



FILM Advisory Committee

Date: November 21, 2014

Called to order: 11:22am

Adjourned: 1:21pm

Chairperson: Jim Graebner (Charlie O'Dowd)

Person completing report: Cindy Kemp

Members present from industry: Jon Hendry, IATSE Local 480; Tobi Ives, NM State Film Office; Ann Lerner, Film Office - City of Albuquerque; Brant Magic, KOAT-TV.

Members present from CNM: John Bronisz, Dean, Charlie O'Dowd, Instructor; Jose Velez, Instructor.

Next scheduled meeting: TBD

I. Welcome/Introductions: By Charlie O'Dowd.

II. Minutes: Minutes were approved.

III. Reports:

- Just hired new Instructional Tech for FILM Program. Has the experience the program needs to help stabilize the program.

IV. Discussed:

- Safety training through IATSE Local 480– people wanting to take the training can contact the IATSE Local 480 office or go online (<http://iatselocal480.com/>). Anyone can sign up for the class, the fee is subsidized by the union because it is required for union membership. No one can be on set without safety training; that includes union and non-union crew.
- CNM FILM students can put themselves on an overflow list for union membership, have to be a NM resident. The following are required in order for people to be placed on the overflow list for union membership: two forms of identification, safety card, two letters of recommendation. Have to take a 4-hour orientation class to join the union. Takes 30 days for someone to join the union.
- Students taking the safety training and orientation will end up with a 10-hour OSHA card for movie sets (construction with a focus on film). Recognized in most places where they shoot movies. The Fed adds modules based on experience. All materials presented are approved by the Fed. Equivalent to Construction Industry 10. Written basically for Junior High and High School Freshmen. Cards need to be renewed when a person moves into a new, expanded skill set.
- The union sends members notifications of job opportunities by text and those on the overflow list receive announcements for employment by email.



- Getting a job and getting into the union are two different things. Number of work days is an issue. People need to be on overflow list to find employment. Have to be on overflow list to get a union position. People don't need to pay the union until they obtain work.
- Issue of students getting points or days for productions. Doesn't seem to be applicable to CNM FILM program currently. This will not happen with student productions; needs to be union associated film, not independent project. In order for students to get points or days for productions, they have to work with union members to verify hours spent on the set. CNM shoots should be handled as if they were union shoots: students should receive call sheets, be fed every six hours, etc. Union members can only certify those students who are working directly under their craft, i.e. a 480 member in electric would have to work with and certify a student working with electric.
- Students can currently work on productions on class time. The CNM FILM program is not currently documenting student participation in productions.
- Issue surrounding "The Signal": Movies under \$2 million you can negotiate to work for free or for minimum wage, or over minimum wage. Movies over \$2 million have pay rates attached to them. People have to be paid for doing a job in order to receive union days. There is a need for further clarification and discussion regarding this issue.
- Grubb is teaching a class in portfolios and resumes. Charlie's students have asked for resume preparation to be covered in his class before the end of semester.
- Students should participate in the union's yearly "Tune Up" sessions in December. Held in conjunction with the Santa Fe Film Festival. Contact is Nani Rivera at nani@iatselocal480.com.
- The State Film Office has people available to talk to students about various subjects, i.e., location permits.
- Because of the FILM program's growth, there is a need for more space, i.e., the prop class.
- Enrollment – 40+ students in first year class with Grubb. Probably about 60-65 students in all of the classes the FILM program offers. Some graduates are working in the industry.
- Job Connection Services does a graduate survey: asks if students are working, if they are working in the field they trained for, and if they are trying to find work but haven't found it in their field; sometimes, students can't be found. In the case of FILM, students who have graduated may be between shoots which would not give an accurate picture of employment. Issue: jobs vs. work days in the film industry.
- In the film industry, an LLC would go to the union to look for employees: look at resumes, word of mouth referrals.
- KOAT newscasts have gone HD; KOAT is a full HD shop. KOAT is going to Adobe CC as their platform. Also using Photoshop, After Effects, and Premier. Statistically speaking, KOAT gets more hits on mobile applications than on the website itself. The question becomes what platform are we training students to produce content for. Marketing platform is now KOAT Digital. Just acquired a 4K camera. Good lighting, correct exposure in the field, white balancing, and good creativity in terms of how you compose the shot are important to getting the shot – not so much the camera.
- We are looking for a different direction to take the FILM program. James Perkins is doing a topics class on props and modeling. Grubb and Marla are teaching a topics class in the Spring 2015 semester on shooting with a camera and editing what you shoot.



- Jose Velez - editing is done in a number of classes. Instead of creating a topics course, just add additional content to the classes. How can students become a better provider of what's edited? Students have to learn the basics of the software first. Need to learn the software tools first to create great shooting.
- The FILM program is not structured in its choice of topics class offerings.
- Students come into editing classes, write a script, and make a "crap" little film that they then have to edit. If a student does not have good content to edit, it does not inspire them. Those who teach production should be producing footage for them to edit with.
- Want to begin producing quality projects, not have everything coming out of the program look like a student film. We are more than capable of producing quality projects.
- There is duplication in the IT Department: editing courses, After Effects courses. IT Department promotes the film classes.
- Film Crew Technician and Post Production Technician students take the same classes the first semester, then branch off into their field of interest. Are film crew and post production the same kind of people? Yes and no.
- The next jump the CNM FILM program wants to make is to train students to become camera operators and editors in an effort to keep these jobs within the state. The only type of jobs a student will get upon graduating from the program will be PA jobs. A student will not directly move into the profession.
- The commonality between production and post-production is storytelling. But storytelling is viewed differently in those two areas.
- Do students really need the first term FILM classes? Are we discouraging post-production students by having them take first term FILM classes that they may not be interested in? Editors should be familiar with all aspects of filmmaking because they will be working with those people.
- Versatility in what students/graduates are able to do is important. There are many different environments where you can apply a skill set. Again, it is important for students to understand the physical production of filmmaking.
- First term classes should be taken by all FILM students.
- How do we get people into the post production program? Do people understand what post production is? The post production track is confusing. Post production can be viewed as how a production is going to be marketed.
- Perhaps the ultimate question is why are we putting money into the Post Production Certificate (instructor) when there have only been two or three graduates over a three year period? IT teaches the editing software classes. Should we even be doing the post production certificate? Should we be working to find the real duplication and find the areas that are not being taught by either BIT or the FILM program? What would make BIT students interested in doing first year film?
- Necessary to define the target market; list their characteristics.
- Generally the content of people who can do "everything" in film is no good. Product might be well edited, but content is no good. First term classes are beneficial.
- Because we have a good first term group for the Fall 2014 semester (40 students), we should have good enrollment in second semester (Spring 2015) classes.



- AAS degree – have met with UNM, not moving very fast. Some progress is being made with ENMU. Need some type of clarification by March/April 2015 regarding the degree at the latest so that information can be added into the Fall 2016 catalog.
- Need to have continuing education or training workshops in filmmaking. WTC or STEMulus Center would be the outlet for this.

VI. Adjournment: Motion made to adjourn, adjourned at 1:21pm.