ten editing rooms and the equipment cage available for student use. The Virtual Reality room and Capstone room at Mesa del Sol are also dedicated for student use.

### **Analysis of square footage-to-student ratio and square footage-to-faculty ratio**

**Students:** As evidenced by the table below, each year a great many students pass through our very small number of classrooms. The 3.5 classrooms (CERIA 337 is considered 0.5 of a room because it is shared with Biology) have seen an average of 2340 students per annum, resulting in a ratio of 2.78:1.

<b>square footage classroom space</b>		<b>Square footage to student ratio</b>	2340 students per year (1170 per semester)		
CERIA (1.5)	1072.5				
Hartung (1)	704				
Mesa del Sol (1)	1475				
	3251.5	<b>2.78</b>	feet per student each semester		
<b>square footage studio &amp; computer lab space</b>					
CERIA	1939				
Hartung	1658				
Mesa del Sol	6712				
	10309	<b>8.81</b>	feet per student each semester		
		<b>Square footage to faculty ratio</b>			
<b>faculty office space</b>					
CERIA (10)	1206				
Hartung	0				
Mesa del Sol	334				
	1540	<b>342.22</b>	feet office space per tenured/tenure track faculty		
		<b>205.33</b>	feet office space per regular faculty		
		<b>107.17</b>	feet office space per all faculty		

## 7B . Ability to Meet Academic Requirements with Facilities

*Discuss the unit's ability to meet academic requirements with the current facilities. Explain the unit's unmet facility needs. If applicable, describe the facility issues that were raised or noted in the last APR. What were the outcomes, if any?*

The department is able to meet academic requirements with the current facilities. However, there are a number of shortcomings to our main campus facilities that, if rectified, would greatly improve our ability to serve students. As mentioned, we lack a dedicated movie theater on main campus. This situation was noted in the Cinematic Arts APR self-study of 2008 and has remained unchanged. The self-study pointed out that the department enjoyed “no proper performance/screening venue other than the SUB Theater, a place we must pay to use.” In 2016, we were very pleased to take over the Mesa del Sol theater space, but since it is not feasible to schedule the majority of our large-enrollment classes at Mesa, a main-campus screening space remains highly desirable.

Students would also benefit greatly from a main campus studio space that, as the 2008 self-study pointed out, would include “a green screen, black drapes, and a studio lighting grid.” We are very pleased that students have access to the flex space at Mesa del Sol, but a similar space on main campus would be a highly effective enrollment incentive.

Our lack of main campus office space for adjuncts was also pointed out in the 2008 self-study. The report contends “adjunct faculty members... generally share two faculty offices” and often “conduct office hours at a nearby coffee shop.” This need remains largely unmet.

We would very much like to provide our CERIA students with a large, more collaborative, editing space. At present, editing in CERIA is performed in a series of small, closed editing bays. Facilities would be improved by removing the walls that separate the editing rooms, thus transforming the space into a more effective teaching environment.

At Mesa, the HVAC system is highly problematic. It is noisy, so noisy in fact that the instructor of our sound classes must regularly turn it off to demonstrate audio techniques. The room that houses the Basement Films collection was chosen for this purpose because it is virtually useless as a teaching space due to the noise produced by the HVAC. It is also a temperamental system, frequently failing and causing staff, faculty, and students to freeze or overheat.

On a positive note, we have, since the merger, acquired dedicated computer labs on main campus (facilities that the 2008 report suggested the department obtain).

## 7C . Space Management Planning Efforts

*Discuss any recent space management planning efforts of the unit relative to the teaching, scholarly, and research activities of the faculty associated with the unit. Include an explanation of any proposed new initiatives that will require new or renovated facilities.*

The following upgrades have been made to our spaces to enhance teaching and learning:

- New projection and sound equipment in CERIA 337
- New projector in CERIA 365
- New wiring and circuitry in the Mesa PC lab
- Calibration and balancing of sound equipment in the Mesa movie theater
- Reorganization of the Flex Space at Mesa
- Flex space lighting upgraded
- Flex space wiring and cables upgraded
- Large (55") monitor purchased for common area in CERIA (to display student films)
- Installation of permanent multi-region Blu-ray player in Hartung 100.

## 7D . Unit Facility Goals and Strategic Planning

*Discuss the unit's facility goals and priorities for the future and the timelines associated with them. Include a description of short-term goals (1 – 3 years) (e.g. renovation requests) and long-term goals (4 – 10 years) (e.g. new facilities) and how they align with UNM's strategic planning initiatives. Explain the funding strategies associated with any of the unit's facility goals.*

### Short term goals (1-3 years)

#### 1. Expand use of the Mesa Del Sol facility.

Cinematic Arts feels that the Mesa Del Sol facility is such a valuable asset that it should be utilized to an ever-greater degree. To this end, we have scheduled some Media Arts classes (as well as the usual IFDM classes) in the building and held community events and recruitment drives within its walls. To encourage the civic authorities to provide a bus service to the facility, we will be gathering signatures from students, residents of the Mesa Del Sol housing development, and nearby businesses that will form a petition to be presented to the mayor's office.

**2. Make CERIA 365 a more flexible space** by purchasing moveable tables and improving the power on the floor for lighting and computer plug in.

**3. New projection system in Mesa theater.** History and Criticism courses would benefit from a brighter, more controllable projector at Mesa Del Sol.

**4. Replace or fully renovate the HVAC system at Mesa.**

**5. Renovation of CERIA editing room space to remove individual rooms in favor of an open classroom space with editing bays.** This will make the space available for class as well as personal use.

### Long term goals (4-10 years)

#### 1. Cinematic Arts will share occupancy of a large new College of Fine Arts building that includes:

- a. a dedicated black box studio space
- b. a movie theater with stadium seating
- c. a large, open editing space with editing bays

d. enough office space to create a sense of inclusion among our large adjunct faculty

**2. Build a VR lab that will make Cinematic Arts a center for research and development in this burgeoning field that unites the arts and sciences.**

## Criterion 8 . Peer Comparisons

*The degree/certificate program(s) within the unit are of sufficient quality compared to relevant peers. (If applicable, differentiate for each undergraduate and graduate degree and certificate program offered by the unit.)*

### 8A . Unit's Distinguishing Characteristics

*Discuss the distinguishing characteristics of the degree/certificate program(s) within the unit after completing the Peer Comparison Template provided as Appendix H (i.e., examination of student enrollment rates, degrees/certificates offered, number of tenure-track faculty, research/creative work of faculty, etc.). Include an analysis of the unit's degree/certificate program(s) based on comparisons with similar or parallel programs: (1) at any of UNM's 22 peer institutions; (2) at other peer institutions identified by the unit; and (3) designated by relevant regional, national, and/or professional agencies.*

Cinematic Arts' teaching strategies are highly comparable to those of the best peer institutions. We approach film and digital media as a fine arts practice; we train students not just to be technically skilled, but aesthetically aware; we offer classes that prepare students for the business of moviemaking; in both critical studies and production classes we are mindful of race, ethnicity, gender, sexual orientation, gender identity, and class; we offer classes in genre, national cinemas, and the work of notable directors; and we provide expertise in state-of-the art moving image techniques.

It should be noted that, even before the recent merger, Cinematic Arts' small group of dedicated faculty were providing a more comprehensive cinema studies experience than many peer institutions. The department has always augmented its critical studies classes with courses in studio production, something, as the analysis below will attest, is not always true of "film studies" degrees. Also, Cinematic Arts' extensive offerings in "third cinema" (especially classes in the "Cine Latino" series, such as Mexican Cinema and Latin American Cinema, and our required Beyond Hollywood class) mean that we have moved far beyond mere lip service in our commitment to underrepresented filmmaking.

Due to its recent rapid growth, Cinematic Arts now offers more classes, in a wider range of fields, than ever before. And we continue to serve students in ways that several peer institutions do not. For instance, we offer:

- classes in history/criticism/theory AND studio production.
- two degrees that approach the subject of moving image art from myriad vantage points: Media Arts (integrating film, video, and digital production with critical studies and writing) and IFDM (training students in a wide array of digital media fields).
- creative and scholarly environments in which students can produce works in the "Hollywood" tradition AND works that challenge and engage prevailing political, cultural, and aesthetic conventions.
- cutting-edge classes in those digital arenas that are transforming the moving image arts e.g. digital FX, digital animation, video games, and virtual reality.

### Peer Institutions

#### Arizona State University

ASU offers three BAs:

1. **A B.A. in Film with a concentration in film and media production** (housed in The School of Film, Dance and Theatre). Their website states, "Students pursuing this concentration develop a comprehensive and practical knowledge of production; awareness and impact of media and entertainment on audiences and culture; and an understanding of the role of the artist in society.

2. **A B.A. in Film with a concentration in filmmaking practices** (also housed in The School of Film, Dance and Theatre). This degree places more emphasis on production and less on history/criticism/theory. As the website attests, "Students in this concentration receive grounding in fundamental production skills; entertainment and media ethics; feature, short, and episodic screenwriting; and general film industry history and practices."

3. **A B.A. in Digital Culture** (offered by The School of Arts, Media and Engineering). "The degree is for students who are interested in helping shape the future creative uses of digital technology in day-to-day living. Digital culture majors learn to

go beyond merely using digital tools; they develop the ability to program media and integrate computational systems with everyday physical human experience.”

The B.A. in digital culture offers a Film Concentration that is an interdisciplinary collaboration with the School of Film, Dance and Theatre: “Students complement their knowledge of digital culture with discipline specific courses in the School of Film, Dance and Theatre that focus on the foundations of filmmaking practices, historical and theoretical aspects of film, knowledge of the film industry and hands-on knowledge of digital processes in filmmaking processing skills.”

### **Analysis**

The first two of these B.A.s are akin to our B.A. in Media Arts. One provides more emphasis in traditional “film studies,” while the other is geared more to industry training with less emphasis on film history and theory. Notably, the film B.A. that offers students a concentration in filmmaking practices includes an “entertainment and media ethics” component, an unusual emphasis that aligns it with IFDM and our core class IFDM 410 Business & Law of Film & New Media.

The third B.A.—digital culture (film concentration)—shares several aspects with IFDM, due to its emphasis on digital technologies, programming, and computational systems. Like IFDM, it offers classes in gaming and animation.

The digital culture B.A. is a collaboration between two schools—The School of Film, Dance and Theatre and The School of Arts, Media, and Engineering—creating an interdisciplinary curriculum that is similar to that of IFDM.

## **New Mexico State University**

NMSU’s Creative Media Institute (CMI) offers two “Bachelor of Creative Media” degrees: The “Bachelor of Creative Media” (BCM) in Digital Filmmaking and the BCM in Animation & Visual Effects. NMSU’s website contends, “The CMI curriculum focuses on the art, craft, and business of storytelling. Our students choose one area of emphasis, but they study all aspects of digital filmmaking and digital arts, whether they are aspiring writers, directors, cinematographers, or animators.”

### **Analysis**

Both NMSU degrees focus squarely on practical training. Students of Digital Filmmaking take very few courses in history/aesthetics and those who study Animation and Visual Effects will focus even more rigidly on purely practical skills. Neither degree includes discussion of ethics and law. Neither exposes students to the arenas of game design or Virtual Reality. The “the art, craft, and business of storytelling” is certainly a central component of UNM’s Cinematic Arts curricula, but so is the spirit of “indie,” non-narrative, and experimental image making.

## **Oklahoma State**

The Screen Studies B.A., housed in the English department, focuses on the study of history, theory, and aesthetics of cinema as well as its cultural and political impact.

OSU also has a Multimedia Journalism degree program in which “students receive hands-on experience with the tools and techniques of photography and cinema, audio production, and video production, while learning to be a critical thinker and excellent writer.”

### **Analysis**

The Screen Studies B.A. offers an admirable series of courses that are similar in scope to our Media Arts degree. No practical moviemaking courses are offered, however.

Multimedia Journalism offers classes in production but these, such as “computer assisted journalism” and “advanced reporting and writing” are geared toward the student who aspires to be a reporter.

## **University of Tennessee**

The B.A. in Cinema Studies with a concentration in interdisciplinary programs is devoted to the study of the artistic, cultural, and political dimensions of motion pictures. The degree is housed in the College of Arts and Sciences. UT’s

website states, “In both the major and minor, students study the history and aesthetics of movies while also undertaking their own productions. In addition to their coursework, many Cinema Studies students pursue internships at one of the many production companies based in Knoxville.”

### **Analysis**

UT’s Cinema Studies B.A. is similar to our Media Arts B.A. in that it provides production courses to augment its classes in history and aesthetics. The emphasis on providing internships aligns the degree with Cinematic Arts since the last few semesters have seen our students intern at LoboTV, Hurlbut Visuals, Basement Films, Tamarind Institute, and several local casting and editing production companies. Fall 2017 will see the first Cinematic Arts interns begin work at Serious Grippage, Albuquerque’s premier grip and lighting rental house.

There is no equivalent of the BFA in IFDM.

### **The University of Tennessee at Arlington**

UT Arlington offers:

1. A BFA in Film/Video (with the option of a 21 credit sequence in Digital Media tools).
2. A BFA in visual communication/design.

Both are housed in the department of Art and Art History.

From the website: “The curriculum is set up to offer a well-designed three-tier program consisting of an introductory level to lay a foundation, an intermediate level to hone skills, and an advanced level to produce high quality portfolio work.”

### **Analysis**

UT Arlington provides courses very similar to those in Media Arts and IFDM. Classes in animation are a feature of the degrees. The three-tiered degree plan follows a scheme that Cinematic Arts has lately instituted. We too offer a foundation with our MA 111 Technical Introduction to Video, an intermediate level with our MA 250 Intermediate Production Workshop and an advanced level with classes such as IFDM 450/451 Capstone.

### **University of Texas, Austin**

The Radio-Television-Film program in the College of Communication is a top-ranking media program offering degrees in both practical and theoretical areas. It offers a broad range of courses covering media arts, culture, and industry. A particular goal in the department is to explore and promote issues of social justice as they relate to communication. UT Austin RTF prides itself on being one of the most affordable among top-ranking university programs in media production and studies in the country. It has notable film professionals teaching hands-on film courses and is said to be one of the few schools teaching 3D production.

### **Analysis**

Like UT Austin, we offer degrees in theoretical AND practical areas. Cinematic Arts can also stress its affordability and a faculty comprised of notable professionals. We teach unusual subjects (not 3D, but VR). Like Austin, we place great emphasis on skillful writing. Our class Writing for Digital Media is mirrored by an identically named class at Austin. The material in their “Writing for Interactive Games and Media” is covered elsewhere in our curriculum. We are gratified to see that Austin offers “Producing for Film and Television,” a very similar class to our “Producing for Film and Digital Media.” These unusual offerings link us to the highly ranked Texas institution and demonstrate that, like UT, Cinematic Arts is giving students the industry knowledge that they desire.

### **University of Arizona**

U of A offers three degrees that resonate with those in Cinematic Arts:

## **1. B.A. in Film & Television Producing & Studies**

This degree, the website argues, prepares students for “creative, business, legal, and academic careers in film and television,” through a program that “integrates historical and critical analysis with industry studies to cultivate informed, responsible media consumers and creators.”

## **2. B.F.A. Film & Television Production**

“The Film Production Division trains future directors, producers, screenwriters, cinematographers, editors, sound designers and other industry leaders with filmmaking courses taught by a faculty of internationally recognized and award-winning filmmakers.”

### **Analysis**

U of A’s areas of academic strength are similar to those in the Media Arts B.A. (history & aesthetic analysis; representations of race, class and gender; global movements; genres and artists) and the IFDM B.F.A. (industry practices, producing). However, they provide no classes in animation or gaming.

## **The University of California, Riverside**

UC Riverside’s B.A. in Theatre, Film and Digital Production is built on a foundation in the study of theater. Students begin their studies by examining all the elements of drama, production, and performance and then gradually focus attention on a particular area of interest. They may choose the Undergraduate Film Making Track.

### **Analysis**

This degree distinguishes itself by placing great emphasis on acting technique, providing courses such as Acting for the Camera. UNM Cinematic Arts can learn from this peer institution by building on an existing relationship with the department of Theatre and Dance to offer such courses.

## **University of Colorado, Boulder**

The department of Film Studies at UC Boulder offers a B.A. in Critical Studies (emphasizing writing and critical thinking) and a B.F.A. in Film/Television.

## **University of Colorado, Denver**

UC Denver splits the study of digital media into three different degrees:

- B.F.A. Digital Design
- B.F.A. Theater, Film and Television
- B.F.A. 3D Graphics and Animation

### **Analysis**

Like the B.F.A. in IFDM, the B.F.A. in Theater, Film and Television is built around a cohort system. It offers courses in acting, directing, and editing but very few in film history. None of the UC Denver digital media degrees offers the comprehensive scope of IFDM since each degree demands that students pursue a particular track of study.

## **University of Kansas**

The Department of Film & Media Studies in the School of the Arts offers the **B.A. in Film and Media Studies**. Course work blends theory and practice. There are two emphases to choose from:

- Production, with a focus on film and video production, prepares students for a career in the film industry with the addition of study in quantitative reasoning.
- Culture and Studies offers the opportunity to not only work in film production and study quantitative reasoning but also explore the impact of film in various cultures and societies.

### **Analysis**

U of K offers a course of study akin to the Media Arts degree. As in Media Arts, students can choose to follow an academic path that places greater emphasis on production and less on critical studies, or vice versa.

### **University of Missouri, Columbia**

The B.A. in Film Studies focuses on film analysis and covers the history of cinema, national and global cinemas, film theory and genres, documentary film, and contemporary visual culture. Some production courses are offered along with a course in film industry management.

### **Analysis**

This is another B.A. with much in common with Media Arts. It does not provide classes in animation or gaming, experiences that all Cinematic Arts students now have access to.

### **University of Southern California**

Like us, USC Cinematic Arts is committed to augmenting practical skills with courses in history/aesthetics: Their website notes, "Directors take courses in the history of film, television and interactive media so they can gain the perspective that they are standing on the shoulders of those who passed before them. Cinema & Media Studies majors get behind the camera and in the editing suites to bring their own productions to life, so their hands-on knowledge of the creative process can be reflected in their scholarly understanding of it."

USC has an interdisciplinary approach enabling students, regardless of their chosen area of specialization, to take courses across seven disciplines. It is the top ranked film school in the nation.

### **Analysis**

Although we have only a fraction of USC's resources, we approach the study of moving image art in a similar fashion. Like them, we regard critical studies courses as crucial for students who focus primarily on production, and studio courses as instrumental in the education of writers/visual studies theorists.

## **8B . Strategic Planning in Relation to Peer Institutions**

*Discuss the unit's strategic planning efforts going forward to improve, strengthen, and/or sustain the quality of its degree/certificate program(s) in relation to peer institutions.*

Many universities across the nation are successfully offering degrees similar to the Media Arts B.A. The commitment shown by those institutions to a critical studies/production degree suggests that, when we embark on the first significant marketing campaign on behalf of Media Arts, we will see a resurgence of majors.

The IFDM B.F.A., with classes providing expertise in a wide variety of digital media fields, remains a highly unusual, and sought after, degree experience.

Having studied the degrees offered by peer institutions, it appears there are several ways in which Cinematic Arts can improve, strengthen and sustain Media Arts and IFDM. Indeed, over the last year we began to make changes that will offer students the kind of education associated with the top ranking film schools. For example, we **created two new courses, one that focuses on cinematography, the other on directing.** We also **joined the ranks of "SAG signatory" schools,** a development that has brought new prestige to the unit.

Going forward, we will be assessing the feasibility of:

**Creating areas of emphasis.** To some extent, this is already possible. Media Arts students can take more production classes or fewer, depending on their academic focus. IFDM students may or may not choose to take elective courses in video game design. However, it may be advantageous to formalize the process by offering specific, named academic tracks.

**Expanding the system of industry placement.** While Cinematic Arts already offers many opportunities for practical experience in an industry setting, there is not yet a Media Arts class entitled “Internship” as already exists for IFDM. Providing such a class may bolster our degrees in relation to peer institutions.

**Increasing the number of tenure-track faculty.** Peer programs that can boast a sizeable roster of tenure-track and tenured professors also enjoy a consistency of faculty. If we do not hire tenure track faculty to teach IFDM classes, the degree will be susceptible to a high turnover rate.

**Defining the Cinematic Arts brand.** The Media Arts and IFDM degrees both offer highly desirable skills and training. Our students enjoy a broad curriculum, devoted faculty, and a visually stunning and culturally diverse region. Understanding and emphasizing our uniqueness will be the key to growing our department.

# Appendices

## APR Criterion 5: Faculty Credentials Template

**Directions:** Please complete the following table by: **1)** listing the full name of each faculty member associated with the designated department/academic program(s); **2)** identifying the faculty appointment of each faculty member, including affiliated faculty (i.e., LT, TTI, TTAP, AD, etc.); **3)** listing the name of the institution(s) and degree(s) earned by each faculty member; **4)** designating the program level(s) at which each faculty member teaches one or more course (i.e., “X”); and **5)** indicating the credential(s) earned by each faculty member that qualifies him/her to teach courses at one or more program levels (i.e., TDD, TDDR, TBO or Other). Please include this template as an appendix in your self-study for Criterion 5A.

**Name of Department/Academic Program(s):** Cinematic Arts / BA in Media Arts, BFA in Interdisciplinary Film and Digital Media

**NOTE:** Please add rows to the table as needed.

Full First and Last Name	Faculty Appointment <u>Continuing</u> <ul style="list-style-type: none"> <li>• Lecturer (LT)</li> <li>• Probationary/Tenure Track - Instructor (TTI) or Asst. Prof. (TTAP)</li> <li>• Tenured - Assoc. Prof. (TAP), Prof. (TP), or Dist. Prof. (TDP)</li> <li>• Prof. of Practice (PP)</li> </ul> <u>Temporary</u> <ul style="list-style-type: none"> <li>• Adjunct (AD)</li> <li>• Term Teacher (TMT)</li> <li>• Visitor (VR)</li> <li>• Research Faculty (RF)</li> </ul>	Institution(s) Attended, Degrees Earned, and/or active Certificate(s)/Licensure(s)  (e.g., University of New Mexico—BS in Biology; University of Joe Dane—MS in Anthropology; John Doe University—PhD in Psychology; CPA License—2016-2018)	Program Level(s) (Please leave blank or provide “N/A” for each level(s) the faculty does <u>not</u> teach at least one course.)		Faculty Credentials <ul style="list-style-type: none"> <li>• Faculty completed a terminal degree in the discipline/field (TDD);</li> <li>• Faculty completed a terminal degree in the discipline/field and have a record of research/scholarship in the discipline/field (TDDR);</li> <li>• Faculty completed a terminal degree outside of the discipline/field but earned 18+ graduate credit hours in the discipline/field (TDO); OR</li> <li>• Other (Explain)</li> </ul>
			Undergraduate	Graduate	
1. Adán Ávalos	TTAP	California State University, Fresno – BA in Art, and Chicano and Latin American Studies; University of Southern California – MA in in Cinematic Arts: Critical Studies; University of Southern California – PhD in Cinematic Arts: Critical Studies	Undergraduate	X	TDDR
			Graduate		
			Doctoral		
2. Susan Dever	TAP	Occidental College – BA in Spanish; Occidental College – MA in Spanish; Stanford University – PhD in Spanish and Portuguese	Undergraduate	X	TDO
			Graduate		
			Doctoral		
3. Nina Fonoroff	TAP	Massachusetts College of Art – BFA in Filmmaking; San Francisco Art Institute – MFA in Filmmaking	Undergraduate	X	TDDR
			Graduate		
			Doctoral		
4. Deborah Fort	TAP	University of Iowa – BS in Therapeutic Recreation Counseling; San Francisco Art Institute – MFA in Filmmaking	Undergraduate	X	TDDR
			Graduate		
			Doctoral		
5. Bryan Konefsky	LT		Undergraduate	X	TDO
			Graduate		

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		University of Bridgeport – BFA in Painting; University of New Mexico – MFA in Painting	Doctoral		
6. Peter Lisignoli	VR	University of New Mexico – BA in Media Arts; Duke University – MFA in Experimental and Documentary Arts	Undergraduate	X	TDDR
			Graduate		
			Doctoral		
7. Matthew McDuffie	PP	Washington State University – BA in Film and Communications; University of New Mexico – MA in Theatre	Undergraduate	X	Other – Experienced screenwriting industry professional
			Graduate		
			Doctoral		
			Doctoral		
8. Regina Chavez Puccetti	LT	University of New Mexico – BUS in Economics; University of New Mexico – MCRP in Architecture and Planning	Undergraduate	X	Other – Experienced arts and business professional
			Graduate		
			Doctoral		
9. James Stone	TAP	University of Hull – BA in American Studies; University of New Mexico – MA in American Studies; University of New Mexico – PhD in American Studies	Undergraduate	X	TDO
			Graduate		
			Doctoral		
10. Angela Beauchamp	AD	DePauw University – BA in Anthropology; Skidmore College – MA in Film Theory and Gender Studies	Undergraduate	X	Other – Film history and film theory expertise, plus conference presentations and publications, equivalent to doctoral student
			Graduate		
			Doctoral		
11. Stephanie Becker	AD	Mary Baldwin College – BA in Spanish and Biology; American Graduate School of International Management – MBA in International Marketing Management; University of Florida – MA in Spanish; University of New Mexico – PhD in Spanish and Portuguese	Undergraduate	X	TDO
			Graduate		
			Doctoral		
12. Elan Colello	AD	Santa Fe Community College – AA in Commercial Photography; University of	Undergraduate	X	Other – Experienced virtual reality industry professional
			Graduate		

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		Missouri-Columbia – BA in Journalism and Political Science	Doctoral		
13. Teresa Cutler-Broyles	AD	University of New Mexico – BA in Creative Writing and Anthropology; University of New Mexico – MA in Comparative Literature and Cultural Studies	Undergraduate	X	Other – Doctoral student in American Studies, University of New Mexico
			Graduate		
			Doctoral		
14. Aaron Estrada	AD		Undergraduate	X	Other – Experienced CGI industry professional
			Graduate		
			Doctoral		
15. Nathan Fabian	AD	University of New Mexico – BS in Computer Science; University of New Mexico – MS in Computer Science	Undergraduate	X	Other – Experienced game development and simulation industry professional
			Graduate		
			Doctoral		
16. Daniel Galassini	AD	College of Santa Fe – BA in Moving Image Arts	Undergraduate	X	Other – Experienced digital editing and videography industry professional
			Graduate		
			Doctoral		
17. Barry Kirk	AD	University of New Mexico – BA in Communications	Undergraduate	X	Other – Experienced cinematography industry professional
			Graduate		
			Doctoral		

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18. Nathan Kosub	AD	Bowdoin College – BA in English; University of Mississippi – MA in Southern Studies	Undergraduate	X	Other – Cultural studies area expertise, plus film criticism publications, equivalent to doctoral student
			Graduate		
			Doctoral		
19. Laurel Jessamyn Lovell	LT in Art Department; AD in Cinematic Arts	Rochester Institute of Technology – BFA in Photographic Illustration; California College of the Arts – MFA in Photography	Undergraduate	X	TDDR
			Graduate		
			Doctoral		
20. Simon Negri	AD	Berklee College of Music – BFA in Composition	Undergraduate	X	Other – Experienced sound design industry professional
			Graduate		
			Doctoral		
21. Becky Peterson	AD	University of California, Berkeley – BA in English; Mills College – MFA in Creative Writing; University of Minnesota, Twin Cities – PhD in English Literature	Undergraduate	X	TDO
			Graduate		
			Doctoral		
22. Adriana Ramirez de Arellano	LT in Women Studies; AD in Cinematic Arts	University of New Mexico – BA in Anthropology; University of New Mexico – MA in Anthropology; University of New Mexico – JD in Clinical Law; University of New Mexico – PhD in Anthropology	Undergraduate	X	TDDR
			Graduate		
			Doctoral		
23. Paul Rhien	AD	Brigham Young University, Idaho – BS in Business Management; West Virginia University – MS in Integrated Marketing Communication	Undergraduate	X	Other – Experienced arts marketing professional
			Graduate		
			Doctoral		
24. Roberto Rosales	AD	University of New Mexico – BFA in Art Studio; University of New Mexico – MA in Art Education	Undergraduate	X	Other – Experienced photographic journalism industry professional
			Graduate		
			Doctoral		
25. Bradley Swardson	AD	University of New Mexico – BFA in Art Studio; Savannah College of Art and Design – MA in Broadcast Design and Motion Graphics	Undergraduate	X	Other – Experienced animation, motion graphics, and visual effects industry professional
			Graduate		
			Doctoral		

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26. Adam Turner	AD	New York University – BFA in Film and Television	Undergraduate	X	Other – Experienced screenwriting and story development industry professional
			Graduate		
			Doctoral		
27. Jonathan Whetzel	AD	Texas A&M University – BS in Computer Science; Texas A&M University – MS in Computer Science	Undergraduate	X	Other – Experienced game development and simulation industry professional
			Graduate		
			Doctoral		
28. Mira Woodson	AD	Fairhaven College/Western Washington University – BA in Interdisciplinary Concentration in Textile Narratives; University of New Mexico – MFA in Art Studio (Electronic Arts)	Undergraduate	X	TDD
			Graduate		
			Doctoral		

**APPENDIX H  
PEER COMPARISON TEMPLATE**

With the understanding that not all programs are included in every peer institution. This template can be adjusted to remove institutions which do not have similar programs, add institutions that the unit deems adequate, or add columns that the unit feels reflects a certain characteristic that is not already mentioned. However, please do not remove any columns.

	<b>Total University Enrollment</b>	<b>Unit Undergraduate Degrees/Certificates Offered</b>	<b>Unit Undergraduate Student Enrollment</b>	<b>Unit Graduate Degrees/Certificates Offered</b>	<b>Unit Graduate Student Enrollment</b>	<b>Total # of Unit Faculty</b>	<b>Status/Ranks/Comparisons (i.e., program goals, curriculum, faculty, and students, etc.)</b>	<b>Other (please specify)</b>
<b>University of New Mexico</b>	24, 299	<ul style="list-style-type: none"> <li>• BFA</li> <li>• BA</li> </ul>	<ul style="list-style-type: none"> <li>• 177 BFAs</li> <li>• 48 BAs</li> </ul>	N/A	N/A	5	The Department of Cinematic Arts in the College of Fine Arts houses two degrees, a BA in Media Arts and a BFA in Interdisciplinary Film & Digital Media. The Department has high-end production facilities and equipment. In 2012 IFDM was ranked 9 <sup>th</sup> in the top 10 US schools for animation and game design by The Princeton Review.	
<b>Arizona State University</b>	71,946	<ul style="list-style-type: none"> <li>• 2 BAs</li> </ul>	778			10	The curriculum offers a set of shared core film courses as well as concentration-specific courses offered by each	

	Total University Enrollment	Unit Undergraduate Degrees/Certificates Offered	Unit Undergraduate Student Enrollment	Unit Graduate Degrees/Certificates Offered	Unit Graduate Student Enrollment	Total # of Unit Faculty	Status/Ranks/Comparisons (i.e., program goals, curriculum, faculty, and students, etc.)	Other (please specify)
							institute within the Herberger Inst of Film, Dance, and Theatre and it is housed in the College of Liberal Arts and Sciences.	
New Mexico State University	18,497	<ul style="list-style-type: none"> <li>• BCM-DFM</li> <li>• BCM-ANVE</li> </ul>	134 BCM-DFM 138 BCM-ANVE			9	NMSU has two Bachelor's in Creative Media degrees housed in the Creative Media Inst. They describe themselves as a dynamic cross-disciplinary program that prepares students for the 21 <sup>st</sup> century in digital filmmaking, animation, and visual effects. The CMI curriculum focuses on the art, craft, and	

	Total University Enrollment	Unit Undergraduate Degrees/Certificates Offered	Unit Undergraduate Student Enrollment	Unit Graduate Degrees/Certificates Offered	Unit Graduate Student Enrollment	Total # of Unit Faculty	Status/Ranks/Comparisons (i.e., program goals, curriculum, faculty, and students, etc.)	Other (please specify)
							business of storytelling. Students can choose one area of emphasis as a writer, director, cinematographer , or animator. The degrees are split into a degree in digital filmmaking and animation and visual effects. NMSU was rated 18 in the top 50 public animation schools and colleges in the US in 2016.	
Oklahoma State University	23,459	• BA				4	The degree is a BA in English in Screen Studies, focusing on the study of history, theory and aesthetics of cinema as well as its cultural and political	

	Total University Enrollment	Unit Undergraduate Degrees/Certificates Offered	Unit Undergraduate Student Enrollment	Unit Graduate Degrees/Certificates Offered	Unit Graduate Student Enrollment	Total # of Unit Faculty	Status/Ranks/Comparisons (i.e., program goals, curriculum, faculty, and students, etc.)	Other (please specify)
							impact. OSU also has a Multimedia Journalism degree program that where students receive hands-on experience with the tools and techniques of photography and cinema, audio production, and video production, while learning to be a critical thinker and excellent writer.	
The University of Tennessee	28,052	• BA	70			29	The BA in Cinema Studies with a concentration in interdisciplinary programs is devoted to the study of the artistic, cultural, and political dimensions of	

	Total University Enrollment	Unit Undergraduate Degrees/Certificates Offered	Unit Undergraduate Student Enrollment	Unit Graduate Degrees/Certificates Offered	Unit Graduate Student Enrollment	Total # of Unit Faculty	Status/Ranks/Comparisons (i.e., program goals, curriculum, faculty, and students, etc.)	Other (please specify)
							<p>motion pictures. The degree is housed in the College of Arts and Sciences.</p>	
The University of Texas at Arlington	39,714	<ul style="list-style-type: none"> <li>• 4 BFAs</li> </ul>	300			22	<p>The four degrees in filmmaking, animation, and screenwriting; visual communication/design; digital media; and photography are housed in Art and Art History. The curriculum is set up to offer a well-designed three-tier program consisting of an introductory level to lay a foundation, an intermediate level to hone skills, and an advanced level to produce high quality portfolio</p>	

	Total University Enrollment	Unit Undergraduate Degrees/Certificates Offered	Unit Undergraduate Student Enrollment	Unit Graduate Degrees/Certificates Offered	Unit Graduate Student Enrollment	Total # of Unit Faculty	Status/Ranks/Comparisons (i.e., program goals, curriculum, faculty, and students, etc.)	Other (please specify)
							work. Their program prides itself on focusing more on hands on experience and work instead of more theory, history and analysis. They believe the best way to learn, is to make movies and offer a balanced dose of practical and theoretical appreciation.	
The University of Texas at Austin	50,950	• BS	1000			52	The Radio-Television-Film program in the College of Communication offers a broad range of courses covering media arts, culture, and industry. UT Austin RTF program sees themselves as	

	Total University Enrollment	Unit Undergraduate Degrees/Certificates Offered	Unit Undergraduate Student Enrollment	Unit Graduate Degrees/Certificates Offered	Unit Graduate Student Enrollment	Total # of Unit Faculty	Status/Ranks/Comparisons (i.e., program goals, curriculum, faculty, and students, etc.)	Other (please specify)
							<p>reinventing the traditional “film school.” RTF is a top-ranking media program offering degrees in both practical and theoretical areas. A particular goal in the department is to explore and promote issues of social justice as they relate to communication. UT Austin RTF prides itself on being one of the most affordable among top-ranking university programs in media production and studies in the country. UT RTF has notable film</p>	

	Total University Enrollment	Unit Undergraduate Degrees/Certificates Offered	Unit Undergraduate Student Enrollment	Unit Graduate Degrees/Certificates Offered	Unit Graduate Student Enrollment	Total # of Unit Faculty	Status/Ranks/Comparisons (i.e., program goals, curriculum, faculty, and students, etc.)	Other (please specify)
							professionals teaching hands-on film courses and is said to be one of the few schools teaching 3D production, ranked at the top in it's class.	
The University of Texas at El Paso	23,397	• BA				27	The UTEP program in Communication is a contemporary blend of the humanistic and applied directions of the field. The dept offers five areas of concentration, one being Digital Media Production, from which students earn a BA in Digital Media Production.	

	Total University Enrollment	Unit Undergraduate Degrees/Certificates Offered	Unit Undergraduate Student Enrollment	Unit Graduate Degrees/Certificates Offered	Unit Graduate Student Enrollment	Total # of Unit Faculty	Status/Ranks/Comparisons (i.e., program goals, curriculum, faculty, and students, etc.)	Other (please specify)
University of Arizona	43,088	<ul style="list-style-type: none"> <li>• BFA</li> <li>• BA</li> </ul>	260			12	The School of Film & Television in the College of Fine Arts prides themselves on major state of the art production facilities and equipment to provide opportunities for students to learn about the art and craft of storytelling and the workings of the entertainment industry. The film production division's goal is to train future directors, producers, screenwriters, cinematographers, editors, and sound designers and other	

	Total University Enrollment	Unit Undergraduate Degrees/Certificates Offered	Unit Undergraduate Student Enrollment	Unit Graduate Degrees/Certificates Offered	Unit Graduate Student Enrollment	Total # of Unit Faculty	Status/Ranks/Comparisons (i.e., program goals, curriculum, faculty, and students, etc.)	Other (please specify)
							industry leaders with filmmaking courses taught by faculty and award-winning filmmakers. The BA program prepares motivated and imaginative students for creative, business, legal, and academic careers in film and television	
University of California-Riverside	21,539	• BA	217			18	Students in the BA majoring in Theatre, Film, and Digital Production begin their studies by examining all the elements of drama, production, and performance and then gradually focus attention	

	Total University Enrollment	Unit Undergraduate Degrees/Certificates Offered	Unit Undergraduate Student Enrollment	Unit Graduate Degrees/Certificates Offered	Unit Graduate Student Enrollment	Total # of Unit Faculty	Status/Ranks/Comparisons (i.e., program goals, curriculum, faculty, and students, etc.)	Other (please specify)
							on a particular area of interest.	
University of Colorado-Boulder	32,201	<ul style="list-style-type: none"> <li>• BFA</li> <li>• BA</li> </ul>	48			23	The Film Studies Program at UC Boulder aspires to integrate the critical, historical, and theoretical study of cinema, media, and the visual arts, with artistic and commercial practices.	
University of Colorado-Denver	18,000	<ul style="list-style-type: none"> <li>• BFA</li> </ul>	200			12	The BFA Film/Television degree is housed in the Theatre , Film and Video Production Program in the College of Arts and Media and has a focus on film with rigorous involvement with television production. The	

	Total University Enrollment	Unit Undergraduate Degrees/Certificates Offered	Unit Undergraduate Student Enrollment	Unit Graduate Degrees/Certificates Offered	Unit Graduate Student Enrollment	Total # of Unit Faculty	Status/Ranks/Comparisons (i.e., program goals, curriculum, faculty, and students, etc.)	Other (please specify)
							Colorado film school has been ranked in the top 25 film schools by credible sources as the top film school in the country and the world. They are known to train students for immediate entry into the profession. They offer a rigorous professional training environment. CFS students begin with a set of core courses that provide foundational understanding of the entire film-making process.	
University of Iowa	33,334	• BA	269			18	The Dept of Cinematic Arts in the College of Liberal Arts and	

	Total University Enrollment	Unit Undergraduate Degrees/Certificates Offered	Unit Undergraduate Student Enrollment	Unit Graduate Degrees/Certificates Offered	Unit Graduate Student Enrollment	Total # of Unit Faculty	Status/Ranks/Comparisons (i.e., program goals, curriculum, faculty, and students, etc.)	Other (please specify)
							Sciences' approach is from a critical and creative perspective, in relation to other arts, within an international and interdisciplinary frame.	
University of Kansas	28,401	<ul style="list-style-type: none"> <li>• BA</li> <li>• BGS</li> </ul>	250			15	The Dept of Film & Media Studies in the School of the Arts, College of Liberal Arts & Sciences unites the inquiry of the academic with the practice and technique of the artist. Scholars and filmmakers work and study together from a liberal arts perspective toward the study of film and media as well as	

	Total University Enrollment	Unit Undergraduate Degrees/Certificates Offered	Unit Undergraduate Student Enrollment	Unit Graduate Degrees/Certificates Offered	Unit Graduate Student Enrollment	Total # of Unit Faculty	Status/Ranks/Comparisons (i.e., program goals, curriculum, faculty, and students, etc.)	Other (please specify)
							hands-on production elements.	
University of Missouri-Columbia	32,777	<ul style="list-style-type: none"> <li>• BA</li> </ul>	85			28	The major Film Studies focuses on film analysis and covers the history of cinema, national and global cinemas, film theory and genres, documentary film, and contemporary visual culture.	
University of Nebraska-Lincoln	25,260	<ul style="list-style-type: none"> <li>• 2 BFAs</li> <li>• 2 BAs</li> </ul>	52			25	The Film Studies degrees are housed in the Dept of English and the program is centered on a core curriculum of four courses in the history of film, film genre, film directors as well as film theory and criticism. UNL	

	Total University Enrollment	Unit Undergraduate Degrees/Certificates Offered	Unit Undergraduate Student Enrollment	Unit Graduate Degrees/Certificates Offered	Unit Graduate Student Enrollment	Total # of Unit Faculty	Status/Ranks/Comparisons (i.e., program goals, curriculum, faculty, and students, etc.)	Other (please specify)
							Film Studies have tenured and tenure track faculty but also pride themselves on their guest artist program that provides students the opportunity to work with seasoned professionals from across the county. They are ranked best value – best price for tuition for the education you receive and the majority of their students receive scholarships.	
University of Nevada-Las Vegas	29,702	• BA	320			11	The BA in Film combines the latest industry practices, traditional storytelling, and scholarly film	

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							history context to help students build a strong foundation for graduate study, and careers in film, TV, and digital media. The UNLV film program ranks in the top 50 in the US and the best in Nevada. The USA national ranking in 2015 for UNLV was #24 in Film and Cinema Studies and #15 in the West Regional ranking.	
University of Oklahoma-Norman	29,702	• BA	100			10	The degree is housed in an Interdisciplinary program of Film and Media Studies in the College of Arts and Sciences designed to give	

	Total University Enrollment	Unit Undergraduate Degrees/Certificates Offered	Unit Undergraduate Student Enrollment	Unit Graduate Degrees/Certificates Offered	Unit Graduate Student Enrollment	Total # of Unit Faculty	Status/Ranks/Comparisons (i.e., program goals, curriculum, faculty, and students, etc.)	Other (please specify)
							students a broad understanding of film and media history, theory, and criticism. Courses are taken out of other Schools and Depts such as Anthropology, African and African American Studies, English, and Communication.	
University of Utah	31,860	• 2 BAs	500			12	The Department of Film & Media Arts is interdisciplinary in nature and has a departmental scholarship. It prides itself on being ranked #1 in the Princeton Review as an Undergraduate program EAE Emphasis. They	

	Total University Enrollment	Unit Undergraduate Degrees/Certificates Offered	Unit Undergraduate Student Enrollment	Unit Graduate Degrees/Certificates Offered	Unit Graduate Student Enrollment	Total # of Unit Faculty	Status/Ranks/Comparisons (i.e., program goals, curriculum, faculty, and students, etc.)	Other (please specify)
							are ranked #1 in the state, #14 regionally, #23 nationally, and #21 best overall film/video colleges. Further it has high end and newly renovated production/green screen/animation facilities and equipment. They also have a red camera.	
University of Southern California	42,469	<ul style="list-style-type: none"> <li>• BFA</li> <li>• 6 BAs</li> </ul>	876			348	USC Cinematic Arts has an interdisciplinary approach enabling students, regardless of their chosen area of specialization, to take courses across seven disciplines in order to train	

	Total University Enrollment	Unit Undergraduate Degrees/Certificates Offered	Unit Undergraduate Student Enrollment	Unit Graduate Degrees/Certificates Offered	Unit Graduate Student Enrollment	Total # of Unit Faculty	Status/Ranks/Comparisons (i.e., program goals, curriculum, faculty, and students, etc.)	Other (please specify)
							<p>full-formed media makers, collaborators, and scholars situated to flourish in their chosen career path. USC prides itself on being a top ranked film school in the nation and internationally as well as being “the only school in the world that teaches all the major disciplines of the Cinematic Arts.” USC has state of the art facilities and equipment. Faculty have garnered the highest accolades in their field and they “consider</p>	



**ADÁN ÁVALOS**

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**EDUCATION**

- Ph.D. 2012 University of Southern California - School of Cinematic Arts:  
Critical Studies
- M.A. 2006 University of Southern California - School of Cinematic Arts:  
Critical Studies
- B.A. 1997 California State University, Fresno - College of Art & Design: Art
- B.A. 1997 California State University, Fresno - College of Social Science:  
Chicano and Latin American Studies

**TEACHING EXPERIENCE**

- 2014-PRESENT Assistant Professor, Media Arts.  
University of New Mexico – Cinematic Arts Department.  
Courses: Film Theory, Beyond Hollywood: Cinema of Childhood,  
International Cinema, Mexican Cinema, Latin American Cinema.
- 2013-2014 Artistic Director, Center for Creativity and the Arts & Lecturer.  
CSU Fresno – Dept. of Art & Design and Mass Communication & Journalism.  
Courses: Art Appreciation, Visual Literacy, & Middle Eastern Cinema.
- 2012-2013 Lecturer, Chicano Latin American Studies.  
California State University Fresno – Dept. of Chicano Latin American Studies.  
Courses: Chicano Artistic Expression and Critical Thinking.
- 2011-2012 Lecturer, Screen Studies – Red Sea Institute of Cinematic Arts.  
Aqaba, Jordan - Courses: Critical Approaches to Cinema, Silent Cinema,  
International Cinema, Film Theory, and Middle Eastern Cinema.

**ACADEMIC AND COMMUNITY PUBLICATIONS**

- “The Drone Project” Digital Newsletter: Message From Artistic Director. Part of Center for Creativity and the Arts (CCA) Data and Technology Year at Fresno State. March 2014.
- “Welcoming Message” Digital Newsletter: Message From Artistic Director. Part of Center for Creativity and the Arts (CCA) Data and Technology Year at Fresno State. November 2013.
- “¡Qué Naco! Popular Mexican Cinema and Migrant Audiences” Book Chapter in Valuing Films: Shifting Perceptions of Worth. ed. Laura Hubner. UK. Palgrave Macmillan Press. Summer 2011.
- “The Naco in Mexican Film: *La banda del carro rojo*, Border Cinema and Migrant Audiences” Book Chapter in Latsploitation, Exploitation Cinemas, and Latin America. eds. Victoria Ruétalo and Dolores Tierney. Routledge Press. April 2009.

## CONFERENCE EXPERIENCE

- 2017 "The Dimming Screen: The Rise of the Star in *Popular Mexican Cinema*"  
Society for Cinema & Media Studies (SCMS). Chicago. March.
- 2016 "Towards The Homeland In *My Trip in a '52 Ford*"  
American Studies Association (ASA). Denver, Colorado. November.
- 2016 "Chicanos y su arte: mi viaje en un '62 Ford"  
Primer Foro Estudiantil Indígena México-Estados Unidos. Texcoco, México. June.
- 2016 "Lo *naco* del *naco*: Cine Fronteriza y la Audiencia"  
Latin American Studies Association (LASA) Conference. NY, NY. May.
- 2015 "Focusing the Periphery: Braking Down Mexican Cinema"  
Society for Cinema & Media Studies (SCMS) Conference. Montreal, Canada. March.
- 2013 "Perpetual State of Crisis: Popular Attraction in Mexican Cinema"  
Society for Cinema & Media Studies (SCMS) Conference. Chicago. March.
- 2010 "The *Narco* in Mexican Film: Border Cinema, *La banda del carro rojo*, and Migrant Audiences"  
Society for Cinema & Media Studies (SCMS) Conference. Los Angeles, California. March.
- 2007 "The *Naco* In Mexican Film: Border Cinema and Migrant Audiences"  
Edinburgh Film Conference. Edinburgh, Scotland. March.
- 2006 "Towards Chicano Cinema: My Trip In A '52 Ford"  
The Documentary Tradition Conference. Dallas, Texas. November.
- 2006 "Cheep Fast Mexican Film: Kitsch or Culture?"  
Society for Cinema & Media Studies (SCMS) Conference. Vancouver, Canada. March.

## ART, MEDIA, AND FILM PRODUCTIONS

- 2017 "The Ballad of Evelardo Torres." Documentary Short on Central Valley Police Killing.
- 2014 "Untitled." Sculpture of Child. MixMedia: Papier-mâché, wire, with community poetry.
- 2014 "Santa." Documentary Short on Santeria.
- 2011 "Chiapas: A Transformative Time." Documentary Short featuring the community of San Jeronimo Tulija, Chiapas. Mexico.
- 2010 "El Rojo." Sculpture of a 1966 Ford Galaxy. Media: Burlap and Sugar.
- 2009 "Invisible Wall." Documentary Short on China's Rural/Urban Migrant Population.
- 2009 "Red Mesa." Film Short on Border Politics and Love. Production Designer.
- 2008 "My Trip in a '61 Ford." Sculpture of a 1961 Ford Ranchero. Media: Burlap and Sugar.

**DR. SUSAN DEVER, DEPARTMENT OF CINEMATIC ARTS**  
MAY 2017

EDUCATION

Stanford University, Stanford, CA.	Ph.D., Spanish and Portuguese, 1997. Fields: Latin American/US Latino Literature and Film; Diss directed by Drs. Mary-Louise Pratt, Julianne Burton. Walter J. Gores Award for Excellence in Teaching, 1993. Resident Fellow: Feminist Studies; Chicano Studies '90 & '93.
Occidental College, Los Angeles, CA.	M.A., Spanish (Emphasis: Mexican/Latin American Literature), 1985. Thesis: "Re-Reading Agustín Yáñez's <i>Al filo del agua</i> ."
Occidental College	B.A., <i>Cum laude</i> , Spanish, with Departmental Honors, 1977.

CURRENT EMPLOYMENT UNM

Research Fields	Associate Professor (first hired UNM: 1994; tenured in 2003). Department Chair: 2003 – 2015; Associate Chair: 2015 – 2016. Contemplative Cinemas: Asia to the Americas, 2006 – present. Cultural and Gender Studies 1994 – present. International "Third Cinema," 1994 – present. Latin American/US Latino Film, 1994 – 2006.
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ACADEMIC HONORS AND GRANTS UNM

Sabbatical Grants for research in contemplative cinema + visual epistemologies, fall 2009, spring 2017.  
UNM Teaching Allocations Grant to enhance Contemplative Cinemas Course Series in Department.  
Completed, since 2004, many months of secular, meditative retreat, plus daily practice and study.  
Authorized as Secular Shambhala Art Teacher. CalArts Prof. Steven Saitzyk. Jan. 2014.  
CFA Dean's Grant for training in contemplative cognition and perception.  
Retreat with Naropa U's Dr. Judith Simmer-Brown, Acharya. Pátzcuaro, Mexico, April 2013.  
CA/Dean's Grants for Shambhala Teacher Training in secular mindfulness practices. (2009, 2010, 2011).  
Authorized as Shambhala Training Director. Acharya Adam Lobel of Harvard. Seattle, Nov. 2011.  
Offer numerous UNM/ABQ Community retreats; many contemplative arts courses, 2011-present.  
Authorized as Shambhala Meditation Instructor, continued retreats on phenomenology/psychology, 2010.  
Outstanding Faculty Mentor, UNM Undergraduate Research and Creativity Symposium, fall 2004.  
Tempurpedic Prize recipient.  
Outstanding Teacher of the Year, UNM, 2001.  
Feminist Research Institute Grant, UNM, 2000.  
College of Fine Arts Research Grant: Arts of the Americas, field studies in Mexico. UNM, 1999.  
College of Fine Arts Conference Travel Grants: Society for Cinema Studies papers. 1996, 1999, 2002.

PUBLICATIONS

*Celluloid Nationalism and Other Melodramas: From Post-Revolutionary Mexico to fin de siglo Mexamérica* (Albany: State University of New York Press, July 2003).  
"Las de abajo: la revolución mexicana de Matilde Landeta," *Archivos de la Filmoteca*, 16. Issue on Mexican Melodrama, ed. Gastón Lillo (Valencia, Spain: Filmoteca Valenciana, 1994).  
"Re-Birth of a Nation: On Mexican Movies, Museums, and María Félix," *Border Crossings/Cruzando fronteras*. Special issue of *Spectator: A Journal of Film and Television Criticism*, ed. Chon Noriega (Los Angeles: University of Southern California, 1993).

“Elena Poniatowska y la crítica literaria,” *Mujer y literatura chicana y mexicana* (Mexico City: Colegio de México, 1990).

#### SELECTED BOOK REVIEWS: *CELLULOID NATIONALISM*

- “*Celluloid Nationalism*,” Rev by Caryn C. Connelly, *Chasqui*, Vol 35, 1 (2006).  
 “*Celluloid Nationalism*,” Rev by Dina Fachin, *American Indian Quarterly* 29 (2005).  
 “Remaking Mexican Cinema,” in Andrea Nobel, *Mexican National Cinema* (NY: Routledge, 2005).  
 “The Surreptitious Importance of the Nation,” Rev by Ryan Long, *Discourse* (2004).

#### CURRENT YEAR COMMUNITY/UNIVERSITY COLLABORATIVE TEACHING & LECTURES:

- “The Art of Being Human,” weekend with Melissa Moore, Ph.D., Abq Shambhala Center. March 2017.  
 “Exchange,” UNMH, Jonathan Abrams Gallery: Three talks, pre-and post-election, Oct. and Nov. 2016.  
 “Awakened Heart,” with Prof. Holly Gayley, Ph.D., Jonathan Abrams Gallery, UNMH, Nov. 2016  
 “Compassion and Art in the Time of Conflict,” Abq Shambhala Center + UNM. Oct. 2016.  
 “Art + Life,” with Sandra Ladley, Berkeley Shambhala Center, CA; 7 days/70 hours. July 2016.

#### UNM ACADEMIC SERVICE HIGHLIGHTS

- Cinematic Arts Department Chair. 2003 – 2015.  
 Associate Chair. 2015 – 2016.  
 Principal writer of Cinematic Arts’ inaugural Annual Academic Program Review. ’06-2008.  
 College Personnel Committee Member. College of Fine Arts. 2004-2007.  
 Undergraduate Academic Advisor. Department of Media/Cinematic Arts. 1997-2005.  
 College of Fine Arts Strategic Plan Committee Member and Editor under Dean Linell. 2005-2006.  
 UNM Undergraduate Research and Creativity Symposium Mentor, 2004. Judge, 2006.  
 McNair Scholars and Research Opportunity Programs Mentor. 1996, 1998, 2003, 2005, 2006.  
 Interdisciplinary Film and Digital Media Curriculum Committee Member. 2006 - 2014.  
 ARTS Lab Committee Member. 2004 - 2006.  
 UNM Summer Arts Institute, Co-Director with Prof. Laurel Lampela. College of Fine Arts, 2003.  
 Dean Search Committee Member. College of Fine Arts. 2001-2002.  
 Interim Dean Search Committee (Dean Mead’s first term). College of Fine Arts.  
 Assistant Professor Search Committee Member. Department of Art and Art History. 2001-2002.  
 Graduate Curriculum Committee Member. College of Fine Arts. 2001- 2006.  
 Undergraduate Curriculum Committee Member. College of Fine Arts. 1998-2000. 2002-2004.  
 Interim Director. Women Studies Program. UNM, Summer, 1998.  
 Executive Committee Member. Women Studies Program Board. UNM, 1997-1999.

#### SERVICE ON DOCTORAL/MFA/MA COMMITTEES AT UNM

- Stephen Spence, MA.,Ph.D. two committees. American Studies (focus: Contemplative Cinemas).  
 Sydney Jones, Ph.D., ex-officio committee member. Biology (outside area: Contemplative Studies).  
 Corey Dzenko, Ph.D., Art and Art History. (Now: Monmouth University Assistant Professor)  
 Helen Cozza, M.F.A, Art and Art History. (Currently: Noted regional artist).  
 Mónica Torres, Ph.D., English/American Studies. (Now: Vice President Academic Affairs, NM State.)  
 Rosa Campos-Brito, Ph.D., Spanish and Portuguese. Assistant Professor of Spanish.  
 Carol Mc Cusker, Ph.D., Art History. (Currently: Curator of Photography, Horn Museum, U Florida).  
 Cara Mariana, Ph.D., Women Studies / American Studies. Book (from thesis) published by Praeger.  
 James Stone, MA., Ph.D. two committees. American Studies. (Associate Professor, Chair, Cinematic Arts.)  
 Stephanie Becker, Ph.D. Spanish and Portuguese (Now: Adjunct Lecturer, Spanish and Cinematic Arts).

## NINA Y. FONOROFF

Associate Professor, Department of Cinematic Arts

### EDUCATION:

1986-1988 San Francisco Art Institute, M.F.A. in Filmmaking, 1988  
1985-1986 University of California at San Diego, Graduate Program in Visual Arts  
1980-1981 Whitney Museum of American Art, Independent Study Program, New York  
1978-1980 Massachusetts College of Art, Boston, B.F.A. with honors in Filmmaking, 1980

### TEACHING, UNM:

1999—present: *Associate Professor*, Department of Cinematic Arts, University of New Mexico

### Studio Production courses:

16mm filmmaking; Found Footage; The Art of Collage; Book Arts in the Digital World; Guerrilla Video; Documentary Video; Editing; Celluloid Buddhas (Lab section).

### History/Theory/Criticism courses:

Film Theory; Avant-Garde Film and the Arts; Introduction to Film Studies; Documentary Film History; Beyond Hollywood; Women Filmmakers; Science Fiction Film; Musicals; The Cinematic Worlds of Michael Jackson; Teen Rebels: '60s Pop Culture; The Film Essay

### SERVICE:

#### Department of Cinematic Arts:

Served as Department's academic advisor  
served on faculty and staff search committees for the Department of Cinematic Arts;  
oversaw the Department's media production equipment and facilities;  
coordinated technical and curricular needs within the Media Arts Department's production area;  
served as reader on Comprehensive Exam for M.A. students in American Studies Program;  
participated in ARTS Lab new technology initiatives for the Cinematic Arts Department and the College of Fine Arts; Juried and coordinating screenings produced by students in our film and video production classes;  
served on scholarship committees for the Cinematic Arts Department;

#### College of Fine Arts Committees and University service:

- Member, Research Committee
- Member, College of Fine Arts Building Task Force, 2012-2013
- Member, Search Committee, Art and Art History Dept. Photo Area, 2012
- Member, College Personnel Committee

### PREVIOUS TEACHING EXPERIENCE:

1997-98, *Visiting Assistant Professor*, Department of Media Study, State University of New York at Buffalo.  
1996-97, *Assistant Professor*, Department of Art Media Studies, Syracuse University, Syracuse, New York.  
1995, *Visiting Assistant Professor*, Massachusetts College of Art, Boston.  
Fall 1994, *Lecturer*, Film Department, University of Wisconsin-Milwaukee.  
1993-94, *Visiting Assistant Professor*, Hampshire College, Amherst, Massachusetts.

### SELECTED SOLO EXHIBITIONS:

"Illuminated Frames: Experimental Media by Nina Fonoroff," Guild Cinema, Albuquerque, 2008  
Harwood Museum of Art, Taos, New Mexico, 2007  
First Person Cinema, Boulder, Colorado, 1994, 2004  
Hallwalls Contemporary Art Center, Buffalo, N.Y., 1998  
Harvard Film Archive, Cambridge, Mass., 1995  
Millennium, New York, 1994  
Pacific Film Archives, Berkeley, California, 1994  
Museum of Modern Art, New York, "Cineprobe," 1993

### SELECTED GROUP EXHIBITIONS:

StudioShe at April Price Projects Gallery, Albuquerque, NM, 2017  
Page Coleman Gallery, Albuquerque, NM, 2015

"No Regrets," group exhibition, Westbeth Gallery, New York, 2013  
"Radical Light: the 1980s and 1990s," Los Angeles Filmforum, 2011  
"The Walking Picture Palace," Anthology Film Archives, New York 2004  
"The Color of Ritual, the Color of Thought: Women Avant-Garde Filmmakers in America, 1930-2000,"  
Whitney Museum of American Art, 2000  
"The Cool World: Film and Video in America, 1950-2000," Whitney Museum of American Art, 2000  
"Big as Life: An American History of 8mm Films," Museum of Modern Art, New York, 1998-2000  
"New Electroacoustic Music," University of Pittsburgh, 1998  
"ElectroMediaScope," Nelson-Atkins Museum of Art, Kansas City, Missouri, 1997  
"Independent Focus," WNET-NY, 1990, broadcast  
"Through Her Eyes," The Learning Channel (cable), 1992, broadcast

### **SELECTED FESTIVALS:**

Experiments in Cinema v.6, Albuquerque, 2011  
Courtisane Festival, Ghent, Belgium, 2008  
New York Film Festival, "Views from the Avant-Garde," 2004  
Impakt 1996 International Festival, Utrecht, the Netherlands, 1996  
Ann Arbor Film Festival: Honorable Mention for *The Accursed Mazurka*, 1995  
London Film Festival, 1988  
Oberhausen Festival of Short Films, Germany, 1988

### **SELECTED PUBLICATIONS:**

"Your Camera is Making My Life Difficult: Notes From a Troubled Collaboration" (co-authored with Eva Hayward), "Experiments in She-ness: Women and independent cinema" (Experiments in Cinema yearbook 2016)  
Short essay in *The Films of Jack Chambers*, ed. Kathryn Elder (published by Cinematheque Ontario in conjunction with Indiana University Press, 2002)  
"Riff-Raff and Hooligans: Super 8 Film in Boston," essay in exhibition catalog for "Big as Life: An American History of 8mm Films," Museum of Modern Art, New York, 1998  
"Narrative is Narrative: So What is New?," with Lisa Cartwright, *Heresies* No. 16, 1983;  
(republished with new introduction in *Multiple Voices in Feminist Film Criticism*, Linda Dittmar, Janice Welsch and Diane Carson, eds., University of Minnesota Press, 1994

### **CONFERENCES:**

2016, "A Face Divided: The Split Image of Michael Jackson," PCA/ACA National Conference, 2016  
2014, "How Does it Feel? Michael Jackson and Nick Brandt's 'Stranger in Moscow,'" DPCA/ACA Conference, Southwest Chapter

### **SELECTED AWARDS, FELLOWSHIPS, GRANTS**

#### Residencies:

Ucross Foundation, Wyoming, 2007; Harwood Museum of Art, Taos, New Mexico, 2007; MacDowell Colony, 1989, 1991, 1993, 1997, 1999, 2000; Yaddo, 1997

#### Grants:

"New Visions/New Mexico" Contract Award Program for Filmmakers, 2007; Guggenheim Fellowship, 1998-1999; Creative Works Grant, College of Fine Arts, University of New Mexico, 2000, 2003; University of New Mexico, Research Allocations Committee, Grant for Film Production, 1999, 2004; New York Foundation for the Arts Fellowship, 1993 and 1999; Jerome Foundation film production award, 1989

## **Deborah Fort - 2017 CV**

### **Employment**

- Current**      **University of New Mexico, Albuquerque, NM**  
Associate Chair, Cinematic Arts  
Associate Professor in the Cinematic Arts Department.  
Teaching classes in documentary theory and production, gender issues in film, post-production and video art. IFDM Faculty Council.
- Labyrinth Media, Santa Fe, NM**  
Producer. Developing media projects including documentaries, personal narratives, web materials and interactive environments.
- 2011**      **Little Globe - Life Songs Project, Santa Fe, New Mexico**  
Video Consultant.
- 2010**      **Assistant Editor, Ousmane Sembéne Documentary**  
Working with NM Producer, Jason Silverman, on a documentary on the life of acclaimed African filmmaker, Ousmane Sembéne.

### **Academic Service**

- Present**      NM HED Common Course Numbering Committee  
Experimental Art and Technology Graduate Committee
- 2013-Present** UNM Teaching Enhancement Committee, Albuquerque, NM  
UNM IT Use Committee, Albuquerque, NM  
Santa Fe Community College Film Program Advisory Board, Santa Fe, NM
- 2016/17**      Chair, ARTS Lab Advisory Committee  
CFA Interdisciplinary Degree Committee  
Chair, UNM Online Teacher of the Year Award Selection Committee
- 2014-2017**      CFA Tenure and Promotion Committee
- 2015/16**      Chair, UNM Teaching Enhancement Committee, Albuquerque, NM  
Chair, UNM Online Teacher of the Year Award Selection Committee  
UNM Online Course Advisory Committee, Albuquerque, NM  
CFA Student Awards Committee
- 2014/15**      Chair, UNM Online Teacher of the Year Award Selection Committee  
UNM Extended Learning Online Liaison for CFA
- 2013**      Chair, UNM Online Teacher of the Year Award Committee  
UNM Extended Learning Online Liaison for CFA
- 2012**      Evaluator, Emerson College Tenure Review, Boston, MA

### **Community Service**

- 2014-2017**      President, Board of Directors, Zap Productions, Santa Fe, NM
- 2016**      Amy Biehl High School Guest Lecturer, Digital Story Telling
- 2013-2016**      Currents New Media Festival Volunteer
- 2015**      Amy Biehl High School Senior Awards Adjudicator  
Currents New Media Festival Workshop Presenter

### **Awards/Grants**

- 2017**      Nominated, Teacher of the Year, UNM
- 2011**      Teaching Allocation Grant, UNM, Albuquerque, NM  
College of Fine Arts Professional Development Grant, UNM

## Professional Development Classes

- 2016 UNM Summer Writers Conference, Santa Fe, NM  
Collage Workshop with Holly Roberts, 516 Arts, Albuquerque, NM
- 2012 Max/MSP/Jitter Workshop, Center for New Music and Audio Technology,  
UC Berkeley, CA

## Films, Installations and Performances

- 2017 *Glimpse*, Improvisational video performance in collaboration with Ruth Zaporah, Santa Fe, NM.
- 2013 *Illusive Allusion*, Experiments In Cinema Festival, Albuquerque, NM. Solo improvisational video performance.
- 2012 *Warning To Wonder*, Warehouse 21, Santa Fe, NM. Improvisational video performance with Ruth Zaporah.  
*In This Time*, Currents New Media Festival, Santa Fe, NM.  
Improvisational video performance with Linda Rodack.  
*Spare Change*, Currents 2012, Santa Fe, NM. Improvisational video busking performance.
- 2011 Experiments in Cinema Festival, Albuquerque, NM Screened short experimental documentary, *It Takes Time To See*.
- 2010 *2D:3D*, 1 Minute mini-documentary on Susan York as part of *Rietveld's World* at the Museum Centraal in Utrecht, The Netherlands.  
*Wise Fool May Day*, 3 Minute mini-documentary on the Wise Fool New Mexico May Day Celebration.
- 2009 *Action Theater: The Practice*. Extensive DVD presenting exercises in improvisational performance.  
*Cathy Aten: Artist A* short documentary portrait on sculptor, Cathy Aten.

## Creative Work

For the past ten years I have been documenting the work of internationally known improvisational performer, Ruth Zaporah. I have also performed with her on several occasions, using projection mapping and a video manipulator and generator built with Max/MSP/Jitter to create a real time video improvisation both responding to, and motivating Ruth's performance. In the summer of 2017 I will complete a documentary on Ruth, her work and the nature of improvisation.

My work with Ruth, and subsequent interest in improvisation, led me to develop three other performances. One was with a Linda Rodeck, a long time student of Ruth's, presented at Currents New Media Festival. Also at Currents I presented a video busking piece where I rigged a large suitcase with video monitor, computer and speakers. I built a control system and video generator/player with Max/MSP/Jitter and used a midi guitar run everything. I used the same midi guitar set up for a solo improvisational video and spoken work performance presented at Experiments in Cinema Festival.

I have become increasingly interested in interactive installation, performance and video work. I continue to study Max/MSP/Jitter, Java and Javascript as I develop physical as well as web based interactive projects.

## Abbreviated Curriculum Vitae

# James Stone

### EDUCATION

The University of New Mexico  
Albuquerque, NM

Ph.D., American Studies, 2003  
Fields: Film, Cultural Studies, History, Literature.  
Dissertation: "Screening the Yank: The Cinematic  
Americanization of British National Identity,  
1930-1960." Awarded with Distinction.

The University of New Mexico  
Albuquerque, NM

M.A., American Studies (Emphasis in Cinema), 1997.

The University of Hull  
Kingston-upon-Hull, England

B.A (Hons.), 1<sup>st</sup> Class. American Studies, 1993  
Thesis: "God's Lonely Man: American Cinema and  
the Post-Vietnam Crisis in Masculinity."

### UNIVERSITY TEACHING HISTORY

University of New Mexico

Associate Professor and Department Chair,  
Department of Cinematic Arts  
Fall 2015 - present

University of New Mexico

Assistant Professor, Department of Cinematic Arts  
Fall 2008 – Spring 2015

University of New Mexico

Lecturer, Department of Cinematic Arts  
Fall 2003 – Spring 2008

### RECENT ACADEMIC PUBLICATIONS AND PUBLIC LECTURES

"Charming Devils: Americans in British Movies, 1930-1960." Monograph under contract to  
McFarland Publishing.

"These Dutch Girls are Wizard!" The Dutch Resistance as Matriarchy in *One of Our Aircraft is  
Missing*" in Marlene Kadar and Jeanne Perreault eds., *Working Memory: Women and Work in World  
War II*, in press at Wilfred Laurier University Press.

"The Vaginal Apocalypse: Phallic Trauma and the End of the World in *Romeo is Bleeding*" in Gilad  
Padva and Nurit Buchweitz eds. *Sensational Pleasures in Cinema, Literature and Visual Culture:  
The Phallic Eye* (London: Palgrave Macmillan, 2014).

"Horror at the Homestead: The (Re)possession of American Property in *Paranormal Activity* and  
*Paranormal Activity II*." Conference of the Popular Culture Association/American Culture  
Association, Chicago, Il., 2014.

“‘My name is Alice and I remember everything!’ Surviving Sexual Abuse in the *Resident Evil* movies” in Nadine Farghaly ed. *Unraveling Resident Evil: Essays on the Complex Universe of the Games and Films* (Jefferson, NC: McFarland & Co., 2013).

“Horror at the Homestead: The (Re)possession of American Property in *Paranormal Activity* and *Paranormal Activity II*” in Kirk Boyle and Daniel Mrozowski eds. *The Great Recession in Fiction, Film, and Television: Twenty-First-Century Bust Culture* (New York: Lexington Books, 2013).

“I used to like gangsters and newspaper films, but I’m not so sure now:” The Hollywood Dreams of Jessie Matthews and the British Film Industry” in Rocio Davis ed., *The Transnationalism of American Culture: Literature, Film, and Music* (London: Routledge, 2013).

“A Commentary on ‘Dendrochronologist’s Dilemma.’” UNM Art Museum, Albuquerque. Lecture on Mary Tsiongas’s avant-garde video installation. Part of the “Meeting of the Minds” series. Invited lecture, 2012.

## **RECENT ACADEMIC HONORS AND GRANTS**

College of Fine Arts Career Development Award, University of New Mexico, 2013.  
Postdoctoral Research Award, University of New Mexico, 2012.

## **RECENT SERVICE ON DOCTORAL, MFA, AND MASTERS COMMITTEES AT UNM**

Amanda Heggen. M.A., Special Education, 2014. Thesis: “The Role of Disability in *Buffy the Vampire Slayer*.”

## **UNDERGRADUATE STUDENT MENTORING**

Cinematic Arts Advisor, Fall 2008 – Spring 2015

## **RECENT UNM ACADEMIC SERVICE**

Cinematic Arts Award Committee, 2008–present.  
College of Fine Arts Curriculum Committee, 2008–2015.  
College of Fine Arts Senior Prize Committee, 2008–2012.

## **OTHER SERVICE**

*Mi Voz* Academy. “Cinematography and Editing.” A class for Albuquerque middle-school students studying with the Youth Development Initiative, partially supported by Cinematic Arts, 2008-2010.

Member of the Popular Culture Association/American Studies Association.

Peer Reviewer for *Akademisk Kvarter*, Danish journal of the humanities.

## **BRYAN KONEFSKY (abbreviated CV)**

### **RECENT EXHIBITIONS / SCREENINGS/ FESTIVALS**

- 2017** Cross Pollination, 516 Arts, New Mexico.  
Mitte Media Festival, Germany.  
Disasters of Peace, North West Film Forum, Seattle.
- 2016** Lyrical Flight from Reality: Playfulness and Humour in Experimental Cinema, Camden Art Centre, UK.  
International Festival of New Latin American Cinema, Havana, Cuba.  
Alchemy Film Festival, Scotland.  
The BAIZ, Germany.
- 2015** Multi-Channel: Currents in Contemporary Video Art, West Texas A&M University.

### **RECENT GRANTS / AWARDS**

- 2017** National Endowment for the Arts; McCune Charitable Foundation, New Mexico; New Mexico Humanities Council; New Mexico Arts; Albuquerque Community Foundation's The FUNd Program; Instituto Cervantes award.
- 2016** McCune Charitable Foundation, New Mexico; New Mexico Humanities Council; New Mexico Arts; Albuquerque Community Foundation's The FUNd Program; Instituto Cervantes award.
- 2015** Research/Creative Works Faculty Grant, College of Fine Arts, UNM; McCune Charitable Foundation, New Mexico; New Mexico Humanities Council; New Mexico Arts; Albuquerque Community Foundation's The FUNd Program; Instituto Cervantes award.

### **RECENT LECTURES**

- 2017** Fracking with Post Modernism, University of Hertfordshire, UK.  
High Fructose Cinema and the Movie Industrial Complex, Coventry University, UK.  
Fracking with Post Modernism, Ann Arbor Film Festival, Michigan.
- 2016** Fracking with Post Modernism, Alchemy Film Festival, Scotland.  
Happiness is a Warm Projector, Southern Colorado Film Festival.
- 2015** Chautauqua lecture series, New Mexico Humanities Council.  
The Cultural Value of Experimental Cinema, Lebanon University, Pennsylvania.  
Multi-Channel: Currents in Contemporary Video Art, West Texas A&M University.

## RECENT CURATORIAL EXPERIENCE

- 2017** Experiments in Cinema international film festival, Albuquerque (Konefsky is the founder and director of this festival now celebrating its 12th edition).
- 2016** Experiments in Cinema at the Southern Colorado Film Festival.  
Experiments in Cinema at the Alchemy Film Festival, Scotland.
- 2015** Experiments in Cinema at the Festival of New Latin American Cinema, Havana, Cuba.

## RECENT EMPLOYMENT

- 2006-present** Senior Lecturer (full-time), Department of Cinematic Arts, UNM.
- 2006** Visiting Professor, New Mexico Highlands University, Las Vegas, NM.
- 2003-present** Visiting Lecturer, University of California, Santa Cruz (summer session).

## RECENT COMMUNITY SERVICE

- 2011-present** President, Basement Films, community non-profit arts organization.
- 2012-present** Advisor, UNM Valencia Campus, New Mexico Film Festival.
- 2015** New Mexico Film Festival, UNM Valencia campus, festival judge.

## RECENT UNIVERSITY SERVICE AND COMMITTEE WORK

- 2016-present** Arts Lab committee member, UNM.
- 2015** Cherry Reel Film Festival (UNM student film festival), festival judge.
- 2012-present** Faculty Coordinator, Summer Student Exchange Program, Dongguk University, Seoul, South Korea.
- 2009-present** Faculty Advisor, Southwest Film Center, UNM.  
Faculty Coordinator, Student Exchange Program, School of Applied Sciences, Wurzburg, Germany.  
Faculty Coordinator, Student Internship Program/Arts Management Minor and Basement Films community non-profit arts organization.

## EDUCATION

- M.F.A.** University of New Mexico, 1994
- B.F.A.** *Summa cum laude*, University of Bridgeport, 1980

## **Curriculum Vitae**

Peter G Lisignoli

plisign@gmail.com

MFA in Experimental and Documentary Arts

### **RESEARCH AREAS AND INTERESTS**

Video Art, Art Installation, Photography, Documentary, Archive, Cultural Studies, Critical Theory, History of the Avant – Garde, History and Narrative, Music Performance, Public Art, Collage film.

### **EDUCATION**

2011 – 2013

**Duke University, Experimental and Documentary Arts**

MFA

2003 - 2008

**College of Fine Arts, University of New Mexico**

BA in Media Arts

- Minor in Anthropology
- Focus Area in Latin American Language and Culture

### **ACADEMIC POSITIONS**

2017 to present Visiting Lecturer, Department of Cinematic Arts, University of New Mexico.  
2013 to 2016 Adjunct Faculty, Department of Cinematic Arts, University of New Mexico.  
2013 to 2013 Teaching Assistant, Franklin Humanities Institute, Duke University.  
2012 to 2013 Teaching Assistant, Center for Documentary Studies, Duke University.  
2011 to 2012 Practice Assistant, Arts of the Moving Image, Duke University.  
2008 to 2011 Temporary Part-Time Faculty, Department of Cinematic Arts, University of New Mexico.  
2010 to 2011 Volunteer, “Tarascan Project,” Department of Anthropology, University of New Mexico.  
2004 to 2008 Office Specialist, Department of Cinematic Arts, University of New Mexico.

### **COURSES TAUGHT**

MA 210 Introduction to Film Studies  
MA 216 Introduction to Moving Image Art  
MA 391 16mm Production  
MA 327 History of Film: The Silent Era  
IFDM 105L Inter and New Media Studies  
IFDM 210 Modeling and Post-production  
IFDM 491 Digital Documentary Production  
IFDM 491 Direct to Edit

### **AWARDS AND HONORS**

- Summa Cum Laude Baccalaureate Honors.
- Cum Laude Departmental Honors.
- Gus Blaisdell Memorial Award in Critical Writing.
- Michael Costello Award for Academics and Service to the Department of Cinematic Arts.

## LECTURES, EXHIBITIONS, PERFORMANCES, & CREATIVE WORK

- September 2016      Production Designer, "Woman on Fire." Theatrical Play by Camino Real Productions. National Hispanic Cultural Center, September 29 – October 16.
- April 2016            Screening of *Anything You Ever Wanted*. Micro-Cinema Exhibition. "Shape-Memory Alloys." UNEXPOSED Micro Cinema, Durham, NC.
- October 2015        Editor, "Rudolfo Anaya: The Magic of Words." Documentary Film by Ellis Productions. Screened at National Hispanic Cultural Center Oct 1. Aired on New Mexico PBS Oct. 8.
- February 2015      Contributing Artist, "Happiness is a Warm Projector," Art Exhibition. Center for Contemporary Art, Santa Fe, NM.
- July 2014            Guest Lecture "Comparative Studies in World Cinema." Dongguk University, Seoul, South Korea.
- April 2014            Screening of *Signs of the Nevada Sun*. Film Festival Exhibition, "Experiments in Cinema." Albuquerque, NM.
- November 2013     Contributing Artist, "Black River Falling," Music Accompaniment for Live Theatre, Tricklocke Theatre Company, Albuquerque NM.
- April 2013            Contributor, "Film/Music Collaboration w/ Wet Ink Ensemble," Multimedia performance, Duke University.
- March 2013            Contributor and Curator, "Distances + Relativities," MicroCinema and Thesis Exhibition, Carrack Modern Art: Durham, NC.
- February 2013      Contributor, "New Works in Virtual Reality," VR Installation, Duke University.
- January 2013        Contributor, "Las Vegas in 48 hours," Art Exhibition and Film Screening, Duke University.
- April 2013            Contributor, "Music/Film: Performances with the Wet Ink Ensemble," MFA in Experimental and Doc Arts and Ph.D in Music Composition Collaboration, Sheaffer Theatre, Duke University: Durham, NC.
- March 2012            Co-Curator, "Film in the House of the Word," Film and Poetry Series, Duke University.
- March and April 2013    Contributor and Curator, "Distances and Relativities," Thesis Show and Micro-Cinema, Carrack Modern Art: Durham, NC.
- January 2013        Contributor and Co-Curator, "Las Vegas in 48hrs," Art Exhibition, Frederic Jameson Gallery: Durham, NC.
- September 2012     Invited Filmmaker, "Film in the House of the Word," Reading and Screening, Duke School: Durham, NC.
- July 2012            Contributor and Co-Curator, "Open Air Picture Show," Film Screening, Tan Gallery: Albuquerque, NM.
- January 2012        Contributor and Curator, "Occupations," Art Exhibition, East Duke Building, Duke University.

## CURRICULUM VITAE SPRING 2017

### MATTHEW N. MCDUFFIE

#### EDUCATION

University of New Mexico                      M.A. Theatre Arts 1983

Washington State University                  B.A. Communications 1980

#### TEACHING EXPERIENCE

University of New Mexico

Professor of Practice in Screenwriting, Departments of Cinematic Arts, Theatre Arts, English from 2010 – present

Adjunct Professor, Departments of Cinematic Arts, Theatre Arts, English from 1999 – 2010

Courses Taught:

Introduction to Screenwriting, Advanced Screenwriting, Graduate Screenwriting, IFDM Capstone project.

#### LECTURES AND WORKSHOPS

Taos Writers Workshop summers 2004, 2006

OASIS Albuquerque “Finding Emotion in Storytelling” 2014

LERA – Land of Enchantment Romance Authors “Discovery and Emotion in Story”  
Fall 2013

The Short Film – an intensive series of classes covering structure, dialogue, character, tone, pacing, vision and emotional beats.

Tricklock Performance Space, summer 2013

Film Scenes – writing for emotion, writing for actors, for story, for the moment.

Explorations in creativity through improvisation, games, and performance.

Tricklock Performance Space, summer 2013

#### WRITING AND DIRECTING CREDITS

**Burning Bodhi** – writer/director Monterrey Media

**The Face of Love** – Bonnie Curtis, Julie Lynn producers (feature film, premiered at the Toronto Film Festival 2013)

**Infidels** – Untitled Entertainment (feature film)

**Emerald City** – Untitled Entertainment (pilot episode)

**Duke City** – Untitled Entertainment (pilot episode)

**An Insensible Man** – APA (pilot episode)

**Someday Soon** – Honey Bear Presents, producer (feature film)  
**The Road Back** – Gavin O’Connor, Fortress Features, producers (feature film)  
**Lucky Boy** – Untitled Entertainment (feature film)  
**Open Casket** – Bonnie Curtis, producer, Arie Posin, director (feature film)  
**How to Drag an Insensible Man** – Infinity Features, producers (feature film)  
**Surrender, Dorothy** – CBS, Diane Keaton, producers (TV movie, aired 2006)  
**Going the Other Way** – Showtime, Craig Zadan, Neil Moran, producers  
**Odd Girl Out** – Lifetime Television, producers (TV movie 2005)  
**The Stranger Beside Me** – U.S.A. Television (TV movie 2005)  
**The Hungry Earth** – HBO, producer (TV movie)  
**The Secret Life of Girls** – Lifetime Television (TV movie)  
**The Peter Leonard Story** – U.S.A. Television (TV movie)  
**The Eulogy for Joseph Way** – Warner Bros., John Wells, producers  
**A Cool, Dry Place** – Fox 2000 (feature film 1998)  
**Call Me A Cab** – Fox 2000 (feature film)  
**Second Nature** – Fox 2000, Imagine, producers (feature film)  
**Fruitcake Weather** – United Artists, producers (feature film)  
**Eddie Dodd** – ABC Television, Walter Parkes, producers (TV drama)  
**Kiss the Ground** – Chestnut Hill, producers (feature film)

#### AWARDS

Nomination for Writers Guild Award, Best Television Drama, Long Form 2003 for  
**The Stranger Beside Me**, produced by U.S.A. Television

#### SERVICE ON MFA COMMITTEES AT UNM

Stephanie Grilo, MFA Dramatic Writing  
Denise Hinson, MFA Dramatic Writing  
Rebecca Sanchez, MFA Dramatic Writing  
Barney Lopez, MFA Dramatic Writing  
Christina Hjelm, MFA Dramatic Writing  
Kevin Elder, MFA Dramatic Writing  
Zee Eskeets, MFA Dramatic Writing  
Nic Wehwein, MFA Dramatic Writing  
Matt Diehl, MFA Dramatic Writing  
Erin Phillips, MFA Dramatic Writing  
Kristen Simpson, MFA Dramatic Writing  
Casey Mraz, MFA Dramatic Writing  
Aaron Fraile, MFA Dramatic Writing  
Kamarie Astrid, MFA Dramatic Writing

## ANGELA S. BEAUCHAMP

### EDUCATION

<b>Skidmore College</b> Saratoga Springs, NY	M.A., Film Theory and Gender Studies Thesis: Cinematic Representations of Eleanor Roosevelt
<b>Boston University</b> Boston, MA	Four years in Ph.D. Program, Anthropology Research on women and land tenure in Liberia
<b>DePauw University</b> Greencastle, IN	B.A., Anthropology Phi Beta Kappa, <i>magna cum laude</i>

### TEACHING EXPERIENCE

August 2015-present      **Lecturer**  
Department of Cinematic Arts, University of New Mexico, Albuquerque, NM

- New Mexican Film Noir (Intercession 2016-17)
- Post-Apocalyptic Cinema (Fall 2016)
- Images of Women (Spring 2016)
- Film Noir (Fall 2015, Fall 2017)

August 2012-May 2015      **Head Instructional Assistant**  
Department of Cinematic Arts, University of New Mexico, Albuquerque, NM

- History of Film I: The Silent Era
- History of Film II: The Sound Era
- Cinema of Charlie Chaplin
- Introduction to Film Studies

Guest lecturer in the following courses:

- Documentary Film History
- Film Theory: The Essay Film
- Film as Social Transformation

August 1989-May 1991      **Lecturer**  
Department of Anthropology, Boston University, Boston, MA

- Introduction to Cultural Anthropology

August 1986-May 1989      **Teaching Assistant**  
Department of Anthropology, Boston University, Boston, MA

- Introduction to Cultural Anthropology
- Introduction to Human Evolution

## AWARDS AND HONORS

- 2016 Feminist Research Institute Small Event Grant, UNM
- 2015 “Call to Celebration” Graduation Speaker, Skidmore College Commencement
- 2015 PAWS (People Appreciate Wonderful Staff) Award, UNM Staff Council
- 2015 Michael Costello Prize for Service to Department of Cinematic Arts, UNM
- 2015 MALS Scholarship, Skidmore College Master’s Program
- 2014 Frank and Helene Crohn Scholarship, Skidmore College Master’s Program
- 1989-90 Boston University Graduate Scholarship
- 1986-89 Boston University Teaching Fellowship
- 1986 Paul C. Glick Award for Outstanding Graduate in the Department of Sociology and Anthropology, DePauw University
- 1986 Phi Beta Kappa, DePauw University
- 1982-86 Honor Scholar, DePauw University

## CONFERENCE PRESENTATIONS, GUEST LECTURES, AND PUBLICATIONS

- May 2017 Inaugurated classic film program at La Sala de Galisteo, giving two public lectures on *Ace in the Hole* and *Sunset Boulevard*.
- Apr 2017 Co-Editor, *Experiments in Cinema Yearbook #3: The Cubano Edition*. Book published to accompany the “Experiments in Cinema” Film Festival.
- Apr 2016 Co-Editor, *Experiments in She-ness: Women and Independent Cinema*. Book published to accompany the “Experiments in Cinema” Film Festival.
- Feb 2016 “Perfect Wife, Angry Feminist, or Queer Role Model? Changing Representations of Eleanor Roosevelt in Film.” Southwest American/Popular Culture Conference, Albuquerque, NM
- Apr 2015 “Suffering Saint, Asexual Victorian Woman, or Queer Icon? Cinematic Representations of Eleanor Roosevelt.” Feminist Student Scholars Symposium, University of New Mexico, Albuquerque, NM
- Feb 2015 “Changing Lives: The American Women’s Biopic.” Southwest American/Popular Culture Conference, Albuquerque, NM
- April 2012 “Social Media for Filmmakers.” Guest speaker for Friends of Film, Video and the Arts, Albuquerque, NM
- Nov 2011 “Crowdfunding Can Work for You.” Guest speaker for Friends of Film, Video and the Arts, Albuquerque, NM

## ACADEMIC SERVICE

- 2016-2017 Advisor, UNM Filmmakers Network (student organization)
- 2016-2017 College of Fine Arts Diversity Committee member, UNM
- 2012-2016 College of Fine Arts Assessment Review Committee member, UNM
- 2014-2015 Provost’s General Education Assessment Subcommittee member, UNM

Curriculum vitae

**Stephanie Graham Becker**  
**sbecker@unm.edu**

**TEACHING AND ADMINISTRATIVE EXPERIENCE**

**Adjunct Faculty, Department of Cinematic Arts**  
**University of New Mexico, Albuquerque NM**

**Fall 2009-present**

**Upcoming** – *The Cinema of David Lynch\**

*Introduction to Film Studies\**

*Films by Almodóvar\**

*Latin American Film*

*Bunuel*

*Chicano and Mexican Film and Literature*

\*courses are community engaged

**Director of Community Engagement and Faculty, 2009- present,**  
**Amy Biehl Charter High School, Albuquerque, NM**

**July 2009 – present**

Directing Service Learning for all grades

Spanish, ELA 12, Senior Project, Civics

**Adjunct Faculty, Department of Spanish and Portuguese**  
**University of New Mexico, 2008-2009**

**Fall 2008-Spring 2009:**

Spanish 439: *Women Latin American Writers*

Spanish 307: *Introduction to Hispanic Literature,*

Spanish 302: *Spanish Composition.*

**Adjunct Faculty, 2006-2007, Delta College, Stockton, California**

**Department Chair and Faculty, 1997-2003, Sandía Preparatory School, Albuquerque, NM**

**EDUCATION**

- Ph.D. Spanish and Portuguese, University of New Mexico, 2003  
Albuquerque, New Mexico. GPA: 4.02  
Dissertation: *Perversions of Romance: A Look at Love in Mexicana and Chicana Fiction and Film*  
Defended with distinction May, 2003  
Major: Spanish  
Specializations: Mexican Literature, Chicano/a Literature  
Minor: Latin American Film
- M.A. Dept. of Romance Languages, University of Florida, 1994  
Gainesville, Florida  
Thesis: *Sor Juana Inés de la Cruz: La primera feminista de las Américas*  
Major: Spanish  
Minor: Women's Studies
- M.B.A. American Graduate School of International Management, 1987  
Phoenix, Arizona  
Major: International Marketing Management
- B.A. Mary Baldwin College  
Staunton, Virginia  
Majors: Spanish, Biology  
Minor: Chemistry

Elan Colello  
Albuquerque, New Mexico Area  
CEO at Explore Media

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Experience

- Co-Founder & CEO at Explore Media 360  
06/2013 - Present  
Strategic marketing, service sales, program development for commercial and military applications. Google Photography production and sales as well as custom 360°x360° Video and Photography production.
- CEO at MediaStream LLC  
06/2011 - 06/2013  
New ventures, sales, marketing, coding, photography, videography, media editing, accounting, product research and development.
- Event Photography & Team Leader at GradTrack Images  
01/2008 - 05/2013  
Managed photographers at graduations and coordinated communication with clients.
- Marketing and Communications Director at Decon ProGreen - Government & Civilian Contracting  
08/2009 - 08/2011  
Marketing strategy, marketing materials and online marketing.
- Systems Developer & Online Editor at SpeedSUV.com - Electronic Media Website  
07/2009 - 08/2012  
Program, system and software developer.
- Instructor at YMCA  
10/2009 - 05/2011  
After-school daycare instructor for elementary school children ages 5 to 13-years-old.
- Program Director at EveryBlock.com - MSNBC Local News & Geo-Coding Company  
04/2008 - 08/2009  
Editor and Geo-Coder at startup of company
- CEO & Web Project Manager at Vital Incorporated  
01/2001 - 07/2008  
Managed web programers, clients and development projects.
- Photojournalist at Columbia Missuorian  
08/2006 - 04/2008  
Intern Photographer
- Photojournalist at Santa Fean Magazine  
01/2003 - 01/2004  
Intern Photographer
- Photographer Santa Fe Reporter Newspaper at Santa Fe Reporter  
01/2002 - 01/2003  
Intern and contract photographer

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Education

University of Missouri-Columbia  
Bachelor of Arts, Journalism & Political Science, 2005 - 2008

Santa Fe Community College  
Associate's degree, Commercial Photography, 2002 - 2004

Los Altos High School  
Diploma, 1996 - 2000

Elan Colello has been working in spherical content production, website production, VR apps, UX Design and team leadership for eight years.

He is a Google Street View Trusted Photographer and has done 360° video projects in Japan and made custom virtual tour interfaces for Intel.

As CEO and co-founder of Explore Media, Colello has sold hundreds of VR projects and has done VR consulting for major companies like Yahoo, Softbank, Toyota, Costco, Intel, Sprint, DriveTime and many more.

Colello is an artist with photography and sketching skills. He can build websites, manage programming teams, build drones, design 360° cameras, and program controllers.

Colello was raised in Palo Alto and would like to return home to improve his skills working for the worlds leading VR cinematography team at Jaunt.

**Teresa L. Cutler-Broyles**  
001-505-306-0906  
terra@unm.edu  
teresa\_cutler@comcast.net

### **Education:**

- **PhD Candidate** in American Studies, emphasis: Orientalism / Film Studies / Performance Studies from the University of New Mexico (UNM) (completion May, 2017)
- **Certification** in Historic Preservation and Regionalism, UNM School of Architecture and Planning (completion date May, 2017)
- **Master of Arts** in Comparative Literature and Cultural Studies, UNM (terminal degree) (May 2003)
- **Bachelor of Arts** in English/Creative Writing/Cultural Anthropology, UNM (May 1998)

### **Publications – non-inclusive:**

#### **Upcoming Academic**

- “All Talk and No Action: What’s a Girl Have to do to get Noticed Around Here” in an edited volume on the new Star Trek reboot. To be published by McFarland and Co., 2018.
- “What We See When We Look in the Mirror: Star Trek’s Alternative Sexualities,” in *To Boldly Go: Gender, Sexuality and Difference in the Star Trek Universe*, edited volume. To be published mid-2017. McFarland.
- *Circus Space: the Big Top on the Big Screen*, Ed., McFarland, 2018 (nonfiction).

#### **Academic**

- *Crime and Concealment*, **Ed.** (with Abby Bentham), University of Bristol, Bristol, UK. Online post-graduate journal (<http://www.harts-minds.co.uk/#!crime-concealment/c1upe>)
- *Monstrosity from the Inside Out*, **Ed.** (with Marko Teodorski), Interdisciplinary Press, 2014
- “Local Performance / Global Connection: American Tribal Style® & its Imagined Community” in *Belly Dance Around the World: New Communities, Performance and Identity*, Eds. Barbara Sellers-Young / Caitlin McDonald, **McFarland**, 2013
- “Jumping Rope in Prison: Afghan Children in Film” in *Children of Afghanistan: the Path to Peace*, Eds. Jennifer Heath / Ashraf Zahedi, 2013
- “Muslim Monsters / American Heroes: Sleeper Cell and Homeland as the New Face of Fear” in *Monstrous Deviations in Literature and the Arts*, Eds. Karen Graham and Agnieszka Stasiewicz-Bieńkowska, Inter-Disciplinary Press, 2013 (ebook)

### **Teaching History:**

#### **The University of New Mexico August 2001 – ongoing Lecturer / Adjunct Faculty**

- Introduction to Film in Cinematic Arts (MA)

- Cult Film / Transgressive Cinema (MA) (undergrad and graduate level)

**Southern New Hampshire University June 2014 – ongoing**

**Adjunct Faculty - online**

- Creative Writing / ENG-226, -229, -329, -349, -359
- World Mythology / LIT-229

**The Umbra Institute, Perugia, Italy 2014 – ongoing**

**Visiting Professor (summers)**

- History and Literature in Italian Gardens: Medieval, Renaissance, Mannerist, Baroque
- Writing Italian Food

**Story Circle Network 2011 – ongoing**

**Online Writing Instructor**

- Travel Essay Writing
- Writing Your Hero's Journey

**Travel and Writing Tours:**

**TLC Travels / Adventures to Italy (www.tlc-travels.com)**

2008 – on-going

**Owner / Workshop Organizer / Speaker**

- Organize, run, mediate, and teach classes for cultural & writing tours in Italy

**Rio Grande Writers Conference, 1997, 1998**

- Organized and mediated two, one-day conferences for writers with speakers from all over the USA

**Personal Travels:**

- **France** (2016)
- **Italy** (2017, 2016, 2015, 2014, 2013, 2012, 2011, 2010, 2008, 2006, 2005, 2000)
- **Greece** (2012)
- **Turkey** (2012, 2005)
- **England** (2016, 2012, 1998)
- **Germany** (2006)
- **Ireland** (2000)
- **China** (1999)
- **Scotland** (1998)

**References:**

- Susan Dever – Former Chair, Cinematic Arts (MA), University of New Mexico (susandev@unm.edu)
- Desi Brown – Coordinator, Peace Studies Department, UNM ([peace@unm.edu](mailto:peace@unm.edu))
- Naomi Sandweiss – Executive Director of *Parents Reaching Out*, former Young People's Event Organizer, UNM Continuing Education ([sashisand@aol.com](mailto:sashisand@aol.com))
- Zachary Nowak – colleague and contact for Umbra Institute, Perugia, Italy (znowak@umbra.org)

# Aaron Estrada

## Professional Summary:

A VFX executive born in the crucible of production. A Teacher and Mentor. A well-rounded C.G. artist with expert knowledge of Technology, photography and cinematography who can hit the ground running in many areas including executive level technology consulting, VFX supervision, and CG / DFX supervision. Over the years, my production specialty has become lighting, rendering and compositing. However, I enjoy all aspects of the C.G. / VFX process. In recent years, I have shifted my professional focus more towards the technology side of VFX and C.G. animation.

## Employment History:

### Cinnafilm Dec. 2015 - Present

VP Applied Technology

- Working with partners and internal technology team to bring to fruition Cinnafilm's cloud strategy.

### Cinnafilm Jan. 2015 - Dec. 2015

Technology Consultant

- Designed and built high speed storage server
- Authored executive technology recommendations to guide internal projects
- Specified and oversaw update of production network to 10 Gigabit Ethernet
- Consulted on digital compositing

### ARX Anima Nov 2014 - Dec 2014

Pipeline Consultant

- Evaluated network and pipeline for improvement.
- Specified network and Directory improvements and worked with network engineer to implement.
- Helped ARX Anima solidify their overall C.G. production pipeline plan.
- Implemented components of the lighting / rendering pipeline automation.
- Designed and deployed a stateless PXE net boot system for render the farm. (Linux)
- Assisted in deployment of render queue.

### Pivot VFX July 2012 – Present

VFX/CG Supervisor and CTO

As CTO, my responsibilities were quite comprehensive. While at Pivot VFX I single handedly designed and documented the network, storage and LDAP system. During the production of certain projects, I would often assume a production role as a C.G. Supervisor or VFX Supervisor.

## Achievements:

- Supervised Department Head with team of over 20 employees.
- Directly Supervised teams of 3-7 employees
- Strategic business planning.
- Project bidding / planning

## Specific Project Roles at Pivot:

- Black Sails Season 2 (tv series) -- VFX Supervisor (Pivot VFX)
- The Librarians (tv series) -- CG Supervisor
- The Reach (2014) -- VFX Consultant (uncredited)
- Cosmos Season 1 (2014) -- CG Supervisor

- Black Sails Season 1 -- CG Supervisor
- Iron Man 3 -- CG Supervisor
- Smurfs 2 -- Sr. Systems Engineer (Pivot)
- Eve Angelic (Short) -- VFX Consultant / CG Supervisor

### **Sony Pictures Imageworks 11/2011 – June 2012**

Senior Lighting & Compositing TD

- Amazing Spiderman -- Lighting TD
- Men in Black 3 -- Lighting and Compositing

### **Rising Sun Pictures 5/2011 - 9/2011**

Senior Lighting TD

- Journey 2: Mysterious Island -- Lighting & Look Dev
- Image Based Lighting consulting & workflow design

### **University of New Mexico 2011 – Present**

Lecturer

I designed and teach IFDM 491: Digital Compositing, a comprehensive semester long course on digital compositing geared towards artists. The course is designed to teach students the high-level concepts of digital compositing (math/logic, matte extraction and refinement techniques, etc.) in an artist friendly way while also exposing them to aesthetic concerns. Advanced concepts like 3D compositing and camera projection (texture mapping) are also covered. While the Foundry's Nuke software is used in class, the concepts presented in the course are applicable to any compositing system.

I re-designed IFDM 210: Intro to Modeling and Post Production to give students a 10,000ft overview of the VFX pipeline. A simplified VFX pipeline is used as a case study to explore automation of complex production systems.

### **Sony Pictures Imageworks 12/2008 – 5/2011**

Senior Lighting & Compositing TD

- Green Lantern -- Lighting and Compositing
- Zookeeper -- Lighting and Compositing
- Cats & Dogs 2 -- Lighting and Compositing
- G-Force -- Lighting and Compositing

### **Rhythm & Hues BoX 9/2008 - 12/2008**

CG Generalist

- Various Commercial Projects -- CG Generalist with a lighting and compositing focus
- Jimmy Neutron's Nicktoon Blast (70mm Ride film)

### **Skills:**

(Expert) Lighting & Compositing, Photography, Cinematography and Editing.

(Skilled) 3D modeling, texturing, surfacing, Python, Bash shell scripting & system / network administration.

(Intermediate) Character rigging

### **Software Experience:**

Katana, Arnold, Nuke, Maya, mentalray, Renderman, PDI Tools (light, comp, drender, dray), Modo, Lightwave, Photoshop, Shake, After Effects, Digital Fusion, Commotion, Unix/Linux and too many other proprietary tools to list.

# Nathan Fabian

Longshot Studios LLC  
P.O. Box 92156  
Albuquerque, NM 87199-2156

Day/Mobile: 505-379-6460  
Email: [ndfabian@gmail.com](mailto:ndfabian@gmail.com)  
[ndfabian@longshotstudios.com](mailto:ndfabian@longshotstudios.com),

## Education

- M.S., Computer Science, University of New Mexico, May 2008.
- B.S., Computer Science, University of New Mexico, May 2001.

## Experience

- Co-founder, Longshot Studios LLC, 2012-Present.
- Adjunct Professor. Interdisciplinary Film and Digital Media, University of New Mexico, 2014-Present.
- Senior Member of Technical Staff, Analysis and Scalable Visualization, Sandia National Laboratories, February 2013-2016.
- Member of Technical Staff, Analysis and Scalable Visualization, Sandia National Laboratories, April 2008-February 2013.
- Member of Technical Staff, Satellite Testers and Ground Stations, Sandia National Laboratories, June 2001-April 2008.
- Intern, Satellite Testers and Ground Stations, Sandia National Laboratories, Sept 1995-June 2001.

## Selected Publications

inXile Entertainment, Torment: Tides of Numenara, PC Game,  
<https://torment.inxile-entertainment.com>, 2017.

Storm Isle Productions and Longshot Studios LLC., Stratus: Battle for the Sky, PC Game, <http://store.steampowered.com/app/355490>. 2016-2017

Longshot Studios LLC. , Longshot Universe. PC Game., <http://longshotuniverse.com>, 2017.

Salloum, Maher, et al. "Compressed Sensing and Reconstruction of Unstructured Mesh Datasets." *arXiv preprint arXiv:1508.06314* (2015).

Fabian, Davis, Rayburn, Lakkaraju, Whetzel. Grandmaster: Interactive text-based analytics of social media. In *the 2015 IEEE ICDM Workshop on Social Multimedia Data Mining*.

Oldfield, R. A., Moreland, K., Fabian, N., & Rogers, D. (2014, June). Evaluation of methods to integrate analysis into a large-scale shock physics code. In *Proceedings of the 28th ACM international conference on Supercomputing* (pp. 83-92). ACM.

Weirs, V. G., Fabian, N., Potter, K., McNamara, L., & Otahal, T. Uncertainty in the Development and Use of Equation of State Models. *International Journal for Uncertainty Quantification*.

Fabian, N., Moreland, K., Thompson, D., Bauer, A. C., Marion, P., Gevecik, B., ... & Jansen, K. E. (2011, October). The ParaView Coprocessing Library: A scalable, general purpose in situ visualization library. In *Large Data Analysis and Visualization (LDAV), 2011 IEEE Symposium on* (pp. 89-96). IEEE.

Raybourn, E. M., Fabian, N., Tucker, E., & Willis, M. (2010, January). Beyond game effectiveness part II: A qualitative study of multi-role experiential learning. In *The Interservice/Industry Training, Simulation & Education Conference (I/ITSEC)* (Vol. 2010, No. -1). National Training Systems Association.

Fabian, N. (2008) Machine Learning of Human Behavior in Interactive Games. Masters Thesis, University of New Mexico.

Harger, J and Fabian, N, (2008) Creating Interesting Agents with Behavior Cloning. In Scott Jacobs (Ed.) *Game Programming Gems 7*. Cengage Learning.

## Professional and Community Activities

Instructor, Explora Game Development Camp, 2016.

Program Chair, DOE Computer Graphics Forum, 2015.

Program Committee, International Symposium on Visual Computing. 2011 - 2014.

Daniel R. Galassini, Jr.

## EDUCATION

**Loyola Marymount University** M.F.A Television Production  
Los Angeles, CA Thesis: Short Film *SATCO-88*  
(degree pending thesis review)

**College of Santa Fe** B.A Moving Image Arts  
Santa Fe, NM

## TEACHING EXPERIENCE

August 2012–present **Adjunct Lecturer**

Department of Cinematic Arts, University of New Mexico, Albuquerque, NM

- Final Cut Pro X Workshop (Fall 2012–Spring 2016)
- Technical Introduction to Video Production (Fall 2016, Spring 2017)
- \* Independent Study in Traditional Animation (Spring 2017)
- Assisting with IFDM Capstone Project (Fall 2016–Spring 2017)

January 2016–present **Contributing Faculty**

The Film School, Santa Fe University of Art and Design, Santa Fe, NM

- Explorations in Post-Production (Spring 2016)

Since 2009, Dan Galassini's production company in Albuquerque New Mexico has continued producing local commercials, industrial videos, and a series on archaeology for children. He is the video documentarian for the Tall el Hammam archaeological excavation, an ongoing excavation of a bronze age civilization in the country of Jordan. His footage of Jordan and Israel has been seen on various cable channels, including American Heros Channel, Discovery Channel, National Geographic Channel, and Netflix. He mentors students in special effects and prop construction, throughout the year.

## Barry D. Kirk

Director / Director of Photography

Southwest Productions

[barry@southproductions.com](mailto:barry@southproductions.com)

### Education

Eastern New Mexico University, 1970-71

University of Illinois, 1972

University of New Mexico, Bachelors of Arts, 1976

Major Communications

Minor Photography and Journalism

### Experience

University of New Mexico, IFDM, Instructor in Cinematography, 2016-present

UNM Center for Regional Studies, Contractor 2012-present

Documentary Production

:30 Second Street, Managing Partner 1987-present

Video Graphics and Editing Post Production Facility

Southwest Productions 1983-present

Secretary / Treasurer

Director / Director of Photography

Public Service Company of New Mexico 1981-83

Producer / Cinematographer

University of New Mexico Communications Department 1978-81

Studio Supervisor / Lab Instructor

### Selected Major Filmography

National Television Commercials Director / Director of Photography

Tetley Tea (25)

Ocean Spray Products (30)

Slim Jims Beef Stick (35)

Ivory Soap (10)

Dawn Dish Washing Soap (10)

Pampers (15)

Safeguard Soap (10)

Crest Toothpaste (20)

Pepsid AD (10)

Matchbox Toys (25)

Aleve Pain Reliever (75)

Vick 44 Cough Syrup (5)

Alka Selzer (5)

Wahl Shavers (10)

Ensure (12)  
Toyota Cost of Ownership (25)  
Fabrez Fabric Freshener  
Archer Daniel Midlands (15)

## Episodic Television Additional Photography

*Manhattan*  
*In Plain Sight*  
*Red*

## Documentaries

Traveled worldwide as a cinematographer for clients including National Geographic, Learning Channel, Discovery, and Independent producers

## Non-Commercial Films

Director / Cinematographer for 100s of educational, governmental and industrial films.

Smithsonian Institution, *For a More Perfect Union*, first video installation at the Smithsonian

Smithsonian Institution, *The Living History of Los Alamos and the Manhattan Project/ The Living History of the National Parks Service*

Kentucky Derby, *The Greatest Race*, a 360 degree film on the running of the Kentucky Derby

## Video Games

Cinematographic designer on the pioneering team developing live action video games for the international game market

*Mad Dog McGee*, Number one arcade game for two years

## Emmy Awards

*All Quiet On the Western Front*, Learning Channel, Great Books Series,  
*ESPN Top 50 Athletes of the Century*

*Above and Beyond* KNME, Emmy

*Zimmerman @ 75*, Emmy Nominated

*Green Fire: Aldo Leopold and a Land Ethic for Our Time*, Emmy

*Learning Medicine: The New Mexico Experiment*, Emmy Nominated

**Nathan Kosub**  
[nkosub@unm.edu](mailto:nkosub@unm.edu)

### **Education**

MA in Southern Studies, 2005

University of Mississippi, Oxford, MS

Thesis: "1+1+1+1=5: San Antonio, the 1950s, and the Sir Douglas Quintet without Doug Sahn"

Chair: Dr. Charles Reagan Wilson

BA in English, 2002

Minor concentration in Government and Legal Studies

Bowdoin College, Brunswick, ME

### **Department of Cinematic Arts, College of Fine Arts, University of New Mexico**

Albuquerque, NM, August 2015–present

### **Courses Taught**

Introduction to Film, Fall 2017. An overview of a century of film history and study, this course features a broad range of film types (narrative, experimental, documentary), as well as a range of approaches to understanding the aesthetic and cultural significance of the medium.

Hong Kong Action Cinema, Spring 2017. Planned an original syllabus around the history of action cinema in Hong Kong. Students learned the political, social, and economic factors relevant to filmmaking in this longtime colonial industrial and financial center. Classes considered significant examples of Hong Kong action cinema alongside the technical evolution of innovative editing styles and fight choreography; complex gender dynamics in an industry that has always featured female action stars; transnational identity and the modern city; the significance martial arts films hold in African American nationalism and activism; and the nature of celebrity in Asian culture.

### **Instructional Assistant**

As an instructional assistant, I work with students on exams, essays, and oral presentations to help them improve their writing skills; facilitate student learning in group instruction; assist in the preparation of online resources; lead discussions in film history and criticism courses; and guest lecture.

American Horror Cinema, Summer 2017

Documentary Film History, Spring 2017

Alfred Hitchcock, Spring 2017 and Fall 2015

New Mexican Film Noir, Intersession 2017

Post-Apocalyptic Cinema, Fall 2016

History of Film I: The Silent Era, Fall 2016 and Fall 2015

International Horror, Spring 2016

History of Film II: The Sound Era, Spring 2016

The Cinema of Charlie Chaplin, Summer 2016

### **Department of Cinematic Arts Service**

Lunchtime Lecture Series. Started and organized an ongoing lecture series that allows undergraduates to share work with peers and faculty. Advised participants on the content and presentation of their talks. Spring 2017.

Social media. Assumed responsibility for regular updates of the Cinematic Arts Instagram account. Spring 2017.

### **Additional Cinematic Arts Work**

16mm Filmmaking, Fall 2016. *Keep Me and Never Go Broke* (16mm, 4 min. 59 sec.) completed December 2016.

### **Office of Academic Affairs, Schools of the Health Sciences, University of Pittsburgh**

Pittsburgh, PA, April 2013–December 2014

As a writer and proofreader, I assisted in the production of various print and electronic communications and special projects of the Senior Vice Chancellor's office. My duties included prepared remarks for the dean of the medical school; web information and publicity; and original content and copyediting for the School of Medicine's annual report. These projects were frequently collaborative and characteristically high priority and highly technical in nature.

### **Calliope House, Inc.**

Pittsburgh, PA, January–July 2014

As a member of the board of directors for this non-profit organization, I was responsible both for ensuring the financial health of Calliope House and for aiding the organization in its commitment to making traditional, roots-based music and music instruction accessible to people of diverse neighborhoods, ages, and ethnicities in the greater Pittsburgh area.

### **Publications**

- “Remembering Barry Hannah (1942-2010),” *Stop Smiling*, March 15, 2010.
- “Blue Indigo: Duke Ellington,” *Stop Smiling*, Issue 37, 2008.
- “*Daisy Kenyon* (1947, dir. Otto Preminger),” *Stop Smiling*, Issue 35, 2008.
- “In a Green Shade Alone: *The Romance of Astrée and Céladon* (2007, dir. Éric Rohmer),” *Reverse Shot*, September 3, 2008.
- “Better Left Unsaid: *Three Times* (2005, dir. Hou Hsiao-Hsien),” *Reverse Shot*, Summer 2008.
- “Michelangelo Antonioni’s *The Architecture of Vision: Writings and Interviews on Cinema*,” *Stop Smiling*, Issue 33, 2007.
- “Memoirs of an Invisible Man: *Big Trouble in Little China* (1986, dir. John Carpenter),” *Reverse Shot*, Fall 2007.
- “Junkies’ Lament: *Drugstore Cowboy* (1989, dir. Gus Van Sant),” *Reverse Shot*, Fall 2007.
- “A Few Great Pumpkins II—Third Night: *The Devil Rides Out* (1968, dir. Terence Fisher),” *Reverse Shot*, Fall 2007.
- “Harbor Lights: *Days of Being Wild* (1990, dir. Wong Kar-wai),” *Reverse Shot*, Summer 2007.
- “Big Red: *La Chinoise* (1966, dir. Jean-Luc Godard),” *Reverse Shot*, Summer 2007.
- “*Under the Volcano* (1984, dir. John Huston),” *Reverse Shot*, Summer 2007.
- “Street Smart: *Ball of Fire* (1941, dir. Howard Hawks),” *Stop Smiling*, June 15, 2007.
- “*Army of Shadows* (1969, dir. Jean-Pierre Melville),” *Stop Smiling*, May 25, 2007.
- “Doodle Dandy: Robert Altman’s *The Long Goodbye* (1973),” *Stop Smiling*, April 20, 2007.
- “The Big Score: Ennio Morricone,” *Stop Smiling*, March 23, 2007.
- “Talk-Bubble Daydreams, A Nazi Tour of Canada, Flowing with Naruse, and the Point of Departure for *The Departed*,” *Stop Smiling*, March 8, 2007.
- “The Devil You Know: *Evan Almighty* (2007, dir. Tom Shadyac),” *Reverse Shot*, Spring 2007.
- “Riffraff: *The Robert Mitchum Signature Collection*,” *Stop Smiling*, January 25, 2007.
- “The Heart of Texas: *Dazed and Confused* (1993, dir. Richard Linklater),” *Stop Smiling*, Issue 27, 2006.
- “Of No Fixed Accord: Interview with Ian Frazier,” *Stop Smiling*, Issue 25 (“The Documentary Issue”), 2006.
- “Drive, He Said: *Shoot the Piano Player* (1960, dir. François Truffaut),” *Stop Smiling*, Issue 25, 2006.
- “Wednesday Stay in Bed: *Black Snake Moan* (2006, dir. Craig Brewer),” *Reverse Shot*, Fall 2006.
- “Clearly, Clearly, Dark-Eyed Donna: Time and *A Scanner Darkly*,” *Senses of Cinema*, Issue 41, Fall 2006.
- “2 or 3 Things I Know About Altman: Robert Altman, 1925-2006,” *Stop Smiling*, December 2, 2006.
- “A Little Prince: The Empty Charm of Alfonso Cuarón,” *Stop Smiling*, October 27, 2006.
- “The Sax in Sex: Éric Rohmer’s Late Start,” *Stop Smiling*, August 18, 2006.
- “Coffin Stripteases, Film Gris, The Sexual Devolution, and Citizen Welles,” *Stop Smiling*, June 30, 2006.
- “*The Three Burials of Melquiades Estrada* (2005, dir. Tommy Lee Jones)” *Stop Smiling*, April 14, 2006.
- “Pat in the Hat: The Iconic *Pat Garrett & Billy the Kid* (1973, dir. Sam Peckinpah),” *Stop Smiling*, February 10, 2006.
- “*2046* (2004, dir. Wong Kar-wai): Forgetting the Best Movie of 2005,” *Stop Smiling*, January 13, 2006.
- “Agee at Agincourt: In Praise of an RKO Halloween,” *Stop Smiling*, October 31, 2005.
- “What Truffaut Meant by Love,” *Stop Smiling*, October 7, 2005.
- “Fifteen Years On, the Recognizable World of Whit Stillman’s *Metropolitan* (1989),” *Stop Smiling*, August 24, 2005.
- “Isn’t *Undertow* (2004, dir. David Gordon Green) Romantic?,” *Stop Smiling*, June 14, 2005.
- “*Et In Arcadia Maximus*: The Heart of Barry Hannah Still Won’t Fit Its Wanting,” *Stop Smiling*, April 29, 2005.
- “*Before Sunset* (2004, dir. Richard Linklater) Wasn’t Made by Éric Rohmer,” *Stop Smiling*, December 16, 2004.
- “More a Band than a Legend,” *Stop Smiling*, October 21, 2004.

### **Department of Southern Studies, University of Mississippi**

Oxford, MS, 2003-05

My graduate school training included archival research, field interviews, and field photography. I successfully defended my thesis, a cultural history of San Antonio music in the 1950s, and delivered an invited lecture on the topic at the University’s Center for the Study of Southern Culture.

# Abbreviated Curriculum Vitae

## Jessamyn Lovell

### Education

California College of the Arts (Oakland, CA), MFA, Photography, 2001  
Rochester Institute of Technology (Rochester, NY), BFA, Photographic Illustration, 1999

### Recent Teaching History

University of New Mexico (Albuquerque, NM)  
Senior Lecturer, Department of Art & Art History (2016-present)  
Lecturer III, Department of Art & Art History (2014-2016)  
Visiting Assistant Professor, Department of Art & Art History (2011-2014)  
Adjunct Instructor, Department of Art & Art History (2010-2011)

Southwest University of Visual Arts (Albuquerque, NM)  
Part-time Instructor, Photography (2010-2011)

### Recent Academic Honors and Grants

**2017** Recipient, University of New Mexico Center for Teaching Excellence Fellowship  
Nomination, University of New Mexico Lecturer of the Year Award  
**2016** Nomination, University of New Mexico Lecturer of the Year Award  
**2015** Recipient, University of New Mexico Teaching Allocation Grant

### Recent Awards and Residencies

**2017** Artist in Residence, Pool Party (Palm Springs, CA)  
Finalist, Headlands Center for the Arts Artist Residency (San Francisco, CA)  
**2016** Scholarship Recipient, La Pocha Nostra Intensive Performance Workshop, (Santa Fe, NM)  
**2015** Finalist, 2015 GuatePhoto Book Award (Guatemala City, Guatemala)  
Scholarship Recipient, CENTER Review Santa Fe 2015 (Santa Fe, NM)  
Nominee, 2015 Photo Paris Book Award (Paris, France)

### Recent Solo Exhibitions

**2017** *DIY PI*, Central Features Contemporary Art (Albuquerque, NM)  
**2016** *Catastrophe, Crisis, and Other Family Traditions*, Ridley Gallery at Sierra College (Rocklin, CA)  
*Dear Erin Hart*, Carol Calo Gallery at Stonehill College (Easton, MA)  
**2015** *Dear Erin Hart*, Sorenson Center for Arts at Babson College (Babson Park MA)

*Dear Erin Hart, CENTER (Santa Fe, NM)*

*Dear Erin Hart, Central Features Gallery (Albuquerque, NM)*

*Dear Erin Hart, Colorado Photographic Arts Center (Denver, CO)*

### **Recent Group Exhibitions and Performances**

- 2017** *TONDO* group exhibition with s(and) Collective, Exhibit 208 (Albuquerque, NM)  
\_\_\_\_\_ *Stand* (three-person exhibition with Rudy and Lee Montgomery),  
Harwood Art Center (Albuquerque, NM)
- 2016** *The P.I. Project: A Speakeasy Performance*, an interactive dinner performance  
presented in collaboration with Central Features Contemporary Art and Dig &  
Serve Speakeasy Supper Club, Central Features Contemporary Art (Albuquerque)  
*Sanitary Tortilla Factory Group Exhibition*, Zendo, curated by Sheri Crider  
(Albuquerque, NM)  
*Outer Local*, David Richard Gallery, curated by SCUBA (Santa Fe, NM)  
*Dispatch*, Trolley Barn Gallery, curated by Strangers Collective and SCUBA (Las  
Vegas, NM)  
*Dispatch*, Art.i.fact, curated by Strangers Collective and SCUBA (Santa Fe, NM)
- 2015** *Stealth Investigations* (three-person exhibition with Trish Stone and Lee  
Montgomery), SCA Contemporary Gallery (Albuquerque, NM)  
*(s)and: An Introduction*, Exhibit 208 (Albuquerque, NM)

### **Recent Public Lectures and Presentations**

- 2017** Artist Talk and panel discussion, Harwood Art Center (Albuquerque, NM)
- 2016** Artist Talk, State University of New York at Plattsburgh (Plattsburgh, NY)  
Artist Talk, University of New Mexico Art Museum (Albuquerque, NM)  
Artist Talk, David Richards Gallery (Santa Fe, NM)  
Artist Talk, Sierra College Ridley Gallery (Rocklin, CA)  
Performer, *Bed Talks 2*, GRAFT Gallery (Albuquerque, NM)
- 2015** Photo Project Master Class at Art Miami Basel presenter, CENTER (Miami, FL)  
Presenter, *Lightening Lounge Faculty Presentations*, University of New Mexico  
(Albuquerque, NM)  
Artist Talk, San Francisco State University (San Francisco, CA)  
Artist Talk, San Joaquin Delta Community College (Stockton, CA)  
*Indie Promotion* Panel Discussion, hosted by Pyragraph (Albuquerque, NM)  
Artist Talk, Hollister Gallery, Babson College (Wellesley, MA)  
Presenter, *Art in Social Media* Panel Discussion, Center for Contemporary Art  
(Santa Fe, NM)  
Artist Talk, Colorado Photographic Art Center (Denver, CO)  
Panel co-chair (with Trish Stone), *Surveillance as Art Practice* Panel, College Art  
Association Annual Conference (New York, NY)

Graduate Berklee College of Music Boston, graduated 1978  
Major-Composition Minor-Performance Piano

Recording Engineer WBUR Radio Boston 150 Concerts / year. 1978-1987  
Classical and Jazz Music for NPR broadcasts.

Owner, Sound Designer, Composer, Pacific Sound Studios LTD -New Zealand  
1987-2001  
Built the first interconnected digital studio in the country  
Clients included Peter Jackson and Gibson Group.

Adjunct Teacher UNM, Performer with Blue Room Jazz Trio, Piano Teacher,  
Harmony Student, Composer.  
2001-Present.

#### Specialties:

- Working in surround sound and have been doing so since dolby LCRS for Music and Sound Post-Production
- Budgeting, Purchasing, Human Resources
- Controlling productions to completion on time within budget
- Liaising with producers and directors interpreting their visions into reality.
- Producing music
- Music Composition

Teaching is an extension of the experiences that I have learned over the years. It is very exciting to see students engage and ask “what if we try ...?” And my students are trying all sorts of experiments and making discoveries.

Owning a post-production facility overseas prepares one for any challenges that arise.

Over and again I have inspired others to embrace technology and use it as an extension of creativity.

I am proud to say that I have supported many award winning sound designers, composers, and media professionals who are now shaping the future of sound. I have been fortunate enough to record and work with many of the world’s best musicians for both live broadcast and recorded media.

**Becky Peterson**  
[bpeter02@unm.edu](mailto:bpeter02@unm.edu)

## **EDUCATION**

**University of Minnesota-Twin Cities, Minneapolis, MN**

Ph.D., English, 2010

**Mills College, Oakland, CA**

M.F.A., Creative Writing (Poetry), 2003

**University of California, Berkeley, CA**

B.A., English, 1998

## **PUBLICATIONS**

### **Book manuscript in progress**

*Textiles on Film*. Bloomsbury Academic. (contracted)

### **Academic articles**

“Precious Objects: Laura Riding, Her Tiara, and the Petrarchan Muse,” in *Habits of Being: Clothing and Identity, Volume One*, eds. Cristina Giorcelli and Paula Rabinowitz, University of Minnesota Press. 2011. (invited)

“Lorine Niedecker and the Matter of Life and Death,” in *Arizona Quarterly: A Journal of American Literature, Culture, and Theory*. 2010. (peer-reviewed)

“Fabric as Film and Film as Fabric: Maya Deren,” in *Textile: The Journal of Cloth and Culture*. 2010. (peer-reviewed)

### **Book reviews/encyclopedia entries**

“*Valley Fever*, Julia Bloch.” Book review in *The Rumpus*. 2015.

“*My 1980s and Other Essays*, Wayne Koestenbaum.” Book review in *Verse*. 2015.

“*Icon*, ed. Amy Scholder.” Book review in *Bitch*. 2015.

“Literature’s Nuisance: (Riding) Jackson’s Memoir.” Book review in *Jacket2*. 2012.

“Sarah Norcliffe Cleghorn.” Entry in *The Greenwood Encyclopedia of American Poetry*. 2005.

### **Creative writing**

Poetry chapbook, *Art Deco Set Design Curtains Falling*, dancing girl press, 2012

Poetry chapbook, *Metropolitan Bird Culture*, Big Fan Press, 2004

Individual poems published in *delirious hem*, *Denver Syntax*, *21 Stars Review*, *The Bedazzler*, *POOL*, *Indiana Review*, 2003-2011

## **ACADEMIC PRESENTATIONS (peer-reviewed)**

“Fabric as Film and Film as Fabric: Maya Deren,” Society for Cinema and Media Studies conference, Los Angeles, CA, 2010

“Making Words: Anni Albers and Gertrude Stein,” Modern Language Association annual convention, San Francisco, CA, 2008

“Anni Albers’ ‘Coalition of Form’: Labor, Jewishness, and Modernist Materiality,” Textile Society of America symposium, Toronto, Ontario, 2006

“Clothes Reading: Laura (Riding) Jackson, Petrarchanism, and the Utopian Politics of Dress,” Modernist Studies Association conference, Chicago, IL, 2005

“Performing Words/Words Performing: Robert Grenier’s ‘Drawing Poems,’ Form, and Technology,” Midwestern Conference on Literature, Language, and Media, 2005  
“*Aurora Leigh* and the Language of Blood and the Body,” Vital Lines/Vital Signs: A Conference on Poetry and Medicine, 2004

## **TEACHING EXPERIENCE**

### **University of New Mexico**

Department of Cinematic Arts, “Introduction to Film Studies,” “Film Comedy,”  
“Film History I: Silent,” Fall 2009-present

University Honors Program, “Objects and Things” seminar, 2011

### **Central New Mexico Community College**

Department of English, multiple college-level writing and literature courses, 2009-2011

### **College of Santa Fe, Santa Fe, NM**

“Art and Words,” writing seminar, 2008

### **University of Minnesota**

Department of English, multiple college-level writing and literature courses, 2004-2007

## **GRANTS AND AWARDS**

### **University of Minnesota**

Fellow, Committee on Institutional Cooperation Institute, Northwestern University, 2008

Graduate School Doctoral Dissertation Fellowship, 2007-2008

College of Liberal Arts travel grant to Josef and Anni Albers Foundation archives, 2007

Graduate Research Partnership Program for work on Anni Albers, 2006

Center for Jewish Studies Jerome Joss Graduate Student Research Grant, 2005

Graduate School Fellowship, 2003-2004

### **Other institutions**

Poetry fellow, Helene Wurlitzer Foundation, Taos, NM, 2003

Alumnae Scholarship, Mills College, 2002

Phi Beta Kappa, UC Berkeley, 1997

University of California Regents’ Scholarship, 1994-1998

## **ONLINE COURSE INSTRUCTION/DEVELOPMENT**

Completed CNM TLOL 1010, “Introduction to Teaching and Learning Online,” 2011

Course redesigner, “American Literature,” UMN Independent/Distance Learning, 2008-2009

## **PROFESSIONAL AND COMMUNITY SERVICE**

Manuscript reviewer, Bloomsbury, 2016

Elected member, Delegate Assembly, Modern Language Association, 2011-2014

Screening committee, Southwest Gay & Lesbian Film Festival, Albuquerque, NM, 2010

Textbook selection committee, CNM Department of English, 2010

Board member, “Voices from the Gaps,” UMN Department of English, 2005

Invited panelist, “Writing the Personal Statement” and “Applying to Graduate School in English” UMN forums for undergraduates, 2005

**ABBREVIATED CURRICULUM VITAE**  
**ADRIANA RAMÍREZ DE ARELLANO, JD, PhD**

**EDUCATION**

- 2008 **Doctor of Philosophy** *with Distinction*, Anthropology, University of New Mexico.  
Doctoral Dissertation: “Voice and Identity in Legal Narratives of Gender Violence and Sexual Torture in the Southwestern United States”; Chair: Louise Lamphere
- 1995 **Juris Doctor**, *Honors in Clinical Law*, University of New Mexico School of Law.  
Juris Doctor Thesis: “*The Cartography of Silence*: Mapping the Recognition of Tribal Customary Law Within a Jurisprudence of Legal Racism”; Co-chairs: Christine Zuni-Cruz; Ann C. Scales
- 1995 **American Indian Law Certificate**, University of New Mexico School of Law.
- 1991 **Masters of Arts**, Anthropology, University of New Mexico.
- 1988 **Bachelor of Arts**, *Magna Cum Laude*, Anthropology, University of New Mexico.

**RECENT ACADEMIC HONORS**

- 2013 Faculty of Color Teaching Award, Project for New Mexico Graduates of Color  
2012 Faculty of Color Award, Project for New Mexico Graduates of Color, UNM

**RECENT GRADUATE COMMITTEE SERVICE**

- 2017 Mónica, V. Sánchez, MFA Candidate, Department of Theater. Dramatic Writing  
2016 Avery Myers-Regulinski, MA Candidate, Communications & Journalism.  
2015 Barbora Gregusova, M.A., Department of Music.  
2015 Kelsey Martin, M.A., Department of Art History.

**ON-GOING GRADUATE COMMITTEE SERVICE**

- 2016 Jorge Gonzales, MA Candidate, School of Architecture-CRP Program  
2016 Lissa Knudssen, PhD Candidate, Communications & Journalism  
2014 Jennifer Buntjer, PhD Candidate, Language, Literacy, and Sociocultural Studies  
2013 Dené Shelton, MA Candidate, Rhetoric and Writing Program, English Department

**RECENT PROFESSIONAL TEACHING EXPERIENCE**

- Lecturer III*, Women Studies Program (2013-Present)  
*Visiting Lecturer III*, Women Studies Program (2012-2013)  
*Affiliated Faculty*, Interdisciplinary Film and Digital Media Program (2011-Present)  
*Instructor*, Women Studies Program (2011-2012)  
*Adjunct Assistant Professor*, Department of Anthropology (2010-Present)  
*Instructor*, Department of Political Sciences (2004-2010)

**RECENT ADMINISTRATION**

- 2014-present *Co-Principal Investigator and Program Coordinator*, UNM-Andrew. W. Mellon  
Doctoral Fellowship Program  
2014-present *Faculty Advisor*, “Feminist Student Scholars”  
2014-present *Graduate Transcribed Certificate Program Academic Advisor*, Women Studies  
Program, UNM  
2013-2015 *Undergraduate Academic Advisor*, Women Studies Program, UNM

2014

WMST-Curriculum Committee A&S Program Assessment Plan *liaison*

### **RECENT GRANT WORK**

2014-2016 *Co-author*. "BUILDING PROFESSIONAL LEADERSHIP FOR THE ADVANCEMENT OF NATIVE AMERICAN AND LATINO HUMANISTIC SOCIAL SCIENCE AT THE UNIVERSITY OF NEW MEXICO: UNIVERSITY OF NEW MEXICO MELLON DISSERTATION FELLOWSHIP PROGRAM Annual Report of Activities and Accomplishments", January 2016- December 2016 (Mellon Grant #41300697); Dr. Michael Graves and Dr. Adriana Ramírez de Arellano, Principal Investigators

2012-2013 *Principal Investigator*. "BUILDING PROFESSIONAL LEADERSHIP AND ADVANCING NATIVE AMERICAN AND LATINO HUMANISTIC SOCIAL SCIENCE AT THE UNIVERSITY OF NEW MEXICO" Grant Renewal Proposal; Michael W. Graves, Beverly Singer, and Adriana Ramírez de Arellano, Principal Investigators; Louise Lamphere, Senior Advisor (November 2013) **\$800,000**.

### **RECENT ACADEMIC SERVICE**

2015 Member, "UNM WMST Administrative Assistant III" Search Committee

2014 Faculty Senate Member, "UNM Honorary Degree Committee"

2014 Member, UNM Dean of Arts & Sciences, "WMST Director Search Committee"

2014 UNM-WMST Representative, National Women's Studies Association

**Guest Speaker**, "Fiscal IQ: Navigating The Privatization of Public Higher Education in Late Capitalism as Resistance," AMST 502: Methods graduate seminar (October 20, 2016)

**Panelist**, "Faculty Roundtable" UNM Graduate Student *Jumpstart* Orientation (August 17, 2016)

**Panelist**, "Conferencing 101: Making the Most out of Presentations and Conferences" Roundtable; *1st Annual Raza Graduate Student Research Conference*, UNM (March 20, 2015)

**Moderator**, "Gender" Panel; *1st Annual Raza Graduate Student Research Conference*, UNM (March 20, 2015)

**Presenter**, "Research & Funding Sources" Session; *American Studies Department Graduate Program Student Open House*, UNM (March 20, 2015)

**Panelist**, "What to Expect As a Graduate Student"; Graduate Resource Center *Jump Start Orientation*, UNM (May 29, 2014)

**Panelist**, *Graduate Resource Center* Workshop "Preparing for Academic & Professional Careers," UNM (April 22, 2014)

**Moderator**, "Feminist Methodologies Seminar Students' Work in Progress" Panel, 2014 Shared Knowledge Conference, UNM (April 10, 2014)

**Panelist**, "Reflection & Provocation: the role of the arts in social issues"; *43<sup>rd</sup> Annual John Donald Robb Composer's Symposium: Beyond Borders*, UNM (April 8, 2014)

**Panelist**, "Funding Opportunities Workshop" *American Studies Department Graduate Students Open House*, UNM (April 4, 2014)

**Panelist**, International Business Students Global Panel "Alienation: An Expression Through Art and Culture"; Anderson School of Management, UNM (January 31, 2014)

### **RECENT PUBLIC SCHOLARSHIP**

**Guest Speaker**, USDA Forest Service Human Resources *Women's Special Emphasis Program*, "Weaving the Stories of Women's Lives" (March 11, 2015)

**Keynote Address**, *Community Academy Lecture Series*, "Domestication, Domesticity, and Domestic Labor"--commemorating Mother's Day, Albuquerque Academy (May 7, 2015)

## Regina Chavez Puccetti

[rchav217@unm.edu](mailto:rchav217@unm.edu) | Abbreviated Curriculum Vitae

### EDUCATION

**Master of Community & Regional Planning (MCRP)**, University of New Mexico, School of Architecture & Planning 1999; Emphasis in Public Art Planning; passed with Distinction

**Certificate of Accounting**, University of Phoenix 1989

**Bachelor of University Studies (BUS)**, University of New Mexico 1979, Major in Economics, coursework in Music

### EXPERIENCE SUMMARY

**Higher Education:** arts management (in-person and online), business and law of film & digital media, creative economy, professional arts management practices, fundraising for the arts, business of art professional certificate

**Planning, Policy and Analysis:** public art, arts & cultural district plans, cultural data analysis, airport master plan for art

**Non-Profit Leadership:** non-profit executive and financial management, board leadership and development, fundraising, strategic planning, capacity building

**Economic Development:** small business incentives, industrial revenue bond administration, arts and cultural industries

**Fiscal and Contract Management:** non-profit financial management, program budgeting, municipal government project and contract management, property management accounting

### PROFESSIONAL SUMMARY

**UNIVERSITY OF NEW MEXICO, COLLEGE OF FINE ARTS / ANDERSON SCHOOL of MANAGEMENT** (joint appointment)

- **Area Head / Lecturer II - Arts Management Minor - Cinematic Arts Department**, Jul 2016 – Present
  - Coordinates curriculum development, faculty assignment and student recruitment for the Arts Management Minor while maintaining teaching responsibilities
- **Director of Certificate Programs / Lecturer II - Arts Management Program**, Jan 2014 – Jun 2016
  - Campus Project Manager – Strategic National Arts Alumni Project (SNAAP), 2015 – Present
  - Co-developed and taught several modules of *The Business of Art* professional certificate for Anderson School of Management Executive & Professional Education Center
  - FA 470 Advanced Arts Management Topics: Fundraising for the Arts
  - FA 450 Seminar: Professional Arts Management Practices
  - FA 470 Advanced Arts Management Topics: Creative Economy
  - FA 250 Introduction to Arts Management (in person and online)
- **Adjunct Lecturer II - Interdisciplinary Film & Digital Media Program**, Jan 2011 – Present
  - IFDM 410 Business & Law of Film & New Media
- **Adjunct Lecturer III - Arts Management Program**, Aug 2010 – Dec 2013
  - FA 250 Introduction to Arts Management (in person and online)
  - FA 284 Freshman Learning Communities: Creative Economy
- **Academic Service**, Aug 2010 – Present
  - College Assessment Review Committee, College of Fine Arts, Fall 2015 – Present
  - NM Higher Educ Dept Film & Media Arts Common Course Numbering Subcommittee, 2017
  - UNM Online Course Advisory Certification for FA 250 Intro to Arts Management, Dec 2016
  - Regents Scholar Mentor, Fall 2014 – Spring 2017
  - Graduate Thesis Committees (School of Arch & Planning – Fall 2014 and College of Fine Arts – Fall 2010)

### CULTURAL ECON

**Principal/Owner**, Aug 2007 – Jun 2014

Developed cultural plans and facilitated group process work for the arts and cultural industries

### CREATIVE ALBUQUERQUE

**Founding Executive Director**, Feb 2010 – Feb 2013

Developed and directed programs, communications and fundraising efforts to support non-profit efforts of advocacy and economic development initiatives for the local creative economy

## **CITY OF ALBUQUERQUE, ECONOMIC DEVELOPMENT DEPARTMENT**

*Economic Development Planner*, May 2005 – Aug 2007

Focused on arts and cultural economic development initiatives and small business incentives

## **CITY OF ALBUQUERQUE, AVIATION DEPARTMENT**

*Arts Program Manager*, Nov 1999 – May 2005

Developed and managed the Arts Program of the Albuquerque International Sunport (airport)

## **BOARDS OF DIRECTORS (select)**

- + Albuquerque Convention & Visitors Bureau, *May 2010-June 2016 (2013-14 Chair)*
- + City of Albuquerque Landmarks & Urban Conservation Commission, *July 2010-June 2015 (2013-15 Vice Chair)*
- + Creative Albuquerque, *Ex-Officio, February 2010-February 2013*
- + Albuquerque Youth Symphony, *Board President* (Finance, Exec, Development, Capital Campaign Cabinet, Alumni Assn)
- + UNM School of Architecture & Planning Alumni Association Chapter (*VP Planning*, Capital Campaign)
- + STEPS (Southeast Team for Entrepreneurial Success) (Fundraising, Executive)
- + Flicks on 66 (now known as Digital Film Institute/Duke City Shootout)
- + Magnifico Arts, *Chair* (Development, Executive, Visual Arts)
- + Albuquerque Philharmonic Orchestra (Violinist, *Treasurer*)
- + Not-for-Profit Financial Managers Association
- + Institute of Management Accountants

## **COMMITTEES (select)**

- + National Endowment for the Arts, *Grants Panelist*, 2015
- + New Mexico Arts, *Grants Panelist*, 2015
- + ABQ Culture Count Task Force, 2011-2013
- + NM MainStreet Downtown Arts & Cultural District Council
- + Albuquerque/Bernalillo County Arts & Cultural Industries Economic Impact Study Committee
- + Albuquerque Community Foundation, *Arts and Cultural Grants Panelist*
- + Phoenix Sky Harbor Int'l Airport, *Selection Panelist - Desert Sculpture Garden*
- + Americans for the Arts, *Roundtable Leader, Member*

## **PRESENTATIONS (select)**

- + Nat'l Assn of Latino Arts & Cultures (NALAC), Regional Arts Training Wkshp, *"Building Relationships with Funders"*, Panelist
- + New Mexico Advertising Federation, *"Branding The New Creative Economy"*
- + (Albuquerque) Economic Forum, *"What The Creative Economy Means to Business"*
- + New Mexico Association of Museums Conference, *"Museums & the Creative Economy"*, *"Non-Traditional Art Venues"*
- + New Mexico Main Street Institute, *"Destination Branding to Set You Apart From the Herd"*
- + American Association of Airport Executives, Phoenix, AZ, *"Art In Airports"*
- + Airports Council International, Public Relations Conference, Austin, TX, *"Art In Airports"*
- + American Symphony Orchestra League, Los Angeles, CA, Panelist on *"Developing A Youth Symphony Board"*
- + NM Arts/Bern County/City of Abq - Harwood Art Institute, *"Public Art Workshop"* on public art contractual issues

## **PUBLICATIONS (select)**

- + Creative Albuquerque, *"Albuquerque 2012: State of the Creative Economy"*
- + Creative Albuquerque, *"Multitude of Riches: A Blueprint for the Creative Development of Downtown Albuquerque"*
- + Creative Albuquerque, *"Arts & Cultural Industries Action Plan"*
- + *"New Mexico Arts and Cultural District Identity Standards Manual"*, co-author 2008
- + *"A Proposed Master Plan for Art – Albuquerque International Sunport"*, 1999, revised 2000

## **AWARDS (select)**

- + UNM Online Course Advisory Certification for FA 250 Intro to Arts Management, Dec 2016
- + UNM Alumni Assn, School of Architecture & Planning Ch, Maureen Walter – Alumni of the Year Award 2007
- + The Albuquerque Conservation Association (TACA), Award of Merit for the Art Collection at the Albuquerque Int'l Sunport

**Roberto E. Rosales**  
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Albuquerque, New Mexico 87108  
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[Rrosal01@unm.edu](mailto:Rrosal01@unm.edu)

## **EXPERIENCE:**

### **Staff Photographer Albuquerque Journal - Albuquerque, N.M. March 2001-present**

I was responsible for covering news, feature, and sports stories throughout New Mexico and the Southwest for the state's largest daily newspaper. I have also traveled outside of the state to photograph national events such as Hurricane Katrina and the California forest fires and have done numerous stories on immigration issues at the U.S.-Mexico border. I am proficient in all aspects of cutting-edge digital photography.

### **Photo Editor Albuquerque Journal May 2010- September 2012**

Managed a staff of 10 photographers at the largest newspaper in New Mexico who cover stories throughout state and the U.S.

### **Adjunct Professor of photojournalism at The University of New Mexico Fall 2011-Fall 2017 semesters.**

Taught multiple classes each Tuesday and Thursday during the Spring and Fall semesters on various subjects covered in photojournalism, multimedia and visual arts with an emphasis in photography.

### **Freelance photographer for State and National publications - Albuquerque, N.M. January 2000 - present**

I covered local and statewide news, features and sports for various national and local publications

## **EDUCATION:**

Bachelors of Fine Arts. University of New Mexico - Albuquerque, New Mexico  
Graduated in June 1996.

**SKILLS:**

Bilingual in English and Spanish, journalism, Multimedia, Video, Studio Photography, Photo Editing, Video Editing, Photoshop, Lightroom, Photo Mechanic, Final Cut Pro X, Audacity, Nikon, Canon, WordPress, Mac OSX, Social Media, Premiere Pro  
Experienced public speaker, having given multiple photo lectures and workshops on both photojournalism and photography.

**AWARDS:**

First Place: General News Photo	2010-2011	New Mexico Press Association
First Place: Sports Photo	2013-2014	New Mexico Press Association
First Place : General News Photo	2014-2015	New Mexico Press Association
Second Place: General News photo	2015-2016	
First place: Spot News Photography	2015	Top of the Rockies Excellence in Journalism
Second Place: Spot News photography	2015	Top of the Rockies Excellence in Journalism

**REFERENCES:****Mark Holm**

Former photo editor at the Rocky Mountain News

Former Director of photography at the Albuquerque Tribune Phone: 505-250-7182

holm.396@gmail.com

**Miguel Gandert**

Distinguished Professor

Department of Communication & Journalism University of New Mexico

mgandert@unm.edu

505-7107944

**Jaelyn DeMaria**

Journalism professor at UNM

505-463-6011 photojaelyn@gmail.com

## Brad Swardson

## Manager of Web, Mobile and Immersive Technology Innovation

### Education:

- Master of Arts, Broadcast Design & Motion Graphics (Cum Laude), Savannah College of Art and Design, Savannah, GA, 2008
- Bachelor of Arts in Fine Arts focusing on Electronic Arts (Cum Laude), University of New Mexico, 2005

**Years of Experience:** 14

### Experience Summary

A leading artistic developer's communication skills are not simply a part of his or her success; they are essential. No matter the quality a production possesses, its meaning and effectiveness is derived from how well its message is communicated. As a software engineering manager, visual effects supervisor, 3D generalist, and college professor, I experience and overcome this challenge on a daily basis. I have a deep understanding of the impact effective communication has on innovation whether it be through software interface design, object oriented MVC programming structure or 3D visual effects animation. A clearly defined purpose is essential to the project's success. Too much design, however, can also confuse the purpose and render it ineffective. My objective is to use my wide range of experience in computer programming and design to consistently provide top quality work on-time and on-budget.

### Manager, Software Engineering, Mobile & 3D, Northrop Grumman Technical Services, Albuquerque, NM

January 2010 to present

- Manage innovation teams and lead web/software developer specializing in software interface design for web and mobile delivery, OOP approaches, interactive efficiency and versatility. Also specialized development in immersive and augmented reality technologies.
- **Languages and platforms:** AngularJS, NodeJS, ExpressJS, Sencha Touch, Ext.js, ActionScript 3, Flex, Flex Mobile, Android OS, Java, iOS, PHP, HTML, CSS, XML, JavaScript, JQuery, Ajax, Perl, Python, C++, Adobe Animate, Flash Builder, Eclipse.
- **Gaming: Unity3D, Animation, Motion Graphics, VFX:** Maya, After Effects, Nuke, Adobe Animate, Photoshop, Premiere, Final Cut Pro, Toxic, Matchmover. Development in MEL and Python.
- **Graphic Design & Layout:** Photoshop, Illustrator, InDesign, Adobe Animate

### Adjunct Professor (3D and Visual Effects), University of New Mexico, Albuquerque, NM

January 2007 to present

- Design and instruct intro & advanced level 3D modeling, texturing, animation, lighting, rendering courses.
- Design and instruct special topic courses including 3D modeling, animation, programming, compositing.

### Visual Effects Supervisor (Contracts)

Swardson Studios through Bogwood Films

January 2013 to March 2013

- Completed car replacement visual effects for Subaru television commercial.
- Responsible for all of the following: Cleanup and shading of three late-model Subaru car models, HDR environment reflection photography and processing, 3D match move, lighting, rendering, rotoscoping, compositing.

Swardson Studios through Erudite Digital

May 2010 to March 2011

- Supervised visual effects efforts for short animated golf training film, "Club Heads."

- Responsible for all of the following: Pipeline development, compositing, on-set supervision, modeling, character animation, character rigging, rendering.

Swardson Studios through Bogwood Films

March 2010 to May 2010

- Supervised visual effects efforts for short film, "The Hike."
- Responsible for all of the following: Creation of giant Komodo dragon model, character rigging, character animation, lighting, rendering, tracking, compositing.

### **Multimedia Designer & 3D Generalist, Boeing SVS, Inc., Albuquerque, NM**

September 2003 to December 2009

- Produced short 3D animated scenarios involving 3D modeling, lighting, texturing, animating and rendering in Mental Ray and RenderMan.
- Developed, deployed and maintained cluster-based network rendering system.
- Graphic design and programming development for various projects throughout the company.
- Write file I/O scripts for transfer of animation and model data between Maya and other software.

### **Special Events**

Motion 10 - Conference Presenter

- Presented two courses on visual effects and motion graphics concepts. Course titles were *Embracing Scripting* and *Simple Realism*.

Motion 09 - Conference Presenter

- Presented seven courses on visual effects and motion graphics concepts. Course titles were *Spherical HDR Photography*, *3D Image-Based Illumination*, *Mental Ray Physical Sun/Sky*, *Maya HDR Light Wrapping & Compositing Enhancements*, *32-bit Floating Point Rendering/Compositing*, *Maya Camera Projection* and *After Effects Camera Projection*.

IPN - Instructor

- Taught two-week seminar on complete Maya production techniques to multi-national audience.

### **Career Development**

ITIL Foundation Certified (2014)

UMUC, Adelphi, MD

- Courses in Java and Perl Development

CG Workshops

- MEL/Python Programming & Mechanical Rigging in Maya

### **Accolades**

- 2014 Modern Day Technology Leader BEYA award
- Group Exhibit – "Eyes of the Storm," Inspire Symposium
- 2005 ACM Siggraph Gallery – "Gronks Brainflame," conceptual animation

# ADAM TURNER

adam00@unm.edu

## EDUCATION

### **New York University, Institute of Film & Television**

Bachelor of Fine Arts, Film & Television

December 1999

*Martin Scorsese Young Filmmaker's Scholar | Dean's Leadership Circle | Honor's Day Scholar*

## TEACHING EXPERIENCE

### **University of New Mexico Cinematic Arts & IFDM Program**

Adjunct Lecturer

2011—2017

Classes taught: *IFDM 205 Activating Digital Space | IFDM 300 Critical Intermediations | IFDM 310 Producing the Digital Narrative | IFDM 491 Making Political TV Commercials | CFA 370 Making Promotional Videos | IFDM 491 Writing the TV Pilot*

## SCREENWRITING EXPERIENCE

**Mighty Mouse** | Paramount | Story & Treatment | Scott Aversano, Producer

**Doom Patrol** | Warner Bros. & D.C. Comics | Story & Screenplay | Akiva Goldsman, Producer

**Spider Baby** (Blacklist 2007) | Lionsgate | Screenplay | Lawrence Bender, Producer

**Chucklebears** | Paramount | Story & Treatment | Julia Pistor, Producer

**The Deplorable Darious D.** | Blowtorch | Screenplay | Paul Schiff, Producer

**The Great Kingdom** | Writer/Producer | Adam F. Goldberg, Executive Producer

**A Modern Gentleman's Guide** | Teleplay | Adam F. Goldberg, Executive Producer

**Arson** | Teleplay | Queens & Kings Productions

**Headbanger's Ball** | Teleplay | Barbarosa Social Club Inc.

## DIRECTOR/PRODUCER/WRITER/EDITOR

### **TV Commercials/Web Content/Corporate Videos**

Clients and Projects include: *Special Olympics | Fraternal Order of Police "Our True Heroes" | ABQ Heading Home PSA featuring Jonathan Banks of "Breaking Bad" | "Detroit Driven" featuring Kid Rock | Phelps Dodge | NM Oil & Gas Association | "Delta Coves TV" for SunCal | "Discover Energy" Educational Video | Educate New Mexico Promo Video | Dozens of political spots and videos*

**Area 52** (2002) | Pilot | SyFy Channel/Exposure Studios | starring Fred Savage

**Free Wheelin'** (2001) | Short Film | Flicks on 66 Festival | Audience Award Winner

**Drive** (1999) | Short Film | New York University | featured in nearly 20 international film festivals

## ADDITIONAL EXPERIENCE

### **Political Consultant**

2009—2012

*Developed campaign strategies for print, broadcast and social media platforms for candidates and independent expenditures. Clients included candidates for U.S. Congress, Governor, and State Senate.*

### **Motion Picture Association of New Mexico**

Development Director & Co-Founder

2010

### **Agenda Global**

Public Relations & Communications Consultant

2002—2005, 2009—2012

*Developed and implemented communications strategies for multiple clients.*

## AFFILIATIONS

F.B.I. Citizen's Academy Alumni Association

2014—Present

Writer's Guild of America, West

2006—Present

## WRITING AWARDS & ACHIEVEMENTS

Austin Film Festival one hour spec TV teleplay winner (2014)

ABC/Disney Talent Diversity Writing Fellowship semi-finalist (2014) and finalist (2015)

NBC Writers on the Verge semi-finalist (2014)

Scriptapalooza TV writing competition 3<sup>rd</sup> Place (2014)

**JONATHAN H. WHETZEL** (JONWHETZEL@UNM.EDU)

## EDUCATION

**Texas A&M University**, College Station, TX  
MS in Computer Science (2005)

**Texas A&M University**, College Station, TX  
BS in Computer Science (2002), Summa Cum Laude

## WORK EXPERIENCE

**Senior Member of the Technical Staff: *Sandia National Laboratories (2011 – present)***

Serve as principal investigator and software engineer within the Interactive Systems and Simulation group. I am the technical lead for teams building interactive simulations and serious games with our projects deployed to agencies within Department of Defense & Department of Homeland Security. I also develop machine learning techniques to analyze data from thousands of simulation runs to find salient features of interest within human behavior or individuals/groups.

**Adjunct Professor: *University of New Mexico (2011 – present)***

Create and teach courses on video game development within the Interdisciplinary Film & Digital Media (IFDM). I also mentor IFDM student groups on independent and senior thesis video game projects, and act as liaison on game development between Sandia, UNM, and the New Mexico Film Office.

**Member of the Technical Staff: *Sandia National Laboratories (2005 – 2011)***

Software engineer building products derived from research within the Cognitive Science and Applications group. My primary efforts focused on the development of the Automated Expert Modeling for Automated Student Evaluation (AEMASE), a capability to evaluate trainees based upon generating machine learning models of behaviors via live data streams within targeted training environments. Software tools from this work have been co-opted by organizations such as the Office of Naval Research, Alion Science, and IBM Watson team.

## RECENT PROJECTS

***Dante* Lead on Game-Based Training for Physical Security (2013 – 2017)**

Project lead for training environments built using *Dante*, a 3D force-on-force simulation developed at Sandia National Laboratories. Projects have included developing a remote weapons systems trainer for the US Air Force and prototype of a Central Alarm Station (CAS) training environment.

**Genetic Algorithms for Multi-Layered Security Designs within *Dante* (2015 – 2016)**

Lead for adapting genetic optimization algorithm engine into *Dante* for automatically constructing sensor and barrier layouts that balance between multiple, competing objectives (e.g., high probability of interruption, low financial cost).

**Validating Agent Based Models through Virtual Worlds (2011 – 2014)**

Co-lead research in collaboration with a commercial game development studio to look at how recorded player data from a massively-multiplayer online role-playing game can be used to inform and validate models of sociological phenomena. Our analysis from more than 100,000

players within a space-based adventure game studied changes in group dynamics led toward significant game events.

#### **Relational Blackboard & Automated Expert Modeling for Student Evaluation (2005 – 2011)**

Software engineer on programming-by-example techniques for locating desired behavior within data archives. This work has been employed within Navy aviation training by allowing instructors to quickly search for student behaviors of interest within data recordings containing thousands of entities (both synthetic & human-controlled). This work has been extended to create non-player characters through models of archived simulation data.

#### **Adaptive Training for Submarine Navigation and Piloting (2011 – 2012)**

Project Lead on research for identifying patterns of communication behavior between 8 – 12 person submarine teams for better assessment of team performance during navigation training. We partnered with Sociometric Solutions (formerly within MIT Media Lab) and Aptima, Inc. to capture data using proprietary hardware (sociometric badges). Collecting both audio and relative spatial positioning from team members, we employed Dynamic Bayesian Networks to predict speech pattern occurrences between team members.

### SELECTED PUBLICATIONS AND PAPERS

Fabian, N., Davis, W., Raybourn, E.M., Lakkaraju, K., Whetzel, J. H. (2015): Grandmaster: Interactive Text-Based Analytics of Social Media. Proceedings of the *2015 IEEE International Conference on Data Mining Workshop (ICDMW)*, pp 1375 – 1381.

Whetzel, J.H. (2015): Dante & Opshed: 3D Simulations Tools for Physical Security. Presentation for the *International Protective Technical Security Working Group*, Los Angeles, CA, August 2015.

Abbott, R. G., Haass, M. J., Silva, A. R., Whetzel, J. H., Forsythe, J. C. (2014): Training Adaptive Decision Making. *Sandia Technical Report*. SAND2014-18632

Alvari, H., Lakkaraju K., Sukthankar, G., Whetzel, J. H. (2014): Predicting Guild Membership in Massively Multiplayer Online Games. Proceedings for the *International Conference on Social Computing, Behavioral-Cultural Modeling, and Prediction*, pp 215–222

Lakkaraju, K., Bernstein, J. R., Whetzel, J. H. (2014): Analyzing Effects of Public Communication onto Player Behavior in Massively Multiplayer Online Games. *Predicting Real World Behaviors from Virtual World Data*. Springer Proceedings in Complexity. Springer, Cham

Cardona-Rivera, R., Lakkaraju, K., Whetzel, J.H., Bernstein, J. R. (2013). Large Scale Conflicts in Massively Multiplayer Online Games. *Complex Sciences*. Springer International Publishing, pp 40 – 51

Forsythe, J.C., Glickman, M .R., Haass, M. J., Whetzel, J. H. (2012). A Data Driven Approach to Assess Team Performance Through Team Communication. *Sandia Technical Report*. SAND2012-10193

Abbott, R. G., Basilico, J. D., Glickman, M. R., & Whetzel, J. H. (2010) Trainable Automated Forces. *Interservice/Industry Training, Service, and Education Conference (I/ITSEC)*, Orlando, FL

Highlights	Downtown Banque Lofts, “decomposition of a sublime perspective” Solo show. April 2017
exhibitions	
curation	Albuquerque Museum of Art and History: <u>Drawing into Architecture: Sketches and Models by Antoine Predock</u> . Guest curators Christopher Curtis Mead and Mira Woodson. Opening June 25, 2016- October 2, 2016
performance	CFA Downtown: Currents 2016 - New Media New Mexico, “Electricity Can Kill You,” Light box. June 2016
book design	CFA Downtown: ArtsUnexpected, source: no signal: “ <i>it’s a bit like this,</i> ” collaboration with Lara Goldmann, April 25-29, 2016
	SITE Santa Fe, SITE Scholar Program, Scholar Exhibition, <i>Interference</i> , December 2015
	516 Arts: From the Ground Up: Design Here + Now, Guest Curators: Katya Crawford, Viviette Hunt, Kristen Shaw, Mira Woodson. January 31.2015- April11.2015
	UNM Politics of Performance, Here We are Becoming: “Mornings With Alice” December 5.2014
	Book Design: <u>Drawing into Architecture</u> , written by Christopher Curtis Mead. 2013
	Book Design: <u>Roadcut: The Architecture of Antoine Predock</u> , written by Christopher Curtis Mead. 2011
	UNM Art Museum: Roadcut: The Architecture of Antoine Predock and Like a Signature: Sketches and Models by Antoine Predock. Guest curator Christopher Curtis Mead with Mira Woodson. January 28.2011- July 22.2011
Education	MFA Experimental Art + Technology University of New Mexico, Albuquerque, New Mexico August 2014-May 2017
	BA Interdisciplinary Concentration in Textile Narratives Fairhaven College/WWU, Bellingham, Washington January 2002-June 2005
Experience	Adjunct Professor—UNM School of Architecture and Planning January 2014-Present Architectural Communication, teach students use of narrative, written, and oral communication in the expression of architectural theories, processes, and positions.
	Teaching Assistant —UNM School of Art + Art History Fall 2015-Present Art Practices II, Intro to Electronic Arts
	Graduate Assistant —UNM Collage of Art + Art History Fall 2015-Present Public relations: website, area recruitment flyers, and merchandise.
	Designer—Westbund West October 2013-Present Cocreator of Design Collective: Architects, Landscape Architects, Designers and Artists. Design and fabrication of objects, curation of gallery, and management of workspace and retail of onsite store
	Graphics Director—Antoine Predock Architect PC October 2005-January 2013 <i>Design Charrettes/Competitions:</i> Participated in project specific research, large format [12’x5’] hand-made collages, and digital renderings. <i>Proposals:</i> Responsible for coordinating layout and printing proposal documents. <i>Interviews + Lectures:</i> Created the visual design/slide layout of presentations. <i>Book Design:</i> Worked with author, architect and press to design and print. <i>Exhibitions:</i> Worked with clients to design, ship, and install exhibits.
	Lead Designer/Research + Development—Cetus Clothing June 1996-May 2005 Developed and coordinated manufacture of clothing: skirts, pants, shirts, jackets and dresses. Responsible for procurement and distribution to retail outlets in and around the Seattle Metro area.