



Curriculum Vitae
Associate Professor Scott Hessels
Digital Filmmaking
School of Art, Design and Media
Nanyang Technological University
October 2009

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Artist Website: <http://www.dshessels.com>

Nanyang Technological University

Name: D. Scott Hessels

School: School of Art, Design and Media

Division: Media (Digital Filmmaking)

Present Appointment: Associate Professor
with Tenure

Date of Appointment: 10 October 2005

Academic Qualifications

M.F.A. Design Media Arts, University of California at Los Angeles (UCLA) 2005

B.S. Business Management, University of Phoenix, Pasadena, CA 2003

Working Experience: Academic

Associate Professor (with tenure), 2009-present

Assistant Professor, 2005-2008

Nanyang Technological University, School of Art, Design and Media

Courses:

New Technologies in Digital Filmmaking

Survey of New Media

Digital Film Production I: Location Filming

Digital Film Production II: Production Design

Documentary Filmmaking (Cultural Preservation)

Foundation in 4D I

Foundation in 4D II

Final Year Project I

Final Year Project II

Lectures:

The Art of Film Title Sequences

Lecturer, 2001-2005

University of California at Los Angeles (UCLA), Design I Media Arts

Courses:

Relocating the Moving Image

Digital Video and Design I

Digital Video and Design II

Lecturer, 2000-2001

Otis College of Art and Design, Environmental Design, Los Angeles

Courses:

Imagery and Expression

Working Experience: Industry

Filmmaker and Video Artist; Writer, Director and Producer, 1986-2003

Damaged Californians Productions, Los Angeles

Director of Information Technology, 1985-2002

Fox Television Network (KTTV Fox 11, KCOP UPN 13, Fox Sports West)

Los Angeles

Manager of Operations, 1981-1985

KDVR Television, Denver, Colorado

Writer and Producer, 1978-1981

KPPL/KLAK Radio, Denver, Colorado

TEACHING

Development of Teaching Materials

Courses Designed, Developed and Taught

FIL330: New Technologies in Digital Filmmaking

The studio course examines and theorizes new trends and innovations in filmmaking technology including the analysis of new capture technologies, assembly systems, presentation surfaces and projection abilities, and the creation of new contexts for the moving image. Students present new ideas and prototype actual systems.

ADM235: Survey of New Media

The lecture course is a comprehensive survey of contemporary art that utilizes new technologies in its creation, presentation and meaning. The joint trajectory of art and technology throughout the 20th Century places the work in its historical context. Students understand the emerging theory that arises from innovations and the development of technology and art.

FIL220 and FIL210: Digital Film Production I: Location Filming

This rigorous studio course is an introduction and overview of the film production pipeline. Students write, cast, plan, produce, direct, shoot, edit, score and promote a short film. The course rents an abandoned location on the island and brings several tons of equipment on site for filming. The theoretical component of the course includes the fundamentals of cinematography, montage, mis-en-scene, lighting, production design and directing. Training in technical equipment is also presented including camera, crane, steadicam, dolly, lighting and sound gear.

FIL360: Digital Film Production II: Production Design

Building on the skills and theory presented in Digital Film Production I, this studio course introduces the students to a greater control and creativity of film production through use of more advanced technical equipment (including experimental lenses, camera movement, lighting and post-production effects) and production design. In concert with the Producing class, the students also seek out clients, present their vision, and work with them to create their short films.

FIL260: Documentary Filmmaking

Focussing on environmental and cultural preservation projects in China and Southeast Asia, the course involved extensive research, remote location film production, and international collaboration. Partners on these film projects have included the China Exploration and Research Society, Wildlife Asia and National Geographic.

FDN142: Foundation in 4D I

Incoming students to the school received fundamental training in the theory of sequential imaging, traditional and experimental narrative forms, semiotics and design. Exercises in storytelling, introductory production design and editing help develop narrative skills while readings and discussions of media theory help students to apply conceptual thinking across several disciplines.

Courses Designed, Developed and Taught (continued)

FDN142: Foundation in 4D II

The second semester of the course for first-year ADM students continues to build on their aesthetic and critical thinking skills. Experiments with multiple visual mediums are introduced including typography, motion graphics and the filmed image. A more complex understanding of new media systems and alternative and emerging narrative structures is developed through exercises and lectures.

FIL410: Final Year Project I

The FYP in Digital Filmmaking is designed as a full-year exercise that demonstrates the students' learned abilities in six key areas: Narrative and Experimental Structure, Technical Proficiency of Craft, Culture and Identity, Film Aesthetics, Production Process and Pipeline, and Community Engagement and Release.

The first semester focuses on the ability to develop a concept or narrative fully, evidenced by a coherent, compelling story or structure into their films and projects. They must also be able to demonstrate their place, history and identity in Asian contemporary culture through the moving image: their finished work, its subtext and wider meaning, must show an understanding of these relationships. Finally, the student must show a comprehensive and applied knowledge of film language, aesthetics, theory and form that is evidenced by a coherent, visually engaging, and evocative mis-en-scene and montage.

FIL450: Final Year Project II

The second semester builds on this critical and theoretical framework as students enter into production. They are required to demonstrate the practical skills and technique to realize their vision, shown by their control and execution of a consistent and controlled visual style and design. The production itself must prove that the student has the ability to plan and execute all phases of collaborative film production, evidenced by efficient production, innovative problem solving, and responsible management. Finally, the students must show the ability to communicate and engage their projects with the public as well as present themselves as film industry professionals. This knowledge is assessed according to targeted presentations, effective publicity materials and intelligent engagement with the media.

Curriculum Designed and Developed

Co-wrote and compiled the 4-year Curriculum for Digital Filmmaking BFA

The Bachelor of Fine Arts (Hons) in Digital Filmmaking offers a comprehensive education in the theory and practice of narrative film production. At the same time, this programme recognizes that the future of film lies in its relationship with new technologies. The programme also looks forward and considers the merging of film with new media, innovative technologies, and shifts in society regarding emerging types of film production, distribution and presentation. With the latest resources in digital filmmaking, ADM will lead the challenge of the next generation of filmmakers and media artists to not only tell dynamic stories, but to think beyond the screen.

Curriculum Designed and Developed (continued)

Co-wrote the curriculum and exercises for Foundation Year 4-D

I standardized the theory, exercises and practical skills taught across nine sections of incoming ADM students. With an emphasis on semiotics, the sequencing of images, media theory, systems design, traditional and experimental narrative forms, new media practices and visual design, I designed the materials and exercises used school-wide in the first year.

Short Courses Designed and Developed

The Art of Film Title Sequences

An annual lecture that I've created for the Visual Communication, Animation and Film students that covers the history and theory behind motion graphics, typography and effects used in theatrical film title sequences with an emphasis on the masters of the form including Saul Bass, Kyle Cooper and Pablo Ferro.

Professional Practice for Creatives

The business practice course made mandatory for ADM students allowed for four weeks of specialization, programme by programme. For the film students, I organized discussions and presentations by film producers, entertainment lawyers, film festival programmers and theatrical distribution professionals. Each presented practical knowledge and theory in their respective fields.

Teaching Service

Digital Filmmaking Area Coordinator 2006-2008

Academic

Oversaw the development of new courses in the program
 Researched and ordered hundreds of books and films for the ADM library
 Implemented a digital archive system that now preserves all student films

Student Advisement

Presented the film program to incoming students
 Individually advised 70+ film students
 Reviewed the selection of incoming film student applications
 Review and approve the film courses in the INSTEP programme
 Review and approve the film courses for students abroad
 Review the Advanced Placement courses for film students

Student Events and Screenings Organized

- 2008 "Nine Lives" Screening, Sinema Old School, Singapore
 "Best of ADM" Exhibition, Singapore
 End of Semester Show, Singapore
- 2007 End of Semester Show, Singapore
 "Celestial Mechanics", ADM Art Gallery
- 2006 End of Semester Show, Singapore

Selected Student Awards and Screenings (* denotes winners/awards)

The following is a partial list of students that I have mentored or taught whose work under my instruction has received acclaim

- 2009 Sundance International Film Festival, Park City, Utah (Michael Tay)
- 2008 3rd Annual Toronto Singapore Film Festival, Canada (Elgin Ho)
 *The Crowbar Awards, Singapore (Lincoln Chia, Michael Tay, Pu Ziyang)
 Massachusetts Institute of Technology MIT (Elgin Ho)
 Hawaii International Film Festival, Honolulu (Michael Tay)
 Busan Asian Short Film Festival, Korea (Elgin Ho)
 London Film Showcase, UK (Elgin Ho)
 *Silver Screen Awards, Singapore International Film Festival
 (Michael Tay, Lincoln Chia)
 Singapore Competition Shorts, Singapore International Film Festival
 (Mattina Zheng, Koo Chia Meng, Kenny Tan, Sara Yang, David Lee,
 Charmaine Oon, Danny Lim, Elgin Ho)
 *UNEP Champions of the Earth (Felice Tang)
 *23rd Torino GLBT Film Festival, Italy (Loo Zihan)
 *NETPAC Asian Film Festival, Indonesia (Michael Tay)
 *12th Ismalia International Film Festival, Egypt (Michael Tay)
- 2007 Pusan International Film Festival, Korea (Loo Zihan)
 *AFI International Film Festival, Los Angeles (Loo Zihan)
 *Asia Media Festival, Singapore (Lincoln Chia, Boo Xinying, Loo Zihan)
 Festival of Asian and Arab Cinema, India (Rahul Joshi)
 Celebrate Drama Festival, Singapore (Elgin Ho)
 *YourFilmSG Film Festival, Singapore (Elgin Ho)
 First Take Festival, Singapore (Elgin Ho)

RESEARCH

Awards

Sustainability Award, 2009 ArtPrize Competition, Grand Rapids, Michigan
Winner from over 1200 international artwork entries

Top 25 Artist, 2009 ArtPrize Competition
Voted on by public in attendance (over 350,000)

Jury Recommendation Award, 2006 Japan Media Arts Festival, Tokyo
Top tier International Media Art Festival

First Place, 2006 National Science Foundation, Science Visualization Category
Top tier International Design Competition

Critic's Pick, 2006 Outfest, Disney Hall, Los Angeles California
Top tier International Film Festival

Jury Recommendation Award, 2005 Japan Media Arts Festival, Tokyo
Top tier International Media Art Festival

First Place, 2004 Output Int'l Design Competition, Amsterdam
Top tier International Design Competition

"Best of the Decade" 1999 Dallas Video Festival 10, Dallas Museum of Art, Dallas
Top tier Video Festival

First Place, 1993 Athens International Film and Video Festival, Athens
Second tier International Film Festival

First Place, 1993 Carolina Film and Video Festival, Greensboro
Second tier U.S. National Film Festival

First Place, 1993 Upland Main Street Film Festival, Upland
Second tier U.S. National Film Festival

First Place, 1992 Festival der Nationen, Ebensee, Austria
International Experimental Film Festival

First Place, 1992 International Video Shorts Festival, Seattle
Top tier International Film Festival

First Place, 1992 Chicago International Film Festival, Chicago
Top tier International Film Festival

First Place, 1992 East Bay Video Festival, Oakland
Second tier U.S. National Film Festival

First Place, 1992 WorldFest International Film and Video Festival, Houston
Top tier International Film Festival

First Place, 1989 American Film and Video Festival, Chicago
Top tier International Film Festival

Citations and Press

Citations in Books

Smith, Scott (2002). *Firewire Filmmaking*, Pearson Education, Upper Saddle River, New Jersey

Curtis, Hillman (2002). *MTIV: Process, Inspiration and Practice for the New Media Designer*. New Riders Press

Zhang Yanxiang (2008). *Contemporary Art of Science and Technology*, funded by China Association for Science and Technology, University of Science and Technology Press, China

Recent Press and Media Citations and Mentions

- 2009 **[The Image Mill]** The Grand Rapids Press, September 19, 23, 25, 27, 28, October 3, 7, 9 Feature Newspaper articles on the artwork within the exhibition
[The Image Mill] Radio Interviews on seven Michigan and Illinois radio stations during the ArtPrize competition.
[Celestial Mechanics] The Adelaide Advertiser, April 23 "Art of Celestial Mechanics" Feature newspaper article on artwork exhibition
[Celestial Mechanics] Audubon Magazine, May-June, Feature Article on Migratory Birds and Air Traffic using excerpts from the artwork, New York
- 2008 **[GPSFiilm]** Italian Vogue Magazine, November, Feature article on GPSFiilm
[Flight Patterns] CNET News, "Flight Patterns" June 11, (Broadcast)
[GPSFiilm] Channel News Asia, "GPS Film" November 20 (Broadcast)
[Tibet Documentaries] Channel News Asia, "NTU Students to Tibet" January 1 (Broadcast)
[Tibet Documentaries] Omy, Chinese Newspaper, Singapore, June 26
[GPSFiilm] The Straits-Times, "Watch Film on Mobile" September 6
[Tibet Documentaries] The Business Times, "Sharing Environmental Concerns" May 12
The Nanyang Chronicle, "NTU Students Sweep Awards at Film Competition" January 7
[Tibet Documentaries] The Nanyang Chronicle, "Budding Filmmakers Pioneer Expedition to China", January 7
[Tibet Documentaries] China Explorers, "Film Students Take a Walk on the Wild Side" Spring, pg. 25-29
[GPSFiilm] Connect at NTU, "On the Go", Sept/Oct pg. 30-31
[GPSFiilm] The Nanyang Chronicle, "Couch Potato No More" October 6, pg. 5
- 2007 **[Celestial Mechanics]** Gallery Magazine, Kiev, Russia, June, Article on "Celestial Mechanics"
[Celestial Mechanics] MIT Press, "Strategic Plan for Air Transportation" International December
[Celestial Mechanics] The Straits Times, Singapore, March, "Duo's Flights of Fancy on Display at NTU" Press on "Celestial Mechanics" artwork
[Flight Patterns] New York Times, "Come Fly with Me (and Me and Me and Me...)" Nov. 21
[Flight Patterns] National Public Radio, "Flight Patterns Revisited" November (Radio)
[Flight Patterns] Wired.com "Flight Patterns Show Earth's Geographic Features) November 26
[Celestial Mechanics] Discover Magazine, "Map: Flight Path Pandemonium" January 29
[Flight Patterns] ABC News, "Flight Patterns" October 25 (Broadcast)
[Celestial Mechanics] The Nanyang Chronicle, "Seeing More than Stars" April 2
- 2006 **[Celestial Mechanics]** Wired Magazine, International, April, "Look! Up in the Sky!" page 25
[Celestial Mechanics] Discover Magazine International, May, "Earth's Orbital Traffic Jam" page 80
[Celestial Mechanics] Focus Magazine, Europe, June
Aminima Magazine, Europe, September "Work of Scott Hessels"
[Celestial Mechanics] HDRI 3D Graphics Magazine, International, March, Issue 8, "Celestial Mechanics: Animating for Domes", pages 34-37
On the Town Arts Magazine, US Regional, July, "The View From Here", page 23
[Celestial Mechanics] Next Generation Air Transportation Systems, US National, May

Recent Press and Media Citations and Mentions (continued)

- [**The Pikme-up**] Los Angeles Weekly, US Regional, July "Review of 'The Pikme-up' feature film, Critic's Pick"
- [**The Pikme-up**] Sirius Global Satellite Radio Review and Interview, July "Review of 'The Pikme-up' feature film, interview with filmmakers"
- [**Celestial Mechanics**] BALPA, London, November, Article on "Celestial Mechanics"
- [**Celestial Mechanics**] NBC Universal, San Francisco, December, "Technology Review" Interview regarding "Celestial Mechanics"
- [**Flight Patterns**] Science Magazine, "2006 Science and Engineering Visualization Challenge Winners Announced" September 22, pg. 1730-1735
- [**Celestial Mechanics**] Connect@NTU, "Coming Out of the Dark" March, pg. 24
- 2005 [**Celestial Mechanics**] MSNBC, November "Celestial Mechanics" International Video of the Week

Selected Website Reviews and Articles

As a media artist, much of the commentary and critique of my work occurs on the web. Hundreds of art and technology websites and blogs have discussed my work, some of the most notable include:

www.eyebeam.org

www.adobe.com

www.digg.com

www.del.icio.us

www.rhizome.org

www.informationaesthetics.com

www.boingboing.net

www.technorati.com

www.we-make-money-not-art.com

www.visualcomplexity.com

www.wired.com

"Flight Patterns" with Aaron Koblin is one of the most blogged videos in internet history

Over the past 20 years, my films and artworks have been covered in hundreds of magazines and broadcasts including features in:

The Utne Reader

Daily Variety

The Independent

Hits Magazine

People Magazine

The Los Angeles Times

The Hollywood Reporter

Res Magazine

CNN News

TBS News

Achievements Earning Significant Publicities for the University

Each of the three projects listed above--*GPSFilm*, *The Tibet Documentaries*, the Hong Shui Documentaries and Photo Exhibition, and *Celestial Mechanics*—garnered impressive regional and international press and media attention as examples of ways that art can be merged with technology. See the section entitled "Recent Press and Media Citations and Mentions" above for a complete listing.

GPSFilm has just begun to build in international stature as research. In recent months, more interviews, doctoral thesis, blogs and broadcast features have researched stories on the artwork.

Achievements with Local Significance in Southeast Asia

- 2009 **Hong Shui Village Documentaries and Photo Series** is a body of work that documents the forced relocation the last traditional Li village in remote central Hainan and the subsequent attempt to preserve the culture. I produced and supervised both the recce and film expeditions as well as the post-production and exhibition.
- 2008 **The GPSFilm Project** is the first location-based mobile cinema application to be developed. It's launch was designed specifically for Singapore and the first film created as content, *Nine Lives*, is a uniquely Singaporean feature film celebrating the cultural diversity, folklore, and distinctive neighborhoods of the island.
- 2007 **The Tibet Documentaries** built a relationship with Wildlife Asia and the leading environmental agency in China, explorer Wong How Man's China Exploration and Research Society. The difficult film shoot introduced students to preservation concerns and cultural issues relating to two endangered species—the Black-Necked Cranes and the Tibetan Mastiffs.
- 2006 **Celestial Mechanics**, a planetarium artwork was installed at both NTU and the Asian Space Conference. Hundreds of students and visitors visited the artwork in the ADM gallery and were introduced to scientific visualization as a form of immersive media experience.

Research Activities

Grants Received

- 2009 \$10,000 ITTO Development Grant, Porting GPSFilm to the Symbian Operating System, Principal Investigator
 \$50,000 i-JAM: IDM Jumpstart and Mentor Grant, \$50,000 to develop startup company to market GPSFilm
 \$22,000 Private donations to create the Documentary films and Photo catalogue on Hong Shui Village, central Hainan.
- 2006 \$44,039 Singapore Ministry of Education, SUG "GPSFilm" To prototype location-based mobile cinema, Principal Investigator

Patents

- 2009 **Geotagged Virtual Reality: Location-Responsive Virtual Worlds and VR Communication Systems**
 Nanyang Technological University and Scott Hessels *pending*
- 2008 **GPSFilm: Location-Based Mobile Cinema**
 Nanyang Technological University and Scott Hessels *approved*

Self-Financed Research Work

- 2009 \$37,500 **"The Image Mill"** kinetic sustainable cinema sculpture created through URECA grant with student from the School of Mechanical Engineering, Principal Investigator (with Wee Choon Kiat, Mechanical Engineering Student)
- \$6,400 **"Celestial Mechanics 3.0"** high-resolution version and redesign of animation artwork for planetariums using two students from the School of Art, Design and Media, Principal Investigator (with Zhong Hong Tan, Animation Student from ADM)

Grants and Proposals Written and Submitted

- 2009 **Sustainable Cinema #3: Pedal Powered Film System**
 Submitted to Institute for Media Innovation
Lift Cinema: Altitude-Based Reactive Film
 Submitted to Institute for Media Innovation
Sustainable Cinema #1: Water-powered Zoetrope
 Submitted to Institute for Media Innovation
Location-Based Virtual Worlds
 With the Visual Factory Design Firm
 Submitted as a National Research Foundation Proof of Concept
- 2008 **Point of View: A Dialogue Through The Center of Earth**
 With the EADS Singapore Research and Technology Centre, European Aeronautic
 Defense and Space Company
 Submitted to NRF Academic Research Fund Tier 2
- 2007 **Artwork Installation at Changi Airport**
 With Christopher Toh, ANT Design
 Submitted to Media Development Board
Image Flow: Concept for DeVos Place Grand Gallery
 Submitted to the Grand Rapids Board of Commissioners
EarthView: Interactive Physical Display
 with Prof. Timo Bretschneider, School of Computer Engineering
 Submitted to NRF Academic Research Fund Tier 2
- 2006 **Karaoke Film: Interactive Digital Cinema**
 Submitted to NRF Academic Research Fund Tier 2
Musclecar: GPS-Based Inscription
 Submitted to the Grand Rapids Art Museum
**Technology Research and Infrastructure (TRI) for Participatory Urban
 Sensing,**
 With Jeff Burke, Center for Research in Engineering, Media and Performance, UCLA
 With Lim Hock Beng, Intellisys, NTU
 Submitted to NRF IDM Initiative, Tier 1
Cultural Tourism and Public Health Demonstration Projects
 With Jeff Burke, Center for Research in Engineering, Media and Performance, UCLA
 With Lim Hock Beng, Intellisys, NTU
 With Fabian Wagmister, The Department of Film, Television and Digital Media, UCLA
 With William Kaiser, Electrical Engineering Department, UCLA
 Submitted to NRF IDM Initiative, Tier 1

Invited Artist Presentations

- 2009 Samstag Museum, Adelaide, Australia
 Gerald R. Ford Presidential Museum, Grand Rapids, Michigan
- 2008 IDM International Workshop, Singapore
 NTU/Sweden Interactive Media Workshop, Singapore
- 2002 Victoria College of Technology, Melbourne, Australia
 St. Albans College of Technology, Melbourne, Australia
 Victoria College of the Arts, Melbourne University, Melbourne, Australia
 Griffith University, Brisbane, Australia
- 1999 The Center for Land Use Interpretation, Los Angeles
 University of Southern California, Los Angeles

Conference Presentations

Hessels, Scott (2009). "GPSFilm: Cinema's Latest Revolution" paper presented at SIGGRAPH: The 36th International Conference and Exhibition on Computer Graphics and Interactive Techniques, New Orleans

Hessels, Scott (2009). "GPSFilm: Location-Based Mobile Cinema" Video documentation presented at FILE: Festival Ineternacional de Linguagem Electronica, Sao Paolo, Brazil

Hessels, Scott (2009). "Stories on the Run: Narrative Structure for Mobile Cinema" paper presented at ISEA2009, International Society of Electronic Artists, Belfast

Hessels, Scott (2009). "GPSFilm: Location-Based Mobile Cinema" Paper presented at Mobile 2.0 Symposium of the 2009 The International Communication Association (ICA) Conference, Chicago

Hessels, Scott (2009). "Dome-based Artworks and Scientific Visualization" Paper presented at Double Helix: Art and the Moving Image Symposium Adelaide, Australia

Hessels, Scott (2008). "GPSFilm: Not a Moving Picture, a Picture Moving" Paper presented at ISEA2008, International Society of Electronic Artists, Singapore

Hessels, Scott (2007). "The Machines Above Us: An Overview of the 'Celestial Mechanics New Media Artwork'" Paper presented at the Asian Space Conference, Singapore

Hessels, Scott (2007). "Recent Trends and Developments in Cinema and Film Education in Asia" Paper presented at the Asian Conference on Film Education, Singapore

Hessels, Scott (2006). "Technology and Art Working Together" Paper presented at Forum on Creativity in the Arts, Science and Technology sponsored by The Tan Kah Kee Foundation, the National Arts Council of Singapore, and the Singapore National Academy of Science, Singapore

Hessels, Scott (2005). "Mulholland Drive: Projecting Topology" paper presented at The ACM International Conference on Multimedia, Singapore

Hessels, Scott (2005). "New Media in Film Education" paper presented at the International Conference on the Arts and Humanities, Honolulu

Hessels, Scott (2004). "New Narrative Structures in Cinema" paper presented at Narrative Digital Storytelling Conference, Los Angeles

Conferences and Workshops Organized

- 2008 Organizing Committee, ISEA 14th International Symposium on Electronic Art, Singapore
- Organizing Committee, NTU/Sweden Interactive Media Workshop, Singapore
- GPS Film Press Conference, Kay Ngee Tan Gallery, Singapore
- 2007 Organizing Committee, Asian Director Workshop, Singapore

SERVICE

Service to the University

Committees

- 2009 SREC Committee, College of Humanities, Arts and Social Sciences
School Review Committee for Promotions and Tenure (SRCPT)
- 2008 Management Committee, School of Art, Design and Media
SREC Committee, School of Art, Design and Media
- 2007 Chair of the Film Search Committee, Digital Filmmaking
Chair's Advisory Committee, School of Art, Design and Media
URECA Judge for LIFE@NTU Poster Competition
- 2006 Chair of the Film Search Committee, Digital Filmmaking
Chair's Advisory Committee, School of Art, Design and Media

Digital Filmmaking Area Coordinator 2006-2008

Financial

- Researched and compiled the F&E budgets for Film programme
- Several million dollars worth of high-end, technical film equipment
- Researched and compiled the Consumable budgets for Film programme
- Researched and compiled Special Project budgets for Film programme
- Researched and purchased insurance for location filming
- Researched and purchased location permits for location filming

Personnel Management

- Oversaw syllabi of film full-time and part-time faculty
- Convened regular meetings of film full-time and part-time faculty
- Coordinated the part-time faculty contracts
- Managed Film staff
- Managed workstudy students for checkout and film shoots

Facilities Management

- Researched, designed and set up computer edit bays and labs
- Researched, designed and set up professional sound booths
- Wrote and published film equipment checkout procedures and policies
- Built the online database of all film equipment
- Supervise and coordinate class facilities and equipment use
- Researched and purchased specialized film software
- Researched and purchased film sound effects libraries
- Researched and purchased film music libraries

Other Service to the University

Presentations

- Present the university, school and film programme regularly at recruitment fairs, local Polytechnics and Junior Colleges
- Presented my own art and research for NTU to university guests including:
 - Massachusetts Institute of Technology
 - The NRF Science Advisory Board
 - Singapore Principals Association
 - University of Arizona
 - Visiting Dignitaries from Japan, Korea, India, the US.

Promotion and Dissemination of Student Work

Assisted with film materials for the 2008 Convocation Video

Compile and package student music videos for MTV and Channel V

Compile and package student short films for circulation in the ADM Library

Assist with student travel to film festivals including Cannes, Pusan, London, \ Los Angeles, Toronto and Singapore

Established relationships with local venues, notably Picturehouse at Cathay and Sinema Old School for student screenings

Assist in student and school negotiation for internships with local industry

PUBLICATIONS, CREATIVE WORKS AND EXHIBITIONS

In the fields of film and new media art, creative works and the exhibition thereof are analogous to publication as a measure of output

Publications

Hessels, Scott (2009). "GPS Film: Cinema's Latest Revolution" to be published in the proceedings of SIGGRAPH: The 36th International Conference and Exhibition on Computer Graphics and Interactive Techniques, New Orleans, pg. TBA

Hessels, Scott (2009). "Stories on the Run: Narrative Structures for Mobile Cinema" to be published in Proceedings of ISEA 2009, The 15th International Symposium on Electronic Art, Belfast pg. TBA

Hessels, Scott (2009). "GPSFilm: Location-Based Mobile Cinema" to be published in the Proceedings of Mobile 2.0: Beyond Voice, the 2009 International Communication Association (ICA) Conference, Chicago pg. TBA

Hessels, Scott (2009). "Relocating the Moving Image". Filter Magazine, Issue 70, ISBN 978-0-9579837-6-2 Published by the Australian Network for Art and Technology, pg. 3-6

Hessels, Scott (2008). "GPSFilm: Not a Moving Picture, a Picture Moving" published in Proceedings of ISEA 2008, The 14th International Symposium on Electronic Art, Singapore, pg. 224-225

Hessels, Scott (2007). "The Machines Above Us: An Overview of the 'Celestial Mechanics New Media Artwork'" published in the proceedings of Mutamorphosis: Challenging Arts and Sciences, Prague, pg. 38-39

Hessels, Scott (2005). "Brakelights: The Environment Directs the Film" published in the proceedings of CiberArt International Festival of New Technologies, Art and Communication, Bilbao, Spain

Century, Michael et al (2008). "At The Crossroads of Media Arts and Science and Technology: Education in the 21st Century – What is to be Done?" White Paper in progress through the Leonardo Education Forum

Invited Honors

- 2009** **Guest Editor**, Filter Magazine Issue 70 "Screen Play" published by The Australian Network for Art and Technology
- Guest Judge** on the Hong Kong Silent Film Festival, organized by iCubed and Channel V Asia
- Guest Judge** on "Speak out for the Red" a multimedia competition for education about HIV/AIDS organized by AIESEC, Association Internationale des Étudiants en Sciences Économiques et Commerciales

Creative Works

(see exhibition record following)

- 2009 The Image Mill: Sustainable Cinema #1** (New Media Artwork, Kinetic Sculpture)
Design and Construction
- 2008 GPSFilm** (New Media Artwork, Open Source Application)
Concept and Design; Programming by Neha Chachra and Awath Krishnan
- Nine Lives** (Feature Film, HDV, 118:00)
Co-Writer and Executive Producer
- Sacred Cranes, Holy Birds** (Short Film, HDV, 9:00)
Co-Writer and Executive Producer
- The Tibetan Mastiff** (Short Film, HDV, 9:00)
Co-Writer and Executive Producer
- Sumatra 1948/2008** (Photo Re-creation)
Concept and Design
- 2006 The Pikme-up** (Feature Film, Digital Video, 88:00)
Writer, Director, Producer (with Andrew Crane, James Keitel)
- 2005 Celestial Mechanics** (New Media Artwork for Planetariums)
Concept and Design; Programming by Gabriel Dunne
- Flight Patterns** (New Media Artwork for Planetariums)
Concept and Design; Programming by Aaron Koblin
- Mulholland Drive** (New Media Artwork)
Concept and Design; Programming by Michael Chu
- 2004 Brakelights** (New Media Artwork)
Concept, Design and Programming
- Noir Window** (New Media Artwork)
Concept, Design and Programming
- 2003 Your Breath, Another Man's Voice** (New Media Artwork Prototype)
Concept, Design and Programming
- DJ Digital** (New Media Artwork Prototype)
Concept, Design and Programming
- Foreign Film Generator** (New Media Artwork Prototype)
Concept, Design and Programming
- 2002 D-Tours** (New Media Artwork)
Writer, Director, Producer, Concept and Design
- Alternate Routes** (Web-based Artwork)
Writer, Producer, Concept and Design
- Our Trip, Having Never Arrived (New Media Artwork)**
Writer, Producer, Concept and Design
- 2000 Your Winning Finish** (Web-based Artwork)
Writer, Producer, Concept and Design
- Wanderlust** (Feature Film, 35mm, 93:00)
Writer and Producer (Directed by James Keitel)
- 1997 Damaged Californians: Music from Films and Videos** (Music CD)
Writer, Producer and Musician
- 1996 The Science Fair: Damaged Californians Website** (Web-based Artwork)
Writer and Producer

Creative Works (continued)

- 1994** **Below 30/Above 10,000** (Feature Film, 16mm, 82 minutes)
Writer and Producer (Directed by James Keitel)
- 1993** **Grammar School Filmstrip** (Web-based Artwork)
Writer, Producer, Concept and Design
- 1992** **Revolutionary War Filmstrip** (Short Film, Video, 11:30)
Writer and Producer
One Fifth of Your Life (Short Film, Video, 16:00)
Producer
The Damaged Californians Documentary (Feature Film, Video, 60:00)
Writer and Producer
- 1991** **Airline Safety Film #4a** (Short Film, Video, 3:36)
Writer and Producer
Art on Rails—A Train of Thought (MetroRail Performance)
Writer, Producer and Performer
Revolutionary War Filmstrip—Live (Multimedia Performance)
Writer, Producer and Performer
A Dance Piece to President Bush’s State of the Union Address
(Multimedia Performance) Writer, Producer and Performer
- 1990** **The Radar of Small Dogs** (Short Film, Video, 15:40)
Writer and Producer
Juggling Portable TVs Showing Knee Surgery Footage (Multimedia Performance) Writer, Producer and Performer
- 1989** **Domestic Flight (with Anna Homler)** (Multimedia Performance)
Writer, Producer and Performer
The God of Distance Will Be Played by the Telephone Company
(Multimedia Performance) Writer, Producer and Performer
Learn to Speak Bohemian (Multimedia Performance)
Writer, Producer and Performer
- 1988** **Hillbilly Slid Loudly** (Short Film, Video, 9:40)
Writer and Producer
The Last Temptation of a Coupla Clowns (with Jac Zinder)
(Multimedia Performance) Writer, Producer and Performer
- 1987** **Mary Had a Little News** (Sound Collage, New Media Performance)
Writer and Musician
Elderly Women Call Their Cats (Sound Collage, New Media Performance)
Writer and Musician
- 1985** **Tonight at Noon** (Radio Program to 1987)
Writer and Producer
- 1983** **Radio Chaos** (Radio Program to 1985)
Writer, Producer, Disk Jockey
- 1980** **First Time Out** (Print Magazine to 1984)
Writer, Publisher, Editor

Exhibition Record: New Media Artworks

Organized by genre and artwork

The Image Mill: Sustainable Cinema #1 Waterfall-powered Zoetrope

2009 The Gerald R. Ford Presidential Museum, Grand Rapids, Michigan

Celestial Mechanics: A Planetarium of Artwork of Aerial Technologies

2009 The South Australian Museum as part of the Adelaide International Film Festival, Adelaide, Australia
The Golden Grove Arts Centre, Adelaide, Australia
The European Immersive Film Festival, Centro Multimeios, Espinho, Portugal
DomeFest: Global Festival for Full-Dome, LodeStar Astronomy Center, Albuquerque

2008 The Cartoon Network, "Adult Swim" International Broadcast

2007 American Airlines Conference on Air Traffic Visualization, New York
Main Art Gallery, School of Art, Design and Media, Singapore
ScienceWorld at TELUS World of Science, Vancouver

2006 Interferenze New Media Festival, Rome
3rd International Festival of Electronic Art, Buenos Aires
Japan Media Arts Festival, Tokyo (Jury Recommendation Award)
NBC Television, USA National
The Maker's Faire, San Mateo, CA
SONAR: Advanced Music and Multimedia Art, Museu d'Art Contemporani de Barcelona Barcelona
Pop!Tech Festival of New Media, Camden

2005 SIGGRAPH International Conference on Computer Graphics, Los Angeles
SPLASZ, Wight Gallery, Los Angeles
MSNBC Video of the Week, US National

Flight Patterns: Edit of "Celestial Mechanics" with Aaron Koblin

2008 Design and The Elastic Mind, Museum of Modern Art, New York
Coachella Valley Music and Arts Festival, California

2007 Media Art Friesland, Netherlands
iDat Singapore
Boston Cyber Arts
TED: Technology/Entertainment/Design, Monterey
NetSci: International Workshop and Conference on Network Science, New York
Today's Art Festival, The Hague, Netherlands
Shanghai eARTS Festival, Shanghai Science and Technology Museum

2006 Ars Electronica, Linz Austria
SIGGRAPH, 33rd International Conference and Exhibition on Computer Graphics and Interactive Techniques, Boston
National Science Foundation, Science Visualization (first place)
Japan Media Arts Festival, Tokyo
Taipei Golden Horse Film Festival, Taiwan

Exhibition Record: New Media Artworks (continued)***Brakelights: The Environment Directs Cinema***

- 2006 SONAR New Music Festival, Barcelona
- 2004 Palacio Euskalduna Jauregia, Bilbao, Spain
Hammer Museum, Los Angeles
Output Int'l Design Competition (Winner) Amsterdam
Wight Gallery, Los Angeles
- 2004 Hacking the Timeline: A Non-definitive History of Digital Art, Bergamont
Galleries, Los Angeles

Mulholland Drive: Topology Tells Its Story

- 2005 Japan Media Arts Festival, Tokyo, Japan
- 2004 Hacking the Timeline: A Non-definitive History of Digital Art, Bergamont
Galleries, Los Angeles

D-Tours: Interactive Cinema Performance

- 2002 Melbourne International Film Festival

Exhibition Record: Video Art

Airline Safety Film #4a

Festivals and Screenings

- 2002 Melbourne International Film Festival, Australia
- 1999 "Best of the Decade," Dallas Video Festival, Dallas Museum of Art, Dallas
- 1994 Mandalay Los Colinas Festival of the Arts, Fort Worth
- 1993 The Rotterdam Film Festival, Rotterdam
 "The Cutting Edge: Experimental Film", South Bank Centre, London
 International Experimental Audio Visual Festival, Amsterdam
 Big Muddy Film Festival, Southern Illinois University
 Athens International Film and Video Festival (winner), Athens
 Carolina Film and Video Festival (winner), Greensboro
 The Upland Main Street Film Festival (winner), Upland
- 1992 Berlin International VideoFest, Berlin
 The Singapore International Film Festival, Singapore
 International Video Shorts Festival (winner), Seattle
 Chicago International Film Festival (winner), Chicago
 The London Film Festival, London
 "Best of 1992", The British Film Institute
 Atlanta Film and Video Festival, Atlanta
 LA Freewaves Arts Festival, Los Angeles
 East Bay Video Festival (winner), Oakland
 Impakt Film Festival, Utrecht
 New York Expo of Short Film and Video, New York
- 1991 "New American Makers", Opera Plaza Cinema, San Francisco
 Dallas Video Festival, Dallas Museum of Art, Dallas
 AFI Film Festival, American Film Institute, Los Angeles

Galleries and Museums

- 1994 "Light Fantastic", Windows Art Center, Bath
- 1993 "Monitor 93", Frolunda Kulturhus, Goteborgs Honstmuseum, Stockholm
- 1992 "Video Refuses", New Langton Arts, San Francisco
 "Wit & Wisdom: Humor in Art", The Forum Gallery, Jamestown
 International Center of Photography, New York
 Berkeley Museum of Art, Berkeley
 911 Media Arts Center, Seattle
 Ekko Cultuurcentrum, Utrecht
 The Onyx 10th Anniversary Show of Art, Los Angeles
- 1991 Williams/Lamb Gallery, Long Beach
 "Downtown Art Discovery", Long Beach

Broadcast

- 1994 "The Independents", The Learning Channel, USA
- 1993 "Articulated Speculation", Monmouth Cable, Ocean
- 1992 "Alternative Music", WYOU Television, Madison

Exhibition Record: Video Art (continued)

“Young, Gifted, and Broke”, Manhattan Cable, New York

- 1991 “Image Union”, WTTW Television, Chicago
 “Long Shot Theatre” BNN Television, Boston
 CityTV, Santa Monica
 Peralta Colleges Television, Oakland

The Radar of Small Dogs

Festivals and Screenings

- 2002 Melbourne International Film Festival, Australia
- 1999 “Best of the Decade” Dallas Video Festival 10, Dallas Museum of Art, Dallas
- 1992 The Singapore International Film Festival, Singapore
 WorldFest International Film and Video Festival (winner), Houston
 “Act of Video 92”, DCTV Video Festival, New York
 East Bay Video Festival (winner), Oakland
- 1991 Utah Short Film and Video Festival, Salt Lake City
 2nd Annual Onyx Café Arts Festival, Los Angeles
- 1990 Dallas Video Festival, Dallas Museum of Art, Dallas
 “New American Makers,” Opera Plaza Cinema, San Francisco

Galleries and Museums

- 1992 “Wit & Wisdom: Humor in Art”, The Forum Gallery, Jamestown
- 1990 Los Angeles Contemporary Exhibitions, Los Angeles
 EZTV Video Art Gallery, Los Angeles
 Centre International de Creation Video, Monbelliard, France

Broadcast

- 1992 “Articulated Speculation”, Monmouth Cable, Ocean
 “Young, Gifted, and Broke”, Manhattan and Paragon Cable, New York
- 1991 “Killer Shorts,” WKNO Television, Memphis
 “Long Shot Theatre”, BNN-Television, Boston
 CityTV, Santa Monica
 Peralta Colleges Television, Oakland
 “Axelgrease”, Buffalo Media Resources Cable, Buffalo
- 1990 “Independent Eye”, KQED Television, San Francisco
 “Image Union”, WTTW Television, Chicago
 KBDI Television, Denver
 “Cast Iron TV”, Manhattan Cable, New York

Hillbilly Slid Loudly

Festivals and Screenings

- 2002 The Melbourne International Film Festival, Australia
- 1992 The East Bay Video Festival, Oakland
- 1991 The Onyx Arts Festival, Los Angeles

Exhibition Record: Video Art (continued)

1989 The American Film and Video Festival (winner), Chicago

1988 "Video Refuses Festival" Artists' Television Access, SF

Galleries and Museums

1993 "Crossing Borders," Irvine Fine Arts Center, Irvine

1990 EZTV Video Gallery, Los Angeles

1988 Museum of Modern Art, New York
Los Angeles Contemporary Exhibitions, Los Angeles
"Café Cinema as Art", Irvine Fine Art Center, Irvine
California College of Art, San Francisco

Broadcast

1991 "Killer Shorts", WKNO Television, Memphis
"Long Shot Theatre", BNN-Television, Boston
Peralta Colleges Television, Oakland

1990 KBDI Television, Denver

1989 "Independent Eye", KQED Television, San Francisco

1988 "Image Union", WTTW Television, Chicago

Revolutionary War Filmstrip

Festivals and Screenings

1992 Dallas Video Festival, Dallas Museum of Art, Dallas
The Onyx Arts Festival, Los Angeles

Galleries and Museums

1992 "Cabaret Voltaire", Irvine Fine Arts Festival, Irvine
New Langton Arts, San Francisco

Broadcast

1992 CityTV, Santa Monica
"Young, Gifted, and Broke", Manhattan & Paragon Cable, New York

One Fifth of Your Life

Festivals and Screenings

1992 Festival der Nationen, Ebensee (winner), Austria

Galleries and Museums

1992 Williams/Lamb Gallery, Long Beach

Broadcast

1992 CityTV, Santa Monica

Exhibition Record: Feature Film

The Pikme-up (Digital Video, 2006, USA)

2008 International Distribution through Cinetec Entertainment

Festivals and Screenings

- 2008 Ava Gardner Film Festival, North Carolina
- 2006 Outfest, Disney Hall, Los Angeles California (Critic's Pick Award)
- 2005 The Historic Egyptian Theatre, Hollywood

Wanderlust (35mm, 2000, USA)

2000 International Distribution thru Eschelon Entertainment

Festivals and Screenings

- 2002 The Melbourne International Film Festival (two screenings), Australia
The Independent Film Society (two screenings) San Diego
- 2001 Dances With Films International Film Festival, Hollywood
- 2000 The American Cinemateque at Egyptian Theatre, Los Angeles

Below 30/Above 10,000 (16mm, 1994, USA)

Festivals and Screenings

- 2002 The Melbourne International Film Festival
- 1994 The Cannes Film Market, Cannes
Pacific Film Archive, Berkeley
"New American Makers", Yerba Buena Arts Center, San Francisco

Galleries and Museums

- 1994 University Art Museum, University of California at Berkeley

Broadcast

- 1994 The Nineties Channel, Most Cable Networks, USA
Artists' Television Access, San Francisco

The Damaged Californians Documentary (Video, 1992, USA)

Broadcast

- 1994 Dimension Media Cable Systems, Rancho Palos Verdes
- 1992 CityTV, Santa Monica

Exhibition Record: Live Mixed and New Media Performance

Our Trip, Having Never Arrived

2002 Melbourne International Film Festival, two presentations

Art on Rails—A Train of Thought

1991 RTD Blue Line MetroRail, Los Angeles to Long Beach

Revolutionary War Filmstrip (Live)

1992 The Irvine Fine Arts Center, Irvine

1991 Los Angeles Festival of Arts, Los Angeles
EZTV Video Gallery, Los Angeles

Bad Ideas: A Dance Piece to President Bush's State of the Union Address

1991 Los Angeles Contemporary Exhibitions, Los Angeles
Benefit for the LA Free Clinic, Kelbos Tiki Lounge, Los Angeles

Juggling Portable TVs Showing Knee Surgery Footage

1990 PBS Interview, KBDI Studios, Denver

Domestic Flight (with Anna Homler)

1989 OverReact Gallery, Long Beach
Java Gallery, Los Angeles
The Pik-Me-Up, Los Angeles

The God of Distance Will Be Played By The Telephone Company

1989 The Pik-Me-Up, Los Angeles
The Albuquerque Museum of Art, Albuquerque

The Last Temptation of a Coupla Clowns (with Jac Zinder)

1988 The Pik-Me-Up 1st Anniversary Show, Los Angeles
Fuzzyland, Los Angeles
Los Angeles Contemporary Exhibitions, Los Angeles

Mary Had A Little News & Elderly Women Call Their Cats

1987 OverReact Gallery, Long Beach
Java Gallery, Los Angeles
KPFK Radio Performance, Los Angeles
Barnsdall Art Park, Los Angeles

Exhibition Record: Music

Damaged Californians: Music from Films and Videos (CD, 1997, USA)

- 1997 Played on college radio stations nationwide,
Featured on:
KCRW with interviews, Los Angeles
KPFK with interviews, Los Angeles
KPOO with interviews, San Francisco
KITS with interviews, San Francisco
KFOG with interviews, San Francisco

Exhibition Record: Web-based Media Art

Alternate Routes: A Commissioned Online Artwork for Film Victoria, Australia

- 1998 Cyberarts 98: International Compendium Prix Ars Electronica, Linz
- 2002 Melbourne International Film Festival
Cool Site of the Day
7.5 Million Pageviews

Your Winning Finish: The 2000 Los Angeles Marathon

- 2000 KCOP Television, United Paramount Television Network
3.7 Million Pageviews

The Science Fair: The Damaged Californians Website

- 1996 Infi-Net's Cool Site of the Year Award, Webster Hall, New York
Electronic Arts and New Media Festival, Berlin

Exhibition Record: Broadcasts

Tonight at Noon

- 1984-1987 KPPL-FM Radio, Denver
Top-rated radio program in its timeslot, entire run

Radio Chaos

- 1983-1985 Pirate Radio Station, Alternative Art, Music, Performance
Weekly illegal broadcasts, Denver

Exhibition Record: Publishing

First Time Out: Poetry Magazine (Editor and Publisher)

- 1980-1984 Circulation to 10,000

TEACHING PHILOSOPHY

Introduction

My career as a teacher began later in my life, after 25 years as an experimental filmmaker and media artist. In 1997 a Masters student in the Geography department at the University of Southern California asked me to be part of a lecture series that he was organizing. A fan of my films, he had noticed an unusual approach to space, location and time in my work and connected it to his studies in Psychogeography. He promoted the lecture heavily at USC and the auditorium was packed with a diverse mix of students from nearly every discipline—geography, dance, film, theatre, biology, electronics, among others. I spoke for only an hour but an extremely lively question and answer segment went for over 3 hours afterwards, until the janitor shut off the lights. The ideas I presented were interpreted, reinvented, expanded; they bounced around the room in directions I'd never even considered, across disciplines and media.

Teaching and Learning

That evening was a defining moment for me and still informs my approach to teaching: an electricity that jumps around the room, empowering, gaining force, coalescing. I organize my theoretical and practical exercises in a way where bigger issues are considered but can then be applied in multiple directions. I relate film and new media theory to history and popular culture and then create situations where a student can take the ideas into new directions. One does not create interdisciplinary skills, but an environment where it becomes possible.

My interdisciplinary approach comes from years of film production, a collaborative medium that incorporates input from a wide range of technical theories and proficiencies, and involves an even wider range of personalities. From this experience, I have developed a relaxed manner that builds a rapport of trust with students in order to motivate them and push them beyond their usual bounds. My student reviews often contain the two following comments: "Hardest class I've ever taken, [but] the best class I've ever taken."

Teaching and Research

The future of cinema is in flux and my research explores the merging of new technologies with film to discover new media experiences. My students are often involved in my work and nearly 50 film students collaborated on the *GPSFilm* project. They see firsthand how new technologies are changing how the moving image is captured, how stories are assembled, how new surfaces are becoming available for presentation, and how the context of viewing film is radically changing. By incorporating developments from my research directly into my courses, I create opportunities to explore each of these new directions. New media is a way of thinking, a way of seeing, much more than an array of new technologies. Students learn to work with the latest innovations, but never to be limited by them. Learning a particular software or hardware is necessary for creating work, but learning the theory and concepts behind these tools is more important because it allows for future adaptability to new trends and technologies. Film students must be prepared to live and work on shifting sand, and this is only possible with a foundation of solid new media theory and critical thinking.

Teaching and Proficiency of Craft

Compelling conceptual or narrative structures must be realized for the screen through practical skills and techniques. I work closely with student productions to ensure that students learn to communicate their vision with a consistent and controlled visual style that demonstrates an applied knowledge of film language, aesthetics, form and professionalism. Whether traditional narrative or experimental new media, work must be visually engaging, coherent, technically polished and strong in its use of evocative *mis-en-scene* and montage. These practical skills include the ability to plan and execute all phases of collaborative film production along with efficient fiscal planning, innovative problem solving, and responsible management which are an equally important part of the student's education.

Teaching and Community

No film programme can exist without a relationship with the local media industry. I strive to use regional examples, introduce local professionals and theorists, organize trips, and create collaborative opportunities. Globalization's inverse is a celebration and understanding of a student's place, history and identity within their own culture. As a teacher, I insist that student work must comment on and reinforce their relationship with Singaporean culture, Asian film, and the rich history of international cinema.

Summary

The complexity of cinema and new media requires an interdisciplinary approach by the teacher. A new set of tools are introduced nearly every day—the methods, the hardware, and software are constantly changing. Because of this, the complexity of the theory is always evolving. From this perspective, I realize that my own professional growth and the education of my students are intertwined. Both depend on a sustained research and study of technical innovation and emerging theory as well as a continued dialogue with the film and new media communities.

ASPIRATIONS AND FUTURE CONTRIBUTIONS

Stand on any busy corner in any big city and count the places one sees the moving image--on billboards, on PDAs, on iPods, on busses, in taxis, on trains, in theatres...it's everywhere. Multiply that by the types of films one is seeing--music videos, commercials, news, documentary, corporate, instructional, public service films, and theatre trailers. Now multiply that by the number of people it takes to make each one--directors, writers, actors, cinematographers, editors, musicians, and more. Technology is allowing the moving image to explode into the world around us. Artists and creative thinkers are required to explore these possibilities in alliance with engineers, filmmakers, programmers and others. My aspirations for the future are focused upon the tremendous promise I see in the university environment, both to join in this collaborative move forward and to bring colleagues and students with me on the journey.

My unusual career trajectory has made me uniquely qualified to research, teach and serve at a university with an historic emphasis on engineering, but which is now expanding to include the creative spheres of art, design and media. My 25-year history as a filmmaker and video and media artist has always included working with technologies and teams across multiple disciplines. My later entry into academia provided me with a current and comprehensive education from one of the most respected New Media programmes in the world at UCLA Design|Media Arts.

The most recent successes which I have enjoyed underscore the diverse nature of my work: as an artist, one of my pieces, *Flight Patterns*, was included in The Museum of Modern Art in New York; as a filmmaker, my recent feature film, *The Pickme-up*, has just received international distribution; as a new media innovator, my *GPSFilm* project has resulted in a patent and international publicity for the university; as a sculptor, *The Image Mill* won the award for sustainable design in contemporary art.

Research

Great art challenges boundaries in two ways, through content—what is said—but also through form—how things are said. I have been working for the past few years in Singapore, a country that has traditionally placed tight controls on content, but it is uniquely open to innovations of form. New ways of doing things, making things, seeing things are accepted and embraced in Asia. New media is a revolution in process; the way things are made has radically changed and cinema is at the forefront of that change.

Through my research I seek to work across disciplines. Every project that I have proposed and executed, from multi-million dollar Grants to small student awards, has involved students from Computer, Electrical and Mechanical Engineering schools as well as my home in the art school. I look to break out of the existing silos, believing that the future of film lies in its relationship with new technologies. Technology is changing how we tell stories, how we create images, and how we present them to the world.

The cinema-generating systems I design and develop use computer programming and engineering to create new media experiences. The students I work with are involved in the design and creation of the system but also in the creation of the content, which allows for a local connection to the culture. There are also a number of potential commercial applications for each system. *GPSFilm*, for example, is an *enabling* technology which gives people the ability to do something new with cinema by allowing for a mobile viewing experience. The artwork itself becomes the catalyst for new content, commercial ventures and corporate partnerships.

Continuing in this tradition, I have several more ideas that I hope to develop. I am just beginning to delve into the possibilities of cinema being merged with new technologies and am committed to fostering projects and research that involve students from multiple schools and across varied disciplines.

Teaching

So far, I have designed, developed and taught two of the most technology-oriented art courses at the art school where I currently teach. One is a lecture course on the ways in which artists use new technologies and how meaning in art is affected by innovation; the other is a studio course where students experiment with and prototype a vision of the future of cinema. Both classes have included students from several schools and resulted in work that crossed boundaries, both theoretically and practically, even generating an entrepreneurial spirit as some students sought to move their prototypes towards development. I hope to develop more such courses and continue being a voice for Art and Technology working together.

My CV and supporting documents prove that I have been dedicated to the continuing development of the curriculum, management of the school, expansion of resources, increased community involvement, and fostering of vision. I also regularly work to promote and publicize the work of the programmes, research and students of my home university to a wider international community.

Thank you for your time.

Associate Professor Scott Hessels

REFERENCES

Professional Relationships: I have chosen and requested references from established leaders in the field of New Media Art. They have kindly accepted to provide critique based on their familiarity with my creative work. I have never worked at the same institution with any of these references except for Victoria Vesna, who was the Chair of Design I Media Arts at UCLA during my period as Lecturer there.

Professor Jeffrey Shaw is a leading figure in new media art, internationally renowned for pioneering the creative use of digital media in the fields of virtual and augmented reality, immersive visualization, navigable cinematic systems and interactive digital cinema. Professor Shaw is a foundation Professor for Media Art at the University of Art and Media Karlsruhe, the foundation Director for the Research Institute for Visual Media at ZKM, Centre for Art and Media Karlsruhe, and former ARC Federation Fellow. Under his direction the Research Institute for Visual Media has become one of the world's premier research institutes in the field of interactive digital cinema. Shaw's research has been presented to millions of visitors in dozens of major museums around the world, and his writing has been published in several languages. The outcomes of his research include patented technologies, products, and a history of milestones for software and hardware design. Jeffrey Shaw has initiated, supervised and curated some of the most important international research projects into interactive narrative forms including the ZKM Future Cinema exhibition, the most comprehensive survey exhibition to date of international interactive cinema research. He is currently an Australian Research Council Federation Fellow and Executive Director of the iCinema Centre for Interactive Cinema Research at the University of New South Wales.

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Professor Roy Ascott is a pioneer of cybernetics and telematics in art whose work focuses on the impact of digital and telecommunications networks on consciousness. Professor Ascott has been Dean of San Francisco Art Institute, California, Professor and Head of Communications Theory in the University of Applied Arts, Vienna, Principal of Ontario College of Art, Toronto, Professor of Technoetic Art at University of Plymouth, and Adjunct Professor in DesignI Media Arts at the University of California Los Angeles. The Groundcourse at Ealing School of Art, London, was the first of his radical interventions in art education and continues most recently as founder and director of the graduate program CAiiA-STAR and Professor of Interactive Art at the University of Wales College Newport. He is founding editor of the international journal Technoetic Arts, and member of the editorial boards of Leonardo, Leonardo Electronic Almanac, Convergence, Digital Creativity, and the Chinese language online journal Tom.com.

Contact

Professor Roy Ascott, Technoetic Arts
 Founding President of the Planetary Collegium
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Christiane Paul is respected as a leading authority on New Media Art and is the curator of new media arts at the Whitney Museum of American Art in New York City, one of the premiere museums in the world. Ms. Paul is co-founder and director of *Intelligent Agent*, a print and online service organization dedicated to digital art. She has written and lectured extensively on new media, net art, hypermedia and hyperfiction, and is the author of *Digital Art* (2003) and *Unreal City: A Hypertextual Guide to T. S. Eliot's "The Waste Land"* (1995). She recently edited *Curating New Media*, forthcoming from the University of California Press, and is currently co-editing an essay collection focusing on context and meaning in digital art. Ms. Paul teaches at both the School of Visual Arts in New York and the Rhode Island School of Design. At the Whitney Museum, she curated the exhibition *Data Dynamics* (2001); net art selection for the 2002 Whitney Biennial; and *Follow Through* (2005), a commission by Scott Paterson and Jennifer Crowe. She also directs Artport, the museum's online portal to Internet art, for which she curated the online exhibition *CODEDOC* (2002).

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Professor Victoria Vesna is an established media artist and previous Chair of the department of Design | Media Arts at the UCLA School of the Arts. She is also director of the recently established UCLA Art|Sci center and the UC Digital Arts Research Network. Her work can be defined as experimental creative research that resides between disciplines and technologies. She explores how communication technologies affect collective behavior and how perceptions of identity shift in relation to scientific innovation. Professor Vesna has exhibited her work in 18 solo exhibitions, over 70 group shows, published 20+ papers and gave a 100+ invited talks in the last decade. She is recipient of many grants, commissions and awards, including the Oscar Signorini award for best net artwork in 1998 and the Cine Golden Eagle for best scientific documentary in 1986. Vesna's work has received notice in numerous publications appears in a number of book chapters on media arts. She holds a PhD from the University of Wales and is the North American editor of *AI & Society* and author of *Database Aesthetics*.

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Professor Machiko Kusahara is a media scholar and internationally recognized researcher, curator, writer and lecturer in media art and theory. She has been working in an interdisciplinary field connecting art, science, technology, culture, sociology and history. Her recent research is on the correlations between digital media and traditional culture. She has published internationally in the field of art, technology, culture and history, including essays on Japanese games and mobile phone culture. With her background both in art, science and technology, she has been teaching computer graphics, multimedia and media study since 1985. She is currently a professor at Waseda University, Tokyo. Kusahara holds a Ph. D. in engineering from University of Tokyo. Her recent research studies the correlation between digital media and traditional culture.

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