ACM Mānoa: Established-Status Request

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Introduction

The ACM Mānoa Mission Statement

“Propelling the Wave of Pacific Cinematic Arts”

ACM Mānoa is dedicated to demonstrating the University of Hawai‘i at Mānoa’s mission of academic and research excellence, as well as student and community engagement that strives to improve quality of life with innovation and collaboration, and is aligned with many of UHM and UH System’s Strategic Plan initiatives. ACM nurtures achievement in explorations of multicultural media forms rooted in personal experience and with emphasis on Hawai‘i, the Pacific, and Asia, emphasizing narrative, or storytelling, theories, skills and application across multiple platforms of digital media and expressing diversity within a context of cultural and aesthetic values. ACM empowers students to develop their own unique voices through digital cinema, animation, and critical studies in an integrated program emphasizing theory, writing, and professional skills, with an understanding and sensitivity to indigenous concerns and protocol regarding culture and environment (sustainability) in an aim to foster cultural producers and scholars.

Brief History with Quotes from BOR Plan (Taken from original BA Proposal)

The Academy for Creative Media (ACM) was established by the Board of Regents in January 2004 “within the Colleges of Arts and Sciences at the University of Hawai‘i at Mānoa” as an academic unit focusing on the study and production of cinematic and digital media. The Board’s resolution states “The academic programs of ACM will be production-oriented programs, wherein students are systematically involved in creating original intellectual property for portfolio, research, and exhibition purposes.” The Board continued: “ACM will be a system-wide endeavor for fostering a progressive and collaborative environment for students, faculty, campuses and departments, while effectively interfacing with global academic, technology and commercial economies.”

The ACM today stands on solid footing having served the students, University, and community for over a decade. ACM was approved by the BOR as a BA program within the College of Arts and Humanities (A&H) at UHM in 2010, joined A&H in 2011, and now submits this request for Established Status. The following narrative, supporting data and appendices will demonstrate how ACM Mānoa has met and exceeded its mission as framed by the BOR and set forth in the original BA program planning documents. The efficiency and quality of the program will be documented and supported by data. The relevance of the program within the UH System Strategic Initiatives, UH Mānoa objectives and State of Hawai‘i targeted growth sectors will be presented. Finally, ACM Mānoa’s success with student learning and achievement, research and creative work, support for indigenous cultures, community outreach and industry partnerships will be highlighted.
I: Is the program organized to meet its objectives?

ACM Mānoa is well organized to meet its objectives and has a proven record of accomplishment and excellence in student achievement, faculty research/creative work, and service to the campus, the community and beyond.

ACM Mānoa is the flagship program in the now developing ACM System, and is the ACM System curricular leader for advanced level film and animation production techniques as well as critical film studies courses. ACM Mānoa curricular leadership is evidenced by its 41 courses with 37 of them at the 300 or 400 level (Fig. 1). With an emphasis on theoretical frameworks, grounded in a focused critical studies core while offering advanced authorship opportunities, ACM Mānoa’s curriculum is well aligned to the R1 mission of the UHM campus.

Fig. 1 ACM Mānoa – Flagship program in the ACM System & Curricular Leader

ACM is situated (since 2011) as a 2-year major within a 4-year BA degree within the College of Arts & Humanities at UHM (Fig. 2). ACM Mānoa program objectives are organized around the following themes: Critical Thinking, Writing, History & Aesthetics, Professional Skills, Creativity, Responsibility, and Student-Centered Learning. As a sister program to Theater and Art, ACM is a creative arts production major. As a sister program to American Studies, Art History and History, ACM provides a focus on media studies including
ethical, historical, and theoretical frameworks that inform and strengthen the work of our student authors. These key aspects of the program appropriately place ACM within the College of Arts & Humanities.

**Pathways to ACM Mānoa: HS/ Mānoa, CCs/ Mānoa, and Mainland Transfers**

ACM Mānoa is a strong partner within the UH System. Our current outreach effort to the community colleges builds on the work of our previous articulation agreement. Students from 2-year AA programs find a smooth transition to the ACM BA program at UHM, with many components of their general education core transferring to advance them toward their 4-year degree goal. Beginning in Summer 2017, ACM 255, the gateway course for the ACM major, will now be offered online, allowing AA transfer students to begin production courses upon arrival at UHM.
Requirements to be Accepted to the ACM Mānoa Major

To gain admittance to the major students have very few requirements. First, they need to be registered as UHM students. Second they need either 12 UHM completed credits or 24 transfer credits, either with a GPA minimum of 2.5. Third, they must complete the gateway course ACM 255 with a B or better. When a student is accepted to the program they are assigned a faculty advisor and together they fill out the Academic Planning Form, which shows their path to completion in four semesters.

18 Credit Core

The ACM Mānoa major is 36 credits with 18 credits comprising the core for all students. This includes 9 credits of ACM Critical Studies courses, which build on ACM 255 to firmly root efforts in production and authorship within a context of history, theory, and film aesthetics. All students are required to take either Screen Writing (ACM 350), or Oral Tradition to Screenplay (ACM 355), further grounding students in the scholarship of written composition.

Three Tracks of Study

The three tracks of study in the ACM Mānoa program are Digital Cinema, Animation, and Critical Studies. On applying to the major, students work with faculty advisors to complete their curriculum plan outlining not only their 18 credit core but their electives, allowing a number of possible further specializations in Documentary Film, Narrative Film, Experimental Film, 3D Animation, 2D animation, Video Game Design and Critical Studies as well as their two external electives. Curriculum maps for the various tracks of study and a list of ACM courses is available in Appendix A. In brief ACM provides instruction in film aesthetics, theory and history, all aspects of digital cinema production including cinematography, producing, directing, editing and sound as well as animation techniques including 2D classical animation, 2D digital animation, 3D computer animation, and narrative game design. More information on program requirements may be found in Appendix B.

Capstone Projects, Internships & Advising

ACM Mānoa offers further opportunity beyond skills level courses into explorations of sole and collaborative film authorship. ACM 400-level courses are designed for advanced production of original student screenplays. Ultimately, many students embrace further production opportunities in independent individual and independent group projects (ACM 499 and 399 respectively) and/or professional internships (ACM 495). Independent projects are guided by faculty advisors, and internships monitored by faculty sponsors. All ACM full time and 0.5 FTE faculty serve as advisors, planning curricular paths, supervising 399’s, 499’s, 495’s and mentoring Honors Dept. research projects by ACM students. Long running successful internships have included such industry partners as ABC’s Lost, Hawaii 5-0, Hawaii Animation Studios, Hawaiian Airlines, PBS Hawaii, Talk Story Productions, and Kinetic Films. An exciting internship development took place this Fall 2016 as Pixar Animation Studios made a campus “site-visit” to spend 2 days working with ACM Animation students and attending the ACM student film night at the Hawaii International Film Festival (HIFF). Their entourage included Andrew Bell, the head of animation at Pixar, who reviewed student animation reels, offering critiques, advice, and encouragement. The Pixar visit has the potential for being an annual event and provides a strong bridge to professional mainland animation companies for our students.
Special Student Events
The ACM faculty and staff congregate each Fall in what has been known as ACM Orientation. Through this event, students are welcomed back to their studies and prospective new students are introduced to the ACM Major. Each November brings the return of the HIFF and the evening screening of ACM student work known as ACM HIFF night. Prospective students, current students, and community and family members join for a night of original ACM Mānoa student films. ACM HIFF night is followed in December/January by ACM Animation Night where works specific to the Animation Track are exhibited in a public screening. The 2017 screening took place for the first time at the Doris Duke Theater, kicking off a renewed partnership between the theater and ACM Mānoa student filmmakers. The January 23rd event topped 90 minutes, all of it original animation produced by student filmmakers in our program. This historical event was a first for the State of Hawai‘i. Finally, each April student films produced during the previous academic year are screened in the ACM Showcase and compete for the many film awards presented a week later at the ACM Awards Ceremony which closes activity for the academic year.

Student Production Awards and Scholarships
Each year ACM faculty nominate and vote on student scholarships based on academic merit. Two to four scholarships in any given AY are given depending on availability of funds. Students who want to produce independent projects pitch their ideas to faculty in one of two pitch events each year. As many as 6 filmmakers are awarded monetary support to complete their independent film projects. Finally, each Fall and Spring students are nominated and selected for up to four cash awards per year in the ACM Screenplay Competition. Through these mechanisms, the ACM invests in outstanding students and their creative work.

SMART Exchange
Further distinguishing ACM Mānoa within the UH System and among US film programs is the SMART Exchange. Each June approximately 6 of our ACM majors travel with ACM faculty to Shanghai, China, where they work hand in hand with Shanghai University students and faculty to produce original films within the span of a few weeks. Each Fall the Shanghai students travel to Hawai‘i and create co-productions with ACM Mānoa students. The films made in Shanghai are screened at HIFF and the films produced in Hawai‘i are screened at the Shanghai International Film Festival (SIFF). This unique exchange embodies UH’s role in the Pacific as a gateway to Asia.

Sundance Creative Labs and Professional Associations
Through ACM’s association with HIFF, students have now also participated in Sundance Creative Labs workshops, which have led to mentoring, funding, and production of many films from our local student filmmakers. Through ACM Mānoa’s membership in the Broadcast Educators Association (BEA), students have opportunities to enter films and academic papers in competition at the national level. Through ACM’s membership in the University Film and Video Association (UFVA), faculty and students have further opportunity for interaction with their mainland counterparts and participate in scholarship and conference events. Most recently with ACM’s membership in the Centre International de Liaison des Ecoles de Cinéma et de Télévision (CILECT), faculty and students now have an international
forum for film competitions, conferences and connecting with colleagues in the Pacific, Asia, and Europe.

**ACM Media Center and Animation Lab**

ACM’s Media Center and Media Center Director, along with the animation computer lab, further support student success. Training and certifications are conducted year-round in the Media Center, while mentoring with animation tools and techniques is available weekly in the ACM Animation lab.

**Interdisciplinary Partnerships and Efforts**

Taking full advantage of ACM Mānoa’s position within a world ranked research university, ACM Mānoa has developed partnerships, working relationships and development projects with a number of UHM units. ACM Animation builds on its initial partnership with Information and Computer Science (ICS) in video gaming curriculum in 2015 with a new co-teaching arrangement to continue each Fall, pairing a cohort of ACM animators with a cohort of ICS programming students to produce video game projects. ACM, in cooperation with the Theater Department, has supported two unique projects, *Uncle Vanya* and *Zombies* and this semester the Edward Snowden *Smile You’re Under Surveillance* project. These efforts included conceptual, equipment and practical assistance with video and effects for use on stage. ACM Mānoa was on the ground floor helping plan the UH I-Lab initiative, led by the UHM College of Engineering, and Shidler College of Business. The College of Tropical Agriculture and Human Resources (CTAHR) has approached ACM Animation for help adding new media enhancements to relief maps of Hawai‘i which are currently under restoration. Recent conversations suggest the project will become ACM’s first use of augmented reality (AR) in conjunction with animation. Finally, initial talks are underway to link ACM Mānoa students to the Hawaiian Institute of Marine Biology (HIMB) to create internships for our production students while allowing dissemination of their research efforts in a way that is accessible to the general public and DOE K-12 STEM initiatives.

Through outstanding curriculum, faculty, and student opportunities, ACM Mānoa is well organized to meet its objectives enabling and empowering new generations of local filmmakers. The program is well positioned to embrace and incorporate all manner of new technology as they expand the possibilities of the medium, making ACM Mānoa necessary and relevant to digital literacy in Hawai‘i now and into the foreseeable future. ACM accomplishes this with the support of the interdisciplinary opportunities afforded by its location at UHM, Hawai‘i’s flagship research campus.

**II: Is the program meeting its learning objectives for students?**

ACM Mānoa has been consistent in meeting its student learning objectives with quality while striving to inspire. Through a commitment to self-assessment, including continued dialog with the UHM Assessment Office, and regular participation in assessment milestones and events, external review through academic program review (conducted in 2015), internal and external peer evaluation of teaching, eCafe evaluations of all courses, student satisfaction surveys and participation in assessment and training events through the Center on Teaching Excellence, ACM Mānoa informs and improves instruction, advising and student services.
**ACM Learning Objectives**

All ACM courses reflect a combination of our Student Learning Objectives across the curriculum. These program objectives are organized around the following themes: **Critical Thinking, Writing, History & Aesthetics, Professional Skills, Creativity, Responsibility, and Student-Centered Learning.**

**Use of Assessment Results**

Each ACM course addresses some or all of these departmental learning objectives. In 2012, under the guidance of the Assessment Office, ACM conducted an across-the-board review of learning objectives. Through this process, ACM faculty determined to what degree each course fundamentally addressed departmental learning objectives. To further complete the feedback loop ACM created, tested, and implemented rubrics for track-specific learning outcomes as a way to gauge student success through qualitative measures of capstone projects. This internal process led ACM to identify areas for improvement as well as curricular weaknesses due to a lack of certain key facilities. These results prompted the department to temporarily convert the ACM conference room in Crawford Hall into a teaching/learning computer lab. Working with UHM administration, an available room was secured and a full computer lab was established with the first semester of instruction in Spring 2016. Current efforts include an additional expansion of facilities as well as capstone monitoring after the first full year with the improved computer lab facility.

Other actions resulting from assessment activities include the work of the department’s Curriculum Committee to define skills-specific curriculum maps to clarify specialized paths through the Digital Cinema track curriculum. Currently, assessment results along with consultation with Mānoa Academic Counseling (MAC) have ACM evaluating a possible increase in the 36-credit requirement to augment the existing electives. One final example of program improvement through assessment includes the new ACM Mānoa website which went live in February 2017. The new site makes accessibility to forms and information more comprehensive while providing the architecture for substantial improvements in student curricular advising.

**Track Specific Learning Outcomes: Digital Cinema & Animation**

Each track of study has its own additional learning objectives focused either in Digital Cinema or Animation production techniques (professional skills) with an option of a film studies focus for Critical Studies track majors.

Learning outcomes for the Digital Cinema track include: *Create a visual narrative through application of appropriate principles and production skills; Understand the essential collaborative nature of creative productions by working as a team member; Composite live action and visual effects elements into a shot; and Create a script breakdown and shooting schedule.*

Learning outcomes for the Animation track include: *Create digital character animation; Plan, produce, and complete a short animated film; and Apply design concepts to computer animated filmmaking.*

Learning outcomes for the Critical Studies track include: *Analyze the meaning in two myths and discuss their relevance to the cultures they originated from as well as to present day audiences, identify historical trends in documentary history, Write a critical piece that applies theoretical principles; and Apply ethical standards to professional situations.*
**Student Satisfaction as Evidenced through Course Evaluation**

Student satisfaction is of equal importance to student success with learning outcomes. Satisfaction measures help identify success with particular curricular approaches and can be key indicators for directions the department may head with new course material, methods, or novel technologies. Satisfaction measures can also lead to program development and improvement through improvements in facilities, equipment, curricular flow or the depth or breadth of their curricular experiences.

ACM collects satisfaction indicators through departmental questions, which are standard for all course evaluations (eCafe). Questions include, “I developed creative ability in this field,” and “I developed skills needed by professionals in this field.” ACM overall has enjoyed high marks when it comes to student satisfaction. Presented in Fig. 3 are ACM mean data from 5 departmental eCafe questions over ten semesters.

![Means for ACM Departmental eCafe Questions](chart.png)

**Fig. 3** eCafe ACM Means Over 10 Semesters

Fig 4 presents ACM means for one departmental question, “I increased my own awareness of my interests and talents” set against campus means over the same period.

![ECafe Mean Scores ACM and UHM](chart2.png)

**Fig. 4** ACM/UHM eCafe Mean Longitudinal Comparison
Through these figures, it is clear that student achievement and satisfaction for the department is quite high and compares favorably with overall campus results. Furthermore, through the assessment data there is clear evidence that ACM students are motivated as they move forward on their pathway to graduation. These long-term trends are evidence of the quality and consistency of curriculum and instruction in ACM Mānoa.

**Student Satisfaction Evidenced Through Alumni Survey**

Student satisfaction with the ACM program has also been documented in alumni surveys, which have been conducted from time to time. The following are excerpted from our 2015 Alumni Survey. Fig. 5

**Alumni Survey samples: 10/15**

Provided by UH Alumni office (contacted 125 ACM alumni and 45 responded)

III: Are program resources adequate?

ACM Mānoa is fully supported by adequate and improving resources and facilities and is achieving its curricular and research missions with consistency and excellence. Although ACM Mānoa is continuing to work with UH senior administration to develop a strategic plan for a permanent location at UHM where the program will fully expand, ACM Mānoa does currently occupy several thousand square feet of office, research and lab space in three different campus buildings. Our facilities, equipment, human resources and funding are presented in the section that follows.
Faculty

ACM Mānoa currently is comprised of 6 tenured faculty, 5 at I-4 rank and 1 at I-5 rank. Also instruction is supported by one 0.5 FTE I-2 faculty, one civil service position (Dept. Secretary) and one APT position. ACM Mānoa has typically had 2-3 lecturer positions at any given time, and also benefits from ongoing instructional support from the former ACM Chair who is currently Assoc. Dean of the College of Arts & Humanities. Each ACM Faculty member is a unique part of the department, bringing specialized skills that complement the group. A brief bio of each faculty member is provided in Appendix E.

- Assoc. Dean Tom Brislin - Film theory/criticism & Media Ethics
- Assoc. Prof. & Chair Dan Boulos – Animation
- Assoc. Prof. Lisette Flanary - Producing/Directing & Indigenous film
- Assoc. Prof. Joel Moffett – Directing & Screenwriting
- Assoc. Prof. (former Chair) Misawa – Cinematography
- Assoc. Prof. Chun Han Wang – Editing/Sound & Film Studies
- Prof. Vilsoni Hereniko- Critical Studies and Indigenous film
- Instructor Marlene Booth- Documentary film
- Lecturer Wimal Dissanyake – Critical Studies
- Lecturer Laura Marguiles – Animation
- Lecturer Claudia Pummer – Critical Studies
- Lecturer Gerard Elmore- Visual Effects & Editing

Funding: Tuition, ACM System, Lab Fees, Private Donations

After our personnel costs are covered by the College, ACM Mānoa funding comes from a diverse base. The tuition allocation from the College of Arts and Humanities represents roughly a third of our departmental budget, with an even share coming from the ACM System office and the final third from ACM lab fees, which were implemented almost two years ago at the time of this writing. Additional funding is achieved through donations to the ACM Foundation General Account with additional funds secured by individual faculty members for their research. ACM Scholarships have been supported from several additional foundation accounts set up for specific groups. Current funding levels are sufficient for the immediate and long-term equipment needs of the program.

Statement on Facilities with a Discussion of Current Allocations

ACM Mānoa has 7 faculty offices and a conference room in the Crawford building. ACM’s animation computer lab facility is housed on the second floor of Keller Hall. Finally, ACM Mānoa occupies the lower level Diamond Head wing and two faculty offices on the second floor of the former PBS building at 2350 Dole St. The largest single ACM space is the Keller Hall computer lab, as most of the other spaces are generally office-sized rooms. Classes are either taught in the computer lab or in general use classrooms throughout the UHM campus. Efforts continue with UH administration to increase the amount and improve the quality of the ACM instructional spaces. Many promising options are being considered.
Equipment

ACM Mānoa has amassed a significant inventory of cinema equipment and computer hardware and software, and the program is well equipped to achieve its educational mission in the support of its students. Certain items in the ACM inventory are so exclusive that they are rarely available in the State, providing ACM students with excellent learning and production opportunities. The Macintosh ACM Computer lab is enhanced through a wide array of computer software and hardware devices, including tablet/monitors, tablet computers, a high-speed scanner, a 3D printer, and two Black Magic finishing stations. Accessibility to equipment is achieved through a generous checkout policy and weekend lab hour schedules. Furthermore, students’ production liability insurance and access to a full online music library are provided through their enrollment in ACM production courses. ACM’s Arri Alexa camera, 21 inch Cintiq Tablet Monitors and 3D printing capability keep even the best equipped students eager for lab hours and equipment reservations. The programmatic quality provided by access to these top-grade tools is seen in the excellent results ACM students bring to the screen. Access and training to the latest tools is provided by the continued procurement of new equipment, funded in a sustainable model through student lab fees, college equipment budgets, and ACM System fiscal requests.

IV: Is the program efficient?

ACM Mānoa is a cost effective unit that is popular and well attended by students. In UHM’s strategic plan for 2015-21, it is noted that modern students require, “…an ecosystem that highly values and promotes inquiry, discovery and application,” and goes on to state there is “a need for experiential learning as well as an integration of education and research,” (UHM Strategic Plan 2015-21). ACM Mānoa fulfills this mission with a modest equipment allocation of approximately $18k per year from the College of Arts & Humanities, and additional support of approximately $48k per year from ACM System. With these resources, the unit serves the needs of an average of 141 majors (5-year mean) per year (Fig. 6 & Fig 7) and dozens of non-majors as well.

Fig. 6 Primary Majors by semester
The investment in equipment and facilities for Digital Cinema and Animation students to engage in experiential research-based inquiry serves a large student population at any given moment. By comparison other programs serving similar or smaller student populations require substantially more investment in equipment and faculty to carry out their curricular missions.

In this section is a summary of the data collected in the accompanying spreadsheet (Appendix D), including SSH/faculty data, average class size and cost per SSH. According to UHM Institutional Research data, the average ACM class size is 23.7 students. In Fig. 8 is the ACM Mānoa unduplicated headcount for the years 2011-2015.

In Fig. 9 is a graph showing ACM Mānoa SSH trends from 2011-15. The peak in 2012 and subsequent very slight decline is in keeping with campus and college trends and yet is offset by a decline in faculty positions in the same time period.
Using the data provided by the A&H fiscal office Fig.10 shows the total budget for the department from AY 2011-2016.

Fig. 11 shows the resulting cost per student semester hour (SSH) for ACM Mānoa for AY 2011-15.
It should be noted here that during this period there were substantial UHPA driven salary increases resulting from collective bargaining agreements with the State.

As previously stated ACM has 6 tenured faculty, one .5 FTE faculty, one APT and one Civil Service position, and in 2015-16 had a headcount of 148 majors according to College data, ACM's SSH for that academic year was 3,324. Although according to College data, the ACM had a drop in total headcount of 3% from 2015 to 2016, it was the smallest decline in the College of Arts and Humanities, and when taken in context with the drop in faculty lines is even less significant from a cost/benefit standpoint.

When viewed in its entirety, ACM Mānoa is an extremely cost effective program, performing at higher efficiency levels than other units in the college, and simply a bargain when compared to similar mainland film programs, which in some cases required infusions of tens of millions of dollars to establish their programs and many millions more to maintain them from year to year. It should also be noted that ACM Mānoa faculty and students have been able to achieve their phenomenal curricular growth and student success without the benefit of a dedicated building for the program, including such film-program standards as a sound stage, a foley suite or a cinema facility.

V: Evidence of program quality.

The ACM Mānoa program has achieved a remarkably high degree of quality for a department that by comparison to established mainland programs at similar public universities, is smaller both in terms of faculty count and dedicated facilities. This tremendous achievement is made through the contributions of the top faculty and staff that make up the department as well as the outstanding support provided by the College.

Quality of the Program Evidenced Through Artifacts: Festival Films, Honors Projects and Awards, Internship Reports

Student performance can be measured by the quality of the creative products resulting from curricular activity. ACM production courses produce artifacts, which are tested beyond the classroom in a variety of venues. Student films have gone on to public exhibition through many forums including HIFF, The Ohina Short Film Showcase, The Los Angeles Asia Pacific Film Festival, The Ithaca Pan Asian American Film Festival, The San Diego Asian Film Festival, The Los Angeles Asian Pacific Film Festival, The San Francisco Asian American Film Festival, Beijing Film Shorts, Shanghai International Film Festival, The Guam International Film Festival, The Cinequest International Film Festival, and The Raindance International Film Festival.

Another hallmark of student achievement is participation in the Honors Program at UHM. ACM students have done remarkably well when they have participated in the program including in 2016 when an animation student won first place in the Oral Presentation category for his paper. This was not only a great honor for our student, but an example of the high level of achievement our students reach within the context of the larger Mānoa research community.
Student success can also be measured by student performance at internships as documented through supervisor feedback reports. ACM students have consistently met with overwhelming positive reviews, with many internships leading to job opportunities over the years (discussed below).

Quality of the Program Evidenced Through Alumni Accolades: Graduate Studies, Festival Films and Honors, and Employment

Finally, student performance and success with learning outcomes can be seen in opportunities our graduates pursue. Many of our BA recipients desire further specialization in the pursuit of their MFA in film or animation. Graduates of ACM Mānoa have gone to top graduate programs such as Chapman, USC, Cal Arts, NYU, the American Film Institute (AFI) and many more. The success of the films students produce, in acceptance to film festivals after graduation, is also a measure of curricular achievement. Many of our graduates continue to exhibit films in competitive and renowned national and international festivals. Some graduates pursue independent film careers and continue with professional work of their own. ACM has many such success stories including a student who screened his work in the Sundance Film Festival Indigenous Shorts Showcase who also received a regional Emmy in 2014, as well as another student’s current funded feature film “Go for Broke,” the story of Hawai‘i’s own 442 WWII battalion.

Another hallmark of an excellent program is the success of students in internships and in jobs after graduation. Many of our students have interned for CBS on *Hawaii 5-0* and for ABC on *Lost*, and gone on to secure production jobs with these and other large companies. One example is a graduate whose first job with *Hawaii 5-0* was as Assistant to the Co-Executive Producer and later went on to work for *Hawaii 5-0* in LA in the Writers Room. Another Digital Cinema track student went on to work for actor Dwayne Johnson (The Rock) as his assistant on the set of *Jumanji*. An Animation graduate who interned with Hawaii Animation Studio was recently hired to work for Sony Pictures at their Vancouver studio, doing 3D theatrical character animation. More examples may be found in Appendix C.

Quality of Program Evidenced Through Professional Affiliations: CILECT, NETPAC, HIFF, CAPA, UFVA, BEA, SAG/AFTRA, IATSE, State of Hawai‘i Creative Lab, Hawaii Media Makers

Programmatic quality can be assessed from many angles. One is the professional memberships and affiliations maintained by the department and its faculty. Long-standing industry alliances are also a testament to the quality the program has achieved. Highly selective organizations, such as CILECT, receive applications to membership from many programs but only a selection achieves member status. ACM Mānoa was officially voted in (unanimously) as a new member of CILECT in 2016, and was further invited to membership in the CILECT Asia Pacific Association (CAPA). For many years, ACM has been a member of Network for the Promotion of Pacific Island and Asian Cinema/United States of America (NETPAC) as well as the University Film and Video Association (UFVA) and the Broadcast Educators Association (BEA). Many of our faculty have not only made presentations, screened films, published papers and won awards through these associations, but have also sat on juries to judge competitions for conference papers, faculty films and student films. Working relationships exist between ACM Mānoa and The Screen Actors Guild (SAG), The International Alliance of Theatrical Stage Employees (IATSE), Hawai‘i Creative Labs, and Hawai‘i Media Makers, which provide our students with many valuable opportunities.
Quality of Faculty: Publication & Creative Work, Grants, and Awards & Honors

Program quality can be seen through the body of faculty publication and creative work. All ACM tenured and 0.5 FTE faculty are active in their respective fields and have a solid and continuing record of film production, and/or film scholarship. Collective accolades include national and international awards and grants, as well as authorship, and co-authorship of articles, book chapters, and books. For faculty bios, please see Appendix E.

Guest Speakers

A quality educational program will invite and host guest speakers and artists to address and interact with students for the enrichment of their curricular experience. ACM has had many notable personalities over the years. A more comprehensive list of guest speakers is available on request. However a few notable guests were John Sayles (filmmaker), Dave Pruiksma (Disney Animator), Brenda Chapman (Animation Film Director) and Roy Disney Jr. (Animation Advocate and Businessman).

VI: Are program outcomes compatible with the objectives?

ACM Mānoa has program outcomes that are fully compatible with departmental objectives and aligned with the ACM Mānoa Mission Statement. We continue to have a healthy graduation rate, providing paths of study for both primary and secondary majors. Approximately 1/3 the ACM curricular offerings (12 courses) are open to non-majors. Many students in search of General Education focus courses find compelling options at ACM in which to fulfill those requirements. Many students who simply want exposure to film techniques and topics also find their needs met by the department’s increasingly open curriculum.

ACM Mānoa produced graduates that have found gainful employment in local and mainland film production companies as well as students who have gone on to top graduate programs in film on the US mainland. Many graduates pursue entrepreneurial activities in the State, leveraging their production techniques and management skills in pursuit of their own media dreams.

ACM Mānoa is a popular major in the College and enjoyed explosive growth in its formative years. In keeping with the 5-year projection of 150 majors by 2014-15 presented in the initial BA proposal (2009), ACM had 153 majors in 2014-15. Although these results are aligned with the original vision for the growth of ACM Mānoa, it is noteworthy that during this period faculty numbers have diminished, while enrollment underwent a proportionately smaller decline. Through the loss of a tenure track position (Critical Studies) in 2016, another position (Animation Track) currently unfilled awaiting authorization to hire, and the move of Dr. Brislin (Critical Studies) to the Dean’s Office in 2013, ACM faculty lines are down from a five-year high of 9 to a current number of 6 (a 30% reduction in tenured faculty lines). This is an important factor to contextualize current enrollment trends, and significantly offsets the general decline that UH Mānoa is now experiencing. The direct effect of fewer faculty is a decline in SSH offered, however a reduction in faculty lines also is in effect a reduction in financial investment of the University in ACM Mānoa. In this regard, a smaller (resourced) program will logically serve fewer students. Additional care should be taken when considering the number of majors, as students who double major are only included in the head count of the first declared major.
ACM Mānoa continues to see significant success in graduating majors. A recent meeting of the UH System ICT consortium showed the following slide (Fig. 12) logging the ACM graduation rate leading the pack in the UH Mānoa ICT Consortium members.

**Graduation Data**

*Source: IRAO, Data Access Portal, Degrees and Certs Awarded 5015-2016*

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**Fig. 12 Graduation Data for UH System ICT Consortium members**

Additional graduation data may be found in Appendix F.

**Trends in Enrollment: Contributing Factors and Interventions**

The current decline in enrollment of 3% AY 2014/15 to AY 2015/16 is a trend seen across the board at UHM. Input from the Mānoa Academic Counseling (MAC) office indicates that State high school enrollments are down. Trends indicate the flow of local students in private high schools to mainland universities. UHM currently is working on approaches to counter the first year attrition rate. All of these factors most likely have an effect on the decline we are seeing. However, taken in the context of a reduced investment in the program and a reduction in faculty lines from a high of 9 to the current 6 positions, the blow is somewhat lessened, as a smaller program will ultimately serve fewer students. Current trends however should be addressed, as is outlined below.
Responsive - Proactive Outreach, Online Courses, Curriculum Modification

Regardless of the influencing factors, any decline in ACM enrollment is an issue to address. As the ACM transitioned to a new chair in Aug. 2016, immediate steps have been taken to increase outreach to the community colleges and state high schools. Site visits to Kauai Community College and Maui College took place in Feb. 2017 with the groundwork laid for annual Spring campus presentations for potential transfer students from outer island and Oahu CC campuses.

In Fall 2016 the ACM Chair met with the Dean of the Outreach College to discuss plans to expand ACM offerings into online curriculum. ACM’s first online course, ACM 255 will be offered Summer Session I 2017. Students interested in transferring to UH Mānoa with 24 transferable credits will be able to take the gateway course ACM 255 online and declare their major over the summer, allowing them to register for production track courses (majors only courses) their first semester at Mānoa. This will likely save many AA degree transfer students a full semester on their journey to graduation.

ACM is looking at curricular modifications to enhance experiential components of various courses. ACM is also looking at courses for non-majors at the 100 or 200 level as well as the possibility of certificate programs.

Finally, ACM will be reaching out to Oahu high schools to plan an annual filmmaking event to be held at UHM. Interested students from high school media programs will be challenged to make a short film in 10 hours based on an assigned theme and given only the equipment provided. The event is planned as a way for high school students to meet program faculty and gain an introduction to the curriculum while receiving advising on what will prepare them for their BA at UHM.

VII: Are program objectives still appropriate functions of the college and University?

ACM Mānoa is accomplishing its mission with comprehensive evidence of student, faculty, and programmatic success. ACM Mānoa’s work fits the strategic plan for UH System and the Mānoa campus and is well aligned with State economic initiatives and key national labor data indicators. Brief statements follow on ACM Mānoa within these indicated frameworks.

University of Hawai‘i Strategic Directions, 2015-21

Hawai‘i Graduation Initiative (HGI): Educated Labor Force – Engaged Citizenry

HGI Action Strategy 1 – Strengthen K-12 / University Pipeline

ACM Mānoa is engaged in community outreach to high schools through on-campus events, off-campus events, and involvement in workshops and K-12 media competitions. ACM has appeared at career day events for such Oahu high schools as Kailua, Pearl City, Moanalua and Roosevelt, as well as middle schools like Jarrett Middle School in Palolo Valley. Faculty have conducted workshops for private schools like ‘Iolani and Hawaii Baptist Academy, as well as non-profits such as Hawaii Women in Filmmaking. Faculty and students have supported events by Hawaii Media Makers and animation workshops through
the Hawai‘i State Art Museum. ACM participates in the annual High School Counselors Day at UHM and the Mānoa Experience event for prospective students and their families.

**HGI Action Strategy 2 – Improvements: Persistence to Attain Degree & Timely Completion**

Through systematic implementation of mandatory advising, ACM Mānoa promotes timely completion of its major. Through student events, collaborative projects and innovative learning spaces ACM Mānoa fosters a sense of community that aides in student retention.

**HGI Action Strategy 3 – Anticipate/Align Curricula to Community & Workforce**

Through consistent and ongoing contact with the local, national, and international professional community, ACM Mānoa stays current with techniques and trends, ensuring students train in current production standards. Students are guided through job searches and become aware of current hiring expectations in their industries. Program curriculum is informed by these contacts and inquiries.

**Hawai‘i Innovation Initiative (HI2)**

**HI2 Action Strategy 1 – Sustain and Advance University Research Enterprise**

By its very nature, ACM Mānoa’s curricular mission is one of creative work and research. Students and faculty are continually engaged in works of authorship and critical inquiry. Through participation in the UH I-Lab Initiative under the Office of the Vice Chancellor for Research, ACM engages in additional interdisciplinary research efforts.

**HI2 Action Strategy 2 – Innovation and Entrepreneurship Within UH and Community**

Partnering from the initial planning stage on the UH I-Lab Initiative, involvement with the Digital Humanities Initiative in the College of Arts and Humanities, membership in the UH ICT Consortium, and supporting local film and video game events are a few of the ways ACM Mānoa engages with this action strategy.

**HI2 Action Strategy 3 – Resource Investment to Leverage Location and Strengths and to Address Gaps**

ACM Mānoa is a unique partner in the larger ACM System and based on location in Mānoa as well as its focus on film studies and production, addresses gaps that existed previously for this path of study within the UH System. The program was initially created to fill the need for a film school in the State.


ACM Mānoa uses state of the art and state of the industry hardware and software in the execution of its teaching and research activities. Modern instructional spaces, fully enabled with standard and specialized digital tools are at the heart of ACM courses.

**High Performance Mission-Driven System (HPMS) – Managing Costs by Leveraging Statewide System of Higher Education**

ACM Mānoa is working closely with ACM System to leverage shared use of ACM resources. This collaborative work will expand when ACM Mānoa moves into its permanent Mānoa facility. ACM Mānoa’s mission is unique within the System and its 2012 articulation
agreement is currently being updated to improve student movement into the ACM Mānoa program from other campuses.

**UH Mānoa Strategic Plan (Derived from Strategic Plan Matrix 2015-21)**

**Native Hawaiian Place of Learning & Indigenous-Serving Institution**

Through ACM’s course offerings such as ACM 355: Oral Tradition to Screenplay, ACM 360: Indigenous Aesthetics, and ACM 455: Indigenous Film Production, ACM supports culturally informed curricula, enabling an awareness of Pacific Island cultures and Hawai‘i. ACM Mānoa continually serves students of Native Hawaiian ancestry and other indigenous cultures.

**Enhancing Student Success & Recruiting a Vibrant Prepared Student Body**

Through our hands-on curriculum, experiential learning, and interdisciplinary collaborations ACM Mānoa enhances student success. Through outreach and community involvement, ACM Mānoa works to recruit a vibrant student body.

**Advancing Research Enterprise & Excellent Faculty Shared-use Facilities**

ACM Mānoa promotes the pursuit of current technology and new media in its facilities requests and equipment purchases.

**21st Century Facilities**

ACM Mānoa requires the latest tools and technology to prepare its students. As a result, it is a strong partner in the quest for improved spaces for instruction and research.

**State Economic Initiatives, Creative Lab & National Labor Data**

**Federal Labor Statistics - The Future of Film and New Media**

According to US Dept. of Labor, Bureau of Labor Statistics, the employment of film and video editors is projected to grow 11% from 2014-2024. They credit a change in delivery options (mobile devices, online TV etc.) as spurring the trend. They project a 6% growth in the sector of multimedia artists and animators. They note an increase in demand for animation in video games, film, and television as the driving factor.

**DBEDT- Creative Labs Projections**

Hawai‘i DBEDT cites from their Hawai‘i’s Creative Economy Report 2015, that animators, “help spur economic development by contributing content such as web games, videos and mobile applications.” They go on to say that along with design, film, visual arts and publishing, and performing arts and music these creative industries represent, “$3.3 billion of the State’s GDP as of 2014”.

**ACM Mānoa’s Interdisciplinary Vision**

ACM Mānoa is an active partner in cross-program efforts at UHM. Our students regularly engage with other unique components of this R1 institution. Recent efforts explore the link between animation and engineering, animation and computer science, digital cinema and theater and video games and business. Our students regularly produce collaborative works with students outside of our department and college.
Digital Literacy in the 21st Century

The need for the skills and literacies that ACM promotes with its curriculum in film studies and film production is increasing as computer and visualization technology becomes pervasive. What was once a hobby for casual exploration, is now an essential literacy skill for 21st century citizens. To express oneself through film language, moving images, and animation is akin to expression through written composition 50 years ago. In this context, the need for the ACM Mānoa program and its learning outcomes will increase rather than decline.

VIII. Concluding Statement

Studying Film Production in Hawaii Before ACM Mānoa

In the days before ACM Mānoa, students, faculty and community members contemplated why the State had no film school, whether a film school could take root here and how it would impact UH students. With a 13-year history at UHM and 6 years as an approved BA program in the College of Arts and Humanities, ACM Mānoa has impacted the lives of close to a thousand students, and through their voices, countless more friends, family and community members. Through an active and vital community presence as the “Film School of the Pacific”, ACM Mānoa has empowered local filmmakers and enlivened discourse through exceptional works of student authorship, faculty research and film productions.

As an indigenous-serving film program, ACM Mānoa strives to accomplish its mission with a particular sensitivity and reverence for indigenous cultures and values. Through the presence of ACM Mānoa, integration with many research units in a variety of creative and technical endeavors benefits the campus’ research mission and complements the cadre of arts and technology programs otherwise available at UHM.

As envisioned by the BOR many years ago as a program rooted in production, research, and authorship and engaged globally in both educational and commercial contexts, ACM Mānoa has exceeded expectations. With graduates involved in commercial production, independent production, animation and new media, through international collaborations and via its role in supporting research through campus partnerships and exhibition of student films, ACM Mānoa is an impressive achievement of shared vision and collective will.

As the flagship ACM program in the now expanding ACM System initiative, ACM Mānoa is a curricular hub, facilitating the connection with ACM curricular paths that begin at the community colleges and high schools.

To the local film industry, ACM Mānoa represents a chance to increase the strength of local production companies through the steady flow of graduates not only technically qualified critical thinkers, but already versed in the spirit of local traditions and culture. Seen as the source for “above the line” talent, ACM Mānoa prepares students for leadership roles in the State film industry.

All of the accomplishments presented here have been at very low cost to the State, with minimal investment compared with similar film schools on the US mainland. ACM Mānoa continues to inspire, educate, and empower Hawai‘i’s citizenry with 21st century digital literacy skills utilizing the latest technology and production advances.
The work and mission of ACM Mānoa is more important than ever before, not only in contributing to a prepared and capable workforce, but in ensuring the voice of the community is enabled through the universal language of cinema. Considering all of the evidence presented in this document and the accompanying appendices, ACM Mānoa respectfully asks that its request for Established-Status be granted.

Appendices

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Appendix A: ACM Mānoa Catalog of Courses

Academy for Creative Media (ACM)

Colleges of Arts and Sciences

A grade of C or better in the prerequisite courses is required for continuation.

ACM 215 3D Scene Design (3) Students will design, build, light and render 3D elements for animation scenes. A-F only. Pre: consent.

ACM 216 3D Animation (3) Artistic/acting and technical/computer aspects of character animation. Special emphasis on techniques for imbuing computer generated characters with the illusion of life. Project-based. A-F only. Pre: consent.


ACM 255 Cinema and Digital Media (3) Introduction to the study of cinema and digital media: history, aesthetics and production of cinema, computer animation and video game design. A-F only. DH

ACM 310 Cinematic Narrative Production (4) Production-intensive course with collaborative as well as individual projects. Theories and application of basic digital cinema productions, including camera, lighting, sound, and editing. ACM majors only. A-F only. Pre: B or better in 255, or consent. DA

ACM 312 Cinematography (3) Comprehensive course in visual styles supporting screen narratives through a study of principles of camera elements, operations, lighting, color and composition. Professional role and responsibilities of cinematographer. Project-oriented. Must have access to manually controlled still camera. ACM majors only. A-F only. Pre: 310 or consent.

ACM 315 Narrative Game Design (3) Storytelling through computer games. Effect of interactivity on narrative. Interactive plot structures, conceptual design, artwork, audio, cinematography, two- and three-dimensional computer graphics. Design and programming of game narrative using scripting languages. ACM majors only. Pre: 215 and 216 and B or better in 255, or consent.

ACM 316 3D Character Animation (3) Creating the illusion of life through the principles of animation. Application of theory to practical scene work with emphasis on acting and personality in animated characters. ACM majors only. A-F only. Pre: 215 and 216 and B or better in 255 and ART 113, or consent.

ACM 317 3D Cinematography and Dynamics (3) Computer animation directing and cinematography for the design and creation of visual effects. Using particles and dynamics systems to simulate natural phenomena. Compositing of visual layers. ACM majors only. A-F only. Pre: 215 and 216, or 215 and 310 and consent.

ACM 318 Classical 2D Full Animation (3) Hand drawn full animation techniques; rough animation, inbetweening, clean up animation and digital color processes. Digital line testing, sync dialog and other advanced skills for classical 2D full animation. ACM majors only. A-F only. Pre: 216 and 255 and ART 113, or consent.
ACM Mānoa Catalog of Courses (Continued)

ACM 320 Computer Animation Production I (3) 3D computer graphics production projects. Students will write, plan, execute, and deliver a 30 second computer-animated short film. Emphasis on visual storytelling and character animation. ACM majors only. A-F only. Pre: 316. (Fall only)

ACM 325 Visual Effects (3) Introduction to the history, theory, design and execution of visual effects for the screen. Project-based learning in traditional photographic and digitally-generated special effects. ACM majors only. A-F only. Pre: 215 and 216, or 310, or consent.

ACM 330 Independent Producing (3) Fundamentals of producing for independent filmmaking, focusing on business acumen and role of the producer through various stages of production. Topics include proposal writing, script breakdowns, budgeting, scheduling, legal issues, festival strategy, and distribution. ACM majors only. A-F only. Pre: 255, 310 (or concurrent), or 316 (or concurrent).

ACM 350 Screenwriting (3) Introduction to the basics of writing a short narrative screenplay for film or television. Students learn the fundamentals and format of screenwriting as well as basic elements of storytelling and character development. ACM majors only. A-F only. Pre: 310 (or concurrent) or 315 (or concurrent) or 316 (or concurrent), and minimum B- in FW or ENG 200; or consent.

ACM 352 Screening Asian Americans (3) Survey of Asian and Asian American representations in American film and television from the silent era to the present, with an emphasis on Orientalism and multiculturalism, as well as performance and spectatorship. ACM majors: A-F only. Pre: junior standing or consent. (Cross-listed as AMST 352) DH

ACM 355 Oral Tradition to Screenplay (3) Adapting the stories, styles, and cultural values of oral tradition storytelling to cinematic narratives. A-F only. Pre: 255 (or concurrent), or consent.

ACM 360 Indigenous Aesthetics (3) Aesthetic theories and practices of indigenous cultures of the Pacific and their adaptation to the screen in cinematic storytelling. A-F only. Pre: 255 (or concurrent), or consent.

ACM 370 Directing the Actor on Screen (3) Introduction of the screen-director to the craft of acting for the camera. Students will develop collaborative communication skills and learn practical techniques to elicit spontaneous and relaxed performances from actors. A-F only. Pre: 255 (with a minimum grade of B) (or concurrent).

ACM 372 Editing for Cinema (3) Advanced course examining the theory, techniques, and practices of motion picture editing; use of non-linear digital editing systems; and practical experience in digital editing projects. ACM majors only. A-F only. Pre: 310 (or concurrent) or 316 (or concurrent), or consent.

ACM 374 Post Production Sound (3) Practical course on the theory, art, and techniques of sound recording, editing, and design for cinema. Students work on projects involving dialogue and sound effects in post production. ACM majors only. A-F only. Pre: 310 or 316.

ACM 375 Directing the Camera for the Screen (3) Detailed analysis of cinematic grammar, placement, movement, focus, and effects of the camera to create the mise en scene. Practical exercises and projects to apply theory to individual creative work. ACM majors only. A-F only. Pre: 310 (or concurrent) or consent.

ACM 380 Genre and Narrative Theory in Creative Media (3) Focus on the concept of genre, genre films, genre film criticism and popular genres such as Western, film noir, documentary, and Chinese martial arts. A-F only. Pre: 255 or consent.

ACM 382 Authors in Creative Media (3) In-depth study of the auteur theory and specific application to authors in creative media, such as film directors, animators, screenwriters or game designers. A-F only. Pre: 255 or consent.

ACM 384 Study Abroad (3) Intensive study of selected topics, genres, filmmakers, or digital media production in the host country in a UH Mānoa-approved study abroad location. Repeatable one time. A-F only. Pre: 255 and consent.

ACM 385 Topics in Creative Media (3) Topics of interest to faculty and students; taught by regular and visiting faculty. Repeatable one time on different topics. ACM majors only. A-F only. Pre: 255 and junior standing, or consent.

ACM 386 Techniques in Creative Media (3) Specialized techniques in the creation of digital media: taught by regular and visiting faculty. Repeatable one time in different topics. ACM majors only. A-F only. Pre: 310 or 316, or consent.

ACM 390 Workshop in Creative Media (V) Short-term intensive workshop in focused area of media production. Repeatable up to six credits. ACM majors only. A-F only. Pre: 255 or consent.

ACM 399 Independent Group Project (V) Participation in a group research or creative project under supervision of ACM faculty member. Only six credits of 399/499 in any combination can be applied to meet requirements for the major. A-F only. Repeatable up to six credits. ACM majors only. Pre: 310 or 316, and 350, departmental approval, and consent.
ACM Mānoa Catalog of Courses (Continued)

ACM 405 Documentary Production (3) Analysis and practical knowledge of the documentary process including, but not limited to, research, organization, and story structure, shooting, camera coverage, and editing. ACM majors only. A-F only. Pre: 310 and 350, or consent.

ACM 410 Advanced Cinematic Production (4) Production of a major cinematic/digital narrative project. Working in groups, each student takes on creative and technical role and responsibilities of a principle crew position. Emphasis on artistic form in narrative development; timely execution from pre- to post-production. Repeatable one time with instructor approval. ACM majors only. A-F only. Pre: 310 and 350, or consent.

ACM 415 Computer Game Production (3) Students will work as a team to produce design and produce a computer game: 2D and 3D elements, animation, story, music, audio, and project software. ACM majors only. A-F only. Pre: 315 or ICS 313, or consent.

ACM 420 Computer Animation Production II (3) Student teams produce a short, animated film. Prior knowledge of 2D and 3D media authoring tools and animation techniques is necessary. ACM majors only. A-F only. Pre: 320 and 350 or consent.

ACM 450 Advanced Screenwriting (3) Application of narrative principles of character development, story structure and thematic spine to students’ short and feature-length screenplays. ACM majors only. A-F only. Pre: 350 or consent.

ACM 455 Indigenous Filmmaking (3) Theories and studies of indigenous films and creation of a cinematic project based in indigenous cultural and value systems. Students must complete a certification workshop in camera and editing processes to be enrolled in this course. ACM majors only. A-F only. Pre: 310, and 350 or 355; or consent.

ACM 460 Ethics and Film (3) Ethical theory and dilemmas as reflected in film and filmmaking. Social responsibility for filmmakers. ACM majors only. A-F only. Pre: junior standing and 255.

ACM 480 Oceanic Media and Culture (3) Involves close textual analysis of film, TV and multimedia content. The course includes cinematic and television screenings. Junior standing or higher. A-F only. Pre: 255 or consent.

ACM 482 The American Documentary (3) In-depth study of the nature and impact of documentary filmmaking in America, focusing on the interplay between filmmaker, subject, and audience. Will critically examine documentaries for their use of rhetoric, ethics, and narrative voice. Junior standing only. A-F only. Pre: 255.

ACM 485 Seminar in Creative Media (3) Intellectual issues in creative media. Conducted by regular and visiting faculty with extensive student participation and scholarly presentation. Repeatable one time on different topics. ACM majors only. A-F only. Pre: 255 and Junior standing, or consent.

ACM 490 Global Media (3) Involves close textual analysis and strategic analysis of the globalism phenomenon, with an emphasis on transnational media corporations. ACM majors only. A-F only. Pre: 255 or consent. (Fall only)

ACM 495 Creative Media Internship (V) Internship in professional cinematic, television, animation and/or digital media production company under professional and faculty supervision. Repeatable up to six credits. ACM majors only. A-F only. Pre: 310 or 315 or 316, and 350, and consent.

ACM 499 Directed Study (V) Independent research or creative project under supervision of ACM faculty member. Only six credits of 399/499 in any combination can be applied to meet requirements for the major. Repeatable up to six credits. ACM majors only. Pre: 310 or 315 or 316, and 350, and consent.
Appendix B: ACM Mānoa Track Focused Curriculum Maps

ACM Digital Cinema Track Pathway Example
Focus: General

**CORE REQUIREMENTS:**
ACM 255
ACM 310
ACM 350/355

**THREE 300 level ACM Critical Studies Classes:**
ACM 360
ACM 460
ACM 480

*Total for Core Requirements: 18 Credits*

**Four from these (12 credits):**
ACM 312
ACM 372
ACM 330
ACM 405
ACM 410

**TWO Electives:** (One Critical Studies outside of ACM)
ACM 360
Critical Studies - Focus Example AMST 405

*Total Credits for ACM Major: 36 credits*
ACM Digital Cinema Track Pathway Example  
Focus: Indigenous Filmmaking

CORE REQUIREMENTS:
ACM 255  
ACM 310  
ACM 350/355: Oral Tradition to the Screenplay

THREE 300 level ACM Critical Studies Classes:  
ACM 360 Indigenous Aesthetics  
ACM 385 Moving Images of the Pacific  
ACM 480 Oceanic Media & Culture

*Total for Core Requirements: 18 Credits*

Four from these (12 credits):  
ACM 330 Independent Producing  
ACM 312 Cinematography  
ACM 375 Directing the Camera  
ACM 455 Indigenous Filmmaking  
ACM 405 Documentary

**TWO Electives:** (One Critical Studies outside of ACM)  
ACM 460 Ethics & Film  
Critical Studies - Focus Examples (one of these):  
  HWST 301 Perspectives in Hawaiian Studies  
  HWST 307 Mālama ʻĀina Resource Management Visual Technologies  
  ES 320 Hawaiʻi and the Pacific  
  ENG 370 Literatures of Hawaiʻi  
  ENG 371 (PACS 371) Literature of the Pacific

**Total Credits for ACM Major: 36 credits**
ACM Digital Cinema Track Pathway Example
Focus: Documentary

CORE REQUIREMENTS:
ACM 255
ACM 310
ACM 350 or 355

THREE ACM Critical Studies Classes:
ACM 482
ACM 460
ACM 360

Total for Core Requirements: 18 Credits

Four from these (12 credits):
ACM 312
ACM 372
ACM 330
ACM 405
ACM 455

TWO Electives: (One Critical Studies outside of ACM)
ACM 410
Critical Studies - Focus Example: POLS 341
Total Credits for ACM Major: 36 credits
ACM Digital Cinema Track Pathway Example
Focus: Directing

CORE REQUIREMENTS:
ACM 255
ACM 310
ACM 350/355

THREE 300 level ACM Critical Studies Classes:
ACM 382
ACM 385
ACM 460

Total for Core Requirements: 18 Credits

Four from these (12 credits):
ACM 370
ACM 375
ACM 330
ACM 410
ACM 450
ACM 455

TWO Electives: (One Critical Studies outside of ACM)
ACM 399
THEA 323

Total Credits for ACM Major: 36 credits
ACM Digital Cinema Track Pathway Example
Focus: Screenwriting

CORE REQUIREMENTS:
ACM 255
ACM 310
ACM 350/355

THREE 300 level ACM Critical Studies Classes:
ACM 380 Genre
ACM 382 Authors
ACM 360 Indigenous Aesthetics

Total for Core Requirements: 18 Credits

Four from these (12 credits):
ACM 370 Directing the Actor or 375 Directing the Camera
ACM 372 Editing
ACM 330 Independent Producing
ACM 410 Advanced Production
ACM 450 Advanced Screenwriting

TWO Electives: (One Critical Studies outside of ACM)
ACM 499 (Feature Film Screenwriting or Episodic Writing for TV)
Critical Studies - Focus Example: AMST 360 American Cinema or ENG 363 Film

Total Credits for ACM Major: 36 credits
ACM Animation Track Pathway Example
Focus: Character Animation

CORE REQUIREMENTS:
ACM 255
ACM 316
ACM 350/355

THREE 300 level ACM Critical Studies Classes:
ACM 360
ACM 380
ACM 460

Total for Core Requirements: 18 Credits
(Animation track prerequisite courses: ACM 215, ACM 216)

Character Animation Track Core (12 credits):
ACM 318
ACM 320
ACM 420
ACM 499

TWO Electives:
THEA 323
ART 314 - (prerequisite ART 214)

Total Credits for ACM Major: 36 credits
ACM Animation Track Pathway Example
Focus: Video Game Production

CORE REQUIREMENTS:
ACM 255
ACM 316
ACM 350/355

THREE 300 level ACM Critical Studies Classes:
ACM 360
ACM 380
ACM 460

*Total for Core Requirements: 18 Credits
(Animation track prerequisite courses: ACM 215, ACM 216)*

Video Game Track Core (12 credits):
ACM 315
ACM 317
ACM 320
ACM 420

TWO Electives:
THEA 323
ICS 491

*Total Credits for ACM Major: 36 credits*
ACM Animation Track Pathway Example
Focus: Visual Effects

CORE REQUIREMENTS:
ACM 255
ACM 316
ACM 350/355

THREE 300 level ACM Critical Studies Classes:
ACM 360
ACM 380
ACM 460

Total for Core Requirements: 18 Credits
(Animation track prerequisite courses: ACM 215, ACM 216)

Visual Effects Track Core (12 credits):
ACM 317
ACM 325
ACM 320
ACM 420

TWO Electives:
ACM 372
Critical Studies - Focus Example AMST 405

Total Credits for ACM Major: 36 credits
ACM Track Pathway Example
Focus: Critical Studies

**CORE REQUIREMENTS:**
ACM 255
ACM 310
ACM 350/355

**THREE 300 level ACM Critical Studies Classes:**
ACM 352 Screening Asian Americans
ACM 360 Indigenous Aesthetics
ACM 380 Genre & Narrative Theory

*Total for Core Requirements: 18 Credits*

**Four from these (12 credits):**
ACM 382 Authors in Creative Media
ACM 385 Topics in Creative Media
ACM 460 Ethics and Film
ACM 480 Oceanic Media and Culture
ACM 485 Seminar in Creative Media
ACM 490 Global Media

**TWO Electives:** (One film-related outside of ACM)
AMST 360 American Cinema
PACS 493 Moving Images in the Pacific

*Total Credits for ACM Major: 36 credits*
Appendix C: Student Success Stories

Student Film Festival Screenings and Awards List
(Representative not Comprehensive)

STUDENT 1: Day Pass: Ithaca Pan Asian American Film Festival San Diego Asian Film Festival Hawaii International Film Festival Big Island International Film Festival, 2014 ACM Takeyama Screenwriting Award -2015 ACM Best Directing, Cinematography, Editing and Drama Award -Nominated for Eurocinema Best Student Film 2014 Award 2013 Eurocinema Hawai’i Best Student Film Award -2013 FilmRaro International Film Festival Ambassador for Peace Film Award -2012 Guam International Film Festival Best Short Documentary Award Nominee -Best Documentary at 2012 Sino-US Student Awards at Shanghai Int. Film Festival ImagineNative Film Festival Guam International Film Festival Shanghai Int. Film Festival Hawaii Int. Film Festival Big Island Film Festival Los Angeles Asian Pacific Film Festival 2013 San Diego Asian Film Festival

STUDENT 2: EuroCinema Hawaii Best Student Film -- 2014 ACM Awards -- 2014 Special Jury Prize Best Cinematography ACM Awards -- 2015 Best Cinematography Best Editing


STUDENT 4: Recipient of EuroCinema Film Festival's Best Student Film Award for Shanghai Market (co-directed by Kristin Kouke, Erin Lau, & Zhengyi Shi), 2012 Recipient of Cinema-Italiano Future Filmmaker Award for Emily at 2:30, 2012 Recipient of Academy for Creative Media’s Best Production Design Award for The Final Act (Dir. Dallas Moffis), 2012 Recipient of Academy for Creative Media’s Student Achievement Award, 2012

Emily at 2:30" (2012) has screened at the Hawaii International Film Festival and Eurocinema Film Festival "Shanghai Market" has screened at the Hawaii International Film Festival, Eurocinema Film Festival, and the Los Angeles Asian Pacific Film Festival
STUDENT 5: Title: "2 Ugly Birds" (Producer/Assistant Director) Hawaii International Film Festival 2012, Los Angeles Asian Pacific Film Festival, My Own Korean Drama (Director of Photography) 2012 ACM Comedy Award

Student Film Festival Screenings and Awards List

STUDENT 6: "Flat" Big Island Film Festival 2012 Best Hawaii Short, "No More Aloha" Big Island Film Festival 2013 Best Hawaii Short
Cinequest International Film Festival Raindance International Film Festival Hawaii International Film Festival Big Island Film Festival Guam International Film Festival Shanghai International Film Festival

STUDENT 7: "Steve Ma'i'i" Hawaii International Film Festival 2007 Audience Award for Best Short Documentary.

STUDENT 8: Jury Award – “Dao” Hawaii Int'l Film Festival 2006

STUDENT 9: The Tale of Haiku Jones Hawaii International Film Festival 2004
SF Asian American Film Festival 2005 Los Angeles Asian Pacific Film Festival 2005 Wake Hawaii International Film Festival 2005 Los Angeles Asian Pacific Film Festival 2006

Student Internship and Employment

STUDENT 1: Sundance Screenwriters Lab 2015, Sundance Directors Lab 2015, Jerome Foundation Grant Recipient 2015, Time Warner Fellowship 2015, Best Hawaiian Short, Big Island Film Festival, 2009

STUDENT 2: Recipient of NYU's Maurice Kanbar Scholarship, 2015

STUDENT 3: Best half hour TV pilot, Fusion Film Festival 2015, Best documentary pitch, Fusion Film Festival 2015, Best actress (Sophia Lillis), "The Lipstick Stain" (written & directed by Dagny Looper), First Run Film Festival, 2014


STUDENT 5: Jury Award -- “Peppermint” 2015 WorldFest Film Festival, First Place, “Linus” 2015 Precision Camera Film Festival, First Place, “Ain't No Ho In Me” 2014 WXWC Film Festival

Hawaii International Film Festival Shanghai International Film Festival LA Asian American Film Festival Texas Motion Picture Alliance Filmmaker Showcase Alamo City Film Festival Texas Longhorn Showcase WXWC Film Festival

STUDENT 6: Hawaii International Film Festival Shanghai International Film Festival Big Island International Film Festival Asian Film Festival of Dallas los angeles asian pacific film festival Raindance London Cinequest San Jose Guam International Film Festival China Short Film Showcase

STUDENT 7: CBS Corporation (Eye Productions) "Hawaii Five-0" - Freelance Production Assistant Hawaii Pirate Ship Adventures Commercial -- Director/Editor Broken Bridge Productions "Pierce" -- Production Designer/Costume Designer/Hair & Makeup Artist Hapa Flick Productions "Bruddah Iz" (Feature Documentary) -- Production Assistant "I'm currently a Marketing Producer/Editor at Hawaii News Now, working mostly on commercials/PSA's.

STUDENT 8: Some Freelance promotional video work, freelance grip and electric

STUDENT 9: Freelance photography  Video editor at Banzai Media  Associate Producer for TBA feature film Screenwriter for TBA feature film. Screenwriter for TBA feature film Producer for TBA feature documentary  Founder of TBA clothing brand

STUDENT 10: Since graduating I have worked as a Set Production Assistant for both film and television, a Writer's Assistant, and have worked as a Television Writer.

STUDENT 11: - Writing Tutor for Online Learning Academy (UH Mānoa) -Design Editor for Hawai’i Review (UH Mānoa)
STUDENT 12: Production Assistant on the tv series "Lost." Assistant Production Coordinator on various tv series - "Lost," "Off the Map," "River," and "Last Resort;" and on the feature film "Pirates of the Carribean: on Stranger Tide." Art Coordinator on feature film such as "Aloha," "Jurassic World" and "Mike and Dave Need Wedding Dates." Production coordinator on various foreign films and commercials filmed in Hawaii.

STUDENT 13: Legislative Aide -- Office of Representative Beth Fukumoto Chang Master Control Operator
-- KBFD

STUDENT 14: I didn't graduate from ACM, I took classes. NYU Tisch School of the Arts, MFA May 2016 Cinema Research Institute Fellow, 2015 NYU Summer Launchpad Accelerator, entrepreneur, 2015 IFP Made in Film, 2015 Sundance Producers Lab finalist, 2014 Tribeca Film Institute reader, 2011-2014 Editor & production sound mixer on over 30 shorts and features, 2011-2015

STUDENT 15: Worked as a videographer/editor for a international wedding company based in Hawaii.

STUDENT 16: Camera Operator -Script developer -Project Manager -Fashion and Event Photographer

STUDENT 17: Producer/Director at www.lumos.media, where I made the feature documentaries "Ola" and "Ike" A lot of documentary work for the Hawaii State Department of Health Working freelance as an AC, PA, DIT, Editor for various local productions

STUDENT 18: Since graduation, I have been working on the CBS Network program "Hawaii Five-O." I began as a Production Assistant last season (season 5) thanks to the contacts I made as an intern with ACM. Now, I am a member of the International Cinematographers' Guild (Local 600) and work full time as a Digital Utility Technician and Digital Loader for the show

STUDENT 19: Set grip  Digital utility  Film Equipment rental house employee

STUDENT 20: I've mainly worked within the camera department. For example Assistant Cinematographer, 2nd Camera Operator, Focus Puller, and also DIT. I currently do freelance as a Director and Camera Operator.

STUDENT 21: I worked at the Hawaii Film Office as an Administrative Assistant and an Economic Development Specialist from 2006-2009. From
2010-2013 I worked in the accounting department for a variety of TV series including Girls and The Big C.

STUDENT 22: Director, Producer, Screenwriter, Editor

STUDENT 23: Production Assistant on various movie/tv/commercial/music video productions. Assistant Director on various movie/tv/commercial production as a member of the Director's Guild of America.

STUDENT 24:
Camera Assisting. LOST – Camera PA
Season 3 & 4 2006 – 2007 LOST – Camera Loader
Season 5 & 6 2008 – 2009 SOUL SURFER – Camera Loader
2010 RISE OF THE PLANET OF THE APES – Hawaii Unit, Camera Loader
2011 ONE KINE DAY – “B” Camera First Assistant Camera
2011 JOHN CARTER – 2ND Unit Camera Loader
2012 JURASSIC WORLD – Additional Second Assistant Camera
2015 MIKE AND DAVE – 2nd Unit, “A” Camera Second Assistant Camera
2015 HAWAII 5-0 – “A” Camera, Second Assistant Camera Season 1- 5
2010- 2015

STUDENT 25: Producer, EP, AC, camera operator, grip, gaffer, set PA, Office PA, 2ND AD, Casting Assistant, Actor.


STUDENT 27: DP for Buzzfeed, Smashbox, Awesomeness, All Def Digital

STUDENT 28: Since graduating I helped out on a 399 project as the director of photography for Thomas Lee's "Narrow Arrow" short film. I did freelance video work for Daniel Kawasaki of Daniel K Fine Arts and picked up some jobs with Alex Bocchieri to help film some commercials and shows. Lastly I helped out as a cameraman for Reel Creative Instincts, a production company run by Ian Rush and Whitney Shiroma. After that I primarily went into the field of business, working in direct sales and at a tutoring center where I started out as a part-time tutor but moved up to management after six months. I have been the office manager at the tutoring center since 2013.

STUDENT 29:
2007- 2010 - Technical Artist - Avatar Reality - Character and Facial Rigging 2010 - 2011 - E-Extension.org -Game Developer -- Distance Learning 'Gamification' 2011 --

STUDENT 30: Youth program coordinator at Olelo Community Media  Currently: running my own business and being a technician at Techniques Hawaii  

STUDENT 31: Editor/shooter for Banzai Media, Editor at Family Ingredients, DP for local short films, Editorial PA on Titan, PA on various films/television shows

STUDENT 32: Right after graduation I helped produce and shoot an independent feature in Las Vegas called Jerry. It was self-distributed and received some positive critic reviews. While working on the feature, I worked as a freelance photographer and wedding videographer/editor. After the feature wrapped, I moved to LA and am currently working at a post house called DigitalFilm Tree spearheading remote dailies and remote best light, and am also learning the Da Vinci Resolve color workflow and final delivery (dubs) for broadcast TV.

STUDENT 33: Since graduating, I have done the following jobs (paid/unpaid):
"Poli’ahu" (Dir. Kristin Kouke); 2015 ROLE: Director / Director of Photography  
"This is It" (Dir. Alexandria Wallace); 2015 Role: Director of Photography  
"Sight Pictures" (Dir. David Stein); 2015 Role: Director of Photography  
"Post" (Dir. Alexander Pack; Cinematographer: Ines Gowland); 2015 Role: 2nd Assistant Camera  
"Dove – Spec Spot" (Dir. Britanny Fennell; Cinematographer: Dominica Eriksen); 2015 Role: 2nd Assistant Camera  
"Metamorphosis" (Dir. Britanny Fennell; Cinematographer: Dominica Eriksen); 2015 Role: 2nd Assistant Camera  
"With Our Backs Turned to the River" (Dir. Sam Rimland); 2015 Role: Director of Photography  
"Albert the Dog" (Dir. Pau Suris; Cinematographer: Federico Cesca); 2015 Role: Grip/Key Grip  
"The Morning After" (Dir. Caroline Boyd; Cinematographer: Alejandro Miyashiro); 2015 Role: Gaffer  
"Red" (Dir. Elie Aufseesser); 2015 Role: Director of Photography  
"Love Letters" (Dir. Alan Wu); 2015 Role: Director of Photography  
"Expiration Date" (Dir. PJ Norton); 2015 Role: Director of Photography  
"Three Times Daily" (Dir. Kristin Kouke); 2015 Role: Writer / Director / Editor
"Ugali" (Dir. Anthony Koros); 2015 Role: Director of Photography
"Mira" (Dir. Vera Sjunnesson; Cinematographer: Ryan DeFranco); 2014 Role: 1st Assistant Camera
"Wade in the Water" (Dir. Abbesi Akhami; Cinematographer: Danielle Lessovitz); 2014 Role: 2nd Assistant Camera
"For Ella, With Love" (Dir. Daliso Leslie; Cinematographer: Mia Cioffi); 2014 Role: 2nd Assistant Camera
"Breath" (Dir. Kristin Kouke); 2014 Role: Writer / Director / Editor
"King for a Day" (Dir. Elegance Bratton); 2014 Role: Director of Photography
"Keouli" (Dir. Jay Hernandez & Kristin Kouke); 2014 Role: Director of Photography / Co-Editor
"Jooj Karaoke Video" (Dir. Valerie Narte); 2014 Role: Director of Photography
"Little Girl's War Cry" (Dir. Erin Lau); 2013 Role: Director of Photography / Co-Editor
Film Raro International Film Festival 2013 Hawaii International Film Festival 2013 EuroCinema Film Festival 2013 Winner of Best Student Film award

STUDENT 34: Set PA Hawaii five-0, part time season 5 Assistant to co-executive producers Hawaii five-0, full time season 6

STUDENT 35: PA -- Japanese Handbag commercial PA -- History Channel 2 PA -- Titan Productions Directors Assistant -- Anonymous Content Hospitality Coordinator -- Hawaii International Film Festival Social Media Intern -- Hawaii European Cinema

STUDENT 36: The more relevant roles are listed here: I was slowly introduced into the restaurant industry since before graduating from ACM-UHM and decided to take a shot at managing one of Waikiki's busiest restaurants. After corporate got word that I graduated with a film and video degree, they integrated me into the marketing and sales promotion sides of the company. Since then, I've been focusing on mixed media marketing and eventually became Creative Director of an international restaurant corporation. Every day I tackle a huge range of tasks. Anything from digital graphic designs and hand-drawn artwork to shooting b-roll, documentary segments, and putting together a video training manual for new hires. I've had to be versatile and I was given a generous amount of creative freedom. I was taught how to utilize creative media "effectively", not just by being aesthetically pleasing but also utilizing design theory and critical studies to reach and educate a wider audience. Eventually I founded my own design company that I run alongside my marketing/creative corporate job although I haven't been able to develop it as much with my time constraints.

STUDENT 37: Started 3 companies currently launching my third!
ALUMNI PRESS

Priscilla Stafford Medeiros, from PA to AD—
http://www.kaleo.org/features/from-uh-to-hollywood/article_ddddec28-ab34-11e4-bd2a-ef1e9c6d2321.html

Dana Miller, Writer from The Newsroom to
— http://fluxhawaii.com/in-the-writers-room/

Michael Pantzer, wins two Rocky Mountain Emmy Awards—

Ty Sanga, Director, The Life of Pinky
Thompson http://fluxhawaii.com/finding-balance-ty-sanga/

Ty Sanga and Todd Fink, “Family Ingredients” wins Emmy
http://www.honolulupulse.com/2014/06/family-ingredients-wins-emmy-award/

Christopher Yogi, Writer/Director, selected for Sundance Screenwriters Lab
# Appendix D: Academic Program Costs & Revenue Template

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
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<td><strong>ENTER ACADEMIC YEAR (i.e., 2011-2012)</strong></td>
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<td>Headcount enrollment (Fall)</td>
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<td><strong>Direct and Incremental Program Costs Without Fringe</strong></td>
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<td></td>
<td>C. Instructional Cost without Fringe</td>
<td>$ 347,119</td>
<td>631,582</td>
<td>537,579</td>
<td>$ 647,506</td>
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<td>D2. Number (FTE) of PT Lecturers</td>
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<td>F. Total Direct and Incremental Costs</td>
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<td>433,553</td>
<td>641,666</td>
<td>732,991</td>
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<td><strong>Revenue</strong></td>
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<td>G. Tuition</td>
<td>$ 653,958</td>
<td>702,784</td>
<td>862,750</td>
<td>992,389</td>
<td>1,019,937</td>
<td>982,360</td>
<td>988,714</td>
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<td>H. Tuition rate per credit</td>
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<td><strong>J. Other</strong></td>
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<td>I. Total Revenue</td>
<td>$ 653,958</td>
<td>702,784</td>
<td>862,750</td>
<td>992,389</td>
<td>1,019,937</td>
<td>982,360</td>
<td>988,714</td>
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<td><strong>J. Net Cost (Revenue)</strong></td>
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<td>K1. Instructional Cost with Fringe/SSH</td>
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<td>215</td>
<td>292</td>
<td>314</td>
<td>320</td>
<td>333</td>
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<td>K2. Cost including Fringe of K1</td>
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<td>K4. Total Salary from K3</td>
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<td>M. Non-Instructional Exp/SSH</td>
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<td>Non-Instructional Support/SSH</td>
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<td>System-wide Support/SSH</td>
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<td>Organized Research/SSH</td>
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<td>M. Total Program Costs/SSH</td>
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<td>N. Total Campus Expenditure/SSH</td>
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<td>O. Instructional Cost/SSH</td>
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<td>O. Comparable Cost/SSH</td>
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<td>BA in Information &amp; Computer Sciences</td>
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Please include an explanation of this template in your narrative.
## Academic Program Cost and Revenues Template: Provisional to Established (Updated 10/31/12)

### ENTER VALUES IN HIGHLIGHTED CELLS ONLY

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<thead>
<tr>
<th>CAMPUS/Program</th>
<th>Provisional Years (adjust as needed to show all provisional years)</th>
<th>Projected Years</th>
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<td>Year 1</td>
<td>Year 2</td>
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### ENTER ACADEMIC YEAR (i.e., 2011-2012)

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<tbody>
<tr>
<td>Students &amp; SSH</td>
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<tr>
<td>A. Headcount enrollment (Fall)</td>
<td>104</td>
<td>104</td>
<td>106</td>
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<tr>
<td>B. Annual SSH</td>
<td>2,339</td>
<td>2,386</td>
<td>2,434</td>
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### Direct and Incremental Program Costs Without Fringe

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</thead>
<tbody>
<tr>
<td>C. Instructional Cost without Fringe</td>
<td>$673,910</td>
<td>$700,866</td>
<td>$728,971</td>
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<tr>
<td>C1. Number (FTE) of FT Faculty/Lecturers</td>
<td>7.50</td>
<td>7.50</td>
<td>7.50</td>
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<tr>
<td>C2. Number (FTE) of PT Lecturers</td>
<td>4.00</td>
<td>4.00</td>
<td>4.00</td>
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<td>D. Other Personnel Costs</td>
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<tr>
<td>E. Unique Program Costs</td>
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<tr>
<td>F. Total Direct and Incremental Costs</td>
<td>$673,910</td>
<td>$700,866</td>
<td>$728,971</td>
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### Revenue

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</thead>
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<tr>
<td>G. Tuition</td>
<td>$1,080,618</td>
<td>$1,123,806</td>
<td>$1,146,414</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>H. Other</td>
<td>$462</td>
<td>$471</td>
<td>$471</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>I. Total Revenue</td>
<td>$1,080,618</td>
<td>$1,123,806</td>
<td>$1,146,414</td>
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### J. Net Cost (Revenue)

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<tbody>
<tr>
<td>J. Net Cost (Revenue)</td>
<td>-406,708</td>
<td>-422,940</td>
<td>-417,443</td>
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### Program Cost per SSH With Fringe

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<tbody>
<tr>
<td>K. Instructional Cost with Fringe/SSH</td>
<td>$382</td>
<td>$389</td>
<td>$397</td>
<td></td>
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<tr>
<td>K1. Total Salary FT Faculty/Lecturers</td>
<td>$619,451</td>
<td>$644,229</td>
<td>$670,068</td>
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<tr>
<td>K2. Cost Including Fringe of K1</td>
<td>$836,259</td>
<td>$869,709</td>
<td>$904,592</td>
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<tr>
<td>K3. Total Salary PT Lecturers</td>
<td>$54,459</td>
<td>$56,636</td>
<td>$58,902</td>
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<tr>
<td>K4. Cost Including fringe of K3</td>
<td>$57,181</td>
<td>$59,469</td>
<td>$61,847</td>
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<td></td>
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<tr>
<td>L. Support Cost/SSH</td>
<td>$467</td>
<td>$467</td>
<td>$467</td>
<td></td>
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<tr>
<td>Non-Instructional Exp/SSH</td>
<td>$534</td>
<td>$534</td>
<td>$534</td>
<td></td>
<td></td>
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<tr>
<td>System-wide Support/SSH</td>
<td>$68</td>
<td>$68</td>
<td>$68</td>
<td></td>
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<tr>
<td>Organized Research/SSH</td>
<td>$135</td>
<td>$135</td>
<td>$135</td>
<td></td>
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<tr>
<td>M. Total Program Cost/SSH</td>
<td>$849</td>
<td>$856</td>
<td>$864</td>
<td></td>
<td></td>
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<tr>
<td>N. Total Campus Expenditure/SSH</td>
<td>$971</td>
<td>$971</td>
<td>$971</td>
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### Instruction Cost with Fringe per SSH

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</thead>
<tbody>
<tr>
<td>K. Instructional Cost/SSH</td>
<td>$382</td>
<td>$389</td>
<td>$397</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>O. Comparable Cost/SSH</td>
<td>$464</td>
<td>$464</td>
<td>$464</td>
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</table>

### Program used for comparison:

- BA in Information & Computer Sciences

### Reviewed by campus VC for Administrative Affairs:
### A. Headcount Enrollment
Campus data may be used when enrollment reported in IRP reports.

### B. Annual SSH
Add the SSH for the Fall and Spring reports to obtain $T$ SSH taught by the program, including to non-majors. Adjust if majors are subset of SSH reported.

### C. Instructional Cost without Fringe (automated calculation)
Direct salary cost for all faculty and lecturers teaching in the program. 
*Formula for column D: =IF(OR(D32<"",D34<""),D32+D34,"")

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>H</th>
<th>I</th>
<th>J</th>
</tr>
</thead>
<tbody>
<tr>
<td>51</td>
<td>Please include an explanation of this template in your narrative.</td>
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<tr>
<td>52</td>
<td><strong>A.</strong> Headcount Enrollment: Headcount enrollment of <strong>majors</strong> each Fall semester. Located at url: <a href="http://www.hawaii.edu/iro/maps.php?category=Enrollment">http://www.hawaii.edu/iro/maps.php?category=Enrollment</a> Campus data may be used when enrollment reported in IRP reports.</td>
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</tr>
<tr>
<td>53</td>
<td><strong>B.</strong> Annual SSH: Course Registration Report located at url: <a href="http://www.hawaii.edu/iro/maps.php?title=Course+Registration+Report">http://www.hawaii.edu/iro/maps.php?title=Course+Registration+Report</a> Add the SSH for the Fall and Spring reports to obtain $T$ SSH taught by the program, including to non-majors. Adjust if majors are subset of SSH reported.</td>
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</tbody>
</table>
| 54 | **C.** Instructional Cost without Fringe (automated calculation): Direct salary cost for all faculty and lecturers teaching in the program. 
*Formula for column D: =IF(OR(D32<"",D34<""),D32+D34,"")

**D.** Other Personnel Cost: Salary cost (part or full time) for personnel supporting the program (APT, clerical lab support, advisor, etc.) This includes personnel providing necessary support for directly employed by the program and may include partial FTEs. Add negotiated collective bargaining increases and 4% per year for inflation thereafter.

**E.** Unique Program Cost: Costs specific to the program for equipment, supplies, insurance, etc. For provisional years, this would be actual cost. For established years, this would be project for equipment and add 4% per year for inflation thereafter.

**F.** Total Direct and Incremental Cost: $C + D + E$ 
*Formula for column D: =IF(OR(D13<"",D16<>0),SUM(D13,D16,D17),"")

**G.** Tuition: Annual SSH X resident tuition rate/credit 
*Formula for column D: =IF(D10<>0,D10*D22,""")

**H.** Other: Other sources of revenue including grants, program fees, etc. This should not include in-kind contributions unless the services or goods contributed are recorded in the financial records of the campus.

**I.** Total Revenue: G + H 
*Formula for column D: =IF(OR(D21<"",D23<>0),SUM(D21,D23),"")

**J.** Net Cost: F - I 
This is the net incremental cost of the program to the campus. A negative number here represents net revenue (i.e., revenue in excess of cost). If there is a net cost, please explain how this cost will be funded. 
*Formula for column D: =IF((D10<>""),(SUM(D33,D35))/D10,""")

**K.** Instructional Costs with Fringe/SSH: 
*Formula for column D: =IF((D10<>""),(SUM(D33,D35))/D10,""")

**L.** Support Cost/SSH: The **campus** non instructional expenditure/ssh + systemwide support – organized research (UHM only) as provided by UH Expenditure Report
(http://www.hawaii.edu/iro/maps.php?category=Enrollment) 
*Formula for column D: =IF(OR(D37<>0,D38<>0,D39<>0),D37+D38-D39,""")

**M.** Total Program Cost/SSH: K + L 
*Formula for column D: =IF(OR(D31<"",D35<""),D31+D35,""")

**N.** Total Campus Expenditure/SSH: Taken from UH Expenditures Report For example, for 2009-2010: **UHM** = $923-131 (organized research) = $792, **UHH** = $682, **UHWO** = $501, **KapCC** = $316, **KauCC** = $703, **LeeCC**=$300, **Maui CC**=$396, **WinCC**=$457

**O.** Comparable Program/Division Instructional Cost/SSH: Taken from UH Expenditures Report (http://www.hawaii.edu/iro/maps.php?title=Expenditures+Study) or campus data, as available. provided, the program used for the comparison.

**Rev. 10.31.12**

For example, from the 2010-11 UH Expenditure Report (http://www.hawaii.edu/cgi-bin/iro/maps?esuhfy1011.pdf), the support expenditure/ssh per campus is:

- **UHM**: $507.00 + $56 - $128 for organized research = $435
- **UHH**: $437 + $45 + $482
- **UHWO**: $500 + $28 + $358
- **Haw CC**: $155.00 + $34 + $189
- **Hon CC**: $234.00 + $44 + $278
- **Kap CC**: $323.00 + $29 + $152
- **Kau CC**: $123.00 + $27 + $150
- **Lee CC**: $234.00 + $44 + $278
- **Maui CC**: $160.00 + $35 + $150
- **Win CC**: $264.00 + $40 + $304

For example, from the 2010-11 UH Expenditure Report (http://www.hawaii.edu/cgi-bin/iro/maps?esuhfy1011.pdf), the support expenditure/ssh per campus is:

- **KapCC**: $316, **KauCC** = $703, **LeeCC**=$300, **Maui CC**=$396, **WinCC**=$457

Net Revenue: $792 - 4% per year for inflation thereafter.
Appendix E: ACM Mānoa Faculty Bios

Assoc. Dean Tom Brislin

Prof. Tom Brislin is the former long-time chair of ACM, who is now serving as Associate Dean of the College of Arts & Humanities. He is a former chair of the Departments of Journalism and Communication, and the combined School of Communications. He led the successful movement in 2001-2002 to establish the academic, creative and community foundations for the university’s first film school.

Dr. Brislin earned his B.A. at the University of Guam, and his M.A. and Ph.D. at The Ohio State University. He enjoys a reputation as an international scholar in the field of Media Ethics. As Associate Dean, Dr. Brislin helps oversee ACM and eight other departments in the College of Arts and Humanities.

Assoc. Prof. & Chair Daniel Boulos

Daniel Boulos has over 25 years of university level teaching experience and 30 years of professional experience in the animation industry. He both studied and taught at the world famous California Institute of the Arts (Cal Arts) Character Animation Program. With over 10 feature film animation credits including such well known classics as Beauty and the Beast and The Prince of Egypt, Dan heads up the animation program at the ACM providing instruction in all aspects of 2D animation, 3D animation and animation filmmaking.

Dan is also a driving force behind the interdisciplinary efforts of ACM, forging relationships with ICS, Theater, the COE, CTAHR and HIMB. He was also instrumental with ACM’s involvement in the UH I-Lab initiative. Dan is the current Chair of ACM Mānoa. He holds a BFA from Cal Arts, and ME from University of Hawai`i Mānoa and is currently a doctoral student in the Learning Design and Technology program in the COE at UHM.

Assoc. Prof. (& former Chair) Anne Misawa

Anne Misawa grew up in Hawai‘i. Having graduated from the University of Southern California - Graduate Film and Television Program, Anne Misawa has worked internationally in various aspects of film production. Her primary work is as a Director and as a Cinematographer, as well as Producer. Her work in TREELESS MOUNTAIN was nominated for an Independent Spirit Award for Best Cinematography in 2010. She is currently an Associate Professor at the Academy for Creative Media, University of Hawai‘i at Mānoa where she teaches cinematic production and served as department Chair 2013-2016.

Directorial credits include WAKING MELE, (Sundance Film Festival, 2000), the feature length narrative EDEN’S CURVE, (Emerging Film Best Feature Award, NCGLFF, 2003), and the feature length documentary, STATE OF ALOHA, which she produced and directed at ACM, garnered various awards, (Halekulani Golden Orchid Award Nominee for Best Documentary at Hawaii International Film Festival, 2009).
Assoc. Prof. Joel Moffet

Joel Moffett holds an MFA in Film Directing from the American Film Institute and an MFA in Theatre Directing from Humboldt State University. His films have screened in international festivals all over the world including most recently in Berlinale, Tribeca and Melbourne.

Top honors have been received at the Los Angeles International Film Festival, the Palm Springs International Short Film Festival, the Uppsala International Short Film Festival, the Nashville Film Festival, the Aspen Short Fest, Cinequest, the Columbus International Film Festival, Clermont-Ferrand, the Washington D.C. Independent Film Festival, World-Fest Houston, the CINE Awards, the Chris Awards, the Accolade Awards, the Vancouver International Film Festival, the London Independent Film Festival, the New Haven International Film Festival, the Toronto Independent Film Festival, the Student Academy Awards, the Student Emmy Awards, and UFVA among others. He has received grants from the NEA, the NEH (through UHM), the AFI, the Tides Foundation, the Lane Family Foundation and the Colin Higgins Foundation. While in Los Angeles, Joel taught screenwriting and Directing at the American Film Institute for nine years. During this time he also taught screen acting, production and directing classes for the Dodge College of Film and Media Arts at Chapman University. Joel was part of the initial hire of full-time ACM faculty in 2005, whose charge it was to help launch our new program. In this capacity, he was awarded a Chancellor’s Citation for Meritorious Teaching.

Assoc. Prof. Chun Han (George) Wang

George teaches production, editing, post sound and critical studies courses at the Academy for Creative Media at UH Mānoa. A graduate of the American Film Institute Conservatory, George had an extensive professional career in digital media production as an Avid editor and Apple Certified Trainer. George has directed/edited numerous promos and broadcast commercials for MGM Grand and Wynn Resorts, edited comedy skits aired on the Tonight Show with Jay Leno on NBC and Bravo Network, and designed motion graphics for The Billboard Music Awards. He collaborated in media campaigns with national advertising agencies such as Cramer-Krasselt, Korey Kay, Schadler Kramer and Young & Rubicam. Many narrative shorts and documentaries he worked on were awarded and exhibited in major film festivals worldwide, including SALESI, a short film directed by internationally acclaimed filmmakers Vilisoni Hereniko and Garin Nugroho (Indonesia).

Honors include Core Fulbright U.S. Scholar Award, Broadcast Education Association (BEA) Best of Competition Award, BEA Awards of Excellence, BEA Research Paper Prizes, University Film and Video Association (UFVA) Paper Prize, and National Association of Television Programming Executives (NATPE) Faculty Development Grant. George was named faculty fellow by NAPTE and the Television Academy, and served as American Pavilion Faculty Mentor at Cannes Film Festival (France), writer/consultant for Far East Film Festival (Italy), jury committee member for the Hong Kong Asia Film Financing Forum Script Development Fund (Hong Kong), chair of the BEA Festival of Media Arts Faculty Video Competition, and jury chairperson of Netpac Award at the Busan.
As a U.S. Senior Fulbright Scholar, George has taught and researched at The University Hong Kong as Visiting Associate Professor. His research focuses on the life and works of King Hu, the cinematic titan who revolutionized the martial arts/wuxia genre. George writes extensively and has published internationally in Asia, Europe and in the United States. He is co-editor of *King Hu in His Own Words*, the first English language publication of King Hu’s writings.

**Assoc. Prof. Lisette Flanary**

Lisette Marie Flanary is an Associate Professor of Native/Indigenous Creative Media at the Academy for Creative Media at the University of Hawai‘i at Mānoa. She is dedicated to teaching courses that highlight the cultural perspectives and values of Indigenous peoples of Hawai‘i and the Pacific as well as the unique and diverse aesthetics their stories bring to the world. In addition to teaching courses in screenwriting, producing, and indigenous filmmaking, she has also taught film workshops at Hawai‘i Women in Filmmaking and the Kupuna Lens Film Program sponsored by HIFF. She was recently awarded the Board of Regents’s Medal for Excellence in Teaching in 2016.

As an independent filmmaker and hula dancer, Lisette is the writer, director, and producer of *Lehua Films* and creates documentaries that celebrate a modern renaissance of the hula dance and Hawaiian culture. Her award-winning film credits include *AMERICAN ALOHA: HULA BEYOND HAWAI‘I, NĀ KAMALEI: THE MEN OF HULA*, and *ONE VOICE*. She is currently in post-production on the third film in her hula trilogy entitled *TOKYO HULA* about the explosive popularity of the hula dance in Japan and was recently a 25 in 25 Honoree celebrating the 25th anniversary of Pacific Islanders in Communications.

**Prof. Vilsoni Hereniko**

Vilsoni Hereniko received his Ph.D. from the University of the South Pacific (USP) in 1991. He moved soon after to the University of Hawai‘i (UHMānoa) where he taught Pacific literature and film. In 1997 he received the Elliot Cades writing award for his “significant body of work of exceptional quality.” In 2000 the UH Mānoa awarded him with a Presidential Citation for his teaching. In 2005 Cambridge University awarded him a Fellowship with Corpus Christi College. From 2008-July 2010 Hereniko was the Director of the Center for Pacific Islands at the School of Pacific and Asian Studies at UH Mānoa. From August 2010-July 2012 he was the Director of the Oceania Centre for Arts, Culture and Pacific Studies at USP.

Hereniko is a playwright and stage director and seven of his plays have been produced and published. As a screenwriter, film director or producer, he has written and directed or produced five films, including a narrative feature, “The Land Has Eyes”, set on his homeland, Rotuma. “Land” premiered at the 2004 Sundance Film Festival and has been shown at over 20 international film festivals, including Rotterdam, Montreal, Brisbane, Shanghai, Singapore and Moscow. Winner of several awards, including “Best Dramatic Feature” at the 2004 Toronto Imaginative Film and Media Arts Festival, “Land” was also Fiji’s official entry (2005) for the Academy Awards in the Foreign Language Film.
category. In addition, Hereniko has served on the film selection committee for the Hawai‘i International Film Festival as well as a jury member for several international film and theatre festivals. Hereniko was the editor of the award-winning journal “The Contemporary Pacific” from 2002-2008. He has also authored or edited academic books or articles on Oceanic literature, film, art, culture, and the politics of representation.

Jay Hubert (Media Center Director)
Hawaii-based filmmaker Jay Hubert began his professional career as a DP in China after studying in the prestigious cinematography department at Beijing Film Academy. He then worked as an assistant to top-tier Chinese cinematographer Wang Yu on numerous commercials and feature films for several years. More recently he has shot and/or directed a number of commercials, documentaries, and promos for clients such as Apple, Volkswagen, Peugeot, Intel, Lenovo, China Unicom, Bud Light, Vice, Nylon, and Xiaomi, while also working on several Chinese feature films. In 2013 he served as Director of Photography for Volkswagen Group China's "People’s Car Project - Building the Car Series", a 10-episode web series awarded a Gold Lion at Cannes Lions. Hubert currently serves as the Media Center Director at the University of Hawaii’s Academy for Creative Media. Over the course of the past dozen years, Hubert has written and directed over two dozen short films, many of which have screened and won awards at international film festivals. He is fluent in Mandarin and Japanese, and conversant in Cantonese and Korean.

Lecturers
Wimal Dissanyake
Dr. Dissanyake has been involved with the ACM Mānoa since initial planning to create a film school was undertaken years ago at UHM. He holds a BA from University of Ceylon, an MA from University of Pennsylvania and a Ph.D. from the University of Cambridge as well as an Honorary Doctorate from Kelaniya University Sri Lanka. His authorship in the field is extensive with 27 books and 46 book chapters and journal articles to his credit. His book titles include, Popular Culture in a Globalized India (Routledge, London 2009), The Penguin Anthology of Modern Indian Short Stories – New Expanded Edition (New Delhi, 2001) and Rethinking Third World Cinema (Routledge, London, 2003). He sits on the editorial boards of more than a dozen scholarly bodies. His many awards include the 2005 National Literary Award of Sri Lanka, the highest national literary award in Sri Lanka. He has taught internationally at University of Hong Kong, Hong Kong Baptist University, and the Chinese University of Hong Kong.

Claudia Pummer
Dr. Pummer teaches courses in the Critical Studies track of the ACM. Aside from having taught several topics-based courses with focus on gender, film authorship, and transnational genre cinema in the ACM, she teaches regularly the gateway-course ACM 255 Cinema and Digital Media and the advanced-level ACM 460 Ethics and Film.
She received her Ph.D. in Film Studies from the University of Iowa and holds an M.A. in Film/Theater Studies from the Free University of Berlin with an auxiliary major in Jewish Studies from the University of Potsdam, Germany. In her research she focuses on theoretical and philosophical approaches to film,
film history, and visual culture, with emphasis on the representation of gender and ethnicity, transnational cinema, environmental film studies, and experimental film/video. Her publications have appeared in the journal *Studies in European Cinema*, in *A Companion to German Cinema*, and in the Austrian Filmmuseum’s recent anthology *Jean-Marie Straub and Daniele Huillet*. In addition to her continued research on the filmmaking-duo Jean-Marie Straub and Daniele Huillet, she works currently also on the representation of disaster and global crisis in popular film and television and in Japanese documentary film.

**Laura Margulies**

Laura began animating in 1988. She has a BA from the *University of Hawai‘i at Mānoa* and an MFA in animation from *New York University*. She has received awards and grants from *The Cinedance Film Festival, Broadcast Design, Asifa East, Ann Arbor, Creativity Magazine, New York University, the New York Foundation for the Arts, Dance Films Association, The PEW Charitable Funds* etc. Her films have been screened worldwide in film festivals and venues such as *Sundance, ReelDance, Ann Arbor, Pacifika, Margaret Mead, Anima Munde, Asifa, USA Film Festival, New York Children’s Film Festival, The Guggenheim Museum, Cardiff International Film Festival, Hawaii International Film Festival, Honolulu Museum of Art*, etc. Her commissioned work has aired nationwide on *Cartoon Network, PBS, CBS, MTV, VH1, The Sundance Channel* etc.

Laura has worked as a designer and colorist at MTV Animation on the classics “*The Head*, “*Beavis and Butthead*” and “*Daria*” and as a freelance illustrator, animator and artist. Laura taught at *New York University’s Tisch School of the Arts* in the *Kanbar Institute of Film and Television* for thirteen years and was a full time faculty there. In addition, she has taught at *Pratt Institute, New York Film Academy, The School of Visual Arts in NYC, Punahou School, I’olani School*, and at *Hawai‘i Women in Filmmaking*. Laura has been teaching animation at the *University of Hawai‘i at Mānoa* in the Academy of Creative Media since 2015. She is currently directing and animating a documentary film for the non-profit organization The Pacific Survivors Center.
### Appendix F: ACM Mānoa Graduation Data

<table>
<thead>
<tr>
<th>Graduation Report</th>
<th>AY Fall - Summer</th>
<th># of Students</th>
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