

KEVIN HANSON

Art 261, Campus 801-581-7428

CURRENT EMPLOYMENT

University of Utah, Film & Media Arts department, Associate Professor, 2001 to present; Department Chair from July 1, 2010, through June 31, 2019; Head of Film Studies Division of the College of Fine Arts from January 1, 2007, to June 31, 2010; Previously Director of Graduate Studies in Film Studies.

As Head of the Film Studies Division I authored a successful petition to the Utah State Board of Regents to approve the change in name and status of our academic unit from a division within the College of Fine Arts to one of five departments in the college (January 2010).

As Chair of Film & Media Arts I authored a successful proposal to add Film & Media Arts to the curriculum of the University of Utah's Asia Campus in South Korea (spring 2017, currently serving as department liaison to the UAsia campus).

University of Utah Distinguished Teaching Award recipient for 2022-2023, the Distinguished Teaching Award honors significant contributions to the teaching mission of the University of Utah. **Other indicators of success in teaching include the following:** recipient of three Dee Fellowship Grants for interdisciplinary projects with the departments of Film & Media Arts, Modern Dance, and Theatre; participated in the Fine Arts Scholar Program through the Center for Teaching and Learning at the University of Utah; recipient of a Teaching Award from the office of the Vice President of Academic Affairs of the University of Utah for service to the departments of Theatre, Art, Film Studies, and the College of Business

EDUCATION

University of Utah, Salt Lake City, Utah, MFA in Art (Film and Video Production), June 1984

Westminster College, Salt Lake City, BA, Fine Arts (Painting and Drawing), June 1977

PREVIOUS EMPLOYMENT

Westminster College, Salt Lake City, Utah, Adjunct Instructor, Masters of Professional Communication Program, Department of Communication, December 1993 to January 1996

University of Utah, Salt Lake City, Utah, Director of the Management Communication Center at the David Eccles School of Business, August 1992 to July 1994 (Consulting Producer, July 1994 to July 1995)

Ohio University, Athens, Ohio, Visiting Assistant Professor, 1991-92

Bear Paw Productions, Salt Lake City, Utah, Producer, producing and shooting film and video for Ballet West, the Utah Supercomputing Institute, Tim Nelson Productions, etc., September 1990 to July 1994

Wright State University, Dayton, Ohio, Assistant Professor, September 1988 to June 1990

Magnet Arts Program of the Dayton City Schools, Dayton, Ohio, Consultant & Instructor, October 1989 to June 1990

University of Utah, Salt Lake City, Utah, Visiting Assistant Professor, July 1986 to August 1988

National Endowment for the Arts and the Utah Film and Video Center, Salt Lake City, Utah, Artist in the Schools for the NEA's Artists In Education program, September 1985 to June 1986

CURRENT FILM PROJECTS

Traverse, (as Executive Producer [and primary investigator, U of U creative grant]) a 30 minute documentary about the Dee Fellowship project listed above (and below) ***Traverse*** premiered in Salt Lake City at the Rose Wagner Theater in conjunction with a program of dance by the choreographer and dancers involved in both the film and the original Dee Fellowship project, July 1, 2022. Featured in the Wild & Scenic Film Festival, Grass Valley and Nevada City, CA, February 2023

Burns in the River, (as Filmmaker) 4 minutes, 30 seconds, a music video finished in January of 2020 for musician Alexander Ortega, Exhibited: Berlin Shorts, *Best Music Video*, March 2021; Niagara Falls International Short Festival, *Best Music Video*, March 21; featured at Phoenix Shorts, Ottawa, Ontario, February 2021 <https://vimeo.com/363496303> password WestOgden

Ibex Well, (as Filmmaker) 4 minutes, 30 seconds, short film, an early version premiered on February 16, 2017, at the Utah Museum of Fine Arts as part of the *Artlandish* series investigating art and landscape, an evening long event celebrating ***Traverse***, a Dee Fellowship project. ***Ibex Well*** premiered as a stand alone film at 12 minutes max at the Salt Lake City Public Library August 20, 2017. Exhibited: (in the dance category) at the prestigious Encuentro para Cinéfas: Film-Art Festival on the Border, September 21 to 26, 2020, in the cities of San Cristóbal-Venezuela and Cúcuta-Colombia; Phoenix Shorts, *Best Dance Video*, Ottawa, Ontario, February 2021 <https://vimeo.com/207888954> password: west-desert

The Art House Interviews, (as Filmmaker – in collaboration with Professor Sarah Sinwell) twelve interviews with giants of the US Art house movement including the 2017 lifetime achievement award winner Ira Deutchman. Filmed January 16 through 19, 2017 at the 10th annual Art House Convergence in Midway UT.

RECENT PRESENTATIONS

Collaboration: Partnering with the Community, Art House Convergence, Annual Meeting, Midway Utah, January 2016

Film School in the Post-Digital Age: Making Sense of New and Old Curriculum, University Film and Video Conference, Montana State University, August 2014.

Challenges for Film and Media Arts Educators in the Age of Disruption, panel sponsored by Salt Lake Community College, Digital Utah, and the Utah Film Commission at the Hub, Utah Film Commission's Sundance Film Festival headquarters, January 2014.

ONGOING SERVICE

Member of the University of Utah Senate Advisory Committee on University Strategic Planning 2020 to the present

Member of the College of Fine Arts 75th Anniversary Planning Task Force February 21 to the present

Chair of the successful Film & Media Arts Department Fiction Filmmaking Search Committee October 2021-2022

Member of the Executive Committee, Member of the Board, and Member of the Culture Committee of the Salt Lake Film Society, 2011 to the present

Member of the University Film and Video Association, 2010 to present

RECENT COMMITTEE ASSIGNMENTS

Member of the Academic Senate ad hoc committee for Divestment and Strategic Reinvestment (carbon based fuels) 2020-21

Member of the Film & Media Arts Department Film Production Search Committee (UAsia campus) 2020-21

Member of the Film & Media Arts Department Animation Production Search Committee (UAsia campus) 2020-21

Member of the F&MA Department Screenwriter Search Committee, 2019-21

Chair of the School of Dance Director Search Committee, 2015-16

Chair of the College of Fine Arts Development Director Search Committee, 2015

Chair of the School of Music Director Search Committee, 2010-11

Member of the University of Utah's Innovation Scholars Committee, 2010-11

Member of the College of Fine Arts Executive Committee, February 2007 to July 2019

Member of the College of Fine Arts College Council, February 2007 to July 2019

Member of the Research Professor Search Committee, USTAR Digital Media Cluster, 2008-09

Member of Professor of Digital Media Search Committee, Communication Dept, 2007-08

Member of the University Press Faculty Advisory Committee, through May 2007

Member of the College of Fine Arts, Arts Technology Committee, through May 2007

Chair of the Interdisciplinary Animation Studies Committee, through May 2007

Chair of the University's Student Affairs Committee (COSA), through June 2006

HISTORICAL FILMOGRAPHY/VIDEOGRAPHY

The Museum, a six-minute digital video presented at Dance and the Child International (DaCi), The Hague, Netherlands, July 6, 2006. In conjunction with the workshop presentation: Colouring Senses through Dance, Visual Arts and Literature and Creative Writing, Observing with Children's Literature as a Springboard; Mary Ann Lee, Anne Cannon, Kevin Hanson, Joni Wilson, Tina Misaka, Misha Bergman, Anne Marie Smith, Wendy Turner; University of Utah

Our West, an 18-minute 16 mm film released January 2000, about the changing nature of the American west is based on an original script completed in March 1996, the product of an individual artist's grant awarded by the Utah Arts Council. ***Our West*** was first exhibited at the 2001 First Intermedia Festival in Cincinnati, Ohio, and at the Athens Center for Film and Video at Ohio University and has continued to play at festivals like the Fear No Film Festival (Utah Arts Festival) in 2005 and at the Southside Film Festival (Bethlehem, PA) also in 2005.

Trip '53, a video installation piece with accompanying still photographs, exhibited January and February 1995 in the Salt Lake Art Center's Park Gallery. ***Trip '53*** was the product of an individual artist's grant awarded by the Salt Lake Arts Council.

Stand Up and Act Like a Lady, a 36-minute video released November 1992, is a video version of a one-woman play by Shannon Bennett. It premiered at the Utah Film and Video Center.

Hunters in the Snow, a 42-minute 16 mm film released January 1990, was adapted from a short story of the same title by Tobias Wolff. ***Hunters*** was voted Best Traditional Narrative Feature at the 1992 Athens International Film and Video Festival and was featured in a program commemorating the 20th anniversary of the shootings at Kent State University.

Avard Fairbanks, Teacher and Sculptor, a 30-minute video, released January 1987, was commissioned by Retrospectives Inc., traveled with a show of Fairbanks's works, and aired on regional public television.

Nurture, a 10-minute 16 mm film released May 1984, experiments with comparisons of domestication and socialization. Nurture won a Special Technical Award for Cinematography at the 1984 Utah Short Film and Video Festival. It was purchased by the Campus Network of New York, aired on regional public television, and played at the Art Institute of Chicago.

Galena Days, a 12-minute 16 mm film released in 1983, chronicles the destruction of small towns surrounding the world's largest open-pit copper mine from the point of view of Milka Smilnitch who works near the mine selling curios made from copper. Exhibited with honorarium at the 1983 San Francisco Arts Institute Film Festival, it also aired on regional public television.

Children's Hospital, a 10-minute video released in 1983, documents the daily routine in a hospital for acutely ill and injured children. ***Children's Hospital*** was judged Best Independent Video Documentary at the 1983 Utah Short Film and Video Festival.

Director of Photography on the following: ***Where God Put the West***, Tim Nelson, filmed 1991; ***Dow Lake and the Serpent Mound***, J. Russell Johnson, filmed 1989; ***The Intruder***, Robert Holman, released 1986; The ***Ascension***, Robert Holman, released 1984.

HISTORY OF DEE GRANTS AWARDED

Recipient of a Dee Fellowship Grant for the 2015–16 school year, principal investigator. The project funded was ***Traverse***, a film and multi-media project that investigates the relationship between Film, Dance, and the Landscape, contributes to the conversation about convergence, and the impact of new technologies in electronic cinematography. Segments filmed on location and posted immediately on a variety of platforms received over 70,000 hits in the first two weeks of the project (with co-investigators Eric Handman, Connie Wilkerson, Chris Lee, and Alex Lee). Currently finishing the associated film project ***Ibex Well***.

Recipient of a Dee Fellowship Grant for the 2011–12 school year, principal investigator. The fellowship funded a festival for students of Film and Dance featuring Katrina McPherson (with co-investigator Ellen Bromberg) and accompanying film (with co-investigator Connie Wilkerson).

Recipient of a Dee Fellowship Grant for the 1998–99 school year, principal investigator. The fellowship funded the visit of Griot, Sotigui Kouyati, storytelling workshops with Dance, Theatre, and Film students (with co-investigator Helen Richardson) and accompanying film, ***Art of the Griot*** (Kevin Hanson, producer & director of photography; Helen Richardson, editor).

PROFESSIONAL DEVELOPMENT

International Council of Fine Arts Deans (ICFAD), Nominated Fellow in Leadership Skills, Completed October 2012

University of Utah, Advanced Leadership Training Program, completed May 2012

University of Utah, Leadership Training Program, completed May 2008

Center for Teaching and Learning Excellence, University of Utah, participant in Fine Arts Scholars Program, 2005–2006 school year

Sundance Institute, Provo Canyon, Utah, invited attendee at the Summer Producer's Conference August 1987

HISTORY OF PROJECT-SPECIFIC GRANTS AWARDED

Recipient of a Faculty Course Release from the College of Fine Arts to support the development of a screenplay adaptation, awarded 2022, release Spring semester 2023

Recipient of a Creative Research Grant for the documentary, ***Traverse***, 2018–2019

Recipient of a College of Fine Arts seed grant for the proposed film, ***Old Men Shall Dream Dreams***, 2016–17

Recipient of a Documentary Grant from the Documentary Center (College of Humanities)

for the digital video project ***The Museum***, November 2005
Recipient of a Creative Research Grant for the film, ***Our West***, April 1999
Recipient of an Individual Artist's Grant from the Utah Arts Council for the film, ***Our West*** (script), November 1995
Recipient of an Individual Artist's Grant for the fiscal year 1992-1993 from the Salt Lake City Arts Council for the video installation ***Trip '53***
Recipient of finishing funds from the Utah Film & Video Center for the film, ***Hunters in the Snow***, Fall 1989
Recipient of a research grant from Wright State University to complete the film, ***Hunters in the Snow***, Spring 1989
Recipient of a Creative Research Grant for the film, ***Hunters in the Snow***, April 1988
Recipient of a corporate gift from Bonneville International and Video West, all film stock to shoot the film, ***Hunters in the Snow***, 1986-87
Recipient of a commission from Retrospectives Inc. to produce the film, ***Avard Fairbanks Teacher and Sculptor***, 1985

COMMERCIAL FILMOGRAPHY

How to Successfully Do Business in Southeast Asia, for the Center for International Business Education and Research, University of Utah, 1994

Outdoor Event: The Triangle Exercise, for the Management Department, University of Utah, 1994

The Fourth Scope of Work, for the Utah Peer Review Organization (reviews best medical practice for the state of Utah), 1993

Teaching Effectiveness, for the Communication Department, University of Utah, 1993

Building Leadership, volume I and II, for the Management Department, University of Utah, 1993

Director of Photography and/or Camera Operator/Loader on a variety of commercial spots including a series for Skaggs Food and Drug Centers, Subaru America, etc., 1984-85

NON-FILM PUBLICATIONS

The Director's View: Recreating the Parameters of Role Play; K. Hanson, Management Communication Association, 1993

Unobtrusive Measures of Verbal Behavior in a Sheltered Workshop; Kubat, Rickerson, Hanson, et. al., Aportaciones Al Analisis de la Conducta, Universidad de Veracruzana, 1974

STATEMENT OF TEACHING PHILOSOPHY

As a teacher of video and film production, I believe it is my primary responsibility to guide students toward the most effective and productive design of their own creative projects. I do not dictate to my students, nor do I forbid them from taking on projects I myself would not be interested in pursuing. Instead, I think it is important to help them find their best ideas and discard those less worthy of pursuit. Video and film are expensive and labor-intensive media. My experience has taught me that students always underestimate the amount of time and effort required to produce an effective piece. If they begin with a well-conceived plan, they are much more likely to succeed and to make the most of whatever native talent and previously accumulated knowledge they may possess.

I feel strongly that students need to understand the basic elements of visual presentation—technical possibilities and limitations, narrative and dramatic structures, and aesthetic principles—before they tackle the design of original projects, and especially before they begin to “experiment” with form and content. I have found that the much touted “visual literacy” of the digitally native generation is overrated. Some students are indeed very sophisticated, but many need to start at the beginning, with structured assignments which build skills and discipline, before they are encouraged to try their creative wings.

I think it is important that students acquire a sense of history and an appreciation for critical and theoretical principles. I have made it a primary goal in my history and survey courses to provide the students with the analytical tools they need to evaluate the rapidly changing and relatively young media of film and video. I also believe that theory can best be understood in the context of practice, and that a student does not ever really understand the power of aesthetic principles until he or she has tried to put them into practice in his or her own work.

One of my greatest strengths as a teacher is my ability to deal sympathetically, yet honestly, with students. I try never to denigrate the considerable effort it takes to complete any film or video project (even those with aims that are anathema to me personally), but I make no apologies about applying high technical and aesthetic standards in judging my students' final products.

—Kevin Hanson

TEACHING GRADUATE STUDENTS

Notes on the occasion of introducing Lee Isaac Chung, Film & Media Arts Distinguished Alumnus, 2009

Our graduate students come here packed with hopes and aspirations, the best representatives of their many undergraduate institutions. They breathe new life into our faculty, offering them a fresh cohort of peers, reminding them of what is best about themselves. They lend their focus and their passion to the undergraduates. Generally speaking, they are the architects of what's best about a university.

As a young faculty member, you must learn not to envy the best of your graduate students, they are living the favorite part of our lives, sometimes you suspect one may be as good or better than you were. But you learn to take pride in your place in their story. Every once in a while one of them comes along who has a special mission in life—a complete vision of his or her purpose. It's a frightening responsibility to be charged with preparing them for that mission because you know this is the way the world changes. This person is the agent of that change.

Isaac was just such a student. He did not study film as an undergraduate but something caused him to experiment with film and he sent us that first experiment. Along with it he sent a letter in which he argued, perhaps to himself, that he could make films with a higher purpose in mind, that he could demonstrate his desire to love and nurture his fellow beings. Most of us who are not embarrassed by our best selves hope that too. Isaac was not shy about his goal. And, he has made good on his plan.

I would congratulate any former student who worked as hard as Isaac has, three independent features in his first half dozen years out of school and a list of festivals and awards. But I owe Isaac special congratulations for his films. As I have watched them this week I have not had the usual film experience. I have not lived my most dramatic aspirations out through Harrison Ford or Leonardo DiCaprio. I have not been convinced by the Hollywood myth that Morgan Spurlock describes in *Where is the World is Osama Bin Ladin?*: "I've been to the movies and I know the world's problems are always solved by one lone guy on a mission."

I have instead passed through the lives of others—those who are not me—and I have grown richer for the experience of knowing them.

Thank you, Isaac, for taking us with you on your generous journey. And, thank you for reminding me that the world's great problems must be solved, first, by individual people recognizing and embracing each other.

—Kevin Hanson

Some indicators of success in teaching include the following:

- Recipient of the University of Utah Distinguished Teaching Award for 2022-2023, the Distinguished Teaching Award honors significant contributions to the teaching mission of the University of Utah.
- Recipient of three Dee Fellowship Grants for interdisciplinary projects with the departments of Modern Dance and Theatre (The Thomas D. Dee II Endowment was established to provide funds for the improvement of teaching in the College of Fine Arts and the College of Humanities at the University of Utah.)
- Participated in Fine Arts Scholar Program through the Center for Teaching and Learning at the University of Utah
- Recipient of a Teaching Award from the office of the Vice President of Academic Affairs of the University of Utah for service to the Departments of Theatre, Art, Film, and the College of Business.

Courses Taught

At the University of Utah (graduate and undergraduate courses)

16 mm Cinematography

Advanced 16 mm Cinematography

Directing Styles, a critical introduction to directing styles and practice

Introduction to Film, a basic course in film aesthetics

Film Production I

Film for the Visual and Performing Arts, production technique for the performance artist

Experimental Film Survey, a history of the experimental film movement

Video Production, field production technique

Directing

Screenwriting

Advanced Film Production, a year-long course in the technique of film production
Documentary Film Survey, a history of documentary film and television
Prose to Screenplay, a writer's workshop adaptation of prose for the screen
Individual Projects

At Westminster College (graduate course)

Visual Communication, an overview of the visually based media (required for completion of the Master of Public Communication)

At Ohio University (graduate courses only)

Advanced Film Production
The Theory and Practice of Film and Video Editing
Individual Projects

At Wright State University (undergraduate courses only)

Beginning Film Production
Intermediate Film
Production/Audio
Production/Film
Video Production
The History of Documentary Film and Television
The History of Experimental Film and Video