PROPOSAL FOR A BACHELOR OF ARTS DEGREE
IN
<u>CREATIVE MEDIA</u>

Locus (Unit School/College):　　　　　University of Hawaiʻi at Mānoa
　　　　　　　　　　　　　　　　　　　　　Office of Undergraduate Education

Chair/Convener of Planning Committee:　　Tom Brislin

Program Category:　　　　　　　　　　New

Department Unit/Program:　　　　　　Academy for Creative Media

Level of Program or Major:　　　　　　Undergraduate

Degree Proposed:　　　　　　　　　　Bachelor of Arts in Creative Media

Proposed Date of Implementation:　　　Fall 2009

Contents

i. Introduction

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." [1]

The Board continued: "ACM will be a systemwide endeavor for fostering a progressive and collaborative environment for students, faculty, campuses and departments, while effectively interfacing with global academic, technology and commercial economies. Initially, students will receive credit and degrees, where appropriate, through existing programs. New programs will be developed and approved via established Board of Regents' procedures and processes." [2]

This proposal is to formalize a new Bachelor of Arts program in the Academy for Creative Media within the Colleges of Arts and Sciences on the Mānoa campus. The significant initiatives that meet the Board's criteria, both at Mānoa and across the System, are detailed in the following pages.

The Authorization to Plan for this degree was granted in March 2005. This proposal has been reviewed and approved by the Office of the Vice Chancellor for Academic Affairs, the Colleges of Arts and Sciences, the UHM Faculty Senate, and the UH Council of Chief Academic Officers.

ACM is a unit within the Campus Wide Programs of the Office of Vice Chancellor for Academic Affairs (VCAA) under the direction of the Assistant Vice Chancellor for Undergraduate Education. ACM has established an extensive curriculum and major degree requirements, approved by the Colleges of Arts and Sciences and the VCAA. The Creative Media major, as a new program, is currently administered through the Interdisciplinary Studies (IS) Program.

ACM has experienced noteworthy growth in its five years. It has grown from two faculty and one APT position borrowed from other units to eight permanent FTE faculty (seven currently filled, one under recruitment) of its own, as well as two APT positions and a secretary. Its original three course offerings have expanded to 39 courses in the areas of Digital Cinema, Computer Animation and Game Design, and Critical Studies. Student enrollment has grown from 37 in Spring 2004 to 320 in Spring 2009. Student majors have grown from 0 to 120 active majors in Spring 2009. Thirty-four have graduated from UHM with the Interdisciplinary Studies/Creative Media major.

The Academy for Creative Media emphasizes narrative, or story telling, theories, skills and application across multiple platforms of digital media and within a context of cultural and aesthetic values.

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[1] Minutes of Regular Meeting of the University of Hawai'i Board of Regents, January 16, 2004, Page 2.
[2] Ibid. Page 3.

More than just a "film school," ACM seeks to empower students to tell their own stories of Hawaii, the Pacific and Asia rather than have those stories told for them through a different cultural lens that is distant and often distorted. It is one of the few programs with a unique focus in Indigenous Filmmaking.

ACM contributes not only to the intellectual growth of the field – exploring the unique contributions to global cinematic and visual language from a Hawaiʻi and Pacific perspective – but also to a growing sector of the Hawaii economy that continually builds upon a knowledge base that creates new intellectual property.

ACM supports both System-wide and K-12 initiatives to create an educational pipeline from digital media programs in high schools and community colleges to Mānoa. It has established a collegial System Articulation Agreement so that Community College students interested in pursuing a Bachelor's Degree in Creative Media can make a smooth transition to Mānoa and complete their program in two years (four semesters), facilitating the future establishment of 2+2 programs (see Attachment H, page 60); provided an instructor for a Kapiolani Community College class in animation; opened seats in its own animation courses to Community College students via Outreach College; co-sponsored and jointly publicized with Community College programs several presentations by visiting industry leaders; sat on Kapiolani and Leeward digital media program advisory boards; and raised funds to install a computer animation "Renderfarm" at Leeward Community College for use via broadband by animation and digital media classes System-wide, and by high school digital arts programs.

ACM has partnered with Waianae High School in pursuing its successful $3 million grant from the Kellogg Foundation for expansion of mentoring and outreach programs in digital media for Leeward Coast schools.

Since its inception, ACM has raised nearly $1.5 million through donations and contracts, including a half-million dollar federal contract for production of a documentary film on the 50th anniversary of Hawaiʻi Statehood, and $50,000 to create a program of student film co-productions with Shanghai University's School of Film and Television Arts. In addition to the $200,000 "Renderfarm at LCC," ACM has developed designated donation accounts for student production equipment; a Guest Speakers/Master Class program; support for Hawaiian language films; specific student assistance programs for internships, scholarships, and awards; faculty development; and general programmatic support, including an $86,000 endowment.

Student and program achievements have been remarkable and newsworthy:

o   More than 450 original short films and video games written, directed and produced reflecting the unique diversity and backgrounds of our students.
o   More than 60 student films screened at Hawai'i, national and international film festivals.
o   Unique student filmmaker exchange with Shanghai International Film Festival. 17 ACM students have attended the Shanghai festival 2006 – 2008 and screened their films.
o   The first U.S.-China student film co-productions, under the Hawaiʻi–China Film Development Programs funded by the State of Hawaiʻi Department of Business, Economic Development, and Tourism, the Hawaiʻi Film Office, and the Hawaiʻi State Legislature.

- o Nationally televised commercial for UH-Mānoa (played during the Sugar Bowl and Hawai'i Bowl, as well as during other televised UH sports) and a recruitment video for new students.
- o Three television commercials written, directed, and produced entirely by students for Toyota/Scion of Hawai'i.
- o Four students as exclusive production interns on *Superman Returns* in Sydney, Australia.
- o Twenty eight student interns on ABC-TV's *Lost.*
- o Master Classes with leading Hollywood and international directors, producers, animators, actors, game designers and media scholars.
- o Co-sponsors of the Hawai'inuikea Film festival with Center for Hawaiian Studies.
- o Consultation and participation in Cinema Italiano, the annual Italian Film Festival of the Friends of Italy Society of Hawai'i, which has designated an annual "Future Filmmaker's Award."
- o Special awards: Women's Filmmaker Initiative, Indigenous Filmmaker Initiative, and GLBT Filmmaking Initiative.

ACM faculty have published books, chapters, and articles, have been invited to make major international presentations, and have written, produced, directed and shot award-winning films. Faculty recognition has included a major campus teaching citation, Fulbright and other fellowships, and industry awards. Faculty have represented ACM at major film festivals in Cannes, Berlin, New York, Pusan, and Shanghai.

ACM holds institutional memberships in national academic organizations such as the University Film and Video Association, the Broadcast Education Association, and NETPAC – the Network for Promotion of Asian Cinema. Individual faculty affiliations include the National Geographic Society All Roads initiative, the Sundance Institute, the American Film Institute, Pacific Islanders in Communication, the Association for Education in Journalism and Mass Communication, and the Radio-Television News Directors Association. Faculty sit on the editorial board of the Journal of Mass Media Ethics and Visual Communication Quarterly.

The Bachelor of Arts or Science degree in Film and Video programs is a standard in comparable universities where the program stresses a balance of theory, writing, and professional production courses. A survey of 34 schools that are institutional members of the University Film and Video Association shows that 22 offer a Bachelor of Arts or Science degree only. Five offer both a BA and BFA, where the BFA requires significantly more semester hours (45-60) in specialized production courses These university Film and Television programs generally constitute their own college or school (e.g. USC, UCLA, Chapman). Three universities offer the BFA only. Two of the schools offered only a certificate or minor; three offered coursework but no degree. A listing of the schools and degrees is included as Attachment A on Page 42.

I. Program Objectives

A. Mission: The Academy for Creative Media emphasizes narrative, or story telling, theories, skills and application across multiple platforms of digital media and within a context of cultural and aesthetic values. More than just a "film school," ACM seeks to empower students to tell their own stories of Hawaii, the Pacific and Asia rather than have those stories told for them through a different cultural lens that is distant and often distorted. It is one of the few schools globally with a unique focus in Indigenous Filmmaking.

B. ACM Strategic Plan: In support of its mission: "…to empower students to tell their own stories of Hawaii, the Pacific and Asia rather than have those stories told for them," the Academy for Creative Media seeks to:

- Create its own Bachelor of Arts degree within the Colleges of Arts & Sciences.
- Find a permanent home with adequate space for student productions, specialized editing, sound and visual effects stations; animation rendering; faculty offices; equipment storage and maintenance; a screening facility for student films and an educational film series; a "gathering place" for students, faculty, industry professionals and others to meet, make, watch and discuss digital media.
- Become the intellectual and information center for Indigenous Story-Telling, building on ACM curriculum in "Oral Tradition to Screenplay," "Indigenous Aesthetics," and "Indigenous Filmmaking." This will be a unique academic initiative that will solidify the ACM's "sense of place" within the host culture of Hawaiʻi and the broader cultural connections in the Pacific, resonating with the Mānoa Strategic Plan's call for "A globally connected Hawaiian place of learning."
- Contribute to a seamless system-wide transition for student in Community College digital media programs to transfer to the ACM baccalaureate program at Mānoa through articulation of courses and programs, and resource sharing wherever available. Also an "educational pipeline" of students from high school media programs to Community College and/or University to ACM, with a particular focus on Leeward Coast schools.
- Create a Hawaiʻi "IP" (Intellectual Property) Economy: Help build a Hawaiʻi-based film and digital media economy by preparing students to take creative and leadership roles as directors, producers, designers, etc., who will originate their own productions and attract global productions to the Islands.

C. Student Learning Objectives and Outcomes: The ACM faculty collaboratively determined the basic knowledge and skills that all ACM majors should achieve during their progress toward a degree. They also identified where in the curriculum these objectives are met and outcomes measured.

> **ACADEMY FOR CREATIVE MEDIA STUDENT LEARNING OBJECTIVES:** ACM stresses the interdisciplinary nature of media production and study within an Arts & Sciences foundation that reflects the development of academic, technical, creative and critical thinking skills. 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.

Courses that primarily emphasize each of the Student Learning Objectives and Outcomes are noted below (A catalog description of all ACM courses can be found on pages 31-39):

1. Critical Thinking.

Objectives:
- Abilities in problem-solving, research, and application of theory to practice
- Appreciation for the study and production of films that help people phrase arguments, evaluate positions and listen well to informed and diverse civic conversation.

At the core of both an Arts & Sciences education and life-long learning, critical thinking is a learning outcome that begins with the introductory course in Creative Media and carries through to senior-level curriculum in all tracks: Digital Cinema, Computer Animation & Video Game Design, and Critical Studies. Students learn and apply analytical techniques for interpreting film and other media programs. They consider the social and cultural impacts of media on people, as well as the impacts of social and cultural trends on media production. Each step in the production of a digital film or video game involves decision-making that must be based in overall objectives, values, and within a context of group, organizational and social dynamics.

Outcomes: Following the completion of the Bachelor of Arts program, ACM students will have the ability to:
- Constructively critique their own and other's intellectual and creative work.
- Conduct research utilizing a variety of methods and platforms.
- Make decisions that incorporate factors of time, location, availability of resources, expense, and safety that will impact the narrative strength of a cinematic story.

Courses: ACM 255, 315, 350, 360, 380, 382, 385, 405, 415, 450, 460, 480, 485, 490

2. Writing.

Objectives:
- Creative and critical expression through writing
- Knowledge, appreciation and skills in narrative and cinematic storytelling.

As narrative is the foundation for ACM's existence as a media production program, writing is the core of the narrative. All ACM students learn the principles of writing for the screen, whether it is from the perspective of an indigenous, oral tradition, explorations into creative self-expression, or project/client-based outcomes. Students additionally learn to creatively communicate the theories, principles and research findings of media production and media study through directed assignments of analytical writing. Advanced students learn the power of the written word in proposing story ideas, treatments and script synopses for potential funding sources.

Outcomes: Following the completion of the Bachelor of Arts program, ACM students will have the ability to:
- Construct a proposal, treatment and shooting script for a short film
- Demonstrate a command of scene structure, character development and story arcs
- Construct a solid, coherent and cohesive critique of a film within its historical, social, cultural and industry context.

Courses: ACM 350, 355, 360, 380, 382, 385, 405, 450, 460, 480, 485, 490

3. History and Aesthetics.

Objectives:
• A history and appreciation of cinematic media
• The ability to critically evaluate, using a cinematic vocabulary, their own work and the work of others.

Students learn the impressive and important place and role of media arts in local, Western and global societies. They gain an appreciation of intellectual history of ideas that have driven the development of mass and digital media as a context for the development of their own original, creative story ideas, theoretical observations and academic inquiry. Students learn, and apply, the guiding syntax of a visual language for relating stories, ideas, human behavior and values on the screen. They learn to analyze, criticize, and express the artistic values of individual films – including their own, film genres, directors' oeuvres, and national cinema systems.

Outcomes: Following the completion of the Bachelor of Arts program, ACM students will have the ability to:
• Demonstrate knowledge of key films, genres and eras in the industrial and intellectual history of cinema and digital media.
• Explain and utilize, through oral and written critiques, the major theories of film criticism.
• Understand and utilize the lexicon and grammar of the language of visual media in both film production and criticism.

Courses: All

4. Professional Skills.

Objectives:
• Knowledge of professional/industry standards, practice and protocols in technical production and in the general economics of mainstream and independent production
• Development of multiple techniques and technical skills in visual and cinematic production

In addition to increasing their foundational knowledge and expressive skills through writing, ACM students are introduced to the various and myriad techniques, technologies and economics required of professionals in digital media production. Regardless of their track or sequence, all students learn the essentials of composing a scene, lighting, sound, direction and editing. Students learn the fundamentals of the business and economic foundations of the media production industry, and the producing responsibilities of image creators. Whether they plan a career in media production or not, they learn the technological and human skills and protocols of telling stories on the screen – valuable not only for self-expression, but also for careers involving public presentations and the creation of media images. Students realize technologies will change, and they will need to adapt to an ever-changing technological landscape, but that they understand and can apply the theories and techniques regardless of change in technological tools.

Outcomes: Following the completion of the Bachelor of Arts program, ACM students will have the ability to:
• Demonstrate through application the theories behind production skills of: lighting design, optics, sound design, and editing as they combine to create a visual narrative
• Envision, plan, and research a narrative or documentary film project
• Write proposals, treatments, storyboards and shooting scripts

- Construct a production budget
- Produce, direct and edit a short film

Courses: ACM 310, 312, 315, 316, 318, 320, 325, 350, 370, 372, 374, 375, 386, 390, 405, 410, 420, 450, 455

5. Creativity.

Objectives:
- Development of, and appreciation for, an artistic voice, particularly a Hawai'i-influenced voice
- The processes of producing a creative project for public consumption

ACM students learn creative self-expression through the creation of original narratives that are produced for the screen. They gain appreciation for differing forms of creative expression through digital media – documentaries, personal and social story films, animation, and non-linear storytelling through interactive video games. Students learn to combine the artistic sensibilities of painting, printmaking, sculpturing, photography, drama, music, and montage. They understand and can communicate Hawai'i's unique historic, social and cultural perspective for original narratives. Students also find creative expression through original essays and research papers on topics of the media-human and media-society interface.

Outcomes: Following the completion of the Bachelor of Arts program, ACM students will have the ability to (as in Professional Skills):
- Demonstrate through application the theories behind production skills of: lighting design, optics, sound design, and editing as they combine to create a visual narrative
- Envision, plan, and research a narrative or documentary film project
- Write proposals, treatments, storyboards and shooting scripts
- Construct a production budget
- Produce, direct and edit a short film

Courses: ACM 215, 216, 217, 220, 310, 312, 315, 316, 318, 320, 325, 350, 355, 370, 372, 374, 375, 386, 390, 405, 410, 420, 450, 455

6. Responsibility.

- Development of group dynamic skills in both collaboration and leadership.
- Knowledge and application of media ethics, developing a personal and professional responsibility.

ACM students learn that creativity in the public arena involves professional and social responsibilities of the artist/communicator. Students learn the ethics of responsible media production, including fair and truthful representations of individuals and societal groups. Students also learn the responsibilities of leadership and group contributions in the labor-intensive dynamic of media production.

Following the completion of the Bachelor of Arts program, ACM students will have the ability to:
- Understand the rights of the artist in society, and the concomitant responsibilities.
- Understand and respect the rights of subjects in both fictional and nonfiction narratives.

- Understand and respect the intellectual property rights of others in visual, sound and other components that may be used in a film project.

Courses: ACM 310, 350, 355, 360, 370, 372, 374, 375, 405, 410, 415, 420, 450, 455, 460

7. Student-Centered Learning.

ACM students take responsibility for their own learning. ACM courses are designed as active learning laboratories where students immediately apply theoretical concepts and professional practice to their work. Individually and in groups, students learn from the instructor, from texts (including films as well as books), and equally as important – from each other and from their own experiences. ACM adopts a model of classroom instruction where instructors mentor students, provide them with the tools and skill sets for excellence, and allow them to explore their own creative and academic potential.

Outcomes: Following the completion of the Bachelor of Arts program, ACM students will have the ability to:
- Understand the essential collaborative nature of creative productions and the interdependence of cast and crew.
- Assume responsibility for a variety of positions within a collaborative production.

Courses: All

Each ACM course syllabus describes the unit's Student Learning Objectives and notes on which objective the course will primarily focus. For example, in the syllabus for ACM 460 – Media Ethics:

> **COURSE OBJECTIVES:** Through successful completion of course readings, viewings, tests and assignments - and through active participation in class discussions - you will have the tools to identify and analyze ethical issues through:
>
> - An understanding of the underlying ethical theories and guiding principles that apply to mass communication.
> - The ability to apply various decision-making strategies to ethical problems.
> - The knowledge of the ethical norms of journalism and mass communication.
> - The application of ethical standards to professional situations.

II. Relationship to College, Campus & University Mission

A. BOR Imperatives and College Centrality: In establishing the Academy for Creative Media, the UH Board of Regents noted, "There is a recognized need in Hawaii for a film, television or media center of learning at the post-secondary education level. Hawaii is the lone state in the nation without such an entity. What has not been forthcoming is a comprehensive, forward-looking proposal that leverages not only existing university resources and assets, but industry support, community investment and student and faculty interest. ACM is working to establish a robust academic, industrial and community framework for the formation and sustainability of a knowledge-based creative media industry in Hawai'i. While Hawai'i is the only state in the union without a media school in higher education, that is not enough in itself to justify an advanced media studies program. What does justify this program is the economic

necessity, student demand, and the basic sociological and community responsibilities of our state university." [3]

ACM is uniquely placed at the intersection of Arts & Sciences. It resonates with:

- Arts & Humanities in its Fine Arts approach to creative media production;
- Social Sciences in its study of the interrelationships of media and society, and of cognitive and behavioral theories in the production and perception of media;
- Language, Literature and Linguistics in its focus on writing the narratives that tell original stories on the screen. ACM students create visual literature;
- Natural Sciences in the interplay of digital technology and story telling, and the development of new digital narrative tools.

B. Responsiveness to Mānoa Strategic Plan:

1. Culture, Society and the Arts: ACM directly meets The Mānoa Strategic Plan Initiatives in Culture, Society and the Arts:

- *Promote the study of Hawaiian language, culture, and education; and Promote artistic and cultural expression as a means of personal, communal, and ethnic expression and identity.*

ACM has created a specialized curricular area, and is planning a web-based information center, in Indigenous Filmmaking, which draws heavily from Hawaiian Studies majors, and others committed to telling Hawaiian stories on screen from a distinctly native point-of-view.

- *Support the arts as major fields of academic and creative scholarship that contribute to quality education and campus enrichment; and expand our artistic and cultural reputation nationally and in Asia and the Pacific.*

ACM's focus on filmmaking, often called "the liveliest art" challenges students' creative potential in writing, photography, sound and music, and the application of filmic language (editing) to bring stories alive for the screen. The process both enlightens and enlivens their lives. ACM faculty are committed to explore the unique contributions to the international language and literature of film that can be made from a Hawai'i/Pacific/Asia/Global perspective.

- *Evaluate a film school to support the study of cinematic and digital arts.*

ACM has moved beyond the conceptual stage and demonstrated the importance and viability of a University of Hawai'i film school.

2. Educational Effectiveness: ACM's resonance in the Mānoa Strategic Plan's Initiatives in Educational Effectiveness include:

- *Deliver a modern, flexible, diverse, and multicultural curriculum supported by excellent teachers, classrooms, and information technology.*

ACM has developed a curriculum that reflects learning outcomes including skills expected by professionals in the film and video gaming industry, critical thinking skills, and awareness of cultural and social traditions and the responsibilities of professional communicators. Curriculum examines the creative-cultural-media relationship in Hawaii, the Pacific and Asia as well as historic Western traditions. ACM has recruited faculty that have strong professional as well as academic experience. Students are equipped with digital media tools for the creation of their stories through cinema or game design

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[3] Minutes of Regular Meeting of the University of Hawai'i Board of Regents, January 16, 2004, Page 3.

- *Facilitate the transfer of students from peer institutions and other University of Hawai'i campuses through clear articulation procedures.*

ACM works closely with other campuses within the system, particularly Kapiolani and Leeward Community Colleges with strong digital media programs, to ensure a smooth transition for their students wishing to pursue a baccalaureate degree at Manoa. Specific course and program articulations have been established. ACM faculty have taught courses for Community College programs and have set aside seats in ACM courses for Community College students. ACM has co-sponsored programs with Community College programs, open to all students.

3. Economic Development: ACM's mission of providing the foundation for a Hawai'i-based filmmaking and IP economy, its involvement of students in production positions on and off-campus, it's unique educational partnerships developed with private industry such as Servco Pacific and Warner Brothers, its "educational pipeline" initiatives with Leeward Coast high schools, and its Indigenous Filmmaking program emphasizing oral traditions and aesthetics, illustrate these Mānoa Strategic Plan Initiatives in Economic Development:

- *Educate a highly skilled, flexible, world-class labor force.*
- *Enhance human capital and knowledge infrastructure, technology, and the integration of Hawai'i into the global economy.*
- *Strengthen public and private partnerships.*
- *Promote research applications, commercialization of intellectual property rights, and entrepreneurship.*
- *Create employment opportunities for students both on campus and in the community.*
- *Respect indigenous intellectual and cultural property rights.*
- *Promote environmentally and culturally sensitive economic development in services, high technology, diversified agriculture, tourism, and emerging sectors.*
- *Partner with the Department of Education to improve the overall effectiveness of public education in Hawaii.*

4. Technology: ACM uses state-of-the-art hardware and software for its computer animation, gaming and editing courses, and DVD authoring software for distribution of student films nationally and internationally. ACM faculty developed its own proprietary video game design "engine" for student projects. It has additionally made this engine available to other digital media programs in the system at no cost. ACM, as noted, has funded and created a multiple computer processing "Renderfarm" and placed it at LCC for use by animation students System-wide and by students in Leeward high school media programs. It has effectively addressed these elements of the Manoa Strategic Plan's Technology Initiative:

- *Serve as an innovator and a conduit for new technologies and their applications in society.*
- *Effectively employ the most up-to-date information and communication technology to enhance instructional activities, on campus and globally.*
- *Share new technologies and computer resources with underserved public schools and others.*

C. State Needs and Career Opportunities: ACM is uniquely positioned to meet state needs in the preparation of a trained workforce that will help establish and enhance a Hawai'i Filmmaking Industry and IP (Intellectual Property) Economy. The operationalizing of ACM's mission is not so much focused on producing low-end technical support staffs for off-island companies temporarily engaged in a Hawai'i-based production, but rather on producing the

writers, directors, cinematographers, editors, animators, game designers, etc., who will form the core of a Hawai'i-based industry and will offer employment opportunities for talented local technical staffs. ACM is a key participant in helping to keep Hawai'i's top talented students in Hawai'i, rather than opting to seek education and employment on the Mainland, perhaps never to return. Film and video game productions are "clean" industries for Hawai'i, fueled by the intellectual capital of a university education.

More than 20 ACM students have found employment in creative industries in Hawai'i and five have formed their own LLCs for media production, including two who won the Shidler College of Business UH Business Development Plan Competition. The state Department of Labor and Industrial Relations' Hawai'i Workforce Informer predicts 10 annual openings each for producers/directors, camera operators, screen writers and editors, with annual median salaries ranging from $36,000 - $59,000. (It predicts smaller, but regular, openings in motion picture sound recording and multi-media, web-based production.) ACM graduates working in digital media industries (TV and video production, video game development, animation and special effects) report annual salaries ranging from $30,000 - $42,000.

III. Organization of the Program

A. Program Structure: Students, in consultation with their faculty advisors, plan an academic program built around:
- The 18-credit ACM core, which includes a broad survey course in Cinema and Digital Media; a screenwriting course; an introductory production course in Digital Cinema or Computer Animation and Game Design; and three courses in Critical Studies.
- A 12-credit major concentration, or track, in Digital Cinema, Computer Animation and Game Design, or Critical Studies.
- 6 credits in Electives selected from a variety of UHM departments outside of ACM offering courses in film studies, digital design, and technology.

The ACM core and the three tracks/concentrations are detailed on pages 16 and 17. A list of suggested Electives from other UHM departments is on page 17.

ACM stresses the interdisciplinary nature of media production and study within an Arts & Sciences foundation. Students work in close consultation with faculty to develop an academically and personally meaningful and rigorous program that reflects the development of academic, technical, creative and critical thinking skills.

B. ACM Curricular Tracks: ACM offers a core curriculum and three tracks: Digital Cinema, Computer Animation & Game Design, and Critical Studies. To insure that students in the Bachelor of Arts program satisfy ACM learning objectives in Critical Thinking, Writing, History & Aesthetics, Technical Skills of Story Telling, Creativity, and Responsibility, all majors must take a core of 18 credit hours:
- The introductory course
- One Basic Production Skills Course
- One Writing Course
- Three Courses in Critical Studies

C. Degree Requirements

A Bachelor of Arts degree at the University of Hawai'i at Mānoa requires a minimum of 124 credits, 104 of which must come from Arts and Sciences courses, and the fulfilling of the Arts and Sciences breadth/depth option. The remaining 20 credits may be taken from other Mānoa Colleges. The ACM major requires 36 credits, which are part of the Arts and Sciences 104 credit requirement. Several ACM courses also count toward the Arts and Sciences breadth/depth option.

1. Requirements for Admission to the Major: To declare a major in Creative Media, students must:
* Have completed with at least a B (3.0) Cinema and Digital Media (ACM 255)
* Have completed 12 or more credit hours with an overall 2.5 grade point average.
* Be enrolled in the Colleges of Arts and Sciences.

2. Requirements for Completion of the Major: To complete the Creative Studies major, students must design a detailed and acceptable academic proposal, with adequate ACM faculty counseling, consisting of 36 credit hours that emphasizes one of the three ACM tracks, includes the required core of ACM courses, and is supplemented with elective courses. Six credit hours of electives may be taken, and are encouraged, from departments outside of ACM.

3. The Core - Required Courses for All ACM Majors – 18 credits:

3 Credits: ACM 255 – Cinematic and Digital Media (3 credits)
3 Credits: One of: (basic production)
                   ACM 310 – Cinematic Narrative Production
                   ACM 315 – Narrative Game Design
                   ACM 320 – 3D Computer Animation Production I
3 Credits: One of: (writing)
                   ACM 350 – Screenwriting
                   ACM 355 – Oral Tradition to Screenplay
9 Credits: Three of: (critical studies)
                   ACM 352 – Screen Asian Americans
                   ACM 360 – Indigenous Aesthetics
                   ACM 380 – Genre and Narrative Theory
                   ACM 384 – Authors in Creative Media
                   ACM 385 – Topics in Creative Media
                   ACM 460 – Media Ethics
                   ACM 480 – Oceanic Media Culture
                   ACM 485 – Seminar in Creative Media
                   ACM 490 – Global Media

4. Major Track or Concentration Courses – A Minimum of 12 Credits in One of:

<u>**Digital Cinema**</u>
310 – Cinematic Narrative Production
312 - Cinematography
325 – Visual Effects
350 – Screenwriting
355 – Oral Tradition to Screenplay
370 – Directing the Actor for the Screen
372 – Editing for the Screen
374 – Post Production Sound
375 – Directing the Camera for the Screen
386 – Techniques in Creative Media
390 – Workshop in Creative Media
399 – Independent Group Project
405 – Documentary Production
410 – Advanced Cinematic Production
450 – Advanced Screenwriting
455 – Indigenous Filmmaking
495 – Creative Media Internship
499 – Directed Reading and Research

<u>**Computer Animation & Game Design**</u>
215 – 3D Scene Design
216 – 3D Character Animation
217 – 3D Visual Effects and Dynamics
220 – 3D Lighting and Cinematography
315 – Narrative Game Design
316 – 3D Character Animation
318 – Drawing for Animation
320 – 3D Computer Animation Prod I
325 – Visual Effects
350 – Screenwriting
386 – Techniques in Creative Media
390 – Workshop in Creative Media
399 – Independent Group Project
415 – Computer Game Production
420 – Computer Animation Production II
495 – Creative Media Internship
499 – Directed Reading and Research

<u>**Critical Studies**</u>
352 – Screening Asian Americans
360 – Indigenous Aesthetics
380 – Genre and Narrative Theory
382 – Authors in Creative Media
384 – Study Abroad
385 – Topics in Creative Media
460 – Media Ethics
480 – Oceanic Media and Culture
485 – Seminar in Creative Media
490 – Global Media
499 – Directed Reading and Research

5. Suggested Elective Courses from Other Mānoa Departments – 6 Credits:
Students may select six credit hours of electives from departments outside of ACM.

American Studies (AMST)
353 Television in American Life
458 Film in American Culture

Anthropology (ANTH)
313 Visual Anthropology

Art (ART)
409 Image in Motion Studio III
496 Topics in the History of Cinema

Asian Studies (ASAN)
325 Japanese Film: Art and History
330 Chinese Film: Art and History

Communication (COM)
337 Multi-Media Production I
437 Multi-Media Production II

English (ENG)
363 Film
463 Studies in Film
407 Writing for Electronic Media

Geography (GEOG)
425 The Geography of Film

History (HIST)
452 History and Film
467 American Television History
470 American Show Business

Indo-Pacific Languages (IP)
367 Modern Philippine Drama &
Film

Languages and Literature
of Europe and the Americas (LLEA)
338 German Film
339 French Literature as Film
355 Russian Film
365 Spanish Film
366 Latin-American Film Since 1950
375 International Film Criticism
376 History of World Cinema

Pacific Island Studies (PACS)
492 (Topics) Images of Paradise

Philosophy (PHIL)
311 Philosophy and Aesthetics of
Film

Political Science (POLS)
341 The Politics of Media
343 The Politics of Film

Theater & Dance (THEA)
323 Film/TV Acting
324 Advanced Film/TV Acting
341 Business Side of Film Industry

Women's Studies (WS)
375 Women in Media
481 Women in Film

D. Advising: All students accepted for the major are assigned a faculty advisor for consultation on degree requirements, course planning and creation of their academic proposals. Students are required to consult their advisor each semester for continued course planning, to ensure their academic plan remains viable, and for approval of independent projects or internships for credit.

E. "Ideal" Student Schedule for the ACM Major:

Semester	Digital Cinema Track	Animation/Game Track	Critical Studies Track
Pre-Major *	ACM 255	ACM 255 ACM 215 [4] ACM 216 [5]	ACM 255
Fall-1	ACM 310 ACM 350 or 355 Outside Elective1	ACM 217 [6] ACM 220 ACM 350 or 355	ACM 310 ACM 350 or 355 ACM 360
Spring-1	ACM 312 ACM 372 ACM 385	ACM 315 ACM 325 ACM 480	ACM 380 ACM 480 Outside Elective1
Fall-2	ACM 405 or 370 ACM 360 or 460 Outside Elective2	ACM 316 ACM 318 ACM 385 Outside Elective1	ACM 385 ACM 460 ACM 490
Spring-2	ACM 410 or 455 ACM 450 or 495 ACM 480	ACM 320 ACM 460 Outside Elective2	ACM 485 or 382 Outside Elective2

* ACM 255 can also be taken concurrently with ACM 310 or 217/220.

F. Faculty and Staff: The ACM Faculty consists of 9 FTE positions, including a Chair. One position is currently in recruitment and one is an APT position, for which reclassification to a specialist position has been requested. The remaining seven I-classified positions are permanent tenure-track. One is tenured:

1. Tom Brislin, Professor and Chair (I5, Position #0084115/88932T). Dr. Brislin first joined the UHM faculty in 1977. He has served as chair of the Departments of Communication and Journalism, and was the reorganization architect and founding chair of the School of Communications. He was the organizing chair in 2001-2002 for the Film School Planning Task Force that led to the creation of ACM. He took over the direction of the ACM academic program

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[4] ACM 215 can be completed in equivalent courses at Hawaiʻi, Kapiolani and Leeward Community Colleges
[5] ACM 216 can be completed in equivalent courses at Kapiolani and Leeward Community Colleges
[6] ACM 220 can be completed in an equivalent course at Kapiolani Community College

in August 2004. His academic specialties include media ethics, international media systems and popular culture. He earned his M.A. and Ph.D. from Ohio State University.

2. Linda Dorn, Assistant Professor (I3, Position #70045). Ms Dorn is a graduate of the California Institute of Arts (BFA, MFA) the premier school for animation. She has developed and heads the Computer Animation curriculum, since joining ACM in August 2006. She has been instrumental in developing an animation program for secondary school enrichment programs.

3. Anne Misawa, Assistant Professor and Head of Digital Cinema curriculum (I3, Position #70042). Ms Misawa emerged from the University of Southern California as an award winning filmmaker and cinematographer, whose works have been screened at celebrated national and international film festivals. She is the director of ACM's $500,000 federally funded documentary on Hawai'i Statehood. Her academic specialties are Digital Cinema (basic and advanced) and cinematography. She taught as an adjunct for three semesters and joined the full-time faculty in August 2005. She earned an M.A. in Creative Writing at New York University and an MFA in directing and cinematography at the University of Southern California.

4. Merata Mita, Assistant Professor and Head of Indigenous Filmmaking curriculum (I3, Position #70043). Ms. Mita brings a wealth of personal, cultural and professional experience to ACM, which makes her uniquely qualified to teach Indigenous Filmmaking, an elective emphasis within the Digital Cinema track that embraces writing, critical studies (aesthetics), and production skills. She is the first Maori woman to direct a feature film and in her more than 20 years of experience has been involved in making films as diverse as award-winning documentaries and features on Maori, Rapa Nui, Fijian, Hawaiian and Tongan Cultures, to Hollywood and international features. She has served as an advisor to the Sundance Institute Writing Program and serves on the board of National Geographic's All Roads Films. Her academic specialties are writing screenplays from oral traditions, indigenous aesthetics and indigenous filmmaking. She taught as an adjunct for two semesters and joined the full-time faculty in August 2005.

5. Joel Moffett, Assistant Professor and Head of Screenwriting curriculum (I3, Position #70044). Mr. Moffett received his training at the prestigious American Film Institute where he specialized in directing, and returned to teach both screenwriting and directing. His own films have received a student Academy Award, a student Emmy, AFI's highest honor, the Schaffner Award, and have screened at more than 40 international film festivals, including Cannes and Berlin. His academic specialties are screenwriting, directing and acting. He holds MFA degrees from the American Film Institute and from Humboldt University. He joined the ACM faculty in August 2005.

6. Konrad Ng, Assistant Professor and Head of Critical Studies curriculum (I3, Position #70059). Dr. Ng received his PhD from the University of Hawai'i at Mānoa in Political Science where his research explored diasporic formations of Chinese cultural identity in narrative and experimental film and video. Dr. Ng has taught several courses on film and media at UHM and run workshops on curriculum and film for university educators at the East-West Center. Prior to joining the ACM, Dr. Ng was the Curator of Film and Video at the Honolulu Academy of Arts and part of

the film programming team of the Hawai'i International Film Festival. He joined the ACM faculty in January 2007.

7. George Wang, Assistant Professor (I3, Position #70058). Mr. Wang is the most recent member of the ACM faculty (August 2008). He previously was an assistant professor at the University of Nevada-Las Vegas. His teaching specialties include editing, post production sound, and cinematic production. He has extensive experience in professional film and video ranging from training films to producing segments for NBC's "Tonight Show With Jay Leno." He earned his MFA at the American Film Institute.

8. Also among the teaching staff is Kaveh Kardan, who was originally brought on in as an APT (PBC-C34, Position #79927T) for the formation of ACM in August 2003. A request is currently in process to reclassify his position to a faculty specialist. Mr. Kardan has developed and taught most of the Computer Animation and Game Design curriculum and continues to teach both basic and advanced game design courses. He was previously Manager of Software Research and Development at Square USA, responsible for the software development for the computer graphics feature film "Final Fantasy." He has previously worked as a game developer. He earned a B.S. from the Massachusetts Institute of Technology and is pursuing a Ph.D. in Information and Computer Sciences at UHM.

A 9th faculty FTE position in the area of New Media Studies and Production is currently frozen.

A 10th position, #88934T, held by Christopher Lee, was transferred to the UH Vice President for Research to serve in an advisory capacity. Mr. Lee was originally the chair of ACM (2004-2005), and later the director of development, responsible for fundraising and professional outreach.

Part-Time Lecturers: ACM additionally has two talented regular lecturers in the areas of documentary production and critical studies. They are:

- Wimal Dissanayake (LECC), an internationally recognized scholar in Global Media Studies who teaches Oceanic Media and Culture, Global Media, and Seminars in Creative Media.
- Marlene Booth (LECB), an award-winning documentary filmmaker, who teaches the introductory Cinema and Digital Media course as well as Documentary Production.
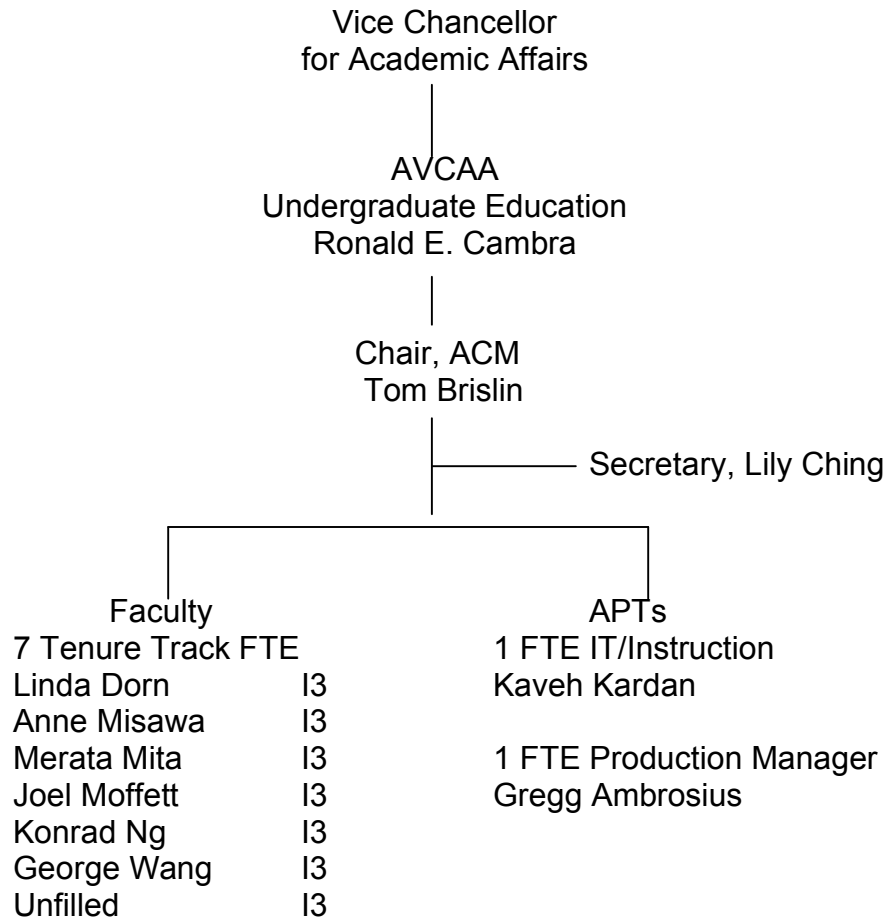
Staff: ACM has two staff positions:
Secretary II (Position #900207) Lily Ching.
Production Manager (APT, PBB-18, Position #77879) Gregory Ambrosius.

G. Organization Chart

Campus Wide Programs
ACADEMY FOR CREATIVE MEDIA

Vice Chancellor
for Academic Affairs

AVCAA
Undergraduate Education
Ronald E. Cambra

Chair, ACM
Tom Brislin

Secretary, Lily Ching

Faculty		APTs
7 Tenure Track FTE		1 FTE IT/Instruction
Linda Dorn	I3	Kaveh Kardan
Anne Misawa	I3	
Merata Mita	I3	1 FTE Production Manager
Joel Moffett	I3	Gregg Ambrosius
Konrad Ng	I3	
George Wang	I3	
Unfilled	I3	

E. Coverage of Courses by Faculty

Faculty	Course	Frequency
I. Full-Time		
Tom Brislin	ACM 460 – Media Ethics	Fall, Spring
Linda Dorn	ACM 216 – 3D Animation	Spring
	ACM 320 – 3D Computer Anim Prod	Spring
	ACM 316 – 3D Character Animation	Fall
	ACM 318 – Drawing for Animation	Fall
	ACM 420 – Computer Anim Prod I	Fall
Kaveh Kardan	ACM 217 – Particles & Dynamics	Fall
	ACM 220 – Advanced Rendering	Fall
	ACM 415 – Computer Game Prod	Fall
	ACM 215 – 3D Scene Design	Spring
	ACM 325 – Visual Effects	Spring
	ACM 415 – Computer Game Production	Spring
Anne Misawa	ACM 310 – Cinematic Narrative Prod	Fall
	ACM 312 – Cinematography	Spring
	ACM 410 – Advanced Cinematic Prod	Fall, Spring
Merata Mita	ACM 355 – Oral Tradition to Screenplay	Fall, Spring
	ACM 360 – Indigenous Aesthetics	Fall
	ACM 455 – Indigenous Filmmaking	Spring
Joel Moffett	ACM 310 – Cinematic Narrative Prod	Spring
	ACM 350 – Screenwriting	Fall
	ACM 370 – Directing	Fall
	ACM 450 – Advanced Screenwriting	Spring
Konrad Ng	ACM 255 – Cinema & Digital Media	Fall, Spring
	ACM 385 – Topics in Creative Media	Fall
	ACM 382 – Genre & Narrative Theory	Alt. Springs
	and 384 – Authors in Creative Media	
George Wang	ACM 310 – Cinematic Narrative Prod	Fall, Spring
	ACM 372 – Editing for the Screen	Fall
	ACM 374 – Post Production Sound	Spring
II. Part-Time		
Marlene Booth	ACM 255 – Cinema & Digital Media	Spring
	ACM 405 – Documentary Production	Fall
Wimal Dissanayake	ACM 480 – Oceanic Media & Culture	Spring
	ACM 485 – Seminar in Creative Media	Fall
	ACM 490 – Global Media	Fall
III. All Faculty	ACM 390, 399, 499, 495	Fall, Spring
	(Workshop; Group & Indiv. Study; Internship)	

IV. Who Will Enroll

A. Demand and Growth – Increased Student Participation: In five years, ACM has grown from an initial offering of three courses enrolling 37 students (Spring 2004) to 39 courses serving an enrollment of 378 (Fall 2008). ACM has grown from no majors to 120 declared active majors (Spring 2009) and 34 who have graduated with the Interdisciplinary Studies/Creative Media major. For Fall 2008 ACM has an enrollment headcount of 378 in 21 courses, with a Student Semester Hour count of 1,169. The average class size for lower-division courses is 27; for upper-division courses 15.

Upper-division courses are limited in size by resources (cameras, computer labs) and writing (W) or oral (O) intensive designations.

ACM currently has the capacity to admit 45 students per year in the Digital Cinema track; 15 per year in the Computer Animation & Game Design track. Very few students enroll in the Critical Studies track, but those courses serve all majors through the core requirements. With an additional faculty member (approved but currently frozen) covering one basic production course in his/her workload, an additional 15 student majors could be admitted in Digital Cinema, the most popular track. It is expected that the ACM major count, with the additional faculty member, will peak at 130-150 (65-75 students in the first year of the major, and 65-75 in the second year). As students enter at different class levels (sophomores, juniors, transfer students, etc.) they do not "cohort" in equal numbers. Some undertake the two-year major over a period of three years. Some increase in enrollment will still be possible without the additional ninth faculty member, as individual upper-division courses (noted above) have not yet reached their full capacity with the existing faculty.

ACM basic courses serve students from a variety of majors – Art, Communication, Hawaiian Studies, English, American Studies, Political Science, etc. Advanced courses serve ACM degree students, including professional internships and supervised independent productions.

Students come from a wide range of backgrounds: from some of Hawai'i's smallest high schools (Lana'i) to its largest (Farrington); Windward (Kailua, Kalaheo, Castle) to Leeward (Waianae, Nanakuli); from public to private (Punahou, Kamehameha, Mid-Pacific). Students have also transferred into Mānoa and the ACM program from Community Colleges throughout the state. ACM has attracted students from the mainland U.S. and such countries as China, Japan, Korea, E. Timor and Saudi Arabia. ACM's partnering and mentoring relationship with Waianae High School's Searider Productions Programs has served as an inspirational entry point for traditionally underprivileged students to pursue higher education.

Student participation has increased as ACM has become more visible through being granted its own course alpha (courses were previously listed under Interdisciplinary Studies and were difficult, at best, for students to locate) and its own placement in the UHM Catalog and Schedule of Courses. Participation has also increased with expansion of curriculum and faculty, and with notice and visibility of considerable student successes. ACM students have the potential to garner local, national and international acclaim (noted below).

ACM and Community College digital arts programs, most notably at Kapiolani and Leeward Community Colleges, have established articulation agreements that ensure a smooth transition for students transferring to a baccalaureate program. Students who complete the designated articulated courses can enter the ACM program and complete it in two years (four semesters).

ACM has also attracted a number of mainland transfer students, second B.A. degree students, and graduate students from such programs as Asian Studies and Urban and Regional Planning who are interested in creating their thesis in a documentary form.

ACM works closely with high school media programs to create an "educational pipeline" to Community Colleges and Mānoa, encouraging students who might not otherwise see higher education in their futures to use their knowledge and skills in visual storytelling and media creation as a pathway to success and academic excellence. ACM has partnered with a coalition of Waianae Coast high and middle schools through a Kellogg Grant to use digital media programs as a preparation for higher education. ACM has participated in college fairs and recruitment programs throughout Oahu and on each of the Neighbor Islands.

B. Student Successes:

In its first five years, ACM students have scored local, national and international honors (all festival screenings are refereed):

- 42 student films have been screened at the Hawaiʻi International Film Festival. Four have received festival awards.
- In addition, 64 ACM student films have been screened at local, national and international film festivals including Los Angeles, Riverside, San Francisco, New York, Houston, Atlanta, Shanghai, Phnom Penh, and Samoa.
- In total, more than 450 original short films and video games have been written, directed and produced reflecting the unique diversity and backgrounds of our students.
- 17 ACM students have participated in a unique student filmmaker exchange with Shanghai International Film Festival, including the first U.S.-China student film co-productions with students from Shanghai University.
- ACM students wrote, directed and produced a nationally televised commercial for UH-Mānoa, and a recruitment video for new students.
- ACM students wrote, directed and produced three television commercials for Toyota/Scion of Hawai'i.
- Four ACM students served as exclusive production interns on *Superman Returns* in Sydney, Australia.
- Twenty eight ACM students have interned on the set of ABC-TV's *Lost.*
- ACM students have hosted master classes with leading Hollywood and international directors, producers, animators, actors, game designers and media scholars, including Roy Disney, directors Zhang Yimou, Cameron Crowe, Bryan Singer and Justin Lin, producer Jon Peters, and actors Kal Penn and Roger Fan.
- 12 ACM students have won awards for screenwriting, including special awards for Women's Filmmaker Initiative, Indigenous Filmmaker Initiative, GLBT Filmmaking Initiative, and Future Filmmaker Award.

- ACM students have helped produced ACM's major Statehood documentary project, which has also contributed to Hawai'i's filmmaking economy through the use of local vendors and production companies.

V. Required Resources and their Sources

A. Operating Funds: ACM was allocated $977,000 by the Governor and Hawai'i State Legislature. An original allocation of $767,000 in FY 2004 for salaries for seven faculty and two staff positions established the program. Additional funding of $120,000 was included in FY 2006 for two more faculty positions, and $90,000 in FY 2008 for one faculty position.

B. Space and Facilities: ACM presently occupies a group of six offices and a storage/workroom on the second floor of Crawford Hall; two offices on the third floor of Crawford Hall, and three offices, storage space and a small editing/production room in the Hawai'i Public TV (KHET) building. Production equipment stored in the KHET building for use in student productions includes digital video cameras, Apple G4 PowerBook laptop computers with editing and animation software, lighting, sound, and "grip" equipment. Most equipment has been purchased through private fundraising, grants and contracts.

C. Development & Fundraising: The Academy for Creative Media has been successful in attracting significant grants and gifts to support programs and students, and to create films on which students work in leading creative positions.

ACM has used these generous gifts to equip students with the basic tools of filmmaking – cameras, sound, lighting & editing equipment, and professional-level software. In addition to purchasing equipment from local vendors, ACM has also leased equipment and personnel from local production companies, contributing to the Hawai'i filmmaking community.

Gifts to ACM have also supported student scholarships, awards, internships and travel to film festivals for students to screen their films.

A special speakers' fund has also been established to bring top-level professionals from the film, animation and video game industries to campus to meet and work with students. This fund overcomes the distance/isolation factors that often deny Hawai'i students these important human resources and professional contacts.

Much of the original fundraising to establish the program was through the efforts of original chair, and later development director, Christopher Lee. Prior to the establishment of ACM, an endowment had been pledged to support an ACM film school. That pledge was recently finalized with a donation of more than $80,000. Since that initial fundraising effort, the ACM faculty has been responsible for raising more than half of the total through grants, gifts and contracts.

ACM faculty have also brought in more than $25,000 in research grants to support individual projects.

Some of the ACM's Grants and Gifts, administered through the University of Hawai'i Foundation:

Current Gifts (AY 2007-2009): $149,681.87

Dapper Hallowell Endowment	$82,271.67
OSG Corporation	$20,000.00
Ito En (USA) Inc.	$40,000.00
Cinema Italiano	$ 2,200.00
Individual Gifts	$ 5,210.00

Previous Gifts: $520,000.00

Roy & Hilda Takeyama Foundation	$200,000.00
Roland Emmerich, Hollywood Director	$150,000.00
Jay Shidler Family Foundation	$100,000.00
James & Abagail Campbell Family Foundation	$ 25,000.00
ABC Stores	$ 20,000.00
Ko Olina Resort Operations Association	$ 10,000.00
Fuji Film Hawai'I	$ 2,000.00
Jeffrey Robinov, Hollywood Producer	$ 1,845.20

Recent Contracts: $69,000.00

DBEDT/Hawai'i Film Office	$49,000.00
for Hawaii-China Film Development	
UH-Manoa Chancellor's Office	$20,000.00
for Recruitment 30-sec spot and video	

Previous Contracts: $710,000.00

U.S. Government – Statehood Documentary	$500,000.00
Servco Pacific – Scion Commercials	$ 50,000,00
U.S. Government – Diamond Head Studio Study	$160,000.00

Scholarships/Awards: $32,993.00

Roy and Hilda Takeyama Awards for 5 Students to attend Shanghai Int'l Film Festival	$8,677.00
Women's Filmmaker Initiative	$3,000.00
Gay/Lesbian/Bisexual/Transgender Filmmaker Initiative	$2,500.00
Indigenous Filmmaker Initiative	$3,000.00
Hawaii Assn of Broadcasters Awards	$4,500.00
Grace Abernethy Screenwriting Awards	$3,000.00
UHM Student Achievement Awards	$8,326.00

VI. Efficiency

A. Academic Cost and Revenue Template for New Program

CAMPUS/Program	Mānoa/Academy for Creative Media					
	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
ENTER ACADEMIC YEAR	2009-2010	2010-2011	2011-2012	2012-2013	2013-2014	2014-2015
Students & SH						
A. Headcount enrollment (Fall)	120	130	135	140	145	150
B. Annual SSH	2,338	2,375	2,406	2,443	2,474	2,505
Direct and Incremental Program Costs Without Fringe						
C. Instructional Cost **without** Fringe	$707,327	$735,620	$765,045	$795,646	$827,473	$859,913
C1. Number (FTE) of FT Faculty/Lecturers	8.00	8.00	8.00	8.00	8.00	8.00
C2. Number (FTE) of PT Lecturers	1.25	1.25	1.25	1.25	1.25	1.25
D. Other Personnel Costs	$132,560	$137,862	$143,377	$149,112	$155,076	$161,280
E. Unique Program Costs	$6,500	$7,000	$7,500	$8,000	$8,500	$9,000
F. Total Direct and Incremental Costs	$846,387	$880,482	$915,922	$952,758	$991,049	$1,030,193
Revenue						
G. Tuition	$659,316	$750,500	$842,100	$855,050	$865,900	$876,750
Tuition rate per credit	$282	$316	$350	$350	$350	$350
H. Other *	See Narrative					
I. Total Revenue	$659,316	$750,500	$842,100	$855,050	$865,900	$876,750
J. Net Cost (Revenue)	187,071	129,982	73,822	97,708	125,149	153,443
Program Cost per SSH With Fringe						
K. Instructional Cost **with** Fringe/SSH	$405	$415	$426	$436	$448	$460
K1. Total Salary FT Faculty/Lecturers	$683,786	$711,137	$739,583	$769,166	$799,933	$831,930
K2. Cost Including Fringe of K1	$923,111	$960,035	$998,437	$1,038,374	$1,079,910	$1,123,106
K3. Total Salary PT Lecturers	$23,541	$24,483	$25,462	$26,480	$27,540	$27,983
K4. Cost Including fringe of K3	$24,718	$25,707	$26,735	$27,804	$28,917	$29,382
L. Support Cost/SSH	$542	$542	$542	$542	$542	$542
Non-Instructional Exp/SSH	$497	$497	$497	$497	$497	$497
System-wide Support/SSH	$187	$187	$187	$187	$187	$187
Organized Research/SSH	$142	$142	$142	$142	$142	$142
M. Total Program Cost/SSH	$947	$957	$968	$978	$990	$1,002
N. Total Campus Expenditure/SSH	$793	$793	$793	$793	$793	$793
Instruction Cost /w Fringe per SSH						
K. Instructional Cost/SSH	$405	$415	$426	$436	$448	$460
O. Comparable Cost/SSH	$428	$428	$428	$428	$428	$428
Program used for comparison.	Coll of A&S - Other A&S					

B. Narrative for Academic Cost and Revenue Template

A. Headcount Enrollment (Fall). The projection (AY 2009-2010) begins with a large major headcount as ACM has enjoyed progressively increased enrollment, faculty FTE count, and course offerings over the five years it has been a major-equivalent within the Interdisciplinary Studies (IS) Program. From Fall 2004 to Spring 2009: Majors have grown from 0 to 120; enrollment has grown from 37 to 378; Course offerings from 4 to 39; Faculty FTE from 3 to 8, with a 9th position authorized but unfilled.

As individual class enrollments reach their capacity, it is anticipated that program enrollment will see a smaller rate of increase. The eventual addition of a 9th faculty member and an additional section of the gateway introductory course will contribute to both increased overall enrollment and the number of majors.

B. Annual SSH. As with enrollment (above), Student Semester Hours are projected to show a smaller, but steady increase as additional students from the introductory course become majors and fill out the upper-division courses to their enrollment capacity. For example, in Spring 2009, there is a maximum possible enrollment of 288 in upper-division courses, with an actual enrollment of 206 (from STAR data). Existing faculty will be able accommodate the enrollment and SSH increases.

C. Instructional Cost without Fringe. Year 1 based on actual 2008-2009 faculty salaries and lecturer fees with no anticipated increases. Years 2-6 show annual 4 percent increases, as instructed.

D. Other Personnel Costs. Includes full-time Secretary, APT Production Manager, and part-time student help.

E. Unique Program Costs. Insurance premiums to cover student productions. Filmmaking equipment repair & replacement costs are also incurred, but have been covered by soft funding, as noted in Item H, below.

G. Tuition. Tuition rates per credit are established through Year 3 (2011-2012). Years 4-6 are projected assuming no additional tuition rates.

H. Other. ACM's initial budget allocation (added to the UH budget by the Governor) was set at $767,000, beginning in AY 2004-2005. In the intervening years that base budget has been increased by $210,000 to fund three additional faculty FTE, for a total of $977,000. For Year 1, this leaves a surplus of $130,613 after the Total Direct and Incremental Costs (Item F). It is difficult to estimate, however, the degree to which this allocation may be cut or increased over the projected term, so it is not included in this template. ACM also has a substantial balance ($200,500) in soft funding to support certain programmatic aims, such as equipment repair & replacement, student support, and guest speakers, as outlined on page 26. While we predict an annual $30,000 intake based on current donors, and although we are redoubling our fundraising efforts in light of the current economy, this rate of gifts and contracts is not guaranteed, so it is not included in this template.

J. Net Cost (Revenue). Does not reflect, as noted in Item H, above, the direct legislative allocation or the available soft funding from gifts and contracts.

O. Comparable Cost/SSH. ACM's projected Instructional Cost/SSH remains lower than the most recent expenditures for "Other Arts and Sciences Programs" <www.hawaii.edu/budget/ expend.html> through Year 3 (2011-2012) when the current schedule of tuition increases ends. In years 4-6 the cost rises, but still compares favorably.

VII. Effectiveness

A. Program Assessment – Student Learning: ACM faculty have created the set of Student Learning Objectives through a collegial and deliberative dialogue. They include:

1. Critical Thinking
- Abilities in problem-solving, research, and application of theory to practice
- Appreciation for the study and production of films that help people phrase arguments, evaluate positions and listen well to informed and diverse civic conversation.

2. Writing
- Creative and critical expression through writing
- Knowledge, appreciation and skills in narrative and cinematic storytelling.

3. History and Aesthetics
- A history and appreciation of cinematic media
- The ability to critically evaluate, using a cinematic vocabulary, their own work and the work of others.

4. Technical Skills
- Knowledge of professional/industry standards, practice and protocols
    - in technical production
    - in the general economics of mainstream and independent production
- Development of multiple techniques and technical skills in visual production

5. Creativity
- Development of, and appreciation for, an artistic voice, particularly a Hawaiʻi-influenced voice
- The processes of producing a creative project for public consumption

6. Responsibility
- Development of group dynamic skills in both collaboration and leadership.
- Knowledge and application of media ethics, developing a personal and professional responsibility.

ACM faculty have additionally identified:
- where in the curriculum they are teaching these goals;
- where in the curriculum they are asking students to practice or apply them;
- where in the curriculum they are asking students to demonstrate that they have met the goals for learning; and
- where can we gather data about what students (and others) say about how well the program is meeting the goals set for it.

B. Program Assessment – Measurement: ACM is gathering data on effectiveness of Student Learning Outcomes through:

1. Aggregate Course Evaluations. All ACM faculty are participating in the UHM CAFÉ system of Course Evaluations. Each course evaluation form contains five department-designated items to measure student perceptions of reaching learning goals in Critical Thinking, Writing, Creativity, and Technical Skills. All ACM students respond – on a 5-point strongly agree to strongly disagree scale – to these items for all ACM classes:

- I developed creative ability in this field
- I developed the ability to communicate clearly about this subject
- I increased my awareness of my own interests and talents
- I developed skills needed by professionals in this field
- I felt that this course challenged me intellectually.

Aggregate scores for these items have been good to very good, ranging from 4.2 – 4.7. Complete scores from Spring 2006 through Fall 2008 are listed as Attachment B (Page 44).

2. Exit interviews with graduating ACM majors, and 3. Alumni Survey Data. An initial survey has been distributed to ACM alumni and will be administered to graduating ACM majors effective Spring 2009. It asks respondents to rate their overall ACM experience according to ACM's Learning Objectives. A copy of the initial survey results is included as Attachment C (Page 45).

3. Intern Supervisor and Employer Surveys. Each internship is assessed by the on-site supervisor. For the 28 ACM student interns on the production of ABC Television's *Lost*, the aggregate assessment has been an excellent 4.8 – 4.9 on a 5 point scale. Six ACM students have been hired full time as a result of their successful internships. These assessments are included as Attachment D (Page 48).

4. Peer Teaching Evaluations. Effective the 2008-2009 Academic Year, each ACM instructor will be evaluated by another ACM instructor for each course each semester. In addition to assessing strengths and areas of teaching improvement, the evaluations will measure the effectiveness of the teaching and learning environment in addressing the ACM Learning Objectives. Each ACM instructor will also prepare a self-assessment on the objectives and strategies for the observed teaching session. A copy of the Peer Teaching Evaluation forms is included as Attachment E (Page 49).

5. Juried Festival Acceptances. Student films accepted by national and international juried festivals are a reflection of quality. The acceptances are sometimes accompanied by jury critiques, which are valuable for assessing strengths and weaknesses in the program's emphases.

5. External Reviewers – Mānoa Council on Program Reviews; Invited Advisory Council.

C. Program Assessment – Benchmarks:

1. Maintain gains in Student Enrollment and Student Majors. Bring current (Spring 09) major count of 120 to 140 (17 percent growth) in 3 years (2012).

2. Attain a minimum graduation rate of 35 percent of majors per year.

3. Increase output of student films and games. Currently more than 450 produced. Grow by 100 per year to 1,000 in 5 years (2014).

4. Increase representation of ACM student films in juried Hawai'i, national and international film festivals. Currently 106 films screened, or 20 per year. Increase by 5 percent per year.

5. Increase professional internships, and scholarships. Currently 10 internships and 10 scholarships awarded annually. Increase by 5 percent per year.

6. Increase student placement in film, gaming and related industries, and graduate studies. Current placement 25 of 34 graduates. Increase by 5 percent per year.

7. Increase faculty output in traditional academic and creative scholarship by 3 percent per year.

VIII. Course Descriptions: ACM Course Catalog

ACM 215: 3D Scene Design
3 Credits

Description/Objectives:
This course will cover the basics of three-dimensional computer graphics, as it relates to the modeling and texturing of objects. Polygonal and NURBS modeling techniques will be covered, as well as texture mapping and creation. Some lighting and rendering will also be covered. The course will be project based, with students required to complete three projects over the course of the semester.

ACM 216: 3D Animation
3 Credits

Description/Objectives:
This course will cover the basics of three-dimensional character animation. Both the artistic/acting side and technical computer side of character animation will be covered. Special emphasis will be given to techniques for imbuing computer-generated characters with the illusion of life. The course will be project based, with students required to complete three projects over the course of the semester.

ACM 217: Particles & Dynamics
3 Credits

Description/Objectives:
This course will cover the basics of creating visual effects and dynamics animations using 3D computer graphics. Particle system creation, animation, and rendering will be covered, as will dynamics setups

involving rigid and flexible body dynamics systems. The course will be project based, with students required to complete three projects over the course of the semester.
Prerequisites: ACM 215 and 216

ACM 220: Advanced Rendering
3 Credits

Description/Objectives:
This course will cover the essentials of 3D computer graphics lighting, rendering, and compositing. The course will cover specification and control of shading and illumination in a three-dimensional scene, as well as the compositing of multiple rendered layers into a final image. The course will be project based, with students required to complete three projects over the course of the semester.
Prerequisites: ACM 215 and 216

ACM 255: Cinema & Digital Media
3 Credits

Description/Objectives:
This course will introduce you to the study of Cinema & Digital Media at the UH Academy for Creative Media. The course is divided into three parts: A survey of critical perspectives on cinema, computer animation and video game designs; an in-depth exploration into the production processes of a short film; and participation in a group creative media project.

ACM 310 Cinematic and Narrative Production
4 Credits

Description/Objectives:
Cinematic & Narrative Production is designed to introduce you to cinematic storytelling through your creation of 4 DV (digital video) productions in 15 weeks. A second focus will be narrative development and script preparation of a short screenplay. This class is designed to encourage an organic exploration of storytelling, to strengthen trust in your own ideas and instincts, and heighten your curiosity about human nature and the world at large. It is an opportunity to develop a clearer sense of what you as a media-maker wish to communicate and the skills necessary to express those ideas effectively. **Students must complete a certification workshop in camera and editing processes to be enrolled in this course. Prerequisite: ACM 255 (or concurrent)**

ACM 312 Cinematography
3 credits

Description/Objectives:
A comprehensive course in visual styles supporting screen narratives through a study of principles of camera elements, operations, lighting, color, and composition. The course will also explore the professional role and responsibilities of the cinematographer in a film or digital cinema production unit. This is a project-oriented course. Students must have access to a manually controlled still camera.
Prerequisite: ACM 310 (or concurrent). Restricted to Majors.

ACM 315 Narrative Game Design
3 Credits

Description/Objectives:
Introduction to the process of designing interactive narrative computer games in an immersive hands-on

manner. The introduction and overview portion of the course will cover the history of computer games and their relations to other art forms, as well as an analysis of storytelling techniques and what makes for a good game. It will also introduce students to basic computer programming as it applies to the design of the logic of computer games. In the game logic design portion students will form groups and begin designing and implementing the underlying logic of a game. More programming will be introduced to permit the creation of basic game design and flow. The graphical game design portion will allow project teams to create digital art and place a graphical interface on top of their game designs. Basic graphics ideas and more advanced programming constructs will be introduced in this portion.
Prerequisite: ACM 215, 216 and 255 (or concurrent) or consent. Restricted to Majors.

ACM 316 3D Character Animation
3 Credits

Description/Objectives:
 To provide a solid foundation of the principles of character animation, with which the illusion of life is created. These principles can be applied to create any style of character animation, be it stylized cartoon characters, or realism, to blend seamlessly into live action films. Understanding these Foundation Principles is required in working with any other medium where the illusion of life is desired, e.g.; hand drawn animation, stop motion animation, cut-out animation, etc. By the end of this course participants will be able to: 1. Express personality through weight and timing; 2. Demonstrate the physics of follow-through; 3. Demonstrate a character thinking and anticipating; 4. Demonstrate a natural walk which is motivated by the character's objective; 5. Demonstrate a basic understanding of performance and acting.
Prerequisite: ACM 215 and 216 and 255 and Art 113 or consent. Restricted to Majors

ACM 318 Drawing for Animation
3 Credits

Description/Objectives:
To provide a solid foundation of the principles of design for cinema, together with observational studies essential for the student of animation. Design includes visual storytelling, idea generation, composing for the screen, and character design. Observational drawing from life includes drawing from the model or animal, to better understand gesture, poses and particularly movement. By the end of this course participants will be able to: 1. Appropriately plan out their animated scenes/films visually; 2. Demonstrate an understanding of composition and visual storytelling; 3. Demonstrate a basic understanding of character, and scene design; 4. Create a professional presentation of their work.
Prerequisite: ACM 215 and 216 and 255 and Art 113 or consent. Restricted to Majors

ACM 320 3D Computer Animation Production I
3 Credits

Description/Objectives:
This course is meant to introduce students to the process of creating a short animated film from concept to finish. The course will be divided into three portions. The **preproduction and planning** portion of the course will cover the initial conceptual design, writing, story boarding, and voice recording stages of the production. Students will plan out their animated films in some detail, and create a story reel in preparation for the second portion of the course. The **production and animation** portion of the course will cover the actual 3D animation production, which will include the creation of the characters, sets, and environments; the shot-by-shot animation of the film; and the shading, lighting, and texturing of the scenes. The **rendering and post-production** portion will cover the frame-by-frame rendering of the final images; addition of music, vocal, and sound effects tracks; and any required compositing or other port-processing. **Prerequisite: ACM 316 and 318. Restricted to Majors**

ACM 325 Visual Effects
3 Credits

Description/Objectives:
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. **Prerequisite: ACM 220 or ACM 310 or consent. Restricted to Majors**

ACM 350 Screenwriting
3 Credits

Description/Objectives:
This course will introduce you to the basics of writing for the screen – whether the large screen of cinema or the small screen of computer animation and video games. It is a project-based course where students will develop a story idea that is presented as a treatment for a short film or video game plot, and then will go through several draft & rewrite stages on its way to becoming a final script. Students will learn the forms and formats of screenwriting, and also the elements of storytelling and character that propel a narrative and compel viewing. **Prerequisite: ACM 310 (or concurrent) and B or better in ENG 100 or equivalent.**

ACM 352/AMST 352 Screening Asian Americans
3 Credits

Description/Objectives:
This course is offered by the American Studies Department, and cross-listed as ACM 352 so that ACM students can take it for ACM credit. It is an undergraduate film seminar for students who wish to gain an in-depth knowledge of the history of Asian and Asian American representations in American film and television from 1915 to 2005. They will also learn about the many achievements of early Asian American actors as well as more contemporary manifestations of corrective representations by talented Asian American filmmakers and performers, such as Wayne Wang, Margaret Cho and Justin Lin. **Prerequisite: Junior Standing or consent.**

ACM 355 From Oral Tradition to Screenplay
3 Credits

Description/Objectives:
In this course students will come to understand the basics of storytelling, starting with the oral traditions of the Pacific and mainland USA, and develop the ability to adapt those storytelling arts to writing for the screen. Knowledge of MS-Word or Final Draft scriptwriting software is assumed. **Prerequisite: ACM 255 (or concurrent), or consent.**

ACM 360 Indigenous Aesthetics
3 Credits

Objectives/Description:
First languages and indigenous cultures are storehouses. They contain the layers of history of the people; they contain the accretion of people's feeling for the natural world they live in. They contain the reality of hardship, suffering and joy of the people, they contain the most intimate thoughts and feelings of love, pride, tragedy, of communing with a sense of the divine, of despair, of rage, of scorn and desire. And they contain the narratives that make sense of a people's past, of its mysteries, of its communal imagination. **Prerequisite: ACM 255 (or concurrent), or consent.**

ACM 370 Directing the Actor in Film
3 Credits

Description/Objectives:
Introduce the screen-director to the craft of acting for the camera. The director has many jobs, but of all the creative collaborators on the production team, only the director is responsible for capturing the performance of the actor. Each student will act in two scenes and direct two scenes. **Prerequisite: ACM 310. Restricted to Majors.**

ACM 372 Editing for Cinema
3 Credits

Description/Objectives:
A comprehensive course examining the theory, procedures, and practices of motion picture editing. Students edit dramatic scenes to learn the tools and techniques of the editor's craft. The language of cinematic montage and issues of continuity, movement, sound and effects are studied as they relate to the essentials of visual story telling. **Prerequisite: ACM 310 or ACM 316. Restricted to Majors.**

ACM 374 Post Production Sound
3 Credits

Description/Objectives:
A comprehensive hands-on study of the post-production sound workflow in the digital cinema production process, with emphasis on sound editing, sound design, and multitrack mixing. The course is project based. **Prerequisite: ACM 372. Restricted to Majors.**

ACM 375 Directing the Camera for the Screen
3 Credits

Description/Objectives
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.
Prerequisite: ACM 310 and 350 (or concurrent)

ACM 380 Genre and Narrative Theory in Creative Media
3 Credits

Description/Objectives:
An exploration of issues concerning genre and narrative form as they pertain to creative media such as cinema, animation, and video games. Genre and narrative are the dominant mode of classification in creative media and provide instructive points of departure for learning about the history, politics, and economy of film. Prerequisite: ACM 255

ACM 382 Authors in Creative Media
3 Credits

Description/Objectives:
An in-depth study of specific authors in creative media (director, screenwriter, game designer or animator). Arguably, directors continue to be recognized as the principal author of cultural works, especially those films, games, or serials that have greatly influences issues and themes in creative media.

This course examines the aesthetic, critical, and historical dimensions of creative media through the work of selected directors across cultures, regions, and nations. **Prerequisite: ACM 255**

ACM 384 Study Abroad
3 Credits

Description/Objectives:
Intensive study of selected topics, genres, filmmakers, or digital media productions in the host country in a UH Mānoa-approved study abroad location.

ACM 385 Topics in Creative Media
3 Credits

Description/Objectives:
A topics-designated course that will take advantage of faculty, student and visiting professionals' interests in subjects not normally covered, or not covered in depth, in the curriculum. Such areas might include a study of various "genre" films, the works of a particular director, or works produced during a particular historic era. Topics could also include innovations in technology and production for film, digital video, or computer animation. **Prerequisite: ACM 255 and Junior Standing.**

ACM 386 Techniques in Creative Media
3 Credits

Description/Objectives:
A topics-designated course that will take advantage of faculty, student and visiting professionals' interests in advanced production and creation techniques not normally covered, or not covered in depth, in the curriculum. An exploration of basic media production theories with additional emphasis on practical application in cinematic storytelling. ACM 386 will introduce students to principles and techniques of advanced creative media through a combination of lectures, guided exercises, individual and collaborative projects.
Prerequisite: ACM 310 or ACM 316. Restricted to Majors.

ACM 390 Workshop in Creative Media
1-3 Credits

Description/Objectives:
Short-term intensive workshops in a focused area of media production, such as cinematography, editing, sound design, etc. **Prerequisite: ACM 255. Restricted to Majors.**

ACM 399 Directed Group Project
1-3 Credits

Description/Objectives:
Participation in a Group Production Project under the supervision of an ACM faculty member. Students must complete a prospectus for the project that includes objectives, procedures and proposal evaluation. **Prerequisite: ACM 215 or ACM 310, departmental approval and instructor consent. NOTE: Only 6 credits of 399/499 can be counted toward the major.**

ACM 405 Documentary Production
3 Credits

Description/Objectives:
Focus on the documentary production of a single project by a group in which each individual will take on role and responsibilities of a single crew position, such as director, producer, cinematographer or editor. By examining a range of traditional documentary forms, emphasis will be made on understanding how form can best support story content within a visual anthropological context. **Prerequisites: ACM 310 and ACM 350. Restricted to Majors**

ACM 410 Advanced Cinematic and Digital Production
3 Credits

Description:
Advanced cinematic and digital production of a single project by a group with each individual taking on the creative and technical role and responsibilities of a principle crew position; This course is intended for those with previous production experience and who have completed ACM 310. The number of projects to be produced in this class will be determined by the number of students enrolled. Prior to the first class, students will be interviewed and assigned a crew position according to interest and experience. Scripts to be produced will have been chosen by faculty committee review. Unless otherwise determined by faculty, writers will be the directors of their own scripts. Emphasis will be made on understanding how artistic form can best support story content within a dramatic narrative. **Prerequisites: ACM 310 and ACM 350. Restricted to Majors**

ACM 415 Computer Game Production
3 Credits

Description/Objectives:
Over the course of the semester, students will work as a team to design and produce a computer game. The entire class will work on a single game project, producing 2D and 3D elements, animation, story, music and audio, as well as software for the project. This class is co-listed as ICS-491. **Prerequisite: ACM 315, ICS-313, or consent. Restricted to Majors**

ACM 420 Computer Animation Production II
3 Credits

Description/Objectives:
In this course students will work as a team to produce a short animated film over the course of the semester. Knowledge of 2D and 3D media authoring tools and animation techniques is assumed. **Prerequisite: ACM 320 or Consent. Restricted to Majors**

ACM 450 Advanced Screenwriting
3 Credits

Description/Objectives:
Develop the student's ability to apply the narrative principles of character development, story structure and thematic spine to their work. Each student will produce a polished version of a short screenplay suitable for production, and a fully developed synopsis of a feature length screenplay. **Prerequisite: ACM 350. Restricted to Majors**

ACM 455 Indigenous Filmmaking
3 Credits

Description/Objectives:
This course will explore the inroads that have been made by Indigenous filmmakers and films that tell stories of Indigenous cultures, traditions and value systems. Just as importantly, it will provide the student an opportunity to create a short film that reflects indigenous stories, traditions and cultural values. Indigenous filmmaking is both an art form and a tool for social change. We will examine the development of Indigenous cinema with special emphasis on documentaries, and looks at new directions in Indigenous cinema including experimental works and drama. **Students must complete a certification workshop in camera and editing processes to be enrolled in this course. Prerequisite: ACM 255 and ACM 355. Restricted to Majors**

ACM 460 Media Ethics (cross-listed with COM 460 & JOUR 460)
3 Credits

Description/Objectives:
Media ethics is part of the critical study of contemporary mass media, including film and digital media. Students must learn the social responsibilities of professional communicators, particularly in the portrayals of the "fault lines" that create societal separations: race and ethnicity; gender; social class; gender; and geographical differences. Media Ethics is part of the critical studies major track in ACM and serves as a key elective for students in the cinema production track.
Prerequisite: Successful completion of 300-level ACM course and junior standing.

ACM 480 Oceanic Film, TV & Multimedia Culture
3 Credits

 Description/Objectives:
As potential filmmakers, scriptwriters, film critics as well as educated media observers we need to develop a critical outlook on media. To develop a critical outlook, it is imperative that we situate media and other visual representations in their proper historical, cultural and ideological contexts. The objective of this course is to undertake this project by focusing on film, television and media culture in Oceania. In this course, we will draw on the advanced theoretical work emanating from critical theory, postcolonial theory, subaltern studies and cultural semiotics to understand better the symbolic worlds created by Oceanic films, television and visual culture. **Prerequisite: ACM 255. Restricted to Majors**

ACM 485 Seminar in Creative Media
3 Credits

Description/Objectives:
A seminar-designated courses that will take advantage of faculty, student and visiting professionals' interests in subjects not normally covered, or not covered in depth, in the curriculum. Such areas might include a study of various "genre" films, the works of a particular director, or works produced during a particular historic era. Seminars could also include innovations in technology and production for film, digital video, or computer animation. The Seminar would be marked by higher degrees of active learning and student responsibility for researching and presenting specific aspects of the course. **Prerequisite: ACM 255 and Junior Standing. Restricted to Majors**

ACM 490 Global Media
3 Credits

Objectives/Description:
As a consequence of the phenomenal growth of science and technology, mass media, international division of labor in new global capitalism, the end of the cold war, and the emergence of new cultural spaces, the world is shrinking as never before. Marshall McLuhan's prediction of a 'global village' has almost been realized. Mass media constitute the nerve center of this new landscape. In the 1980s scholars where discussing media systems in terms of nationality. In the 1990s with the advent of the Internet, fiber optics, and the growth in satellite communication, globalism has emerged as the crucial term. In this global paradigm, the so-called commercial media system is dominated by a small number of super-powerful, mainly U.S. based transnational corporations. The implications of this for the understanding of global media are immense. In this course, we will explore the crucial cultural discourses surrounding global media; drawing on advanced theoretical work available, paying close attention to film and television. **Prerequisite: ACM 255. Restricted to Majors**

ACM 495 Internship
3 Credits

Description/Objectives:
To provide students the opportunity to apply classroom theory and knowledge to professional media settings. Minimum 150 hours of substantive participation in the professional workplace under the supervision of a professional on site and a faculty member in the ACM. Guidelines and worksheets for internship qualifications available from faculty. **Prerequisite: ACM 310 or 315 or 320 and Consent. Restricted to Majors. NOTE: No more than 6 credits of Internship can be counted toward the major.**

ACM 499 Directed Study
3 Credits

Objectives/Description:
An opportunity for students to pursue scholarly and creative projects beyond the scope of standard course offerings. Each proposed directed study project must include a clear description, statement of objectives, methods/procedures, proposed means of assessment, and be approved by both an ACM faculty member and administrator. Approval forms available from Associate Chairman. **Prerequisite: ACM 310 or ACM 315 or ACM 316 and Consent. Restricted to Majors. NOTE: Only 6 credits of 399/499 can be counted toward the major.**

IX. Proposed UHM Catalog Entry

Academy for Creative Media

Colleges of Arts and Sciences
Crawford 210
2550 Campus Road
Honolulu, HI 96822
Tel: (808) 956-7736
Fax: (808) 956-6662
Email: acm@hawaii.edu
Web: www.hawaii.edu/acm

Faculty:

T. Brislin, PhD (Chair) – media ethics; critical studies
L. Dorn, MFA - animation
K. Kardan, BS – animation and computer games
A. Misawa, MFA – cinematic & digital production
M. Mita – indigenous film, aesthetics, writing
J. Moffett, MFA – screenwriting, cinematic & digital production
K. Ng, PhD – critical studies
G. Wang – editing, sound

Degree Offered: BA in Creative Media

The Academic Program

The Academy for Creative Media emphasizes narrative, or story telling, theories, skills and application across multiple platforms of digital media and within a context of cultural and aesthetic values. More than just a "film school," ACM seeks to empower students to tell their own stories of Hawaii, the Pacific and Asia rather than have those stories told for them through a different cultural lens that is distant and often distorted. It is one of the few programs with a unique focus on Indigenous Filmmaking.

ACM offers a core curriculum and specialized courses in three tracks: Digital Cinema, Computer Animation & Game Design, and Critical Studies. A catalog of courses, academic planning guidelines, and program information can be found on the Academy's website at: www.hawaii.edu/acm.

Undergraduate Study

Bachelor's Degree

Students have the flexibility to design an individual academic program around a core of ACM courses and electives from a variety of UHM departments offering courses in film studies, digital design and technology. Students work in close consultation with faculty to develop an interdisciplinary program that reflects the development of academic, technical, creative and critical thinking skills.

Requirements
To declare a major in Creative Media, students must:
- Have completed with at least a B (3.0) Cinema and Digital Media (ACM 255), and have completed 12 or more credit hours with a 2.5 GPA.
- Be enrolled in the Colleges of Arts and Sciences.

To complete the Creative Studies major, students must design a detailed and acceptable academic proposal, under the guidance of an ACM faculty advisor, consisting of 36 credit hours that emphasizes one of the three ACM tracks, includes the required core of ACM courses, and is supplemented with elective courses. Six credit hours of electives may be taken, and are encouraged, from departments outside of ACM.

Required Courses
- ACM 255
- ACM 310, 315, OR 320
- ACM 350 or 355
- 9 credits from any of the following: ACM 360, 385, 460, 480, 485, and 490
- 18 credit hours in electives from one of three ACM degree tracks

Advising
Introductory information on the Academy, including guidelines for application to the degree and certificate programs, and for academic planning, can be found at www.hawaii.edu/acm. All students accepted for the major are assigned a faculty advisor. Advising is mandatory to design the student's individual academic proposal, and for any subsequent changes.

X. Attachments

A. Comparison of University/Program Degrees

University	Program	Degree(s)
Ball State University	Department of Art	BA/BFA in Electronic Art & Animation
Boston University	College of Communication Department of Film & Television	BS Film BS Television
Bowling Green State University	Department of Theatre & Film	BA in Film Prod.
California State University-Fullerton	College of Communication Department of Radio-Television-Film	BA in Radio-TV-Film
California State University-Northridge	College of Arts, Media & Communication Dept of Cinema & Television Arts	BA in Cinema/TV Arts
Chapman University	College of Film & Media Arts	BA in Film Studies BA in Screenwriting BFA in Film Production
Dartmouth College	Film & Television Studies	BA in Film/TV Studies
Duke University	FVD (Film, Video, Digital) Program	FVD Certificate
Florida State University	College of Motion Picture, Television and Recording Arts	BFA in Production Minor in Film Studies
Georgia State University	Department of Communication Film and Video	BA in Communication (Film & Video)
Indiana University	Department of Communication and Culture	BA in Film & Media Studies
Michigan State University	Department of English	BA in English (Emphasis: Film)
New York University	Tisch School of the Arts Center for New Media Institute of Film & Television	BA in Cinema Studies BFA in Film/TV
Ohio University	Honors Tutorial College	BFA in Film
Oregon State University	None	None
Rochester Institute of Technology	College of Imaging Arts & Sciences	BS in Digital Cinema

San Diego State University	College of Professional Studies and Fine Arts	BS in Television, Film & New Media Prod.
San Jose State University	Department of Television, Radio & Film	BA in Radio, TV, Film
Southern Illinois University at Carbondale	College of Mass Communication and Media Arts Department of Cinema & Photography	BA in Cinema
Southern Methodist University	School of the Arts Division of Cinema-Television	BA in Cinema-TV
Syracuse University	College of Visual & Performing Arts Department of Transmedia	BFA in Film
Temple University	Department of Film & Media Arts	BA in Media Prod & Theory
Towson University	Department of Electronic Media & Film	BA/BS in Film/Video Radio/Audio Film & Media Studies
University of California Los Angeles	Department of Film, Television and Digital Media	BA in Film & TV
University of Central Florida	College of Arts & Humanities-Film	BA in Cinema Studies BA in World Cinema BFA in Film Production
University of Hartford	Department of Cinema	BA in Film Studies
University of Michigan	Department of Screen Arts & Culture	BA in SAC
University of Nevada at Las Vegas	Department of Film	BA in Film
University of Oregon	None	None
University of Southern California	School of Cinematic Arts	BA in Cinema & TV BA in Animation BA in Interactive Ent. BFA in Screenwriting
University of Texas at Austin	College of Communication Department of Radio-Television-Film	BS in RTF
University of Washington	None	None
Washington State University	College of Liberal Arts	Minor in Film Studies
Yale University	Film Studies Program (Interdisciplinary)	BA in Film

B. Aggregate CAFÉ Program Assessment Items For All ACM Courses:

(1 - Strongly Disagree to 5 - Strongly Agree)

	F08 N=18	SP08 N=14	F07 N=14	SP07 N=9	F06 N=12	SP06 N=6
I developed creative ability in this field	4.4	4.4	4.3	4.6	4.5	4.7
I developed the ability to communicate clearly about this subject	4.4	4.3	4.2	4.5	4.4	4.5
I increased my awareness of my own interests and talents	4.5	4.4	4.4	4.6	4.6	4.7
I developed skills needed by professionals in this field	4.4	4.3	4.2	4.6	4.4	4.6
I felt that this course challenged me intellectually	4.6	4.5	4.3	4.7	4.5	4.6

**C. ACM Exit Survey for Our Graduates and Alumni
Results – Fall 2008**

Program Assessment: How Did We Do? Please rate us on the following questions: (N=18)

1. My ACM courses provided me with a foundation of:

1- Strongly Disagree - 5 Strongly Agree

Professional Knowledge	**3.9**
Professional Skills	**4.0**

Comment? (N=6; verbatim. Nothing omitted. 2 notes added.)

1. I feel that I built a strong foundation in my chosen art form. A painter learns to sketch and mix colours; a filmmaker must learn the basics of writing, directing and cinematography.

2. I felt the business aspects of creative media needed to be focused on a bit more. Also, the editing course should have versed me much further using FCP,* giving me a valuable resume tool. **

3. It was all pretty good except for the fact that ACM doesn't cover audio. **

4. I wish the classes went more into depth in certain paths of filmmaking…whether it's cinematography, producing, directing, editing or others…Like, there's a cinematography class and a directing class, but advanced cinematography or advanced directing's still not around yet. (but I understand the youth of the program…so no real complaints…)

5. I needed more hands on learning on set.

6. I have been in ACM since the 2nd semester that it started so all the classes I took were still in the "testing" phase so I feel that after I left the classes have gotten way better. I am so excited for the future of ACM and proud of how far it has come along. I am truly proud to say that I am an alumni of ACM. As for the professional knowledge part, I feel that can't "learn" too much about this profession through books because it is a skill that is acquired through experience in the real world. I learned much more through hands on experience than in my courses.

* FCP is Final Cut Pro, an editing software system.
** Graduated before faculty and advanced curriculum added in editing and sound design.

2. My ACM courses helped me:

1- Strongly Disagree - 5 Strongly Agree

Improve my writing abilities	**4.3**
Gain confidence to take on a creative media project	**4.4**
Think more critically about media	**4.5**
Understand the role of media in society	**4.4**
Understand the responsibilities of media creators	**4.4**

Comment? (N=5; verbatim. Nothing omitted)

1. I learned a great deal about the role of media and what not, but a great deal of this knowledge came from my own research and experience, rather than directly from the classes. I felt the courses gave a good overview of the media business, but wish more mock professional work could have been infiltrated into the system.

2. I already had a background in English and film production coming into the program.

3. Eh, I think those ones…all of the professor end up burning these 6 ideas into us very well.

4. I learned to express my ideas in a filmic way.

5. Prior to my course work with the ACM I was much less aware of the power of images and their discourse. My courses with the ACM helped me to cultivate a deeper understanding about the creations of stories, meanings, and desires, as well as their complex aural-visual delivery. I also gained a sense of validation regarding my own concerns about media, and some of its effects on sex and gender, most especially concerning women.

3. I found intellectually stimulating:

1- Strongly Disagree   - 5 Strongly Agree

My ACM courses	**4.4**
My ACM instructors	**4.5**

Comment? (N=7; verbatim. Nothing omitted)

1. I thoroughly enjoyed most of my ACM courses because critical thinking was required. There were some however, that I felt I could have gotten he same information from reading a book. Regardless, the ACM instructors were all very eccentric and exciting to learn from.
2. Joel Moffet's courses were the most intellectually stimulating.
3. In a lot of cases I had to chase 'em down outside of class and pump more info out, but in most cases they were more than happy to oblige.
4. I found courses intellectually stimulating mainly those in the Critical Studies portion as opposed to the production courses.
5. I especially found Peter Britos to be intellectually stimulating.
6. All of the course work was interesting. The three ACM instructors of whom I was honored to have were Anne Misawa, Merata Mita, and Peter Britos, all of which were most dynamic and passionate about their material and life. It was invaluable to have such experienced professionals from the field, whom were also great presenters and exemplary human beings as professors.
7. What I experienced in my 4 years at ACM was a life changing moment for me. Not only were the courses the most stimulating but also more importantly, I was very fortunate to be able to be taught by the most inspiring, intelligent professors I have ever met.

4. Compared to my overall educational experience at UHM, I would rate:

1- Not as Good As Others – 4 Excellent. Much better than Others

My ACM courses	**3.3**	**(Scale of 4)**
My ACM instructors	**3.6**	**(Scale of 4)**

Comment? (N-6; verbatim. Nothing omitted)

1. ACM shows gratitude and excitement for their students, and that same good energy makes the classes very interesting and beneficial.
2. Yeah they really went above and beyond the call of duty. I'm extremely grateful.
3. Because ACM is very new I found the courses to often be in the testing phases, being slightly unorganized, usually the instructors were very good and made up for the kinks in the course.
4. I always said, but I don't think I ever had great professors like ACM had…even though I went through different department of colleges. I also know I'm not alone on this thought.
5. I did enjoy Merata Mitas Indigenous Aesthetics class, which was better than other film school classes I have attended.
6. Absolutely excellent people and course work! I found the ACM instructors to be very stimulating and the course work to be far more hands on then the rest of UHM upper division courses, besides COM TV production. I felt that I learned much more by actually doing then I ever did by reading, however reading cannot be discounted. Rather I believe it best to be assigned reading for homework and engage in the reading comprehension (ie; acting, creating, shooting, assembling) during the instructional hours. Harder said than done I can imagine. However it seems increasingly important that one gets as much hands on experience as they can to insure technical skills are developed for marketability in the work place after graduation.

5. The three words I would use to best describe the ACM program:

1.	2.	3.
Challenging	Inspiring	Empowering
Fresh	Determined	Free
Needs to be	A	Major
Inspirational	Informative	Challenging
Innovative	Creative	Necessary
Intensive	Thorough	Collaborative
Informative	Hands-on	Guerilla
Affordable	Necessary	Cinematic
Interesting	Variation	Unorganized
Great course	Great Community	Professional
Intense	Interactive	Interesting
Hands on	Interesting	Enjoyable
New	Creative	Hub
Work-Oriented	Fun	Full immersion into field of interest
Progressive	Creative	Important
Life-changing	Inspirational	Motivating
Interesting	Experiential	Social
New	Innovative	Growing

D. Aggregate Assessment of ACM Interns on LOST (N=28)

Academy for Creative Media   *Internships*
University of Hawaii at Manoa· 2550 Campus Road· Crawford 210· Honolulu, HI 96822-2217
PHONE: (808) 956-7736 FAX: (808) 956-6662

Supervisor's Evaluation of Intern

Intern's Name: _____

Dates of Internship: From: _____ To: _____

Organization: _____ Evaluator: _Jean Higgins, Producer__

In order to validate and ensure that university credit is given to the intern, please indicate on the scale below your evaluation of your intern during his/her semester with your organization. Mail or fax this form to *ACM* one week before the end of the semester. Mahalo!

5 = Excellent   4 = Good   3 = Average   2 = Below Average   1 = NA

Characteristic N=28		Excellent	Good	Average	Below Average	NA
1. Is dependable	**4.9**	5	4	3	2	1
2. Is creative/innovative	**4.8**	5	4	3	2	1
3. Ability to work independently	**4.8**	5	4	3	2	1
4. Ability to work under supervision	**4.9**	5	4	3	2	1
5. Ability to work with others as a team	**4.8**	5	4	3	2	1
6. Meets deadlines	**4.8**	5	4	3	2	1
7. Is able to contribute to the Organization	**4.8**	5	4	3	2	1
8. Demonstrates appropriate level of required skills	**4.7**	5	4	3	2	1
9. Acceptance and constructive use of criticism	**4.9**	5	4	3	2	1
10. Shows initiative	**4.9**	5	4	3	2	1
11. Promise of success in the profession	**4.8**	5	4	3	2	1
12. Appreciates internship experience	**4.9**	5	4	3	2	1
13. Positive attitude toward learning	**4.9**	5	4	3	2	1
14. Readily applies instruction	**4.8**	5	4	3	2	1
15. Overall performance	**4.8**	5	4	3	2	1

If you had a position open, would you consider hiring the intern for the position?

   _26 (93%)__ YES   _2 (7%)__ NO   SIX ACM Interns have been hired for full-time positions.

E. Peer Teaching Evaluations

Academy for Creative Media Peer Teaching Evaluation - I
Teaching Presentation Objectives/Assessment

Instructor: _____ Course: ACM _____ Sem: _____ Year: _____

1. What are your objectives in this classroom presentation?

2. What are your strategies for achieving those objectives?

3. What kind of assessment/feedback could you use to measure the success of those objectives?

4. What main points do you hope the students will retain from your presentation? Why are they important?

5. What points might remain fuzzy or unclear? How might you reinforce those in a subsequent class?

6. In general, what kinds of teaching strategies or techniques have you found useful to directly engage students in the learning process?

Please Give This Form to Evaluator

Academy for Creative Media Peer Teaching Evaluation - II
Classroom Teaching Assessment

Instructor: _____   **Evaluator: _____**

Course: ACM _____   Sem: F __ S __ Year: _____   No. of Students: Enrolled _____   Present _____

	Weak		Average		Exceptional
Overall Teaching	**1**	**2**	**3**	**4**	**5**
Engages students in learning process	1	2	3	4	5
Knowledge of Material	1	2	3	4	5
Communication/Presentation Skills	1	2	3	4	5
Handling of questions/feedback from students	1	2	3	4	5
Encourages critical thinking (as opposed to lecture absorption)	1	2	3	4	5

Content and Presentation: Narrative Summary of Lecture or Activity and Presentation

ACM Learning Objectives: How did the instructor meet the objectives set for this class presentation? How were any of the ACM Learning Objectives addressed – Critical Thinking, Writing, History/Aesthetics, Technical Skills, Creativity, Responsibility

Classroom Environment: Overall Classroom Atmosphere. What are students doing? How responsive is the instructor to what is occurring in the classroom?

Syllabus Analysis: Comment on structure of syllabus, such as clarity of learning goals and their relationship to assignments; grading policy; sequencing of information, etc. How does this presentation fit in that sequencing?

<u>**Teaching/Classroom Strengths:**</u>

<u>**Areas for Improvement:**</u>

Please Attach Form I – Teaching Presentation Objectives/Assessment

F. Sample Pages from ACM Website

ACM
University of Hawai'i at Mānoa
Academy for Creative Media

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ACM Trailer 4

International Partners
Korean Film Council
Shanghai Intl Film Festival

Academic Program

Majoring in ACM

The Academy for Creative Media emphasizes narrative, or story telling, theories, skills and application across multiple platforms of digital media and within a context of cultural and aesthetic values. More than just a "film school," ACM seeks to empower students to tell their own stories of Hawaii, the Pacific and Asia rather than have those stories told for them through a different cultural lens that is distant and often distorted. It is one of the few programs developing a unique program in Indigenous Filmmaking.

ACM offers a core curriculum in three tracks: Cinematic and Digital Production, Computer Animation & Game Design, and Critical Studies.

Undergraduate Study: Bachelor's Degree

Linked with the Interdisciplinary Studies program, students have the flexibility to design an individual academic program around a core of ACM courses and electives from a variety of UHM departments offering courses in film studies, digital design and technology. Students work in close consultation with faculty to develop an interdisciplinary program that reflects the development of academic, technical, creative and critical thinking skills.

ACM Curricular Tracks

ACM offers a core curriculum and electives in three tracks: Cinematic Production, Computer Animation & Game Design, and Critical Studies. To insure that students in the Bachelor of Arts program satisfy ACM learning objectives in Critical Thinking, Writing, History & Aesthetics, Technical Skills of Story Telling, Creativity, and Responsibility, all majors must take a core of 18 credit hours:

- The introductory course
- One Basic Production Skills Course
- One Writing Course
- Three Courses in Critical Studies

Requirements

To apply to become a major in Creative Media, students must:
- Have completed with at least a B (3.0) Cinema and Digital Media (ACM 255)*, and have completed 12 or more credit hours with an overall 2.5 GPA.
- Be enrolled in the Colleges of Arts and Sciences.
- Complete and submit an application form (download here).

ACM

University of Hawai'i at Mānoa
Academy for Creative Media

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Shanghai Intl Film Festival

Make a Gift
UH Foundation ACM Fund

ACM News

ACM Update #1 Summer 2008
June 25, 2008

Aloha students, faculty and supporters of the Academy for Creative Media. In this e-newsletter issue, a new Hawaii festival and ACM in the Shanghai International Film Festival:

PACIFIC ISLANDS FILM FESTIVAL JULY 11-13

The First Annual Pacific Islands Film Festival next month will feature ACM student films and ACM Assistant Professor Merata Mita as keynote speaker. The festival will be held July 11-13 at the Cupola Theatre in the Honolulu Design Center on Kapiolani Blvd.

The schedule kicks off July 11 at 6 pm with music and dance. Prof. Mita's address opens the festival at 7 pm, followed by screenings of 1930s Hawaiian footage from the Pacific Basin Institute archive, and the New Zealand feature NAMING NO. 2.

Saturday July 12 is a day of screenings and discussions starting at 9 a.m. For the complete schedule, see www.pomona.edu/pbi/filmfest;.
The schedule includes the hilarious feature SAMOAN WEDDING at 6 pm and wraps up with an appearance by Maori actor Cliff Curtis (ONCE WERE WARRIORS, WHALE RIDER) at 8:15 p.m.

ACM student films will be screened Sunday July 13 at 4:45 pm, featuring the ACM 2007 HIFF selections HONG KONG LAYOVER (Henry Mochida), MONKEYBOY FEVER (Dane Neves), MATALASI (Dana Ledoux Miller), MY BROTHER'S KEEPER (Russell Blanchard), HOME AGAIN (Joelle-Lyn Sarte), ATONEMENT (Seong Kyu Whang), FIRST IMPRESSIONS (Jeremiah Tayao), and SHIN (Jennifer Tokunaga), and a filmmaker q&a.

The student screenings are preceded and followed by some excellent documentaries, starting at 12:30 p.m. The festival is presented by the Pacific Basin Institute at Pomona College in association with the UHM Center for Pacific Island Studies and Pacific Islanders in Communication.

ACM IN SHANGHAI

Six ACM students and one graduate screened their films at the 11th Shanghai International Film Festival June 14-22. The students also shot three short films with fellow filmmakers from Shanghai University – the first U.S.-China student film co-productions. The three films, plus a fourth shot earlier in Hawai'i, a documentary and trailer for the SMART (Student Media Art) Exchange program are part of a special ACM-directed Hawai'i-China Film Development Program sponsored by the state Department of Business, Economic Development, and Tourism, Hawai'i Film Office, and Hawai'i State Legislature. The films will be part of the SMART program in the October Hawai'i International Film Festival.

The ACM student filmmakers included Jay Hanamura, Ark Mu, Charles Toratani, Dana Ledoux Miller, Crystal Chen and Russell Blanchard (BA 08). Assistant Professor Anne Misawa led the ACM delegation and exchange program along with workshop coordinator Keahi Chun and Chair Tom Brislin

COMPUTER DEALS AT UH BOOKSTORE

ACM

University of Hawaiʻi at Mānoa
Academy for Creative Media

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International Partners
Korean Film Council
Shanghai Intl Film Festival

Academic Program

ACM Faculty and Staff

Gregg Ambrosius, Production Manager
E-mail: ambrosiu@hawaii.edu

Marlene Booth, Lecturer
E-mail: boothm@hawaii.edu

Tom Brislin, Chairman
E-mail: tbrislin@hawaii.edu

Lily Ching, Administration
E-mail: lilychin@hawaii.edu

Wimal Dissanayake, Lecturer
E-mail: ddissa@yahoo.com

Linda Dorn, Assistant Professor
E-mail: ldorn@hawaii.edu

Kaveh Kardan, Chief Technologist
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Chris Lee, Director
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Anne Misawa, Assistant Professor
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Merata Mita, Assistant Professor
E-mail: merata@hawaii.edu

Joel Moffett, Assistant Professor
E-mail: moffett@hawaii.edu

Konrad Ng, Assistant Professor
E-mail: konradn@hawaii.edu

George Wang, Assistant Professor
E-mail: wangch@hawaii.edu

G. Sample E-Newsletter

ACM sends out a regular E-Newsletter (6-8 times per semester; 2-3 times in summer) to all ACM majors, enrolled ACM students, alumni, faculty, UHM administrators, supporters, press, and community leaders. This E-Newsletter keeps students up to date with the ACM program, internship, contest and volunteer opportunities, film festival entries, student and faculty achievements, and program-related events.

A sample of the E-Newsletter from Summer 2008 follows:

ACM UPDATE #1 SUMMER 2008

June 25, 2008

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COMPUTER DEALS AT UH BOOKSTORE

New computer hardware and software requirements take effect Fall 08 <www.hawaii.edu/acm/computer>. The UH bookstore announces some special deals on the recommended Mac laptops <www.hawaii.edu/bkstore/Applestore.html>. See Christine.

DANA MILLER'S MATALASI PLAYS IN SAMOA

Congratulations to Dana Ledoux Miller, whose film MATALASI will be screened at the Pacific Arts Festival in Samoa. MATALASI has previously screened at HIFF and Shanghai.

GEORGE WANG JOINS ACM, INTRODUCES NEW COURSES

ACM is pleased to announce that Asst. Prof. George Wang will be joining us in Fall. George comes to UHM from the faculty at University of Nevada-Las Vegas, and scads of professional work in Las Vegas, including producing segments for Jay Leno's TONIGHT show. His specialty is post production – editing and sound. In the Fall he'll offer a section of ACM 310, and a special section of ACM 386 – Techniques in Creative Media: Editing. In the Spring he'll offer ACM 374 for the first time – Post Production Sound. Students interested in his section of ACM 310 can seek the necessary approvals from Asst. Prof. Anne Misawa. Those majors interested in ACM 386 can see their advisor. If you've completed ACM 310 and are in the process of becoming a major, see Asst. Prof. Joel Moffett.

LOST INTERNSHIPS AVAILABLE FOR FALL 08

If you're able to commit 150 working hours over the course of the semester (preferably one full 10 hour day per week), you could be among the 10 interns selected to work on the set of the hit ABC series LOST during Fall 08, and receive 3 credits in ACM 495. Majors and those students intending to commit to become majors, as always, have priority. What better reason to major (or double major) in ACM? Please contact Asst. Prof. Joel Moffett <moffett@hawaii.edu> or 956-3353 if you are interested.

HIFF SEEKING INTERNS

Our friends at the Louis Vuitton Hawai'i International Film Festival are looking for a few good interns to staff positions ranging from film selection to guest relations. You can earn ACM 495 credit, too! Contact Michael Doyle <michael@hiff.org>.

OTHER INTERNSHIP, VOLUNTEER OPPORTUNITIES

* Hanashi Oral History Program seeks help in recording interviews with Japanese American World War II veterans, family members and others. See <www.goforbroke.org>. Contact Pam Funai at 585-8484.
* The Castle Medical Center in Kailua seeks help in making some educational videos (such as "Healthy Cooking") for the Wellness & Lifestyle Medicine Center. Contact Beth Davidann at 263-5052.
* GiRL FeST Hawai'i could use a volunteer or two. It's a great festival (Nov 7-15) of film, performance and art. Contact <info@girlfesthawaii.org>.

OTHER COURSES, OTHER DEPARTMENTS

ACM is always happy to point our students in the direction of solid courses offered in other departments. Here are two:

* AMST 250: The Hollywood Century. Two sections: MWF 9:30-10:20 and MWF 3:30-4:20. Screenings of films for the course will be held Wednesdays 5:30-7:30 pm. Instructor: Dr. Hye Seung Chung.
* MUS 360W: Music in Film. A course on the aesthetics, interpretation and history of music in the movies. TR 12-1:15. Instructor: Dr. Kate McQuiston

ACM 310 PREPARATION COURSE AUGUST 23

Students enrolling in production courses (ACM 310 for Fall 2008 or Spring 2009; ACM 455 in Spring 2009) for the first time must complete the one-day workshop "Getting Started: An Introduction to Camera and Editing." It will be held Saturday, August 23 from 9 am – 4 pm. The morning session will meet in the Hawai'i Public TV (KHET) building on the corner of University and Dole. Afternoon session will be in Sakamaki C104. There is a $100 fee for the workshop. Sign up through Pacific New Media <www.outreach.hawaii.edu/pnm>. Register for L09674

FESTIVALS, CONTESTS, ETC.

REMINDER: ALL ACM films submitted for festivals and contests must first be cleared by Production Manager Gregg Ambrosius. No exceptions. See him BEFORE you send anything off.

* GiRL FeST Hawai'i (Nov. 7-15). Hurry. Late deadline is June 30. <www.girlfesthawaii.org>.
* Sundance Institute Documentary Film Program has grants to support docs on contemporary social issues. Deadline July 7. <www.sundance.org>. Next round deadline: Feb. 5.
* "Reel in the Vote" 30-sec PSA contest. $1,000 plus HD camera prize. For the San Diego Asian Film Foundation. Deadline July 31. <www.sdaff.org>.
* Tiburon International Film Festival (March 19-27). Deadline Nov. 17. <www.tiburonfilmfestival.com>.
* 11/22 International Comedy Short Film Festival in Vienna. Deadline March 2, 2009 (that's right, but you can submit now). <www.11-22.at>

POST YOUR CASTING CALL NOTICES ON ACM WEBSITE

Your film casting call can be posted on the ACM website. Send your flyer as a jpg file to ACM Production Manager Gregg Ambrosius <ambrosiu@hawaii.edu> a week before the call date, and it will go up for all to see.

Remember, no flyers should be posted on the glass on the front and back entrance doors to Crawford Hall. They'll be taken down, pronto.

PRE-MAJORS, TAKE NOTE!

The ACM Faculty has approved the following policy:
Students who desire to become an ACM major but receive less than a grade of "B" (3.0) in ACM 255 may retake the course once for reconsideration. If a grade of B is not attained in the retaking of the course, the student is ineligible to become an ACM major. Any appeals to this policy will be heard, and decided, by a faculty committee.

CHECK THIS OUT

At the Sinclair Library Wong A/V Center:
* An interview with screenwriter Paul Haggis (MILLION DOLLAR BABY; CRASH). How to manage the screenwriting life, develop a strong story, pitch an idea. DVD #6872.
* Short kutz. It's the DVD magazine of independent cinema. DVD #2067

UNIVERSITY OF HAWAI'I SYSTEM ARTICULATION AGREEMENT

Digital Media Courses

INTRODUCTION

The University of Hawai'i is comprised of ten campuses located on four islands in the State of Hawai'i. While each campus has a unique identity and mission, the ten campuses operate as one system.

During the course of their education, students may decide to transfer from one campus to another in the University of Hawai'i (UH) system. Articulation of courses supports the transfer of earned academic credits within the UH system.

PURPOSE

The primary purpose of this articulation agreement is to facilitate the transfer of courses across the university system. It is intended to inform students, whose program of study requires Digital Media Arts courses, of comparable courses that may be taken at other UH campuses.

Students will have the opportunity to receive credit for equivalent courses taken elsewhere in the UH system, reducing the potential problems of having to retake a similar course or not being credited with work that has been completed.

This agreement involves courses from the following campuses and programs:

Campus	Program	Course Alphas
UH Mānoa	Academy for Creative Media	ACM
Hawai'i CC	Digital Media Arts	ART
Honolulu CC	Communication Arts	CA
Kapi'olani CC	New Media Arts	ART
Leeward CC	Digital Media	DMED

This table documents Digital Media and related courses which are articulated within the University of Hawaiʻi system.

Course to Course Articulation

UH Mānoa	Hawaiʻi CC	Honolulu CC	Kapiʻolani CC	Leeward CC	Maui CC
ACM 215 3D Scene Design	Art 126 3D Computer Graphics		Art 126 3D Computer Graphics		
ACM 216 3D Animation			212 Digital Animation		
ACM 220 Advanced Rendering			247 Lighting and Rendering		
*ACM 215 3D Scene Design and 216 3D Character Animation				*DMED 242 Character Animation **and** 243 3-D Modeling and Animation	
			Art 222 Digital Multimedia	DMED 240 Animation and Special Effects	
		CA 100 Survey of Graphic Design	Art 159 History of Communication Design		
			Art 125 Intro to Graphic Design	DMED 113 Intro to Layout Design	ICS 116 Designing for Cross Media Publishing for Print and Web
			Art 128 Interface Programming I	DMED 120 Netprep Web Development	
	Art 202 Digital Imaging		Art 202 Digital Imaging	Art 202 Digital Imaging	
	Art 212 Digital Animation		Art 212 Digital Animation		
	Art 226 3D Computer Graphics II		Art 226 3D Computer Graphics II		

This Articulation Agreement will remain in effect until April 2012. It will be subject to review in January 2012 and may be continued, revised, or discontinued with the consent of faculty members and administration of all campuses represented in this agreement.

Descriptions for courses listed in this agreement are provided on the following pages.

GITAL MEDIA COURSE ARTICULATION

	KAPIOLANI CC	HAWAII CC
M **CM 215: 3D Scene Design** CR) ...deling, texturing, lighting and rendering. Students will design, build and ...ate images of a consumer electronic device. A-F only. Pre: consent.	**ART 126: 3D Computer Graphics I** *(3 CR, 6 hrs lec/lab per week)* *PreReq: ART 112 with a grade of "C" or higher; approval of the Introduction to 3D Computer Graphics I portfolio entrance review or acceptance into a NMA AS specialization.* *Comment: This course may not be audited.* ART 126 provides introductory studio experience in 3D computer graphic concepts with Alias Wavefront MAYA. Emphasis will also be placed on developing an aesthetic criteria for evaluation.	**ART 126: 3D Computer Graphics I** *(3 CR, 6 hrs lec/lab per week)* *PreReq: ART 112 with a grade "C" or higher.* This is a studio course in digital imaging concepts and techniques including image capture, manipulation, and output. Empahsis will also be placed on developing an aestheic criteria for evaluation.
CM 216: 3D Animation CR) ...scription in 2007-2008 UHM Catalog. ...only. Pre: consent.	**ART 212 Digital Animation** *(3 CR, 6 hrs lec/lab per week)* A- *Prereq: ART 112 with a grade of "C" or higher; approval of the Digital Animation entrance portfolio review or acceptance into a NMA AS specialization.* *Comment: This course may not be audited.* ART 212 is a studio course in digital animation concepts and technique. Emphasis will also be placed on developing an aesthetic criteria for evaluation. (2005-07 KapCC catalog)	
CM 220: Advanced Rendering CR) ...scription in 2007-2008 UHM Catalog. ...only. Prereq: ACM 215 and 216	**ART 247 Lighting & Rendering** *(3 CR, 6 hrs lec/lab per week)* A- *Prereq: ART 226 3D Computer Graphics II with a grade of "C" or higher, approval of the Lighting & Rendering entrance portfolio review or acceptance into a NMA AS specialization. Comment: This course may not be audited.* ART 247 is a studio course to explore ways to use lighting, texturing, and rendering to enhance mood and character in the 3D digital environment. Emphasis will be placed on developing an aesthetic criteria for evaluation. (2006-07 KapCC catalog)	

DIGITAL MEDIA COURSE ARTICULATION

UHM	LEEWARD CC
ACM 215: 3D Scene Design *(3 CR)* Modeling, texturing, lighting and rendering. Students will design, build and create images of a consumer electronic device. A-F only. Pre: consent. ***AND*** **ACM 216: 3D Character Animation** *(3 CR)* 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. (2006-07 UHM catalog)	**DMED 242 Character Animation** *(3 CR)* *PreReq: DMED 140 or consent of instructor.* This course moves deeper into the heart of animation techique studying cell animation, stop motion animation and computer generated 3D animation. The focus is on storytelling, film making and performance and in actually making a movie. Advanced features of Adobe After Effects, Macromedia Flash, Final Cut Pro and Maya will be discussed. Students will begin developing stories and characters using digital tools to bring them to life. Dialogue, lip sync and character interaction will be explored in detail. ***AND*** **DMED 243: 3D Modeling and Animation** *(3 CR)* *PreReq: DMED 140 or instructor approval.* *Rec Prep: DMED 241* Students will learn the basic use of organic modeling and character animation tools. (2005-06 LeeCC catalog)

I. Selected News Coverage of Academy for Creative Media:

More than 100 news articles have been written about the Academy for Creative Media since its inception. Here is a selected listing:

2003
New UH film school should have global focus, Honolulu Advertiser, May 25, 2003
Media academy idea seeks broad support, Honolulu Advertiser, July 31, 2003

2004
UH doing just fine at film school, Honolulu Advertiser, June 25, 2004
UH film school plans project on statehood: Interview subjects are sought for the $500,000 documentary,
Honolulu Star Bulletin, July 23, 2004
Festival debuts 9 ACM films, Ka Leo O Hawaiʻi, October 22, 2004
UH Creative Media Students Praised (2004 Film Festival), Honolulu Star Bulletin, October 23, 2004
Kids' game brings balance to reefs, Ka Leo O Hawaiʻi, November 23, 2004

2005
Creative Media program big boost for university, Honolulu Advertiser, January 17, 2004
Academy showcases UH students' films, Ka Leo O Hawaiʻi, January 19, 2005
Student films at capitol, Honolulu Advertiser, January 22, 2005
Premiere of three 30-second TV spots by ACM students, Honolulu Star Bulletin, May 18, 2005
Festival Highlights (ACM Student Films), Honolulu Star Bulletin, October 17, 2005
Zhang Yimou received HIFF Lifetime Achievement Award at ACM luncheon/symposium
Ka Leo O Hawaiʻi, October 25, 2005

2006
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Director Cameron Crowe beams in, Honolulu Advertiser, November 1, 2006

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Ten UH students to intern on ABC's 'Lost,' Honolulu Advertiser, January 31, 2007
Two ACM students win Women's Filmmaker Initiative, Honolulu Advertiser February 1, 2007
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Six UH film students invited to Shanghai Festival, Honolulu Advertiser, May 22, 2007
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Record number of UH Mānoa students involved in Hawaiʻi film festival, KHNL TV, September 24, 2008

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Shanghai-Hawaiʻi film collaboration, Malamalama, January 2009