See AiPrograms.info for program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info.
Special thanks to:

Sharon Bolling Clay, Campus Director, The Art Institute of Atlanta—Decatur
Todd Harrison, President, The Art Institute of Charleston
Greg Chapman, Interim President, The Art Institute of Tennessee—Nashville
Marilyn Burstein, President, The Art Institute of Virginia Beach
Barbara O’Reilly, Interim President, The Art Institute of Washington and The Art Institute Washington—Dulles

Special thanks to the deans of academic affairs, academic directors, and program coordinators at all the branch campuses for their invaluable assistance in preparing this catalog.

For purposes of this catalog The Art Institute of Atlanta, The Art Institute of Atlanta–Decatur, The Art Institute of Charleston, The Art Institute of Tennessee–Nashville, The Art Institute of Virginia Beach, The Art Institute of Washington, The Art Institute of Washington–Dulles will be collectively referred to as “The Art Institute of Atlanta and its branch campuses” or as The Art Institute”. Each individual campus from time to time may identify itself by its unique geographical identifier i.e. Atlanta, Decatur, Charleston, Nashville, Virginia Beach, Washington or Dulles.

The Art Institute of Atlanta and its branch campuses reserves the right to change the information contained in this catalog, including, but not limited to, program offerings, curriculum, admission requirements, tuition and fees, graduation requirements, and other policies, at any time. Notice is not required for a new policy to take effect; however, The Art Institute of Atlanta and its branch campuses will make reasonable attempts to notify students of any changes through website or email postings, mail distribution, or other methods deemed appropriate by the college administration.

Effective May 6, 2015, The Art Institute of Atlanta - Decatur and The Art Institute of Washington - Dulles are no longer enrolling new students. Questions should be addressed to the academic dean or the dean’s designee.

© 2015 The Art Institute of Atlanta and its branch campuses VOLUME XLIXV, NUMBER 1, September 2015
Table of Contents

Mission 3
Tradition and Accreditation 3
Facilities 5
Statement of Student Commitment 6
The Art Institute of Atlanta 7
The Art Institute of Atlanta—Decatur 8
The Art Institute of Charleston 9
The Art Institute of Tennessee—Nashville 10
The Art Institute of Virginia Beach 11
The Art Institute of Washington 12
The Art Institute of Washington—Dulles 13
Art Foundations 14
General Education 14

Programs of Study
Advertising 17
Audio Production 19
Digital Filmmaking & Video Production 21
Digital Photography 25
Fashion Marketing & Management 28
Fashion Design 30
Game Art & Design 32
Graphic & Web Design 34
Illustration 42
Interior Design 44
Media Arts & Animation 46
Visual & Game Programming 48
Visual Effects & Motion Graphics 50
Culinary Arts 52
Baking & Pastry 54
Culinary Arts Management 55
Food & Beverage Management 57
Certificate or Diploma Programs 59

Course Descriptions 70

General Information 127
Admissions 135
Financing a College Education 135
Academic Affairs 156
Student Affairs 162
Career and Alumni Services 180
Policies 181
Additional Information for Students of The Art Institute of Virginia Beach, The Art Institute of Washington, And The Art Institute of Washington-Dulles 234
Faculty and Administration 235
Board of Directors 283
Board of Trustees 283
Statements of Ownership 283
Our Mission
The Art Institute of Atlanta is a private multi-campus college of creative professional studies. We prepare students for careers in design, media arts, culinary arts, and management in creative fields by providing an educational environment, consistent with evolving technologies and the global marketplace. Our success is measured by our ability to:

• provide a comprehensive curriculum that integrates conceptual, analytical, and technical skills;
• offer education by qualified professionals; and
• assist and prepare students for career entry, placement, and growth in their respective fields.

Our Tradition
The Art Institute of Atlanta has a long tradition of preparing students for careers by providing a challenging educational environment that responds to changing technologies and the needs of the marketplace. The college is proud of its history of providing graduates with the creative and technical skills demanded by today’s employers.

Our branch campuses:
- The Art Institute of Atlanta—Decatur
- The Art Institute of Charleston
- The Art Institute of Tennessee—Nashville
- The Art Institute of Virginia Beach
- The Art Institute of Washington
- The Art Institute of Washington—Dulles

are building on this tradition to create their own. No matter which campus you choose, you will benefit from our commitment to students and from a rigorous education in the creative arts.

Our Accreditation
The Art Institute of Atlanta, including its branch campuses—The Art Institute of Atlanta—Decatur, The Art Institute of Charleston, The Art Institute of Tennessee—Nashville, The Art Institute of Virginia Beach, The Art Institute of Washington, and The Art Institute of Washington—Dulles—is accredited by the Southern Association of Colleges and Schools Commission on Colleges to award associate and baccalaureate degrees. Contact the Commission on Colleges at 1866 Southern Lane, Decatur, Georgia 30033-4097 or call 404.679.4500 for questions about the accreditation of The Art Institute of Atlanta.

The Bachelor of Science degree in Culinary Management, the Bachelor of Science degree in Food & Beverage Management, the Associate of Science degree in Culinary Arts, the Associate of Science degree in Baking & Pastry, and Diploma programs in Culinary Arts and Baking & Pastry offered at The Art Institute of Atlanta are accredited by The Accrediting Commission of the American Culinary Federation Education Foundation. The Bachelor of Science degree in Culinary Management, the Associate of Arts degree in Culinary Arts, the Associate of Art degree in Culinary Arts with a concentration in Baking & Pastry offered at The Art Institute of Washington are accredited by The Accrediting Commission of the American Culinary Federation Education Foundation.

The Interior Design program leading to the Bachelor of Fine Arts degree offered at The Art Institute of Atlanta and The Art Institute of Washington is accredited by the Council for Interior Design Accreditation, www.accredit-id.org, 206 Grandville Ave., Ste. 350, Grand Rapids, MI 49503.
The Art Institute of Atlanta
The Art Institute of Atlanta meets the criteria for an exemption from the Georgia Nonpublic Postsecondary Education Commission's (NPEC) regulations as outlined in O.C.G.A.§20-3-250.3(a)(15). The Art Institute of Atlanta is licensed by the Alabama Department of Postsecondary Education, 135 South Union Street, Montgomery, Alabama 36104-4340, 334-293-4500. The Art Institute of Atlanta is approved for recruiting purposes only by the Alabama Commission on Higher Education, 100 North Union Street, Montgomery, Alabama 36104-3758.

This school is authorized under Federal law to enroll nonimmigrant alien students. This school is approved for veterans' education benefits.

The Art Institute of Atlanta—Decatur
The Art Institute of Atlanta—Decatur meets the criteria for an exemption from the Georgia Nonpublic Postsecondary Education Commission's (NPEC) regulations as outlined in O.C.G.A.§20-3-250.3(a)(15). The Art Institute of Atlanta-Decatur is licensed by the Alabama Department of Postsecondary Education, 135 South Union Street, Montgomery, Alabama 36104-4340, 334-293-4500.

This school is authorized under Federal law to enroll nonimmigrant alien students.

Effective May 6, 2015, The Art Institute of Atlanta - Decatur is no longer enrolling new students. Questions should be addressed to the academic dean or the dean's designee.

The Art Institute of Charleston
The Art Institute of Charleston is licensed by the South Carolina Commission on Higher Education, 1122 Lady Street, Suite 300, Columbia, South Carolina 29201, 803.737.2260. Licensure indicates only that minimum standards have been met; it is not equal to or synonymous with regional or specialized accreditation.

This school is authorized under Federal law to enroll nonimmigrant alien students.

The Art Institute of Tennessee—Nashville
The Art Institute of Tennessee—Nashville is authorized by the Tennessee Higher Education Commission. This authorization must be renewed each year and is based on an evaluation by minimum standards concerning quality education, ethical business practices, health and safety, and fiscal responsibility.

This school is not authorized under Federal law to enroll nonimmigrant alien students.

The Art Institute of Virginia Beach
The Art Institute of Virginia Beach, a branch of The Art Institute of Atlanta, is certified to operate in the Commonwealth of Virginia pursuant to Title 23, Chapter 21.1, §23-276.4 of the Code of Virginia by the State Council of Higher Education for Virginia (James Monroe Building, 101 North 14th St; Richmond, VA 23219; 804-225-2600; www.schev.edu).

This school is authorized under Federal law to enroll nonimmigrant alien students.

The Art Institute of Washington
The Art Institute of Washington, a branch of The Art Institute of Atlanta, is certified to operate in the Commonwealth of Virginia pursuant to Title 23, Chapter 21.1, §23-276.4 of the Code of Virginia by the State Council of Higher Education for Virginia (James Monroe Building, 101 North 14th St; Richmond, VA 23219; 804-225-2600; www.schev.edu).

This school is authorized under Federal law to enroll nonimmigrant alien students.

The Art Institute of Washington—Dulles
The Art Institute of Washington—Dulles, a branch of The Art Institute of Atlanta, is certified to operate in the Commonwealth of Virginia pursuant to Title 23, Chapter 21.1, §23-276.4 of the Code of Virginia by the State Council of Higher Education for Virginia (James Monroe Building, 101 North 14th St; Richmond, VA 23219; 804-225-2600; www.schev.edu).

This school is authorized under Federal law to enroll nonimmigrant alien students.

Effective May 6, 2015, The Art Institute of Washington – Dulles is no longer enrolling new students. Questions should be addressed to the academic dean or the dean's designee.
Our Facilities

The Art Institute of Atlanta
6600 Peachtree Dunwoody Road, N.E.
100 Embassy Row
Atlanta, Georgia 30328-1649
Phone: 1.770.394.8300 or 1.800.275.4242
Fax: 770.394.0008
www.artinstitutes.edu/atlanta
Email: aiaadm@aii.edu

The Art Institute of Atlanta—Decatur
A branch campus of The Art Institute of Atlanta
One West Court Square, Suite 110
Decatur, Georgia 30030-2538
Phone: 1.404.942.1800 or 1.866.856.6203
Fax: 1.404.942.1818
www.artinstitutes.edu/decatur
Email: aiadm@aii.edu

The Art Institute of Charleston
A branch campus of The Art Institute of Atlanta
24 North Market Street
Charleston, SC 29401-2623
Phone: 1.843.727.3500 or 1.866.211.0107
Fax: 1.843.727.3440
www.artinstitutes.edu/charleston
Email: aicscadm@aii.edu

The Art Institute of Tennessee—Nashville
A branch campus of The Art Institute of Atlanta
100 Centerview Drive, Suite 250
Nashville, TN 37214-3439
Phone: 1.615.874.1067 or 1.866.747.5770
Fax: 1.615.874.3530
www.artinstitutes.edu/nashville
Email: aitnadm@aii.edu

The Art Institute of Virginia Beach
A branch campus of The Art Institute of Atlanta
Two Columbus Center
4500 Main Street, Suite 100
Virginia Beach, VA 23462
Phone: 1.757.757.793.6700 or 1.877.437.4428
Fax: 1.757.493.6800
www.artinstitutes.edu/virginiabeach
Email: aivaadm@aii.edu

The Art Institute of Washington
A branch campus of The Art Institute of Atlanta
1820 North Fort Myer Drive
Arlington, VA 22209-1802
Phone: 1.703.358.9550 or 1.877.303.3771
Fax: 1.703.358.9759
www.artinstitutes.edu/arlington
Email: aiwadm@aii.edu

The Art Institute of Washington—Dulles
A branch campus of The Art Institute of Atlanta
The Corporate Office Park at Dulles Town Center
21000 Atlantic Blvd., Suite 100
Dulles, VA 20166
Phone: 1.571.449.4400 or 1.888.627.5008
Fax: 1.571.449.4500
www.artinstitutes.edu/dulles
Email: aiwnvdadm@aii.edu

Each campus provides quality educational technology and resources specifically chosen to support the programs of study offered at that location.

Each campus includes classrooms, studios, labs, a library, a gallery for showing student work and other exhibits relating to students' programs of study, a supply store at the Atlanta, Nashville, and Washington locations for art supplies and books. Equipment provided includes PC and Macintosh computers, printers, cameras, lighting, professional kitchens and dining labs, and other equipment needed for hands-on learning in each program of study.

Each campus also has one or more student lounges. The Atlanta and Washington campuses offer tutoring centers. Charleston, Nashville, and Virginia Beach campuses offer tutoring services as well as referrals for counseling as needed. The Art Institute of Atlanta and its branch campuses' commitment to small classes and hands-on learning is reflected in the facilities provided for education. The year-round average class size for The Art Institute is estimated to be 22 or fewer students. Class size, however, will not exceed 24 students in lab sessions and 40 students in lecture sessions. Facilities, equipment, and software mirror the working world so students have the opportunity to gain the experience and technical know-how they will need.
Statement of Student Commitment
I perceive myself as artistic and creative.
I believe in myself and am committed to the work I do.
I demonstrate ethics in the work I produce.
I possess clear career goals.
I choose to attend regularly and participate actively in learning activities.

But it's not all study, classes, and labs.
While The Art Institute of Atlanta and its branch campuses are primarily commuter campuses, there's still plenty to do. Between classes, students may grab lunch or a snack on campus or at a local deli, catch the newest gallery exhibit, or make a purchase at the supply store. There are plenty of social activities at every campus—not to mention clubs and organizations oriented to students’ professional or personal interests. Reduced-price tickets are often available for events in each city. The student affairs department also coordinates college community service programs and quarterly blood drives. Besides being fun, student activities provide opportunities for making new friends and trying new experiences, as well as offering a great way to gain leadership experience.

At all campuses, student affairs offers practical advice to help with housing, counseling, organized activities, or referrals to career services to find a part-time job. Many students choose to live in student apartments sponsored by the campuses. Others choose to live with family or on their own. Even after graduation, students remain part of The Art Institutes family. With ongoing assistance from career services they develop professionally and enjoy a variety of alumni activities offered.
The Art Institute of Atlanta

Atlanta, the capital of the New South, is a vibrant, exciting city where tree-lined neighborhoods are just minutes away from high-rise condos and skyscrapers housing Fortune 500 companies. Atlanta is more than its internationally known, fictional portrait in Gone With the Wind. The city's reality includes being the birthplace of Martin Luther King Jr., part of its long tradition of tolerance and diversity. Reflecting the city in which it is located Atlanta welcomes people from across the U.S. and around the world, especially since the 1996 Centennial Olympic Games.

Atlanta had its beginnings in the 1830s, when the railroads cut through north Georgia and a few streets were cleared along the Indian trails that crisscrossed the hilly region beside the Chattahoochee River. Atlanta has been on the move ever since. Built by pioneering entrepreneurs of transportation and business, Atlanta has always been a city of vision. After General Sherman's army burned and pillaged the city during the Civil War, Atlantans took the mythical phoenix as their symbol and rose from the ashes to build what renowned nineteenth-century Atlanta journalist Henry Grady called “a brave and beautiful city.”

Atlanta's thriving business environment includes high-tech companies, such as EarthLink, as well as corporate giants like The Coca-Cola Company, CNN-Time Warner, Delta Air Lines, AT&T, and Georgia Pacific. As a leading provider of applied arts education, the college contributes to the growth of Atlanta's business initiatives and its burgeoning arts community. City of commerce, city of dreams, Atlanta is most of all a city on the move. Students at The Art Institute of Atlanta become a part of this dynamic city while working to make their own dreams a reality.

Programs Offered
Advertising (BA)
Advertising Design (D)*
Audio Production (BA)
Baking & Pastry (D) (AA)
Commercial Photography (D)
Culinary Arts (D) (AA)
Culinary Arts Management (BS)
Digital Filmmaking & Video Production (AA) (BFA)
Digital Image Management (D)
Digital Photography (AA) (BFA)
Fashion Design (BFA)
Fashion Marketing & Management (BA)
Fashion Retailing (D)*
Food & Beverage Management (BS)*
Game Art & Design (BFA)
Graphic & Web Design – Graphic Design concentration (AA) (BFA)
Graphic & Web Design – Web Design concentration (AA) (BFA)
Illustration (BFA)
Interior Design (BFA)
Media Arts & Animation (BFA)
Residential Interiors (D)*
Video Skills (D)*
Visual & Game Programming (BA)
Visual Effects & Motion Graphics (BFA)
Web Design & Interactive Communications (D)*

*This program is no longer accepting new enrollments.
D: Diploma; AA: Associate of Arts, BA: Bachelor of Arts; BFA: Bachelor of Fine Arts, BS: Bachelor of Science

For all programs, please visit our Student Consumer Information page to find the average time to completion for continuously enrolled students for each credential level offered. This data is available at the average credit load, full-time or at full load. Changing programs, beginning programs at the mid-term start date, taking remedial courses, taking time off from coursework, registering for fewer hours or unsuccessful attempts at course completion will increase the total length of the program and overall cost of education from what is disclosed. Transfer credits awarded toward your program will likely decrease the overall length and cost of education.

The Art Institute of Atlanta—Decatur
A short drive or MARTA ride from downtown Atlanta, in Decatur you’ll find a traditional small-town atmosphere — and the sophistication and excitement of a college town — along with all the benefits of being right in the center of a major metropolis. Decatur is a small friendly city, with tree-lined streets, parks and playing fields, a wonderful library, a community recreation center, and great city pools. There also are unique shops, theatres, galleries, and restaurants that range from neighborhood pubs to gourmet dining.

Founded in 1823, Decatur is proud of its history, much of which can be discovered at the Decatur Historical Society, located in the Old Courthouse on the Square, as well as the old Decatur Cemetery, the Decatur Railroad Depot, recently saved and renovated by the Decatur Preservation Alliance, and beautiful old homes dating back to 1820. A schedule of festivals, concerts, and special events fill the calendar each year. The Decatur Arts Festival is an annual Memorial Day Weekend event, and the Decatur Book Festival, featuring major authors, takes place over Labor Day weekend. August brings the BBQ, Blues & Bluegrass Festival, and May and September bring music of every kind during the Wednesday noon Blue Sky Concerts and the Saturday evening Concerts on the Square, just steps away from the Decatur campus.

Effective May 6, 2015, The Art Institute of Atlanta – Decatur is no longer enrolling new students. Questions should be addressed to the academic dean or the dean’s designee.

Programs Offered
Advertising (BA)
Digital Design (D)
Digital Image Management (D)
Digital Photography (BFA)
Fashion Marketing & Management (BA)
Fashion Design (BFA)
Fashion Retailing (D)
Game Art & Design (BFA)
Graphic & Web Design – Graphic Design concentration (AA) (BFA)
Graphic & Web Design – Web Design concentration (AA) (BFA)
Media Arts & Animation (BFA)

D: Diploma; AA: Associate of Arts, BA: Bachelor of Arts; BFA: Bachelor of Fine Arts, BS: Bachelor of Science

For all programs, please visit our Student Consumer Information page to find the average time to completion for continuously enrolled students for each credential level offered. This data is available at the average credit load, full-time or at full load. Changing programs, beginning programs at the mid-term start date, taking remedial courses, taking time off from coursework, registering for fewer hours or unsuccessful attempts at course completion will increase the total length of the program and overall cost of education from what is disclosed. Transfer credits awarded toward your program will likely decrease the overall length and cost of education.
The Art Institute of Charleston

Walking the city streets of coastal Charleston offers a fascinating mix of history, architecture, and culture with a modern sense of style and a youthful atmosphere. Named in honor of King Charles II of England, Charleston was a strategic city in both the Revolutionary War and the Civil War. The imposing mansions along the Battery speak to the affluence of older generations who watched their city transform from its early economic reliance on an agrarian economy to its present stature as a center for creative pursuits. The laid back and eclectic Folly Beach is less than ten miles from Charleston's center to the south while the luxurious beach-front community of Isle of Palms is just ten miles to the north. This lovely city on the sea, with its extended summer season, is ideal for water sports like sailing, surfing, fishing, and kayaking. King Street is Charleston's main street; it is a shopping paradise featuring an antiques district, a high-end fashion district, small specialty boutiques, and several art galleries. Perpendicular to King Street is Market Street, with an old-fashioned market featuring the work of local artisans whose talents attract locals and tourists alike. The Art Institute of Charleston is adjacent to the market district in historic downtown Charleston.

Programs Offered
Baking & Pastry (C) (AA)
Culinary Arts (C) (AA)
Culinary Arts Management (BS)
Digital Filmmaking & Video Production (BFA)
Digital Image Management (C)
Digital Photography (BFA)
Fashion Marketing & Management (BA)
Fashion Design (BFA)
Fashion Retailing (C)
Graphic & Web Design – Graphic Design concentration (AA) (BFA)
Graphic & Web Design – Web Design concentration (AA) (BFA)
Interior Design (BFA)
Residential Interiors (C)
Web Design & Development (C)*
Web Design & Interactive Communications (C)*

*This program is no longer accepting new enrollments.

C: Certificate; AA: Associate of Arts; BA: Bachelor of Arts; BFA: Bachelor of Fine Arts; BS: Bachelor of Science

For all programs, please visit our Student Consumer Information page to find the average time to completion for continuously enrolled students for each credential level offered. This data is available at the average credit load, full-time or at full load. Changing programs, beginning programs at the mid-term start date, taking remedial courses, taking time off from coursework, registering for fewer hours or unsuccessful attempts at course completion will increase the total length of the program and overall cost of education from what is disclosed. Transfer credits awarded toward your program will likely decrease the overall length and cost of education.
The Art Institute of Tennessee—Nashville

Known around the world as “Music City USA,” Nashville is the capital of Tennessee and is a major home for the music industry, not just of the U.S., but the world. Located on the Cumberland River, Nashville is also a major hub for the health care, publishing, and transportation industries. Founded in 1779, the city grew quickly as a major river port and a railroad center. While it was the first state capital to fall to Union troops during the Civil War, the city quickly rebounded after the war and soon became an important shipping and trading center with a solid manufacturing base, which resulted in a newfound prosperity. These healthy economic times left Nashville with a legacy of grand classical style buildings.

With the advent of the Grand Ole Opry in 1925, Nashville was on its way to becoming “Music City USA.” Country music is not the whole story, however. While the Country Music Hall of Fame is a major attraction, the city also is home to a number of professional sports, including the NFL Tennessee Titans. The arts thrive in Nashville. The Tennessee Performing Arts Center is the home of the Tennessee Repertory Theatre, Nashville Children’s Theatre, the Nashville Opera, and the Nashville Ballet. The Nashville Symphony Orchestra performs regularly at The Schermerhorn Symphony Center. Museums and galleries can be found around the city, including the renowned Frist Center for the Visual Arts. And history can be found at The Hermitage, home of America’s seventh president, Andrew Jackson. Centennial Park, with its full-sized replica of The Parthenon, offers 132 beautiful acres of green space. Nashville provides a stimulating environment for budding artists, designers, musicians, and culinarians engrossed in achieving their educational goals.

Programs Offered

Advertising (BA)*
Audio Production (BA)
Baking & Pastry (D) (AA)
Culinary Arts (D) (AA)
Culinary Arts Management (BS)
Digital Filmmaking & Video Production (AA) (BFA)
Digital Image Management (D)
Digital Photography (BFA)
Fashion Marketing & Management (BA)
Fashion Retailing (D)
Graphic & Web Design – Graphic Design concentration (AA) (BFA)
Graphic & Web Design – Web Design concentration (AA) (BFA)
Interior Design (BFA)*
Media Arts & Animation (BFA)
Visual Effects & Motion Graphics (BFA)
Web Design & Interactive Communications (D)

*This program is no longer accepting new enrollments.

D: Diploma, AA: Associate of Arts; BA: Bachelor of Arts; BFA: Bachelor of Fine Arts; BS: Bachelor of Science

For all programs, please visit our Student Consumer Information page to find the average time to completion for continuously enrolled students for each credential level offered. This data is available at the average credit load, full-time or at full load. Changing programs, beginning programs at the mid-term start date, taking remedial courses, taking time off from coursework, registering for fewer hours or unsuccessful attempts at course completion will increase the total length of the program and overall cost of education from what is disclosed. Transfer credits awarded toward your program will likely decrease the overall length and cost of education.
The Art Institute of Virginia Beach

As a branch campus of The Art Institute of Atlanta, The Art Institute of Virginia Beach is located in the southeastern-most part of the Hampton Roads Metropolitan area comprised of the cities of Virginia Beach, Norfolk, Newport News, Hampton, Chesapeake, Portsmouth, and Suffolk, Virginia at the mouth of the Chesapeake Bay. With inaugural classes beginning in January, 2010, The Art Institute of Virginia Beach offers many of the educational advantages of the main campus, but in a growing, oceanfront community.

The city has numerous historic, scientific, and creative points of interest. It has become a popular tourist destination in recent years, with miles of beaches, over 200 city parks, several protected beachfront areas, the Virginia Aquarium & Marine Science Center, Neptune Festival, American Music Festival, and Naval Air Station Oceana Air Show.

Programs Offered
Advertising (BA)*
Baking & Pastry (D)
Culinary Arts (D) (AA)
Culinary Arts Management (BS)
Digital Image Management (D)
Digital Photography (BFA)
Fashion Marketing & Management (BA)
Fashion Retailing (D)
Graphic & Web Design – Graphic Design concentration (AA) (BFA)
Graphic & Web Design – Web Design concentration (AA) (BFA)
Interior Design (BFA)
Media Arts & Animation (BFA)
Web Design & Interactive Communications (D)

*This program is no longer accepting new enrollments.

D: Diploma, AA: Associate of Arts; BA: Bachelor of Arts; BFA: Bachelor of Fine Arts; BS: Bachelor of Science

For all programs, please visit our Student Consumer Information page to find the average time to completion for continuously enrolled students for each credential level offered. This data is available at the average credit load, full-time or at full load. Changing programs, beginning programs at the mid-term start date, taking remedial courses, taking time off from coursework, registering for fewer hours or unsuccessful attempts at course completion will increase the total length of the program and overall cost of education from what is disclosed. Transfer credits awarded toward your program will likely decrease the overall length and cost of education.
The Art Institute of Washington

The Art Institute of Washington, founded in 2000, is located in the Rosslyn section of Arlington, Virginia, directly across the Potomac River from Washington, DC, which is just a short drive or Metro ride away. Originally part of the area surveyed for the nation’s capital, Arlington's history is as long as that of Washington itself. In 1790, Congress directed selection of a new capital site along the Potomac River, which ultimately included some 30 square miles on the Virginia side of the river. The seat of government was transferred from Philadelphia to Washington on December 1, 1800. However, in 1846, Congress returned the area that became Arlington to the state of Virginia. Today, Arlington is perhaps best known as the home of the Pentagon and the Arlington National Cemetery. But northern Virginia is also home to corporate giants like America Online and Gannett/USA Today. Fortune 500 companies and other nationally known employers headquartered here include U.S. Airways and Verizon Communications. Arlington also boasts a culturally and ethnically diverse population that offers great variety in cuisine, cultural events, and shopping. And there’s also an extensive county park system with over 80 miles of bicycle and jogging trails. In addition, Arlington's close proximity to Washington, DC, means easy access to the nation’s most important monuments and museums. Students at The Art Institute of Washington can take advantage of the Smithsonian Institution, which includes numerous museums from the National Portrait Gallery to the National Museum of African Art, as well as myriad national monuments like the Lincoln and Jefferson Memorials, and world-class venues like The John F. Kennedy Center for the Performing Arts. Students at The Art Institute of Washington find a fascinating mix of the contemporary and traditional in an environment that offers experiences found nowhere else.

Programs Offered
Advertising (BA)
Advertising Design (D)
Audio Production (BA)
Baking & Pastry (D) (AA)
Commercial Photography (D)
Culinary Arts (D) (AA)
Culinary Arts Management (BS)
Digital Filmmaking & Video Production (AA) (BFA)
Digital Image Management (D)
Digital Photography (AA) (BFA)
Fashion Marketing & Management (BA)
Fashion Retailing (D)
Game Art & Design (BFA)
Graphic & Web Design – Graphic Design concentration (AA) (BFA)
Graphic & Web Design – Web Design concentration (AA) (BFA)
Interior Design (BFA)
Media Arts & Animation (BFA)
Video Skills (D)
Visual & Game Programming (BA)
Visual Effects & Motion Graphics (BFA)

*This program is no longer accepting new enrollments.

D: Diploma, AA: Associate of Arts; BA: Bachelor of Arts; BFA: Bachelor of Fine Arts; BS: Bachelor of Science

For all programs, please visit our Student Consumer Information page to find the average time to completion for continuously enrolled students for each credential level offered. This data is available at the average credit load, full-time or at full load. Changing programs, beginning programs at the mid-term start date, taking remedial courses, taking time off from coursework, registering for fewer hours or unsuccessful attempts at course completion will increase the total length of the program and overall cost of education from what is disclosed. Transfer credits awarded toward your program will likely decrease the overall length and cost of education.
The Art Institute of Washington—Dulles

The Art Institute of Washington—Dulles began offering classes in 2009 in Dulles, Virginia, situated in the northeast section of Loudoun County. More than 10 institutions of higher education are located along Virginia’s Route 7. Dulles is also a popular residential area for Washington, DC commuters and is rich in history dating back to the mid-1600s.

Students at The Art Institute of Washington—Dulles find a fascinating mix of the contemporary and traditional in a creative environment that offers inspiring experiences.

Effective May 6, 2015, The Art Institute of Washington – Dulles is no longer enrolling new students. Questions should be addressed to the academic dean or the dean’s designee.

Programs Offered
Advertising (BA)
Digital Image Management (D)
Digital Photography (BFA)
Fashion Marketing & Management (BA)
Fashion Retailing (D)
Game Art & Design (BFA)
Graphic & Web Design – Graphic Design concentration (AA) (BFA)
Graphic & Web Design – Web Design concentration (AA) (BFA)
Interior Design (BFA)
Media Arts & Animation (BFA)
Web Design & Interactive Communications (D)

D: Diploma; AA: Associate of Arts; BA: Bachelor of Arts; BFA: Bachelor of Fine Arts

For all programs, please visit our Student Consumer Information page to find the average time to completion for continuously enrolled students for each credential level offered. This data is available at the average credit load, full-time or at full load. Changing programs, beginning programs at the mid-term start date, taking remedial courses, taking time off from coursework, registering for fewer hours or unsuccessful attempts at course completion will increase the total length of the program and overall cost of education from what is disclosed. Transfer credits awarded toward your program will likely decrease the overall length and cost of education.
Foundations

Foundations courses provide students with an opportunity to explore the basic elements of art and the general principles of design through class projects, lectures, and exercises. Students have the opportunity to learn to communicate their original ideas clearly, quickly, and innovatively as they become familiar with the creative process. Class assignments encourage students to explore a variety of ways to find solutions to creative challenges, including problem seeking, problem solving, critical thinking, perception, and observation. Foundation coursework emphasizes developing ideas and concepts through sketching, rough drafts, and completed projects. Students have the opportunity to work with a wide range of media and materials varying in size and scale. In addition to hands-on creative work, students have the opportunity to learn the vocabulary, language, and terminology of art and design. Through their work in foundations, students have the opportunity to learn to produce work that shows well-developed concepts, a strong use of composition, and the ability to follow directions by producing well-crafted assignments and projects.

Beginning students in all visual art and design programs take classes in visual expression, drawing, color, 2-D and 3-D design. They explore the elements of line, shape, texture, value, and color, as well as the principles of design, such as variety, unity, balance, contrast, repetition, rhythm, movement, emphasis, and economy in class projects.

Classes include students from a variety of programs, fostering interdisciplinary sharing of ideas, talents, and relationships. Students have the opportunity to explore different media outside their program of study, which gives them an appreciation and an understanding of other disciplines.

Foundations Courses

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>FND105</td>
<td>Design Fundamentals</td>
</tr>
<tr>
<td>FND110</td>
<td>Observational Drawing</td>
</tr>
<tr>
<td>FND124</td>
<td>Color Fundamentals</td>
</tr>
<tr>
<td>FND135</td>
<td>Image Manipulation</td>
</tr>
<tr>
<td>FND150</td>
<td>Digital Color Theory</td>
</tr>
</tbody>
</table>

General Education

Students in all degree programs take general education courses where they have the opportunity to develop the skills, knowledge, creativity, and independent thinking needed for professional and personal success. They have the opportunity to broaden and deepen their understanding of people, cultures, ethics, mathematics, and the sciences, and learn to draw upon this understanding. The general education faculty is committed to supporting students' personal and career goals by encouraging intellectual inquiry and appreciation of lifelong learning. The faculty believes education is a shared enterprise; students and faculty have the opportunity to learn from each other through the exchange of ideas, information, and points of view.

General education includes courses in a variety of disciplines—English, art history, social sciences, math, science, foreign language, and humanities. Some courses, such as English and math, are required for completion of a degree, while others are offered as electives. In general education classes, students enjoy active, lively experiences where ideas are shared and different opinions are respected.

The general education faculty is well trained in their disciplines and has a passion for teaching. They understand applied arts students and how to help them succeed in coursework. The faculty is ready to give students extra help when they need it through regular office hours, tutoring, and email communication.

General education classes are designed to teach students the essential elements of communication, the humanities, mathematics, history, and science. Some programs offer students the opportunity to choose general education electives to supplement their required general education classes. Any general education class not required by the student's program of study and for which the student has completed any necessary prerequisites may be chosen as an elective.
### General Education Electives for Baccalaureate Programs

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>COM 205</td>
<td>Interpersonal Communication</td>
</tr>
<tr>
<td>EC 310</td>
<td>Economics</td>
</tr>
<tr>
<td>EN 210</td>
<td>Creative Writing</td>
</tr>
<tr>
<td>EN 220</td>
<td>Topics in Literature of the Western World I</td>
</tr>
<tr>
<td>EN 221</td>
<td>Topics in Literature of the Western World II</td>
</tr>
<tr>
<td>EN 222</td>
<td>Topics in World Literature</td>
</tr>
<tr>
<td>EN 223</td>
<td>Topics in World Literature: The Artist in Literature</td>
</tr>
<tr>
<td>EN 225</td>
<td>Topics in World Literature: Fantasy Literature Writing</td>
</tr>
<tr>
<td>EN 305</td>
<td>Professional Communication</td>
</tr>
<tr>
<td>EN 310</td>
<td>Topics in American Literature</td>
</tr>
<tr>
<td>HA 221</td>
<td>Art History I: Art of the Ancient World (5 credits)</td>
</tr>
<tr>
<td>HA 222</td>
<td>Art History II: Art of the Medieval &amp; Renaissance (5 credits)</td>
</tr>
<tr>
<td>HA 223</td>
<td>Art History III: Art of the Modern World (5 credits)</td>
</tr>
<tr>
<td>HA 302</td>
<td>The Art of Spain</td>
</tr>
<tr>
<td>HA 303</td>
<td>Special Topics in The History of Art: The Stieglitz Circle</td>
</tr>
<tr>
<td>HA 305</td>
<td>History of Contemporary Art: 1945 to Present (5 credits)</td>
</tr>
<tr>
<td>MT 112</td>
<td>College Geometry</td>
</tr>
<tr>
<td>MT 113</td>
<td>Ideas of Mathematics</td>
</tr>
<tr>
<td>MT 115</td>
<td>Applied Mathematics</td>
</tr>
<tr>
<td>MT 211</td>
<td>Advanced College Algebra &amp; Trigonometry</td>
</tr>
<tr>
<td>MT 212</td>
<td>3-D Geometry</td>
</tr>
<tr>
<td>SC 104</td>
<td>Nutrition</td>
</tr>
<tr>
<td>SC 106</td>
<td>Chemistry</td>
</tr>
<tr>
<td>SC 115</td>
<td>Science of Light</td>
</tr>
<tr>
<td>SC 116</td>
<td>Acoustics</td>
</tr>
<tr>
<td>SC 205</td>
<td>Human &amp; Animal Anatomy</td>
</tr>
<tr>
<td>SC 225</td>
<td>Physics</td>
</tr>
<tr>
<td>SC 235</td>
<td>Environmental Science</td>
</tr>
<tr>
<td>SP 101</td>
<td>Beginning Spanish Conversation &amp; Culture</td>
</tr>
</tbody>
</table>

### General Education Electives in the Social Sciences

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>EC 310</td>
<td>Economics</td>
</tr>
<tr>
<td>HS 300</td>
<td>Modern History</td>
</tr>
<tr>
<td>PS 101</td>
<td>Introduction to Psychology</td>
</tr>
<tr>
<td>PS 203</td>
<td>Psychology of Media Arts</td>
</tr>
<tr>
<td>PS 301</td>
<td>Psychology of Art &amp; Design</td>
</tr>
<tr>
<td>SOC 101</td>
<td>Sociology</td>
</tr>
</tbody>
</table>
General Education Electives in the Humanities

HU 105  World Civilization & the Arts
HU 120  World Music Development
HU 201  Gastronomy – The Culture of Food & Eating
HU 212  Introduction to Film Studies
HU 215  Topics in World Mythologies General Study
HU 216  Topics in World Mythologies: Classical Survey
HU 217  Topics in World Mythologies: The Hero’s Journey
HU 218  Topics in World Mythologies: Tolkien & Myth
HU 250  Religions of the World
HU 280  Philosophical Problems of Art
HU 305  Critical Thinking
HU 341  Topics in Film: Film Noir
HU 342  Topics in Film: Asian Cinema
HU 343  Topics in Film: The Hollywood Studio System
HU 344  Topics in Film: Independent Filmmakers
HU 345  Topics in Film: European Cinema
HU 346  Topics in Film: American Science Fiction Films
HU 347  Topics in Film: A Critical Study of Horror Films
HU 348  Topics in Film: Film & Literature
HU 349  Topics in Film: Major American Directors
HU 350  Topics in Film: Shakespeare on Film
HU 351  Topics in Film: The Movies Go To War
HU 392  Special Topics
PH 301  Ethics

Program electives are courses students choose with the guidance and approval of their academic director or program coordinator that enhance the required curriculum. Courses may be selected from many academic areas as long as course prerequisites are met. Students should discuss their elective choices with their academic advisor, their academic director or program coordinator in advance of the quarter in which they want to enroll. Some programs may contain required program electives related to concentrations within the program.

Transitional Studies
Transitional studies courses do not apply toward graduation credit and are not calculated in the GPA. One or two of these classes may be required of some students based on academic placement testing.

MT 0920  Beginning Algebra
TS 090  College Skills
Programs of Study

Advertising
The Advertising program offers a unique combination of courses in the business of advertising, including marketing, principles of market research, organizational behavior, media and strategic planning, sales, brand management, public relations and promotion. In concert with these business courses are some course offerings from the graphic design world, such as color theory, design skills, and digital photography. Students also have the opportunity to learn the basics of interactive design for the Web.

Students in the Advertising program have the opportunity to apply practical concepts gleaned from case studies in a variety of areas such as branding, online marketing, strategic management and account planning, and are taught by experienced faculty who have worked in businesses or advertising agencies in concept development, sales management, account management, and media planning. Advertising program graduates may act as liaisons for client and creative teams, conveying key industry trends and metrics in effective visual language. The growth of interactive commerce has led to the demand for advertising and marketing online, and graduates of the program are prepared to address this industry trend.

An internship in the field of advertising is a required part of the program, and the fast-growing advertising communities in Atlanta, Nashville, and Washington provide a range of opportunities for students to develop skills in the field before graduation. Advertising program graduates learn a unique skill set for careers in a broad range of industries and specialties, including account service, public relations, brand management, corporate marketing, entertainment and the arts, and market research.

Gainful Employment Information

The following links provide program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info for the Bachelor of Arts in Advertising degree program offered at the locations specified below:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Gainful Employment Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art Institute of Atlanta</td>
<td><a href="ge.artinstitutes.edu/programoffering/305">ge.artinstitutes.edu/programoffering/305</a></td>
</tr>
<tr>
<td>The Art Institute of Atlanta-Decatur</td>
<td><a href="ge.artinstitutes.edu/programoffering/1619">ge.artinstitutes.edu/programoffering/1619</a></td>
</tr>
<tr>
<td>The Art Institute of Tennessee-Nashville</td>
<td><a href="ge.artinstitutes.edu/programoffering/3063">ge.artinstitutes.edu/programoffering/3063</a></td>
</tr>
<tr>
<td>The Art Institute of Virginia Beach</td>
<td><a href="ge.artinstitutes.edu/programoffering/2402">ge.artinstitutes.edu/programoffering/2402</a></td>
</tr>
<tr>
<td>The Art Institute of Washington</td>
<td><a href="ge.artinstitutes.edu/programoffering/168">ge.artinstitutes.edu/programoffering/168</a></td>
</tr>
<tr>
<td>The Art Institute of Washington-Dulles</td>
<td><a href="ge.artinstitutes.edu/programoffering/2275">ge.artinstitutes.edu/programoffering/2275</a></td>
</tr>
</tbody>
</table>

Locations Available:
The Art Institute of Atlanta
The Art Institute of Atlanta-Decatur*
The Art Institute of Tennessee-Nashville
The Art Institute of Virginia Beach*
The Art Institute of Washington
The Art Institute of Washington-Dulles*

*These campuses are no longer accepting new enrollments in this program.
Bachelor of Arts in Advertising
180 Quarter Credits Required: 132 quarter credits in the program, 48 quarter credits in general education.
All courses are 4 credits unless otherwise indicated.

Courses in the Program: 132 quarter credits
ADVB 101  Fundamentals of Advertising
ADVB 201  Fundamentals of Marketing
ADVB 204  Consumer Behavior & Persuasive Sales Technique
ADVB 207  Creative & Strategic Planning
ADVB 208  Principles of Marketing Research
ADVB 214  Advertising Copywriting
ADVB 215  Advertising Storyboarding & Scriptwriting
ADVB 302  Introduction to Advertising Campaigns
ADVB 303  Interactive Advertising
ADVB 307  Brand Strategy
ADVB 308  Account Planning
ADVB 328  Public Relations
ADVB 338  Media Planning
ADVB 402  Advanced Advertising Campaigns
ADVB 406  Internship – OR – Program Elective
ADVB 409  Portfolio Presentation
ADVB 419  Portfolio II
FND 105  Design Fundamentals
FND 135  Image Manipulation
FND 150  Digital Color Theory
GWDB 101  Applications & Industry
GWDB 102  Rapid Visualization
GWDB 103  Digital Illustration
GWDB 111  Introduction to Layout Design
GWDB 112  Typography - Traditional
GWDB 113  Fundamentals of Web Page Scripting
GWDB 223  Intermediate Web Page Scripting
GWDB 305  Art Direction
PHOB 101  Principles of Photography
Program Electives I-IV

General Education: 48 quarter credits
ADVB 205  History of Advertising (5 credits)
COM 105  Public Speaking
EN 101  English I
EN 102  English II
HA 222  Art History II: Art of the Medieval & Renaissance (5 credits)
HA 223  Art History III: Art of the Modern World (5 credits)
HA 305  History of Contemporary Art: 1945 to Present (5 credits)
HU 305  Critical Thinking
MT 112  College Geometry
—OR—
MT 113  Ideas of Mathematics
PS 101  Introduction to Psychology
General Education Elective
Audio Production

Audio Production – the life and breath of the recording industry – is also a powerful part of multimedia, Web, software, film, video, and audio/visual presentations. With new tools for recording, editing, and broadcast audio constantly evolving, today’s professional audio engineer or producer must have a solid understanding of the basic principles of sound physics as well as knowing how to use the appropriate equipment.

Students begin with acoustic, musical, and electronic audio basics while working with digital computer-based audio recording and editing programs. Students build on this foundation to study advanced musical production and engineering, Musical Instrument Digital Interface systems (MIDI), audio-to-video, and advanced mixing and mastering, as well as interactive media, media business, project management, and professional development.

The program provides a creative, structured environment that encourages, even demands, a combination of hands-on experience and technical knowledge using the kind of equipment found in the industry today. A portfolio to showcase the student’s skills in a variety of audio formats to present to prospective employers is required.

Audio Production graduates are prepared to seek entry-level positions at production companies, record labels, radio and TV stations, recording studios, CD and DVD manufacturing facilities, mastering studios, audio post-production for film and video, and sound design for games and the Internet.

Gainful Employment Information

The following links provide program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info for the Bachelor of Arts in Audio Production degree program offered at the locations specified below:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Gainful Employment Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art Institute of Atlanta</td>
<td>ge.artinstitutes.edu/programoffering/308</td>
</tr>
<tr>
<td>The Art Institute of Tennessee-Nashville</td>
<td>ge.artinstitutes.edu/programoffering/114</td>
</tr>
<tr>
<td>The Art Institute of Washington</td>
<td>ge.artinstitutes.edu/programoffering/170</td>
</tr>
</tbody>
</table>

Locations Available:
The Art Institute of Atlanta
The Art Institute of Tennessee-Nashville
The Art Institute of Washington
**Bachelor of Arts in Audio Production**

180 Quarter Credits Required: 132 quarter credits in the program, 48 quarter credits in general education.  
*All courses are 4 credits unless otherwise indicated.*

### Courses in the Program: 132 quarter credits

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>AUDB 101</td>
<td>Fundamentals of Audio</td>
</tr>
<tr>
<td>AUDB 102</td>
<td>Music Theory for Audio Professionals I</td>
</tr>
<tr>
<td>AUDB 103</td>
<td>Audio Technology I</td>
</tr>
<tr>
<td>AUDB 111</td>
<td>Survey of the Audio Industry</td>
</tr>
<tr>
<td>AUDB 113</td>
<td>Digital Audio I – Introduction to the Interface</td>
</tr>
<tr>
<td>AUDB 123</td>
<td>Video Production for Audio</td>
</tr>
<tr>
<td>AUDB 133</td>
<td>Audio Recording I</td>
</tr>
<tr>
<td>AUDB 143</td>
<td>Electronics I</td>
</tr>
<tr>
<td>AUDB 202</td>
<td>Music Theory for Audio Professionals II</td>
</tr>
<tr>
<td>AUDB 203</td>
<td>Production Sound</td>
</tr>
<tr>
<td>AUDB 205</td>
<td>Listening &amp; Analysis</td>
</tr>
<tr>
<td>AUDB 209</td>
<td>Portfolio I</td>
</tr>
<tr>
<td>AUDB 213</td>
<td>Audio Technology II</td>
</tr>
<tr>
<td>AUDB 223</td>
<td>MIDI Systems</td>
</tr>
<tr>
<td>AUDB 233</td>
<td>Post-Production Sound</td>
</tr>
<tr>
<td>AUDB 243</td>
<td>Digital Audio II – Digital Audio Systems</td>
</tr>
<tr>
<td>AUDB 253</td>
<td>Audio Recording II</td>
</tr>
<tr>
<td>AUDB 263</td>
<td>Live Sound Reinforcement I</td>
</tr>
<tr>
<td>AUDB 273</td>
<td>Electronics II</td>
</tr>
<tr>
<td>AUDB 283</td>
<td>Audio Distribution Technologies</td>
</tr>
<tr>
<td>AUDB 302</td>
<td>Synthesis &amp; Sound Design</td>
</tr>
<tr>
<td>AUDB 312</td>
<td>Special Topics</td>
</tr>
<tr>
<td>AUDB 313</td>
<td>Digital Audio III - Mixing</td>
</tr>
<tr>
<td>AUDB 323</td>
<td>Advanced Recording Techniques I</td>
</tr>
<tr>
<td>AUDB 333</td>
<td>Sound for Interactive Media</td>
</tr>
<tr>
<td>AUDB 353</td>
<td>Live Sound Reinforcement II</td>
</tr>
<tr>
<td>AUDB 403</td>
<td>Senior Project</td>
</tr>
<tr>
<td>AUDB 406</td>
<td>Internship</td>
</tr>
<tr>
<td>AUDB 408</td>
<td>Business &amp; Culture of Audio</td>
</tr>
<tr>
<td>AUDB 409</td>
<td>Portfolio II</td>
</tr>
<tr>
<td>AUDB 418</td>
<td>Media Business Practices</td>
</tr>
</tbody>
</table>

**Program Electives I - II**

### General Education: 48 quarter credits

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>COM 105</td>
<td>Public Speaking</td>
</tr>
<tr>
<td>EN 101</td>
<td>English I</td>
</tr>
<tr>
<td>EN 102</td>
<td>English II</td>
</tr>
<tr>
<td>EN 305</td>
<td>Professional Communication</td>
</tr>
<tr>
<td>HU 120</td>
<td>World Music Development</td>
</tr>
<tr>
<td>HU 305</td>
<td>Critical Thinking</td>
</tr>
<tr>
<td>MT 113</td>
<td>Ideas of Mathematics</td>
</tr>
<tr>
<td>PS 101</td>
<td>Introduction to Psychology</td>
</tr>
<tr>
<td>SC 116</td>
<td>Acoustics</td>
</tr>
</tbody>
</table>

**General Education Electives I – III**
Digital Filmmaking & Video Production
The rise in popularity of digital filmmaking can be traced to the commercial success of the consumer videocassette recorder. Since that time, technological advances, such as the advent of digitized photography, video, and film, have brought the camcorder, digital cameras, low-cost editing equipment, audio mixers, and computer-controlled media. With the development of the Internet and the onset of High Definition Television, the need for digital film/video products and qualified professionals will continue to play a major role in communications. This field also continues to be an important component of international communications.

Throughout the degree program students have the opportunity to work with industry-related equipment in the creative atmosphere of filmmaking and video production. They have opportunities for real-world experience by working in the field for special projects with non-profit organizations such as public broadcasting. Faculty are experienced and practicing professionals who mentor students and work side-by-side with them to promote the development of the skills necessary to use the camera and editing equipment as technical and imaginative tools for today’s electronic storytelling.

The Digital Filmmaking & Video Production program provides students with a comprehensive range of knowledge and skills required for video and film production. The creative, technical, and managerial aspects of filmmaking all come together in the Bachelor of Fine Arts program. Students begin with a hands-on introductory course in video production along with foundation courses in the arts and general studies. Students then have the opportunity to move into increasingly advanced courses in the traditional areas of filmmaking: cinematography, directing, producing, editing, screenwriting, and sound.

By gaining competencies in camera operations, lighting, editing, studio and location productions, and scripting, students have the opportunity to learn to solve problems and to contribute as a member of an artistic team. Later in the program, students have an opportunity to specialize in one of these tracks by taking electives that prepare them for a specialization area. Overall, student skills in production and post-production, coupled with technical skills, will prepare you to seek entry-level employment opportunities in the film or television industry or other areas of the communications world.

Gainful Employment Information
The following links provide program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info for the Bachelor of Fine Arts in Digital Filmmaking & Video Production degree program offered at the locations specified below:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Gainful Employment Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art Institute of Atlanta</td>
<td>ge.artinstitutes.edu/programoffering/314</td>
</tr>
<tr>
<td>The Art Institute of Charleston</td>
<td>ge.artinstitutes.edu/programoffering/1892</td>
</tr>
<tr>
<td>The Art Institute of Tennessee-Nashville</td>
<td>ge.artinstitutes.edu/programoffering/120</td>
</tr>
<tr>
<td>The Art Institute of Washington</td>
<td>ge.artinstitutes.edu/programoffering/178</td>
</tr>
</tbody>
</table>

Locations Available:
The Art Institute of Atlanta
The Art Institute of Charleston
The Art Institute of Tennessee-Nashville
The Art Institute of Washington
Bachelor of Fine Arts in Digital Filmmaking & Video Production
180 Quarter Credits Required: 136 quarter credits in the program, 44 quarter credits in general education. 
All courses are 4 credits unless otherwise indicated.

Courses in the Program: 136 quarter credits
AUDB 101 Fundamentals of Audio
DFVB 101 Survey of Digital Filmmaking & Video
DFVB 102 Introduction to Filmmaking Applications & Design
DFVB 103 Fundamentals of Video Production
DFVB 105 Conceptual Storytelling
DFVB 107 Fundamentals of Producing & Directing
DFVB 111 Principles of Cinematography
DFVB 113 Fundamentals of Editing
DFVB 133 Lighting for Digital Film
DFVB 202 Digital Cinematography
DFVB 203 Editing
DFVB 204 Acting & Directing
DFVB 205 History of Film & Media
DFVB 212 Broadcast Graphics I
DFVB 213 Studio Production
DFVB 214 Scriptwriting
DFVB 222 Broadcast Graphics II
DFVB 223 Intermediate Audio
DFVB 233 Electronic Field Production
DFVB 306 Internship
DFVB 307 Media Theory & Criticism
DFVB 308 Media Delivery Systems & Distribution
DFVB 309 Portfolio I
DFVB 313 Sound Design
DFVB 323 Short Media Production
DFVB 332 Senior Project Preparation
DFVB 333 Senior Project Production
DFVB 353 Compositing for Digital Film
DFVB 409 Portfolio II
FND 135 Image Manipulation
FND 150 Digital Color Theory
Program Electives I - III

General Education: 44 quarter credits
COM 105 Public Speaking
EN 101 English I
EN 102 English II
HU 212 Introduction to Film Studies
MT 113 Ideas of Mathematics
PS 101 Introduction to Psychology
SC 115 Science of Light
General Education Electives I - IV
Digital Filmmaking & Video Production

The Associate degree program in Digital Filmmaking & Video Production is designed for individuals who want to enter this creative industry. The wide appeal of electronic media for information or for entertainment has created an increasing demand for employees skilled in video production. Studies in art, pre-production, cinematography, lighting, and computer applications for special effects from the skills foundation. Students then progress to skills in multi-camera production, post-production techniques, nonlinear editing, and the creation of a video from initial idea to final, edited composition. A compilation of the student's best work forms the portfolio which showcases the student's abilities to prospective employers.

Entry-level employment opportunities for associate degree graduates may be found in the broadcasting and cable industries as well as in the entertainment and corporate fields. Graduates may enter the field in entry-level positions as camera operators or as assistants in the areas of production, direction, or editing. Graduates have developed technical capabilities and the business marketing and promotional skills necessary to seek employment. Some students in the associate degree program may decide to transfer into the Bachelor of Fine Arts program in Digital Filmmaking & Video Production.

Gainful Employment Information

The following links provide program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info for the Associate of Arts in Digital Filmmaking & Video Production degree program offered at the locations specified below:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Gainful Employment Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art Institute of Atlanta</td>
<td>ge.artinstitutes.edu/programoffering/4618</td>
</tr>
<tr>
<td>The Art Institute of Tennessee-Nashville</td>
<td>ge.artinstitutes.edu/programoffering/5228</td>
</tr>
<tr>
<td>The Art Institute of Washington</td>
<td>ge.artinstitutes.edu/programoffering/4624</td>
</tr>
</tbody>
</table>

Locations Available:
The Art Institute of Atlanta
The Art Institute of Tennessee-Nashville
The Art Institute of Washington
Associate of Arts in Digital Filmmaking & Video Production

90 Quarter Credits Required: 64 quarter credits in the program, 26 quarter credits in general education.

All courses are 4 credits unless otherwise indicated.

Courses in the Program: 64 quarter credits

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>AUDB 101</td>
<td>Fundamentals of Audio</td>
</tr>
<tr>
<td>DFVB 102</td>
<td>Introduction to Filmmaking Applications &amp; Design</td>
</tr>
<tr>
<td>DFVB 103</td>
<td>Fundamentals of Video Production</td>
</tr>
<tr>
<td>DFVB 105</td>
<td>Conceptual Storytelling</td>
</tr>
<tr>
<td>DFVB 107</td>
<td>Fundamentals of Producing &amp; Directing</td>
</tr>
<tr>
<td>DFVB 111</td>
<td>Principles of Cinematography</td>
</tr>
<tr>
<td>DFVB 113</td>
<td>Fundamentals of Editing</td>
</tr>
<tr>
<td>DFVB 133</td>
<td>Lighting for Digital Film</td>
</tr>
<tr>
<td>DFVB 202</td>
<td>Digital Cinematography</td>
</tr>
<tr>
<td>DFVB 203</td>
<td>Editing</td>
</tr>
<tr>
<td>DFVB 204</td>
<td>Acting &amp; Directing</td>
</tr>
</tbody>
</table>

— OR —

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DFVB 323</td>
<td>Short Media Production</td>
</tr>
<tr>
<td>DFVB 212</td>
<td>Broadcast Graphics I</td>
</tr>
<tr>
<td>DFVB 213</td>
<td>Studio Production</td>
</tr>
<tr>
<td>DFVB 233</td>
<td>Electronic Field Production</td>
</tr>
<tr>
<td>DFVB 290</td>
<td>Associate’s Portfolio I</td>
</tr>
<tr>
<td>DFVB 300</td>
<td>Associate’s Portfolio II</td>
</tr>
</tbody>
</table>

General Education: 26 quarter credits

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>COM 105</td>
<td>Public Speaking</td>
</tr>
<tr>
<td>EN 101</td>
<td>English I</td>
</tr>
<tr>
<td>HA 223</td>
<td>Art History III: Art of the Modern World (5 credits)</td>
</tr>
<tr>
<td>HA 305</td>
<td>History of Contemporary Art: 1945 to Present (5 credits)</td>
</tr>
<tr>
<td>MT 113</td>
<td>Ideas of Mathematics</td>
</tr>
<tr>
<td>PS 101</td>
<td>Introduction to Psychology</td>
</tr>
</tbody>
</table>
Digital Photography
Successful photographic professionals do not rely on talent alone. They must possess a thorough understanding of the composition of light as well as a wide array of technical skills—from choosing the right equipment to perfecting production techniques while capturing visually compelling images. Students must be creative, imaginative, and attentive to detail as they prepare to enter the field. While building an awareness of visual style, students also have the opportunity to develop core values based in professional standards and practices and a skill set with a solid technical and design foundation.

In addition to courses in art and design, students in one of the Digital Photography programs have the opportunity study the history of art and the history of photography as they explore the principles of photographic design and the significance of visual style in the commercial sector. They have the opportunity to study the application of professional cameras, lenses, and related processes-small, medium, and large formats-as they apply to commercial uses such as photojournalism or Advertising photography. Students have the opportunity to use the professional equipment to develop the techniques required for location and studio photography, as well as learning to solve problems in both natural and artificial lighting.

Students have the opportunity to apply all the tools of contemporary photographic techniques to the digital workflow of modern photography. Studios and darkrooms feature program-specific hardware and software.

Bachelor of Fine Arts in Digital Photography
Students in the Baccalaureate program are challenged to expand their varied skills and proficiencies in developing a personal specialization reflecting their personalities and artistic styles. Internships help students as they strive to develop a solid photographic identity, purpose, and direction. They also produce a portfolio that reflects this specialization along with a general portfolio that reflects a sophisticated set of photographic skills.

Baccalaureate degree graduates are prepared to seek entry-level positions as commercial photographers, editorial photographers, or photographic editors with Advertising agencies, publishing houses, magazines, and production companies. Some graduates may open their own studios or freelance.

Gainful Employment Information

The following links provide program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info for the Bachelor of Fine Arts in Digital Photography degree program offered at the locations specified below:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Gainful Employment Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art Institute of Atlanta</td>
<td>ge.artinstitutes.edu/programoffering/4256</td>
</tr>
<tr>
<td>The Art Institute of Atlanta-Decatur</td>
<td>ge.artinstitutes.edu/programoffering/4468</td>
</tr>
<tr>
<td>The Art Institute of Charleston</td>
<td>ge.artinstitutes.edu/programoffering/4593</td>
</tr>
<tr>
<td>The Art Institute of Tennessee-Nashville</td>
<td>ge.artinstitutes.edu/programoffering/4617</td>
</tr>
<tr>
<td>The Art Institute of Virginia Beach</td>
<td>ge.artinstitutes.edu/programoffering/4594</td>
</tr>
<tr>
<td>The Art Institute of Washington</td>
<td>ge.artinstitutes.edu/programoffering/4590</td>
</tr>
<tr>
<td>The Art Institute of Washington-Dulles</td>
<td>ge.artinstitutes.edu/programoffering/4592</td>
</tr>
</tbody>
</table>

Locations Available:
The Art Institute of Atlanta
The Art Institute of Atlanta – Decatur*
The Art Institute of Charleston
The Art Institute of Tennessee-Nashville
The Art Institute of Virginia Beach
The Art Institute of Washington
The Art Institute of Washington-Dulles*

*These campuses are no longer accepting new enrollments in this program.
Bachelor of Fine Arts in Digital Photography
180 Quarter Credits Required: 132 quarter credits in the program, 48 quarter credits in general education. 
All courses are 4 credits unless otherwise indicated.

Courses in the Program: 132 quarter credits
FND 110 Observational Drawing
FND 150 Digital Color Theory
PHOB 101 Principles of Photography
PHOB 102 Introduction to Photography Applications
PHOB 103 Digital Image Management
PHOB 105 Photojournalism
PHOB 112 Photographic Design
PHOB 113 Lighting
PHOB 114 Image Manipulation
PHOB 122 View Camera Theory
PHOB 123 Color Management & Printing
PHOB 202 Studio Photography
PHOB 203 Photographic Post-Production
PHOB 205 Advertising/Art Direction
PHOB 208 Business of Photography
PHOB 209 Portfolio I
PHOB 213 Time-Based Media I
PHOB 222 Web Design for Non-Majors
PHOB 223 Advanced Lighting
PHOB 232 Portraiture
PHOB 233 Advanced Photographic Post-Production
PHOB 242 Editorial Photography
PHOB 302 Location Photography
PHOB 303 Time-Based Media II
PHOB 307 Photographic Essay
PHOB 317 Photography Criticism
PHOB 406 Internship
PHOB 408 Photography Marketing & Portfolio Package
PHOB 419 Portfolio II
Program Electives I-IV

General Education: 48 quarter credits
COM 105 Public Speaking
EN 101 English I
EN 102 English II
HA 305 History of Contemporary Art: 1945 to Present (5 credits)
MT 113 Ideas of Mathematics
PHOB 115 History of Photography (5 credits)
PS 101 Introduction to Psychology
SC 115 Science of Light
Art History Electives I-II (5 credits each)
General Education Elective
Associate of Arts in Digital Photography

In the Associate program, students have the opportunity to develop skills by learning the basics of color, design, various camera techniques and applications, and digital imaging. At the end of the program, they assemble a portfolio of their work in the program.

Graduates in the Associate program may choose to continue into the Bachelor of Fine Arts program, or they may seek entry-level positions in the field as studio assistants or as staff photographers with publishing companies, photography studios or labs, and production companies.

Gainful Employment Information

The following links provide program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info for the Associate of Arts in Digital Filmmaking & Video Production degree program offered at the locations specified below:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Gainful Employment Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art Institute of Atlanta</td>
<td>ge.artinstitutes.edu/programoffering/4255</td>
</tr>
<tr>
<td>The Art Institute of Washington</td>
<td>ge.artinstitutes.edu/programoffering/4591</td>
</tr>
</tbody>
</table>

Locations Available:
The Art Institute of Atlanta
The Art Institute of Washington

Associate of Arts in Digital Photography

90 Quarter Credits Required: 64 quarter credits in the program, 26 quarter credits in general education.
All courses are 4 credits unless otherwise indicated.

Courses in the Program: 64 quarter credits

FND 150 Digital Color Theory
PHOB 101 Principles of Photography
PHOB 102 Introduction to Photography Applications
PHOB 103 Digital Image Management
PHOB 112 Photographic Design
PHOB 113 Lighting
PHOB 114 Image Manipulation
PHOB 123 Color Management & Printing
PHOB 202 Studio Photography
PHOB 203 Photographic Post-Production
PHOB 208 Business of Photography
PHOB 209 Portfolio I
PHOB 213 Time-Based Media I
PHOB 232 Portraiture
PHOB 302 Location Photography —OR— PHOB 105 Photojournalism
Program Elective

General Education: 26 quarter credits

COM 105 Public Speaking
EN 101 English I
HA 305 History of Contemporary Art: 1945 to Present (5 credits)
MT 113 Ideas of Mathematics
PHOB 115 History of Photography (5 credits)
PS 101 Introduction to Psychology
Fashion Marketing & Management
The Bachelor of Arts degree in Fashion Marketing & Management program is a twelve-quarter program that offers experience across disciplines in business, fashion, and design, covering both soft and hard lines. This cross-functional focus allows students to expand beyond traditional fashion design positions and choose among options in manufacturing, design, and retailing. The content of the curriculum includes fashion industry trends and manufacturing, general business, management, operations and compliance, retailing, marketing, advertising, and design. Students learn how to effectively bridge the gap between designers and the retail market. They will learn to both identify and anticipate fashion trends, as well as to develop the decision-making skills needed to insure that the preferred consumer goods are in stock at the appropriate time.

Gainful Employment Information
The following links provide program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info for the Bachelor of Arts in Fashion Marketing & Management degree program offered at the locations specified below:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Gainful Employment Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art Institute of Atlanta</td>
<td>ge.artinstitutes.edu/programoffering/4475</td>
</tr>
<tr>
<td>The Art Institute of Atlanta-Decatur</td>
<td>ge.artinstitutes.edu/programoffering/4476</td>
</tr>
<tr>
<td>The Art Institute of Charleston</td>
<td>ge.artinstitutes.edu/programoffering/4567</td>
</tr>
<tr>
<td>The Art Institute of Tennessee-Nashville</td>
<td>ge.artinstitutes.edu/programoffering/4470</td>
</tr>
<tr>
<td>The Art Institute of Virginia Beach</td>
<td>ge.artinstitutes.edu/programoffering/4566</td>
</tr>
<tr>
<td>The Art Institute of Washington</td>
<td>ge.artinstitutes.edu/programoffering/4565</td>
</tr>
<tr>
<td>The Art Institute of Washington-Dulles</td>
<td>ge.artinstitutes.edu/programoffering/4564</td>
</tr>
</tbody>
</table>

Locations Available:
The Art Institute of Atlanta
The Art Institute of Atlanta-Decatur*
The Art Institute of Charleston
The Art Institute of Tennessee-Nashville
The Art Institute of Virginia Beach
The Art Institute of Washington
The Art Institute of Washington – Dulles*

*These campuses are no longer accepting new enrollments in this program.
Bachelor of Arts in Fashion Marketing & Management

180 Quarter Credits Required: 136 quarter credits in the program, 44 quarter credits in general education. 
All courses are 4 credits unless otherwise indicated.

Courses in the Program: 136 quarter credits

<table>
<thead>
<tr>
<th>Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADVB201</td>
<td>Fundamentals of Marketing</td>
</tr>
<tr>
<td>ADVB204</td>
<td>Consumer Behavior &amp; Persuasive Sales Techniques</td>
</tr>
<tr>
<td>ADVB307</td>
<td>Brand Strategy</td>
</tr>
<tr>
<td>ADVB328</td>
<td>Public Relations</td>
</tr>
<tr>
<td>ADVB348</td>
<td>Leadership, Organizational Behavior</td>
</tr>
<tr>
<td>ADVB407</td>
<td>E-Commerce Strategies &amp; Analytics</td>
</tr>
<tr>
<td>FADB103</td>
<td>Textile Fundamentals</td>
</tr>
<tr>
<td>FADB111</td>
<td>Survey of the Fashion Industry</td>
</tr>
<tr>
<td>FADB207</td>
<td>Early History of Fashion</td>
</tr>
<tr>
<td>FADB208</td>
<td>Trends &amp; Forecasting</td>
</tr>
<tr>
<td>FADB217</td>
<td>Modern History of Fashion</td>
</tr>
<tr>
<td>FADB308</td>
<td>Fundamentals of Business</td>
</tr>
<tr>
<td>FADB312</td>
<td>Sourcing &amp; Technical Design</td>
</tr>
<tr>
<td>FMMB101</td>
<td>Introduction to Retailing</td>
</tr>
<tr>
<td>FMBB201</td>
<td>Merchandising Math</td>
</tr>
<tr>
<td>FMMB202</td>
<td>Visual Merchandising</td>
</tr>
<tr>
<td>FMMB203</td>
<td>Event &amp; Fashion Show Production</td>
</tr>
<tr>
<td>FMMB211</td>
<td>Retail Buying</td>
</tr>
<tr>
<td>FMMB218</td>
<td>Human Resource Management</td>
</tr>
<tr>
<td>FMMB221</td>
<td>Merchandise Management</td>
</tr>
<tr>
<td>FMMB301</td>
<td>Elements of Retail Logistics &amp;Distribution</td>
</tr>
<tr>
<td>FMMB302</td>
<td>Global Marketing</td>
</tr>
<tr>
<td>FMMB303</td>
<td>Apparel Fit &amp; Construction Evaluation</td>
</tr>
<tr>
<td>FMMB312</td>
<td>Fundamentals of Fashion Styling</td>
</tr>
<tr>
<td>FMMB406</td>
<td>Internship</td>
</tr>
<tr>
<td>FMMB408</td>
<td>Entrepreneurship</td>
</tr>
<tr>
<td>FMMB409</td>
<td>Portfolio I</td>
</tr>
<tr>
<td>FMMB419</td>
<td>Portfolio &amp; Professional Development</td>
</tr>
<tr>
<td>FND105</td>
<td>Design Fundamentals</td>
</tr>
<tr>
<td>FND135</td>
<td>Image Manipulation</td>
</tr>
<tr>
<td>FND150</td>
<td>Digital Color Theory</td>
</tr>
<tr>
<td>GWDB103</td>
<td>Digital Illustration</td>
</tr>
</tbody>
</table>

Program Elective I - II

General Education: 44 quarter credits

<table>
<thead>
<tr>
<th>Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>COM105</td>
<td>Public Speaking</td>
</tr>
<tr>
<td>EN101</td>
<td>English I</td>
</tr>
<tr>
<td>EN102</td>
<td>English II</td>
</tr>
<tr>
<td>EN305</td>
<td>Professional Communication</td>
</tr>
<tr>
<td>HU305</td>
<td>Critical Thinking</td>
</tr>
<tr>
<td>MT113</td>
<td>Ideas of Mathematics</td>
</tr>
<tr>
<td>PS101</td>
<td>Introduction to Psychology</td>
</tr>
</tbody>
</table>

General Education Electives I - IV
Fashion Design
The Bachelor of Fine Arts degree in Fashion Design is designed to prepare students to meet the current needs of the fashion industry and give students an opportunity to become creative designers who can develop fashion apparel for a specific target market. This degree program emphasizes innovation and creativity in design.

Along with foundation-level technical skills, students will have the opportunity to develop competencies such as research skills, visioning, and critiquing, through manual and computer work. Students will be introduced to the basic skills of construction, sewing, flat pattern drafting and draping. Courses are designed to teach students how to take ideas from the planning stage through the construction process to the finished garment. Students then have the opportunity to move on to the development of collections with opportunities to present their creativity in fashion shows and competitions.

This Baccalaureate program is designed to provide a fundamental background in fashion design, through the introduction to the theory and practice of draping, pattern drafting, construction and sewing, fashion illustration, and creative design. These skills are enhanced through computerized patternmaking and design hardware and software systems. Advanced courses are designed to provide students with instruction on surface design and enable students to select a professional direction in women's, men's or children's design. The program is designed to develop professional skills as well as technical knowledge.

Students with a Bachelor of Fine Arts degree in Fashion Design are prepared to seek entry-level positions such as Assistant Designers, Design Technicians, Textile Designers, Fashion Illustrators, Sourcing Specialists, Merchandise Managers, and Product Development Specialists. Students may be able to pursue opening their own businesses in clothing design and production, retailing and couture boutiques.

Gainful Employment Information

The following links provide program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info for the Bachelor of Fine Arts in Fashion Design degree program offered at the locations specified below:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Gainful Employment Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art Institute of Atlanta</td>
<td>ge.artinstitutes.edu/programoffering/5207</td>
</tr>
<tr>
<td>The Art Institute of Atlanta-Decatur</td>
<td>ge.artinstitutes.edu/programoffering/4023</td>
</tr>
<tr>
<td>The Art Institute of Charleston</td>
<td>ge.artinstitutes.edu/programoffering/3861</td>
</tr>
</tbody>
</table>

Locations Available:
The Art Institute of Atlanta
The Art Institute of Atlanta-Decatur*
The Art Institute of Charleston

*This campus is no longer accepting new enrollments in this program.
Bachelor of Fine Arts in Fashion Design
180 Quarter Credits Required: 136 quarter credits in the program, 44 quarter credits in general education.
All courses are 4 credits unless otherwise indicated.

Courses in the Program: 136 quarter credits
FADB 101 Elements of Garment Construction
FADB 102 Fashion Illustration
FADB 103 Textile Fundamentals
FADB 111 Survey of the Fashion Industry
FADB 201 Advanced Construction
FADB 202 Technical Drawing
FADB 203 Patternmaking
FADB 207 Early History of Fashion
FADB 208 Trends & Forecasting
FADB 213 Advanced Patternmaking
FADB 217 Modern History of Fashion
FADB 223 Computer Patternmaking
FADB 233 Draping & Fit Analysis
FADB 243 Specialized Sewing Techniques
FADB 308 Fundamentals of Business
FADB 312 Sourcing & Technical Design
FADB 313 Computer Production Systems
FADB 322 Senior Collection Concept
FADB 332 Surface Design
FADB 402 Digital Textile Design
FADB 403 Senior Collection Technical
FADB 406 Internship
FADB 409 Portfolio I
FADB 413 Senior Collection Production
FADB 419 Portfolio II
FMMB 103 Survey of Manufacturing & Product Development
FND 105 Design Fundamentals
FND 110 Observational Drawing
FND135 Image Manipulation
FND 150 Digital Color Theory
GWDB 103 Digital Illustration
Program Electives I - III

General Education: 44 quarter credits
COM 105 Public Speaking
EN 101 English I
EN 102 English II
EN 305 Professional Communication
HU 305 Critical Thinking
MT 112 College Geometry
PS 101 Introduction to Psychology
SP 101 Beginning Spanish Conversation & Culture
General Education Electives I - III
Game Art & Design
The Game Art & Design program focuses on developing students as game artists, prepared to enter the game and entertainment industries. Students have the opportunity to develop their manual and computer-based artistic skills, building drawing and design skills as they begin to learn the history of games and the aesthetic dimensions of games. Early in the program, students have the opportunity to study the fundamentals of painting and sculpture to build a foundation for upcoming Game Art & Design courses.

Students have the opportunity to move into the structure and narrative potential of games through courses in game design, scriptwriting and storyboarding, and character design. As they begin to develop their analytical skills for games through courses in game scripting, students are introduced to the basics of 2-D animation as well as 3-D modeling and animation.

In intermediate courses, students have the opportunity to combine their skills in drawing, digital painting, modeling, and design with their knowledge of art history and mythology and with the technical aspects of games to begin the game-production process. They have the opportunity to learn texturing, environment design, and interface design, and move into level design, game scripting, and game prototyping. As they gain a deeper understanding of the process, they have the opportunity to bring together all of their experience and learning to produce assets for games and design game levels.

Advanced classes in the program require students to work in teams to replicate the environment of the industry. Faculty, who themselves have professional experience in the gaming field, direct and advise the teams. Game artists and designers are also frequently guest lecturers in the classrooms. In the last quarters of the program, students are encouraged to do an internship in the game industry as well as to develop a professional-quality portfolio of their work, demonstrating their design skills and documenting their accomplishments throughout the program. This portfolio showcases their abilities to prospective employers. Graduates of the Game Art & Design program are prepared with artistic skills to seek entry-level positions in the game industry job market.

Gainful Employment Information

The following links provide program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info for the Bachelor of Fine Arts in Game Art & Design degree program offered at the locations specified below:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Gainful Employment Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art Institute of Atlanta</td>
<td>ge.artinstitutes.edu/programoffering/316</td>
</tr>
<tr>
<td>The Art Institute of Atlanta-Decatur</td>
<td>ge.artinstitutes.edu/programoffering/1909</td>
</tr>
<tr>
<td>The Art Institute of Washington</td>
<td>ge.artinstitutes.edu/programoffering/180</td>
</tr>
<tr>
<td>The Art Institute of Washington-Dulles</td>
<td>ge.artinstitutes.edu/programoffering/4164</td>
</tr>
</tbody>
</table>

Locations Available:
The Art Institute of Atlanta
The Art Institute of Atlanta-Decatur*
The Art Institute of Washington
The Art Institute of Washington-Dulles*

*These campuses are no longer accepting new enrollments in this program.
Bachelor of Fine Arts in Game Art & Design
180 Quarter Credits Required: 132 quarter credits in the program, 48 quarter credits in general education. 
All courses are 4 credits unless otherwise indicated.

Courses in the Program: 132 quarter credits
- FND105  Design Fundamentals
- FND110  Observational Drawing
- FND135  Image Manipulation
- FND150  Digital Color Theory
- GADB 101  Introduction to Game Development
- GADB 102  Interactive Storytelling
- GADB 202  Game Design & Game Play
- GADB 205  Concept Design & Illustration
- GADB 212  Level Design
- GADB 213  Game Modeling
- GADB 222  Advanced Level Design
- GADB 223  Advanced Hard Surface & Organic Modeling
- GADB 253  Environmental Modeling
- GADB 302  Programming for Mobile & Social Games
- GADB 303  Game Prototyping
- GADB 312  Game Animation
- GADB 313  Advanced Game Prototyping
- GADB 333  Team Production I
- GADB 403  Team Production II
- GADB 406  Internship –OR-- Program Elective
- GADB 409  Portfolio I
- GADB 419  Portfolio II
- MAAB 102  Life Drawing & Gesture
- MAAB 111  Animation Principles
- MAAB 120  Perspective Drawing
- MAAB 202  Character & Object Design
- MAAB 213  3D Modeling
- MAAB 223  Hard Surface & Organic Modeling
- MAAB 232  3D Animation
- MAAB 242  Character & Technical Modeling
- MAAB 243  Material & Lighting
- MAAB 303  3D Character Rigging

Program Elective

General Education: 48 quarter credits
- COM 105  Public Speaking
- EN 101  English I
- EN 102  English II
- HA 221  Art History I: Art of the Ancient World (5 credits)
- HA 222  Art History II: Art of the Medieval & Renaissance World (5 credits)
- HA 223  Art History III: Art of the Modern World (5 credits)
- HA 305  History of Contemporary Art: 1945 to Present (5 credits)
- HU 305  Critical Thinking
- MT 115  Applied Mathematics
- PS 101  Introduction to Psychology

General Education Elective
Graphic & Web Design

Graphic & Web Design encompasses the creative and unique integration of user experience, visual design and technology to convey a message. The program begins with a common core curriculum and allows all students the opportunity to learn the foundation skills in Graphic & Web Design. As the program progresses, students choose either a Graphic Design or a Web Design concentration.

In the Graphic Design concentration, students have the opportunity to create corporate identity systems, brochures, product packaging, posters and information systems, direct mail, and interactive Web media. Graphic designers inform, motivate, sell, and educate by combining the principles of typography and page design, file management and production, as well as effectively communicating with output resources. Graphic design is the basis for some of today’s most dynamic fields: Web and print advertising, publishing, and television.

The Web Design concentration prepares students for careers designing and developing Web sites and interactive communication. Design for the World Wide Web and interactive media is a dynamic and rapidly evolving industry which includes products running not only on conventional computers but also on portable devices such as tablets and cell phones. Web based communication is an essential part of global business, as well as the education, scientific, and entertainment sectors.

Gainful Employment Information

The following links provide program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info for the Bachelor of Fine Arts in Graphic & Web Design degree program offered at the locations specified below:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Gainful Employment Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art Institute of Atlanta</td>
<td>ge.artinstitutes.edu/programoffering/3868</td>
</tr>
<tr>
<td>The Art Institute of Atlanta-Decatur</td>
<td>ge.artinstitutes.edu/programoffering/3880</td>
</tr>
<tr>
<td>The Art Institute of Charleston</td>
<td>ge.artinstitutes.edu/programoffering/3882</td>
</tr>
<tr>
<td>The Art Institute of Tennessee-Nashville</td>
<td>ge.artinstitutes.edu/programoffering/3863</td>
</tr>
<tr>
<td>The Art Institute of Virginia Beach</td>
<td>ge.artinstitutes.edu/programoffering/3865</td>
</tr>
<tr>
<td>The Art Institute of Washington</td>
<td>ge.artinstitutes.edu/programoffering/3867</td>
</tr>
<tr>
<td>The Art Institute of Washington-Dulles</td>
<td>ge.artinstitutes.edu/programoffering/3870</td>
</tr>
</tbody>
</table>

Bachelor of Fine Arts in Graphic & Web Design

Graphic Design Concentration

In the Baccalaureate program, students have the opportunity to build upon their foundations of art and design with additional courses in conceptual thinking, creativity, problem-solving, project management and art direction, business practices, research, interactive design, and advanced design skills.

Upon completion of the sequence of courses leading to the production of a portfolio, students may seek entry-level positions in the creative staffs of design studios, digital production studios, publishing houses, and corporate communications departments in entry-level positions such as Graphic Designer, Associate Art Director, or Production Coordinator.

Locations Available:
The Art Institute of Atlanta
The Art Institute of Atlanta-Decatur*
The Art Institute of Charleston
The Art Institute of Tennessee-Nashville
The Art Institute of Virginia Beach
The Art Institute of Washington
The Art Institute of Washington-Dulles*

*These campuses are no longer accepting new enrollments in this program.
Bachelor of Fine Arts in Graphic & Web Design - Graphic Design Concentration

180 Quarter Credits Required: 132 quarter credits in the program, 48 quarter credits in general education. 
All courses are 4 credits unless otherwise indicated.

Courses in the Program: 132 quarter credits

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>FND 105</td>
<td>Design Fundamentals</td>
</tr>
<tr>
<td>FND 110</td>
<td>Observational Drawing</td>
</tr>
<tr>
<td>FND 135</td>
<td>Image Manipulation</td>
</tr>
<tr>
<td>FND 150</td>
<td>Digital Color Theory</td>
</tr>
<tr>
<td>GWDB 101</td>
<td>Applications &amp; Industry</td>
</tr>
<tr>
<td>GWDB 102</td>
<td>Rapid Visualization</td>
</tr>
<tr>
<td>GWDB 103</td>
<td>Digital Illustration</td>
</tr>
<tr>
<td>GWDB 105</td>
<td>Concept Design</td>
</tr>
<tr>
<td>GWDB 111</td>
<td>Introduction to Layout Design</td>
</tr>
<tr>
<td>GWDB 112</td>
<td>Typography – Traditional</td>
</tr>
<tr>
<td>GWDB 113</td>
<td>Fundamentals of Web Page Scripting</td>
</tr>
<tr>
<td>GWDB 122</td>
<td>Typography – Hierarchy</td>
</tr>
<tr>
<td>GWDB 202</td>
<td>Interface Design</td>
</tr>
<tr>
<td>GWDB 209</td>
<td>Portfolio I</td>
</tr>
<tr>
<td>GWDB 212</td>
<td>Typography – Expressive &amp; Experimental</td>
</tr>
<tr>
<td>GWDB 213</td>
<td>Timeline Animation &amp; Interaction</td>
</tr>
<tr>
<td>GWDB 222</td>
<td>Intermediate Layout Design</td>
</tr>
<tr>
<td>GWDB 223</td>
<td>Intermediate Web Page Scripting</td>
</tr>
<tr>
<td>GWDB 252</td>
<td>Advanced Layout Design</td>
</tr>
<tr>
<td>GWDB 262</td>
<td>Package Design</td>
</tr>
<tr>
<td>GWDB 272</td>
<td>Corporate Identity</td>
</tr>
<tr>
<td>GWDB 302</td>
<td>Information Design</td>
</tr>
<tr>
<td>GWDB 303</td>
<td>Interactive Motion Graphics</td>
</tr>
<tr>
<td>GWDB 305</td>
<td>Art Direction</td>
</tr>
<tr>
<td>GWDB 308</td>
<td>Business of Graphic Design</td>
</tr>
<tr>
<td>GWDB 312</td>
<td>Publication Design</td>
</tr>
<tr>
<td>GWDB 406</td>
<td>Internship —OR— Program Elective</td>
</tr>
<tr>
<td>GWDB 409</td>
<td>Graphic Design Capstone</td>
</tr>
<tr>
<td>GWDB 419</td>
<td>Portfolio II</td>
</tr>
<tr>
<td>GWDB 424</td>
<td>Capstone Research</td>
</tr>
<tr>
<td></td>
<td>Program Electives I – III</td>
</tr>
</tbody>
</table>

General Education: 48 quarter credits

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>COM 105</td>
<td>Public Speaking</td>
</tr>
<tr>
<td>EN 101</td>
<td>English I</td>
</tr>
<tr>
<td>EN 102</td>
<td>English II</td>
</tr>
<tr>
<td>GWDB 207</td>
<td>Design History (5 credits)</td>
</tr>
<tr>
<td>HA 222</td>
<td>Art History II: Art of the Medieval &amp; Renaissance (5 credits)</td>
</tr>
<tr>
<td>HA 223</td>
<td>Art History III: Art of the Modern World (5 credits)</td>
</tr>
<tr>
<td>HA 305</td>
<td>History of Contemporary Art: 1945 to Present (5 credits)</td>
</tr>
<tr>
<td>HU 305</td>
<td>Critical Thinking</td>
</tr>
<tr>
<td>MT 112</td>
<td>College Geometry —OR— MT 113Ideas of Mathematics —OR— MT 115 Applied Mathematics</td>
</tr>
<tr>
<td>PS 101</td>
<td>Introduction to Psychology</td>
</tr>
<tr>
<td></td>
<td>General Education Elective</td>
</tr>
</tbody>
</table>

Recommended Program Electives – Graphic Design Concentration

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>GWDB 212</td>
<td>Typography – Expressive &amp; Experimental</td>
</tr>
<tr>
<td>GWDB 322</td>
<td>Sequential Illustration</td>
</tr>
</tbody>
</table>
Bachelor of Fine Arts in Graphic & Web Design
Web Design Concentration
In advanced courses in the Baccalaureate program, students will be introduced to conceptual problem solving, content and usability research, accessibility principles, and design of interactive communication solutions. The program is designed to expand the student's understanding of the structure and technologies of Web and interactive media projects, and techniques for designing and managing large projects. Students will have opportunities to develop and work on projects, often for real clients from the non-profit sector. Finally, students will be required to produce their own professional-quality, digital portfolios as interactive media presentations of their work and abilities.

Students may gain professional experience through internships, freelance work, or community-service projects. Students with a Bachelor of Fine Arts degree are prepared to seek entry-level positions as Interface Designers, Timeline Animation and Interaction Designers/Developers, Mobile App Developers, Usability Evaluators, Web Developers, Media Integrators, Creative Directors, Digital Media Producers, or Project Coordinators in fields such as marketing, corporate communications, or advertising.

Locations Available:
The Art Institute of Atlanta
The Art Institute of Atlanta-Decatur*
The Art Institute of Charleston
The Art Institute of Tennessee-Nashville
The Art Institute of Virginia Beach
The Art Institute of Washington
The Art Institute of Washington-Dulles *

*These campuses are no longer accepting new enrollments in this program.
Bachelor of Fine Arts in Graphic & Web Design - Web Design Concentration
180 Quarter Credits Required: 132 quarter credits in the program, 48 quarter credits in general education.
All courses are 4 credits unless otherwise indicated.

Courses in the Program: 132 quarter credits
- FND 105 Design Fundamentals
- FND 110 Observational Drawing
- FND 135 Image Manipulation
- FND 150 Digital Color Theory
- GWDB 101 Applications & Industry
- GWDB 103 Digital Illustration
- GWDB 105 Concept Design
- GWDB 111 Introduction to Layout Design
- GWDB 112 Typography – Traditional
- GWDB 113 Fundamentals of Web Page Scripting
- GWDB 122 Typography – Hierarchy
- GWDB 123 Programming Logic
- GWDB 132 Information Architecture
- GWDB 201 Audio & Video
- GWDB 202 Interface Design
- GWDB 209 Portfolio I
- GWDB 213 Timeline Animation & Interaction
- GWDB 223 Intermediate Web Page Scripting
- GWDB 233 Advanced Web Page Scripting
- GWDB 253 Authoring for Interaction
- GWDB 272 Corporate Identity
- GWDB 292 Experience Design
- GWDB 303 Interactive Motion Graphics
- GWDB 313 Emerging Technologies
- GWDB 333 Senior Project Pre-Production
- GWDB 406 Internship — OR — Program Elective
- GWDB 413 Design Team: Production
- GWDB 419 Portfolio II
- GWDB 423 Senior Project Production
- Program Electives I - IV

General Education: 48 quarter credits
- COM 105 Public Speaking
- EN 101 English I
- EN 102 English II
- GWDB 207 Design History (5 credits)
- HA 222 Art History II: Art of the Medieval & Renaissance (5 credits)
- HA 223 Art History III: Art of the Modern World (5 credits)
- HA 305 History of Contemporary Art: 1945 to Present (5 credits)
- HU 305 Critical Thinking
- MT 112 College Geometry — OR — MT 113 Ideas of Mathematics — OR — MT 115 Applied Mathematics
- PS 101 Introduction to Psychology
- General Education Elective

Recommended Program Electives – Web Design Concentration
- GWDB 353 Server-Side Scripting
- GWDB 363 Client-Side Scripting
- GWDB 373 Advanced Server-Side Scripting
- GWDB 443 Advanced Scripting
Associate of Arts in Graphic & Web Design
Graphic Design Concentration
In the Associate program, students begin with courses in art and design and then move to a focus on page-design theory and formatting, appropriate color and imaging, and print and interactive production. Before graduation students will be required to develop the portfolio required of the Associate program.

Graduates from the Associate program may choose to continue in the Baccalaureate program, or with their marketable, production-based portfolio, they are prepared to seek entry-level positions in an increasingly technical and competitive industry. These graduates may join the production staffs of printing companies, digital service bureaus, and in-house corporate communications departments in entry-level positions such as Production Artist or Assistant Designer.

Gainful Employment Information
The following links provide program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info for the Associate of Arts in Graphic & Web Design degree program offered at the locations specified below:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Gainful Employment Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art Institute of Atlanta</td>
<td>ge.artinstitutes.edu/programoffering/3860</td>
</tr>
<tr>
<td>The Art Institute of Atlanta-Decatur</td>
<td>ge.artinstitutes.edu/programoffering/3879</td>
</tr>
<tr>
<td>The Art Institute of Charleston</td>
<td>ge.artinstitutes.edu/programoffering/3881</td>
</tr>
<tr>
<td>The Art Institute of Tennessee-Nashville</td>
<td>ge.artinstitutes.edu/programoffering/3862</td>
</tr>
<tr>
<td>The Art Institute of Virginia Beach</td>
<td>ge.artinstitutes.edu/programoffering/3864</td>
</tr>
<tr>
<td>The Art Institute of Washington</td>
<td>ge.artinstitutes.edu/programoffering/3866</td>
</tr>
<tr>
<td>The Art Institute of Washington-Dulles</td>
<td>ge.artinstitutes.edu/programoffering/3869</td>
</tr>
</tbody>
</table>

Locations Available:
The Art Institute of Atlanta
The Art Institute of Atlanta-Decatur*
The Art Institute of Charleston
The Art Institute of Tennessee-Nashville
The Art Institute of Virginia Beach
The Art Institute of Washington
The Art Institute of Washington-Dulles*

*These campuses are no longer accepting new enrollments in this program.
Associate of Arts in Graphic & Web Design
Graphic Design Concentration
90 Quarter Credits Required: 64 quarter credits in the program, 26 quarter credits in general education.
All courses are 4 credits unless otherwise indicated.

Courses in the Program: 64 quarter credits
FND 105 Design Fundamentals
FND 110 Observational Drawing
FND 135 Image Manipulation
GWDB 101 Applications & Industry
GWDB 102 Rapid Visualization
GWDB 103 Digital Illustration
GWDB 105 Concept Design
GWDB 111 Introduction to Layout Design
GWDB 112 Typography – Traditional
GWDB 113 Fundamentals of Web Page Scripting
GWDB 122 Typography – Hierarchy
GWDB 209 Portfolio I
GWDB 212 Typography – Expressive & Experimental
GWDB 213 Timeline Animation & Interaction
GWDB 222 Intermediate Layout Design
GWDB 223 Intermediate Web Page Scripting

General Education: 26 quarter credits
COM 105 Public Speaking
EN 101 English I
GWDB 207 Design History (5 credits)
HA 305 History of Contemporary Art: 1945 to Present (5 credits)
MT 112 College Geometry
—OR—
MT 113 Ideas of Mathematics
—OR—
MT 115 Applied Mathematics
PS 101 Introduction to Psychology
Associate of Arts in Graphic & Web Design
Web Design Concentration
Students begin the program by having the opportunity to develop artistic skills in drawing and design, while learning the fundamentals of digital imaging and basic Web technologies. Intermediate courses introduce students to Web standards, scripting, information architecture, interface design concepts, media integration and team-based project skills. Students have the opportunity to continue to develop their Web skills, while learning programming and scripting techniques using timeline and scripting languages for design, animation, and data handling.

After developing an interactive portfolio, students in the Associate degree program may seek entry-level positions in the field of Web design & interactive media as front-end Web site designers or developers. Students may choose to continue in the Baccalaureate program.

Throughout the program, students have access to industry-related technology and work with faculty who are experienced professionals in various aspects of the Web design & interactive media field and bring their practical experience and their own projects into the classroom. Students also have the opportunity to learn to give, receive, and respond to critique of their work by industry professionals and faculty, as well as their classmates.

Locations Available:
The Art Institute of Atlanta
The Art Institute of Atlanta-Decatur*
The Art Institute of Charleston
The Art Institute of Tennessee-Nashville
The Art Institute of Virginia Beach
The Art Institute of Washington
The Art Institute of Washington-Dulles*

*These campuses are no longer accepting new enrollments in this program.
Associate of Arts in Graphic & Web Design
Web Design Concentration
90 Quarter Credits Required: 64 quarter credits in the program, 26 quarter credits in general education.
All courses are 4 credits unless otherwise indicated.

Courses in the Program: 64 quarter credits
FND 105    Design Fundamentals
FND 110    Observational Drawing
FND 135    Image Manipulation
GWDB 101   Applications & Industry
GWDB 103   Digital Illustration
GWDB 111   Introduction to Layout Design
GWDB 112   Typography – Traditional
GWDB 113   Fundamentals of Web Page Scripting
GWDB 122   Typography – Hierarchy
GWDB 123   Programming Logic
GWDB 202   Interface Design
GWDB 209   Portfolio I
GWDB 213   Timeline Animation & Interaction
GWDB 223   Intermediate Web Page Scripting
GWDB 233   Advanced Web Page Scripting
GWDB 253   Authoring for Interaction

General Education: 26 quarter credits
COM 105    Public Speaking
EN 101     English I
GWDB 207   Design History (5 credits)
HA 305     History of Contemporary Art: 1945 to Present (5 credits)
MT 112     College Geometry
—OR—
MT 113     Ideas of Mathematics
—OR—
MT 115     Applied Mathematics
PS 101     Introduction to Psychology
Illustrators express visually what they see, what they imagine, or what they understand in order to communicate ideas. They combine the fine-art techniques of painting, drawing, and design with narrative skills to create imagery for books, magazines, newspapers, and the Web. The Bachelor of Fine Arts program in Illustration offers students the opportunity to learn the technical skills of Illustration and to develop their personal expressive style as illustrators.

The Illustration program highlights the areas of conceptualization, imaging techniques, design and presentation. Students have the opportunity to begin the program by developing their skills in art foundations: drawing, 2-D design, and color theory. As they study art history and the history of graphic design, they begin to develop their own visual vocabulary. They have the opportunity to progress with this knowledge into the technical aspects of Illustration in the digital world, and later begin to develop their own styles in painting and illustration classes. Students have the opportunity to learn photography, project management, print production, typography, and layout skills, which are important to their success as professional illustrators. Throughout the program, the business of illustration is a focus as students have the opportunity to learn marketing, self-promotion, and career planning, as well as business and communication skills. Students also have the opportunity to learn to construct their own Web site, which is an important aspect of an Illustration career, allowing them to showcase their work to a wide audience.

The full-time faculty in the Bachelor of Fine Arts in Illustration program are themselves professional illustrators who bring to the students not only the artistic skills of illustration but also the know-how to prepare for a career in the competitive world of illustration. They share their knowledge as they lecture and critique student work throughout the program. As students near graduation, they compile their best work in Illustration into a professional-quality portfolio which is displayed to the industry at the quarterly Portfolio Show. Graduates of the Illustration program are prepared to seek entry-level positions as assistants while they build a reputation on their way to becoming commercial or freelance illustrators or graphic artists. With acquired experience some illustrators advance into positions as Assistant Art Directors or Art Directors in Advertising, publishing, or other fields.

Please visit ge.artinstitutes.edu/programoffering/319 for program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info on the Bachelor of Fine Arts Degree in Illustration.

Location Available:
The Art Institute of Atlanta
Bachelor of Fine Arts in Illustration

180 Quarter Credits Required: 132 quarter credits in the program, 48 quarter credits in general education.

All courses are 4 credits unless otherwise indicated.

Courses in the Program: 132 quarter credits

FND 105  Design Fundamentals
FND 110  Observational Drawing
FND 135  Image Manipulation
FND 150  Digital Color Theory
GWDB 101  Applications & Industry
GWDB 103  Digital Illustration
GWDB 111  Introduction to Layout Design
GWDB 112  Typography-Traditional
GWDB 113  Fundamentals of Web Page Scripting
GWDB 122  Typography-Hierarchy
GWDB 222  Intermediate Layout Design
GWDB 303  Interactive Motion Graphics
GWDB 305  Art Direction
GWDB 332  Life Drawing
ILD 130  Illustration
ILD 230  Specialty Illustration
ILD 300  Digital Illustration I
ILD 311  Advanced Drawing
ILD 321  Painting for Illustration
ILD 325  Business of Illustration
ILD 340  Editorial Illustration
ILD 345  Storyboarding for Illustration
ILD 350  Product & Licensed Illustration
ILD 360  Conceptual Illustration
ILD 399  Internship --OR— ILD 499  Professional Practice
ILD 400  Digital Illustration II
ILD 411  Advanced Anatomy for Illustration
ILD 420  Advanced Painting
ILD 430  Traditional Illustration Studio
ILD 445  Portfolio Preparation
ILD 450  Portfolio
PHOB 101  Principles of Photography
Program Elective

General Education: 48 quarter credits

COM 105  Public Speaking
EN 101  English I
EN 102  English II
HA 221  Art History I: Art of the Ancient World (5 credits)
HA 222  Art History II: Art of the Medieval & Renaissance (5 credits)
HA 223  Art History III: Art of the Modern World (5 credits)
HU 105  World Civilization & the Arts
ILD 303  History of Illustration (5 credits)
MT 112  College Geometry --OR— MT 113 Ideas of Mathematics
PS 101  Introduction to Psychology

General Education Elective
Interior Design

Interior Design is both an art and a science. As the discipline that interfaces between architecture and the user, its purpose is to enhance the quality of life and facilitate human activity within the built environment. The Interior Design baccalaureate curriculum combines the critical thinking skills and broad, cultural knowledge inherent in the liberal arts with the creative, technical, and professional skills necessary for interior design practice. Coursework focuses on issues relevant to current design practice, including: environmental concerns, the use of sustainable materials for “green design,” the needs of special populations, and changing technology.

Students in the Interior Design baccalaureate program begin with the foundations of interior design as well as traditional art in courses focused on drawing, color, and 2-D and 3-D design. Their study continues with the design process and how to apply the elements and principles of design to the development of interior space. As students expand their skills and have the opportunity to learn how interior design affects human behavior and the natural environment, they begin to see the impact interior designers have on the lives of others by creating spaces in which people live, work, and play. They have the opportunity to learn to develop and carry out a design concept from space planning to selection of materials, finishes, color, and furnishings.

Throughout the program, students have the opportunity to explore methods of visual communication necessary to convey design ideas in manual and computer-aided drafting and rendering courses. These students have the opportunity to focus on the relationship of interior space to architecture in courses about interior detailing, building systems, lighting, and codes and regulations.

Industry-experienced faculty guide students as they hone their skills to create a portfolio to show prospective employers and clients. Students have the opportunity to make valuable contacts with professionals in the field through professional organizations and internships.

Graduates are prepared to seek entry-level positions with interior design or architecture firms or companies specializing in facilities or space planning. After gaining additional on-the-job experience and passing the NCIDQ exam, graduates may become registered interior designers as independent consultants or open their own firms.

Gainful Employment Information

The following links provide program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info for the Bachelor of Fine Arts in Interior Design degree program offered at the locations specified below:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Gainful Employment Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art Institute of Atlanta</td>
<td>ge.artinstitutes.edu/programoffering/322</td>
</tr>
<tr>
<td>The Art Institute of Charleston</td>
<td>ge.artinstitutes.edu/programoffering/402</td>
</tr>
<tr>
<td>The Art Institute of Tennessee-Nashville</td>
<td>ge.artinstitutes.edu/programoffering/125</td>
</tr>
<tr>
<td>The Art Institute of Virginia Beach</td>
<td>ge.artinstitutes.edu/programoffering/2397</td>
</tr>
<tr>
<td>The Art Institute of Washington</td>
<td>ge.artinstitutes.edu/programoffering/185</td>
</tr>
<tr>
<td>The Art Institute of Washington-Dulles</td>
<td>ge.artinstitutes.edu/programoffering/2278</td>
</tr>
</tbody>
</table>

Locations Available:
The Art Institute of Atlanta
The Art Institute of Charleston
The Art Institute of Tennessee-Nashville*
The Art Institute of Virginia Beach
The Art Institute of Washington
The Art Institute of Washington-Dulles*

*These campuses are no longer accepting new enrollments in this program.
Bachelor of Fine Arts in Interior Design

180 Quarter Credits Required: 132 quarter credits in the program, 48 quarter credits in general education. 
All courses are 4 credits unless otherwise indicated.

Courses in the Program: 132 quarter credits
FND 105 Design Fundamentals
FND 110 Observational Drawing
FND 150 Digital Color Theory
INTB 101 Architectural Drafting
INTB 102 Introduction to Interior Design
INTB 103 CAD I
INTB 105 Sketching & Ideation
INTB 107 History of Architecture, Interiors & Furniture I
INTB 111 Space Planning
INTB 112 Design Basics 3D
INTB 120 Perspective Drawing
INTB 201 Textiles, Materials & Specifications
INTB 202 Presentation Techniques
INTB 203 CAD II
INTB 207 History of Architecture, Interiors & Furniture II
INTB 211 Codes & Regulations
INTB 212 Residential Design I
INTB 232 Lighting Design
INTB 262 Construction Documents
INTB 302 Residential Design II
INTB 306 Professional Practice
INTB 313 Digital Modeling
INTB 322 Interior Detailing & Mechanical Systems
INTB 332 Environmental & Sustainable Design
INTB 342 Commercial Design
INTB 352 Hospitality Design
INTB 402 Senior Studio I
INTB 406 Internship
INTB 409 Portfolio I
INTB 412 Institutional Design
INTB 422 Senior Studio II
Program Electives I - II

General Education: 48 quarter credits
COM 105 Public Speaking
EN 101 English I
EN 102 English II
HA 221 Art History I: Art of the Ancient World (5 credits)
HA 222 Art History II: Art of the Medieval & Renaissance (5 credits)
HA 223 Art History III: Art of the Modern World (5 credits)
HA 305 History of Contemporary Art: 1945 to Present (5 credits)
HU 305 Critical Thinking
MT 112 College Geometry
—OR—
MT 113 Ideas of Mathematics
PS 101 Introduction to Psychology
SC 115 Science of Light
Media Arts & Animation
Location-based entertainment, film and video, architecture, virtual reality, broadcast television, advertising, education, gaming, medical sciences, and forensics are among the industries that benefit from the techniques of traditional and digital animation. The course of studies at The Art Institute develops students’ skills in design, illustration, compositing, 3-D computer modeling, and other areas needed to enter the animation field. Students begin the Media Arts & Animation program with a foundation in drawing, color, writing, and character design along with introductory computer applications. Under the guidance of industry-experienced faculty, students have the opportunity to learn advanced 2-D and 3-D animation principles as well as story development, background design, scenic layout, and special effects. In increasingly more advanced courses, students have the opportunity to learn and become experienced with program-specific software, such as Adobe Photoshop, Adobe After Effects, Autodesk 3D Studio Max, and Autodesk Maya. At the end of the program, students have the opportunity to take a sequence of portfolio courses in which they design and execute specialized projects that form a part of their digital portfolios to showcase their conceptual and creative skills and abilities in both traditional and digital 2-D and 3-D techniques. All students have the opportunity to develop a Web site in order to present this portfolio to a wide audience of potential employers upon graduation.

During their studies at The Art Institute, students are encouraged to apply for internships, participate in active student and professional organizations, enter national contests and film festivals, and attend conferences, such as SIGGRAPH, all of which enable them to become familiar with a developing industry and with the people who make the industry such a vibrant one in today’s world of communications and entertainment.

Media Arts & Animation graduates are prepared to seek entry-level opportunities in various aspects of the animation industry, specializing in fields such as computer-generated lighting, compositing and rendering, storyboarding, texturing, special effects, motion graphics, and others. In addition, the need for animators continues to grow in order to support Web-based corporate communications, e-commerce, and marketing.

Gainful Employment Information

The following links provide program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info for the Bachelor of Fine Arts in Media Arts & Animation degree program offered at the locations specified below:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Gainful Employment Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art Institute of Atlanta</td>
<td>ge.artinstitutes.edu/programoffering/323</td>
</tr>
<tr>
<td>The Art Institute of Atlanta-Decatur</td>
<td>ge.artinstitutes.edu/programoffering/1624</td>
</tr>
<tr>
<td>The Art Institute of Tennessee-Nashville</td>
<td>ge.artinstitutes.edu/programoffering/2157</td>
</tr>
<tr>
<td>The Art Institute of Virginia Beach</td>
<td>ge.artinstitutes.edu/programoffering/2398</td>
</tr>
<tr>
<td>The Art Institute of Washington</td>
<td>ge.artinstitutes.edu/programoffering/2279</td>
</tr>
<tr>
<td>The Art Institute of Washington-Dulles</td>
<td>ge.artinstitutes.edu/programoffering/186</td>
</tr>
</tbody>
</table>

Locations Available:
The Art Institute of Atlanta
The Art Institute of Atlanta-Decatur*
The Art Institute of Tennessee-Nashville
The Art Institute of Virginia Beach
The Art Institute of Washington
The Art Institute of Washington-Dulles*

*These campuses are no longer accepting new enrollments in this program.
Bachelor of Fine Arts in Media Arts & Animation
180 Quarter Credits Required: 132 quarter credits in the program, 48 quarter credits in general education.
All courses are 4 credits unless otherwise indicated.

Courses in the Program: 132 quarter credits
FND 105 Design Fundamentals
FND 110 Observational Drawing
FND 135 Image Manipulation
FND 150 Digital Color Theory
DFVB 353 Compositing for Digital Film
MAAB 101 Language of Animation & Film
MAAB 102 Life Drawing & Gesture
MAAB 111 Animation Principles
MAAB 112 Short Format Storytelling
MAAB 120 Perspective Drawing
MAAB 202 Character & Object Design
MAAB 204 Acting & Movement for Animators
MAAB 213 3D Modeling
MAAB 222 Storyboarding & Animatics
MAAB 223 Hard Surface & Organic Modeling
MAAB 232 3D Animation
MAAB 233 Motion Graphics
MAAB 242 Character & Technical Modeling
MAAB 243 Material & Lighting
MAAB 302 3D Character Animation
MAAB 303 3D Character Rigging
MAAB 312 Animation Studio
MAAB 313 Advanced Lighting & Texturing
MAAB 323 Emerging Technologies for Animation
MAAB 333 Dynamics & Simulation
MAAB 343 Pre-Production Team
MAAB 363 Advanced Illustration for Production
MAAB 403 Production Team
MAAB 406 Internship
—OR—
MAAB 424 Special Topics
MAAB 409 Portfolio Production
MAAB 419 Portfolio Presentation
Program Electives I-II

General Education: 48 quarter credits
COM 105 Public Speaking
EN 101 English I
EN 102 English II
HA 221 Art History I: Art of the Ancient World (5 credits)
HA 222 Art History II: Art of the Medieval & Renaissance (5 credits)
HA 223 Art History III: Art of the Modern World (5 credits)
HA 305 History of Contemporary Art: 1945 to Present (5 credits)
HU 305 Critical Thinking
MT 112 College Geometry —OR— MT 115 Applied Mathematics
PS 101 Introduction to Psychology
General Education Elective
**Visual & Game Programming**

Part art and part computer science, the Baccalaureate degree in Visual & Game Programming offers students an opportunity to become part of the team that brings 3-D games, animated films, and interactive motion graphics to life. In the Bachelor of Art in Visual & Game Programming, students have the opportunity to learn to fill the important role of the technical artist who has both artistic ability and the skills to solve technical problems and bridge the gap between the creative artist and technical programmer. This intensely hands-on program combines artistic skills with the technical skills deeply embedded in the concepts of animation. The curriculum was developed with input from game and animation industry veterans.

Students in the Visual & Game Programming Baccalaureate program begin with an intensive foundation in art and design, including drawing, life drawing, and sculpture. They also cover related areas of game design and animation, such as character and object design, scriptwriting, and storyboarding. In the first half of the program, students learn the more technical areas of programming for 3-D animation, including shading development, motion capture management, and network management. Programming and scripting tools such as Perl, C++, C-shell, MEL scripting, MAXScript, DirectX and OpenGL, and familiarity with different operating systems are essential elements of the program. At the advanced level, students have the opportunity to learn critical thinking and problem solving skills and are introduced to the principles of artificial intelligence, multiplayer games, and game prototyping.

Upper-level classes in the program require students to work in teams to replicate the environment of the industry. Faculty, who themselves have professional experience in the gaming field, direct and advise the teams. Game artists and programmers are also frequently guest lecturers in the classroom. In the last quarters of the program, students are encouraged to do an internship in the game industry as well as to develop a professional-quality portfolio of their work, demonstrating their programming skills and documenting their accomplishments throughout the program. This programming portfolio showcases their abilities to prospective employers.

**Gainful Employment Information**

The following links provide program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info for the Bachelor of Arts in Visual & Game Programming degree program offered at the locations specified below:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Gainful Employment Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art Institute of Atlanta</td>
<td><a href="ge.artinstitutes.edu/programoffering/328">ge.artinstitutes.edu/programoffering/328</a></td>
</tr>
<tr>
<td>The Art Institute of Washington</td>
<td><a href="ge.artinstitutes.edu/programoffering/191">ge.artinstitutes.edu/programoffering/191</a></td>
</tr>
</tbody>
</table>

**Locations Available:**
The Art Institute of Atlanta
The Art Institute of Washington
Bachelor of Arts in Visual & Game Programming
180 Quarter Credits Required: 132 quarter credits in the program, 48 quarter credits in general education. All courses are 4 credits unless otherwise indicated.

Courses in the Program: 132 quarter credits
FDN 110  Observational Drawing
MAAB 102  Life Drawing & Gesture
GADB 101  Introduction to Game Development
GADB 302  Programming for Mobile & Social Games
GWDB 113  Fundamentals of Web Page Scripting
GWDB 123  Programming Logic
GWDB 223  Intermediate Web Page Scripting
GWDB 233  Advanced Web Page Scripting
GWDB 243  Object Oriented Scripting
MAAB 111  Animation Principles
MAAB 213  3-D Modeling
MAAB 223  Hard Surface & Organic Modeling
MAAB 232  3-D Animation
MAAB 243  Materials & Lighting
VGP 103  Image Manipulation
VGP 126  Object-Oriented Programming
VGP 200  Gaming Algorithms
VGP 215  Programming for Shading & Dynamics
VGP 220  Database Concepts & Software Development
VGP 240  Introduction to Data Structures
VGP 260  Logic & Representation
VGP 301  Game Design & Game Play
VGP 310  Network Transmission & Data Compression
VGP 321  Artificial Intelligence & Multiplayer Games
VGP 325  Programming for Visual Simulation
VGP 333  Programming for Artists
VGP 335  Level Design
VGP 336  Game Prototyping
VGP 350  Skeletal Animation
VGP 401  Advanced Game Prototyping
VGP 470  Portfolio
VGP 490  Portfolio II
Program Elective

General Education: 48 quarter credits
COM 105  Public Speaking
EN 101  English I
EN 102  English II
HU 215  Topics in World Mythologies: General Study
HU 305  Critical Thinking
MT 115  Applied Mathematics
PS 101  Introduction to Psychology
SC 115  Science of Light
SC 205  Human & Animal Anatomy
SC 225  Physics
General Education Electives I - II
**Visual Effects & Motion Graphics**

Visual effects & motion graphics is design in motion. Professional artists in this field combine special effects with computer-based animation and graphics. Then they weave video clips, graphic elements, and sound with live-action footage in creative ways for the most impact. The result is innovative TV commercials, movie trailers, opening film credits, animated network IDs, short promo teasers, and catchy “next-ons” between television shows.

Visual effects & motion graphics takes audiences where no mere camera can go - like the SUV parked impossibly high on a desert mesa, a movie title composed only of smoke and light and that impossible shot that starts with the whole Earth in space and zooms into a close-up in someone’s backyard. These are just some examples of visual effects and motion graphics artists at work. These growing groups of digital image specialists work in all areas of television and film production, for broadcast, cable, theatrical film, advertising, marketing, and education.

In the program, students begin with a foundation of drawing and design principles and color theory. They move into studies of 3-D modeling, digital video editing, visual effects, broadcast graphics, audio basics, and production design. Finally, the program courses give students the opportunity to integrate the animation, filmmaking, audio, and design skills to produce projects in a production studio-style collaborative environment as well as to create a portfolio of their best work to show prospective employers.

**Gainful Employment Information**

The following links provide program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info for the Bachelor of Fine Arts in Visual Effects & Motion Graphics degree program offered at the locations specified below:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Gainful Employment Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art Institute of Atlanta</td>
<td>ge.artinstitutes.edu/programoffering/901</td>
</tr>
<tr>
<td>The Art Institute of Tennessee-Nashville</td>
<td>ge.artinstitutes.edu/programoffering/5206</td>
</tr>
<tr>
<td>The Art Institute of Washington</td>
<td>ge.artinstitutes.edu/programoffering/906</td>
</tr>
</tbody>
</table>

**Locations Available:**
The Art Institute of Atlanta
The Art Institute of Tennessee-Nashville
The Art Institute of Washington
Bachelor of Fine Arts in Visual Effects & Motion Graphics
180 Quarter Credits Required: 132 quarter credits in the program, 48 quarter credits in general education.
All courses are 4 credits unless otherwise indicated.

Courses in the Program: 132 quarter credits
AUDB 101 Fundamentals of Audio
DFVB 103 Fundamentals of Video Production
FND 105 Design Fundamentals
FND 110 Observational Drawing
FND 135 Image Manipulation
FND 150 Digital Color Theory
GWDB 103 Digital Illustration
GWDB 112 Typography-Traditional
GWDB 332 Life Drawing
MAAB 111 Animation Principles
MAAB 120 Perspective Drawing
MAAB 202 Background & Character Design
MAAB 213 3D Modeling
MAAB 222 Storyboarding & Animatics
MAAB 223 Hard Surface & Organic Modeling
MAAB 232 3D Animation
MAAB 243 Materials & Lighting
MAAB 303 3D Character Rigging
VFX 110 History & Trends in Motion Graphics
VFX 140 Writing for Motion Graphics
VFX 150 Introduction to Broadcast Graphics
VFX 260 Applied Graphics for Digital Filmmaking & Video
VFX 325 Intermediate Compositing for Broadcast Graphics
VFX 350 Advanced Compositing for Broadcast Graphics
VFX 470 Portfolio Foundations
VFX 480 Portfolio I
VFX 490 Portfolio II
Program Electives I - VI

General Education: 48 quarter credits
COM 105 Public Speaking
EN 101 English I
EN 102 English II
HA 221 Art History I: Art of the Ancient World (5 credits)
HA 222 Art History II: Art of the Medieval & Renaissance (5 credits)
HA 223 Art History III: Art of the Contemporary World (5 credits)
HA 305 History of Contemporary Art: 1945 to Present (5 credits)
HU 305 Critical Thinking
MT 112 College Geometry
—OR—
MT 113 Ideas of Mathematics
PS 101 Introduction To Psychology
General Education Elective
The culinary arts bring together people, food, and creativity to delight not only the palate but all the senses. Few professions offer the kind of excitement and growth found in the world of Culinary Arts. Restaurants, hotels, clubs, resorts, convention centers, retirement homes, hospitals, and entertainment facilities all offer career opportunities for the culinary professional.

In today's busy world, people eat out or purchase prepared foods much more frequently than in years past, reflected in the remarkable growth of the food service industry. And with that growth, expectations about the quality, nutrition, and diversity of the food, along with the accompanying service, continue to rise. The industry must be prepared to respond by creating and producing the best tasting, most imaginative product possible.

Americans today appreciate many different cuisines from around the world. As the taste for international culinary traditions grows, the possibilities for culinary professionals do, too. To find their places in this exciting new world, students need an education that both equips them with the fundamentals and introduces them to world cuisines.

Students in the Culinary Arts program learn classical principles of cooking along with modern techniques and trends. International cuisines are introduced throughout the program. Students learn both theory and practical applications, in professional kitchens and through internships. The culminating class in Culinary Arts is the à La Carte class, in which students prepare all courses for a “dining lab” open to the public. All culinary classes are taught by professional, industry-experienced chefs in a hands-on setting that allows the students to learn the best.

The International Culinary Schools at The Art Institutes serve up a variety of international culinary experiences designed to give students the skills and inspiration they need to succeed in the field.

Associate of Arts in Culinary Arts
In the Associate program, students begin with basic culinary principles and skills, as well as kitchen and dining room operations. Their studies also include fundamental business skills such as cost control and supervising foodservice personnel. Upon graduation, they are prepared to seek entry-level positions such as line cook, prep cook, first cook, baking trainee, and catering assistant in restaurants, luxury resorts, and contract foodservice companies.

Gainful Employment Information

The following links provide program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info for the Associate of Arts in Culinary Arts degree program offered at the locations specified below:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Gainful Employment Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art Institute of Atlanta</td>
<td>ge.artinstitutes.edu/programoffering/172</td>
</tr>
<tr>
<td>The Art Institute of Charleston</td>
<td>ge.artinstitutes.edu/programoffering/394</td>
</tr>
<tr>
<td>The Art Institute of Tennessee-Nashville</td>
<td>ge.artinstitutes.edu/programoffering/116</td>
</tr>
<tr>
<td>The Art Institute of Virginia Beach</td>
<td>ge.artinstitutes.edu/programoffering/2404</td>
</tr>
<tr>
<td>The Art Institute of Washington</td>
<td>ge.artinstitutes.edu/programoffering/173</td>
</tr>
</tbody>
</table>

Locations Available:
The Art Institute of Atlanta
The Art Institute of Charleston
The Art Institute of Tennessee-Nashville
The Art Institute of Virginia Beach
The Art Institute of Washington
Associate of Arts in Culinary Arts
90 Quarter Credits Required: 66 quarter credits in the program, 24 quarter credits in general education.
All courses are 4 credits unless otherwise indicated.

Courses in the Program: 66 quarter credits
<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>CL 102</td>
<td>Introduction to Baking &amp; Pastry Techniques</td>
<td>6</td>
</tr>
<tr>
<td>CL 103</td>
<td>Sustainable Purchasing &amp; Controlling Costs</td>
<td></td>
</tr>
<tr>
<td>CL 106</td>
<td>Fundamentals of Classical Techniques</td>
<td>6</td>
</tr>
<tr>
<td>CL 117</td>
<td>Latin Cuisine</td>
<td>2</td>
</tr>
<tr>
<td>CL 118</td>
<td>Foundations of Classical Techniques</td>
<td>2</td>
</tr>
<tr>
<td>CL 128</td>
<td>American Regional Cuisine</td>
<td>6</td>
</tr>
<tr>
<td>CL 202</td>
<td>Garde Manger</td>
<td>6</td>
</tr>
<tr>
<td>CL 203</td>
<td>World Cuisine</td>
<td>2</td>
</tr>
<tr>
<td>CL 204</td>
<td>Asian Cuisine</td>
<td>2</td>
</tr>
<tr>
<td>CL 209</td>
<td>Classical European Cuisine</td>
<td>2</td>
</tr>
<tr>
<td>CL 210</td>
<td>Management, Supervision &amp; Career Development</td>
<td></td>
</tr>
<tr>
<td>CL 215</td>
<td>Management by Menu</td>
<td></td>
</tr>
<tr>
<td>CL 220</td>
<td>Food &amp; Beverage Operations Management</td>
<td></td>
</tr>
<tr>
<td>CL 231</td>
<td>À la Carte</td>
<td>8</td>
</tr>
<tr>
<td>CL 237</td>
<td>Capstone/Portfolio</td>
<td></td>
</tr>
<tr>
<td>CL 301</td>
<td>Art Culinaire</td>
<td></td>
</tr>
</tbody>
</table>

General Education: 24 quarter credits
<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>COM 105</td>
<td>Public Speaking</td>
<td></td>
</tr>
<tr>
<td>EN 101</td>
<td>English I</td>
<td></td>
</tr>
<tr>
<td>MT 113</td>
<td>Ideas of Mathematics</td>
<td></td>
</tr>
<tr>
<td>SC 104</td>
<td>Nutrition</td>
<td></td>
</tr>
</tbody>
</table>

General Education Electives I - II
Associate of Arts in Baking & Pastry
Students in the Associate program become adept at creating exquisite breads and desserts. They also have the opportunity to learn skills in chocolate and pulled sugar. Upon graduation, students are prepared to become baking assistants or assistant pastry chefs.

Gainful Employment Information
The following links provide program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info for the Associate of Arts in Baking & Pastry degree program offered at the locations specified below:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Gainful Employment Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art Institute of Atlanta</td>
<td>ge.artinstitutes.edu/programoffering/3775</td>
</tr>
<tr>
<td>The Art Institute of Tennessee-Nashville</td>
<td>ge.artinstitutes.edu/programoffering/3104</td>
</tr>
<tr>
<td>The Art Institute of Washington</td>
<td>ge.artinstitutes.edu/programoffering/2268</td>
</tr>
</tbody>
</table>

Locations Available:
The Art Institute of Atlanta
The Art Institute of Tennessee-Nashville
The Art Institute of Washington

90 Quarter Credits Required: 66 quarter credits in the program, 24 quarter credits in general education.
All courses are 4 credits unless otherwise indicated.

Courses in the Program: 66 quarter credits
CL 102 Introduction to Baking & Pastry Techniques (6 credits)
CL 103 Sustainable Purchasing & Controlling Costs
CL 106 Fundamentals of Classical Techniques (6 credits)
CL 117 Latin Cuisine (2 credits)
CL 118 Foundations of Classical Techniques (2 credits)
CL 128 American Regional Cuisine (6 credits)
CL 210 Management, Supervision & Career Development
CL 215 Management by Menu
CL 220 Food & Beverage Operations Management
CL 231 À la Carte (8 credits)
CL 237 Capstone/Portfolio
CL 244 European Cakes & Tortes
CL 246 Advanced Patisserie & Display Cakes
CL 247 Chocolate, Confections & Centerpieces
CL 249 Artisan Breads

General Education: 24 quarter credits
COM 105 Public Speaking
EN 101 English I
MT 113 Ideas of Mathematics
SC 104 Nutrition
General Education Electives I - II
Culinary Arts Management
Students in the Baccalaureate program build on the basic culinary principles and skills with additional coursework in the business side of the industry, giving them not only a thorough knowledge and understanding of the culinary arts, but also essential knowledge about kitchen and dining room operations, including beverage management, and basic computer applications for the foodservice industry. They also develop the skills and knowledge to handle issues such as customer service, inventory, cost control, and supervision of foodservice personnel, as well as business communications, legal issues, and global management and operations.

Upon graduation, students are prepared to seek careers in entry-level positions such as Management Trainees, Kitchen Managers, Assistant Pastry Chefs, Banquet Chefs, Sous Chefs, Purchasing Managers, Unit Level Restaurant Managers, or Banquet Managers.

Gainful Employment Information
The following links provide program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info for the Bachelor of Science in Culinary Arts Management degree program offered at the locations specified below:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Gainful Employment Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art Institute of Atlanta</td>
<td>ge.artinstitutes.edu/programoffering/313</td>
</tr>
<tr>
<td>The Art Institute of Charleston</td>
<td>ge.artinstitutes.edu/programoffering/396</td>
</tr>
<tr>
<td>The Art Institute of Tennessee-Nashville</td>
<td>ge.artinstitutes.edu/programoffering/119</td>
</tr>
<tr>
<td>The Art Institute of Virginia Beach</td>
<td>ge.artinstitutes.edu/programoffering/2401</td>
</tr>
<tr>
<td>The Art Institute of Washington</td>
<td>ge.artinstitutes.edu/programoffering/176</td>
</tr>
</tbody>
</table>

Locations Available:
The Art Institute of Atlanta
The Art Institute of Charleston
The Art Institute of Tennessee-Nashville
The Art Institute of Virginia Beach
The Art Institute of Washington
Bachelor of Science in Culinary Arts Management

180 Quarter Credits Required: 132 quarter credits in the program, 48 quarter credits in general education.  
*All courses are 4 credits unless otherwise indicated.*

Courses in the Program: 132 quarter credits

- CL 102 Introduction to Baking & Pastry Techniques (6 credits)
- CL 103 Sustainable Purchasing & Controlling Costs
- CL 106 Fundamentals of Classical Techniques (6 credits)
- CL 117 Latin Cuisine (2 credits)
- CL 118 Foundations of Classical Techniques (2 credits)
- CL 128 American Regional Cuisine (6 credits)
- CL 202 Garde Manger (6 credits)
- CL 203 World Cuisine (2 credits)
- CL 204 Asian Cuisine (2 credits)
- CL 209 Classical European Cuisines (2 credits)
- CL 210 Management, Supervision & Career Development
- CL 215 Management by Menu
- CL 220 Food & Beverage Operations Management
- CL 231 À la Carte (8 credits)
- CL 237 Capstone/Portfolio
- CL 301 Art Culinaire
- CL 330 Facilities Management & Design
- CL 333 Leadership & Organizational Development
- CL 337 Foodservice Technology & Information
- CL 341 Human Resource Management
- CL 343 Hospitality Marketing
- CL 345 Quality Service Management & Training
- CL 348 Legal Issues & Ethics for Culinarians
- CL 400 Foodservice Financial Management
- CL 410 Innovation & Entrepreneurship
- CL 420 Exploring Wines & the Culinary Arts
- CL 423 Capstone/Portfolio
- CL 425 Senior Culinary Practicum (6 credits)
- CL 432 Global Management & Operations in the Hospitality Industry
- CL 499 Management Externship

Program Electives I - II

General Education: 48 quarter credits

- COM 105 Public Speaking
- EC 310 Economics
- OR
- General Education Elective
- EN 101 English I
- EN 102 English II
- EN 305 Professional Communication
- HU 305 Critical Thinking
- MT 113 Ideas of Mathematics
- SC 104 Nutrition
- SP 101 Beginning Spanish Conversation & Culture

General Education Electives I - III
Food & Beverage Management
In today's environment, most restaurants and hospitality establishments consider strong beverage sales essential to achieving profitability. This development has resulted in a greater demand for professionals who can effectively manage beverage operations, an area that provides one of the most important sources of revenue for these companies. Beyond restaurants, non-traditional businesses such as wine bars, specialty coffee bars, niche restaurants, and specialty retail stores all require managers with specialized training in alcoholic/non-alcoholic beverages.

The Bachelor of Science degree in Food & Beverage Management and the Associate of Arts degree in Wine, Spirits & Beverage Management are designed to prepare graduates to take their place in an exciting and demanding field, where knowledgeable professionals are in demand at every level and throughout the world.

Participation in this program for those less than 21 years of age will be conducted in accordance with state law regarding the possession and consumption of alcoholic beverages.

Bachelor of Science in Food & Beverage Management
The objective of the Food & Beverage Management program is to develop modern professionals with the skills to manage both the food and beverage component of a business and to achieve profitability. The strength of the Bachelor of Science program is its breadth. Students have a unique opportunity to acquire comprehensive knowledge in three areas crucial for success: the culinary arts, beverages, and management. This specialized education produces graduates who can offer a competitive advantage as part of any food and beverage operation.

Students build on a solid foundation of culinary skills, and then acquire theoretical and practical expertise in alcoholic and non-alcoholic beverages. They gain knowledge about food and wine pairings, catering, and event management, as well as in-depth product knowledge and an understanding of industry trends. Topics include service etiquette, bar operation, inventory, purchasing, and cost control. Students also have the opportunity to learn advanced principles of general business, management, marketing, related legal and liability issues.

Graduates who demonstrate a comprehensive understanding of the challenges and opportunities present in the food and beverage arena are prepared to seek an entry-level position as restaurant or dining room manager, banquet or catering manager, wine or coffee bar general manager, food and beverage director, food and beverage purchasing director, food and beverage consultant or food and beverage buyer.

Gainful Employment Information
Please visit ge.artinstitutes.edu/programoffering/908 for program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info on the Bachelor of Science Degree in Food & Beverage Management.

Locations Available:
The Art Institute of Atlanta*

*This campus is no longer accepting new enrollments in this program.
Bachelor of Science in Food & Beverage Management

180 Quarter Credits Required: 132 quarter credits in the program, 48 quarter credits in general education. 
*All courses are 4 credits unless otherwise indicated.*

**Courses in the Program: 132 quarter credits**

**CL 102** Introduction to Baking & Pastry Techniques (6 credits)
**CL 103** Sustainable Purchasing & Controlling Costs
**CL 106** Fundamentals of Classical Techniques (6 credits)
**CL 118** Foundations of Classical Techniques (2 credits)
**CL 128** American Regional Cuisine (6 credits)
**CL 202** Garde Manger (6 credits)
**CL 210** Management, Supervision & Career Development
**CL 215** Management by Menu
**CL 220** Food & Beverage Operations Management
**CL 231** À la Carte (8 credits)
**CL 237** Capstone/Portfolio
**CL 330** Facilities Management & Design
**CL 333** Leadership & Organizational Development
**CL 337** Foodservice Technology & Information
**CL 341** Human Resource Management
**CL 343** Hospitality Marketing
**CL 345** Quality Service Management & Training
**CL 348** Legal Issues & Ethics for Culinarians
**CL 400** Foodservice Financial Management
**CL 420** Exploring Wines & the Culinary Arts
**CL 423** Capstone/Portfolio
**CL 425** Senior Culinary Practicum (6 credits)
**CL 499** Management Externship
**FB 101** Fundamentals of Bar Operations & Professional Service
**FB 110** Spirits, Beers & Brews
**FB 121** Tea, Coffee & Non-Alcoholic Beverages
**FB 201** Beverage Purchasing, Inventory Control & Menu Authoring
**FB 210** Viticulture and Vinification I
**FB 215** Viticulture and Vinification II

**Program Elective**

**General Education: 48 quarter credits**

**COM 105** Public Speaking
**EC 310** Economics

—OR—

General Education Elective

**EN 101** English I
**EN 102** English II
**EN 305** Professional Communication
**HU 305** Critical Thinking
**MT 113** Ideas of Mathematics
**SC 104** Nutrition
**SP 101** Beginning Spanish Conversation & Culture

General Education Electives I - III
Diploma Programs
(The Art Institute of Charleston offers certain programs as a Certificate)

Certificate or Diploma programs offer those who are already working in business, foodservice, or agencies an opportunity to broaden and deepen their skills or to learn the basic skills needed to change careers. Except for Culinary Arts, these programs do not include general education classes. At The Art Institute of Atlanta, diploma programs are intended for students who have graduated from high school at least two years before the date of application. This policy varies at the branch campuses.

Diploma in Advertising Design

Students learn basic drawing and 2-D design, digital photography, computer Illustration, and layout.

Gainful Employment Information

The following links provide program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info for the Diploma in Advertising Design program offered at the locations specified below:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Gainful Employment Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art Institute of Atlanta</td>
<td>ge.artinstitutes.edu/programoffering/306</td>
</tr>
<tr>
<td>The Art Institute of Atlanta-Decatur</td>
<td>ge.artinstitutes.edu/programoffering/1629</td>
</tr>
<tr>
<td>The Art Institute of Washington</td>
<td>ge.artinstitutes.edu/programoffering/169</td>
</tr>
</tbody>
</table>

Locations Available:
The Art Institute of Atlanta*
The Art Institute of Washington

*This campus is no longer accepting new enrollments in this program.

Diploma in Advertising Design

40 quarter credits required.
All courses are 4 credits unless otherwise indicated.

Courses in the Program: 40 quarter credits
ADVB 101    Fundamentals of Advertising
ADVB 201    Fundamentals of Marketing
FND 105     Design Fundamentals
FND 135     Image Manipulation
GWDB 101    Applications & Industry
GWDB 102    Rapid Visualization
GWDB 103    Digital Illustration
GWDB 111    Introduction to Layout Design
GWDB 112    Typography - Traditional
GWDB 113    Fundamentals of Web Page Scripting
Diploma in Baking & Pastry
(The Art Institute of Charleston offers this program as a Certificate)

Baking & Pastry Certificate/Diploma students obtain a foundational knowledge and skills in the fundamental techniques and theories of the baking and pastry arts and in industry practices. Through applied coursework and hands-on experiences students will have the opportunity to build the necessary skills and abilities to confidently meet the challenges of the baking, pastry and food service industry. The curriculum is based on classical principles emphasizing modern techniques and trends in both the classroom and the kitchen. Students are prepared to seek entry-level employment in the culinary industry such as entry-level Pastry Cooks, entry-level Bakers, entry-level Prep Cooks, and entry-level Line Cooks.

Gainful Employment Information

The following links provide program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info for the Diploma/Certificate in Baking & Pastry program offered at the locations specified below:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Gainful Employment Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art Institute of Atlanta</td>
<td>ge.artinstitutes.edu/programoffering/3206</td>
</tr>
<tr>
<td>The Art Institute of Charleston</td>
<td>ge.artinstitutes.edu/programoffering/3207</td>
</tr>
<tr>
<td>The Art Institute of Tennessee-Nashville</td>
<td>ge.artinstitutes.edu/programoffering/3208</td>
</tr>
<tr>
<td>The Art Institute of Virginia Beach</td>
<td>ge.artinstitutes.edu/programoffering/3209</td>
</tr>
<tr>
<td>The Art Institute of Washington</td>
<td>ge.artinstitutes.edu/programoffering/3210</td>
</tr>
</tbody>
</table>

Locations Available:
The Art Institute of Atlanta
The Art Institute of Charleston
The Art Institute of Tennessee-Nashville
The Art Institute of Virginia Beach
The Art Institute of Washington

Diploma/Certificate in Baking & Pastry
52 quarter credits required.
All courses are 4 credits unless otherwise indicated.

Courses in the Program: 52 quarter credits
CL 102 Introduction to Baking & Pastry Techniques (6 credits)
CL 103 Sustainable Purchasing & Controlling Costs
CL 106 Fundamentals of Classical Techniques (6 credits)
CL 117 Latin Cuisine (2 credits)
CL 118 Foundations of Classical Techniques (2 credits)
CL 128 American Regional Cuisine (6 credits)
CL 204 Asian Cuisine (2 credits)
CL 210 Management, Supervision & Career Development
CL 244 European Cakes & Tortes
CL 246 Advanced Patisserie & Display Cakes
CL 247 Chocolate, Confections & Centerpieces
CL 249 Artisan Breads
SC 104 Nutrition
Diploma in Commercial Photography

The focus is on digital photography and production, as well as photographic principles and the history of photography.

Gainful Employment Information

The following links provide program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info for the Diploma in Commercial Photography program offered at the locations specified below:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Gainful Employment Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art Institute of Atlanta</td>
<td><a href="ge.artinstitutes.edu/programoffering/309">ge.artinstitutes.edu/programoffering/309</a></td>
</tr>
<tr>
<td>The Art Institute of Washington</td>
<td><a href="ge.artinstitutes.edu/programoffering/172">ge.artinstitutes.edu/programoffering/172</a></td>
</tr>
</tbody>
</table>

Locations Available:
The Art Institute of Atlanta
The Art Institute of Washington

Diploma in Commercial Photography
40 quarter credits required.
All courses are 4 credits unless otherwise indicated.

Courses in the Program: 40 quarter credits
PHOB 101 Principles of Photography
PHOB 102 Introduction to Photography Applications
PHOB 103 Digital Image Management
PHOB 113 Lighting
PHOB 114 Image Manipulation
PHOB 123 Color Management & Printing
PHOB 202 Studio Photography
PHOB 203 Photographic Post-Production
PHOB 208 Business of Photography
Program Elective
Diploma in Culinary Arts
(The Art Institute of Charleston offers this program as a Certificate)

Students have the opportunity to obtain a foundational knowledge and skills in the fundamental techniques and theories of the culinary arts and in industry practices. Through applied coursework and hands-on experiences students will have the opportunity to build the necessary skills and abilities to confidently meet the challenges of the food-service industry. The curriculum is based on classical principles emphasizing modern techniques and trends in both the classroom and the kitchen. Students are prepared to seek entry-level employment in the culinary industry such as entry-level prep cooks, line attendants, and entry-level pastry assistants.

Gainful Employment Information

The following links provide program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info for the Diploma/Certificate in Culinary Arts program offered at the locations specified below:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Gainful Employment Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art Institute of Atlanta</td>
<td>ge.artinstitutes.edu/programoffering/3211</td>
</tr>
<tr>
<td>The Art Institute of Charleston</td>
<td>ge.artinstitutes.edu/programoffering/3212</td>
</tr>
<tr>
<td>The Art Institute of Tennessee-Nashville</td>
<td>ge.artinstitutes.edu/programoffering/3213</td>
</tr>
<tr>
<td>The Art Institute of Virginia Beach</td>
<td>ge.artinstitutes.edu/programoffering/3214</td>
</tr>
<tr>
<td>The Art Institute of Washington</td>
<td>ge.artinstitutes.edu/programoffering/3215</td>
</tr>
</tbody>
</table>

Locations Available:
The Art Institute of Atlanta
The Art Institute of Charleston
The Art Institute of Tennessee-Nashville
The Art Institute of Virginia Beach
The Art Institute of Washington

Diploma/Certificate in Culinary Arts
56 quarter credits required.
All courses are 4 credits unless otherwise indicated.

Courses in the Program (56 quarter credits)
CL 102  Introduction to Baking & Pastry Techniques (6 credits)
CL 103  Sustainable Purchasing & Controlling Costs
CL 106  Fundamentals of Classical Techniques (6 credits)
CL 117  Latin Cuisine (2 credits)
CL 118  Foundations of Classical Techniques (2 credits)
CL 128  American Regional Cuisine (6 credits)
CL 202  Garde Manger (6 credits)
CL 203  World Cuisine (2 credits)
CL 204  Asian Cuisine (2 credits)
CL 210  Management, Supervision & Career Development
CL 220  Food & Beverage Operations Management
CL 231  À la Carte (8 credits)
SC 104  Nutrition
Diploma in Digital Design

Students have the opportunity to learn design elements, computer illustration, basic web design, graphic symbolism, digital photographic imaging, and print production.

Gainful Employment Information

The following links provide program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info for the Diploma in Digital Design program offered at the locations specified below:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Gainful Employment Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art Institute of Atlanta-Decatur</td>
<td>ge.artinstitutes.edu/programoffering/1630</td>
</tr>
</tbody>
</table>

Locations Available:
The Art Institute of Atlanta - Decatur*

*This campus is no longer accepting new enrollments in this program.

Diploma in Digital Design

40 quarter credits required.

All courses are 4 credits unless otherwise indicated.

Courses in the Program: 40 quarter credits

- FND 110 Observational Drawing
- FND 135 Image Manipulation
- GWDB 101 Applications & Industry
- GWDB 103 Digital Illustration
- GWDB 111 Introduction to Layout Design
- GWDB 112 Typography – Traditional
- GWDB 113 Fundamentals of Web Page Scripting
- GWDB 122 Typography – Hierarchy
- GWDB 223 Intermediate Web Page Scripting
- GWDB 308 Business of Graphic Design
Diploma in Digital Image Management
(The Art Institute of Charleston offers this program as a Certificate)

The Digital Image Management Certificate/Diploma program will prepare students to seek entry-level positions in their chosen field and function as assistants for a professional photographer. Students are primarily focused on the creation of digital photography and videos, the development of websites, publishing electronic images for print and the web, and basic business principles.

Students will have the opportunity to gain knowledge in the key functions of digital photography and video; this involves the basics of how to produce digital photographs and videos that effectively communicate their ideas, the techniques of digital editing, asset management, and publishing and printing of digital files. Students will have the opportunity to learn business principles including how to keep financial records, market their work, and the basic knowledge of licensing, copyright laws, contracts, and negotiation. Student will have the opportunity to develop an online portfolio that demonstrates their skills learned to effectively transition them into the workplace.

Gainful Employment Information

The following links provide program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info for the Diploma/Certificate in Digital Image Management program offered at the locations specified below:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Gainful Employment Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art Institute of Atlanta</td>
<td>ge.artinstitutes.edu/programoffering/3205</td>
</tr>
<tr>
<td>The Art Institute of Atlanta-Decatur</td>
<td>ge.artinstitutes.edu/programoffering/3204</td>
</tr>
<tr>
<td>The Art Institute of Charleston</td>
<td>ge.artinstitutes.edu/programoffering/3194</td>
</tr>
<tr>
<td>The Art Institute of Tennessee-Nashville</td>
<td>ge.artinstitutes.edu/programoffering/3203</td>
</tr>
<tr>
<td>The Art Institute of Virginia Beach</td>
<td>ge.artinstitutes.edu/programoffering/3202</td>
</tr>
<tr>
<td>The Art Institute of Washington</td>
<td>ge.artinstitutes.edu/programoffering/3201</td>
</tr>
<tr>
<td>The Art Institute of Washington-Dulles*</td>
<td>ge.artinstitutes.edu/programoffering/3200</td>
</tr>
</tbody>
</table>

Locations Available

The Art Institute of Atlanta
The Art Institute of Atlanta-Decatur*
The Art Institute of Charleston
The Art Institute of Tennessee-Nashville
The Art Institute of Virginia Beach
The Art Institute of Washington
The Art Institute of Washington-Dulles*

*These campuses are no longer accepting new enrollments in this program.

Diploma/Certificate in Digital Image Management
48 quarter credits required.
All courses are 4 credits unless otherwise indicated.

Courses in the Program: 48 quarter credits

- FND 150 Digital Color Theory
- PHOB 101 Principles of Photography
- PHOB 102 Introduction to Photography Applications
- PHOB 103 Digital Image Management
- PHOB 114 Image Manipulation
- PHOB 123 Color Management & Printing
- PHOB 203 Photographic Post-Production
- PHOB 208 Business of Photography
- PHOB 213 Time-Based Media I
- PHOB 222 Web Design for Non-Majors
- PHOB 233 Advanced Photographic Post-Production
- Program Elective
Diploma/Certificate in Fashion Retailing
(The Art Institute of Charleston offers this program as a Certificate)
The Fashion Retailing Diploma program teaches students how to use their combined creative and business skills to display, market, and sell fashion merchandise. The well-trained student is able to effectively understand and meet the customer’s needs, and ultimately encourage sales. Students accomplish this skill by having a keen awareness to the changing needs of the consumer, learning how to identify and predict new style trends, and by being able to conceptualize and promote fashion displays and sales campaigns. Individuals in fashion retailing learn how to evaluate apparel construction, identify appropriate characteristics and uses of different textiles. They also gain knowledge of consumer behavior, retail operations, visual merchandising, the larger marketplace, and business skills.

Gainful Employment Information
The following links provide program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info for the Diploma/Certificate in Fashion Retailing degree program offered at the locations specified below:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Gainful Employment Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art Institute of Atlanta</td>
<td>ge.artinstitutes.edu/programoffering/3192</td>
</tr>
<tr>
<td>The Art Institute of Atlanta-Decatur</td>
<td>ge.artinstitutes.edu/programoffering/3193</td>
</tr>
<tr>
<td>The Art Institute of Charleston</td>
<td>ge.artinstitutes.edu/programoffering/3195</td>
</tr>
<tr>
<td>The Art Institute of Tennessee-Nashville</td>
<td>ge.artinstitutes.edu/programoffering/3196</td>
</tr>
<tr>
<td>The Art Institute of Virginia Beach</td>
<td>ge.artinstitutes.edu/programoffering/3197</td>
</tr>
<tr>
<td>The Art Institute of Washington</td>
<td>ge.artinstitutes.edu/programoffering/3199</td>
</tr>
<tr>
<td>The Art Institute of Washington-Dulles</td>
<td>ge.artinstitutes.edu/programoffering/3198</td>
</tr>
</tbody>
</table>

Locations Available:
The Art Institute of Atlanta*
The Art Institute of Atlanta-Decatur*
The Art Institute of Charleston
The Art Institute of Tennessee-Nashville
The Art Institute of Virginia Beach
The Art Institute of Washington
The Art Institute of Washington – Dulles*

*These campuses are no longer accepting new enrollments in this program.

Diploma/Certificate in Fashion Retailing
48 quarter credits required.
All courses are 4 credits unless otherwise indicated.
Courses in the Program: 48 quarter credits
ADVB201    Fundamentals of Marketing
ADVB204    Consumer Behavior & Persuasive Sales Techniques
ADVB407    E-Commerce Strategies & Analytics
FADB103    Textile Fundamentals
FADB111    Survey of the Fashion Industry
FADB308    Fundamentals of Business
FMMB101    Introduction to Retailing
FMMB201    Merchandising Math
FMMB211    Retail Buying
FMMB218    Human Resource Management
FMMB221    Merchandise Management
FMMB301    Elements of Retail Logistics & Distribution
Diploma in Residential Interiors
(The Art Institute of Charleston offers this program as a Certificate)

Students study architectural drafting, 3-D design, design process, design history, interior materials, and textiles.

Gainful Employment Information

The following links provide program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info for the Diploma/Certificate in Residential Interiors program offered at the locations specified below:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Gainful Employment Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art Institute of Atlanta</td>
<td>ge.artinstitutes.edu/programoffering/326</td>
</tr>
<tr>
<td>The Art Institute of Charleston</td>
<td>ge.artinstitutes.edu/programoffering/4136</td>
</tr>
</tbody>
</table>

Locations Available:
The Art Institute of Atlanta*
The Art Institute of Charleston

*This campus is no longer accepting new enrollments in this program.

Diploma/Certificate in Residential Interiors
48 quarter credits required.
All courses are 4 credits unless otherwise indicated.

Courses in the Program: 48 quarter credits
FND 110  Observational Drawing
INTB 101  Architectural Drafting
INTB 102  Introduction to Interior Design
INTB 105  Sketching & Ideation
INTB 107  History of Architecture, Interiors & Furniture I
INTB 111  Space Planning
INTB 112  Design Basics 3D
INTB 120  Perspective Drawing
INTB 201  Textiles, Materials & Specifications
INTB 207  History of Architecture, Interiors & Furniture II
INTB 212  Residential Design I
INTB 306  Professional Practice
Diploma in Video Skills

Students focus on videography; video editing, lighting, and audio; scriptwriting and directing in this program.

Gainful Employment Information

The following links provide program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info for the Diploma in Video Skills program offered at the locations specified below:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Gainful Employment Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art Institute of Atlanta</td>
<td><a href="ge.artinstitutes.edu/programoffering/1335">ge.artinstitutes.edu/programoffering/1335</a></td>
</tr>
<tr>
<td>The Art Institute of Washington</td>
<td><a href="ge.artinstitutes.edu/programoffering/954">ge.artinstitutes.edu/programoffering/954</a></td>
</tr>
</tbody>
</table>

Locations Available:
The Art Institute of Atlanta*
The Art Institute of Washington

*This campus is no longer accepting new enrollments in this program.

Diploma in Video Skills

40 quarter credits required.

All courses are 4 credits unless otherwise indicated.

Courses in the Program: 40 quarter credits

AUDB 101  Fundamentals of Audio
DFVB 102  Introduction to Filmmaking Applications & Design
DFVB 103  Fundamentals of Video Production
DFVB 105  Conceptual Storytelling
DFVB 107  Fundamentals of Producing & Directing
DFVB 111  Principles of Cinematography
DFVB 113  Fundamentals of Editing
DFVB 133  Lighting for Digital Film
DFVB 202  Digital Cinematography
Program Elective
Certificate in Web Design & Development

The Web Design & Development Certificate program is designed to teach students how to create the look and feel and functionality of World Wide Web pages for client Web sites. This involves developing a design that effectively communicates the ideas being promoted by the Web sites, and focusing on the ways in which the Web sites function for optimum information delivery. The program will also focus on the design and development of mobile device applications. Students will develop abilities in aspects of Web design, computer languages, and multimedia skills, along with developing a professional portfolio as a formal transition into the workplace. Students will also learn to adapt the most up-to-date programs, techniques and standards in a field that is quickly and continuously changing.

Gainful Employment Information

The following links provide program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info for the Certificate in Web Design & Development program offered at the locations specified below:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Gainful Employment Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art Institute of Charleston</td>
<td>ge.artinstitutes.edu/programoffering/3180</td>
</tr>
</tbody>
</table>

Locations Available:
The Art Institute of Charleston*

*This campus is no longer accepting new enrollments in this program.

Certificate in Web Design & Development

52 quarter credits required.

All courses are 4 credits unless otherwise indicated.

Courses in the Program: 52 quarter credits

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>DFVB 103</td>
<td>Fundamentals of Video Production</td>
</tr>
<tr>
<td>FND 135</td>
<td>Image Manipulation</td>
</tr>
<tr>
<td>GWDB 111</td>
<td>Introduction to Layout Design</td>
</tr>
<tr>
<td>GWDB 113</td>
<td>Fundamentals of Web Page Scripting</td>
</tr>
<tr>
<td>GWDB 123</td>
<td>Programming Logic</td>
</tr>
<tr>
<td>GWDB 201</td>
<td>Audio &amp; Video</td>
</tr>
<tr>
<td>GWDB 202</td>
<td>Interface Design</td>
</tr>
<tr>
<td>GWDB 213</td>
<td>Timeline Animation &amp; Interaction</td>
</tr>
<tr>
<td>GWDB 223</td>
<td>Intermediate Web Page Scripting</td>
</tr>
<tr>
<td>GWDB 233</td>
<td>Advanced Web Page Scripting</td>
</tr>
<tr>
<td>GWDB 253</td>
<td>Authoring for Interaction</td>
</tr>
<tr>
<td>GWDB 353</td>
<td>Server-Side Scripting</td>
</tr>
<tr>
<td>GWDB 419</td>
<td>Portfolio II</td>
</tr>
</tbody>
</table>
Diploma in Web Design & Interactive Communications  
(The Art Institute of Charleston offers this program as a Certificate)

The Web Design & Interactive Communications Certificate/Diploma program is designed to teach students how to create the look, feel and functionality of World Wide Web pages for client Web sites with a specific emphasis on professional standards and practical deployment. This course of study extends foundation principles in visual communications and interactive media as related to dynamic delivery through multiple channels including mobile technologies. Students will have the opportunity to develop abilities in computer languages, usability principles and information architecture in a team-oriented environment that prepares them for the professional world. Students will also be trained in current web technologies and in project management on assignments that will enhance their personal portfolio.

Gainful Employment Information

The following links provide program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info for the Diploma/Certificate in Web Design & Interactive Communication program offered at the locations specified below:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Gainful Employment Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Art Institute of Atlanta</td>
<td>ge.artinstitutes.edu/programoffering/3191</td>
</tr>
<tr>
<td>The Art Institute of Atlanta-Decatur</td>
<td>ge.artinstitutes.edu/programoffering/3190</td>
</tr>
<tr>
<td>The Art Institute of Charleston</td>
<td>ge.artinstitutes.edu/programoffering/3189</td>
</tr>
<tr>
<td>The Art Institute of Tennessee-Nashville</td>
<td>ge.artinstitutes.edu/programoffering/3188</td>
</tr>
<tr>
<td>The Art Institute of Virginia Beach</td>
<td>ge.artinstitutes.edu/programoffering/3187</td>
</tr>
<tr>
<td>The Art Institute of Washington</td>
<td>ge.artinstitutes.edu/programoffering/3186</td>
</tr>
</tbody>
</table>

Locations Available:
The Art Institute of Atlanta*
The Art Institute of Charleston*
The Art Institute of Tennessee-Nashville
The Art Institute of Virginia Beach
The Art Institute of Washington

*These campuses are no longer accepting new enrollments in this program.

Diploma/Certificate in Web Design & Interactive Communications

48 quarter credits required.  
All courses are 4 credits unless otherwise indicated.

Courses in the Program: 48 quarter credits

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADVB 101</td>
<td>Fundamentals of Advertising</td>
</tr>
<tr>
<td>DFVB 103</td>
<td>Fundamentals of Video Production</td>
</tr>
<tr>
<td>GWDB 103</td>
<td>Digital Illustration</td>
</tr>
<tr>
<td>GWDB 111</td>
<td>Introduction to Layout Design</td>
</tr>
<tr>
<td>GWDB 123</td>
<td>Programming Logic</td>
</tr>
<tr>
<td>GWDB 201</td>
<td>Audio &amp; Video</td>
</tr>
<tr>
<td>GWDB 209</td>
<td>Portfolio I</td>
</tr>
<tr>
<td>GWDB 213</td>
<td>Timeline Animation &amp; Interaction</td>
</tr>
<tr>
<td>GWDB 233</td>
<td>Advanced Web Page Scripting</td>
</tr>
<tr>
<td>GWDB 253</td>
<td>Authoring for Interaction</td>
</tr>
<tr>
<td>GWDB 303</td>
<td>Interactive Motion Graphics</td>
</tr>
<tr>
<td>GWDB 313</td>
<td>Emerging Technologies</td>
</tr>
</tbody>
</table>
**Course Descriptions**

Course offerings each quarter are determined by the needs of students enrolled in each program of study. Course descriptions describe the learning opportunities that are provided through the classroom and coursework. It is each student’s responsibility to participate in the activities that will lead to successfully meeting the learning outcomes. Where no prerequisite is provided, none is required. All courses are 4 credits unless otherwise indicated.

**ADVB 101  FUNDAMENTALS OF ADVERTISING**
This course examines various methods, objectives and types of advertising and marketing communications in the context of current and emerging trends and cultural influences necessary to produce a variety of advertising campaigns.

**ADVB 201  FUNDAMENTALS OF MARKETING**
The fundamental concepts and principles of marketing are examined in this course. The overview of marketing provided here will help students place their knowledge in a framework and understand how each component contributes to the strength and utility of a marketing plan. Students will also learn how to identify the ways in which world events and cultural assumptions influence marketing.

PREREQUISITE: ADVB 101 or FMMB 101

**ADVB 204  CONSUMER BEHAVIOR & PERSUASIVE SALES TECHNIQUE**
This course will examine the cultural, social, psychological and individual variables involved in consumer behavior. Review marketing practices that influence buyer decisions. Focus on the essential skills and persuasive techniques to affect a sales cycle.

PREREQUISITE: ADVB 201

**ADVB 205  HISTORY OF ADVERTISING**
This course examines the origins and evolution of advertising and how it has changed over time; its history, potential, limitations and impact on current culture and emerging trends. (5 credits)

PREREQUISITE: EN 101

**ADVB 207  CREATIVE & STRATEGIC PLANNING**
Translate marketing objectives into advertising strategy. Take the business challenge the client has presented and translate it into a creative strategy with specific deliverables.

PREREQUISITE: ADVB 201

**ADVB 208  PRINCIPLES OF MARKETING RESEARCH**
Marketing research as a tool for developing strategies is examined. The source of data, sampling procedures, questionnaire design, data collection and analysis.

PREREQUISITE: ADVB 201

**ADVB 214  ADVERTISING COPYWRITING**
Developing effective advertising strategies and copy executions that underlie and enable creative marketing and advertising campaigns and cultivate clear, logical, and creative copywriting skills. The unique characteristics of digital media and the creation of copy for digital media will be explored.

PREREQUISITE: EN 101

**ADVB 215  ADVERTISING STORYBOARDING & SCRIPTWRITING**
Basic storyboard layouts and techniques are examined and practiced. Students write scripts that convey messages in a clear, effective style that communicates to specific audiences. Emphasis is placed on developing concepts and researching, planning and writing scripts for broadcast commercials, public service announcements and interactive media communications.

PREREQUISITE: ADVB 214
ADVB 302  INTRODUCTION TO ADVERTISING CAMPAIGNS
Students create an integrated advertising campaign consisting of multiple media executions of a single, unified theme or concept.
PREREQUISITE:  ADVB 214

ADVB 303  INTERACTIVE ADVERTISING
Students compare and contrast traditional and interactive outlets in order to develop a clear understanding of the demand for advertising and marketing on-line. Students discover and apply new methodologies in developing and working with interactive e-commerce. Students learn the unique characteristics and techniques of media writing and apply them to interactive media production.
PREREQUISITE:  ADVB 214

ADVB 304  WRITING FOR INTERACTIVE MEDIA
This is a specialized writing course for interactive design production. Students identify the requirements of different types of writing and the unique characteristics and techniques of interactive media writing. Students examine how various forms of media work together to reach audiences. Students further explore how to use interactive media to express ideas. These techniques are then applied to various forms of media and creating an interactive resume.
PREREQUISITE:  DGBP 105 or APPROVAL OF ACADEMIC DIRECTOR

ADVB 307  BRAND STRATEGY
The role of branding and brand identity. Examines brand value, framework and positioning and their importance to building strong, enduring brands.
PREREQUISITE:  ADVB 201

ADVB 308  ACCOUNT PLANNING
The account planner represents the consumer focus in an advertising agency. Inside the agency, an account planner helps choose and integrate research and considers proposed advertising decisions from the perspective of consumer behavior. The planner integrates the marketing research, creative and account management perspectives into the development of the creative brief as the foundation for advertising creative development.
PREREQUISITE:  ADVB 201

ADVB 312  EMERGING MEDIA IN ADVERTISING
This course will explore advanced industry concepts and practices in emerging media; discovering and applying these ideas to a campaign. Students prepare, present and defend a graduate project suitable for a professional audience.
PREREQUISITE:  ADVB 303

ADVB 318  BUDGETING & FINANCIAL MANAGEMENT
Examine budgeting, short-term and long-term financing, billing, and the economics of financial markets as they impact organizations.
PREREQUISITE:  ADVB 308

ADVB 322  DIGITAL MEDIA CAMPAIGNS
Students design and implement advanced marketing campaigns utilizing emerging digital media concepts, paradigms, and business models. Students combine and integrate interactive business models using both online and offline media. Students integrate knowledge of e-commerce and interactive media to include emerging technologies such as mobile marketing, social media marketing (SMM), viral advertising, and video and user generated content (UGC).
PREREQUISITE:  ADVB 201
ADVB 328 PUBLIC RELATIONS
This course examines the role of public relations, showing the principles, methods and means of influencing public opinion.
PREREQUISITE: ADVB 201

ADVB 338 MEDIA PLANNING
Review of advertising channel options in delivery of the marketing message. Budgeting advertising buys, creating media proposals and articulating return on investment. Creating media sales opportunities.
PREREQUISITE: ADVB 201

ADVB 348 LEADERSHIP & ORGANIZATIONAL BEHAVIOR
Examine human relations theory and individual, group and organizational performance in relation to the structure of a business. Explore the dynamics of successfully leading a diverse workforce through organizational change.
PREREQUISITE: ADVB 201

ADVB 402 ADVANCED ADVERTISING CAMPAIGNS
Students research and develop a fully integrated advertising/promotional campaign. Value is placed on the importance of deadline, budget, client relationship and presentation as they relate to the creative process. Final project should document, support and argue the rationale and effectiveness of the campaign. Students prepare, present and defend a graduate project suitable for a professional audience.
PREREQUISITE: ADVB 302

ADVB 406 INTERNSHIP
Through a field internship experience, students will be able to apply their skills in a real and practical situation. The main objectives of the internship are to allow students the opportunity to observe and participate in the operation of successful businesses related to their fields of study. The students will gain the experience they need to enter the field when they graduate.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

ADVB 407 E-COMMERCE STRATEGIES & ANALYTICS
Explore various metrics and analytics tools for tracking the social and consumer behaviors of online visitors. Students will apply these tools by selecting appropriate key performance indicators (KPIs) for a campaign, identifying and responding to trends in real time, and generating and evaluating reports to determine campaign success. Students will formulate appropriate recommendations and data-driven decisions to optimize online activities.
PREREQUISITE: ADVB 303 or FADB 308; or APPROVAL OF ACADEMIC DIRECTOR

ADVB 408 ADVANCED ACCOUNT PLANNING
Analysis of account planning by further synthesizing the two principle methods for successful account planning-implementing the creative brief into an advertising campaign and analyzing concepts based on creative strategy. In this Management capstone students work with a real client to deliver a professional creative brief and support materials.
PREREQUISITE: ADVB 308

ADVB 409 PORTFOLIO PRESENTATION
Students will demonstrate their conceptual, design, craftsmanship and other skills as they assemble and refine portfolio elements in preparation for the transition into the professional world. Working individually with an instructor, each student will select representative pieces, showcasing work that reflects their personal style. Particular emphasis is placed on identifying short- and long-term professional employment goals, as well as related strategies and resources. Elements of the digital portfolio are developed.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR
**ADVB 412 ONLINE COMMUNITY MANAGEMENT**
Focus on developing the knowledge and skills for how to design, create and manage online communities as a business model for relationship marketing. Build and maintain a fan base using social networking tools and engage participants in ongoing conversation around a brand or idea.
PREREQUISITE: ADVB 201

**ADVB 419 PORTFOLIO II**
This course will guide students through the process of compiling their work into a final interactive portfolio. It will also stress the importance of professional development and help students complete their initial job search requirements including personal branding.
PREREQUISITE: ADVB409

**AUDB 101 FUNDAMENTALS OF AUDIO**
Addresses the principles of recording sound and covers sound characteristics, basic acoustics, and techniques for field recording. The role of sound in media production is explained.
PREREQUISITE: DFVB 102 or APPROVAL OF ACADEMIC DIRECTOR

**AUDB 102 MUSIC THEORY FOR AUDIO PROFESSIONALS I**
This course is an introduction to the rudiments of music theory. Students learn to identify notes and common scales as well as the notation of notes, scales and simple rhythms. The concept and structure of the lead sheet will be introduced. An ear-training component will develop the students’ skill in identifying and transcribing simple chords, melodies, and rhythms.

**AUDB 103 AUDIO TECHNOLOGY I**
This course examines the principles of audio signals and the equipment used to record, process, and distribute audio content. Students will begin to develop an understanding of signal flow of audio systems using block diagrams. A survey of audio transmission, manipulation, and delivery systems including cables, connectors, basic stereo mixers, microphones, amplifiers, and loudspeakers will be presented.

**AUDB 111 SURVEY OF THE AUDIO INDUSTRY**
This course explores the audio industry and its constituent sectors. There will be special emphasis on strategies for networking and utilizing industry organization.

**AUDB 113 DIGITAL AUDIO I – INTRODUCTION TO THE INTERFACE**
This course introduces the theories, practices, and tools used in digital audio production and techniques of non-linear digital audio editing focusing on the fundamental theories and concepts behind various types of digital audio tools. Students develop knowledge and skills needed to operate non-linear audio workstations.

**AUDB 123 VIDEO PRODUCTION FOR AUDIO**
This course introduces students to the technical terms, equipment and techniques of video production.

**AUDB 133 AUDIO RECORDING I**
This course covers theoretical foundations presented in Audio Technology I are reinforced in this course through practical, hands-on applications. Students learn the operational techniques of basic audio systems with an emphasis on mix down of prerecorded multi-track sessions.
PREREQUISITE: AUDB 103

**AUDB 143 ELECTRONICS I**
Students are introduced to the fundamental concepts of electronics as they relate to audio production. Topics include Ohm’s Law, AC and DC circuits, basic troubleshooting for audio equipment, AC line voltage and filtered DC voltage, etc.
PREREQUISITE: AUDB 103
AUDB 202 MUSIC THEORY FOR AUDIO PROFESSIONALS II
This course continues with the development of the rudiments of music theory and expands into an introduction to harmony, voice leading, modes and compound time signatures. Students will learn to create simple lead sheets. An ear-training component will extend the work from Music Theory I to include more complex chords and intervals.
PREREQUISITE: AUDB 102

AUDB 203 PRODUCTION SOUND
This course is an introduction to the science and art of production sound. Students learn how to use microphones, field mixers and digital sound equipment to record dialogue and sound effects in a variety of settings. The fundamentals of sound editing and mixing are introduced.
PREREQUISITE: AUDB 123

AUDB 205 LISTENING & ANALYSIS
This course covers ear-training and critical listening from the perspective of the audio engineer and contemporary production techniques. The student will learn to aurally analyze and identify typical contemporary popular song forms and the production techniques used to create them.
PREREQUISITE: AUDB 113

AUDB 209 PORTFOLIO I
This course prepares students for the transition to the professional world. This course will prepare students for the industry by helping them compile a portfolio. Students will demonstrate their sound design, sound organization, presentation, and other skills as they assemble and refine their portfolio projects. Working individually with an instructor, each student will select representative projects showcasing work that reflects a unique style and developing them further as needed. Particular emphasis is placed on identifying short- and long-term professional employment goals, industry and professional related resources and portfolio development strategies.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

AUDB 213 AUDIO TECHNOLOGY II
Students continue to study the principles of audio signals and the equipment used to record, process, and distribute audio content in this course. Sound in acoustical form is discussed in relation to studio acoustics. Students expand their understanding of signal flow of advanced audio systems by creating and reading complex block diagrams.
PREREQUISITE: AUDB 103

AUDB 223 MIDI SYSTEMS
Students develop a working theoretical and skills-based knowledge of the multi-timbral synthesizer and the sequencing environment within the context of the contemporary MIDI production studio.
PREREQUISITE: AUDB 113

AUDB 233 POST-PRODUCTION SOUND
This course focuses on the artistic and technical problems of preparing sound in relation to picture. Students will learn the terminology and techniques of editing, mixing, and sound design.
PREREQUISITE: AUDB 203

AUDB 243 DIGITAL AUDIO II – DIGITAL AUDIO SYSTEMS
Students learn the concepts and production techniques used with Pro Tools integrated into a digital audio workstation. Topics include computer based digital audio workstations, sound design, field recording, digital audio transfer protocols, software-based effects plug-ins, and online automation.
PREREQUISITE: AUDB 113
AUDB 253 AUDIO RECORDING II
Students expand and develop the skills learned in Fundamentals of Audio Production through multi-track recording projects. The course focuses on recording techniques used in music production. Emphasis is placed on signal flow for basic tracks, mix down, and overdubs. Other topics include close and distant microphone techniques, recording session management, analog tape recorders, studio documentation, signal processing, and moving fader automation systems.
PREREQUISITE: AUDB 133

AUDB 263 LIVE SOUND REINFORCEMENT I
Students learn to set up and operate various audio equipment for a typical live sound reinforcement. Topics include reading block diagrams of audio systems, wiring speakers, connecting powers, testing and adjusting microphones, troubleshooting sound systems, and fine-tune reinforcement effects.
PREREQUISITE: AUDB 133

AUDB 273 ELECTRONICS II
Students explore the concepts, building, and application of transformers and filters and learn to read, interpret, and utilize data from more advanced schematic circuit diagrams. Emphasis is placed upon applying these electronic devices to the operation and troubleshooting of audio equipment.
PREREQUISITE: AUDB 143

AUDB 283 AUDIO DISTRIBUTION TECHNOLOGIES
This course addresses the end part of media production—delivery and distribution. Students will study a variety of delivery methods and systems and determine the advantages and limitations of each. They will also examine the relationships between delivery systems and distribution methods and evaluate the relative efficiency, cost and effectiveness of each.
PREREQUISITE: AUDB 333

AUDB 301 BROADCAST AUDIO
This course provides the student with the fundamentals of audio production skills for Audio TV, Radio and New media.
PREREQUISITE: AUDB 233

AUDB 302 SYNTHESIS & SOUND DESIGN
In this course students develop advanced skills using synthesizers and samplers. Students study the elements of sound and how they apply to simple and complex waveforms, envelopes, LFOs, filters, and keyboard architecture. Theory and practice with sampling and subtractive synthesis using software and hardware sound sources.
PREREQUISITE: AUDB 223

AUDB 311 MASTERING
This course introduces students to the equipment, techniques, protocols, and procedures used in premastering music and video for duplication in various media.
PREREQUISITE: AUDB 323

AUDB 312 SPECIAL TOPICS
This course is an in-depth study of a special area of interest to future audio production professionals.
PREREQUISITE: AUDB 209

AUDB 313 DIGITAL AUDIO III - MIXING
This course covers digital audio theory and interacts with analog consoles, digital recorders, external DSP, software signal routing, interfacing equipment, and synchronizing digital audio streams. Topics include analog-to-digital/digital-to-analog conversion, dithering, error correction and concealment, digital storage media, encoding methods involving data compression, digital audio interface standards, DAW interchange standards and synchronization methods.
PREREQUISITE: AUDB 243
AUDB 323  ADVANCED RECORDING TECHNIQUES I
This course covers the techniques and technology typical to professional music recording and mixing using advanced large format consoles. Topics include: studio procedures and professionalism, SSL Console operation, advanced signal flow, signal processing, analytical and critical listening skills, close, distant and stereo mic techniques for a variety of musical instruments, and basic mix down strategies.
PREREQUISITE: AUDB 253

AUDB 332  MUSIC EDITING
This course covers approaches to editing music in relation to television and film including matching, mood, and aesthetic. Areas of concentration may include commercials, narratives, and music videos.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

AUDB 333  SOUND FOR INTERACTIVE MEDIA
Students learn the techniques of recording, mixing, and mastering for various interactive media such as CD-ROM, DVD, and the internet. The unique challenges of memory allocation and optimization are examined with a focus on quality differences between different formats. In addition, students examine coding and compression techniques.
PREREQUISITE: AUDB 233

AUDB 342  FORENSIC AUDIO
This course focuses on the enhancement, analysis and interpretation of recorded evidence and other elements of sound pertaining to court cases, both civil and criminal. Students explore rules of evidence and expert testimony with the test cases, procedures for chain of custody and proper documentation, transcription, and rules of the court. Case studies will be examined in areas including voiceprint identification using TFA spectrographic analysis, audibility analysis, gunshot analysis, authentication, and engine frequency analysis.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

AUDB 353  LIVE SOUND REINFORCEMENT II
This course presents students more sophisticated and complex situations for live sound reinforcement. Through studio settings or real world events, students learn to operate large format analogue and digital mixing consoles and solve signal manipulation problems with transformers. Students also learn professional protocols in live sound reinforcement settings.
PREREQUISITE: AUDB 263

AUDB 363  AUDIO FOR VIDEO GAMES
This course covers the theory, as well as practical applications, of audio and computer video techniques as used in the game industry. Emphasis will be placed on methods of sound integration and video effects and how they impact character development and enhance the game-playing experience. Additional audio topics covered include: sound perception, waveform editing, sound effects and an introduction to MIDI, music composition and voiceovers. Computer video topics include: image composition, virtual cameras, motion capture and video compression.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

AUDB 373  ADVANCED ELECTRONICS
This course focuses on the theoretical principles, physical properties, design, and characteristics of various audio electronics such as microphones, loudspeakers, and consoles. They will learn system design of a standard studio and live sound setup, as well as troubleshoot and repair various devices and systems.
PREREQUISITE: AUDB 273

AUDB 383  LIVE SOUND REINFORCEMENT III
Students work within the parameters of professional sound reinforcement companies to improve their audio skills and gain practical show experience by using hands-on, in the field, live sound reinforcement. Lighting, video, electrics, rigging, backline and remote recording are explored in both a classroom and lab setting. Students design sound systems using current industry software.
PREREQUISITE: AUDB 353
AUDB 402 ADVANCED ACOUSTICS
This course focuses on applied acoustics, advanced room acoustics, and special topics in acoustics and electroacoustics. Students apply the physical properties of sound waves and human perception of sound to the understanding and design of acoustic environments, the behavior and construction of acoustic transducers, and the exploration of divergent acoustic phenomenon. The class emphasizes application of acoustic theory commonly used by acousticians, engineers, architects and designers in real world, professional applications.
PREREQUISITE: SC 116

AUDB 403 SENIOR PROJECT
This course initiates a two-quarter long comprehensive project which will be integral to students’ final portfolios. Students will employ their cumulative skills to pre-produce a significant, sophisticated, multi-track digital audio work. Committee and/or faculty will approve the project content and type of the audio work. Projects will be carried out individually or in groups based on the needs of the class as determined by the instructor.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

AUDB 404 LIVE SOUND FOR TELEVISION
This course covers core knowledge and competency in digital audio, broadcast communication systems and multi-channel sound design and production, as well as promotes communication skills and team interaction which are required to complete production objectives and timelines.
PREREQUISITE: AUDB 301

AUDB 405 AUDIO FOR ADVERTISING
Students apply skills in dialog, music and effects (DME) to create and produce audio for broadcast and interactive advertising, and compare and contrast the goals of advertising with those of cinematic movies and artistic music.
PREREQUISITE: AUDB 233

AUDB 406 INTERNSHIP
Through a field internship experience, students will be able to apply their skills in a real and practical situation. The main objectives of the internship are to allow students the opportunity to observe and participate in the operation of successful businesses related to their fields of study. The students will gain the experience they need to enter the field when they graduate.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

AUDB 408 BUSINESS & CULTURE OF AUDIO
In this course students look at the industry from a non-technical perspective and examine the business side of the production facility as well as its role in a changing market and the impact that emerging technologies have on them. Issues of personality and attitude as they relate to working in the culture of an audio environment will also be covered as this class serves as a prerequisite to the Internship process.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

AUDB 409 PORTFOLIO II
This course aims to prepare students for entry-level employment within the industry by assisting them with the development and presentation of an audio production portfolio that reflects the stated exit competencies. Students will demonstrate an advanced skill-set in areas as process, sound design, sound organization, presentation, and other skills, as projects are refined and assembled into a cohesive, comprehensive body of work. Particular emphasis will be placed on identifying short- and long-term professional employment goals, industry and professional related resources and standards, portfolio development and presentation strategies.
PREREQUISITES: AUDB 209, APPROVAL OF ACADEMIC DIRECTOR
AUDB 412 SOUND SYSTEM DESIGN & INSTALLATION
This course provides students with skills necessary for work in the audio and video installations field. Constant voltage amplifiers, intercoms, plasma TV, surround sound installations, and movie a/v systems will be discussed. Students will learn how to work with contractors, retailers, and installers to create and maintain audio and video environments.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

AUDB 413 ADVANCED BROADCAST AUDIO
This course provides students with the skills to analyze and support live broadcast scenarios.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

AUDB 415 COMPOSITION & SCORING
This course introduces students to the special technical and artistic demands of composing music for film and television. Topics include instrumentation, orchestration, musical motif, notation, spotting sessions, midi mockups, scoring and tempo markers, and stems.
PREREQUISITES: AUDB 202, AUDB 313

AUDB 416 INTERNSHIP II
Through a field internship experience, students will be able to apply their skills in a real and practical situation. The main objectives of the internship are to allow students the opportunity to observe and participate in the operation of successful businesses related to their fields of study. The students will gain the experience they need to enter the field when they graduate.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

AUDB 418 MEDIA BUSINESS PRACTICES
This course covers basic business theory and practices for the media professional, as well as key legal requirements for artistic industries are addressed in this course.

AUDB 423 AUDIO FOR EMERGING MEDIA
In this course students are introduced to the principles of creating audio for interactive and emerging media. Special emphasis is placed on internet and tablet computing technologies.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

AUDB 425 SONGWRITING
In this course students study song forms of pop, country, jazz and ethnic music in order to be able to compose melodies and chord cadences in various structures, tempos, meters and keys. Emphasis is on the symbiotic relationship of music and lyrics.
PREREQUISITE: AUDB 202

AUDB 433 DESIGNING CIRCUITRY FOR AUDIO ELECTRONICS
This course focuses on the applied principles of audio electronics. Students apply electronics theory, physical properties, design, and component level knowledge to common audio electronics. Emphasis is placed on system design as well as troubleshooting, maintenance and repair of various devices and systems.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

AUDB 443 FIELD RECORDING I
Students are introduced to the equipment, techniques, protocols, and procedures used in on-site recording for radio, film, and TV. Students participate in a location film/video shoot. Topics include power requirements and electrical noise, acoustic isolation and location mixing, audio post-production tools and processes, field and post synchronization, sampling sounds and environments, microphone placement, wireless microphones, communication, and audio processing in the field.
PREREQUISITE: AUDB 203
AUDB 453  ACOUSTIC RECORDING & PRODUCTION
In this course, students study recording and editing of classical music and jazz. The scope of the course will include studio and location digital recording of music in real time. Computer based wave form editing will be taught using music scores and recording notes to create a seamless master from multiple takes.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

AUDB 463  ANALOG SYSTEMS
This course covers the history of analog audio production and application in today's industry. Analog tape machine alignment procedures and test equipment are featured as well as mixing techniques on an analog console.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

CAA 106  INTRODUCTION TO DESIGN APPLICATIONS
This course is designed to provide an introduction to the industry–related software applications used in the design professions. Students are introduced to basic skills and technical devices for electronic production of visual communication. The three areas of concentration are digital illustration, image/photographic manipulation, and page layout.

CD 320  BUSINESS LAW
This course is designed as an in-depth exploration of the multiple facets of media law, as it applies to the art and design industries. Taking a preventive approach in a litigious society, topics include legal rights and responsibilities, ethical obligations of the designer, intellectual property protection and global regulations and implications, regulatory agencies governing Internet law, and basic business conduct in the legal arena.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR OR SECOND YEAR STUDENT

CL 102  INTRODUCTION TO BAKING & PASTRY TECHNIQUES
This course is a combination of theory, lecture, demonstration, and hands-on production to provide an introduction to baking and pastry techniques for use in a commercial kitchen. Special focus is placed on the study of ingredient functions, product identification, and weights and measures as applied to baking and pastry techniques. Instruction is provided on the preparation of yeast-raised dough mixing methods, roll-in doughs, pie doughs, basic cake mixing methods, fillings, icings, pastry cream, and finishing techniques. Students must pass a practical exam. (6 credits)
PREREQUISITE: CL 106 or APPROVAL OF ACADEMIC DIRECTOR

CL 103  SUSTAINABLE PURCHASING & CONTROLLING COSTS
This course introduces the student to the methodologies and tools used to control costs and purchase supplies. This course helps the student value the purchasing, planning, and control processes in the food and beverage industry. Primary focus is on supplier selection, planning, and controlling costs, with an introduction to the study of sustainable products and approaches. Topics include planning and controlling costs using budgeting techniques, standard costing, standardized recipes, performance measurements, and food, beverage, and labor cost controls.

CL 106  FUNDAMENTALS OF CLASSICAL TECHNIQUES
This course covers the fundamental concepts, skills and techniques involved in basic cookery. Special emphasis is given to the study of ingredients, cooking theories, and the preparation of stocks, broth, glazes, soups, thickening agents, the grand sauces and emulsion sauces. Lectures and demonstrations teach organization skills in the kitchen, work coordination, and knife skills. The basics of vegetable cookery, starch cookery, meat and poultry are covered. Emphasis is given to basic cooking techniques such as sautéing, roasting, poaching, braising and frying. Students must successfully pass a practical cooking examination covering a variety of cooking techniques. (6 credits)
CO-REQUISITE: CL 118
CL 117   LATIN CUISINE
This course emphasizes both the influences and ingredients that create the unique character of selected Latin cuisines. Students prepare, taste, serve, and evaluate traditional, regional dishes of Mexico, South America and the Caribbean Islands. Importance will be placed on ingredients, flavor profiles, preparations, and techniques representative of these cuisines. (2 credits)
PREREQUISITES: CL 106, CL 118

CL 118   FOUNDATIONS OF CLASSICAL TECHNIQUES
The fundamental concepts, skills, and techniques involved in basic cookery are covered in this course. Special emphasis is given to the study of ingredients and cooking theories. Lectures teach organization skills in the kitchen and work coordination. The concepts and techniques of stocks, soups, sauces, vegetable cookery, starch cookery, and the cooking of meat, seafood and poultry are covered. The course emphasizes basic cooking techniques such as sautéing, roasting, poaching, braising, and frying. This class must be taken concurrently with CL 106. The two classes are a combination of lecture and lab experience. (2 credits)
CO-REQUISITE: CL 106 or APPROVAL OF ACADEMIC DIRECTOR

CL 128   AMERICAN REGIONAL CUISINE
The course reinforces the knowledge and skill learned in the preceding classes and helps students build confidence in the techniques of basic cookery. The development of knife skills is accentuated. American Regional Cuisine explores the use of indigenous ingredients in the preparation of traditional and contemporary American specialties. The concepts of mise en place, time-lines, plate presentation, and teamwork in a production setting are introduced and accentuated. Timing and organization skills are emphasized. (6 credits)
PREREQUISITES: CL 106, CL 118

CL 202   GARDE MANGER
This course provides students with skills and knowledge of the organization, equipment and responsibilities of the "cold kitchen". Students are introduced to and prepare cold hors d'oeuvres, sandwiches, salads, as well as basic charcuterie items while focusing on the total utilization of product. Reception foods and buffet arrangements are introduced. Students must pass a written and practical exam. (6 credits)
PREREQUISITES: CL 106, CL 118

CL 203   WORLD CUISINE
This course emphasizes both the influences and ingredients that create the unique character of selected World cuisines. Students prepare, taste, serve, and evaluate traditional, regional dishes of Spain, Middle East, Turkey, Greece, Africa and India. Importance will be placed on ingredients, flavor profiles, preparations, and techniques representative of these cuisines. (2 credits)
PREREQUISITES: CL 106, CL 118

CL 204   ASIAN CUISINE
This course emphasizes both the influences and ingredients that create the unique character of selected Asian cuisines. Students prepare, taste, serve, and evaluate traditional, regional dishes of the four regions of China, Japan, Korea, Vietnam, Thailand, and Indonesia. Importance will be placed on ingredients, flavor profiles, preparations, and techniques representative of these cuisines. (2 credits)
PREREQUISITES: CL 106, CL 118

CL 209   CLASSICAL EUROPEAN CUISINES
This course emphasizes both the influences and ingredients that create the unique character of selected Classical European Cuisines. Students prepare, taste, serve, and evaluate traditional, regional dishes of British Isles, Italy, France, and Germany, Austria, Switzerland, and Scandinavia countries. Importance will be placed on ingredients, flavor profiles, preparations, and techniques representative of these cuisines. (2 credits)
PREREQUISITES: CL 106, CL 118
CL 210  MANAGEMENT, SUPERVISION & CAREER DEVELOPMENT
With a focus on managing people from the hospitality supervisor’s viewpoint, this course emphasizes techniques for increasing productivity, controlling labor costs, time management, and managing change. It also stresses effective communication and explains the responsibilities of a supervisor in the food-service operation. Students develop techniques and strategies for marketing themselves in their chosen fields. Emphasis is placed on students’ assessing their more marketable skills, developing a network of contacts, generating interviews, writing cover letters and résumés, preparing for an employment interview, developing a professional appearance, and follow-up skills.

CL 215  MANAGEMENT BY MENU
This course prepares future foodservice managers by giving a clear picture of the important role menu planning plays within operations. It covers topics ranging from menu development, pricing, and evaluation to facilities design and layout. Students will benefit from learning to develop high-quality menus crucial to the success of any foodservice operation, not only as a planning tool but also as source of operational information and a merchandising method for reaching patrons.
PREREQUISITE:  CL 118

CL 220  FOOD & BEVERAGE OPERATIONS MANAGEMENT
This course addresses front-of-the-house operations and is designed to provide students with an introduction from a managerial perspective of providing exceptional service to increasingly sophisticated and demanding guests. This course will survey the world’s leading wines classified by type, as well as other distilled beverages. Topics covered include the management and training of personnel to be responsible, professional alcohol servers, product knowledge, the income statement, job descriptions, sales forecasting and cost control. The students will produce a complete dining room and bar operation manual. This project should be saved on diskette or jump drive, as it will be used during Capstone for the development of a business plan.

CL 222  PERSONAL CHEF SERVICE
Through readings, assignments, and projects, students examine planning and systematizing operations of a personal chef service business. They are also introduced to business principles and cooking principles to assist them in understanding how a personal chef service business is operated. The course is recognized and endorsed by the United States Personal Chef Association (USPCA).

CL 226  CATERING
This course introduces students to various aspects of catering, including sales, contracts, menu planning, food presentations, and operations management, with the goal of developing the expertise to operate a profitable catering business.

CL 227  FOOD STYLING
This course teaches students about the enhancement of food for presentation purposes. Students work as food stylists with Digital Photography students to create eye-appealing creations for film, print, and display.

CL 231  À LA CARTE
Introduces students to the A La Carte kitchen, emphasis is on “a la minute” method of food preparation, plus dining room service standards. Industry terminology, correct application of culinary skills, plate presentation, organization and timing in producing items off both a fixed-price menu and a la carte menu are stressed. The principles of dining room service are practiced and emphasized. The philosophy of food is further explored and examined in light of today’s understanding of food, nutrition and presentation. (8 credits)
PREREQUISITE:  APPROVAL OF ACADEMIC DIRECTOR
CL 237  CAPSTONE/PORTFOLIO
Through competencies developed with previously related course work, students will develop a business plan for a foodservice operation. The project will include these areas: Market Analysis and Marketing Strategy, Operating Budget, Sales Projections, Opening Inventories, Capital Equipment, Standardized Recipes and Costing for all standardized recipes, Menu and Facilities Design. The course covers the components of a business plan as well as techniques for developing and presenting sections of the plan. Business-related competencies are reviewed and tutored as necessary for completion of the project.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

CL 244  EUROPEAN CAKES & TORTES
Students will build on competencies previously learned and apply those skills into new products to create more elaborate tortes and cakes using complex finishing methods by applying glazes, using decorative sponges, and building multi-component cakes. Topics to be covered include comparison of classical and modern preparations, classical cakes; glazed, iced, molded, and cream filled cakes, and bombs.
PREREQUISITES: CL102, CL106, CL118 (GRADE OF ‘C’ OR BETTER IN CL102)

CL 246  ADVANCED PATISSERIE & DISPLAY CAKES
The artistic side of baking and pastry is presented in this course. Special occasion cakes, French and Viennese pastries, petits fours and a decorated gum-paste wedding cake will be produced. Students are introduced to advance cake-decorating techniques, emphasizing proper layering and construction techniques and piping skills. The final practical exam for this class is the presentation of a gum-paste wedding cake, special occasion cake, petits fours and miniature pastries.
PREREQUISITES: CL102, CL106, CL118 (GRADE OF “C” OR BETTER IN CL102)

CL 247  CHOCOLATE, CONFECTIONS & CENTERPIECES
Students are introduced to the fundamental concepts, skills and techniques of chocolates and confections. Students are introduced to the basic techniques used in forming simple centerpieces. Lectures and demonstrations teach chocolate tempering, candy production and the rules that apply when creating centerpieces.
PREREQUISITES: CL102, CL106, CL118 (GRADE OF “C” OR BETTER IN CL102)

CL 249  ARTISAN BREADS
This course provides the information, tools and instruction to gain proficiency in the preparation of a variety of artisan breads. Emphasis will be placed upon learning to weigh, mix, ferment, shape, bake and store hand-crafted breads. Students will focus on traditional fermentation methods, as well as the science of the ingredients. Students gain assembly speed and increased proficiency in meeting production deadlines with quality products.
PREREQUISITES: CL102, CL106, CL118 (GRADE OF “C” OR BETTER IN CL102)

CL 301  ART CULINAIRE
This course will celebrate the culinary styles, restaurants, restaurateur and chefs who are in the current industry spotlight. Their style, substance and quality will be discussed and examined. During the hands-on production aspect of the class, students will have the opportunity to be exposed to specialty produce and products.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

CL 330  FACILITIES MANAGEMENT & DESIGN
This course provides students with information related to hospitality facility design and maintenance. Food service layout and design is related to operating issues, new building construction, and renovations. It also covers the planning and design of facilities including equipment, space and functional relationships, cost and operating efficiency. Emphasis is placed on maintenance programs, safety regulations, building code requirements and energy conservation.
PREREQUISITE: CL 215
CL 333 LEADERSHIP & ORGANIZATIONAL DEVELOPMENT
Students examine leadership, organizational management and culture, focuses on the role of the managers as facilitators of change within the organizations. The course emphasizes the concepts of motivation, interpersonal relationships, group dynamics, leadership, and organization culture. Examination of leadership styles, development of strategic plans, and critical problem solving in the hospitality industry are covered in the course.
PREREQUISITE: CL 210

CL 337 FOODSERVICE TECHNOLOGY & INFORMATION
This course is a survey of foodservice information systems and technology (IS&T) designed to introduce students to the many diverse facets of IS&T in the foodservice industry. Current systems and issues of major importance in the field of IS&T are considered as they relate to the foodservice industry. Emphasis will be placed on the managerial and business aspects of IS&T, rather than the technical perspectives. Core topics will include key foodservice systems (such as accounting and property management systems, point-of-sale, sales and catering), guest service and customer relationship management, knowledge management, and IS&T strategy.
PREREQUISITES: CL103, CL 215

CL 341 HUMAN RESOURCE MANAGEMENT
This course introduces the principles and practices of human resources management relevant to hospitality organizations, with emphasis on the entry-level manager's role. Topics include employment laws, workforce management, compensation and benefits administration, labor unions, employee safety, diversity and ethics.
PREREQUISITE: CL 210

CL 343 HOSPITALITY MARKETING
An introduction to service marketing as applied to the hospitality industry, this course will cover application of basic marketing concepts and research methods. Design and delivery of marketing components for a hospitality business will be covered. Topics include some of the unique attributes of service marketing, consumer orientation; consumer behavior; market segmentation principles; target marketing; product planning; promotion planning; market research; and competitor analysis.

CL 345 QUALITY SERVICE MANAGEMENT & TRAINING
In this examination of the role of service in the foodservice industry, students explore how to give quality customer service. Service systems and training programs in quality operations are examined through the use of case studies and hypothetical scenarios. The course covers employee training and development from both strategic and operational perspectives, and culminates with a study of Charlie Trotter's service standards in what is often the best-rated restaurant in the United States.
PREREQUISITE: CL 210

CL 348 LEGAL ISSUES & ETHICS FOR CULINARIANS
The course is designed to give the student an overview of legal issues arising in the foodservice environment. Students examine laws pertinent to the hospitality/food service industry and investigate the relationship of these laws to the administration of a service organization. This course also identifies common ethical dilemmas encountered by culinarians and introduces the student to the foundations, purpose, and content of ethical codes and approaches to ethical decision making.

CL 400 FOODSERVICE FINANCIAL MANAGEMENT
In this course, the students develop a working knowledge of the current theories, issues and challenges involved with financial management. Students are introduced to the tools and skills that financial managers use in effective decision-making. Topics include budgeting, cash management, cost concepts and behavior, investment analysis, borrowing funds, and financial forecasting.
PREREQUISITE: CL 337
CL 410 INNOVATION & ENTREPRENEURSHIP
This course provides an introduction overview to the knowledge and skills needed for entrepreneurship. This course offers a chance to gain new knowledge and skills about how to identify and pursue entrepreneurial opportunities that can be applied to a student’s own interests. Topics include how entrepreneurs find, screen, and evaluate ideas and new business opportunities.
PREREQUISITE: CL 237

CL 420 EXPLORING WINES & THE CULINARY ARTS
This course provides an introduction to the production of wine from vineyard to bottle, as well as a review of the basic grape varietals that are used to make wine. Through lectures, research and tasting, students are exposed to different types, styles and quality levels of wine. They will become familiar with the world’s most important wine regions and learn the common criteria by which wines from these different regions are evaluated. This course is designed to teach students the applied approach to matching wine and food, using flavors, textures, and components present in food and wine as complementing strategies. The course emphasizes menu planning, preparation of foods, cooking methods, and tasting wines with food.
PREREQUISITES: CL 215, CL 220

CL 423 CAPSTONE/PORTFOLIO
Through competencies developed with previous related studies course work, students develop a business plan for a foodservice operation. The project includes, market analysis and marketing strategy, operating budget, sales projections, opening inventories, capital equipment, standardized recipes and costing for all standardized recipes, menu and facilities design. The course covers the components of a business plan as well as techniques for developing and presenting sections of the plan. Business-related competencies are reviewed and tutored as necessary for completion of the project.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

CL 425 SENIOR CULINARY PRACTICUM
A practical capstone for the culinary management curriculum, this course draws on the majority of disciplines presented earlier in the program. Students plan, organize, and execute functions that are booked and/or sold to the public. They experience the functions of opening a restaurant. (6 credits)
PREREQUISITES: MUST BE TAKEN WITHIN SIX MONTHS OF GRADUATION, APPROVAL OF ACADEMIC DIRECTOR

CL 432 GLOBAL MANAGEMENT & OPERATIONS IN THE HOSPITALITY INDUSTRY
This course is designed to review the principles of management and to apply management theory to the global marketplace. Students examine the social, cultural, political and economic environments within which international hospitality operators compete for survival and growth.
PREREQUISITE: CL 237

CL 499 MANAGEMENT EXTERNSHIP
Students observe and participate in the supervisory operation of a successful foodservice business. They apply their professional skills to gain experience to enter and become successful in the foodservice business. Emphasis is placed on developing hospitality management skills.
PREREQUISITES: CL 333, CL 341, APPROVAL OF ACADEMIC DIRECTOR

COM 105 PUBLIC SPEAKING
An introduction to the principles of public speaking, this course includes communication theories and skill-building exercises designed to increase effectiveness in speaking in front of an audience. Emphasis on listening and critical thinking skills prepares students for effective discussions, critiques of speeches, and speech preparation and presentation. A designated number of speeches are required, along with written assignments, such as speech outlines and critiques of class speeches.
COM 205  INTERPERSONAL COMMUNICATION
Students completing Interpersonal Communication will learn the basic principles of interpersonal communication and develop communication competence across a wide variety of interpersonal situations and professional relationships. Increase self-awareness and the accuracy of your perceptions of others. Be mindful, flexible, and sensitive to diversity issues when making communication. Increase your impression management abilities by developing an understanding of the “rules” and expectations associated with various interpersonal roles we play. Engage in communication that promotes a healthy family life.

DFVB 101  SURVEY OF DIGITAL FILMMAKING & VIDEO PRODUCTION
A survey of the digital filmmaking and video production field within the larger framework traditional mass media and emerging communication technologies.

DFVB 102  INTRODUCTION TO FILMMAKING APPLICATIONS & DESIGN
Introduction to professional software applications used for the creation and design of digital filmmaking and video production.

DFVB 103  FUNDAMENTALS OF VIDEO PRODUCTION
Students begin the implementation of fundamental terminology, concepts, equipment and techniques of video production.
PREREQUISITE: DFVB 111 or APPROVAL OF ACADEMIC DIRECTOR

DFVB 105  CONCEPTUAL STORYTELLING
Introduces students to storytelling and the various elements of an effective story. Students will also translate a written story into visual elements in a storyboard.
PREREQUISITES: DFVB 111, EN 101; or APPROVAL OF ACADEMIC DIRECTOR

DFVB 107  FUNDAMENTALS OF PRODUCING & DIRECTING
Focuses on the production processes from the perspectives of a producer and director.
PREREQUISITE: DFVB 105

DFVB 111  PRINCIPLES OF CINEMATOGRAPHY
Introduction of the history and principles of visual design for motion pictures through the use of a camera.

DFVB 113  FUNDAMENTALS OF EDITING
Introduces the student to the editing of visuals and sound using nonlinear editing software.
PREREQUISITE: DFVB 103

DFVB 133  LIGHTING FOR DIGITAL FILM
Students will be introduced to the basic concepts and principles of lighting for cinematography. Fundamentals of utilizing and controlling both natural and studio lighting with emphasis on the quality, quantity, and direction and its effect on the photographic image.
PREREQUISITE: DFVB 103

DFVB 202  DIGITAL CINEMATOGRAPHY
Explores various cameras, lighting techniques and styles used in digital filmmaking and video production. Discussions will cover advanced concepts and principles of camera operation, camera movement, use of lenses, composition and lighting techniques.
PREREQUISITE: DFVB 133

DFVB 203  EDITING
Using advanced editing methods; this course focuses on processing audio and video elements in media content and organizing such content for total effect and final delivery.
PREREQUISITE: DFVB 113
DFVB 204  ACTING & DIRECTING
Develops students’ understanding of the role and responsibilities of a director and their role in helping actors bring characters to life.
PREREQUISITE: DFVB 107

DFVB 205  HISTORY OF FILM & MEDIA
Focuses on the history of film and media, with the goal of delivering a clear outline and analysis of its key developments and innovations.
PREREQUISITE: DFVB 101

DFVB 212  BROADCAST GRAPHICS I
Students study the nature and attributes of motion and broadcast graphics and learn to generate, select, and manipulate still and motion graphics for broadcast and other media delivery.
PREREQUISITE: DFVB 113

DFVB 213  STUDIO PRODUCTION
Focuses on broadcast studio operation, live production, studio management, lighting, crew, and sound. Students will also explore the theoretical basis of the electronics behind the equipment needed for studio production.
PREREQUISITE: DFVB 202

DFVB 214  SCRIPTWRITING
Students explore the writing and creative elements needed to create scripts. They will also acquire knowledge of all elements from research to proposal to treatment to script.
PREREQUISITE: DFVB 105

DFVB 222  BROADCAST GRAPHICS II
Reinforces compositing concepts, techniques and vocabulary acquired in Broadcast Graphics I and introduces more sophisticated tools and techniques.
PREREQUISITE: DFVB 212

DFVB 223  INTERMEDIATE AUDIO
Explores the various methods and techniques for digital sound composition and design. Students will focus on using digital sound systems and manipulating sound elements for intended effects in media content.
PREREQUISITE: AUDB 101

DFVB 233  ELECTRONIC FIELD PRODUCTION
Students learn video field production in two styles: Electronic News Gathering and Electronic Field Production.
PREREQUISITE: DFVB 107

DFVB290  ASSOCIATE'S PORTFOLIO I
This course prepares students for the transition to the professional world and for the industry by helping them compile a portfolio. Students demonstrate their conceptual, design, craftsmanship, and other skills as they assemble and refine their portfolio projects. Working individually with an instructor, each student selects representative projects showcasing work that reflects a unique style and developing them further as needed. Particular emphasis is placed on identifying short- and long-term professional employment goals, industry and professional related resources and portfolio development strategies.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR
DFVB300  ASSOCIATE’S PORTFOLIO II
This course prepares students for entry-level employment within the industry by assisting them with the development and presentation of a graphic design portfolio that reflects the stated exit competencies. Students demonstrate an advanced skill-set in areas as process, conceptual thinking, design, web design, craftsmanship, and other skills, as projects are refined and assembled into a cohesive, comprehensive body of work. Particular emphasis is placed on identifying short- and long-term professional employment goals, industry and professional related resources and standards, portfolio development and presentation strategies.
PREREQUISITES: DFVB290, APPROVAL OF ACADEMIC DIRECTOR

DFVB 306  INTERNSHIP
Through a field internship experience, students will be able to apply their skills in a real and practical situation. The main objectives of the internship are to allow students the opportunity to observe and participate in the operation of successful businesses related to their fields of study. The students will gain the experience they need to enter the field when they graduate.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

DFVB 307  MEDIA THEORY & CRITICISM
Introduce students to the major theories used to analyze various media, including film, television and audio.
PREREQUISITE: DFVB 205

DFVB 308  MEDIA DELIVERY SYSTEMS & DISTRIBUTION
Addresses the end part of digital filmmaking and video production—delivery and distribution. Students will study a variety of delivery methods and systems and determine the advantages and limitations of each. They will also examine the relationship between delivery systems and distribution methods and evaluate the relative efficiency, cost, and effectiveness of each.
PREREQUISITE: DFVB 353

DFVB 309  PORTFOLIO I
This course prepares students for the transition to the professional world. This course will prepare students for the industry by helping them compile a portfolio. Students will demonstrate their conceptual, design, craftsmanship, and other skills as they assemble and refine their portfolio projects. Working individually with an instructor, each student will select representative projects showcasing work that reflects a unique style and developing them further as needed. Particular emphasis is placed on identifying short- and long-term professional employment goals, industry and professional related resources and portfolio development strategies.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

DFVB 313  SOUND DESIGN
Explores the various methods and techniques for digital sound composition and design in film and video.
PREREQUISITE: DFVB 223

DFVB 316  MEDIA PRODUCTION WORKSHOP
Working in production teams, students in this workshop class will deal with real clients, typically representatives of non-profit organizations. Guided by a faculty, students interview the client to determine expectations and work in a team to design and produce the media content for an intended delivery system.
PREREQUISITE: DFVB 323

DFVB 323  SHORT MEDIA PRODUCTION
Discusses short form as a genre of media production and its features in subject matter and style. Students learn to produce short-form news, information, or dramatic content for multiple delivery platforms.
PREREQUISITE: DFVB 107
DFVB 332 SENIOR PROJECT PREPARATION
Initiates a multi-quarter, comprehensive project which will be integral to students’ final portfolios. With department approval, students will employ their cumulative skills to pre-produce a digital film in a chosen genre.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

DFVB 333 SENIOR PROJECT PRODUCTION
This course continues the three-quarter long comprehensive project begun in Senior Project Preparation. Students will employ cumulative skills to produce a significant, sophisticated, digital film in a chosen genre. Projects will be carried out individually or in groups based on the needs of the class as determined by the instructor.
PREREQUISITE: DFVB 332

DFVB 353 COMPOSITING FOR DIGITAL FILM
Students in this course learn the concepts, techniques, and vocabulary of compositing. Students apply rotoscoping, match moving, keying, layering to finalize their multiple-source projects.
PREREQUISITE: DFVB 222 or APPROVAL OF ACADEMIC DIRECTOR

DFVB 409 PORTFOLIO II
This course aims to prepare students for entry-level employment within the industry by assisting them with the development and presentation of a graphic design portfolio that reflects the stated exit competencies. Students will demonstrate an advanced skill-set in areas as process, conceptual thinking, design, web design, craftsmanship, and other skills, as projects are refined and assembled into a cohesive, comprehensive body of work. Particular emphasis will be placed on identifying short- and long-term professional employment goals, industry and professional related resources and standards, portfolio development and presentation strategies.
PREREQUISITES: DFVB 309, DFVB 333

EC 310 ECONOMICS
An introduction to the basics of microeconomics and macroeconomics, the course begins with analysis of supply and demand, market structure and pricing, the role of government, and markets for labor and capital. It continues with a discussion of the basic ideas of macro-economics, including both classical and Keynesian approaches. Lectures are supplemented with case studies.
PREREQUISITE: EN 101

EN 090 PREPARING FOR COLLEGE WRITING
This transitional studies course includes the study of the writing process, emphasizing strategies to use to help a student with specific writing situations. The course develops techniques to improve clarity of writing and raises a student's proficiency to the level necessary for entrance into a particular curriculum. The course includes four hours of structured classes with two hours of self-directed and tutorial work in the Writing Center for a total of six hours per week. Transitional studies courses do not apply toward graduation credit and are not calculated in the GPA. This class is available only at The Art Institute of Washington and the Art Institute of Washington-Dulles.
PREREQUISITE: ACADEMIC PLACEMENT TESTING

EN 101 ENGLISH I
This course emphasizes the planning, writing, and revising of compositions, including the development of critical and logical thinking skills. Essays include expressive and informative writing, as well as analytical, evaluative, and persuasive writing.
PREREQUISITE: ACADEMIC PLACEMENT or SUCCESSFUL COMPLETION OF TS 090 OR EN 090

EN 102 ENGLISH II
This course introduces students to a variety of literary genres, helps them organize and develop analyses of literature, and furthers students' composition skills.
PREREQUISITE: EN 101
EN 210  CREATIVE WRITING
In this course, students become familiar with the processes and principles necessary for creative writing, with a focus on fiction, poetry, or drama. They analyze the work of professional creative writers and, using the principles discerned, create new works.
PREREQUISITE: EN 102

EN 220  TOPICS IN THE LITERATURE OF THE WESTERN WORLD I
This course surveys universal themes in the literary and cultural heritage of the western world from the ancient world of the Middle East, Greece, and Rome through the Middle Ages to the Renaissance. Special attention is given to the visual sense of literature and its corresponding expression in the visual arts of related cultural movements. Students read major authors such as Homer, Sophocles, Virgil, Dante, Chaucer, Boccaccio, Shakespeare, and Milton, along with representative selections from the various periods and cultures. Written assignments include at least two critical essays. Topics in this course vary to focus on selected genres, themes, periods, and cultures.
PREREQUISITE: EN 102

EN 221  TOPICS IN THE LITERATURE OF THE WESTERN WORLD II
This course surveys universal themes in the literary and cultural heritage of the western world from the neoclassical period through the twentieth century. Special attention is given to the visual sense of literature and its corresponding expression in the visual arts of related cultural movements. Reading assignments may include representative selections from French and English neoclassicism, European and American romanticism, naturalism, realism, French symbolist and modern poetry, and twentieth-century fiction, including Latin American and Caribbean writers. Written assignments include at least two critical essays. Topics in this course vary to focus on selected genres, themes, periods, and cultures.
PREREQUISITE: EN 102

EN 222  TOPICS IN WORLD LITERATURE
This course introduces students to the literature of various cultures, focusing on the diversity of response to moral dilemmas and on specific problems of cross-cultural conflict, as well as other issues that illustrate the complexities of human life. Topics in this course vary to focus on selected genres, themes, periods, and cultures.
PREREQUISITE: EN 102

EN 223  TOPICS IN WORLD LITERATURE: ARTISTS IN LITERATURE
This course introduces students to the literature of various cultures, focusing on the diversity of response to moral dilemmas and on specific problems of cross-cultural conflict, as well as other issues that illustrate the complexities of human life. Topics in this course vary to focus on selected genres, themes, periods, and cultures.
PREREQUISITE: EN 102

EN 224  TOPICS IN WORLD LITERATURE: ISSUES IN THE STUDY OF THE CHRISTIAN NEW TESTAMENT
This course introduces students to such topics as what the Christian New Testament is and is not; who wrote the individual writings that make up the New Testament; central ideas set forth in the New Testament dealing with both theology and ethics; and how the New Testament compares with the theological and ethical ideas found in sacred scripture of non-Christian religions.
PREREQUISITE: EN 102

EN 225  TOPICS IN WORLD LITERATURE: FANTASY LITERATURE WRITING
This course emphasizes discovering the literary roots of myth and magic in literature and film, along with the study of how to construct this type of literature across several disciplines. Students learn how to create fantasy characters, imagery, and story using the models provided by writers of fantasy literature from classic to contemporary.
PREREQUISITE: EN 102
EN 305    PROFESSIONAL COMMUNICATION
This course allows students to practice a variety of textual composition and oral presentation skills. The central principle of the course is the idea that every single textual or verbal interaction with clients, vendors, or supervisors must convey a professional image. Communication must be clear and convincing, and professionals in the arts must demonstrate their command of details by being able to field questions, to arrange textual information in a clear and appealing way, and to cite sources properly using an approved style format. The course requires students to write documents such as copy for images, project proposals, artist's statements, critical reviews, and reports. Students will also present their work orally using appropriate electronic media.
PREREQUISITE: EN 102

EN 310    TOPICS IN AMERICAN LITERATURE
Tracing the course of literature from Native American myths and tales through Christopher Columbus to the twentieth century, this course examines the change in American literary culture over time. Particular emphasis is placed on the diversity and plurality of our American heritage. Through selected readings and the writing of critical essays, students identify and interpret literary works in their cultural context.
PREREQUISITE: EN 102

FADB 101    ELEMENTS OF GARMENT CONSTRUCTION
This course introduces the student to apparel industry sewing standards and techniques. Through the completion of samples and the construction of basic garments, students learn the processes of measuring, cutting, sewing, and sequence of assembly; and apply fundamental garment construction skills utilizing industrial equipment.

FADB 102    FASHION ILLUSTRATION
Students utilize basic and advanced techniques in rendering the fashion figure, garments, details, and textiles using various media with a focus on application of color and texture. Students will begin to develop a personal illustrative style.
PREREQUISITE: FND 110

FADB 103    TEXTILE FUNDAMENTALS
Students study textiles exploring natural and manufactured fibers, structure, production, uses, and characteristics.

FADB 111    SURVEY OF THE FASHION INDUSTRY
This course is an overview of the fashion industry, examining how garments are designed, created, produced and marketed.

FADB 201    ADVANCED CONSTRUCTION
In this course students study advanced industrial construction techniques to further refine construction skills and apply to structured garments.
PREREQUISITE: FADB 203

FADB 202    TECHNICAL DRAWING
Development of presentation boards and technical illustrations manually and by computer aided design technology.
PREREQUISITE: FADB 103

FADB 203    PATTERNMAKING
This course is an introduction to the principles of patternmaking through drafting basic block and pattern manipulation. Working from the flat pattern students will apply these techniques to the creation of a garment design.
PREREQUISITE: FADB 101

FADB 207    EARLY HISTORY OF FASHION
Students study evolution of garments and accessories from the ancient Egyptians through the French Revolution.

FADB 208    TRENDS & FORECASTING
The course focuses on the study of trends, trend forecasting, demographics and social issues that affect fashion.
PREREQUISITE: FADB 217
FADB 213 ADVANCED PATTERNMAKING
Students study advanced patternmaking and construction techniques accordance with garment trade practices. Emphasis will be on the manipulation of patterns for more complex designs and development of stretch fabric blocks for garment creation.
PREREQUISITE: FADB 203

FADB 217 MODERN HISTORY OF FASHION
Students study evolution of garments and accessories from the French Revolution to the present.

FADB 213 ADVANCED PATTERNMAKING
Students study advanced patternmaking and construction techniques accordance with garment trade practices. Emphasis will be on the manipulation of patterns for more complex designs and development of stretch fabric blocks for garment creation.
PREREQUISITE: FADB 203

FADB 223 COMPUTER PATTERNMAKING
This course will focus on the use of Computer Aided Design in patternmaking. Students will utilize industry software and hardware to engineer patterns from original designs in a laboratory setting. Work will be initiated for presentation in the final portfolio of student work.
PREREQUISITE: FADB 203

FADB 233 DRAPING & FIT ANALYSIS
The course is an introduction to the principles and techniques of draping and translating the fit of garments on a body. Proportion, line, grain and fit are analyzed. Students demonstrate understanding by translating changes back to a flat pattern.
PREREQUISITE: FADB 213

FADB 243 SPECIALIZED SEWING TECHNIQUES
Acquire basic knowledge and hands-on experience with sewing applications typically used in the fashion industry. Develop the skills needed to create original designs in various formats.

FADB 308 FUNDAMENTALS OF BUSINESS
This course is structured to investigate the wide ranges of both traditional and emerging business topics and considerations, preparing students as they transition into a media and design profession. Concepts of professionalism, expected business needs, an understanding of self-marketing, proposals and project management, and intellectual property and contractual issues will be addressed.

FADB 312 SOURCING & TECHNICAL DESIGN
Through a variety of in-depth research and analysis, students create computer generated production package consisting of costing analysis, size specification, construction standards, sourcing materials and production methods, detailed front and back flats. Students will also learn to apply relevant regulations and laws to the apparel industry. Students will develop a further understand of the end uses and application of textiles.
PREREQUISITE: GWDB 103

FADB 313 COMPUTER PRODUCTION SYSTEMS
This course covers industrial application of patternmaking through the creation of production ready patterns including grading and marker making.
PREREQUISITE: FADB 223

FADB 322 SENIOR COLLECTION CONCEPT
Students develop a final collection beginning with market research, development of concepts, illustrations, and the sourcing of materials.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR
FADB 332  SURFACE DESIGN  
Students utilize manual surface design applications of colors, prints, and motifs on a variety of fabrications.  
PREREQUISITE: FADB 233

FADB 402  DIGITAL TEXTILE DESIGN  
Using pixel and vector based software students explore applied and structural techniques for textile print design and fabric development exploring applied and structural techniques using pixel and vector based software.  
CO-REQUISITE: FADB 313

FADB 403  SENIOR COLLECTION TECHNICAL  
Students continue developing final collection through completion of technical drawings, specifications, patternmaking and fit.  
PREREQUISITE: FADB 322

FADB 406  INTERNSHIP  
Through a field internship experience, students will be able to apply their skills in a real and practical situation. The main objectives of the internship are to allow students the opportunity to observe and participate in the operation of successful businesses related to their fields of study. The students will gain the experience they need to enter the field when they graduate.  
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

FADB 409  PORTFOLIO I  
This course prepares students for the transition to the professional world. This course will prepare students for the industry by helping them compile a portfolio. Students will demonstrate their conceptual, design, craftsmanship, and other skills as they assemble and refine their portfolio projects. Working individually with an instructor, each student will select representative projects showcasing work that reflects a unique style and developing them further as needed. Particular emphasis is placed on identifying short- and long-term professional employment goals, industry and professional related resources and portfolio development strategies.  
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

FADB 413  SENIOR COLLECTION PRODUCTION  
Students complete the final development phase of their senior collection including specification package. Emphasis placed on finished construction and presentation of original line.  
PREREQUISITE: FADB 403

FADB 419  PORTFOLIO II  
This course focuses on the completion of the portfolio. Students’ final portfolios should focus on their individual strengths. This work should reflect their uniqueness and their ability to meet demanding industry standards and prepare them for entry into the professional world.  
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

FB 101  FUNDAMENTALS OF BAR OPERATIONS & PROFESSIONAL SERVICE  
This fundamental course introduces the student to the basic skills required for planning and operating bars that are appropriate for a variety of targeted hospitality environments and occasions. Emphasis is placed on comprehensive set-up and breakdown of a bar, including facility design, health code compliance measures, and safety and sanitation practices. The course also provides exposure to the elements required for delivering quality beverage service, such as technology, proper storage, and operating procedures. In addition, basic mixology, wine, beer and cocktail service are addressed.

FB 110  SPIRITS, BEERS & BREWS  
This is an introductory course that provides the student with a basic understanding of the main types of spirits, beers, and sake used in the hospitality industry. Emphasis is given to methods of production, raw materials, origin, and other factors as they affect price, quality and style. Students are exposed to the terminology pertinent to the industry.  
PREREQUISITE: LIMITED TO FBM OR WSB MAJORS ONLY or APPROVAL OF ACADEMIC DIRECTOR
FB 121  TEA, COFFEE & NON-ALCOHOLIC BEVERAGES
This introductory course provides basic knowledge of coffees, teas, and other non-alcoholic beverages with a focus on raw materials, origin, and method of production. Attention is given to developing the student's sensory evaluation skills and their application to the assessment of quality in the different types of coffees and teas. The impact of political, cultural, economic and historical factors on production of coffees and teas are addressed. Basic pricing strategies are also discussed.

FB 201  BEVERAGE PURCHASING, INVENTORY CONTROL & MENU AUTHORIGINAL
In this course, students acquire an understanding of the planning and control processes in the beverage industry. They also learn about the impact of cost and inventory controls on beverage menu creation and about the various elements that contribute to a successful beverage list. Subjects covered include purchasing procedures for beverage operations, the basics of inventory control, pricing schemes and menu design. Students acquire the skills required to select, purchase, manage and effectively present a given establishment's beverage menu.
PREREQUISITE: CL 210

FB 210  VITICULTURE & VINIFICATION I
This class provides comprehensive information pertaining to France's classic wine regions and the varietals, vineyard conditions, and cellar practices essential to their production. Economic, political and sociological conditions, as well as historical context are explored. Particular attention is given to developing the student's sensory evaluation skills and their application to wine selection and food pairing.
PREREQUISITE: LIMITED TO FBM OR WSB MAJORS ONLY OR APPROVAL OF ACADEMIC DIRECTOR

FB 215  VITICULTURE & VINIFICATION II
This class provides comprehensive information pertaining to the Old World's other classic wine regions and the varietals, vineyard conditions, and cellar practices essential to their production. Economic, political and sociological conditions, as well as historical context are explored. Particular attention is given to developing the student's sensory evaluation skills and their application to wine selection and food pairing.
PREREQUISITE: FB 210

FB 225  WINES OF THE NEW WORLD & EMERGING REGIONS
This class provides comprehensive information pertaining to the New World's wine regions and the varietals, vineyard conditions, and cellar practices essential to their production. Economic, political and sociological conditions, as well as historical context are explored. Particular attention is given to developing the student's sensory evaluation skills and their application to wine selection and food pairing.
PREREQUISITE: LIMITED TO FBM OR WSB MAJORS ONLY or APPROVAL OF ACADEMIC DIRECTOR

FB 230  DINING ROOM OPERATIONS
In this course, students learn the skills and techniques required for “front of the house” personnel. Students rotate through all the dining room positions, from waiter to manager, learning and practicing their skills in our dining lab facility. Emphasis is on basic serving techniques and providing quality customer service.
PREREQUISITE: CL 220

FMMB 101  INTRODUCTION TO RETAILING
Students will be introduced to all major retailing topics involving both large and small retailers, brick and mortar retailers, E-commerce, direct marketers and their combinations. Topics to be discussed will include consumer behavior, information systems, store locations, operations, human resource management, customer communications, computerization and integrating and controlling the retail strategy in the twenty-first century. Careers in retailing will also be discussed.
FMMB 103 SURVEY OF MANUFACTURING & PRODUCTION DEVELOPMENT
This course introduces students to manufacturing processes. Students develop a working knowledge of terms, methods, and an understanding of production operations. By the end of the course, students are able to apply these concepts to their own uses. Students study various production-time and quality-assurance methods. Participation facilitates students in generating decisions in production operations.

FMMB 201 MERCHANDISING MATH
A survey of quantitative skills necessary for merchandise planning in the wholesale and retail business environment.

FMMB 202 3D VISUAL MERCHANDISING
This course provides students with an introduction to concepts relating to basic space planning. Through a combination of lectures, real world case study analysis, and hands-on exercises using virtual 3D space planning software, students complete the course having a solid foundation of space planning fundamentals.
PREREQUISITE: FND135

FMMB 203 EVENT & FASHION SHOW PRODUCTION
The student is introduced to a range of skills needed to produce a successful store event or fashion show. During this course, students gain insight into the role of creative and technical experts involved with the runway, backdrop, special effects and lighting, music, models and choreography, hair and make-up and video teams.
PREREQUISITE: FND135

FMMB 211 RETAIL BUYING
This course provides a foundation for the study of retail buying. Theories are analyzed through the study of merchandise classifications and the calculation of open-to-buys.
PREREQUISITE: FMMB 201

FMMB 218 HUMAN RESOURCE MANAGEMENT
This course is designed to provide an overview and foundation for all facets of human resource management. Topics will include job design, labor relations, recruitment, selection and development of employees, compensation administration, employee appraisal, and government regulations involved with equal employment opportunity, affirmative action, accommodations, Fair Labor Standards Act, and workplace safety. The strategic aspect of human resource management will be explored in depth.
PREREQUISITE: FADB 308

FMMB 221 MERCHANDISE MANAGEMENT
An advanced course in the study of stock control and managing open-to-buys which provides a practicum in buying, utilizing computer spreadsheets for data analysis.
PREREQUISITE: FMMB 211

FMMB 301 ELEMENTS OF RETAIL LOGISTICS & DISTRIBUTION
This course will explore the process of strategically managing the procurement, movement and storage of materials, parts and finished inventory (and the related information flows) through the organization and its marketing channels with the goal of balancing cost and service requirements in anticipation of demand.
PREREQUISITE: FMMB 211

FMMB 302 GLOBAL MARKETING
Students gain an understanding of global marketing opportunities, problems and strategies that impact the international environment. In addition, students become knowledgeable about international marketing concepts; cross-cultural sensitivities, political and legal influences, and economic considerations and how these concepts relate to decision making in an international environment.
PREREQUISITE: ADVB307
FMMB303 APPLIANCE FIT & CONSTRUCTION EVALUATION
This course is designed so that fashion management students learn to evaluate the equation between quality and cost in garments as well as understanding body measurement points, fit and silhouette analysis. Students are able to measure garments and identify components and textiles as well as analyze quality of trims, fabrics and construction in relationship to price point.
PREREQUISITE: NONE

FMMB312 FUNDAMENTALS OF FASHION STYLING
Through a variety of in-depth research and analysis, students create computer generated production packages consisting of costing analysis, size specification, construction standards, sourcing materials and production methods, detailed front and back flats.
PREREQUISITE: FADB217

FMMB406 INTERNSHIP
Through a field internship experience, students are able to apply their skills in a real and practical situation. The main objectives of the internship are to allow students the opportunity to observe and participate in the operation of successful businesses related to their fields of study. The students gain the experience they need to enter the field when they graduate.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

FMMB408 ENTREPRENEURSHIP
Studies explore innovation and rapid change as they relate to the entrepreneur. Discussion includes issues regarding financial, behavioral, organizational, and marketing challenges facing emerging enterprises. Students create a business plan for the start-up of a new fashion-related company, product, or service. Special emphasis is placed on the disciplines of planning that are vital to entrepreneurial success.
PREREQUISITE: ADVB348

FMMB409 PORTFOLIO I
This course prepares students for the transition to the professional world. This course prepares students for the industry by helping them compile a portfolio. Students demonstrate their conceptual, design, craftsmanship, and other skills as they assemble and refine their portfolio projects. Working individually with an instructor, each student selects representative projects showcasing work that reflects a unique style and developing them further as needed. Particular emphasis is placed on identifying short- and long-term professional employment goals, industry and professional related resources and portfolio development strategies.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

FMMB419 PORTFOLIO & PROFESSIONAL DEVELOPMENT
This course guides students through the process of compiling their work into a final interactive portfolio. It also stresses the importance of professional development and helps students complete their initial job search requirements including personal branding.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

FND 105 DESIGN FUNDAMENTALS
This introductory course explores the principles of design, and introduces and develops the creative process. Design elements and relationships are identified and employed to establish a basis for aesthetic sensitivity and critical analysis. Design is presented as a tool of communication.

FND 110 OBSERVATIONAL DRAWING
This course involves the observation and translation of three-dimensional forms into two-dimensional drawings. Starting with simple shapes and progressing to more complex organic forms, students build skill levels in composition and line quality, through the use of tone, light, and shadow.
FND 124  COLOR FUNDAMENTALS  
This fundamental course provides an introduction to the principles of color, and an exploration of color theory as it relates to design. Students learn how to use color in both traditional and contemporary mediums and to render color effects for print and electronic production methods. In addition, the psychological and cultural aspects of color are explored as well as their role in the design process.

FND 135  IMAGE MANIPULATION  
In this introduction to raster-based digital image manipulation, students become acquainted with the concepts, hardware, and software, related to digital image acquisition, image editing, manipulation, color management basics, masking, layering, retouching, scanning and output.

FND 150  DIGITAL COLOR THEORY  
This course is an introduction to the principles of color and an exploration of color theory as it relates to media.

GADB 101  INTRODUCTION TO GAME DEVELOPMENT  
This course introduces students to the game industries. Specifically, it will focus on entry-level employment opportunities and responsibilities, career paths, industry products, and their characteristics. Students explore the production pipeline and industry standard software associated with game development.

GADB 102  INTERACTIVE STORYTELLING  
This course will focus on storytelling including multi-threaded stories with fully realized characters and well developed plots, while considering the audience and thematic elements. Narrative scripting techniques will be used to emphasize characterization and plot. Students will utilize decision trees to create interactive content that supports the storyline.  
PREREQUISITE: EN 101

GADB 202  GAME DESIGN & GAME PLAY  
This course focuses on creating a game design document. Emphasis is on research, brainstorming techniques, critical thinking, drafting and the revision of design documentation.  
PREREQUISITE: GADB 101

GADB 205  CONCEPT DESIGN & ILLUSTRATION  
This course focuses on concept art for games. Students explore the concept design and development process to create several drawings from thumbnail sketches to fully rendered images.  
PREREQUISITE: MAAB 202

GADB 212  LEVEL DESIGN  
Building on concepts from previous courses, students analyze and extract level design needs. Students develop early stage block tests through finished level.  
PREREQUISITE: GADB 202

GADB 213  GAME MODELING  
In this course students will create 3D models for use in a real time environment, emphasizing game specific techniques using industry-standard 3D software.  
PREREQUISITE: MAAB 213

GADB 222  ADVANCED LEVEL DESIGN  
In this course students create advanced level designs using complex assets including: scripts, environments, characters, audio, artificial intelligence, flow, interaction, and game optimization techniques.  
PREREQUISITE: GADB 212
GADB 223  ADVANCED HARD SURFACE & ORGANIC MODELING
This course explores advanced modeling techniques used for building organic and hard surface objects and environments. Students will utilize industry standard techniques to produce 3D objects.
PREREQUISITE: MAAB 223

GADB 253  ENVIRONMENTAL MODELING
In this course students will create 3D environments for game integration. Topics in this course will include principles of lighting, architectural elements and using industry standard techniques for asset creation.
PREREQUISITE: MAAB 243

GADB 302  PROGRAMMING FOR MOBILE & SOCIAL GAMES
This course introduces basic scripting to extend the capabilities of the artist working within mobile and social games. Students will be introduced to data structures, constructs, methods, classes, and high level scripting languages as it relates to game development. Functional mobile and social game components will be produced utilizing a scripting language.
PREREQUISITE: MAAB 232

GADB 303  GAME PROTOTYPING
In this course, students will perform individually or as members of a team to create functional game projects within an existing engine. Industry standard tools will be used for rapid prototyping of various electronic game genres.
PREREQUISITE: GADB 212

GADB 312  GAME ANIMATION
Students explore game specific animation and how it is applied in interactive environments. This course will also evaluate creative solutions to handle limitations unique to individual game engines.
PREREQUISITE: MAAB 232

GADB 313  ADVANCED GAME PROTOTYPING
In this course, students will perform as members of a team to create a game level within an existing engine. Students will continue to develop a project that began in the Game Prototyping class. The course will conclude with the delivery of a complete project. Students will present game and associated marketing materials.
PREREQUISITE: GADB 303

GADB 333  TEAM PRODUCTION I
Students will assume a specific role on the production team and, acting in a professional capacity, ensure that the game project is completed by deadline. Teams of students will create and refine the game production document, level designs, basic 2D art and 3D models to be combined into a playable Game Demo in Production Team II.
PREREQUISITE: GADB 222

GADB 403  TEAM PRODUCTION II
This course will build upon the Team Production I course. Students will maintain their role on the production team and, acting in a professional capacity, ensure that the game project is completed. Teams of students will complete the game and all ancillary materials. Post-mortem will be presented upon conclusion of the course and students will create a personal archive of assets.
PREREQUISITE: GADB 333

GADB 406  INTERNSHIP
Through a field internship experience, students will be able to apply their skills in a real and practical situation. The main objectives of the internship are to allow students the opportunity to observe and participate in the operation of successful businesses related to their fields of study. The students will gain the experience they need to enter the field when they graduate.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR
GADB 409 PORTFOLIO I
This course prepares students for the transition to the professional world. Students will demonstrate their conceptual, design and technical skills as they assemble and refine their assets. Working individually with an instructor, each student will select representative work that reflects their unique style. Students will learn the basic tools for designing a website and placing their work on the Internet. Emphasis is also placed on identifying short- and long-term professional employment goals, industry and professional related resources and portfolio development strategies. 
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

GADB 419 PORTFOLIO II
This course continues to prepare students for the transition to the professional world. Working individually with an instructor, each student will continue to refine their selected assets to reflect their unique style. Students will also continue to enhance their web presence and professional resources. 
PREREQUISITE: GADB 409

GWDB 101 APPLICATIONS & INDUSTRY
This course presents web design and graphic design applications, tools and industry practices. It includes the management practices, basics of markup language and styling. The course introduces students to illustration and image manipulations software relevant to the web design and graphic design industries.

GWDB 102 RAPID VISUALIZATION
This course introduces the philosophy behind illustration, emphasizing conceptual visual problem solving and quick sketching methods to portray ideas. It also highlights the uses of illustration in the graphic design and advertising industries. Assignments will focus on black and white and color techniques, using contrast, values, composition and function. 
PREREQUISITE or CO-REQUISITE: FND 105

GWDB 103 DIGITAL ILLUSTRATION
This course advances students’ understanding of the computer as an artist’s tool. Building on previous courses in drawing, concept development and introductory computer aided design; students are asked to generate a number of expressive solutions that address specific illustrative problems, both technical and creative. As part of this course, students are given the opportunity to develop their digital illustration skills by exploring numerous tools and techniques to obtain desired results. 
PREREQUISITE: GWDB 101 or APPROVAL OF ACADEMIC DIRECTOR

GWDB 105 CONCEPT DESIGN
This course emphasizes the conceptualization process of design and its function in solving given problems. The student uses creative problem solving and research techniques, specifically: problem identification, analysis, brainstorming and idea refinement. 
PREREQUISITE: GWDB 111

GWDB 111 INTRODUCTION TO LAYOUT DESIGN
This course concentrates on utilizing design principles and theories in problem solving, focusing on the importance of layout composition. Emphasis is on the process of design development from thumbnails to comprehensives, layout, and the use of grid systems for multi-component layouts. 
PREREQUISITES: GWDB 112, FND 135; or APPROVAL OF ACADEMIC DIRECTOR

GWDB 112 TYPOGRAPHY - TRADITIONAL
This course is an introduction of lettering skills and the history and foundation of letterforms. The placement of display and text type in a formatted space, and the relationship between the appearance and readability of letterforms, are also studied. Students work in a traditional context of hand-rendering type and also are introduced to contemporary typesetting technology. 
PREREQUISITE: GWDB 101 or APPROVAL OF ACADEMIC DIRECTOR
GWDB 113   FUNDAMENTALS OF WEB PAGE SCRIPTING
In this course students design, develop, and upload a simple web site using HTML and basic CSS. Web site production concepts such as naming conventions, file organization, and optimization are also covered.
PREREQUISITE: GWDB 101 or APPROVAL OF ACADEMIC DIRECTOR

GWDB 122   TYPOGRAPHY - HIERARCHY
This course is a continuation of the study of traditional typography. Exercises and projects focus on the hierarchical qualities of typography. The developments of marketable, original and creative problem solving solutions are examined with an emphasis on creative techniques. Industry standard software is used in the development of digital typography and hierarchal skills.
PREREQUISITE: GWDB 112

GWDB 123   PROGRAMMING LOGIC
This course introduces fundamentals of programming logic: introductory concepts, structure, decision-making, looping, array manipulation, calling methods, and an introduction to object-oriented programming. Students combine experience design concepts with advanced programming solutions. Emphasis is placed on learning object-oriented approaches to developing dynamic/reusable rich media modules combined with data applications.
PREREQUISITE: GWDB 101 or APPROVAL OF ACADEMIC DIRECTOR

GWDB 132   INFORMATION ARCHITECTURE
Students examine content structures, navigation paths, and asset organization.
PREREQUISITE: GWDB 101

GWDB 201   AUDIO & VIDEO
Students practice developing editing skills while communicating messages and telling stories through the introduction of various media and technology.
PREREQUISITE or CO-REQUISITE: GWDB 202 OR APPROVAL OF ACADEMIC DIRECTOR

GWDB 202   INTERFACE DESIGN
This course is an exploration of the synthesis of visual and information design principles. This course examines the conceptual and practical design of interfaces.
PREREQUISITE: GWDB 111

GWDB 207   DESIGN HISTORY
This course examines the places, people, events; historical and cultural factors and technological innovations that have influenced the development of graphic design as practiced in the 21st century. (5 credits)
PREREQUISITE: EN 101

GWDB 209   PORTFOLIO I
This course prepares students for the transition to the professional world. This course prepares students for the industry by helping them compile a portfolio. Students demonstrate their conceptual, design, craftsmanship, and other skills as they assemble and refine their portfolio projects. Working individually with an instructor, each student selects representative projects showcasing work that reflects a unique style and developing them further as needed. Particular emphasis is placed on identifying short- and long-term professional employment goals, industry and professional related resources and portfolio development strategies.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

GWDB 212   TYPOGRAPHY – EXPRESSIVE & EXPERIMENTAL
This course examines typographic structures for visual communication.
PREREQUISITE: GWDB 222
GWDB 213   TIMELINE ANIMATION & INTERACTION  
Students use timeline animation in the development of interactive interfaces and experiences. Students also practice concept development and storyboarding.  
PREREQUISITE: GWDB 223 or APPROVAL OF ACADEMIC DEPARTMENT DIRECTOR

GWDB 222   INTERMEDIATE LAYOUT DESIGN  
This advanced layout course enhances and reflects skills developed in fundamental design courses. Critical analysis is applied through the usage of type and layout to create clear, communicative design. Portfolio-quality projects are developed as part of this process.  
PREREQUISITES: GWDB 111 or GWDB 122

GWDB 223   INTERMEDIATE WEB PAGE SCRIPTING  
This course explores methods for styling websites and creating various page layouts. This course examines the practical application of styling web page content.  
PREREQUISITE: GWDB 113 or APPROVAL OF ACADEMIC DIRECTOR

GWDB 224   ADVANCED WEB PAGE SCRIPTING  
This course is an exploration of advanced methods for styling websites and creating page layouts. This course examines the practical application of styling web page content, understanding cross-browser compatibility, and creating designs that display effectively on various devices.  
PREREQUISITE: GWDB 223 or APPROVAL OF ACADEMIC DIRECTOR

GWDB 233   OBJECT ORIENTED SCRIPTING  
The course introduces students to JavaScript utilizing the Document Object Model. Students learn to employ refined and enhanced programming skills. The student gains experience developing advanced applications using specific computer languages.  
PREREQUISITE: GWDB 223

GWDB 252   ADVANCED LAYOUT DESIGN  
This course explores various means of indicating, placing and manipulating visual elements in page design, systematically developing strong and creative layout solutions by means of a cumulative, conceptual design process. The ability to effectively integrate photographs, illustrations, and display and text type is developed using page composition software.  
PREREQUISITE: GWDB 222

GWDB 253   AUTHORING FOR INTERACTION  
This course is an introduction to JavaScript utilizing the Document Object Model.  
PREREQUISITE: GWDB 223 OR APPROVAL OF ACADEMIC DIRECTOR

GWDB 262   PACKAGE DESIGN  
This course explores the design process in package design and the challenges of adapting 2-D designs to 3-D forms, both simple and complex. Projects will explore materials, structure, aesthetics, production methods, marketing objectives and budgetary constraints.  
PREREQUISITE: GWDB 252

GWDB 272   CORPORATE IDENTITY  
This course examines the importance of graphic symbols in design. Logos and other symbolic images are examined in historic and contemporary contexts. Graphic elements including typography, simplified imagery, and abstract shapes are utilized to create individual logo designs and other symbolic images.  
PREREQUISITES: GWDB 111, GWDB 122
GWDB 292   EXPERIENCE DESIGN
This course is an examination of user-centered experience and its relationship to information architecture, interface design, and usability.
PREREQUISITE: GWDB 202

GWDB 302   INFORMATION DESIGN
In this course students explore the role of visual communication design (graphic design) in communicating information in visual form. Emphasis is placed on competency in research, production, and presentation of advanced-level projects that encompass the use of information design in graphic visual communication.
PREREQUISITE: GWDB 212

GWDB 303   INTERACTIVE MOTION GRAPHICS
Students are introduced to the narrative structure in a time-based environment.
PREREQUISITE: GWDB 213 or APPROVAL OF ACADEMIC DIRECTOR

GWDB 305   ART DIRECTION
This course examines the role of the art director in producing multi-faceted design projects. Working in teams, students coordinate their creative efforts, from concept to finished output. By encouraging a team approach, the course further enhances students’ leadership, communications and negotiation skills.
PREREQUISITE: GWDB 252 or APPROVAL OF ACADEMIC DIRECTOR

GWDB 307   USER EXPERIENCE: RESEARCH
This course is an examination of user design research, concept development and planning techniques for the design of multi-platform interactive experiences.
PREREQUISITE: GWDB 132 or APPROVAL OF ACADEMIC DIRECTOR

GWDB 308   THE BUSINESS OF GRAPHIC DESIGN
This course is structured to investigate the wide ranges of both traditional and emerging business topics and considerations, preparing students as they transition into a media and design profession. Concepts of professionalism, expected business needs, an understanding of self-marketing, proposals and project management, and intellectual property and contractual issues are addressed.
PREREQUISITES: EN 102, MT 112 or MT 113; OR APPROVAL OF ACADEMIC DIRECTOR

GWDB 312   PUBLICATION DESIGN
The focus of this course is on creating a publication: hierarchy, grid, page sequence and spreads. The publication integrates images, color, texture and typography relative to the subject of the publication.
PREREQUISITE: GWDB 252

GWDB 313   EMERGING TECHNOLOGIES
This course examines concepts and methodologies used in emerging technology. It provides in-depth focus on one current emerging technology. Students learn to create custom solutions for content delivery on mobile devices by developing web application and device application user interface tools optimized for delivery on mobile devices. Students work in class with mobile devices to learn needs, restrictions of designing for mobile devices as well as test student-designed interfaces.
PREREQUISITE: GWDB 202 or APPROVAL OF ACADEMIC DIRECTOR

GWDB 315   CONTEMPORARY TYPE
Students explore typographic styles and trends from the past 20 years.
PREREQUISITES: GWDB 212, GWDB 207
GWDB 322 SEQUENTIAL ILLUSTRATION
This course focuses on developing familiarity with the various forms of narrative and sequential illustration to include basic storyboarding, single and multi-panel comic strips, comic books, graphic novels and web comics. Coursework explores the design process, working methods and creation of sequential and narrative illustrations. Discussions focus on the historical development and current trends of visual storytelling as well as touch upon professional practices for cartoonists.
PREREQUISITE: GWDB 102

GWDB 332 LIFE DRAWING
This course is an advanced drawing class that builds on the basic drawing skills and concepts. It covers anatomical and proportional relationships as well as figure drawing. The general goals of the course are threefold: to give a firm grounding in the study of the 3-D human figure; to further develop drawing skills, techniques and design concepts; and to use perspective as a tool for understanding complicated forms.
PREREQUISITE: GWDB 102 or APPROVAL OF ACADEMIC DIRECTOR

GWDB 333 SENIOR PROJECT PRE-PRODUCTION
This course provides students the opportunity to design and plan an advanced interactive project.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

GWDB 343 USER EXPERIENCE: PROJECT DEVELOPMENT
This course examines methodologies and techniques of developing multi-platform interactive experiences.
PREREQUISITE: GWDB 392

GWDB 352 HISTORY OF TYPOGRAPHY
Course content includes an exploration of the historical typographic styles from the sixteenth through the twentieth century.
PREREQUISITES: GWDB 212, GWDB 207

GWDB 353 SERVER-SIDE SCRIPTING
Students develop dynamic web pages through server-side scripting language. Emphasis is placed on forms and content management.
PREREQUISITE: GWDB 223 or GWDB 253 or DGPB 406

GWDB 363 CLIENT-SIDE SCRIPTING
Client-side scripting is used as a method to develop advanced dynamic web applications.
PREREQUISITE: GWDB 253 or GWD243

GWDB 362 FONT DESIGN
This course is an exploration and creation of typographic form.
PREREQUISITE: GWDB 212

GWDB 373 ADVANCED SERVER-SIDE SCRIPTING
This course presents advanced server-side scripting skills and CMS utilization.
PREREQUISITE: GWDB 353 or APPROVAL OF ACADEMIC DIRECTOR

GWDB 392 USER EXPERIENCE: PROTOTYPING
Students examine methodologies and techniques of prototyping and usability testing for the design of multi-device interactive experiences.
PREREQUISITE: GWDB 307 or APPROVAL OF ACADEMIC DIRECTOR

GWDB 403 MOTION GRAPHICS
Students examine advanced typographic structures and their relation to time-based media.
PREREQUISITES: GWDB 212, GWDB 303
GWDB 406   INTERNSHIP
Through a field internship experience, students learn to apply acquired subject matter and career/professional skills in a real and practical situation. The main objective of the internship is to allow students the opportunity to observe and participate in the operation of successful businesses related to their field of study. Students gain experience they need to seek opportunities in the field when they graduate.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

GWDB 409   GRAPHIC DESIGN CAPSTONE
Students in this course present a comprehensive understanding of their academic experience. Proficiency is demonstrated in both studio and general education courses through a written, oral, and visual presentation.
PREREQUISITE: GWDB 424

GWDB 413   DESIGN TEAM: PRODUCTION
Students work with real-world web pre-production through small teams. Emphasis is placed on assessing client needs, pre-production assets, project management, and communication.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

GWDB 419   PORTFOLIO II
This course prepares students to seek entry-level employment within the industry by assisting them with the development and presentation of a graphic design portfolio that reflects the stated exit competencies. Students demonstrate an advanced skill set in areas such as process, conceptual thinking, design, web design, craftsmanship, and other skills, as projects are refined and assembled into a cohesive, comprehensive body of work. Particular emphasis is placed on identifying short- and long-term professional employment goals, industry and professional related resources and standards, portfolio development and presentation strategies.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

GWDB 422   HAND LETTERING
Students develop, research, and explore the process and application of hand drawn typography.
PREREQUISITE: GWDB 212

GWDB 423   SENIOR PROJECT PRODUCTION
This course provides students the opportunity to produce an advanced interactive project.
PREREQUISITE: GWDB 333

GWDB 424   CAPSTONE RESEARCH
This course explores theories, methods, and strategies for effectively selling and designing a product, service, or informational message. Content includes devising a set of research methodologies providing reference and inspiration, proposed collateral, price, and distribution as it relates to communication in graphic design. Lectures include a review of proper research techniques, selecting target audiences, and managing an appropriate budget. Students select a project vision and style for their work and present their proposed projects through means of an oral presentation.
PREREQUISITE: GWDB 312

GWDB 432   DIGITAL TYPOGRAPHY
Beginning with an introduction to the history of letterforms and the function of typography, this course examines the construction and application of digital typographic text and headline display. The course places emphasis on advanced concepts of typography as an essential element of design.
PREREQUISITES: GWDB 111, GWDB 223

GWDB 433   ADVANCED MOTION GRAPHICS
Students study advanced motion graphics as a design solution and story-telling technique.
PREREQUISITE: GWDB 303
GWDB 443  ADVANCED SCRIPTING
Students explore and practice using advanced client- and server-side scripting languages.
PREREQUISITE: GWDB 363

HA 221  ART HISTORY I: ART OF THE ANCIENT WORLD
This course is a general history survey focusing on the aesthetic movements of major civilizations from approximately 25,000 B.C.E. to 330 C.E. Using an interdisciplinary format, the course explores the aesthetic perceptions and the arts of such cultures as the Paleolithic, Egyptian, Near Eastern, Greek, Roman, ancient eastern, and African. The integration of art with the socio-economic, political, and philosophical currents of each era is examined as well. (5 credits)
PREREQUISITE: EN 101

HA 222  ART HISTORY II: ART OF THE MEDIEVAL & RENAISSANCE WORLD
A general art history survey, this course focuses on major artistic movements throughout the world from the Byzantine Empire through the Renaissance to the Baroque period, approximately 300 to 1600 C.E. Using an interdisciplinary format, the course explores the aesthetic perceptions and the arts of the eastern and western worlds, including Byzantine, Islamic, medieval, Renaissance (Italian and Northern), and ancient American. The integration of art with the socio-economic, political, and philosophical currents of each era is examined as well. (5 credits)
PREREQUISITE: EN 101

HA 223  ART HISTORY III: ART OF THE MODERN WORLD
This course is a general art history survey focusing on major artistic movements throughout the world from the Baroque through the modern era, approximately 1600 to 1945 C.E. Using an interdisciplinary format, the course explores the aesthetic perceptions and the arts of the eastern and western worlds, including the baroque, neoclassic, and romantic eras, as well as early modern art of Europe, the United States, Eastern Europe, Asia, Africa, Central and South America, and Oceania. The integration of art with the socioeconomic, political, and philosophical currents of each era are examined as well. (5 credits)
PREREQUISITE: EN 101

HA 302  THE ART OF SPAIN
This research-based elective course examines the pivotal role of Spanish art in relation to the history of art around the world. Topics include, but are not limited to, prehistoric sites such as Altamira, Moorish Spain and the Alhambra, and Spanish Romanesque art and architecture. The course also examines the pioneering and influential roles played by major Spanish artists such as El Greco, Diego Velázquez, Francisco de Goya, Pablo Picasso, Antonio Guadí, and Joan Miró during their respective movements.
PREREQUISITE: EN 101

HA 303  SPECIAL TOPICS IN HISTORY OF ART: THE STEIGLITZ CIRCLE
The elective course investigates the important role Alfred Steiglitz played in the growth of Modernism in America and those artists he promoted through his 291 Gallery. Artists investigated will include but are not limited to Dove, Marin, Hartley, Demuth, Strand, and O’Keefe.
PREREQUISITE: EN 101

HA 305  HISTORY OF CONTEMPORARY ART: 1945 TO PRESENT
A survey of avant-garde activities in the visual arts (abstract expressionism, pop art, neo-Dada, Europe’s new realism, op, minimalism, conceptual art, performance art, new expressionism, graffiti, abstract art, etc.), and how they expressed the contemporary socioeconomic, political, philosophical, and technological realities. This course also treats the development of post-modernism and the critical literature surrounding it. (5 credits)
PREREQUISITE: EN 101

HS 300  MODERN HISTORY
Students explore how the events of modern history affect the contemporary American world. They analyze political, social, diplomatic, and intellectual developments from 1865 to the present. The course includes a research project.
HU 105  WORLD CIVILIZATION & THE ARTS
This course introduces students to themes and issues relating to art and human civilization and the relationship between them. Topics include the nature and value of art and artistic expression; aspects of culture and civilization; what it means to be a human being in relation to artistic expression; and factors motivating regulation, control, and censorship of art and artistic expression on the part of civilizations. The role of the Classical and Judeo-Christian traditions in creating the Western tradition is considered, and the Western tradition is compared with non-Western traditions. The course emphasizes critical thinking and analysis.

HU 120  WORLD MUSIC DEVELOPMENT
Students are introduced to themes and issues relating to music and cultures and the relationship between them around the world. They explore music theory, harmony, melodies, and scales from a diverse range of cultures, as well as the integration of Western musical traditions and African musical forms and rhythms as they relate to American idioms such as jazz, blues, and popular music.

HU 201  GASTRONOMY – THE CULTURE OF FOOD & EATING
This course surveys the world of gastronomy from the development of the modern human diet, the physiology of taste, digestion and nourishment. Special emphasis is put on how gastronomy fits into significant world cultures with strong or influential gastronomy. Subjects that are covered include influential historical figures that advanced gastronomy, religious and cultural influences on the way we eat, the changes in societal opinions of what is healthy, safe, and wholesome, and a regional survey of foods that are native to an area and their place in the local and global culture.
PREREQUISITE: EN 101

HU 212  INTRODUCTION TO FILM STUDIES
This course instructs students in the terminology of film analysis, which they learn to apply to a variety of films from different periods and countries. Emphasizing an awareness of the inherent symbolic nature of film, the course also focuses on the social, political, and artistic concepts found in a thorough analysis of a film. By viewing and discussing a variety of current and older films, both in English and other languages, students learn how to apply techniques of analysis to any film. Students also acquire the vocabulary and knowledge necessary for a more advanced study of film genres and film theory.
PREREQUISITE: EN 101

HU 215  TOPICS IN WORLD MYTHOLOGIES: GENERAL STUDY
This course provides an interdisciplinary, comparative introduction to the major stories, fables, symbols, and influences of world mythologies, ranging from the Greek and Roman to the Egyptian, Celtic, Scandinavian, South American, Indian, and other cultures. Topics in this course vary to focus on selected themes, genres, periods, and cultures.
PREREQUISITE: EN 102

HU 216  TOPICS IN WORLD MYTHOLOGIES: CLASSICAL SURVEY
This course provides an interdisciplinary, comparative introduction to the major stories, fables, symbols and influences of classical Greek and Roman mythologies based on Homer’s iliad and Odyssey, as well as the works of Aeschylus and Sophocles.
PREREQUISITE: EN 102

HU 217  TOPICS IN WORLD MYTHOLOGIES: THE HERO’S JOURNEY
This course provides an interdisciplinary, comparative introduction to the major stories, fables, symbols, and influences of world mythologies, ranging from the Greek and Roman to the Egyptian, Celtic, Scandinavian, South American, Indian, and other cultures. Through classical and non-traditional mythologies and into modern culture, it traces the Hero’s Journey as described by Joseph Campbell.
PREREQUISITE: EN 102
HU 218  TOPICS IN WORLD MYTHOLOGIES: TOLKIEN & MYTH
This course provides an interdisciplinary, comparative introduction to the major stories, fables, symbols, and influences of world mythologies on the writings of J.R.R. Tolkien. This course uses Tolkien’s "The Sylmarillion," "The Hobbit," and "The Lord of the Rings" to examine the author’s use of existing myth in the invention of the mythological structure into which he fit his creation of Middle Earth.
PREREQUISITE: EN 102

HU 250  RELIGIONS OF THE WORLD
Students survey and compare the development and central teachings of major religious traditions of the world, including Hinduism, Buddhism, Judaism, Christianity, Islam, and religious traditions in Africa and among Native Americans. Students examine the role each religious tradition plays in the creation of culture, as well as the unique contribution each makes toward understanding and solving such basic global issues as the quest for world peace, care for the environment, and the question of the nature and value of the human individual. The course emphasizes critical thinking and analysis.
PREREQUISITE: EN 101

HU 280  PHILOSOPHICAL PROBLEMS OF ART
Students explore questions and issues relating to the nature of art and artistic expression that typically lead to, involve, or require philosophical concepts and analysis. Issues dealing with the reality of art, with the cognitive and ethical status of art, and with meaning in regard to art and artistic expression, are addressed. Emphasis is on critical thought and analysis.
PREREQUISITE: EN 101

HU 305  CRITICAL THINKING
This course explores the nature of effective thinking. Topics include meaning and analysis, language and thought, understanding and communication, reason and feeling, and the personal and objective perspectives. Consideration is given to the significance of the principles of logical validity, the role of care and empathy, and the nature and importance of creativity in thinking and problem-solving processes.
PREREQUISITE: EN 102

HU 341  TOPICS IN FILM: FILM NOIR
This course explores an influential film genre, its appearance in America in the post-World War II years, and the contemporary films noirs that have sprung from this earlier movement. Students study the political, social, and artistic factors that led to the unplanned creation of this genre.
PREREQUISITE: HU 212

HU 342  TOPICS IN FILM: ASIAN CINEMA
This course examines the work of major Asian directors in the post- World War II period. Students study the films in historical context, as well as analyzing film-related elements of these works.
PREREQUISITE: HU 212

HU 343  TOPICS IN FILM: THE HOLLYWOOD STUDIO SYSTEM
This course examines the seven major studios that defined Hollywood’s golden era, including MGM, Universal, and RKO. Students view films representative of the time period in which they were made, as well as being from one of the major studios. They also study the financial, social, and artistic influences the studio system had on the filmmaking process during this period.
PREREQUISITE: HU 212
HU 344  TOPICS IN FILM: INDEPENDENT FILMMAKERS
This course explores the influence of filmmakers who work or have worked outside the traditional system. Students view and analyze the works of such directors as John Cassavetes, Robert Altman, Steve Soderbergh, Rose Troche, Martin Scorsese, Francis Ford Coppola, Claudia Weill, John Waters, Allison Anders, and others.
PREREQUISITE: HU 212

HU 345  TOPICS IN FILM: EUROPEAN CINEMA
This course explores the work of major European directors of the post-World War II era. Students study the films in historical context, as well as analyzing the film-related elements of these works.
PREREQUISITE: HU 212

HU 346  TOPICS IN FILM: AMERICAN SCIENCE FICTION FILMS
This course examines the history of the science fiction film in America. Students will study the genre as a reflection of America's changing attitudes toward technology and science.
PREREQUISITE: HU 212

HU 347  TOPICS IN FILM: A CRITICAL STUDY OF HORROR FILMS
In this course, students study the history of horror films. The course focuses on the political, sociological, and psychological significance of the genre.
PREREQUISITE: HU 212

HU 348  TOPICS IN FILM: FILM & LITERATURE
This course brings together literary analysis and film analysis. Students are responsible for reading each assigned piece of literature (a novel, short story, play or graphic novel) and viewing the film adaptation of that work. The course will instruct students on how to evaluate these two media in comparison to one another.
PREREQUISITE: EN 102

HU 349  TOPICS IN FILM: MAJOR AMERICAN DIRECTORS
In this course, students will study the work of some of America's most significant film directors. The course focuses on each director's place in American film history, the innovations these men and women brought to their works, and the influence that these directors had on other filmmakers.
PREREQUISITE: EN 102

HU 350  TOPICS IN FILM: SHAKESPEARE ON FILM
In this course, students will study significant film adaptations of the plays of William Shakespeare. Films will include both traditional adaptations of his works and updated versions.
PREREQUISITE: EN 102

HU 351  TOPICS IN FILM: THE MOVIES GO TO WAR
In this course, students will study the representation of war, on the fighting front and the home front, in film. Students will study films that were made during wartime as well as those made after the war's conclusion.
PREREQUISITE: EN 102

HU 392  SPECIAL TOPICS
This course is an in-depth study of a special area of interest in Humanities.
PREREQUISITE: Approval of Academic Director

ILD 130  ILLUSTRATION
This course introduces students to the basic principles of Illustration, exploring various methods and functions. Students learn the role of Illustration in the design process and apply that knowledge to their projects.
PREREQUISITE: GWDB332
ILD 230  SPECIALTY ILLUSTRATION
This introductory course focuses on the fundamental conceptual skills inherent in computer programming. These skills include: essentials of algorithmic problem definition and problem solving, core programming concepts, and procedural programming practices. Intended as a first-step to more sophisticated programming instruction, the course takes a visual and creative approach to exposing the student to the abstract and often confusing aspects of interactive program design.
PREREQUISITE: GWDB111, ILD 130, FND135

ILD 300  DIGITAL ILLUSTRATION I
This course builds on computer illustration and drawing skills. Students create digital illustrations using both vector and raster based programs. Emphasis will be placed on process, tools and techniques, and value and color management for print and digital media.
PREREQUISITES: GWDB103, ILD 130, FND135

ILD 303  HISTORY OF ILLUSTRATION
This course will cover the history of illustration, from the earliest examples of human pictorial communication to current trends. The cyclic nature of visual style will be explored as well as the evolution of illustration as an embellishment and extension of verbal language. (5 credits)
PREREQUISITE: EN 101

ILD 311  ADVANCED DRAWING
This course will continue to develop skills in drawing and rendering techniques, explore Illustration concepts and use various diverse media. Students are encouraged to begin developing an individual style.
PREREQUISITE: GWDB332

ILD 321  PAINTING FOR ILLUSTRATION
Students lean the methods and techniques for painting illustrations. Emphasis is placed on drawing from reference material, creating an under painting, and layering washes and glazes to produce value, color, and depth.
PREREQUISITE: ILD 130

ILD 325  BUSINESS OF ILLUSTRATION
Students will study the business side of illustration, from starting a freelance business, to preparing taxes as an independent contractor. This course will cover all of the illustration markets, how to create a list of contacts to generate work, avenues for self-promotion, and marketing a business, copyright issues and liabilities illustrators face, and the business practices of being an illustrator. Students are exposed to the resources available for illustrators concerning legal issues, contracts, negotiating, networking, and marketing.
PREREQUISITE: EN 101

ILD 340  EDITORIAL ILLUSTRATION
In this course, students translate text into visual images and concepts and apply illustrative solutions to design formats and page layouts. Students use research and personal references, along with an exploration of appropriate media, imagery, and style, to support the interpretation of the author’s message.
PREREQUISITES: GWDB111, ILD 130

ILD 341  DIGITAL PAINTING
This course introduces students to advanced digital rendering and painting techniques and tools for creating professional quality Illustrations. The course explores issues of color management and how to tailor the finished product for final output in both print and web media.
PREREQUISITES: GWDB103, FND135
ILD 345  STORYBOARDING FOR ILLUSTRATION
With a focus on applying industry-standard storyboarding and scripting techniques to media production, students explore various purposes and formats of storyboards, the basic terminology and concepts used in storyboarding, and the application of storyboarding techniques to the creation of storyboards with or without a written script.
PREREQUISITES: ILD 130, ILD 400, ILD 411

ILD 350  PRODUCT & LICENSED ILLUSTRATION
Students research, design, and execute Illustrations applied to manufactured, marketable, and licensed products. They develop surface Illustrations for 3-D forms, evaluate appropriate production technology, and justify decisions based on marketing criteria. Copyright law and product licensing are also covered.
PREREQUISITES: GWDB 122, ILD 400

ILD 360  CONCEPTUAL ILLUSTRATION
This course focuses on the pre-production and concept art market. Students develop and create schematic drawings, character and consume designs, architectural and environmental designs, and production illustrations for film, television, and video games.
PREREQUISITES: ILD 130, ILD 400, ILD 411

ILD 365  ADVANCED DIGITAL ILLUSTRATION
Using digital media, students develop an individual Illustration style. They create illustrative solutions using computer technology, develop a marketable Illustration style, study current Illustration trends, evaluate technical and aesthetic needs of Illustrations, and justify illustrative solutions to problems.
PREREQUISITE: ILD 341

ILD 399  INTERNSHIP
This monitored program gives upper-level students the opportunity to work part-time with cooperating employers. Students are required to keep a log, communicate weekly with faculty, and maintain attendance requirements. Students may choose either ILD499 or ILD399 (Professional Practice).
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

ILD 400  DIGITAL ILLUSTRATION II
This course expands on knowledge and skills in computer illustration. Students explore techniques and tools to develop digital renderings and paintings. Emphasis is placed on sketching and blocking out values to describe light and shadow, coloring through use of blending modes, and editing illustrations to create professional results.
PREREQUISITE: ILD 300

ILD 411  ADVANCED ANATOMY FOR ILLUSTRATION
Students will further develop drawing skills acquired in previous courses with concentration on the figure and human anatomy. The course will cover salient points of human skeletal and muscular anatomy with observation and application to the live model. Gesture, and its importance in drawing from life and conceptually, will also be addressed. The student shall develop skills in rendering the figure quickly and effectively both from life and from memory.
PREREQUISITES: GWDB332, ILD 311 or APPROVAL OF ACADEMIC DIRECTOR

ILD 420  ADVANCED PAINTING
This course continues to develop painting skills and further explores various painting media and techniques. Students are encouraged to begin developing an individual style for illustration.
PREREQUISITE: ILD 321

ILD 430  TRADITIONAL ILLUSTRATION STUDIO
Students create Illustrations using traditional media and develop a marketable Illustration style. Topics include evaluating technical and aesthetic needs of Illustrations, justifying Illustration solutions to problems, and studying current Illustration trends within the industry.
PREREQUISITES: GWDB111, ILD 321
ILD 445  PORTFOLIO PREPARATION
This course will assist students in developing personal career goals and objectives by helping them compile a portfolio. Students will demonstrate their conceptual, design, craftsmanship, and other skills as they assemble and refine their preliminary portfolio pieces. Working individually with an instructor, each student will select representative pieces, showcasing work that reflects a unique style. Particular emphasis is placed on identifying short- and long-term professional employment goals, as well as related strategies and resources. 
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

ILD 450  PORTFOLIO
In preparation for job interviews, students refine and present their Illustration and design portfolios. They identify career paths and roles in the Illustration industry, focus on marketing themselves to intended employers, and assess personal strengths and weaknesses. Students also complete a professional resume and begin the job search. This course must be taken in the final quarter of the Bachelor's degree program. 
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

ILD 499  PROFESSIONAL PRACTICE
This monitored program gives upper-level students the opportunity to work part-time with cooperating employers. Students are required to keep a log, communicate weekly with faculty, and maintain attendance requirements. Students may choose either ILD499 or ILD399 (Professional Practice).  
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

INTB 101  ARCHITECTURAL DRAFTING
This course is an introduction to the basic drafting techniques, terminology, and symbols used on drawings, including use of drafting equipment, lettering, plan and elevation construction with an emphasis on proper line weight, quality, and scale.

INTB 102  INTRODUCTION TO INTERIOR DESIGN
Students are introduced to the responsibilities of today's interior design professional. Assignments require the application of the elements and principles of design for interior spaces to create aesthetic solutions. Basic lessons in ergonomics, space planning, and human factors introduce the skills used to make functional and purposeful design decisions.

INTB 103  CAD I
This course is an introduction to the principles and operation of computer-aided drafting to produce floor plans, elevations and other components of construction drawings. 
PREREQUISITE: INTB 101

INTB 105  SKETCHING & IDEATION
Students visually conceptualize design solutions through rapid sketching in this course. 
PREREQUISITE: INTB 120

INTB 107  HISTORY OF ARCHITECTURE, INTERIORS & FURNITURE I
This course covers the evolution of architecture, interiors, furniture, and design from the ancient world to the mid-19th Century. The cultural, political, social, and/or economic conditions of the times are included.

INTB 111  SPACE PLANNING
This course begins the design series by introducing the interior design process including programming, schematics, design development, space planning and alternate design solutions. 
PREREQUISITE: INTB 101
INTB 112  DESIGN BASICS 3D
This course explores the basic elements and principles of three-dimensional design. Students will use traditional and/or digital tools to help them visualize their designs volumetrically and apply 3D design elements to the spatial envelope.
PREREQUISITE: INTB 101

INTB 120  PERSPECTIVE DRAWING
This course is a fundamental drawing course where the students will explore various art and media and learn to use a variety of drawing tools with an emphasis on perspective, where the students will draw three-dimensional objects in one-, two-, and three-point perspective.
PREREQUISITE: FND 110

INTB 201  TEXTILES, MATERIALS & SPECIFICATIONS
This course explores materials and finishes utilized in interior applications through lecture, demonstrations, and/or field trips. Various methods of specification and estimation are covered. Students research and assess performance criteria including aesthetics, function, and environmental factors.

INTB 202  PRESENTATION TECHNIQUES
This course explores alternate methods of creating and producing interior design presentations. Combining a variety of software, reproduction methods, and digital rendering techniques, students explore ways to manipulate images into a cohesive graphic presentation.
PREREQUISITE: INTB 103

INTB 203  CAD II
Students will enhance their CAD skills while increasing their speed and problem solving capabilities. Students will gain proficiency in computer-assisted drafting through progressively complex applications.
PREREQUISITE: INTB 103

INTB 207  HISTORY OF ARCHITECTURE, INTERIORS & FURNITURE II
This course covers the development of architecture, interiors, furniture, and design from the Industrial Revolution to the present. The cultural, political, social, and/or economic conditions of the times are included. Assignments provide opportunities to recognize how the styles of the past continue to influence design today.

INTB 211  CODES & REGULATIONS
This course studies the principles, policies, and practices required by regulatory bodies and jurisdictions having authority over interior construction building, fire codes and ADA regulations as they apply to interior design projects.

INTB 212  RESIDENTIAL DESIGN I
This course explores the design of residential interiors as a problem solving process, with applications to a variety of residential interiors. Areas of study include concept development, human factors, programming and space planning, color, furniture and finish selection as well as concepts of universal design and sustainability.
PREREQUISITE: INTB 111

INTB 232  LIGHTING DESIGN
This course covers a comprehensive study of the various natural and artificial lighting techniques as they apply to interior environments.
PREREQUISITE: INTB 111

INTB 262  CONSTRUCTION DOCUMENTS
This course explores the contract document process for interior spaces. Students produce an advanced set of design drawings to support their Graduate Project.
PREREQUISITE: INTB 103
INTB 302 RESIDENTIAL DESIGN II
This course is the design and presentation of a complex residential project with an emphasis on historic precedent.
PREREQUISITE: INTB 212

INTB 305 KITCHEN & BATH DESIGN
This content of this course is the study and implementation of space planning techniques, NKBA guidelines, and NKBA graphic standards to the design of residential kitchens and bathroom spaces as well as the proper utilization of mechanical systems, equipment, and fixtures to these spaces.
PREREQUISITES: INTB212, INTB302

INTB 306 PROFESSIONAL PRACTICE
This course presents the principles governing the business, legal, and contractual aspects of the interior design profession. PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

INTB 313 DIGITAL MODELING
This course introduces students to 3D modeling software as a communication tool. Students produce design solutions volumetrically as part of the design process. Students will also apply camera and lighting techniques as they apply to interior environments.
PREREQUISITE: INTB 203

INTB 322 INTERIOR DETAILING & MECHANICAL SYSTEMS
This course is a study of the materials, principles and sustainable concepts utilized in basic construction, building, and mechanical systems for interiors.
PREREQUISITE: INTB 203

INTB 323 ADVANCED DETAILING
This course is designed to involve the student in research and design of complex casework, millwork and interior construction details.
PREREQUISITE: INTB 322

INTB 332 ENVIRONMENTAL & SUSTAINABLE DESIGN
This course covers the principles and practices of sustainable and environmental design as applied to a design project. PREREQUISITE: INTB 211

INTB 342 COMMERCIAL DESIGN
This course is the design and presentation of a complex commercial project with emphasis on universal and barrier free design as well as the workplace environment.
CO-REQUISITE: INTB 211

INTB 352 HOSPITALITY DESIGN
This course is the design and presentation of team-based hospitality project with emphasis on innovation and creativity. PREREQUISITE: INTB 342

INTB 402 SENIOR STUDIO I
Students select a subject based on their individual career aspirations and develop a project of a substantial scope. Emphasis is on real-world needs that could be better met through more responsible interior design and architecture. Content includes problem identification, analysis of user needs, observation and information gathering. Ultimately a design program and schematic solution are prepared that will be further developed into a complete design solution in Senior Studio II for an interior environment that will better support the psychological and physiological health, safety and welfare of the public.
PREREQUISITE: INTB 306
INTB 406 INTERNSHIP
Through a field internship experience, students will be able to apply their skills in a real and practical situation. The main objectives of the internship are to allow students the opportunity to observe and participate in the operation of successful businesses related to their fields of study. The students will gain the experience they need to enter the field when they graduate.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

INTB 409 PORTFOLIO I
This course prepares students for the transition to the professional world. This course will prepare students for the industry by helping them compile a portfolio. Students will demonstrate their conceptual, design, craftsmanship, and other skills as they assemble and refine their portfolio projects. Working individually with an instructor, each student will select representative projects showcasing work that reflects a unique style and developing them further as needed. Particular emphasis is placed on identifying short- and long-term professional employment goals, industry and professional related resources and portfolio development strategies.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

INTB 412 INSTITUTIONAL DESIGN
This course is the design and presentation of an Institutional Project with emphasis on anthropometrics, human factors, and human behavior.
PREREQUISITE: INTB 342

INTB 422 SENIOR STUDIO II
In this culminating studio course, students continue the development of a viable solution for the project initiated in Senior Studio I. Skills from the entire program are leveraged into a final portfolio project motivated by environmentally sound, cost-effective and responsible design practices.
PREREQUISITE: INTB 402

MAAB 101 LANGUAGE OF ANIMATION & FILM
Students explore fundamentals of animation through a historical survey. This course will consider trends and genres of animated film in a variety of media.

MAAB 102 LIFE DRAWING & GESTURE
In this introductory course on drawing the human figure, students will continue developing their drawing skills. Course will focus on an interpretation of the human body, based on major masses organized by gestural line. Line of action, gesture, motion, measurement, and foreshortening will be covered in this course.
PREREQUISITE: FND 110

MAAB 111 ANIMATION PRINCIPLES
Students explore and implement the principles of animation through projects that emphasize analyzing real-world movement, adapting that movement for the animation medium, and creating the illusion of life.
PREREQUISITE: FND 110

MAAB 112 SHORT FORMAT STORYTELLING
This course introduces students to short format storytelling and the various elements of an effective story. Students will also translate a written story into visual elements in a storyboard.

MAAB 120 PERSPECTIVE DRAWING
This course is a fundamental drawing course where the students will explore various art and media and learn to use a variety of drawing tools with an emphasis on perspective, where the students will draw three-dimensional objects in one-, two-, and three-point perspective.
PREREQUISITE: FND 110
MAAB 202 CHARACTER & OBJECT DESIGN
This course focuses on designing and drawing characters or objects for animation using line to accurately delineate the form. Attention is given to appropriate proportion and form for an animated character or object. Characters and objects are created using various media.
PREREQUISITE: MAAB 102 or APPROVAL OF ACADEMIC DIRECTOR

MAAB 204 ACTING & MOVEMENT FOR ANIMATORS
The introduction of acting as a tool of research through studies of animated movement. Characters’ personality, expression, motivation, body language, and posture will be studied through classroom exercises in a variety of media.
PREREQUISITE: MAAB 111

MAAB 213 3D MODELING
Through critical analysis, the student will apply basic design principles to the solution of visual problems using elements of 3D design. The student will conceptualize 3D coordinate systems, construct 3D models, and apply them to geometric construction.
PREREQUISITE: MAAB 111

MAAB 222 STORYBOARDING & ANIMATICS
This course focuses on applying industry-standard storyboarding techniques for animation. Topics to be covered include the various purposes, formats, terminology, and concepts used in the creation of storyboards and animatics with audio.
PREREQUISITE: MAAB 112 or APPROVAL OF ACADEMIC DIRECTOR

MAAB 223 HARD SURFACE & ORGANIC MODELING
This course covers modeling techniques used for building organic and hard surface objects and environments. Students will utilize industry standard techniques to produce 3D objects.
PREREQUISITE: MAAB 213

MAAB 232 3D ANIMATION
Students are introduced to basic 3D animation techniques. Topics to be covered include hierarchical linking, keyframing, function curves, animated modifiers, basic morphing, animated cameras, and an introduction to character animation.
PREREQUISITE: MAAB 213

MAAB 233 MOTION GRAPHICS
This course is an introduction to timeline based compositing for both creative and technical processes.
PREREQUISITE: FND 135

MAAB 242 CHARACTER & TECHNICAL MODELING
In this course students will use advanced modeling techniques to create 3D characters and detailed visualizations of engineered objects and spaces. Students will research and create models based on anatomy and technical reference materials using industry standard techniques. Students also illustrate the physical effects of lighting, textures, and movement for animation and visualizations.
PREREQUISITE: GADB 223 or MAAB 223

MAAB 243 MATERIAL & LIGHTING
In this class students will be introduced to materials, textures and lighting strategies to add detail and realism to objects without adding complexity to the model. Students will simulate real world surfaces and textures.
PREREQUISITE: MAAB 223

MAAB 302 3D CHARACTER ANIMATION
This is an advanced level 3D animation course building on techniques learned from previous modeling and animation courses. Students will learn how to apply real life action sequences to characters.
PREREQUISITE: MAAB 242
MAAB 303 3D CHARACTER RIGGING
This course is an introduction to the fundamentals of character setup. The character rig will be tested by animation assignments. During the course each student will create, set up and test a character model.
PREREQUISITE: GADB 223 or MAAB 223

MAAB 312 ANIMATION STUDIO
Students will use advanced animation techniques to create, design, produce and edit a fully realized concept.
PREREQUISITE: MAAB 302

MAAB 313 ADVANCED LIGHTING & TEXTURING
In this class students will continue their exploration of and expand on their knowledge of materials, textures, lighting and rendering strategies to add detail and realism to objects without adding complexity to the model. Students will simulate real world surfaces and textures.
PREREQUISITE: MAAB 243

MAAB 323 EMERGING TECHNOLOGIES FOR ANIMATION
This course examines delivery methods of animation for various platforms. Students explore the capabilities and limitations of delivery systems and distribution methods, Assets will be generated and delivered based on given technical requirements for mobile and other platforms.
PREREQUISITE: MAAB 232

MAAB 333 DYNAMICS & SIMULATION
This course takes students through the process of making visual effects through the creation and control of dynamic simulations. Students will emulate properties of real world phenomena.
PREREQUISITE: MAAB 232

MAAB 343 PRE-PRODUCTION TEAM
This course will expose students to the pre-production processes used in animation and related industries. The primary components of the course will be a thorough review of all pre-production activities and project management. Students will participate in production teams and will focus on planning of all aspects of an animation production.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

MAAB 363 ADVANCED ILLUSTRATION FOR PRODUCTION
Students will refine their illustration techniques through an advanced study of illustration media while solving design problems related to a variety of print and online venues. Personal style will be emphasized while students create an illustration portfolio using appropriate rendering techniques as well as typography. Deadlines and professional presentation will be stressed throughout the course.
PREREQUISITE: FND 135

MAAB 403 PRODUCTION TEAM
In this course students will work in a studio environment and will focus on the production and post-production of an animated short.
PREREQUISITE: MAAB 343

MAAB 406 INTERNSHIP
Through a field internship experience, students will be able to apply their skills in a real and practical situation. The main objectives of the internship are to allow students the opportunity to observe and participate in the operation of successful businesses related to their fields of study. The students will gain the experience they need to enter the field when they graduate.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR
MAAB 409 PORTFOLIO PRODUCTION
This course prepares students for entry-level employment within the industry by assisting them with the development and presentation of a professional portfolio that reflects the stated exit competencies. Students will demonstrate an advanced skill-set in areas such as conceptual thinking, design, craftsmanship, and other skills, as projects are refined and assembled into a cohesive, comprehensive body of work. Particular emphasis will be placed on identifying short- and long-term professional employment goals, industry and professional related resources and standards, portfolio development and presentation strategies.
PREREQUISITE:  APPROVAL OF ACADEMIC DIRECTOR

MAAB 419 PORTFOLIO PRESENTATION
In this class students complete the portfolio process. Students assemble portfolios, web sites, resumes, marketing and self-promotion materials into a comprehensive presentation. Students participate in a thesis exhibition.
PREREQUISITE:  MAAB 409

MAAB 424 SPECIAL TOPICS
This course is an in-depth study of a special area of interest to future media arts and animation professionals.
PREREQUISITE:  APPROVAL OF ACADEMIC DIRECTOR

MT 0920  BEGINNING ALGEBRA
This transitional studies course includes the study of basic algebraic and geometric concepts. Specifically, the course covers real numbers, linear equations and inequalities, graphing, exponents, polynomials, and geometric concepts in solving problems of measurements, perimeter and area. The course includes four hours of structured classes with two hours of self-directed and/or tutorial work in the transitional studies lab for total of six hours per week. A student must earn a C or better in this course to complete the prerequisite required for college-level mathematics.

MT 111  COLLEGE ALGEBRA
The course is a functional approach to algebra that incorporates the use of appropriate technology. Emphasis will be placed on the study of functions, and their graphs, inequalities, and linear, quadratic, piece-wise defined, rational, polynomial, exponential, and logarithmic functions. Appropriate applications will be included.

MT 112  COLLEGE GEOMETRY
This course introduces students to such topics as measurements, lines, angles, polygons, congruence, similarity, areas, circles, algebraic approaches to geometry, and an introduction to coordinate geometry.
PREREQUISITE: ACADEMIC PLACEMENT TESTING or SUCCESSFUL COMPLETION OF MT0920

MT 113  IDEAS OF MATHEMATICS
An introduction to some of the major themes and ideas in mathematics, including methods used in their applications, the course includes such topics as concepts of geometry set theory, algebra, statistics, and consumer mathematics.
PREREQUISITE: ACADEMIC PLACEMENT TESTING or SUCCESSFUL COMPLETION OF MT0920

MT 115  APPLIED MATHEMATICS
Students in this course learn the math concepts related to creating simple scripts and implementing advanced 3-D rigging concepts. They also explore logical approaches to problem solving, learn how to break down complex goals into approachable parts, and see how mathematics can apply to real-world problems. Upon completion students understand and are able to use algebraic functions, variables, and unit conversion (length and time) geometry; working with angles, degrees, and circle formulas, trigonometry; sin/cos/tan and Pythagorean theorem, collision detection, and math-based problem-solving/logic-problems.
PREREQUISITE: ACADEMIC PLACEMENT TESTING or SUCCESSFUL COMPLETION OF MT0920
MT 211  ADVANCED COLLEGE ALGEBRA & TRIGONOMETRY
This course is function-based and applies concepts of symmetry, inverses, composite functions and graphical transformations to quadratic, exponential, logarithmic and trigonometric functions with the intent of creating a unified approach to the study of classes of functions. Students use applications and modeling to connect the abstract material to real world problem solving.
PREREQUISITE: MT 113

MT 212  3-D GEOMETRY
This second sequential course in geometry covers the basic methods of space (3-dimensional) geometry. The course provides students with skills in computation of surfaces and volumes of solids with different configurations. Students learn to apply these concepts to practical problems of design. Students in this course will develop an awareness of space, essential to design-related work. Topics emphasized are prisms and pyramids, cylinders and cones, spheres and composite figures, planes and the polyhedron, and analytic geometry.
PREREQUISITE: MT 112

PHI 301  ETHICS
Students participate in an examination of human life, experience, and thought in order to discover and develop the principles and values of pursuing a more fulfilled existence. Historical and contemporary theories designed to justify ethical judgments are applied in a selection of business, personal and social issues.
PREREQUISITE: EN 102

PHOB 101  PRINCIPLES OF PHOTOGRAPHY
Students will identify basic photographic tools and their intended purposes, including the proper use of aperture, shutter speed, ISO, focal length, and light metering. Students will analyze photographs and produce their own visually compelling images by employing professional photographic techniques and digital workflow.
CO-REQUISITE: PHOB 103 or APPROVAL OF ACADEMIC DIRECTOR

PHOB 102  INTRODUCTION TO PHOTOGRAPHY APPLICATIONS
Introduces the student to an overview of vector, raster, and time-based software tools used in the digital media industry. It sets expectations for future classes regarding standards for files, their construction and delivery within the classroom and professional studio.

PHOB 103  DIGITAL IMAGE MANAGEMENT
Introduces digital photographic workflow and asset management. Students become acquainted with the terms, concepts and processes of photographic editing. Areas of instruction include image acquisition, management, global and local adjustments and modes for output.
CO-REQUISITE: PHOB 101

PHOB 105  PHOTOJOURNALISM
Addresses the photography as a narrative or illustrative medium used in support of the text content of publications. Students are shown examples of photojournalism and will be required to produce their own renditions.
PREQUISITES: PHOB 115, PHOB 302

PHOB 112  PHOTOGRAPHIC DESIGN
Students demonstrate their ability to define and solve advanced design problems. Students will analyze the characteristics and purposes of various problems and then offer clear and creative solutions for each. The students are expected to communicate ideas using symbolism appropriately.
PREREQUISITE: PHOB 101
PHOB 113 LIGHTING
Students will be introduced to the basic concepts and principles of lighting for photography. Fundamentals of recognizing and controlling both natural and studio lighting with emphasis on the quality, quantity, and direction and its effect on the photographic image.
PREREQUISITE: PHOB 101

PHOB 114 IMAGE MANIPULATION
In this introduction to raster-based digital image manipulation, students become acquainted with the concepts, hardware, and software, related to digital image acquisition, image editing, manipulation, color management basics, masking, layering, retouching, scanning and output.

PHOB 115 HISTORY OF PHOTOGRAPHY
The history of photography through the discussion of recognized photographers and their influences on society and provides a framework for critically considering photographs through describing, interpreting, evaluating and theorizing. Students are expected to write papers and review exhibitions (5 credits).

PHOB 122 VIEW CAMERA THEORY
Working individually and in teams, students will utilize large format cameras both in the studio and on location, working with various light sources. Students will develop a frame of reference for their own work by examining the effective and ineffective characteristics in various examples of art and design.
PREREQUISITE: PHOB 242

PHOB 123 COLOR MANAGEMENT & PRINTING
Students learn and apply the techniques of digital color management including building and applying color profiles. The course covers the calibration of devices to produce consistent, predictable color. Students will refine printing skills and theory to create a benchmark for quality digital output. Students will develop proficiencies in file preparation, resolution selection, print-profiling, paper selection and soft-proofing techniques.
PREREQUISITE: PHOB 114

PHOB 202 STUDIO PHOTOGRAPHY
Students will develop the ability to solve visual communication problems through assignments designed to challenge their skills in lighting, camera operation, and commercial applications. All aspects of studio photography are discussed from lenses to lighting and people to products. This course emphasizes in-camera image production and problem solving.
PREREQUISITE: PHOB 113

PHOB 203 PHOTOGRAPHIC POST-PRODUCTION
Students research, develop concepts, and execute digital montage methods to produce creative and surrealistic imagery not possible in the camera moment. Students will apply channels, masks, blending modes, vector tools, selections, filters and layers to photographs. In addition the course will cover post-production techniques, including retouching and compositing.
PREREQUISITE: PHOB 123

PHOB 205 ADVERTISING/ART DIRECTION
Students will learn photographic techniques directed toward contemporary advertising. In this production-driven class students will explore various client scenarios to produce studio and on-location images.
PREREQUISITE: PHOB 223
PHOB 207 PORTFOLIO PREPARATION
This course focuses on gathering projects and working in consultation with the faculty member to get them portfolio ready. The course also requires the students to prepare a professional resume, identify professional goals and internship/job opportunities.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

PHOB 208 BUSINESS OF PHOTOGRAPHY
An overview of current trends and an assessment of the skills and materials necessary for a student to comprehend small business operations and/or make themselves a productive member of a commercially viable team.

PHOB 209 PORTFOLIO I
This course prepares students for the transition to the professional world and for the industry by helping them compile a portfolio. Students demonstrate their conceptual, design, craftsmanship, and other skills as they assemble and refine their portfolio projects. Working individually with an instructor, each student selects representative projects showcasing work that reflects a unique style and developing them further as needed. Particular emphasis is placed on identifying short- and long-term professional employment goals, industry and professional related resources and portfolio development strategies.
PREREQUISITES: PHOB 242 or APPROVAL OF ACADEMIC DIRECTOR

PHOB 213 TIME-BASED MEDIA I
Introduces students to the technical components integral to time-based media and its relationship to photography. Students expand their knowledge of capturing, downloading, editing, and outputting digital audio and image files using time based media software.

PHOB 222 WEB DESIGN FOR NON-MAJORS
Introduces some of the techniques, tools, software applications, and technologies associated with web development and interactive design for web. Students learn how to build a basic website using current HTML standards while incorporating an object-oriented programming language, various multimedia, or other interactive solutions.
PREREQUISITE: PHOB 114

PHOB 223 ADVANCED LIGHTING
Synthesizes previously introduced lighting skills for products and people in both the studio and on location. Emphasis is placed on the creative application of lighting technique and style.
PREREQUISITE: PHOB 202

PHOB 232 PORTRAITURE
Students learn basic portrait techniques applicable to general portraiture and consumer, corporate, advertising, and editorial photography. Emphasis is placed on creating the visual narrative through the effective use of portraiture techniques.
PREREQUISITE: PHOB 113

PHOB 233 ADVANCED PHOTOGRAPHIC POST-PRODUCTION
Students continue to develop and refine concepts to create images using advanced digital montage methods. Through planning and research students will apply advanced compositing techniques in order to create a series of digital illustrations exemplary of contemporary creative photography.
PREREQUISITE: PHOB 203

PHOB 242 EDITORIAL PHOTOGRAPHY
Editorial photography is an exploration of the non-fiction narrative delivered through a variety of media. The class is devoted to subject research and creative photography. Emphasis is placed on storytelling, the production process and contemporary media output methods.
PREREQUISITE: PHOB 223
PHOB 302 LOCATION PHOTOGRAPHY
Explores the special needs of location photography. The tools and logistics of shooting on location are covered. Students develop photographic problem solving skills.
PREREQUISITE: PHOB 232

PHOB 303 TIME-BASED MEDIA II
Focuses on conceptual development, visual communication and storytelling through the use of time-based media.
PREREQUISITE: PHOB 213

PHOB 307 PHOTOGRAPHIC ESSAY
Students will develop an extended photographic narrative. Students produce a set of imagery that conveys a story or idea that has written narrative support. Photographs will be analyzed not only for their stand-alone creative content, but also for their ability to introduce transition and conclude an essay with maximum visual effect. Multiple delivery platforms are considered.
PREREQUISITES: PHOB 105, PHOB 303

PHOB 317 PHOTOGRAPHY CRITICISM
Offers an in depth study into photographic criticism. To assist students in developing a vocabulary for critically analyzing photographs, they will look carefully at contemporary critical thought. Further study will examine how personal beliefs and cultural values are expressed and represented in photography.
PREREQUISITES: PHOB 115, PHOB 242

PHOB 406 INTERNSHIP
Through a field internship experience, students will be able to apply their skills in a real and practical situation. The main objectives of the internship are to allow students the opportunity to observe and participate in the operation of successful businesses related to their fields of study. The students will gain the experience they need to enter the field when they graduate.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR

PHOB 408 PHOTOGRAPHY MARKETING & PORTFOLIO PACKAGE
Students will finalize a complete self-promotional and marketing package incorporating the knowledge acquired during the program. The developed materials will target a specific market in alignment with their career goals.
PREREQUISITE: PHOB 209

PHOB 419 PORTFOLIO II
This course aims to prepare students for entry-level employment within the industry by assisting them with the development and presentation of a graphic design portfolio that reflects the stated exit competencies. Students will demonstrate an advanced skill-set in areas as process, conceptual thinking, design, web design, craftsmanship, and other skills, as projects are refined and assembled into a cohesive, comprehensive body of work. Particular emphasis will be placed on identifying short- and long-term professional employment goals, industry and professional related resources and standards, portfolio development and presentation strategies.
PREREQUISITES: PHOB 408, APPROVAL OF ACADEMIC DIRECTOR

PS 101 INTRODUCTION TO PSYCHOLOGY
This course introduces the biological bases of human behavior, consciousness, perception, learning, motivation, and emotion. The development of the human person over the life span is viewed from the perspective of personality, adjustment, psychological disorders, therapy, health and social interaction.
PS 203  PSYCHOLOGY OF MEDIA ARTS
Psychology and Media Arts focuses on the impact of electronic media (film, radio, television, and internet) and art upon society. The course addresses human behavior and mental processes related to media: Which thoughts and feelings, which physical reactions and actions emerge in different individuals in different situations and cultures before, during, and after the usage of media? Topics receiving special attention include film and media violence, advertising, news, media effects upon academic behavior and cultural issues.
PREREQUISITE:  PS 101

PS 301  PSYCHOLOGY OF ART & DESIGN
This course covers psychological processes involved in creating and experiencing art. The course provides a general introduction to art and perception, psychological influences affecting the artist, and the creative process. Students will learn about the psychology of perception, applying this knowledge primarily to the visual arts. Emphasis of applications to other fields (e.g. culinary arts, music) will also be incorporated.
PREREQUISITES:  FND 105, PS 101 and one of the following: HA 221, HA 222, or HA 223

SC 104  NUTRITION
This course introduces the basics of nutrition. Students explore the relationship of nutrition and health in learning about the functions and sources of nutrients, including proteins, carbohydrates, fats, vitamins, minerals, and water. Some current issues are discussed, including dietary guidelines, energy balance, vitamin supplements, and food fads.

SC 106  CHEMISTRY
Students examine light and color in terms of physics, biology, and psychology. Topics include production and detection of light, geometric and wave optics, light and color in nature, production of colors, reaction of the eye and the brain to light and color, and psychological reaction to light.
PREREQUISITE:  EN 101, MT 112 or MT 113

SC 115  SCIENCE OF LIGHT
Students examine light and color in terms of physics, biology, and psychology. Topics include production and detection of light, geometric and wave optics, light and color in nature, production of colors, reaction of the eye and the brain to light and color, and psychological reaction to light.
PREREQUISITE:  MT 112 or MT 113 or MT 115

SC 116  ACOUSTICS
This course examines sound in terms of its behavior, physics, and acoustics. Acoustical behavior of sound such as reverberation, echo, and pitch are also explored. Students learn theories and principles relating to acoustics through a variety of projects used for demonstration and ear training. The course emphasizes critical thought and aural analysis.
PREREQUISITE:  MT 113 or MT 115 or MT 211

SC 205  HUMAN & ANIMAL ANATOMY
In this course, students learn about basic human anatomy, including the skeleton system and muscular system. They also examine the important relationship between anatomic structures and their functions in the human body which helps animators and game artists in their work on modeling, rigging, and skinning.

SC 225  PHYSICS
This course takes a practical look behind every day phenomena to learn about why the physical world behaves the way it does. What is velocity? What is acceleration? How are they calculated? And why should the computational artist care? These are just a few of the questions this course in physics answers. Through hands-on, real-world examples combined with programming experiments, students gain a deeper understanding about the behavior of the physical world. A knowledge of physics aids students in computer scripting tasks as well as in using physics modules for 3-D animation tools.
PREREQUISITES:  MT 112, MT 113 or MT 115
SC 235  ENVIRONMENTAL SCIENCE
This course is an introduction to the study of the physical environment and some of the major related issues and problems. Areas of concern include nature of the environment, climatic factors, natural resources, sustainability, solid and hazardous waste, pollution, global environmental hazards, and energy production. These topics are studied in relation to population, land use, environmental ethics, decision making and environmental management.
PREREQUISITES: SECOND YEAR STUDENT OR APPROVAL OF ACADEMIC DEPARTMENT DIRECTOR

SOC 101  SOCIOLOGY
This course explores and analyzes the dynamics and structure of human society. Students examine the fundamental processes and constructs responsible for the societal organization of social behavior through observation, analyses of groups, social change, cultures, norms, institutions, social stratification, and globalization as well as explorations of current issues in society.
PREREQUISITES: EN 101

SP 101  BEGINNING SPANISH CONVERSATION & CULTURE
This course introduces students to the association between Spanish sounds and letters, and emphasizes pronunciation, vocabulary acquisition, basic grammar concepts, and the beginnings of an understanding of the Spanish-speaking communities of Latin America, the United States, and Spain. Highly integrated sections of the program, including audio, video, and computer technology, provide many opportunities to develop speaking and listening skills in situations relevant to students’ lives.

TS 090  COLLEGE SKILLS
This course is designed to develop and strengthen skills required for success in college: efficient and meaningful comprehension of reading and lecture material and clear, competent communication in writing and speaking. In addition, students focus on strategies for success in all college courses by developing their individual learning plans. This course includes four hours of structured class time along with two hours of self-directed assignments for a total of six hours each week. A student must earn a C or better in this course to complete the prerequisite required for college-level English.
PREREQUISITE: ACADEMIC PLACEMENT TESTING

VFX 110  HISTORY & TRENDS IN MOTION GRAPHICS
This is an inquiry course designed to orient the student to the growing industry of motion graphics. Students will learn to use their eyes to dissect and analyze the graphics they see in their daily lives from a standpoint of design, message, effectiveness, and style. The history of motion graphics, special effects, and compositing will be thoroughly examined. Additionally, trends set by influential campaigns utilizing motion graphics will be considered in terms of their far-reaching cultural effects.

VFX 140  WRITING FOR MOTION GRAPHICS
Students will learn to write clear, succinct copy for use in a timeline, to proof and edit copy, and to compartmentalize material for presentation. Students will develop competency in creating and presenting information and communicating in short format for maximized reception from the reader/viewer according to communications theory. Correspondence and proposal writing will also be addressed.
PREREQUISITE: EN 101

VFX 150  INTRODUCTION TO BROADCAST GRAPHICS
Students are introduced to the computer as a digital postproduction/compositing tool. Projects are assigned to familiarize the student with software and the digital video format in general, while emphasizing concept, content, technique, and creativity through exploration.
PREREQUISITE: DFVB103 OR APPROVAL OF ACADEMIC DIRECTOR
VFX 260  APPLIED GRAPHICS FOR DIGITAL FILMMAKING & VIDEO
This course is an in-depth exploration of the applications of graphics software for media production. Students will use these programs to improve their workflow in editing, graphics, compositing, matte creation, project organization, storyboarding and creating animatics, and troubleshooting.
PREREQUISITES: GWDB103, MAA 103; OR APPROVAL OF ACADEMIC DIRECTOR

VFX 310  KINETIC TYPOGRAPHY & VECTOR ANIMATION
In this course the student explores a variety of approaches to the animation of text, logos, and vector graphics. Through practice students will develop their sense of motion and timing, message and identity.
PREREQUISITES: VFX 260, DFVB212 OR APPROVAL OF ACADEMIC DIRECTOR

VFX 315  PHYSICAL EFFECTS
In this course students are exposed to the various non-digital techniques used in creating visual effects composites.
PREREQUISITES: VFX 110, DFVB212 OR APPROVAL OF ACADEMIC DIRECTOR

VFX 325  INTERMEDIATE COMPOSITING FOR BROADCAST GRAPHICS
This course introduces students to more advanced tools for motion graphics and compositing. Students learn the theory behind the software and apply this knowledge in a variety of interfaces commonly used in the industry, thus developing more versatile skills. Special focus is placed on understanding the differences and similarities between timeline and process tree workflows.
PREREQUISITE: VFX 260

VFX 345  HORROR EFFECTS
In this course students are exposed to the variety of effects most commonly called for in the demanding field of horror effects, both digital and physical.
PREREQUISITE: VFX 325

VFX 350  ADVANCED COMPOSITING FOR BROADCAST GRAPHICS
Students will apply cumulative skills from program courses to create a professional quality broadcast project from concept to completion. Each student will organize, create, and composite each of the elements for their project including green-screen video, photography, Illustration, 2-D and 3-D animation, dynamics, Graphic Design, digital paint, and corporate identity to formulate a cohesive, unified whole.
PREREQUISITE: VFX 325

VFX 415  COLOR CORRECTION FOR VISUAL EFFECTS
In this course the student is exposed to working with color in a variety of applications and is challenged to apply their knowledge of color theory and compositing to achieve a variety of deliverables in the field of color correction.
PREREQUISITE: VID 327

VFX 416  APPLIED DYNAMICS FOR VISUAL EFFECTS
In this course the student learns to create and apply particle dynamics to visual effects composites. Students will utilize both 2-D and 3-D particle, fluid, and cloth applications to simulate environmental dynamics such as fire, water, rain, smoke, fabric, hair and fur. Students will generate dynamics and composite them with digital video.
PREREQUISITES: VFX 220, DFVB353 OR APPROVAL OF ACADEMIC DIRECTOR

VFX 420  PREVISUALIZATION FOR EFFECTS
In this course students will learn to create pre-visualization work in both designing the look and planning the execution of visual effects sequences. Digital and 3-D storyboarding and animatic creation will be focal skills.
PREREQUISITES: DFVB212, MAAB303 OR APPROVAL OF ACADEMIC DIRECTOR
VFX 430  PRODUCTION MANAGEMENT FOR VISUAL EFFECTS
In this course students will learn the workflow of the visual effects production pipeline and the different roles within the Visual Effects Department on a production.
PREREQUISITES: VFX 110, VFX 140

VFX 441  ROTOSCOPING, TRACKING & VIRTUAL CAMERAS
In this course the student refines skills in animating masks and mattes, tracking moving elements, and matching camera moves between elements.
PREREQUISITE: DF VB353 OR APPROVAL OF ACADEMIC DIRECTOR

VFX 470  PORTFOLIO FOUNDATIONS
In this course, students begin production of their digital portfolio and explore career development concepts. Through class activities, students organize their work to reflect and enhance their individual strengths in visual effects and motion graphics.
PREREQUISITE: VFX 325

VFX 480  PORTFOLIO I
This course will focus on the refinement of previous work into a comprehensive collection representative of Visual Effects and Motion Graphic skills. Emphasis will be on development, design, craftsmanship and presentation. This course begins the process of examining the student’s strengths and building upon them to produce a marketable portfolio.
PREREQUISITE: VFX 470

VFX 490  PORTFOLIO II
Students will assemble and prepare a professional portfolio representing the most successful and compelling efforts of their academic career. Students will design and create a portfolio DVD containing a brief demo reel highlighting the student’s best work as well as a selection of complete projects. In addition, students must produce a resume, Website, business card, and production book. All of these will be prepared by the student to display a unified design and identity for final presentation.
PREREQUISITE: VFX 480

VGP 103  IMAGE MANIPULATION
In this introduction to raster-based digital image manipulation, students become acquainted with the concepts, hardware, and software, related to digital image acquisition, image editing, manipulation, color management basics, masking, layering, retouching, scanning and output.
PREREQUISITE: FND110

VGP 126  OBJECT-ORIENTED PROGRAMMING
This course covers the concepts and principles in writing object-oriented programs, addressing such key aspects as classes and hierarchies, input/output constructs, basic data structures, exception handling features, and graphical user interfaces (GUI).
PREREQUISITE: GWDB103 OR APPROVAL OF ACADEMIC DIRECTOR

VGP 200  GAMING ALGORITHMS
Graphics programming involves understanding complex mathematical concepts from trigonometry to matrix algebra. Students learn to use the foundational mathematical concepts involving angles and tangents, vector manipulation in 2-D and 3-D spaces, matrix manipulation and spatial transformations. Students apply these concepts to 3-D space in order to transform, scale, move, and detect collisions between 2-D and 3-D objects within their applications.
PREREQUISITES: MT 115, VGP 126
VGP 215  PROGRAMMING FOR SHADING & DYNAMICS
Proper shading enhances the visual effects of a model, a character, and/or an environment in animation and gaming. Students learn to apply programming features to create effects of shading in a 3-D animation or game work. They learn how to create more advanced scripts to enhance the dynamics of graphic images in animation and game design. In addition, students link shaders to major 3-D animation applications.
PREREQUISITES: VGP 240, VGP 260

VGP 220  DATABASE CONCEPTS & SOFTWARE DEVELOPMENT
Organizing, storing, and efficiently accessing large amounts of data are integral to software applications. Students learn the most important techniques for managing data stored in memory or in a database. Students also learn the fundamental concepts involved in software development including design documentation, development models, and client relations.
PREREQUISITE: VGP 240

VGP 240  INTRODUCTION TO DATA STRUCTURES
Developing games involves finding time- and space-efficient algorithms for storing, searching, and manipulating large datasets. Students will learn to model, implement, and use a variety of efficient data structures including lists, trees, and graphs. They will understand how to analyze the time and space efficiency of different data structures.
PREREQUISITE: VGP 200

VGP 260  LOGIC & REPRESENTATION
Application development requires understanding fundamental logic representation and manipulation. Students will learn logical reasoning, set theory, number theory, and graph theory from a practical perspective. They will understand how to represent logical thoughts and reason about statement truth. Students will be able to use these concepts to develop more robust applications.
PREREQUISITE: VGP 200

VGP 301  GAME DESIGN & GAME PLAY
In this course students learn the fundamentals of what makes a game enjoyable, playable, challenging, and marketable by creating a game document. A well-designed game is an integration of artistic and technological components that must have a clearly defined goal, set of game criteria and rules for game play.
PREREQUISITE: VGP 103

VGP 310  NETWORK TRANSMISSION & DATA COMPRESSION
Games rely on network communications to provide interactive experiences to geographically separated players. Effectively using limited network bandwidth enables the gameplay experience to be more fluid and seamless. In this course, students learn how to use network communications in their applications and how to represent data efficiently to consume fewer resources and limit bandwidth consumption.
PREREQUISITE: VGP 220

VGP 321  ARTIFICIAL INTELLIGENCE & MULTIPLAYER GAMES
This course enables students to explore ways to represent knowledge and state in Artificial Intelligence (A.I.) and to incorporate A.I. elements in the development and design of games. Students explore delivering complex interaction with A.I. elements over a multiplayer game that can be accessed and played on the Internet.
PREREQUISITE: VGP 310

VGP 325  PROGRAMMING FOR VISUAL SIMULATION
Computer simulation is widely used in game development to promote realistic gameplay. Visual simulations require understanding and implementing physics mechanics in a 3-D environment. Students will understand how physics is modeled in computer applications and be able to develop physics-based realistic applications suitable for scientific projects.
PREREQUISITES: VGP 215, VGP 321, SC 225
VGP 333  PROGRAMMING FOR ARTISTS
This course introduces basic scripting to extend the capabilities of the artist working in media applications. Students will be introduced to data structures, constructs, classes, and high level scripting languages. A functional application relating to their field of study will be produced utilizing a scripting language.
PREREQUISITE: MAAB303 OR APPROVAL OF ACADEMIC DIRECTOR

VGP 335  LEVEL DESIGN
Using learned concepts from the game design and game play course, students analyze and extract level design needs. Students begin the process of determining the basic design elements and assets necessary to create a level.
PREREQUISITE: VGP 321

VGP 336  GAME PROTOTYPING
In this course, students will perform as members of a pre-determined team to create a game level within an existing engine. Students will implement a pre-existing design determined by the teacher to create the game environment.
PREREQUISITE: VGP 335

VGP 350  SKELETAL ANIMATION
Games use a variety of tools to model human and animal movement including animation and motion capture. This course introduces 3-D model rigging and animation, motion capture, and programmatic animation. Students will use these techniques to provide basic movements to game characters and interpolate between them to provide seamless changes from one movement to another.
PREREQUISITES: MAAB303, SC 205, VGP 200, OR APPROVAL OF ACADEMIC DIRECTOR

VGP 401  ADVANCED GAME PROTOTYPING
In this course, students will perform as members of a pre-determined team to create a game level within an existing engine. Students will continue to develop a project that began in the Game Prototyping class by a different team of students. Final will be complete delivery of project through a presentation and use of marketing materials.
PREREQUISITE: VGP 336

VGP 470  PORTFOLIO
In this course, students begin production of their digital portfolio and explore career development concepts. Through class activities, students organize their work to reflect and enhance their individual strengths in computer animation.
PREREQUISITE: VGP 240

VGP 490  PORTFOLIO II
This course focuses on the completion of a student’s portfolio and enables the student to begin their career search. Students will present work for the portfolio and will review and determine the quality of the work and make any enhancements necessary. The student will also complete several targeted, professional resumes and an extensive job search.
PREREQUISITE: APPROVAL OF ACADEMIC DIRECTOR
General Information

Getting the Most from Your Education

At The Art Institute of Atlanta and its branch campuses, our role is to provide educational services to help you develop your potential. An Art Institute education is not something we do to our students. Instead, it is a process where we learn and explore with you. We cannot simply hand you skills and knowledge. You must be a full partner in this interactive learning process.

At The Art Institute of Atlanta and its branch campuses, you become part of a vibrant, energetic learning community, where you are supported and encouraged to do your best. It’s a community where we celebrate diversity. It’s a community bound by mutual respect for individuality and creativity.

Your responsibilities as a student of The Art Institute of Atlanta and its branch campuses include:

• Meet deadlines
• Attend class
• Arrive on time
• Make use of faculty and staff
• Ask questions
• Get involved

Reading and understanding the policies in this catalog, the application, the enrollment agreement, the student handbook, and any policies subsequently provided to you, are also your responsibility.

The doors of our faculty and staff are open to you. If you have any questions, please don't hesitate to ask.

Admissions

Prospective students may apply at any time. Admissions decisions are made on a rolling basis and students are encouraged to apply as early as possible prior to their intended start date. Students may begin their program of study at the start of any academic quarter:

October, January, April, or July.

Students may also begin in mid-quarter. All prospective students are encouraged to visit The Art Institute of their choice. Personal tours are given as part of the admissions interview. To schedule an interview, call the admissions office at the location of your choice below.

Admissions Contact Information

The Art Institute of Atlanta
6600 Peachtree Dunwoody Road, N.E.
100 Embassy Row
Atlanta, Georgia 30328-1635
Phone: 1.770.394.8300 or 1.800.275.4242
Fax: 770.394.0008
www.artinstitutes.edu/atlanta
Email: aiaadm@aii.edu
The Art Institute of Atlanta—Decatur
A branch campus of The Art Institute of Atlanta
One West Court Square, Suite 110
Decatur, Georgia 30030-2538
Phone: 1.404.942.1800 or 1.866.856.6203
Fax: 1.404.942.1818
www.artinstitutes.edu/decatur
Email: aiadadm@aii.edu

Effective May 6, 2015, The Art Institute of Atlanta – Decatur is no longer enrolling new students. Questions should be addressed to the academic dean or the dean’s designee.

The Art Institute of Charleston
A branch campus of The Art Institute of Atlanta
24 North Market Street
Charleston, SC 29401-2623
Phone: 1.843.727.3500 or 1.866.211.0107
Fax: 1.843.727.3440
www.artinstitutes.edu/charleston
Email: aicscadm@aii.edu

The Art Institute of Tennessee—Nashville
A branch campus of The Art Institute of Atlanta
100 Centerview Drive, Suite 250
Nashville, TN 37214-3439
Phone: 1.615.874.1067 or 1.866.747.5770
Fax: 1.615.874.3530
www.artinstitutes.edu/nashville
Email: aitnadm@aii.edu

The Art Institute of Virginia Beach
A branch campus of The Art Institute of Atlanta
Two Columbus Center
4500 Main Street, Suite 100
Virginia Beach, VA 23462
Phone: 1.757.757.793.6700 or 1.877.437.4428
Fax: 1.757.493.6800
www.artinstitutes.edu/virginiabeach
Email: aivaadm@aii.edu

The Art Institute of Washington
A branch campus of The Art Institute of Atlanta
1820 North Fort Myer Drive
Arlington, VA 22209-1802
Phone: 1.703.358.9550 or 1.877.303.3771
Fax: 1.703.358.9759
www.artinstitutes.edu/arlington
Email: aiwadm@aii.edu
The Art Institute of Atlanta and its Branch Campuses Academic Catalog

The Art Institute of Washington—Dulles
A branch campus of The Art Institute of Atlanta
The Corporate Office Park at Dulles Town Center
21000 Atlantic Blvd., Suite 100
Dulles, VA  20166
Phone: 1.571.449.4400 or 1.888.627.5008
Fax: 1.571.449.4500
www.artinstitutes.edu/dulles
Email: aiwnvadm@aii.edu

Effective May 6, 2015, The Art Institute of Washington – Dulles is no longer enrolling new students.
Questions should be addressed to the academic dean or the dean's designee.

Admissions decisions are made by an admissions committee at each campus, comprised of members of that location's faculty. The committee determines whether an applicant has a reasonable chance to be successful in college based upon his or her academic record, essay, and how well the applicant's stated education and career goals relate to the chosen program of study. The committee may request additional information or require the applicant to meet with an Academic Director prior to making a final decision. In Atlanta, the committee may recommend that a student participate in College Bound, a program (at no additional charge) offering an opportunity to engage in up to 12 sessions of math, reading, writing, and study skills classes to prepare to enter college. Upon successful completion of the program and placement re-testing, students can be accepted for admission.

The language of instruction is English at The Art Institute of Atlanta and its branch campuses. At all campuses, students who require additional educational assistance are referred to appropriate government agencies or other special education institutions. Students may also be required to complete a transitional studies program to fulfill proficiency requirements; see page 164 for more information. Services for students with disabilities are described on page 227.

How to Apply
Applications to The Art Institute of Atlanta and its branch campuses may be submitted at any time of year. Application forms are available from the admissions office or may be found online at each campus's own website.

Application Requirements for First-Time College Students
Students attending college for the first time and pursuing their first Associate or Baccalaureate degree, certificate, or diploma must complete the following in order to begin the enrollment process:

1. Personal interview. Students are required to meet with an assistant director of admissions. A telephone interview can fulfill this requirement under certain circumstances. The purpose of the interview is to explore the student's background and interests and how they relate to The Art Institute's programs, to assist the student in identifying the appropriate area of study consistent with his or her background and interests, and to provide information concerning the curriculum and support services at The Art Institute.

2. Application for admission, including essay, and enrollment agreement. (See application form or website.)

3. High school transcript or General Educational Development (GED) test scores. Transcripts must show grades for all years of high school attended and date of graduation. An applicant still in high school will be considered for early acceptance contingent on proof of graduation. Transcripts should be mailed or faxed directly to the college. Before a student may begin studies at The Art Institute, he or she must have received a diploma from a regionally accredited high school, or state-approved or recognized home school program, demonstrating satisfactory completion of state high school equivalency requirements, or earned a General Educational Development (GED). A certificate of attendance or completion is not acceptable. Other proof of high school graduation or its equivalent may be
considered under special circumstances and must be approved by the President. Graduates of home school programs not recognized by their state will need further evidence of competency i.e. acceptable college experience, or acceptable independent testing: SAT, ACT, GED, or ACCUPLACER.

4. Official reports of ACCUPLACER test scores. SAT, or ACT test scores can be used in place of the ACCUPLACER test. The ACCUPLACER test may be used at The Art Institute of Washington. If the applicant has not taken any of these tests prior to application, the ACCUPLACER or ASSET test may be taken at no charge at The Art Institute of Atlanta and its branch campuses. The Art Institute of Atlanta and its branch campuses require the ACCUPLACER test to be completed within 7 days of making application to the college. This allows for placement of the student into the appropriate level courses. When taking the SAT or ACT, please use the following code numbers to have scores reported directly to the college.

- Atlanta: 5429
- Charleston: 5583
- Tennessee: 5429
- Virginia Beach: 6231
- Washington: 3836
- Washington—Dulles: 6620

The Art Institute of Atlanta—Decatur and The Art Institute of Tennessee—Nashville receive SAT and ACT test scores through the student’s high school transcript. Official reports of ACCUPLACER test scores. SAT, ACT, Asset, or ACCUPLACER test scores can be used in place of the ACCUPLACER test. ACCUPLACER is preferred at the Art Institute of Tennessee—Nashville. Students applying to diploma programs are not required to complete ACCUPLACER (or comparable) testing.

5. A $50 non-refundable application fee and a $100 refundable tuition deposit. (The refund of the tuition deposit is subject to certain restrictions; see Refund Policy, page 208.)

NOTE: A portfolio of the student’s artwork is required for admission to the Game Art & Design program and required for high school seniors entering the annual scholarship competition. (See “Scholarships” for more information.) A portfolio is not required for other programs.

Work experience in the foodservice or hospitality industry is not required for Culinary Arts applicants. Students applying for the Food & Beverage Management or Wine, Spirits & Beverage Management programs must provide proof of age to show that they will be 21 years of age or older before matriculating in the program.

Application Requirements for Transfer Students
Students who have attended another college or have earned an associate degree from another college must complete the following in order to begin the enrollment process:

1. Personal interview. Students are required to meet with an assistant director of admissions. A telephone interview can fulfill this requirement under certain circumstances. The purpose of the interview is to explore the student’s background and interests and how they relate to The Art Institute’s programs, to assist the student in identifying the appropriate area of study consistent with his or her background and interests, and to provide information concerning the curriculum and support services at The Art Institute.

2. Application for admission, including essay and enrollment agreement. (See application or website.)
3. High school transcript or General Educational Development (GED) test scores. (If the applicant has an academic associate degree, the high school transcript or GED is not required.) Transcripts must show grades for all years of high school attended and date of graduation. Transcripts should be mailed or faxed directly to the college. Before a student may begin studies at The Art Institute, he or she must have received a diploma from a regionally accredited high school or a state-approved home school program, demonstrating satisfactory completion of state high school equivalency requirements, or earned a General Educational Development (GED). A certificate of attendance or completion is not acceptable. Official transcripts from each college attended, showing all courses attempted. Transcripts should be mailed or faxed directly from the college(s) attended to the Admissions Office at The Art Institute location of choice.

4. Transcripts from each college attended, showing all courses attempted. Official college transcripts are required for consideration of transfer credit. Transcripts should be mailed or faxed directly from the college(s) attended to the admissions office at The Art Institute location of choice.

5. Official reports of ACCUPLACER test scores. SAT, or ACT test scores can be used in place of the ACCUPLACER test. The ASSET test is preferred at The Art Institute of Tennessee—Nashville. The ACCUPLACER test may be used at The Art Institute of Washington. If the applicant has not taken any of these tests prior to application, the ACCUPLACER or ASSET test may be taken at no additional charge at The Art Institute of Atlanta or its branch campuses. The Art Institute of Atlanta and its branch campuses require the ACCUPLACER test to be completed within 7 days of making application to the college. This allows for placement of the student into the appropriate level course. When taking the SAT or ACT, please use the following code numbers to have scores reported directly to the college.

- Atlanta: 5429
- Charleston: 5583
- Tennessee: 5429
- Virginia Beach: 6231
- Washington: 3836
- Washington—Dulles: 6620

The Art Institute of Atlanta—Decatur and The Art Institute of Tennessee—Nashville receive SAT and ACT test scores through the student’s high school transcript. Test scores are not required for students who have satisfied English and math credits based on previous college study or through Advanced Placement, International Baccalaureate, or College Level Examination Program Exam scores.

6. A $50 non-refundable application fee and $100 refundable tuition deposit. (The refund of the tuition deposit is subject to certain restrictions; see Refund Policy, page 208.)

NOTE: A portfolio of the student’s artwork is required for admission to the Game Art & Design program and required for high school seniors entering the annual scholarship competition. (See “Scholarships” for more information) A portfolio is not required for other programs. Work experience in the foodservice or hospitality industry is not required for culinary arts applicants. Students applying for the Food & Beverage Management or Wine, Spirits & Beverage Management programs must provide proof of age to show that they will be 21 years of age or older before matriculating in the program. For more information about advanced placement testing and transfer credit evaluation, see page 185.

Application Requirements for Students with a College Degree
Students, who already hold a Baccalaureate or Master’s degree and are seeking a degree or diploma at The Art Institute, must complete the following in order to begin the enrollment process:
1. Personal interview. Students are required to meet with an assistant director of admissions. A telephone interview can fulfill this requirement under certain circumstances. The purpose of the interview is to explore the student's background and interests and how they relate to The Art Institute’s programs, to assist the student in identifying the appropriate area of study consistent with his or her background and interests, and to provide information concerning the curriculum and support services at The Art Institute.

2. Application for admission, including essay and enrollment agreement. (See application or website.)

3. Official transcripts from each college attended, showing all courses attempted. Transcripts should be mailed or faxed directly from the college(s) attended to the Admissions Office at The Art Institute location of choice.

4. A $50 non-refundable application fee and a $100 refundable tuition deposit. (The refund of the tuition deposit is subject to certain restrictions; see Refund Policy, page 208.)

NOTE: A portfolio of the student’s artwork is required for admission to the Game Art & Design program and required for high school seniors entering the annual scholarship competition (see “Scholarships” for more information). A portfolio is not required for other programs. Work experience in the foodservice or hospitality industry is not required for culinary arts applicants. Students applying for the Food & Beverage Management or Wine, Spirits & Beverage Management programs must provide proof of age to show that they will be 21 years of age or older before matriculating in the program.

Culinary Standards

I. Purpose or Scope

The culinary profession requires skills and abilities in the classroom and kitchen settings. As such, guidelines for students are necessary to provide appropriate expectations. Industry and kitchen standards introduced and reinforced throughout the curriculum are essential for student’s success in the classroom and the industry. Abiding by local health codes is essential for safety and sanitation in the kitchen. The Art Institute is committed to equal opportunity in its culinary programs and does not discriminate on the basis of disability (or any other reason) and will make reasonable accommodations to a qualified student to enable the student to participate in culinary programs, provided that the accommodation does not jeopardize safety, pose an undue hardship, or materially alter the academic integrity of the program.

II. Policy Provisions

To participate in any program in The International Culinary Schools at The Art Institute, each student, with or without reasonable accommodations, must be able to safely and effectively:

- Attend and participate in both day and night shift (including first and fourth shifts) classes
- Communicate in person with co-workers, students and guests and process written and verbal instructions
- Attend and participate in laboratory and production classes of up to 6 hours in length
- Regularly lift and transport food and other culinary product, equipment, small wares and utensils weighing up to 40 pounds.
- Regularly lift and transport trays with hot and cold plated foods, small wares and other items, and serve and clear tables where guests are seated.
- Pour and serve liquids and beverages, including hot liquids up to temperatures of 180-185 degrees Fahrenheit (82.2 – 85 degrees Celsius)
- Use knives and other commercial cooking utensils
- Perform repetitive motion skills required in the kitchen and the food industry, such as whisking, dicing, or piping
Handle and cook different varieties of fish, seafood, beef, pork, chicken, lamb, venison, or other meats, vegetables, and fruit products

Handle and bake/cook using different flours – including all grains – as well as chocolate, fruits, and nuts

Operate commercial cooking and food service equipment

Stand or maneuver in professional or commercial kitchens, dining rooms and related facilities for up to 2 hours

Sit on a kitchen stool or at a classroom desk for up to 50 minutes

Visually assess, and evaluate the taste, appearance, texture and aroma of food and beverage products

Use commercial cleaning and sanitizing equipment and materials

Produce food products within the time parameters designated by a course objective within a class or for a hands-on or baking practical

The foregoing technical standards are essential to the programs of instructions in The International Culinary Schools at The Art Institute and also reflect industry requirements and standards.

International Student Admissions Policy

All international students must meet the same admissions standards as all other students when seeking to enroll in The Art Institute of Atlanta and its branch campuses. Please refer to Admissions Requirements. Those international students applying to SEVP-certified schools and requiring the school’s sponsorship for international student visa status (Form I-20) must meet the additional requirements listed below. The Art Institute of Atlanta and its branch campuses requires nonimmigrant students present in Visa Waiver, B-1, and B-2 status to change visa to F-1 or other qualifying status prior to enrolling in programs of study (other than avocational or recreational courses). Students in F-2 or M-2 status may enroll on a part-time basis where available. Please note that some programs may not be eligible for international students requiring Form I-20 sponsorship. Please ask to speak with The Art Institute of Atlanta and its branch campuses’s International Admissions Representative for more detail.

Admissions requirements for students requiring form I-20 sponsorship

International students requiring The Art Institute of Atlanta and its branch campuses’s Form I-20 must submit the following items in addition to the standard documents required for admission:

- A completed and signed Application for Admission Form, including required Essay (electronic application is acceptable)
- A completed and signed Enrollment Agreement (electronic agreement is acceptable)
- Non-refundable application fee $50 and refundable tuition deposit $100
- Original or official copies of all educational transcripts and diplomas (secondary and post-secondary if applicable)
- English language translation(s) of education transcripts and diplomas, if applicable
- Official credential evaluation of non-U.S. transcripts and diplomas required for admission. NOTE: evaluations must be prepared by a National Association of Credential Evaluation Services (NACES) or Association of International Credential Evaluators (AICE)-member organization
- Proof of English Language Proficiency (see English Language Proficiency Policy)
- Proof of financial responsibility to cover costs of tuition and fees and living expenses (and dependent costs if applicable) for at least one academic year (official bank statements, Sponsor’s Statement of Support, if required)
- Photocopy of student’s “bio-info” page of passport to provide proof of birth date and citizenship
- For all non-immigrant applicants residing in the United States, provide a copy of passport visa page and Entry Record or Form I-94 card
- For all non-immigrant applicants currently in F, M, or J status, provide a copy of all Forms I-20 or Forms DS-2019
- Transfer Clearance Form for students currently in F, M, or J status at another institution

English Language Proficiency Policy
As the lectures, seminars, materials, and discourse which comprise programs of study at The Art Institute of Atlanta and its branch campuses are presented in English, The Art Institute of Atlanta and its branch campuses requires that all students possess and demonstrate a minimum level of English language proficiency required to substantially benefit from the programs offered.

A student is deemed proficient in the English language if he or she:

- Holds a U.S. high school diploma or U.S. General Equivalency Diploma (GED) or international high school diploma, e.g., U.S. military base, business/diplomat expat community, etc., in which instruction is delivered primarily in English
- Holds the equivalent (evidenced by credential evaluation) of a U.S. high school diploma from overseas institution in which instruction is delivered primarily in English
- Completes (with passing grades in all courses) a minimum of two (2) academic terms at a regionally or nationally accredited U.S. post-secondary institution in which instruction is delivered primarily in English
- Completes (with passing grades in all courses) English 101 and 102 at a regionally or nationally accredited U.S. post-secondary institution in which instruction is delivered primarily in English
- Presents acceptable English Language Proficiency test scores meeting the minimum required levels set forth below.

English Language Proficiency Chart:

<table>
<thead>
<tr>
<th>TOEFL</th>
<th>Diploma</th>
<th>AS/BS</th>
<th>Grad</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paper</td>
<td>480</td>
<td>500</td>
<td>550</td>
</tr>
<tr>
<td>i-BT (internet based test)</td>
<td>54-55</td>
<td>61</td>
<td>79-80</td>
</tr>
</tbody>
</table>

TOEFL Equivalent/Alternative English Language Programs/Test

- American College Testing (ACT) English: 17, 19, 21
- EF International Language Schools: C1, C1, C2
- ELS Language Schools: Level 108, Level 109, Level 112
- iTEP: 4.0, 4.5, 5
- Michigan English Language Assessment Battery (Also known as the MELAB or Michigan Test): 73, 80, 85
- Pearson: 42, 44, 53
- Scholastic Aptitude Test (SAT) Verbal Score**: 420, 526, 572
- Students from Puerto Rico: Prueba Aptitud Academica (PAA) English Proficiency Section: 453*, 526, 572
- TOEIC (Academic Test): 650, 700, 750

* The scale for The Prueba Aptitud Academica has changed and now closely reflects the SAT.
** As of April 2005, the SAT verbal test is replaced with the SAT critical reading test.

Undergraduate (diploma, associate and bachelor level) applicants may also satisfy the minimum standard of English language proficiency by submitting official documentation of one of the following:

- Successful completion of a minimum of two semesters or quarters of post-secondary course work at a regionally accredited college or university or a college or university accredited by an approved national accrediting body in which English is the language of instruction. Successful completion is defined as passing all courses for which the student was registered during the two semesters;
- U.S. High School Diploma or GED administered in English;
- Equivalent of a U.S. High School Diploma from a country in which English is the official language (equivalency must be verified by a recognized evaluator of international credits);
- Satisfactory completion of English 101 or 102 at an English speaking college or university within the U.S., achieving a grade of “C” or higher.
Please contact an International Student Admissions Representative for questions about acceptable alternative measures of English Language Proficiency.

The Art Institute of Atlanta, The Art Institute of Atlanta—Decatur, The Art Institute of Charleston, The Art Institute of Washington, The Art Institute of Washington—Dulles and the Art Institute of Virginia Beach are all authorized under federal law to admit nonimmigrant students. The Art Institute of Tennessee-Nashville is NOT authorized under federal law to admit nonimmigrant students.

ADMISSIONS POLICIES

ADMISSIONS

Before a student may begin studies at The Art Institute of Virginia Beach, The Art Institute of Washington, or the Art Institute of Washington—Dulles, he or she must have received a standard diploma from a regionally accredited high school, or state-approved or recognized home school program, demonstrating satisfactory completion of state high school equivalency requirements, or earned a General Educational Development (GED). A certificate of attendance or completion is not acceptable. Other proof of high school graduation or its equivalent may be considered under special circumstances and must be approved by the President of The Art Institute of Virginia Beach, The Art Institute of Washington, or the Campus Director of The Art Institute of Washington—Dulles.

Graduates of home school programs not recognized by their state will need further evidence of competency i.e. acceptable college experience, or acceptable independent testing: SAT, ACT, GED.

Advanced Standing, Transfer, and Proficiency Credit and Exemption from Coursework

Students applying to The Art Institute of Atlanta and its branch campuses may be eligible to receive advanced standing credit in a number of ways:

• Take the College Board Advanced Placement (AP) or International Baccalaureate (IB) courses and score 3 or higher on the AP exam or 4 or higher on the IB exam for those courses while in secondary school.
• Successfully complete programs included in articulation agreements that have been established between The Art Institute of Atlanta or any of its branch campuses and their high schools.
• Earn college credit at other accredited postsecondary institutions.
• Complete the requirements of a transfer agreement established between The Art Institute and the postsecondary institution they attend before coming to The Art Institute.
• Complete College Level Examination Program (CLEP) exams covering material equivalent to Art Institute courses and earn a score of 50 or higher on those examinations.
• Complete training, employment, or other educational experience in the military as measured through DANTES, DSST examinations, or as shown on an American Council on Education (ACE) transcript.
• Present evidence of experience obtained in the workplace or through other means, as demonstrated through a portfolio of their work and additional supporting documentation. For more information about advanced standing, transfer and proficiency credit, and exemption from coursework, see the policies section of this catalog, page 185.

Advanced Standing, Transfer and Proficiency Credit for Veteran’s Administration Students in South Carolina

All VA students applying to The Art Institute of Charleston must provide documentation (official transcripts) to the college. Credits awarded will be provided to the degree that is being sought.

Financing a College Education

The Art Institute understands the significant financial commitment required by an investment in college education. The student financial services staff works one-on-one with students and their families to develop a personal financial plan, based on each individual’s particular financial needs, which allows students to reach their educational and career goals. The Art Institute's financial aid officers guide families through the process of assessing educational
costs, applying for financial aid programs, completing financial aid paperwork (including the Free Application for Federal Student Aid or FAFSA), and developing a payment plan. The Art Institute also provides customized payment plans for those who wish to spread their financial commitment out over time.

**Tuition and Fees**
The total costs are based on the current credit hour rate; tuition is $486 per credit hour. The Art Institute of Atlanta and its branch campuses will increase the tuition rate at least once per year, which will increase the total amount of the program. Tuition costs of up to $3,888 (at the current rate of $486 per credit hour) beyond the usual total for a degree may occur if the student is required to take transitional studies classes for developmental purposes; students take a maximum of two transitional studies classes.

Some programs also have a quarterly lab fee for specific courses. The estimated culinary lab fees include expendable supplies per student in the culinary lab classes.

The digital resource fee includes the cost of the digital textbook as well as other digital resources which are integrated into the course. The fee includes all applicable taxes. Not all courses use digital resources. Courses that include any digital resources will be noted in the registration material and the fee will be charged automatically in addition to tuition. Students will not need to purchase textbooks for courses with a Digital Resource Fee. If a course does not use digital resources, the student is responsible for purchasing the required text and materials. The Digital Resource Fee is $50 per course for most courses, however some courses with more intensive resource requirements carry a Digital Resource Fee per course of $75. The average fee per course is $54.

**Starting Kits and Books & Supplies**
The starting kit is optional and consists of basic equipment and materials needed for beginning each program. A list of the components of the starting kit is provided to each enrolled student. These materials may be purchased at The Art Institute of Atlanta and its branch campuses or at most supply stores. Fees for starting kits, available to new students in their first quarter, vary by program; kit prices include tax and are subject to change. Additional books and supplies are required throughout most programs and are estimated at $70-$250 per month.

**Length of Program**
Please visit our Student Consumer Information page to find the average time to completion for continuously enrolled students for each credential level offered. This data is available at the average credit load, full-time or at full load. Changing programs, beginning programs at the mid-term start date, taking remedial courses, taking time off from coursework, registering for fewer hours or unsuccessful attempts at course completion will increase the total length of the program and overall cost of education from what is disclosed. Transfer credits awarded toward your program will likely decrease the overall length and cost of education.

### The Art Institute of Atlanta

<table>
<thead>
<tr>
<th></th>
<th>Advertising</th>
<th>Advertising Design</th>
<th>Audio Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>Degree</td>
<td>Bachelor of Arts</td>
<td>Diploma</td>
<td>Bachelor of Arts</td>
</tr>
<tr>
<td>Program Length</td>
<td>180 quarter credits</td>
<td>40 quarter credits</td>
<td>180 quarter credits</td>
</tr>
<tr>
<td>Enrollment Fee</td>
<td>$100.00</td>
<td>$100.00</td>
<td>$100.00</td>
</tr>
<tr>
<td>Application Fee</td>
<td>$50.00</td>
<td>$50.00</td>
<td>$50.00</td>
</tr>
<tr>
<td>Digital Resource Fee</td>
<td>$2,250.00</td>
<td>$550.00</td>
<td>$2,250.00</td>
</tr>
<tr>
<td>Lab Fee</td>
<td>$463.69</td>
<td>$931.46</td>
<td></td>
</tr>
<tr>
<td>Starting Kit</td>
<td>$87,480.00</td>
<td>$19,440.00</td>
<td>$87,480.00</td>
</tr>
<tr>
<td>Total Tuition and Fees</td>
<td>$90,343.69</td>
<td>$20,140.00</td>
<td>$90,811.46</td>
</tr>
</tbody>
</table>

---

The Art Institute of Atlanta and its Branch Campuses
<table>
<thead>
<tr>
<th></th>
<th>Baking &amp; Pastry</th>
<th>Baking &amp; Pastry</th>
<th>Commercial Photography</th>
</tr>
</thead>
<tbody>
<tr>
<td>Degree</td>
<td>Associate of Arts</td>
<td>Diploma</td>
<td>Diploma</td>
</tr>
<tr>
<td>Program Length</td>
<td>90 quarter credits</td>
<td>52 quarter credits</td>
<td>40 quarter credits</td>
</tr>
<tr>
<td>Enrollment Fee</td>
<td>$100.00</td>
<td>$100.00</td>
<td>$100.00</td>
</tr>
<tr>
<td>Application Fee</td>
<td>$50.00</td>
<td>$50.00</td>
<td>$50.00</td>
</tr>
<tr>
<td>Digital Resource Fee</td>
<td>$1,450.00</td>
<td>$500.00</td>
<td>$500.00</td>
</tr>
<tr>
<td>Lab Fee</td>
<td>$2,250.00</td>
<td>$1,140.00</td>
<td></td>
</tr>
<tr>
<td>Starting Kit</td>
<td>$766.23</td>
<td>$766.23</td>
<td></td>
</tr>
<tr>
<td>Tuition</td>
<td>$43,740.00</td>
<td>$25,272.00</td>
<td>$19,440.00</td>
</tr>
<tr>
<td>Total Tuition and Fees</td>
<td>$48,356.23</td>
<td>$27,828.23</td>
<td>$20,090.00</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Culinary Arts</th>
<th>Culinary Arts</th>
<th>Culinary Arts Management</th>
</tr>
</thead>
<tbody>
<tr>
<td>Degree</td>
<td>Associate of Arts</td>
<td>Diploma</td>
<td>Bachelor of Science</td>
</tr>
<tr>
<td>Program Length</td>
<td>90 quarter credits</td>
<td>56 quarter credits</td>
<td>180 quarter credits</td>
</tr>
<tr>
<td>Enrollment Fee</td>
<td>$100.00</td>
<td>$100.00</td>
<td>$100.00</td>
</tr>
<tr>
<td>Application Fee</td>
<td>$50.00</td>
<td>$50.00</td>
<td>$50.00</td>
</tr>
<tr>
<td>Digital Resource Fee</td>
<td>$1,100.00</td>
<td>$450.00</td>
<td>$2,200.00</td>
</tr>
<tr>
<td>Lab Fee</td>
<td>$3,135.00</td>
<td>$2,565.00</td>
<td>$3,705.00</td>
</tr>
<tr>
<td>Starting Kit</td>
<td>$766.23</td>
<td>$766.23</td>
<td>$766.23</td>
</tr>
<tr>
<td>Tuition</td>
<td>$43,740.00</td>
<td>$27,216.00</td>
<td>$87,480.00</td>
</tr>
<tr>
<td>Total Tuition and Fees</td>
<td>$48,891.58</td>
<td>$31,147.23</td>
<td>$94,301.23</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Digital Filmmaking &amp; Video Production</th>
<th>Digital Filmmaking &amp; Video Production</th>
<th>Digital Image Management *</th>
</tr>
</thead>
<tbody>
<tr>
<td>Degree</td>
<td>Associate of Arts</td>
<td>Bachelor of Fine Arts</td>
<td>Diploma</td>
</tr>
<tr>
<td>Program Length</td>
<td>90 quarter credits</td>
<td>180 quarter credits</td>
<td>48 quarter credits</td>
</tr>
<tr>
<td>Enrollment Fee</td>
<td>$100.00</td>
<td>$100.00</td>
<td>$100.00</td>
</tr>
<tr>
<td>Application Fee</td>
<td>$50.00</td>
<td>$50.00</td>
<td>$50.00</td>
</tr>
<tr>
<td>Digital Resource Fee</td>
<td>$1,100.00</td>
<td>$2,200.00</td>
<td>$500.00</td>
</tr>
<tr>
<td>Lab Fee</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Starting Kit</td>
<td>$869.27</td>
<td>$869.27</td>
<td>$23,328.00</td>
</tr>
<tr>
<td>Tuition</td>
<td>$43,740.00</td>
<td>$87,480.00</td>
<td>$23,978.00</td>
</tr>
<tr>
<td>Total Tuition and Fees</td>
<td>$45,859.27</td>
<td>$90,699.27</td>
<td>$90,414.15</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Digital Photography</th>
<th>Digital Photography</th>
<th>Fashion Design</th>
</tr>
</thead>
<tbody>
<tr>
<td>Degree</td>
<td>Associate of Arts</td>
<td>Bachelor of Fine Arts</td>
<td>Bachelor of Fine Arts</td>
</tr>
<tr>
<td>Program Length</td>
<td>90 quarter credits</td>
<td>180 quarter credits</td>
<td>180 quarter credits</td>
</tr>
<tr>
<td>Enrollment Fee</td>
<td>$100.00</td>
<td>$100.00</td>
<td>$100.00</td>
</tr>
<tr>
<td>Application Fee</td>
<td>$50.00</td>
<td>$50.00</td>
<td>$50.00</td>
</tr>
<tr>
<td>Digital Resource Fee</td>
<td>$1,100.00</td>
<td>$2,200.00</td>
<td>$2,250.00</td>
</tr>
<tr>
<td>Lab Fee</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Starting Kit</td>
<td>$791.41</td>
<td>$791.41</td>
<td>$534.15</td>
</tr>
<tr>
<td>Tuition</td>
<td>$43,740.00</td>
<td>$87,480.00</td>
<td>$87,480.00</td>
</tr>
<tr>
<td>Total Tuition and Fees</td>
<td>$45,781.41</td>
<td>$90,621.41</td>
<td>$90,414.15</td>
</tr>
<tr>
<td>Bachelor of Arts</td>
<td>Diploma</td>
<td>Bachelor of Science</td>
<td></td>
</tr>
<tr>
<td>-----------------</td>
<td>---------</td>
<td>---------------------</td>
<td></td>
</tr>
<tr>
<td>180 quarter credits</td>
<td>52 quarter credits</td>
<td>180 quarter credits</td>
<td></td>
</tr>
<tr>
<td>$100.00</td>
<td>$100.00</td>
<td>$100.00</td>
<td></td>
</tr>
<tr>
<td>$50.00</td>
<td>$50.00</td>
<td>$50.00</td>
<td></td>
</tr>
<tr>
<td>$2,250.00</td>
<td>$650.00</td>
<td>$2,350.00</td>
<td></td>
</tr>
<tr>
<td>$463.69</td>
<td></td>
<td>$3,420.00</td>
<td></td>
</tr>
<tr>
<td>$87,480.00</td>
<td>$25,272.00</td>
<td>$87,480.00</td>
<td></td>
</tr>
<tr>
<td>$90343.69</td>
<td>$26,072.00</td>
<td>$94,166.23</td>
<td></td>
</tr>
<tr>
<td>$87,480.00</td>
<td>$43,740.00</td>
<td>$87,480.00</td>
<td></td>
</tr>
<tr>
<td>$90293.69</td>
<td>$45,453.69</td>
<td>$90,293.69</td>
<td></td>
</tr>
<tr>
<td>$87,480.00</td>
<td>$281.88 Add on</td>
<td>$87,480.00</td>
<td></td>
</tr>
<tr>
<td>$90,247.34</td>
<td>$90,575.57 Add on</td>
<td>$90,293.69</td>
<td></td>
</tr>
<tr>
<td>$23,328.00</td>
<td>$19,440.00</td>
<td>$87,480.00</td>
<td></td>
</tr>
<tr>
<td>$24,078.00</td>
<td>$20,090.00</td>
<td>$90,343.69</td>
<td></td>
</tr>
</tbody>
</table>
### Visual Effects & Motion Graphics

<table>
<thead>
<tr>
<th></th>
<th>Bachelor of Fine Arts</th>
<th>Diploma</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Degree</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Program Length</strong></td>
<td>180 quarter credits</td>
<td>48 quarter credits</td>
</tr>
<tr>
<td><strong>Enrollment Fee</strong></td>
<td>$100.00</td>
<td>$100.00</td>
</tr>
<tr>
<td><strong>Application Fee</strong></td>
<td>$50.00</td>
<td>$50.00</td>
</tr>
<tr>
<td><strong>Digital Resource Fee</strong></td>
<td>$2,200.00</td>
<td>$600.00</td>
</tr>
<tr>
<td><strong>Lab Fee</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Starting Kit</strong></td>
<td>$463.69</td>
<td></td>
</tr>
<tr>
<td><strong>Tuition</strong></td>
<td>$87,480.00</td>
<td>$23,328.00</td>
</tr>
<tr>
<td><strong>Total Tuition and Fees</strong></td>
<td>$90,943.69</td>
<td>$24,078.00</td>
</tr>
</tbody>
</table>

*This program is no longer accepting new enrollments.*

### The Art Institute of Atlanta—Decatur

*Effective May 6, 2015, The Art Institute of Atlanta-Decatur is no longer enrolling new students. Questions should be addressed to the academic dean or the dean’s designee.*

<table>
<thead>
<tr>
<th></th>
<th>Advertising</th>
<th>Digital Design</th>
<th>Digital Image Management</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Degree</strong></td>
<td>Bachelor of Arts</td>
<td>Diploma</td>
<td>Diploma</td>
</tr>
<tr>
<td><strong>Program Length</strong></td>
<td>180 quarter credits</td>
<td>40 quarter credits</td>
<td>48 quarter credits</td>
</tr>
<tr>
<td><strong>Enrollment Fee</strong></td>
<td>$100.00</td>
<td>$100.00</td>
<td>$100.00</td>
</tr>
<tr>
<td><strong>Application Fee</strong></td>
<td>$50.00</td>
<td>$50.00</td>
<td>$50.00</td>
</tr>
<tr>
<td><strong>Digital Resource Fee</strong></td>
<td>$2,250</td>
<td>$500.00</td>
<td>$600.00</td>
</tr>
<tr>
<td><strong>Lab Fee</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Starting Kit</strong></td>
<td>$403.12</td>
<td>$19,440.00</td>
<td>$23,328.00</td>
</tr>
<tr>
<td><strong>Tuition</strong></td>
<td>$87,480.00</td>
<td>$20,090.00</td>
<td>$24,078.00</td>
</tr>
<tr>
<td><strong>Total Tuition and Fees</strong></td>
<td>$90,283.12</td>
<td>$20,090.00</td>
<td>$24,078.00</td>
</tr>
</tbody>
</table>

### Digital Photography

<table>
<thead>
<tr>
<th></th>
<th>Fashion Design</th>
<th>Fashion Marketing &amp; Management</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Degree</strong></td>
<td>Bachelor of Fine Arts</td>
<td>Bachelor of Arts</td>
</tr>
<tr>
<td><strong>Program Length</strong></td>
<td>180 quarter credits</td>
<td>180 quarter credits</td>
</tr>
<tr>
<td><strong>Enrollment Fee</strong></td>
<td>$100.00</td>
<td>$100.00</td>
</tr>
<tr>
<td><strong>Application Fee</strong></td>
<td>$50.00</td>
<td>$50.00</td>
</tr>
<tr>
<td><strong>Digital Resource Fee</strong></td>
<td>$2,200.00</td>
<td>$2,250.00</td>
</tr>
<tr>
<td><strong>Lab Fee</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Starting Kit</strong></td>
<td>$758.96</td>
<td>$509.03</td>
</tr>
<tr>
<td><strong>Tuition</strong></td>
<td>$87,480.00</td>
<td>$87,480.00</td>
</tr>
<tr>
<td><strong>Total Tuition and Fees</strong></td>
<td>$90,238.96</td>
<td>$90,389.03</td>
</tr>
</tbody>
</table>

### Fashion Retailing

<table>
<thead>
<tr>
<th></th>
<th>Game Art &amp; Design</th>
<th>Graphic &amp; Web Design</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Degree</strong></td>
<td>Diploma</td>
<td>Bachelor of Fine Arts</td>
</tr>
<tr>
<td><strong>Program Length</strong></td>
<td>52 quarter credits</td>
<td>180 quarter credits</td>
</tr>
<tr>
<td><strong>Enrollment Fee</strong></td>
<td>$100.00</td>
<td>$100.00</td>
</tr>
<tr>
<td><strong>Application Fee</strong></td>
<td>$50.00</td>
<td>$50.00</td>
</tr>
<tr>
<td><strong>Digital Resource Fee</strong></td>
<td>$650.00</td>
<td>$2,200.00</td>
</tr>
<tr>
<td><strong>Lab Fee</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Starting Kit</strong></td>
<td>$403.12</td>
<td>$403.12</td>
</tr>
<tr>
<td><strong>Tuition</strong></td>
<td>$25,272.00</td>
<td>$87,480.00</td>
</tr>
<tr>
<td><strong>Total Tuition and Fees</strong></td>
<td>$26,675.12</td>
<td>$90,389.03</td>
</tr>
</tbody>
</table>
### The Art Institute of Atlanta and its Branch Campuses

#### Graphic & Web Design vs. Media Arts & Animation

<table>
<thead>
<tr>
<th></th>
<th>Graphic &amp; Web Design</th>
<th>Media Arts &amp; Animation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Degree</strong></td>
<td>Bachelor of Fine Arts</td>
<td>Bachelor of Fine Arts</td>
</tr>
<tr>
<td><strong>Program Length</strong></td>
<td>180 quarter credits</td>
<td>180 quarter credits</td>
</tr>
<tr>
<td><strong>Enrollment Fee</strong></td>
<td>$100.00</td>
<td>$100.00</td>
</tr>
<tr>
<td><strong>Application Fee</strong></td>
<td>$50.00</td>
<td>$50.00</td>
</tr>
<tr>
<td><strong>Digital Resource Fee</strong></td>
<td>$2,200.00</td>
<td>$2,200.00</td>
</tr>
<tr>
<td><strong>Lab Fee</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Starting Kit</strong></td>
<td>$403.12</td>
<td>$403.12</td>
</tr>
<tr>
<td><strong>Tuition</strong></td>
<td>$87,480.00</td>
<td>$87,480.00</td>
</tr>
<tr>
<td><strong>Total Tuition and Fees</strong></td>
<td>$90,233.12</td>
<td>$90,233.12</td>
</tr>
</tbody>
</table>

#### The Art Institute of Charleston

<table>
<thead>
<tr>
<th></th>
<th>Baking &amp; Pastry</th>
<th>Baking &amp; Pastry</th>
<th>Culinary Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Degree</strong></td>
<td>Associate of Arts</td>
<td>Certificate</td>
<td>Associate of Arts</td>
</tr>
<tr>
<td><strong>Program Length</strong></td>
<td>90 quarter credits</td>
<td>52 quarter credits</td>
<td>90 quarter credits</td>
</tr>
<tr>
<td><strong>Enrollment Fee</strong></td>
<td>$100.00</td>
<td>$100.00</td>
<td>$100.00</td>
</tr>
<tr>
<td><strong>Application Fee</strong></td>
<td>$50.00</td>
<td>$50.00</td>
<td>$50.00</td>
</tr>
<tr>
<td><strong>Digital Resource Fee</strong></td>
<td>$1,100.00</td>
<td>$450.00</td>
<td>$1,100.00</td>
</tr>
<tr>
<td><strong>Lab Fee</strong></td>
<td>$2,400.00</td>
<td>$285.00</td>
<td>$2,400.00</td>
</tr>
<tr>
<td><strong>Starting Kit</strong></td>
<td>$777.00</td>
<td>$777.00</td>
<td>$777.00</td>
</tr>
<tr>
<td><strong>Tuition</strong></td>
<td>$43,740.00</td>
<td>$25,272.00</td>
<td>$43,740.00</td>
</tr>
<tr>
<td><strong>Total Tuition and Fees</strong></td>
<td>$48,167.00</td>
<td>$26,934.00</td>
<td>$48,167.00</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Culinary Arts</th>
<th>Culinary Arts Management</th>
<th>Digital Filmmaking &amp; Video Production</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Degree</strong></td>
<td>Certificate</td>
<td>Bachelor of Science</td>
<td>Bachelor of Fine Arts</td>
</tr>
<tr>
<td><strong>Program Length</strong></td>
<td>56 quarter credits</td>
<td>180 quarter credits</td>
<td>180 quarter credits</td>
</tr>
<tr>
<td><strong>Enrollment Fee</strong></td>
<td>$100.00</td>
<td>$100.00</td>
<td>$100.00</td>
</tr>
<tr>
<td><strong>Application Fee</strong></td>
<td>$50.00</td>
<td>$50.00</td>
<td>$50.00</td>
</tr>
<tr>
<td><strong>Digital Resource Fee</strong></td>
<td>$450.00</td>
<td>$2,200.00</td>
<td>$2,200.00</td>
</tr>
<tr>
<td><strong>Lab Fee</strong></td>
<td>$1,500.00</td>
<td>$4500.00</td>
<td></td>
</tr>
<tr>
<td><strong>Starting Kit</strong></td>
<td>$777.00</td>
<td>$777.00</td>
<td>$781.00</td>
</tr>
<tr>
<td><strong>Tuition</strong></td>
<td>$27,216.00</td>
<td>$87,480.00</td>
<td>$87,480.00</td>
</tr>
<tr>
<td><strong>Total Tuition and Fees</strong></td>
<td>$30,093.00</td>
<td>$95,107.00</td>
<td>$90,611.00</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Digital Image Management</th>
<th>Digital Photography</th>
<th>Fashion Design</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Degree</strong></td>
<td>Certificate</td>
<td>Bachelor of Fine Arts</td>
<td>Bachelor of Arts</td>
</tr>
<tr>
<td><strong>Program Length</strong></td>
<td>48 quarter credits</td>
<td>180 quarter credits</td>
<td>180 quarter credits</td>
</tr>
<tr>
<td><strong>Enrollment Fee</strong></td>
<td>$100.00</td>
<td>$100.00</td>
<td>$100.00</td>
</tr>
<tr>
<td><strong>Application Fee</strong></td>
<td>$50.00</td>
<td>$50.00</td>
<td>$50.00</td>
</tr>
<tr>
<td><strong>Digital Resource Fee</strong></td>
<td>$600.00</td>
<td>$2,200.00</td>
<td>$2,250.00</td>
</tr>
<tr>
<td><strong>Lab Fee</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Starting Kit</strong></td>
<td>$777.00</td>
<td>$777.00</td>
<td>$388.00</td>
</tr>
<tr>
<td><strong>Tuition</strong></td>
<td>$23,328.00</td>
<td>$87,480.00</td>
<td>$87,480.00</td>
</tr>
<tr>
<td><strong>Total Tuition and Fees</strong></td>
<td>$24,078.00</td>
<td>$90,607.00</td>
<td>$90,607.00</td>
</tr>
<tr>
<td>Program</td>
<td>Graphic &amp; Web Design</td>
<td>Interior Design</td>
<td>Residential Interiors</td>
</tr>
<tr>
<td>--------------------------------------</td>
<td>----------------------</td>
<td>-----------------</td>
<td>-----------------------</td>
</tr>
<tr>
<td><strong>Degree</strong></td>
<td>Bachelor of Fine Arts</td>
<td>Bachelor of Fine Arts</td>
<td>Certificate</td>
</tr>
<tr>
<td><strong>Program Length</strong></td>
<td>180 quarter credits</td>
<td>180 quarter credits</td>
<td>48 quarter credits</td>
</tr>
<tr>
<td><strong>Enrollment Fee</strong></td>
<td>$100.00</td>
<td>$100.00</td>
<td>$100.00</td>
</tr>
<tr>
<td><strong>Application Fee</strong></td>
<td>$50.00</td>
<td>$50.00</td>
<td>$50.00</td>
</tr>
<tr>
<td><strong>Digital Resource Fee</strong></td>
<td>$2,200.00</td>
<td>$2,200.00</td>
<td>$600.00</td>
</tr>
<tr>
<td><strong>Starting Kit</strong></td>
<td>$438.00</td>
<td>$656.00</td>
<td>$23,328.00</td>
</tr>
<tr>
<td><strong>Tuition</strong></td>
<td>$87,480.00</td>
<td>$87,480.00</td>
<td>$24,078.00</td>
</tr>
<tr>
<td><strong>Total Tuition and Fees</strong></td>
<td>$90,268.00</td>
<td>$90,486.00</td>
<td>$24,078.00</td>
</tr>
</tbody>
</table>

*This program is no longer accepting new enrollments.*

**The Art Institute of Tennessee—Nashville**

<table>
<thead>
<tr>
<th>Program</th>
<th>Advertising *</th>
<th>Audio Production</th>
<th>Baking &amp; Pastry</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Degree</strong></td>
<td>Bachelor of Arts</td>
<td>Bachelor of Arts</td>
<td>Associate of Arts</td>
</tr>
<tr>
<td><strong>Program Length</strong></td>
<td>180 quarter credits</td>
<td>180 quarter credits</td>
<td>90 quarter credits</td>
</tr>
<tr>
<td><strong>Enrollment Fee</strong></td>
<td>$100.00</td>
<td>$100.00</td>
<td>$100.00</td>
</tr>
<tr>
<td><strong>Application Fee</strong></td>
<td>$50.00</td>
<td>$50.00</td>
<td>$50.00</td>
</tr>
<tr>
<td><strong>Digital Resource Fee</strong></td>
<td>$2,250.00</td>
<td>$2,250.00</td>
<td>$1,250.00</td>
</tr>
<tr>
<td><strong>Starting Kit</strong></td>
<td>$426.11</td>
<td>$1,217.54</td>
<td>$782.34</td>
</tr>
<tr>
<td><strong>Tuition</strong></td>
<td>$87,480.00</td>
<td>$87,480.00</td>
<td>$43,740.00</td>
</tr>
<tr>
<td><strong>Total Tuition and Fees</strong></td>
<td>$90,306.11</td>
<td>$91,097.54</td>
<td>$48,772.34</td>
</tr>
<tr>
<td>Program</td>
<td>Baking &amp; Pastry</td>
<td>Culinary Arts</td>
<td>Culinary Arts</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-----------------------</td>
<td>---------------------</td>
<td>---------------------</td>
</tr>
<tr>
<td><strong>Degree</strong></td>
<td>Diploma</td>
<td>Associate of Arts</td>
<td>Diploma</td>
</tr>
<tr>
<td><strong>Program Length</strong></td>
<td>52 quarter credits</td>
<td>90 quarter credits</td>
<td>56 quarter credits</td>
</tr>
<tr>
<td><strong>Enrollment Fee</strong></td>
<td>$100.00</td>
<td>$100.00</td>
<td>$100.00</td>
</tr>
<tr>
<td><strong>Application Fee</strong></td>
<td>$50.00</td>
<td>$50.00</td>
<td>$50.00</td>
</tr>
<tr>
<td><strong>Digital Resource Fee</strong></td>
<td>$650.00</td>
<td>$1,100.00</td>
<td>$700.00</td>
</tr>
<tr>
<td><strong>Lab Fee</strong></td>
<td>$2,565.00</td>
<td>$3,135.00</td>
<td>$2,565.00</td>
</tr>
<tr>
<td><strong>Starting Kit</strong></td>
<td>$782.34</td>
<td>$782.34</td>
<td>$782.34</td>
</tr>
<tr>
<td><strong>Tuition</strong></td>
<td>$25,272.00</td>
<td>$43,740.00</td>
<td>$27,216.00</td>
</tr>
<tr>
<td><strong>Total Tuition and Fees</strong></td>
<td>$29,419.34</td>
<td>$48,907.34</td>
<td>$31,413.34</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Program</th>
<th>Culinary Arts Management</th>
<th>Digital Filmmaking &amp; Video Production</th>
<th>Digital Filmmaking &amp; Video Production</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Degree</strong></td>
<td>Bachelor of Science</td>
<td>Bachelor of Fine Arts</td>
<td>Associate of Arts</td>
</tr>
<tr>
<td><strong>Program Length</strong></td>
<td>180 quarter credits</td>
<td>180 quarter credits</td>
<td>90 quarter credits</td>
</tr>
<tr>
<td><strong>Enrollment Fee</strong></td>
<td>$100.00</td>
<td>$100.00</td>
<td>$100.00</td>
</tr>
<tr>
<td><strong>Application Fee</strong></td>
<td>$50.00</td>
<td>$50.00</td>
<td>$50.00</td>
</tr>
<tr>
<td><strong>Digital Resource Fee</strong></td>
<td>$2,200.00</td>
<td>$1,100.00</td>
<td>$1,100.00</td>
</tr>
<tr>
<td><strong>Lab Fee</strong></td>
<td>$3,705.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Starting Kit</strong></td>
<td>$782.34</td>
<td>$887.55</td>
<td>$887.55</td>
</tr>
<tr>
<td><strong>Tuition</strong></td>
<td>$87,480.00</td>
<td>$43,740.00</td>
<td>$43,740.00</td>
</tr>
<tr>
<td><strong>Total Tuition and Fees</strong></td>
<td>$94,317.34</td>
<td>$90,717.55</td>
<td>$90,717.55</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Program</th>
<th>Digital Image Management</th>
<th>Digital Photography</th>
<th>Fashion Marketing &amp; Management</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Degree</strong></td>
<td>Diploma</td>
<td>Bachelor of Fine Arts</td>
<td>Bachelor of Arts</td>
</tr>
<tr>
<td><strong>Program Length</strong></td>
<td>48 quarter credits</td>
<td>180 quarter credits</td>
<td>180 quarter credits</td>
</tr>
<tr>
<td><strong>Enrollment Fee</strong></td>
<td>$100.00</td>
<td>$100.00</td>
<td>$100.00</td>
</tr>
<tr>
<td><strong>Application Fee</strong></td>
<td>$50.00</td>
<td>$50.00</td>
<td>$50.00</td>
</tr>
<tr>
<td><strong>Digital Resource Fee</strong></td>
<td>$600.00</td>
<td>$2,200.00</td>
<td>$2,250.00</td>
</tr>
<tr>
<td><strong>Lab Fee</strong></td>
<td>$3,705.00</td>
<td>$3,705.00</td>
<td>$385.75</td>
</tr>
<tr>
<td><strong>Starting Kit</strong></td>
<td>$782.34</td>
<td>$887.55</td>
<td>$887.55</td>
</tr>
<tr>
<td><strong>Tuition</strong></td>
<td>$23,328.00</td>
<td>$87,480.00</td>
<td>$87,480.00</td>
</tr>
<tr>
<td><strong>Total Tuition and Fees</strong></td>
<td>$24,078.00</td>
<td>$90,616.60</td>
<td>$90,265.75</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Program</th>
<th>Fashion Retailing</th>
<th>Graphic &amp; Web Design</th>
<th>Graphic &amp; Web Design</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Degree</strong></td>
<td>Diploma</td>
<td>Associate of Arts</td>
<td>Bachelor of Fine Arts</td>
</tr>
<tr>
<td><strong>Program Length</strong></td>
<td>52 quarter credits</td>
<td>90 quarter credits</td>
<td>180 quarter credits</td>
</tr>
<tr>
<td><strong>Enrollment Fee</strong></td>
<td>$100.00</td>
<td>$100.00</td>
<td>$100.00</td>
</tr>
<tr>
<td><strong>Application Fee</strong></td>
<td>$50.00</td>
<td>$50.00</td>
<td>$50.00</td>
</tr>
<tr>
<td><strong>Digital Resource Fee</strong></td>
<td>$650.00</td>
<td>$1,100.00</td>
<td>$2,200.00</td>
</tr>
<tr>
<td><strong>Lab Fee</strong></td>
<td>$3,705.00</td>
<td>$3,705.00</td>
<td>$385.75</td>
</tr>
<tr>
<td><strong>Starting Kit</strong></td>
<td>$782.34</td>
<td>$887.55</td>
<td>$887.55</td>
</tr>
<tr>
<td><strong>Tuition</strong></td>
<td>$23,328.00</td>
<td>$87,480.00</td>
<td>$87,480.00</td>
</tr>
<tr>
<td><strong>Total Tuition and Fees</strong></td>
<td>$24,078.00</td>
<td>$90,616.60</td>
<td>$90,265.75</td>
</tr>
</tbody>
</table>
### Interior Design *
- Degree: Bachelor of Fine Arts
- Program Length: 180 quarter credits
- Enrollment Fee: $100.00
- Application Fee: $50.00
- Digital Resource Fee: $2,250.00
- Lab Fee: 
  - Starting Kit: $426.11
  - Tuition: $87,480.00
  - Total Tuition and Fees: $90,666.11

### Media Arts & Animation
- Bachelor of Fine Arts
- 180 quarter credits
- $100.00
- $50.00
- $2,200.00
- $426.11
- $87,480.00
- $90,256.11

### Visual Effects & Motion Graphics
- Bachelor of Fine Arts
- 180 quarter credits
- $100.00
- $50.00
- $2,200.00
- $548.94
- $87,480.00
- $90,378.94

#### Web Design & Interactive Communications
- Diploma
- 48 quarter credits
- $100.00
- $50.00
- $600.00
- $23,328.00
- $24,078.00

*This program is no longer accepting new enrollments.*

### The Art Institute of Virginia Beach

---

### Advertising *
- Bachelor of Arts
- 180 quarter credits
- $100.00
- $50.00
- $2,200.00
- $459.35
- $87,480.00
- $90,666.11

### Baking & Pastry
- Diploma
- 52 quarter credits
- $100.00
- $50.00
- $650.00
- $759.07
- $25,272.00
- $27,971.07

### Culinary Arts
- Associate of Arts
- 90 quarter credits
- $100.00
- $50.00
- $1,100.00
- $759.07
- $43,740.00
- $47,459.07

---

### Culinary Arts
- Diploma
- 56 quarter credits
- $100.00
- $50.00
- $650.00
- $1,140.00
- $759.07
- $27,971.07

### Culinary Arts Management
- Bachelor of Science
- 180 quarter credits
- $100.00
- $50.00
- $2,200.00
- $3,420.00
- $87,480.00
- $94,009.07

### Digital Image Management
- Diploma
- 48 quarter credits
- $100.00
- $50.00
- $600.00
- $3,420.00
- $87,480.00
- $24,078.00
### Digital Photography
- **Degree**: Bachelor of Fine Arts
- **Program Length**: 180 quarter credits
- **Enrollment Fee**: $100.00
- **Application Fee**: $50.00
- **Digital Resource Fee**: $2,200.00
- **Lab Fee**: starting kit $763.20, tuition $87,480.00, total $90,593.20
- **Tuition**: $87,480.00
- **Total Tuition and Fees**: $90,593.20

### Fashion Marketing & Management
- **Degree**: Bachelor of Arts
- **Program Length**: 180 quarter credits
- **Enrollment Fee**: $100.00
- **Application Fee**: $50.00
- **Digital Resource Fee**: $2,250.00
- **Lab Fee**: starting kit $568.70, tuition $87,480.00, total $90,448.70
- **Tuition**: $87,480.00
- **Total Tuition and Fees**: $90,448.70

### Fashion Retailing
- **Degree**: Diploma
- **Program Length**: 48 quarter credits
- **Enrollment Fee**: $100.00
- **Application Fee**: $50.00
- **Digital Resource Fee**: $650.00
- **Lab Fee**: starting kit $413.44, tuition $19,440.00, total $20,093.44
- **Tuition**: $23,328.00
- **Total Tuition and Fees**: $24,128.00

*This program is no longer accepting new enrollments.*

### Graphic & Web Design
- **Degree**: Associate of Arts
- **Program Length**: 90 quarter credits
- **Enrollment Fee**: $100.00
- **Application Fee**: $50.00
- **Digital Resource Fee**: $1,100.00
- **Lab Fee**: starting kit $459.35, tuition $87,480.00, total $45,449.35
- **Tuition**: $87,480.00
- **Total Tuition and Fees**: $90,289.35

### Interior Design
- **Degree**: Bachelor of Fine Arts
- **Program Length**: 180 quarter credits
- **Enrollment Fee**: $100.00
- **Application Fee**: $50.00
- **Digital Resource Fee**: $2,200.00
- **Lab Fee**: starting kit $459.35, tuition $87,480.00, total $90,289.35
- **Tuition**: $87,480.00
- **Total Tuition and Fees**: $90,568.60

### Media Arts & Animation
- **Degree**: Bachelor of Fine Arts
- **Program Length**: 180 quarter credits
- **Enrollment Fee**: $100.00
- **Application Fee**: $50.00
- **Digital Resource Fee**: $2,200.00
- **Lab Fee**: starting kit $459.35, tuition $87,480.00, total $90,289.35
- **Tuition**: $87,480.00
- **Total Tuition and Fees**: $90,289.35

### Web Design & Interactive Communications
- **Degree**: Bachelor of Fine Arts
- **Program Length**: 180 quarter credits
- **Enrollment Fee**: $100.00
- **Application Fee**: $50.00
- **Digital Resource Fee**: $2,200.00
- **Lab Fee**: starting kit $459.35, tuition $87,480.00, total $90,289.35
- **Tuition**: $87,480.00
- **Total Tuition and Fees**: $90,289.35

### The Art Institute of Washington
#### Advertising
- **Degree**: Bachelor of Arts
- **Program Length**: 180 quarter credits
- **Enrollment Fee**: $100.00
- **Application Fee**: $50.00
- **Digital Resource Fee**: $2,250.00
- **Lab Fee**: starting kit $413.44, tuition $19,440.00, total $20,093.44
- **Tuition**: $87,480.00
- **Total Tuition and Fees**: $90,293.44

#### Advertising Design
- **Degree**: Diploma
- **Program Length**: 40 quarter credits
- **Enrollment Fee**: $100.00
- **Application Fee**: $50.00
- **Digital Resource Fee**: $500.00
- **Lab Fee**: starting kit $1,181.32, tuition $19,440.00, total $20,621.32
- **Tuition**: $87,480.00
- **Total Tuition and Fees**: $91,061.32

#### Audio Production
- **Degree**: Bachelor of Arts
- **Program Length**: 180 quarter credits
- **Enrollment Fee**: $100.00
- **Application Fee**: $50.00
- **Digital Resource Fee**: $2,250.00
- **Lab Fee**: starting kit $413.44, tuition $19,440.00, total $20,093.44
- **Tuition**: $87,480.00
- **Total Tuition and Fees**: $90,293.44

---

*Note: The information above is subject to change and should be verified with the institution's official catalog.*
<table>
<thead>
<tr>
<th>Program</th>
<th>Baking &amp; Pastry</th>
<th>Baking &amp; Pastry</th>
<th>Commercial Photography</th>
</tr>
</thead>
<tbody>
<tr>
<td>Degree</td>
<td>Associate of Arts</td>
<td>Diploma</td>
<td>Diploma</td>
</tr>
<tr>
<td>Program Length</td>
<td>90 quarter credits</td>
<td>52 quarter credits</td>
<td>40 quarter credits</td>
</tr>
<tr>
<td>Enrollment Fee</td>
<td>$100.00</td>
<td>$100.00</td>
<td>$100.00</td>
</tr>
<tr>
<td>Application Fee</td>
<td>$50.00</td>
<td>$50.00</td>
<td>$50.00</td>
</tr>
<tr>
<td>Digital Resource Fee</td>
<td>$1,050.00</td>
<td>$650.00</td>
<td>$500.00</td>
</tr>
<tr>
<td>Lab Fee</td>
<td>$3,100.00</td>
<td>$2,790.00</td>
<td></td>
</tr>
<tr>
<td>Starting Kit</td>
<td>$759.07</td>
<td>$759.07</td>
<td></td>
</tr>
<tr>
<td>Tuition</td>
<td>$43,740.00</td>
<td>$25,272.00</td>
<td>$19,440.00</td>
</tr>
<tr>
<td>Total Tuition and Fees</td>
<td>$48,799.07</td>
<td>$29,621.07</td>
<td>$20,090.00</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Program</th>
<th>Culinary Arts</th>
<th>Culinary Arts</th>
<th>Culinary Arts Management</th>
</tr>
</thead>
<tbody>
<tr>
<td>Degree</td>
<td>Associate of Arts</td>
<td>Diploma</td>
<td>Bachelor of Science</td>
</tr>
<tr>
<td>Program Length</td>
<td>90 quarter credits</td>
<td>56 quarter credits</td>
<td>180 quarter credits</td>
</tr>
<tr>
<td>Enrollment Fee</td>
<td>$100.00</td>
<td>$100.00</td>
<td>$100.00</td>
</tr>
<tr>
<td>Application Fee</td>
<td>$50.00</td>
<td>$50.00</td>
<td>$50.00</td>
</tr>
<tr>
<td>Digital Resource Fee</td>
<td>$1,100.00</td>
<td>$650.00</td>
<td>$2,250.00</td>
</tr>
<tr>
<td>Lab Fee</td>
<td>$3,410.00</td>
<td>$2,790.00</td>
<td>$4,030.00</td>
</tr>
<tr>
<td>Starting Kit</td>
<td>$759.07</td>
<td>$759.07</td>
<td>$759.07</td>
</tr>
<tr>
<td>Tuition</td>
<td>$43,740.00</td>
<td>$27,216.00</td>
<td>$87,480.00</td>
</tr>
<tr>
<td>Total Tuition and Fees</td>
<td>$49,159.07</td>
<td>$31,565.07</td>
<td>$94,669.07</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Program</th>
<th>Digital Filmmaking &amp; Video Production</th>
<th>Digital Filmmaking &amp; Video Production</th>
<th>Digital Image Management</th>
</tr>
</thead>
<tbody>
<tr>
<td>Degree</td>
<td>Associate of Arts</td>
<td>Bachelor of Fine Arts</td>
<td>Diploma</td>
</tr>
<tr>
<td>Program Length</td>
<td>90 credits</td>
<td>180 quarter credits</td>
<td>48 quarter credits</td>
</tr>
<tr>
<td>Enrollment Fee</td>
<td>$100.00</td>
<td>$100.00</td>
<td>$100.00</td>
</tr>
<tr>
<td>Application Fee</td>
<td>$50.00</td>
<td>$50.00</td>
<td>$50.00</td>
</tr>
<tr>
<td>Digital Resource Fee</td>
<td>$1,100.00</td>
<td>$2,200.00</td>
<td>$600.00</td>
</tr>
<tr>
<td>Lab Fee</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Starting Kit</td>
<td>$861.14</td>
<td>$861.14</td>
<td>$23,328.00</td>
</tr>
<tr>
<td>Tuition</td>
<td>$45,851.14</td>
<td>$90,691.14</td>
<td>$24,078.00</td>
</tr>
<tr>
<td>Total Tuition and Fees</td>
<td>$45,851.14</td>
<td>$90,691.14</td>
<td>$24,078.00</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Program</th>
<th>Digital Photography</th>
<th>Digital Photography</th>
<th>Fashion Marketing &amp; Management</th>
</tr>
</thead>
<tbody>
<tr>
<td>Degree</td>
<td>Bachelor of Fine Arts</td>
<td>Associate of Arts</td>
<td>Bachelor of Arts</td>
</tr>
<tr>
<td>Program Length</td>
<td>180 quarter credits</td>
<td>90 quarter credits</td>
<td>180 quarter credits</td>
</tr>
<tr>
<td>Enrollment Fee</td>
<td>$100.00</td>
<td>$100.00</td>
<td>$100.00</td>
</tr>
<tr>
<td>Application Fee</td>
<td>$50.00</td>
<td>$50.00</td>
<td>$50.00</td>
</tr>
<tr>
<td>Digital Resource Fee</td>
<td>$2,200.00</td>
<td>$1,100.00</td>
<td>$2,250.00</td>
</tr>
<tr>
<td>Lab Fee</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Starting Kit</td>
<td>$763.20</td>
<td>$763.20</td>
<td>$413.44</td>
</tr>
<tr>
<td>Tuition</td>
<td>$87,480.00</td>
<td>$43,740.00</td>
<td>$87,480.00</td>
</tr>
<tr>
<td>Total Tuition and Fees</td>
<td>$90,593.20</td>
<td>$45,753.20</td>
<td>$90,293.44</td>
</tr>
<tr>
<td></td>
<td>Fashion Retailing</td>
<td>Game Art &amp; Design</td>
<td>Graphic &amp; Web Design</td>
</tr>
<tr>
<td>--------------------------</td>
<td>-------------------</td>
<td>-------------------</td>
<td>----------------------</td>
</tr>
<tr>
<td><strong>Degree</strong></td>
<td>Diploma</td>
<td>Bachelor of Fine Arts</td>
<td>Associate of Arts</td>
</tr>
<tr>
<td><strong>Program Length</strong></td>
<td>52 quarter credits</td>
<td>180 quarter credits</td>
<td>90 quarter credits</td>
</tr>
<tr>
<td><strong>Enrollment Fee</strong></td>
<td>$100.00</td>
<td>$100.00</td>
<td>$100.00</td>
</tr>
<tr>
<td><strong>Application Fee</strong></td>
<td>$50.00</td>
<td>$50.00</td>
<td>$50.00</td>
</tr>
<tr>
<td><strong>Digital Resource Fee</strong></td>
<td>$650.00</td>
<td>$2,200.00</td>
<td>$1,100.00</td>
</tr>
<tr>
<td><strong>Lab Fee</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Starting Kit</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Tuition</strong></td>
<td>$25,272.00</td>
<td>$87,480.00</td>
<td>$43,740.00</td>
</tr>
<tr>
<td><strong>Total Tuition and Fees</strong></td>
<td>$26,072.00</td>
<td>$90,243.44</td>
<td>$45,403.44</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Graphic &amp; Web Design</th>
<th>Interior Design</th>
<th>Media Arts &amp; Animation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Degree</strong></td>
<td>Bachelor of Fine Arts</td>
<td>Bachelor of Fine Arts</td>
<td>Bachelor of Fine Arts</td>
</tr>
<tr>
<td><strong>Program Length</strong></td>
<td>180 quarter credits</td>
<td>180 quarter credits</td>
<td>180 quarter credits</td>
</tr>
<tr>
<td><strong>Enrollment Fee</strong></td>
<td>$100.00</td>
<td>$100.00</td>
<td>$100.00</td>
</tr>
<tr>
<td><strong>Application Fee</strong></td>
<td>$50.00</td>
<td>$50.00</td>
<td>$50.00</td>
</tr>
<tr>
<td><strong>Digital Resource Fee</strong></td>
<td>$2,200.00</td>
<td>$2,200.00</td>
<td>$2,200.00</td>
</tr>
<tr>
<td><strong>Lab Fee</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Starting Kit</strong></td>
<td>$413.44</td>
<td>$692.68</td>
<td>$413.44</td>
</tr>
<tr>
<td><strong>Tuition</strong></td>
<td>$87,480.00</td>
<td>$87,480.00</td>
<td>$87,480.00</td>
</tr>
<tr>
<td><strong>Total Tuition and Fees</strong></td>
<td>$90,253.44</td>
<td>$90,522.68</td>
<td>$90,243.44</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Video Skills</th>
<th>Visual &amp; Game Programming</th>
<th>Visual Effects &amp; Motion Graphics</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Degree</strong></td>
<td>Diploma</td>
<td>Bachelor of Arts</td>
<td>Bachelor of Fine Arts</td>
</tr>
<tr>
<td><strong>Program Length</strong></td>
<td>40 quarter credits</td>
<td>180 quarter credits</td>
<td>180 quarter credits</td>
</tr>
<tr>
<td><strong>Enrollment Fee</strong></td>
<td>$100.00</td>
<td>$100.00</td>
<td>$100.00</td>
</tr>
<tr>
<td><strong>Application Fee</strong></td>
<td>$50.00</td>
<td>$50.00</td>
<td>$50.00</td>
</tr>
<tr>
<td><strong>Digital Resource Fee</strong></td>
<td>$500.00</td>
<td>$2,200.00</td>
<td>$2,250.00</td>
</tr>
<tr>
<td><strong>Lab Fee</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Starting Kit</strong></td>
<td>$413.44</td>
<td></td>
<td>$413.44</td>
</tr>
<tr>
<td><strong>Tuition</strong></td>
<td>$19,440.00</td>
<td>$87,480.00</td>
<td>$87,480.00</td>
</tr>
<tr>
<td><strong>Total Tuition and Fees</strong></td>
<td>$20,090.00</td>
<td>$90,243.44</td>
<td>$90,293.44</td>
</tr>
</tbody>
</table>

*This program is no longer accepting new enrollments.*
The Art Institute of Washington—Dulles

*Effective May 6, 2015, The Art Institute of Washington-Dulles is no longer enrolling new students. Questions should be addressed to the academic dean or the dean’s designee.*

<table>
<thead>
<tr>
<th>Program Name</th>
<th>Degree Level 1</th>
<th>Degree Level 2</th>
<th>Degree Level 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advertising</td>
<td>Bachelor of Arts</td>
<td>Diploma</td>
<td>Bachelor of Fine Arts</td>
</tr>
<tr>
<td>Digital Image Management</td>
<td>180 quarter credits</td>
<td>48 quarter credits</td>
<td>180 quarter credits</td>
</tr>
<tr>
<td>Digital Photography</td>
<td>$100.00</td>
<td>$100.00</td>
<td>$100.00</td>
</tr>
<tr>
<td>Enrollment Fee</td>
<td>$50.00</td>
<td>$50.00</td>
<td>$50.00</td>
</tr>
<tr>
<td>Digital Resource Fee</td>
<td>$2,250.00</td>
<td>$600.00</td>
<td>$2,200.00</td>
</tr>
<tr>
<td>Lab Fee</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Starting Kit</td>
<td>$231.38</td>
<td>$413.44</td>
<td></td>
</tr>
<tr>
<td>Tuition</td>
<td>$87,480.00</td>
<td>$87,480.00</td>
<td>$87,480.00</td>
</tr>
<tr>
<td>Total Tuition and Fees</td>
<td>$90,111.38</td>
<td>$90,061.38</td>
<td>$90,243.44</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Program Name</th>
<th>Degree Level 1</th>
<th>Degree Level 2</th>
<th>Degree Level 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fashion Marketing &amp; Management</td>
<td>Bachelor of Arts</td>
<td>Diploma</td>
<td>Bachelor of Fine Arts</td>
</tr>
<tr>
<td>Fashion Retailing</td>
<td>180 quarter credits</td>
<td>52 quarter credits</td>
<td>180 quarter credits</td>
</tr>
<tr>
<td>Game Art &amp; Design</td>
<td>$100.00</td>
<td>$100.00</td>
<td>$100.00</td>
</tr>
<tr>
<td>Digital Resource Fee</td>
<td>$2,250.00</td>
<td>$650.00</td>
<td>$2,200.00</td>
</tr>
<tr>
<td>Lab Fee</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Starting Kit</td>
<td>$231.38</td>
<td>$231.38</td>
<td>$231.38</td>
</tr>
<tr>
<td>Tuition</td>
<td>$87,480.00</td>
<td>$25,272.00</td>
<td>$87,480.00</td>
</tr>
<tr>
<td>Total Tuition and Fees</td>
<td>$90,111.38</td>
<td>$26,072.00</td>
<td>$90,061.38</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Program Name</th>
<th>Degree Level 1</th>
<th>Degree Level 2</th>
<th>Degree Level 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graphic &amp; Web Design</td>
<td>Associate of Arts</td>
<td>Bachelor of Fine Arts</td>
<td>Bachelor of Fine Arts</td>
</tr>
<tr>
<td>Graphic &amp; Web Design</td>
<td>90 quarter credits</td>
<td>180 quarter credits</td>
<td>180 quarter credits</td>
</tr>
<tr>
<td>Interior Design</td>
<td>$100.00</td>
<td>$100.00</td>
<td>$100.00</td>
</tr>
<tr>
<td>Digital Resource Fee</td>
<td>$1,100.00</td>
<td>$2,200.00</td>
<td>$2,200.00</td>
</tr>
<tr>
<td>Lab Fee</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Starting Kit</td>
<td>$231.38</td>
<td>$231.38</td>
<td>$231.38</td>
</tr>
<tr>
<td>Tuition</td>
<td>$43,740.00</td>
<td>$87,480.00</td>
<td>$87,480.00</td>
</tr>
<tr>
<td>Total Tuition and Fees</td>
<td>$45,221.38</td>
<td>$90,061.38</td>
<td>$90,243.44</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Program Name</th>
<th>Degree Level 1</th>
<th>Degree Level 2</th>
<th>Degree Level 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Media Arts &amp; Animation</td>
<td>Bachelor of Fine Arts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program Length</td>
<td>180 quarter credits</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Enrollment Fee</td>
<td>$100.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Application Fee</td>
<td>$50.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Digital Resource Fee</td>
<td>$2,200.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lab Fee</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Starting Kit</td>
<td>$231.38</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tuition</td>
<td>$87,480.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Tuition and Fees</td>
<td>$90,061.38</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Digital Bookshelf and eBooks
The Art Institute of Atlanta and its branch campuses are in the process of enhancing the learning experience by converting traditional textbooks to electronic media. Thus eventually most courses will have a digital resource fee associated with them. This mandatory fee is a flat rate per course and allows students access to an Electronic Library and HTML versions of textbook(s), and in some cases, other electronic media, which is integrated into the course. Students are responsible for reading the Digital Bookshelf and eBook User’s Manual publication which describes the media, access to the materials and your rights and responsibilities related to Digital Bookshelf. Students retaking a course are charged only once for the digital resources fee associated with the same course because students have access to the digital resources materials for five years. Provided the digital resources for the retaken course still uses the same digital books, students do not purchase additional textbook(s) for these courses. On average the price of the digital resource fee is less than the retail price of the textbook(s) for each course, with the added benefits of no shipping charges and immediate access to the materials. When you register for a course, the course registration will display whether there is a digital resource fee or whether paper textbooks are required for each particular course.

Hardware Specifications
Mac OSX 10.5 or 10.6
- OR -
Windows 7 or Vista with Microsoft .Net 3.5 SP1
Latest version of Safari Browser, Mozilla Firefox, or Internet Explorer

Preferred Hardware Specifications:
• 2.0 GHz INTEL processor
• 1 GB of RAM
• Graphics card capable of 1024x768 resolution or larger
• Soundcard & speakers
• High speed internet access

Minimum Software Specifications:
Apple Mac OSX 10.4
- OR -
Microsoft Windows XP SP2 or higher with Microsoft .Net 3.5 SP1
• Safari browser 3.0.4 or higher, Mozilla Firefox 2.0 or higher, Internet Explorer 6 or higher

Minimum Hardware Specifications:
• 1.0 GHz processor
• 512 MB of RAM
• Graphics card capable of 1024x768 screen resolution
• Dial-up internet access is the minimum standard, however, a higher speed is recommended

Recommended Plug-ins or Downloads:
Course instructor may employ technology in the eCollege classroom that requires one of these recommended plug-ins or downloads in order to function properly. If your instructor uses the ClassLive technology, Java will be required. If your instructor provides PDF files, Adobe Reader may be required to open and view those files. You can download these items at the time that they are deemed necessary.
• Java
• If Mac - MacOS Classic Java (MRJ 2.2.5) 4 (http://developer.apple.com/java/index.html)
• If Window - Sun’s Java 2 SDK (Java 1.5 or Java 1.6) (http://www.java.com)
• Adobe Reader (http://get.adobe.com/reader/)
Recommendation Regarding “Netbooks”
Students often see “Netbooks” (small laptop computers primarily designed for web browsing and emailing) as an affordable option when looking to purchase a computer for classwork. However, it is strongly recommend that students do not purchase a Netbook.

Purchasing a low-price laptop or desktop computer that meets the system requirements outlined above is a much better solution for classwork. While newer Netbooks may meet resolution and screen-size requirements for reading your eBooks, much like some older laptops, some older Netbooks may not be able to graphically handle these sites. This means that reading e-texts and participating in the classroom could become difficult. It may be challenging to scroll through your readings and effectively and efficiently work through the material.

eCollege and VitalSource System and Hardware Specifications
The Art Institute of Virginia Beach, The Art Institute of Washington and The Art Institute of Washington—Dulles use eCollege and Vital Source to deliver its digital resources. As with any software, the faster the processor, the more RAM, and the larger hard drive space you provide, the better the performance. Users wanting to move their material to their hard drive may need additional space. It is also important that users understand the process and benefits of maintaining their machines in top operating condition by keeping them current with the latest operating system updates, correctly configuring virus control, and other beneficial habits.

Financial Aid
The Art Institute offers a comprehensive financial aid program for those who qualify. The following is a list of financial aid options. The college’s financial aid officers can provide detailed information about each of these options, which are presented in more detail in the financial aid materials sent to students after their applications are received.

Federal Grants
These funds do not have to be repaid.

Federal Pell Grant
Undergraduate students who are pursuing their first Bachelor’s or professional degree may be eligible for this need-based grant. Students must meet financial and other eligibility standards set by the federal government. Full-time, half-time, and less than half-time students may be eligible. Financial need is determined by the results of the Free Application for Federal Student Aid (FAFSA). The FAFSA can be completed and submitted at www.fafsa.ed.gov.

Federal Supplemental Educational Opportunity Grant (FSEOG)
These awards are made to students who demonstrate exceptional financial need as determined by standards set by the federal government, through the results of the FAFSA. Program funds are limited, so it is essential that students apply early.

Federal Loans
These are loans and must be repaid. Repayment requirements vary by program.

Federal Direct Student Loan Program
Students registered at least half-time are eligible to borrow funds from the Federal Government to help cover the costs of educational expenses. Subsidized Federal Direct Loans are awarded based on financial need, as determined by the results of the FAFSA. The federal government pays the interest on the loan while the student attends school at least half time, during the grace period, and during periods of deferment or forbearance. Unsubsidized Federal Direct Loans are not awarded based on financial need. Students are responsible for the interest on the loan from the time the loan is issued until it is completely paid. Funded through the Federal Government, the Subsidized Federal Direct Student Loan and Unsubsidized Federal Direct Student Loans currently
carry a fixed interest rate that is determined each year, effective on July 1, then remaining fixed for the life of the loan.

*The Federal Government reserves the right to change rates and programs without notice.*

**Federal Parent Loan for Undergraduate Students (FPLUS)**
These loans are made to qualified parents of dependent students by the Federal Government. FPLUS loans have a fixed interest rate that is determined each year, effective on July 1, then remaining fixed for the life of the loan. Eligibility is based on an evaluation of the parents’ credit by the lender. Parents may be able to borrow up to the difference between the student’s educational costs, including living expenses, and other financial aid that the student receives. Repayment begins within 60 days after the final loan disbursement for the academic year.

**Federal Perkins Loan Program**
Federal Perkins Loans offer a low 5% fixed interest rate and repayment terms as long as ten years. Because funds under this program are limited, priority is given to students who are Pell Grant eligible and who demonstrate the greatest financial need, as determined by the results of the FAFSA. Repayment on the loan generally does not begin until nine months after the student leaves college or the student's coursework is reduced to less than a half-time basis. Perkins loans are only eligible for continuing students. Perkins loans are only eligible for continuing Students.

**State Grants**
These funds do not have to be repaid.

Some states offer educational loans, grants, and scholarship programs funded by individual state legislatures to help students obtain higher education. The eligibility criteria, amounts, and loan repayment obligations vary according to state regulations. The student financial services department at The Art Institute of Atlanta and its branch campuses can help students who are state residents apply for financial aid programs. For more information about state-sponsored financial aid programs in your state, please begin with the following resources:

The Art institute of Atlanta and The Art institute of Atlanta—Decatur participate in eligible Georgia state grant/aid programs. See [www.GAcollege411.org](http://www.GAcollege411.org) for potential programs and further information.

The Art Institute of Tennessee—Nashville participates in eligible Tennessee state grant/aid programs. See [www.tn.gov](http://www.tn.gov) for potential programs and further information.

**College-Sponsored Scholarships**
These funds do not have to be repaid.

**The Art Institute High School Scholarship Competition**
Graduating high school students are eligible to compete for scholarships at The Art Institute of Atlanta and its branch campuses. Each year, the colleges collectively award more than $450,000 in scholarships through this program. Students can compete for scholarships in each program of study offered at each campus, where a committee of faculty from that program selects winners based on a review of the applicant’s portfolio work, projects, essays, high school achievement, and letters of recommendation. Entry requirements vary by program. The deadline for entering is in February. Contact the admissions office at the location of choice for rules and entry forms.

**Other College-Sponsored Scholarships**
Other college-sponsored scholarships are available at each location to new and continuing students. These may include the Imagine America Scholarship, Family Scholarship, The Education Foundation Scholarships, the Fashion Your Future Scholarship, The Bookout Interior Design Scholarship, Congressional Art Competition Scholarship, The
Art Institute of Atlanta 50th Anniversary Scholarship, the President's Award for Perfect Attendance, and the United Parcel Service (UPS) Earn and Learn Program. Specific scholarship availability depends on location and eligibility. Please contact the admissions office for more information.

Education Foundation Scholarships
The Education Foundation was established in 2000 to offer scholarship support to students interested in continuing their education in one of the postsecondary, career-focused schools in the EDMC system. The number and amount of the awards can vary depending on the funds available. Scholarship applications are considered every quarter. In Atlanta, applicants must be currently enrolled in an associate or bachelor's degree program, and in their fourth quarter or higher (but no further than their second-to-last quarter) at the time of application. Awards are made based on academic performance and potential, as well as financial need.

The Art Institutes National Scholarships
These funds do not have to be repaid.

Students at The Art Institute of Atlanta and its branch campuses are eligible for scholarships awarded by several national education associations. Some of these are listed below. The admissions or student financial services offices can provide more information on these competitions, as well as where to research additional scholarship opportunities.

The Art Institutes and Americans for the Arts Poster Design Scholarship Competition
Prospective students who are interested in entering a design or media arts program at any Art Institute may compete in The Art Institutes and Americans for the Arts Poster Design Scholarship Competition for scholarships ranging from $1,000 to approximately $88,000 (full tuition). The competition has two categories, one for graduating high school students and one for high school graduates.

One local winner in each category from each Art Institutes location advances to the national competition. The deadline for entering is in January. Contact the admissions office for rules and entry forms.

National Art Honor Society Scholarship
High school seniors who belong to the National Art Honor Society may apply for an Art Institutes National Art Honor Society Scholarship. Scholarships range from $2,000 to $20,000. Details may be obtained by calling the admissions office.

SkillsUSA Championship
Students who are members of SkillsUSA may compete in local, state, and national championships. The winners of the national championships are awarded the following scholarships. Winners of the Advertising Design, Culinary, and Photography championships will be awarded a $20,000 tuition scholarship. Winners of the 3D Visualization and Animation, Web Design, and Television Production championships will be awarded a $10,000 tuition scholarship. Each Art Institute has a limited number of scholarships. Winners are permitted to choose The Art Institute location of their choice and scholarships will be awarded on a first-come, first-served basis. National championships are held in June. For details, visit the SkillsUSA Web site: www.skillsusa.org or call 703.777.8810. Winners of the SkillsUSA competition may contact Julie Walsh at The Art Institutes at 1.800.275.2440 for scholarship details.

Scholastic Arts & Writing Competition
Four $10,000 scholarships will be awarded by The Art Institutes to the Scholastic National Award Recipients on a first-come-first-served basis. For information, visit the Scholastic Web site at www.scholastic.com/artandwriting or call 212.343.6100. National Award Recipients must contact Julie Walsh at The Art Institutes at 1.800.275.2440 as soon as they are notified of the award.

C-CAP (Careers through Culinary Education Arts Program)
C-Cap students may compete for one full-tuition, two-year scholarship to be applied at The Art Institute location of their choice. Only students enrolled in a C-Cap program are eligible for this scholarship. For more information, visit www.starchefs.com/features/c-cap/html.

**College-Sponsored Assistance Early Payment Plan**
Upon enrolling in The Art Institute of Atlanta or any of its branch campuses and before starting classes, students can begin an Early Payment Plan that allows them to begin making payments months before their classes begin. By spreading tuition payments out over a longer period of time, monthly payments are lower.

**Other Aid Programs**

**THE ART GRANT**
The Art Grant is an institutional aid award toward your tuition charges up to 20% for Bachelor’s degree programs and up to 15% for Associate’s degree programs. For every 12 credits earned, an Art Grant will be earned to be applied to tuition in the form of a tuition credit applied during the next successive academic quarter.

Effective for new students for terms beginning on or after November 1, 2014, and for continuing students for terms beginning on or after January 1, 2015. The grant award may vary by amount of credits to be completed in a program at an Art Institute’s school, violations of school policies, or breaks in enrollment. Total tuition charges may be impacted by course drops, course withdrawals, or failing grades. Students must read and acknowledge a Memorandum of Understanding regarding The Art Grant, which sets forth eligibility requirements and other conditions, before any grant is awarded.

See your Student Financial Aid Office for details.

**Federal College Work Study**
*These funds are earned.*
The Federal Work-Study program provides students the opportunity to meet part of their education expenses by working part-time on- or off-campus. Students can earn up to the amount of their unmet need (the difference between expenses and all resources). A limited number of assignments are available and students must apply and qualify for each position. Not all qualifying students can be provided with a Federal Work-Study position. Priority is given to students with the greatest financial need, as determined by the results of the FAFSA.

**Vocational Rehabilitation Programs**
Every state has programs to help people with physical and mental disabilities. Some states offer retraining programs for people who have been out of the job market for a length of time, for example. Eligibility criteria and amounts vary according to federal, state and private agency regulations. Students must apply directly to and be approved for benefits through the appropriate federal, state, or private agency. For more information, contact your local vocational rehabilitation office, unemployment office, or your state department of human resources.

**Veterans Education Act**
The Veterans Education Act provides varying levels of assistance to eligible veterans, disabled veterans, and their dependents. Enrollment forms are completed through the registrar’s office; eligibility is determined by the Veterans Administration.

Student’s receiving veteran’s affairs benefits must adhere to the following guidelines while attending The Art Institute of Atlanta and its branch campuses.
U.S. Departments of Veterans Affairs and Defense Education Benefits

The Art Institute of Atlanta and its branch campuses have been approved by their respective veteran state approving agency for the training of veterans and eligible veterans' dependents. Where applicable, students sponsored or assisted by the Department of Veterans Affairs may receive assistance from the School Certifying Official in the filing of appropriate forms. These students must maintain satisfactory attendance and academic progress (refer to Satisfactory Academic Progress Policy for more information). Students receiving veterans' benefits must report all prior education and training before attending. The Art Institute of Atlanta and its branch campuses will evaluate prior credit and accept that which is appropriate. Students with questions or complaints should contact the respective veteran state approving agency below.

Georgia

State Approving Agency
Department of Veterans' Services

Floyd Veterans' Memorial Building, Suite E-970
Atlanta, GA 30334-4800
Phone: 404-656-2306
Fax: 404-657-6276
http://veterans.georgia.gov/veterans-education-training-division

South Carolina

Student Services Division
South Carolina Commission on Higher Education

1122 Lady Street, Suite 300
Columbia, SC 29201
Phone: 803-737-2260
Fax: 803-737-3610
https://www.che.sc.gov/

Tennessee

Veterans' Education
Tennessee Higher Education Commission

Parkway Towers, Suite 1900
404 James Robertson Parkway
Nashville, TN 37243-0830
Phone: 615-741-7569
Fax: 615-741-6230
Virginia

Department of Veterans Services
State Approving Agency

900 East Main Street
Sixth Floor, West Wing
Richmond, VA 23219
Phone: 804-225-2083
Fax: 804-786-0809

As a Department of Defense Memorandum of Understanding education institution participant and signatory, The Art Institute of Atlanta and its branch campuses are approved for Tuition Assistance. Eligibility for Tuition Assistance varies by military branch. Military spouses may also be eligible to use Department of Defense educational benefits under the Military Spouse Career Advancement Scholarship (MyCAA) program. Service members or military spouses wishing to use Department of Defense education benefits must obtain approval from their respective military branch or the Department of Defense prior to starting the course.

While benefit and eligibility information is provided by The Art Institute of Atlanta and its branch campuses, the ultimate approval of a student’s ability to use a particular benefit is determined by the respective government agency offering the benefit. Eligible service members, veterans and dependents may contact the student financial services office at The Art Institute of Atlanta and its branch campuses to learn more about these programs and participation. For additional information, visit The Art Institute of Atlanta and its branch campuses military web page at https://www.artinstitutes.edu/admissions/details/military-benefits.

Veteran and Military Institutional Scholarship Opportunities
The Art Institutes are proud to offer institutional scholarship opportunities to qualifying military and veteran students. Eligibility may be based upon current or former military affiliation or relationship to a current military service member. Documentation will be required to prove eligibility. School personnel will be able to advise you regarding available scholarships, eligibility requirements and required documentation.

Military Personnel
The Art Institutes are pleased to offer a military tuition scholarship of 10% to eligible Active Duty, Active and Drilling members of the Reserve and National Guard and service member spouses as well as dependent children who are receiving military education benefits.

Application and Enrollment Fee Waiver
The Art Institutes waive the application fee and enrollment fee for Active Duty service members and their spouses, Active and Drilling members of the Reserve and National Guard and their spouses, Veteran personnel, and dependents who are receiving the Department of Veterans Affairs education benefits.
Minimum Academic Achievement Standards for Student Receiving Department of Defense Tuition Assistance:

In addition to the College’s Standards of Satisfactory Academic Progress Policy, in order for a Service member student to continue to receive Tuition Assistance (TA) military education benefits for TA-funded courses, the following minimum academic standards must be achieved.

The Department of Defense requires reimbursement from the Service member if a successful course completion is not obtained. For the purpose of reimbursement, a successful course completion is defined as a grade of “C” or higher for undergraduate courses, a “B” or higher for graduate courses and a “Pass” for “Pass/Fail” grades. Reimbursement will also be required from the Service member if he or she fails to make up a grade of “I” for incomplete within the time limits stipulated by the educational institution or 6 months after the completion of the class, whichever comes first.

Students using TA must maintain a cumulative grade point average (GPA) of 2.0 or higher after completing 15 semester hours/23 quarter hours, or equivalent, in undergraduate studies, or a GPA of 3.0 or higher after completing 6 semester hours/9 quarter hours, or equivalent, in graduate studies, on a 4.0 grading scale. If the GPA for TA funded courses falls below these minimum GPA limits, TA will not be authorized and Service members will use alternative funding (such as financial aid or personal funds) to enroll in courses to raise the cumulative GPA to 2.0 for undergraduate studies or 3.0 for graduate studies.

The Secretary of the Military Department will establish recoupment processes with the Service member directly for unsuccessful completion of courses.

Vocational Rehabilitation Programs
For people who have disabilities, various states offer financial assistance to those who qualify. Contact the Vocational Rehabilitation Office in the state of residence for details.

Alternative Loan Programs
Students who need additional funding may wish to take advantage of private alternative loan sources. The school can offer a preferred lender list of lender options. Students are free to use any lender of choice. Contact a financial aid officer for more information.

For detailed and complete information on all financial aid awards, processes, requirements, and deadlines, please refer to the school’s current Financial Aid Guide, the Student Consumer Information on the school’s website, or contact the Student Financial Services Office directly.
Getting Started: Orientation
Before starting their first quarter, all new students must attend Orientation, which includes a presentation on The Art Institute, a presentation by the faculty about academic life and success in college, and a meeting with the Academic Director in the student's program of study. Students also pick up starting kits, supplies, and ID cards, and complete registration, financial aid arrangements, placement or exemption tests, as needed, and also participate in social events. Students receive information about the date and time of Orientation at their respective campus by mail, email, and telephone.

The Faculty
After Orientation, students begin classes and officially embark on their academic careers. Supporting and guiding them at every step are The Art Institute's faculty, many with professional experience in their industries, all enthusiastic about teaching, and all committed to the success of their students. The faculty pride themselves on building close personal relationships with their students.

The faculty and staff maintain an informal, open-door policy. They are open to student questions and suggestions and are available to meet with students and student organizations. Students are encouraged to provide feedback on the college's performance through student evaluations and course surveys, which are distributed each quarter.

AVAILABILITY OF FACULTY FOR ADVISING
The availability of faculty for academic or course advising at times outside a course's regularly scheduled class hours is detailed in the syllabus for each course.

The Library
The library at each location serves the study and research needs of the students, faculty, and staff at The Art Institute of Atlanta and its branch campuses. At The Art Institute of Atlanta, the library collection includes more than 40,000 items, including books, DVDs, and CD-ROMs, providing resources for all programs of study. Periodical resources include more than 150 paper subscriptions to professional journals and electronic resources include more than 40 full-text databases, accessible through the student portal. The library catalog is available on the Internet at aii.campusguides.com/aia. The library at The Art Institute of Atlanta—Decatur has approximately 3,000 items, subscriptions to more than 70 print periodicals, and access to multiple databases. In addition, the resources of the library at the main campus are available to students in Decatur through daily delivery.

The Art Institute of Washington library offers a collection of 16,000 items, as well as 150 print publications and access to more than two dozen databases. The Art Institute of Washington—Dulles library has 4,445 items in circulation, 91 publications, 608 DVDs in circulating collection, and access to 34 online library portal databases. The Art Institute of Charleston library has over 10,000 items and subscribes to 123 print periodicals and access to a huge collection of online resources. The library at The Art Institute of Tennessee—Nashville, shared with Argosy University/Nashville, offers more than 15,000 items and 63 periodicals for Art Institute students alone and includes such specialized items as scholarly databases and software resources. The Art Institute of Virginia Beach has more than 4,000 books and 700 DVDs, 175 print periodicals, and access to 61 electronic databases.

The libraries at all locations offer research assistance to students and faculty, as well as books, periodicals, and other media. In addition, they carry a wide array of royalty-free sound effects, music, motion graphics, and photographs for use in student projects. These resources give students the opportunity to familiarize themselves with the same tools used in their future professions.

While the size and scope of the library at each branch campus is somewhat smaller in keeping with the size of each student body, the library remains a central resource to each college community, with appropriate print and digital media resources, internet and database access, and professional staff.
Academic Freedom of Expression
The Art Institute of Atlanta and its branch campuses guarantee academic freedom to their students in the classroom within the parameters of their mission and academic policies and procedures as approved by the applicable licensing and accrediting agencies. Students are afforded freedom in the classroom to express their points of view and conclusions supported by relevant evidence. It is expected that students behave in a manner consistent with their status as members of a community of artists and scholars.

Exhibition of Student Work
Student artwork is very important to The Art Institute of Atlanta and its branch campuses. Student work is featured in regular exhibits in the college gallery at all locations. Student work teaches other students and demonstrates the nature and value of the programs. Assistant directors of admissions show student work to prospective students, high school teachers, and guidance counselors to demonstrate what The Art Institute students have achieved. Student artwork is also an important part of publications and exhibitions illustrating the programs at The Art Institute. The Art Institute reserves the right to make use of the artwork of its students for such purposes, with student permission.

Academic Advising and Placement
Before his or her first quarter of study, each student meets with an academic advisor. Each quarter thereafter, students may meet with an advisor or with their Academic Director. Advisors and faculty help with scheduling and provide guidance to foster progress and success. Specific procedures and schedules for advisement and registration are announced in advance of the registration period.

Course Changes
Programs and courses are periodically revised to keep pace with changing industry needs, standards, equipment, supplies, and resource materials. The Art Institute of Atlanta and its branch campuses reserves the right to change course titles, content, or sequencing of courses any time it deems such action necessary to enhance the educational program.

Book Process
Students in need of purchasing books for their classes will need to sign an authorization form either approving or not approving the use of excess Title IV funds, if applicable, to cover the cost of books and supplies. If the purchase of books and supplies should exceed the amount of the student’s credit balance after all aid pays in, the remaining amount due will be posted to the student's account and the student will be responsible for making alternative payment arrangements.

Students who do not authorize and who have excess Title IV funding due to receiving funds from a Pell Grant will receive the lesser amount of either the amount of their Pell Grant excess or their full credit balance amount, for the term in question, within seven days of the start of the term. Students who do not authorize and who are receiving excess Title IV funds but do not have a Pell Grant will receive a stipend within the later of the term begin date or 14 days of the date of their credit balance on their ledger card.

Quarter Credit Hour Definition
A quarter credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than:

1. One hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for 10-12 weeks, or the equivalent amount of work over a different amount of time; or
2. At least an equivalent amount of work as required in paragraph (1) of this definition for other academic activities as established by the institution including laboratory work, internships, studio work, and other academic work leading to the award of credit hours.
Overview of Baccalaureate Programs
The Bachelor of Fine Arts and Bachelor of Arts degree programs require 180 credit hours and incorporate art foundations, general education, program-specific classes, and electives. In art foundations classes, students have the opportunity to learn fundamental art and design principles and techniques. General education classes teach students the essential elements of communication, mathematics, history, and science, as well as focusing on art history. Classes in each program are designed to prepare students with the theories, history of the field, skills, and specific techniques necessary for their chosen career field. Electives provide opportunities to explore other disciplines or concentrate on learning advanced techniques. Many programs also include internships for academic credit. The baccalaureate degree programs prepare students to seek entry-level opportunities in their respective fields.

The Bachelor of Science degree programs require 180 credit hours and incorporate classes in general education as well as program-specific classes. General education classes are designed to teach students the essential elements of communication, mathematics, history, and science. Classes in each program are designed to prepare students with fundamental program competencies in Culinary Arts Management, Food & Beverage Management, and Wine, Spirits & Beverage Management. In addition, students have the opportunity to learn skills in management, marketing, human resources, accounting and financial management, technology, businesscommunication, legal issues, customer service, and global management and operations, as they relate to the foodservice industry, with the emphasis varying according to the program of study.

Overview of Associate Degree Programs
The Associate of Arts degree programs require 90 credit hours including general education courses, program-specific classes, and electives. In art foundation classes, students have the opportunity to learn basic art and design principles and techniques. General education classes teach students the essential elements of communication, mathematics, history, and science, as well as focusing on art history (except for Culinary Arts). Classes in each program are designed to prepare students with the theories, skills, and specific techniques necessary for success in their chosen field of study. Electives provide opportunities to explore other disciplines or concentrate on learning advanced techniques.

Associate degree programs are designed to prepare students to seek entry-level opportunities in their respective fields. The Associate of Arts programs are not considered terminal degrees. Some students in an Associate degree program choose to enter a Baccalaureate degree program.

Other Information about Degree Programs
Students are encouraged to attend classes year-round, and in many cases are able to complete a Baccalaureate degree program in 36 months and a six-quarter associate degree program in 18 to 24 months.

Each course of study is designed to prepare students to seek entry-level positions in the applied and creative arts or in the culinary profession. Curricula are focused on the competencies required by employers in each field, and students are expected to develop a portfolio of their best work. Faculty members regularly review portfolio pieces, challenging students to achieve academic and professional excellence. Culinary students continually refine their skills and techniques under the watchful eyes of chef instructors.

Courses Outside of the Program of Study
At The Art Institute, students are not permitted to take courses outside of their program, that is, courses not required for graduation. For example, a student who needs one course to complete an associate degree program and intends to proceed into a Baccalaureate degree program cannot take Baccalaureate level courses during the final quarter of the associate’s degree program. In rare cases where an exception needs to be made, a form must be completed to insure that all parties are aware of the exception.
Academic Assistance

Transitional Studies
Students found to be deficient in English or math through the ACCUPLACER test (or other approved test—see admissions section) may be required to enroll in one or two transitional studies courses. Such courses are charged at the normal per-credit charge for coursework. Students enrolled in transitional studies classes may be required to take four to eight credits in addition to the requirements of their program of study.

Transitional studies courses are not applied to the credits required for graduation. All transitional studies courses must be completed by the end of the student’s third quarter of study. Transitional studies classes are offered at The Art Institute of Atlanta and its branch campuses.

College Prep
The College Prep program, available only at The Art Institute of Atlanta, offers students whose test scores and other academic measures do not qualify them for admission to the college an opportunity to improve their basic skills. Students at The Art Institute of Atlanta—Decatur may take College Prep classes at The Art Institute of Atlanta. Students who have applied for admission and are recommended for College Prep must complete a specified number of scheduled sessions and achieve a score sufficient for admission on a retest of the ACCUPLACER or other approved test in order to be admitted as a student at The Art Institute of Atlanta. There is no charge for this program, other than the purchase of textbooks.

Academic Enrichment

Off-Campus Programs and Trips
Field trips provide varied program and course-related activities beyond class work. On local field trips, students usually provide their own transportation. Field trips outside the local area (generally, more than 50 miles) usually involve prearranged public or private transportation and, in some instances, overnight accommodations. Students participating in these field trips must complete a travel release form to assure their understanding of the conditions established for such a trip.

Internships for Academic Credit
Many upper-level students qualify academically and professionally to work for academic credit as interns with cooperating employers. Internships provide an excellent opportunity to gain practical experience. The deadline to add an internship to a schedule is by the end of the drop/add period. Before starting an internship, students are required to have the approval of their Academic Director, who reviews:

1. the quality of experience likely to be gained,
2. the employer’s ability and willingness to fulfill the program’s educational objectives, and
3. the student’s previous professional involvement and level of academic success.

Credit is based on an evaluation of work completed during the internship. Final internship grades are based on reports from cooperating employers on students’ performance, attendance, and related projects assigned by The Art Institute faculty. Internships may be paid or unpaid. Students in F-1 non-immigrant status cannot take paid internships without prior approval of Designated School Official. For more information on internships, contact the Academic Director for the student’s program.
Online Courses
The Art Institute of Atlanta, The Art Institute of Atlanta—Decatur, The Art Institute of Virginia Beach, The Art Institute of Washington, and The Art Institute of Washington—Dulles offer selected online courses through a consortium agreement with The Art Institute of Pittsburgh—Online Division. In order to enroll in online courses, students must meet certain requirements. Registration for online courses must be discussed with the student's advisor during registration each quarter. Online classes are five and a half or eleven weeks long. Students can work on the course at any time within a 24-hour period, and are required to log into the course four out of each seven days in the class week and each of the four log-ins must be during a separate 24-hour period. All assignments must be submitted by midnight of the due date. Student participation in the course is required in addition to submitting formal assignments for the course. Log-ins are monitored.

An online course has similar course and exit competencies as the "on-ground" version of the same course. Online courses are designed to take advantage of technology, making the learning environment more efficient and maximizing relevance to the student's prior learning and experience. As in traditional on-ground classes, students are expected to complete all work and submit assignments within the time period given by the instructor and as listed on the course syllabus. The Art Institute has reviewed all course descriptions, course outcomes, and course syllabi for online courses to determine the educational integrity and equivalency of these courses to the same courses that are offered on-ground at The Art Institute. The Art Institute charges the same tuition for online courses as for on-site courses.

Prerequisites for Participation in Online Courses
A self-administered survey about online courses is available on The Art Institute of Pittsburgh—Online Division Web site, www.aionline.edu, to assist students in determining whether they are good candidates for online classes. Before registering for an online course, students should speak to the Advising Center, the Registrar, or their Academic Director to discuss their interests, the type of learning activities with which they are most comfortable, and the amount of time they have available in their schedule to pursue online courses. Advisors can recommend the most appropriate course types and course load.

In order to participate in online classes, students must have computer hardware and software equivalent to the specifications indicated by The Art Institute of Pittsburgh—Online Division. Prior to registration each quarter, The Art Institute provides students with a list of courses to be offered online. The technology requirements specified for each course are available on the virtual campus Web site, www.campus.aionline.edu. The Art Institute regularly reevaluates hardware and software needs to ensure that students taking online courses are using technology in parity with students taking the same courses on-ground.

Registration for Online Courses
Students register for online courses during the regular registration period at The Art Institute. Online courses are offered in two sessions within the academic quarter calendar. The first session begins at the same time the on-ground coursework begins at The Art Institute and runs for 39 days (five-and-a-half weeks, seven days per week). The second session begins 38 days prior to the end of an academic, on-ground quarter and ends on the same day as the quarter for The Art Institute. Students must register for either or both sessions of a given quarter during the registration process. A student who intends to enroll in an online course for only one of two sessions, whether the first or second session, must still register for that class during the regular on-ground course registration period for the academic quarter. Registration is considered to be confirmed when students have successfully completed the required online academic orientation. This online academic orientation for both sessions of the online courses is offered prior to the start of classes. Any student not completing the orientation will be removed from class.

Required Online Academic and Software Orientations
All students taking online courses are required to successfully complete an academic orientation to online learning prior to the beginning of their course or courses (see previous section). This orientation reviews the expectations, policies, and procedures associated with taking courses online, and is a prerequisite to confirmation of registration in an online course.
The required software orientation must be completed prior to the beginning of classes. During the week of software orientation, students log on to the site that runs the courses; they complete several exercises to make sure they are knowledgeable and comfortable working on the site before the class begins. It is absolutely necessary to complete this orientation before the class begins; students do not have the time to orient themselves once the class has begun. Students have access to 24-hour online platform software support via a toll-free number throughout the class if any problems arise. Students also have access to email through The Art Institute of Pittsburgh—Online Division Web site to address any questions or concerns.

Some courses also require knowledge of software used in the class. In this case, a software tutorial is offered at no additional charge. The tutorial and a test of software competency need to be successfully completed prior to taking the class.

**Student Financial Planning**

The resources of the student financial services offices at The Art Institute are available to students who are studying either entirely or partly through an online program. See page 154 for more information about financial aid.

**Faculty, Textbooks, and Technical Equipment**

Faculty who teach online courses possess the same subject matter credentials and experience requirements as faculty who teach the same courses on-ground. In addition, all faculty who teach online are required to successfully complete a six-week online training course. In most cases, faculty who teach online courses teach the same courses on-ground with The Art Institutes system. Required textbooks for online courses are found in the online course syllabi at [www.campus.aionline.edu](http://www.campus.aionline.edu) and may be obtained from The Art Institute of Pittsburgh—Online Division’s textbook partner at [www.specialty-books.com](http://www.specialty-books.com), which provides 48-hour delivery for most textbooks. Textbooks can be purchased online over a secure server using a credit card. Prior to registration, students are provided with a technical specification list for hardware and software that supports the online courses. The technology requirements specified for each course are available on The Art Institute of Pittsburgh—Online Division virtual campus Web site, [www.campus.aionline.edu](http://www.campus.aionline.edu).

Students may purchase their own equipment with an outside vendor or through The Art Institute of Pittsburgh—Online Division technology partners, which can also be found at [www.campus.aionline.edu](http://www.campus.aionline.edu).

Students are not required to purchase or lease any equipment through The Art Institute of Atlanta, The Art Institute of Atlanta-Decatur, The Art Institute of Washington, The Art Institute of Washington-Dulles, or The Art Institute of Pittsburgh.

**Other Opportunities**

**Personal Track**

Students interested in broadening their base of knowledge or expertise may enroll for classes without enrolling in a degree program. Students in the Personal Track are assisted in analyzing their individual needs so that their class sequences can be planned to maximize the benefit of the program. No financial aid is available for students enrolled in Personal Track. The Personal Track program is not available at all campuses. Call the admissions office for more information.

**Programs for High School Students: Summer Studio**

Each summer, high school students may spend a week learning skills in a program area, creating projects, and getting a sample of a career field in the college’s summer workshop. Call the admissions office at The Art Institute of Atlanta or its branch campuses for more information about the summer workshop or visit The Art Institute’s Web site.

**More Information**

Additional information can be found in the academic policies. The Art Institute reserves the right to change program offerings, admission requirements, tuition and fees, and graduation requirements as it deems necessary.
Student Affairs

Students find that the student affairs department at their campus provides many valuable resources to aid them in reaching their education and career goals. Services include personal and disability counseling, international student assistance, student activities, and housing assistance. The Art Institute encourages all students to take advantage of these services.

Student (College-Sponsored) Housing
The Art Institute of Atlanta and its branch campuses offers a variety of housing options to meet the varied personal and financial needs of a diverse student body. Whether a student wants to live in college-sponsored housing or find his or her own housing, the student housing office is a useful resource. Housing services may include supervised, college-sponsored housing, general advising on housing-related issues, and information on apartment referral agencies, utility companies, and local transportation. Housing options and services may vary by location; contact the admissions office at the campus of your choice for specific information.

Student Activities
There are many opportunities for social and cultural activities at The Art Institute of Atlanta and its branch campuses. Students can enjoy cook-outs, festivals, and performances from slam poetry to a dance team, hiking and white-water rafting, and trips to art exhibits and cultural activities, as well as international dinners. Activities vary by location; contact the admissions office in the campus of your choice for specific information.

International Student Affairs
The Art Institute of Atlanta, The Art Institute of Atlanta—Decatur, The Art Institute of Charleston, The Art Institute of Washington, The Art Institute of Washington—Dulles and the Art Institute of Virginia Beach welcome students from around the world who have chosen to study here. International students are likely to have concerns about making a successful transition into a new culture. Many questions can be answered by the international student advisor, who is available to help enable a successful transition to the Art Institute by answering questions about immigration procedures, tax preparation, housing, medical insurance, and college resources. International students find opportunities to take part in social activities with both other international students and American students, and to learn about American culture. Of equal importance, American students have much to gain by getting to know international students and the cultures they bring with them. At this time, The Art Institute of Tennessee—Nashville, is not approved for admission of international students who seek to obtain an F-1 visa.

Student and Professional Organizations
Student and professional organizations are an excellent way for students to grow personally and professionally, as well as a way to get involved in the decision-making process at the college. Membership in field-related societies and groups gives students the opportunity to network with industry professionals, take part in educational programs, and get involved in community outreach projects. Students are encouraged to get involved with student and professional organizations.

In addition to the professional organizations and clubs listed, each campus has student groups for many majors and interests. For more information about the following groups and other opportunities, see the Student Handbook for the location of your choice.

Professional Organizations
• Advertising Photographers of America (APA) — Atlanta
• American Culinary Federation (ACF) — Atlanta, Charleston, Nashville, Washington
• American Institute of Graphic Artists (AIGA) — Atlanta, Charleston, Nashville, Washington
• American Society of Interior Designers (ASID) — Atlanta, Charleston, Nashville, Washington
• American Society of Media Photographers (ASMP) — Atlanta, Charleston
• ACM-SIGGRAPH (Computer Graphics/Animation) — Atlanta, Nashville, Washington
• Aspiring Sound Engineers (ASE - Audio) — Atlanta, Nashville
• Audio Engineering Society – Nashville
• Delta Sigma Theta, Inc. – Washington
• International Interior Design Association (IIDA) — Atlanta
• Society of Motion Picture and Television Engineers – Nashville

Special Interest Clubs
• Ad Club – Washington
• AiA Media – Atlanta
• AiW Advertising Club
• ALPHA CHI — Washington
• Allies/GLBT Support Group — Atlanta, Washington
• Art of Drama — Atlanta
• Black Book Inc. – Decatur
• Click Photography Club – Virginia Beach
• CMYK Graphic Design Club – Nashville
• Comic Book Club – Atlanta, Washington
• Concept Art Design Club – Washington
• Creativity Atlanta – Atlanta
• Creative Minds Group — Decatur
• Culinary Club – Washington
• FAIVA Fashion Club – Virginia Beach
• Film Club – Washington
• GAME Mod & Design Club – Atlanta
• H.E.A.R. (Digital Filmmaking & Video Production) – Atlanta
• Interactive Studio – Washington
• International Student Association – Atlanta
• Photography Club – Atlanta, Charleston, Nashville, Washington
• Project Design – Washington
• Rooted 4 Life – Atlanta
• Student Gaming Association – Washington
• Project Design – Washington
• Sculpture of Animation – Washington
• The Ad Club – Washington
• The Animation Group – Atlanta, Nashville
• The Fashion Group – Atlanta, Nashville
• The Fashion Club – Decatur
• The Game Club – Decatur

Student Association
The Student Association provides a responsive forum for students to express their interests and concerns.

• Student Leadership Council — Charleston, Atlanta
• Student Housing Council — Atlanta
• Student Government Association — Washington
• Residential Housing Association — Washington
Student Ambassadors
The role of the Student Ambassador combines leadership and service. As members of a highly respected student organization, Student Ambassadors assist new students in their adjustment to the college during Orientation and serve as hosts to important visitors.

Students who wish to become Student Ambassadors must meet a minimum CGPA, be enrolled 12 or more quarter credit hours, and be in the second quarter of study or above. Applications are available in the student affairs office, which can also provide the specific requirements at a particular campus. Participation in the Student Ambassador organization is available at The Art Institute of Atlanta, The Art Institute of Atlanta—Decatur, The Art Institute of Virginia Beach, The Art Institute of Washington and The Art Institute of Washington—Dulles.

Student Assistance Program
The Art Institute of Atlanta’s Student Assistance Program is called Talk One-2-One and is a resource for confidential, convenient, and 24/7 support for a number of problems that may be challenging your health or well-being. Talk One-2-One provides 24/7 instant access to professionals trained to deal with the specific challenges of college students and provide them with support and assistance. To access Talk One-2-One, simply call 1-888-617-3362 anytime, day or night. There's somebody to talk to 24/7/365, even during school breaks. Initial support is provided over the phone. Talk One-2-One allows you to meet with a counselor for up to four sessions (not including the initial call) for each issue you call about.

Notice of The Art Institute of Atlanta and its Branch Campuses Policies to Comply with the Higher Education Opportunity Act of 2008

The unauthorized distribution of copyrighted material, including unauthorized peer-to-peer file sharing, may subject students and individuals to civil and criminal liabilities. Almost all of the music, movies, television shows, software, games and images found on the Internet are protected by federal copyright law. The owner of the copyright in these works has the right to control their distribution, modification, reproduction, public display and public performance. It is generally illegal therefore to use file sharing networks to download and share copyrighted works without the copyright owner’s permission unless “fair use” or another exemption under copyright law applies.

Fair use under the federal Copyright Act allows the use without permission of copyrighted material for the purpose of criticism, comment, news reporting or teaching under certain limited circumstances. There is no blanket exception from liability for students or employees of educational institutions, however, and whether the use of copyrighted material without permission falls within “fair use” or one of the other exceptions in the Act depends on a very detailed, case-by-case analysis of various factors. Students should be aware that sharing music, videos, software and other copyrighted materials is very likely not to be considered a “fair use” and therefore may be a violation of the law.

A violation of the institution's policy for use of its information technology system can result in termination of network access for the student and/or other disciplinary action including removal of the student from the institution. Moreover, there are severe civil and criminal penalties for copyright infringement under federal law. A copyright owner is entitled to recover actual damages and profits resulting from an infringement, but also may recover statutory damages ranging from $750 to $30,000 per work for a non-willful infringement and up to $150,000 for a willful infringement, even if there is no proof of actual damages, in addition to court costs and reasonable attorneys' fees. The government also can file criminal charges that can result in fines and imprisonment.

The Art Institute's policies in regard to copyright infringement via the Internet prohibit the illegal downloading or unauthorized distribution of copyrighted materials using the institution's information technology system. The Art Institute’s policies prohibit use of The Art Institute’s computer network to engage in illegal copying or distribution of copyrighted works such as by unauthorized peer-to-peer file sharing (i.e., the sharing of copyrighted works, typically in digital or electronic files), without permission.
STUDENT CONDUCT POLICY

SECTION I. GUIDING PRINCIPLES.
The Art Institute of Atlanta and its branch campuses recognizes its students as responsible and dedicated men and women who are preparing for career employment. An integral part of their career and professional development is the expectation that they conduct themselves during the education process in the same manner as will be expected in all employment situations.

As members of the College community, students have responsibilities and duties commensurate with their rights and privileges. In this policy, The Art Institute of Atlanta and its branch campuses provides guidance to students regarding those standards of student conduct and behavior that it considers essential to its educational mission. This policy also provides guidance regarding the types of conduct that infringe upon the fulfillment of the Institute’s mission.

SECTION II. SCOPE.
This Student Conduct Policy applies to all students and student organizations at The Art Institute of Atlanta and its branch campuses.

SECTION III. REACH.
The Student Conduct Policy shall apply to student conduct that occurs on College premises including online platforms, at College-sponsored activities, student organization sponsored events or in College Housing. At the discretion of the Chief Conduct Officer (Dean or Director of Student Affairs, Director of Student Services, Dean of Academic Affairs or a delegate as appointed by the President of The Art Institute of Atlanta and its branch campuses, the Policy also shall apply to off-campus student conduct when the conduct, as alleged, adversely affects a substantial college interest and potentially violates a campus policy.

SECTION IV. RESPONSIBILITIES OF DUAL MEMBERSHIP.
Students are both members of the College community and citizens of the state. As citizens, students are responsible to the community of which they are a part, and, as students, they are responsible to the academic community of the College and to other individuals who make up the community. By enforcing its Student Conduct Policy, the College neither substitutes for nor interferes with other civil or criminal legal processes. When a student is charged in both jurisdictions, the College will decide on the basis of its interests, the interests of affected students, and the interests of the community whether to proceed with its disciplinary process or to defer action.

SECTION V. DISCIPLINARY OFFENSES.
The offenses listed below are given as examples only. The Art Institute of Atlanta and its branch campuses may sanction other conduct not specifically included on this list.

1. Scholastic Dishonesty
   a) Plagiarism
   b) Cheating on assignments or examinations
   c) Engaging in unauthorized collaboration on academic work
   d) Taking, acquiring or using test materials without faculty permission
   e) Submitting false or incomplete records of academic achievement;
   f) Altering, forging or misusing a College academic record;
   g) Fabricating or falsifying data, research procedures, or data analysis;
   h) Deceiving the College and/or its officials.

2. Illegal or Unauthorized Possession or Use of Weapons
a) Possession or use of firearms, explosives, dangerous chemicals, or other weapons, likenesses of weapons, on college property, school sponsored housing or at college sponsored functions, except where possession is required by law.

3. Sexual Assault or Nonconsensual Contact
   a) Any form of unwanted sexual attention or unwanted sexual contact

4. Threatening, Violent or Aggressive Conduct
   a) Assault, battery, or any other form of physical abuse of a student or college employee
   b) Fighting or physical altercation
   c) Conveyance of threats by any means of communication including, but not limited to, threats of physical abuse and threats to damage or destroy college property or the property of other students or college employees
   d) Any conduct that threatens the health or safety of another individual, one's own self, or another individual. Threats to commit self-harm and/or actual incidents of self-harm by any student

5. Theft, Property Damage and Vandalism
   a) Theft, attempted theft, vandalism/damage, or defacing of college property, college controlled property or the property of another student, faculty, staff member or guests.
   b) Extortion
   c) Setting fires, tampering with fire safety and/or firefighting equipment

6. Disruptive or Disorderly Conduct
   a) Disruptive Classroom Conduct, such as,
      A. Engaging in behavior that substantially or repeatedly interrupts either the instructor's ability to teach or student learning. The classroom extends to any setting where a student is engaged in work toward academic credit or satisfaction of program-based requirements or related activities, or
      B. Use of cell phones and pagers during scheduled classroom times
   b) Disorderly Conduct, such as,
      A. Disorderly, lewd, indecent, or obscene conduct. This would include but is not limited to any type of clothing, gang colors, gang symbols or materials worn or brought onto the premises by any student or guest deemed to be lewd, indecent or obscene as determined by college officials
      B. Breach of peace on college property or at any college-sponsored or supervised program
      C. Any in-school or off-campus act considered inappropriate or as an example of misconduct that adversely affects the interests The Art Institute of Atlanta and its branch campuses and/or its reputation

7. Illegal or Unauthorized Possession or Use of Drugs or Alcohol
   a) Use, sale, possession or distribution of illegal or controlled substances, drug or drug paraphernalia on college property or at any function sponsored or supervised by the college.
   b) Being under the influence of illegal or controlled substances on college property, or at any college function
   c) Use, sale, possession or distribution of alcoholic beverages on college property or at any function sponsored or supervised by the college.
   d) Being under the influence of alcohol on college property or at any college function is also prohibited

8. Verbal Assault, Defamation and Harassment
   a) Verbal abuse of a student or college employee
b) Harassment by any means of any individual, including coercion and personal abuse. Harassment includes but is not limited to, written or verbal acts or uses of technology, which have the effect of harassing or intimidating a person.

c) Harassment based on sex, race, color, national origin, religion, sexual orientation, age, disability or any other criteria protected by state, federal or local law.

9. Hazing
a) Any form of “hazing” and any act that endangers the safety of a student, or that destroys or removes public or private property, for the purpose of initiation, admission into, affiliation with, or as a condition for continued membership in a group or organization. “Hazing” includes any method of initiation or pre-initiation into a student club or any pastime or amusement engaged in with respect to such a club that causes, or is likely to cause, bodily danger, physical harm, or personal degradation or disgrace resulting in physical or mental harm, to any student or other person attending the college.

10. Falsification
a) Willfully providing college officials with false, misleading or incomplete information.
b) Forgery, falsification, alteration or misuse of college documents, records or identification with the intent to injure, defraud, or misinform.

11. Abuse of The Art Institute of Atlanta and its branch campuses disciplinary system, including but not limited to:
a) Failure to obey the summons of a disciplinary body or college official.
b) Falsification, distortion, or misrepresentation of information before a disciplinary body or college official.
c) Disruption or interference with the orderly conduct of a disciplinary proceeding.
d) Attempting to influence the impartiality of a member of a disciplinary body prior to and/or during the course of the disciplinary proceeding.
e) Verbal or physical harassment and/or intimidation of a member of a disciplinary body prior to, during, and/or after the disciplinary proceeding.
f) Failure to comply with the sanction(s) imposed under the student conduct policy.
g) Influencing or attempting to influence another person to commit an abuse of the disciplinary system.

12. Unauthorized Use or Misuse of College Facilities
a) Unauthorized entry into, unauthorized use of, or misuse of college property, including computers and data and voice communication networks.

13. Violation of Federal or State Laws
a) Violation of federal, state or local laws and college rules and regulations on college property or at college-sanctioned or college-sponsored functions.

14. Insubordination
a) Persistent or gross acts of willful disobedience or defiance toward college personnel.
b) Failure to comply with direction of college officials, faculty, staff or security officers who are acting in the performance of their duties.
c) Failure to exit during fire drill.
d) Failure to identify oneself when on college property or at a college-sponsored or supervised functions, upon request of college official acting in the performance of his/her duties.

15. Violations of College Rules
a) Violations by guest of a student on college property. Students are responsible for the actions of their guests.
b) Violation of school safety regulations, including but not limited to setting fires, tampering with fire safety and/or firefighting equipment, failure to exit during fire drill, turning in false fire alarms and bomb threats.
c) Smoking in classrooms or other college buildings or areas unless designated as a smoking area.
d) Any violation of the student housing license agreement, rules and regulations and/or the college-sponsored housing student handbook.

e) Any violation of the institutions policies on the responsible use of technology including but not limited to:
   I. The theft or abuse of computer, email, Internet or Intranet resources.
   II. Unauthorized entry into a file, to use, read, or change the contents, of for any other purpose.
   III. Unauthorized transfer of a file.
   IV. Unauthorized downloading of copyrighted materials in violation of law.
V. Unauthorized use of another individual's identification and/or password
VI. Use of computing facilities to interfere with the work of another student, faculty member, or school official
VII. Use of computing facilities to send obscene or abusive messages
VIII. Use of computing facilities to interfere with normal operation of the school's computing system
f) Failure to satisfy school financial obligations

The above list is illustrative only, and The Art Institute of Atlanta and its branch campuses may sanction other conduct not specifically included on this list.

SECTION VI. SANCTIONS.
The Art Institute of Atlanta and its branch campuses may impose sanctions for violations of the student conduct policy. The type of sanction imposed may vary depending upon the seriousness of the violation(s). The Art Institute of Atlanta and its branch campuses reserves the right to immediately impose the most severe sanction if circumstances merit.

Although not exhaustive, the following list represents the types of sanctions that may be imposed upon any student or student organization found to have violated the student conduct policy:

1. Warning: A notice in writing that a student has failed to meet some aspect of the school's standards and expectations
2. Probation: Probation is used for repeated violations or a specific violation of a serious nature as a first course of action. The Chief Conduct Officer or his/her delegate defines the terms of probation.
3. Discretionary Sanctions: The student will be required to complete an educational service, attend counseling, or have restricted privileges.
4. Removal from Sponsored Housing: The student will be immediately dismissed from school-sponsored housing. The student will be required to vacate the premises according to the terms of the sanction.
5. Suspension: Separation of the student from the school for a pre-determined period of time. The student may be able to return to school once specified conditions for readmission are met. The student may not attend classes, visit college-sponsored housing, use school facilities, participate in or attend college activities, or be employed by the school during his/her suspension.
6. Expulsion: The student will be expelled from The Art Institute of Atlanta and its branch campuses immediately. The student will not be permitted to continue his or her studies at the college and may not return to the college or to college-sponsored housing or activities at any time or for any reason.
7. Restitution: Compensation for loss or damage to property leased, owned or controlled by the school. This may take the form of monetary or material replacement.

The above list is only a general guideline. Some sanctions may be omitted, and other sanctions not listed above may be used.

SECTION VII. DISCIPLINARY PROCEDURES:

Complaint
Any member of The Art Institute of Atlanta and its branch campuses community may file a complaint against any student for misconduct or for otherwise being in violation of The Art Institute of Atlanta and its branch campuses policies.

1. The complaint shall be prepared in writing or in an incident report and directed to the Chief Conduct Officer or his/her delegate.
2. The written complaint or incident report should include the nature of the offense, date, approximate time and location of incident. The name of the victim, offender and any witness/s may be included.
3. Complaints or incident reports should be submitted within 48 hours after the alleged violation occurred unless there are extenuating circumstances requiring a longer timeframe.

The Chief Conduct Officer or a delegate may review and investigate the complaint to determine if the allegations have factual merit, to identify violations of the student conduct policy, and to impose sanctions for such violations.

Generally, the accused should be given the opportunity to tell his or her account of the situation and to provide this information, in writing, unless The Art Institute of Atlanta and its branch campuses determines that the circumstances do not warrant disclosure of some or all of the facts.

Search of Student’s Property
Students have no expectation of privacy in their personal property while on campus. The Art Institute of Atlanta and its branch campuses reserves the right to search the contents of students’ personal property or belongings at any time and for any reason, including when there is reasonable suspicion on the part of the Institute staff that a risk to the health, safety or welfare of students, and/or the school community exists and including searches pursuant to an investigation of potential wrong doing. This includes but is not limited to vehicles brought onto property leased, owned or controlled by the school, backpacks, portfolios and clothing. This policy also applies to student property in school-sponsored housing, student e-mail and/or computers.

Notification and Determination of violations that warrant Disciplinary Meeting
1. The Chief Conduct Officer or a delegate may choose to conduct a disciplinary meeting. Potential attendees include a student or students, the Chief Conduct Officer or his/her delegate and others who may have relevant information. The Student should receive advance notice of the allegations and the reason for the meeting. After the meeting,
2. The Chief Conduct Officer or his/her delegate will determine whether it is more likely than not that a violation occurred, may a render and communicate the decision to the STUDENT in writing, which shall describe the violation and the sanctions imposed, if any, and the student's right to appeal. If the Chief Conduct Officer determines that there was no violation, that decision may be documented in writing to the student as well.
   a. If a STUDENT fails to appear for the meeting, the Chief Conduct Officer or his/her delegate may make a determination of violations of The Art Institute of Atlanta and its branch campuses policies on the basis of the information available, and impose sanctions for such violations.

Notification and Determination of violations that warrant Disciplinary Hearing
In some cases, involving serious violations, the Chief Conduct Officer or delegate, hereby referred to as “Hearing Officer", in his or her sole discretion, may choose to assemble a disciplinary panel to adjudicate the process.
1. The Hearing Officer may immediately (before a hearing takes place) remove the student from the campus community pursuant to an Interim Suspension until the Disciplinary Panel is convened. (see interim suspension)
2. The Student should receive advance notice of the allegations and the reason for the meeting. A student may forgo attendance at the hearing and a determination of the sanction will be made by the Disciplinary Panel
3. Hearings normally shall be conducted in private. The Disciplinary Hearing is an academic hearing, not a legal hearing. Therefore, legal counsel is not allowed at the hearing.
4. The student may be accompanied by one person (family member, friend, etc) to provide support. The committee may prohibit from attending or remove any person who disrupts the proceedings of the committee
5. In Hearings involving more than one STUDENT, the Hearing Officer, in his or her discretion, may permit the hearing concerning each student to be conducted separately.
6. The Disciplinary Panel may hear from any person who may have relevant information and the Panel may review any documents presented to them.
a. Pertinent records, documents and written statements may be considered by the Hearing Officer at his/her discretion.

b. The Disciplinary Panel may ask questions and may seek information not provided to it.

7. The Disciplinary Panel may determine whether it is more likely than not that a violation occurred. The Panel should communicate to the Hearing Officer its decision and its recommended sanction, if any.

8. After the Hearing, the Hearing Officer will issue a written decision to the accused student which identifies the accusations and the panel's conclusions, any sanctions, and the student's right of appeal.

9. In general, the accused should have access to the documentation reviewed by the panel, however identifying names and information may be removed from the documentation when necessary to protect other student's privacy rights.

Disciplinary Panel
A Disciplinary Panel may consist of members of the college Executive Committee, Campus Staff, Faculty or Student Body. When students are permitted on the panel, the accused student should sign a form granting permission to release his/her educational records to a student serving on the panel. Failure to sign the permission constitutes an agreement to have no student on the panel.

Administrative Interim Suspension
Students may be administratively suspended on an interim basis when:

1. serious allegations are being investigated
2. serious allegations are pending before a disciplinary panel
3. in advance of a disciplinary panel hearing; or
4. when a student potentially poses a threat of harm to himself, to others, or to property of the Institute or a member of the Institute community

During the interim suspension, students are denied access to college-sponsored housing and/or to the school (including classes, labs, library) and/or all other school activities or privileges for which the student might otherwise be eligible, as the Chief Conduct Officer or designee may determine to be appropriate. This interim suspension period should last no longer than three business days, and the Chief Conduct Officer or delegate may make reasonable provisions to provide for accommodations of a student in school sponsored housing.

The interim suspension is not to be considered disciplinary, but it is a tool to separate potential adversaries until a reasoned decision can be made.

SECTION VIII. Appeal Procedures.
Students have a right to appeal disciplinary actions when they believe they have extenuating circumstances or believe to have been treated in an arbitrary or biased fashion or without adherence to The Art Institute of Atlanta and its branch campuses policies and procedures.

• During an appeal, the student should continue to obey the terms of the decision, i.e., a student who has been suspended from school may not be on school property, a student dismissed from school-sponsored housing must leave in accordance with the directions indicated in the decision.

• The student must write a letter of appeal in the student's own words, addressed to the President of The Art Institute of Atlanta and its branch campuses or his/her delegate. This letter must clearly state the extenuating circumstances or the grounds for believing the decision was arbitrary or biased or that it was without adherence to The Art Institute of Atlanta and its branch campuses policies and procedures, and provide any supporting documentation. It must be delivered to the President or his/her delegate within seven calendar days following the student's receipt of the decision.

• Students should provide documentation to support the allegations of the appeal.

• The President or his/her delegate may appoint an ad hoc committee to review appeals and make a recommendation regarding disposition of the appeal within 30 days of the date of receipt of the appeal.
committee will be comprised of faculty or staff members not involved in making the initial disciplinary decision.

- The President and/or the committee may decide to convene an appeal hearing. The student will be informed notiﬁed in writing of the date and time of the appeal. The student is expected to attend the meeting, and failure to do so, for other than documented emergencies, may be considered forfeiture of the right to present further information regarding the appeal.

- The student making the appeal may be provided an opportunity to address the committee in person. The student may be accompanied by one person (family member, friend, etc) as an observer. The committee may prohibit from attending or remove any person who disrupts the proceedings of the committee.

- The Appeal Committee is an academic hearing, not a legal hearing. Therefore, legal counsel is not allowed at the meeting.

- Audio recording of the academic hearing is not permitted. Minutes of the meeting are conﬁdential.

- Following appropriate review and deliberation, the committee will report back to the President or his/her delegate with its recommendation following its review of the appeal. The President or his/her delegate will render a written decision on the appeal within thirty calendar days from receipt of the appeal. The decision will be ﬁnal.

The Art Institute of Atlanta and its branch campuses

THE ART INSTITUTE OF ATLANTA AND ITS BRANCH CAMPUSES ANTI-HAZING POLICY

Hazing involving The Art Institute of Atlanta and its branch campuses students or student groups is strictly prohibited. Hazing is deﬁned as any action or situation that recklessly or intentionally endangers the mental or physical health or safety of a student for the purpose of initiation or admission into or afﬁliation with any club or organization operating under the sanction of an institution of higher education.

For purposes of this deﬁnition, any activity as described in this deﬁnition that the initiation or admission into or afﬁliation with a club or organization is directly or indirectly conditioned shall be presumed to be “forced” activity, the willingness of an individual to participate in such activity notwithstanding. This policy is applicable to all students and members of a student club or organization at The Art Institute of Atlanta and its branch campuses. Every student and member of a student club or organization is responsible for complying with this policy.

Individuals and/or student clubs that force, require, and/or endorse violations will be held directly responsible through the College’s student conduct process and if appropriate, through local authorities, which may pursue criminal action. Students who wish to make a complaint under this policy should contact the Dean of Student Affairs located as shown below. The negligence or consent of a student or any assumption of risk by the student is not a defense to an action brought pursuant to this policy. Student club activities or programs must not interfere with the rights and activities of others and should always reﬂect the best interests of the members of the organization it represents and the College community as a whole. In all cases of alleged violations of this policy, faculty and staff advisors and the national/international headquarters, if applicable, of any organization will be notiﬁed.

The Dean of Student Affairs can be reached at each location as follows:

The Art Institute of Atlanta
Michael Dixon
Dean of Student Affairs
The Art Institute of Atlanta
6600 Peachtree Dunwoody Road
Atlanta, GA 30328
770.689.4908
midixon@aii.edu
The Art Institute of Atlanta—Decatur
A branch of The Art Institute of Atlanta
Jasmine Harris
Student Affairs Coordinator
The Art Institute of Atlanta-Decatur
One West Court Square
Suite 110
Decatur, GA 30030
404.942.1835
jharris@aii.edu

The Art Institute of Charleston
A branch of The Art Institute of Atlanta
Rob Seay
Dean of Student Affairs
The Art Institute of Charleston
24 North Market Street
Charleston, SC 29401
843.727.3518
resay@aii.edu

The Art Institute of Tennessee—Nashville
A branch of The Art Institute of Atlanta
Douglas Lange
Dean of Student Affairs
The Art Institute of Tennessee-Nashville
100 Centerview Drive, Suite 250
Nashville, TN 37214
615.514.3810
dolange@aii.edu

The Art Institute of Virginia Beach
A branch of The Art Institute of Atlanta
Celia Giovannone
Director of Student Affairs
The Art Institute of Virginia Beach
Two Columbus Center
4500 Main Street, Suite 100
Virginia Beach, VA 23462
757.493.6767
cgiovannone@aii.edu

The Art Institute of Washington
A branch of The Art Institute of Atlanta
Michael McKenna
Dean of Student Affairs
The Art Institute of Washington
1820 N. Fort Myer Drive
Arlington, VA 22209
703.247.6841
mmckenna@aii.edu
The Art Institute of Atlanta and its Branch Campuses Academic Catalog

The Art Institute of Washington—Dulles
A branch of The Art Institute of Atlanta
Michael McKenna
Dean of Student Affairs
The Art Institute of Washington-Dulles
The Corporate Office Park at Dulles Town Center
21000 Atlantic Blvd., Suite 100
Dulles, VA  20166
571.449.4400
mmckenna@aii.edu

NO HARASSMENT POLICY

The Art Institute of Atlanta and its branch campuses is committed to providing workplaces and learning environments that are free from harassment on the basis of any protected classification including, but not limited to race, sex, gender, color, religion, sexual orientation, gender identity or expression, age, national origin, disability, medical condition, marital status, veteran status, genetic marker or on any other basis protected by law. Such conduct is unprofessional, unproductive, illegal, and generally considered bad for business. Consequently, all conduct of this nature is expressly prohibited, regardless of whether it violates any law. (Please note that sexual harassment is more thoroughly addressed in the Sexual Misconduct & Relationship Violence Policy.)

Sexual Misconduct & Relationship Violence Policy; Procedures for Handling Sexual Misconduct and Relationship Violence Complaints

The Art Institute of Atlanta and its branch campuses values civility, dignity, diversity, education, honesty, and safety and is firmly committed to maintaining a campus environment free from all forms of sex discrimination, sexual harassment, and sexual assault. Sexual Misconduct and Relationship Violence, defined more specifically below, are inconsistent with these values, violate institutional policy, and will not be tolerated at The Art Institute of Atlanta and its branch campuses and are expressly prohibited. Similarly, retaliation for having brought forward a concern or allegation or for participating in an investigation of a report of Sexual Misconduct or Relationship Violence is also expressly prohibited and is grounds for disciplinary action.

This Policy provides information regarding how an individual – whether a student, faculty member, or staff member – can make a report of Sexual Misconduct or Relationship Violence impacting a student and how The Art Institute of Atlanta and its branch campuses will proceed once it is made aware of any such report.

For faculty and staff members who believe they are the victim of sexual misconduct, please follow our No Harassment policy in the Employee Handbook.

I. Preliminary Issues & Important Definitions

This Policy prohibits "Sexual Misconduct" and "Relationship Violence," broad categories encompassing the conduct defined below. Sexual Misconduct and Relationship Violence can be committed by anyone, including third parties, and can occur between people of the same sex or different sexes and regardless of one’s biological sex or transgendered sex. This policy applies to Sexual Misconduct and Relationship Violence that is committed against a student when that Sexual Misconduct or Relationship Violence occurs: (i) on campus; (ii) off-campus if in connection with a School-sponsored program or activity or in student housing; or (iii) off-campus if allegedly perpetrated by a fellow student, faculty member, staff member, or third party when the victim/reporting student reasonably believes that the off-campus conduct has created a hostile educational environment.

A. What is “Sexual Misconduct”?

Sexual Misconduct includes:
• Sexual Assault: Having or attempting to have sexual intercourse, cunnilingus, or fellatio without Consent (as defined below). Sexual intercourse is defined as anal or vaginal penetration by a penis, tongue, finger, or inanimate object.
• Non-Consensual Sexual Contact: Any intentional sexual touching with any body part or object by any person upon any person without Consent.
• Sexual Exploitation: An act attempted or committed through the abuse or exploitation of another person's sexuality. Examples include, but are not limited to, prostituting another student; inducing a student into sexual intercourse, sexual contact, or other sexual activity by implicit or explicit threat of exposure of personal information or academic consequences; non-consensual video or audio-taping of sexual activity; allowing others to observe a personal consensual sexual act without the knowledge or Consent of all involved parties; and knowingly transmitting or exposing another person to a sexually transmitted infection without the person's knowledge.
• Indecent Exposure: the exposure of the private or intimate parts of the body in a lewd manner in public or in private premises when the accused may be readily observed.
• Sexual Harassment: unwelcome sexual advances, requests for sexual favors, and other physical or verbal conduct of a sexual nature when it meets any of the following: (a) Submission to such conduct is made either explicitly or implicitly a term or condition of an individual's academic status; or (b) Submission to or rejection of such conduct by an individual is used as the basis for academic decisions affecting such individual; or (c) Such conduct has the purpose or effect of unreasonably interfering with an individual's work or academic performance or creating an intimidating, hostile, or offensive environment for working, learning, or living on campus.

B. What is “Relationship Violence”?

Relationship Violence includes:
• Domestic Violence: Violence, including but not limited to sexual or physical abuse or the threat of such abuse, committed by a current or former spouse or intimate partner or any other person from whom the student is protected under federal or applicable state law.
• Dating Violence: Violence, including but not limited to sexual or physical abuse or the threat of such abuse, committed by a person who is or has been in a social relationship of a romantic or intimate nature with the alleged victim. The existence of such a relationship is generally determined based on a consideration of the length and type of relationship and the frequency of interaction.
• Stalking: A course of conduct directed at a specific person that would cause a reasonable person to fear for their own safety or the safety of others or suffer substantial emotional distress. A course of conduct means two or more acts in which a person directly, indirectly or through third parties, by any action, method, device or means, follows, monitors, observes, surveils, threatens, or communicates to or about a person or interferes with a person’s property.

The following also constitute violations of this Policy:
• Complicity: Assisting, facilitating, or encouraging the commission of a violation of this Policy.
• Retaliation: Acts or attempted acts for the purpose of interfering with any report, investigation, or proceeding under this Policy, or as retribution or revenge against anyone who has reported Sexual Misconduct or Relationship Violence or who has participated (or is expected to participate) in any manner in an investigation, or proceeding under this Policy. Prohibited retaliatory acts include, but are not limited to, intimidation, threats, coercion, or discrimination. To be clear, retaliation against a Complainant for reporting an incident or against any witness who participates in an investigation is strictly prohibited.

C. Who are “Complainants” and “Respondents”?
The Art Institute of Atlanta and its branch campuses is not a court of law. We also do not engage in victim-blaming or rushes to judgment. Therefore, without judgment, we refer to anyone who reports that s/he has experienced Sexual Misconduct as a “Complainant” and to anyone who reportedly has engaged in Sexual Misconduct as a “Respondent.”
D. Defining Consent

In many cases of Sexual Misconduct, the central issue is consent or the ability to give consent. Consent is a voluntary agreement to engage in sexual activity. Consenting to engage in sexual activity must exist from beginning to end of each instance of sexual activity. Past Consent does not imply future Consent, and Consent to engage in one form of sexual activity does not imply Consent to engage in a different form of sexual activity. Consent is demonstrated through mutually understandable words and/or actions that clearly indicate a willingness to engage in a specific sexual activity. Consent must be knowing and voluntary. To give Consent, a person must be awake, of legal age, and have the capacity to reasonably understand the nature of her/his actions. Individuals who are physically or mentally incapacitated cannot give Consent.

Silence, without actions evidencing permission, does not demonstrate Consent. Where force, threats, or coercion is alleged, the absence of resistance does not demonstrate Consent. Force, threats, or coercion invalidates Consent. The responsibility of obtaining Consent rests with the person initiating sexual activity. Use of alcohol or drugs does not diminish one’s responsibility to obtain Consent or negate one’s intent.

Consent to engage in sexual activity may be withdrawn by either person at any time. Once withdrawal of Consent has been clearly expressed, the sexual activity must cease.

Incapacitation is the inability, temporarily or permanently, to give Consent, because the individual is mentally and/or physically helpless due to drug or alcohol consumption, either voluntarily or involuntarily, due to an intellectual or other disability that prevents the student from having the capacity to give Consent, or the individual is unconscious, asleep or otherwise unaware that the sexual activity is occurring. In addition, an individual is incapacitated if he or she demonstrates that they are unaware of where they are, how they got there, or why or how they became engaged in a sexual interaction. Where alcohol is involved, incapacitation is a state beyond drunkenness or intoxication. Some indicators that an individual is incapacitated may include, but are not limited to, vomiting, unresponsiveness, inability to communicate coherently, inability to dress/undress without assistance, inability to walk without assistance, slurred speech, loss of coordination, lack of awareness of circumstances or surroundings, or inability to perform other physical or cognitive tasks without assistance.

E. Title IX Coordinator & Deputy Coordinators

The Title IX Coordinator for The Art Institutes schools is: Kristine Andersen, Vice President of Student Affairs. The Title IX Coordinator is responsible for, among other things, coordinating the campus’s efforts to comply with and carry out the campus’s responsibilities under Title IX of the Education Amendments of 1972, including compliance with this policy. The Title IX Coordinator will help to coordinate any investigations under this Policy.

In addition, the School has other individuals who serve as Deputy Title IX Coordinators to help oversee investigations and determination proceedings under this Policy.

II. Reporting & Confidentiality

We encourage victims of Sexual Misconduct & Relationship Violence to talk to somebody about what happened – so they can get the support they need, and so the School can respond appropriately.

Different employees on campus have different abilities to maintain confidentiality:

- CONFIDENTIAL REPORTING: Some individuals are required to maintain near complete confidentiality. These include professional counselors such as those provided by Talk One2One counselling services. These individuals can provide resources and generally talk to a victim without revealing any personally identifying information about an incident to the School. A victim can seek assistance and support from these individuals without triggering a School investigation.
• NON-CONFIDENTIAL REPORTING. Other than professional counsellors defined above, most other employees and contractors are required to report all the details of an incident to the Title IX coordinator. A report to these employees (called “responsible employees”) constitutes a report to the School and generally obligates the School to investigate the incident and take appropriate steps to address the situation. The following campus employees (or categories of employees) are examples of responsible employees: the Title IX Coordinator, all Deputy Title IX Coordinators, President, Dean of Student Affairs, other Student Affairs staff, Housing staff, Academic Advisors, the Security Team (including contract security personnel), all full-time and adjunct Faculty, Human Resources, and Employee Relations.

The School will seek to protect the privacy and confidentiality of the individuals involved in any report of alleged Sexual Misconduct or Relationship Violence to the extent possible and allowed by law. The Title IX Coordinator will evaluate any request for confidentiality in the context of the School’s responsibility to provide a safe and nondiscriminatory environment to all members of its community.

The School will complete any publicly available record-keeping, including Clery Act reporting and disclosure, without the inclusion of identifying information about the alleged victim. It will also maintain as confidential any interim measures or remedies provided to the alleged victim to the extent that maintaining confidentiality will not impair its ability to provide the interim measures or remedies.

In addition to internal reporting, the School strongly encourages anyone who believes they have experienced a sexual assault (or any other crime) to make a report to local law enforcement. Collection and preservation of evidence relating to the reported sexual assault is essential for law enforcement investigations, so prompt reporting of the incident to law enforcement is especially critical. Designated staff will, upon request, assist an individual in making a report to law enforcement as necessary and appropriate.

Although we strongly encourage complainants to report to local law enforcement, such a report is not a prerequisite to the School’s review and investigation of any complaint covered by this Policy. The School will honor a Complainant’s request not to report the matter to local law enforcement UNLESS we have a reasonable basis to believe that the safety and security of the campus community is at risk. In this event, the School will endeavor to notify a Complainant or Reporter of the institution’s intent to report the matter to law enforcement in advance of any such report.

The School does not limit the time frame for reporting under this Policy, although a delay in reporting may impact the School’s ability to take certain actions.

Other Code of Conduct Violations: The School encourages students who have been the victim of Sexual Misconduct or Relationship Violence to come forward. Students should not be discouraged from reporting such incidents because they fear discipline for their own violations of the Student Code of Conduct, such as use of alcohol in School housing. Therefore, the School has discretion not to pursue other violations of the Student Code of Conduct that occurred in the context of the reported incident of Sexual Misconduct or Relationship Violence.

III. Response Procedure

Students are encouraged to report any incident of Sexual Misconduct or Relationship Violence to the Title IX Coordinator, Deputy Title IX Coordinator, the Dean of Student Affairs, or the Campus President. If a report is made verbally, the School will request a written statement by the student.

Upon receipt of a report, the School will generally proceed as described below.

A. Investigation Commencement

The School will provide a timely and thorough investigation. Barring exigent circumstances, cases of Sexual Misconduct and Relationship Violence will generally be resolved within a 60 day period once the incident has been
reported. An extension of time may be necessary if witnesses are unavailable or uncooperative or due to other extenuating circumstances beyond the control of the investigator.

B. Initial Response

Once the School is put on notice of possible Sexual Misconduct and Relationship Violence, the Complainant will be offered appropriate confidential support, accommodations, and other resources and will be notified of applicable policies and procedures. Accommodations include the ability to move to different housing, to change work schedules, to alter academic schedules, to withdraw from/retake a class without penalty, and to access academic support. The Respondent also will be offered appropriate resources and notified of applicable policies and procedures.

C. Interim Intervention

Pending a final determination, the Title IX Coordinator and/or Student Affairs staff will take appropriate interim measures. These measures may include, but are not limited to, the imposition of a no-contact order and/or employment, transportation, residence, and academic modifications. Student Affairs staff may limit a student or organization’s access to certain School facilities or activities pending resolution of the matter. The School may impose an Interim Suspension on the Respondent pending the resolution of an alleged violation when the School determines, in its sole discretion, that it is necessary in order to protect the safety and well-being of members of the campus community.

D. Decision to Proceed to Investigation

If the Complainant is willing to participate in the review and investigation process, the School will proceed as described below in Section III (E).

If the Complainant requests a confidential investigation, the School will seek to protect the privacy and confidentiality of the Complainant to the extent possible and allowed by law. The Title IX Coordinator will evaluate any request for confidentiality in the context of the School’s responsibility to provide a safe and nondiscriminatory environment to all members of its community.

If a confidential investigation is requested and agreed to, the School will investigate without revealing the name of the Complainant in any interview or email and will not ask questions that inadvertently or reasonably could reveal the identity of the Complainant.

If the Complainant asks that the report of sexual misconduct not be pursued, the School will consider the interests of the Complainant, the campus community, law enforcement, and/or other appropriate interests under the circumstances. The School, in consultation with the Title IX Coordinator, will make a final decision on whether and to what extent it will conduct an investigation, and notify the Complainant promptly.

E. Investigation Procedure

Investigators do not function as advocates for either Complainants or Respondents. Investigators can, however, identify advocacy and support resources for either Complainants or Respondents. The Respondent will receive written notice of the report and the nature of the alleged misconduct. He/She will be advised in writing of the investigation process and opportunity to provide any relevant evidence. The Investigation will generally be conducted by the Dean of Student Affairs for the campus (or any other individual appointed by the Title IX Coordinator) if the Respondent is a student. If the Respondent is a faculty or staff member, Employee Relations will also participate in the investigation. The investigator will separately interview both Complainant and Respondent. Both parties will be able to provide evidence and suggest other witnesses to be interviewed. The investigator will interview other relevant witnesses and review any other available relevant evidence. Both the Complainant and Respondent can have another individual present during their own respective interviews. If the Complainant or Respondent elects, they may have an attorney present during their own interview, but said attorney may not advocate during the interview.
F. Determinations
1. For cases where the Respondent is a student.
The investigator will present all evidence to the Title IX Coordinator (or his/her designated Deputy Title IX Coordinator). In all cases, the Title IX Coordinator or the designated Deputy Title IX Coordinator will be appropriately trained regarding handling and considering sexual misconduct and relationship violence cases. The Title IX Coordinator will weigh the evidence presented and decide whether additional evidence is necessary for consideration. Ultimately, the Title IX Coordinator will make a determination of whether a violation of the Sexual Misconduct & Relationship Violence Policy or any other policy has occurred. The School reserves the right to convene a Determination Panel to review the evidence and make the determination in appropriate circumstances.

2. For cases where the Respondent is a Faculty or Staff Member.
The investigator will present all evidence to the Ethics Committee of EDMC. The Ethics Committee will be appropriately trained regarding handling and adjudicating sexual misconduct and relationship violence cases. The Ethics Committee will weigh the evidence presented and make a determination whether a violation of the Sexual Misconduct & Relationship Violence Policy or any other policy has occurred.

G. Standard of Proof
In all cases under the Sexual Misconduct policy, the Title IX Coordinator (or designee) or the Ethics Committee will determine if a violation of policy has occurred by the preponderance of evidence standard. Thus, they will determine whether it is more likely than not that a violation has occurred.

H. Potential Sanctions
If a violation of policy has been found, the Title IX Coordinator or the Ethics Committee will impose appropriate sanctions, including but not limited to coaching, training, probation, suspension, or expulsion in the case of students or coaching, training, written warning, demotion, or termination in the case of employees.

I. Outcome Notifications
Both the Complainant and Respondent will be notified in writing of the outcome of the investigation and of the sanctions imposed, if any.

J. Appeals
If the Complainant or Respondent is a student, he or she may appeal the outcome determination by written appeal to the Campus President within 15 days of notification of the outcome. An appeal may be made based only on one or more of the following reasons:

1. New and significant evidence appeared that could not have been discovered by a properly diligent charged student or complainant before or during the original investigation and that could have changed the outcome.
2. The Finding is Arbitrary and Capricious: Reading all evidence in the favor of the non-appealing party, the finding was not supported by reasonable grounds or adequate consideration of the circumstances. In deciding appeals, the Campus President is allowed to make all logical inferences in benefit of the non-appealing party.
3. Disproportionate Sanctions: The sanctions were disproportionate to the findings.

The appeal shall consist of a written statement requesting review of the conduct decision or sanction and explaining in detail the basis for the appeal. The Campus President, or designated representative, will notify the non-appealing party of the request for an appeal. Within five working days of receipt of the notice, the non-appealing party may submit a written statement to be included in the case file. The appeal may proceed without the non-appealing party's written statement if it is not submitted within the designated time limit.
The Campus President will endeavor to make a determination of the appeal within 15 business days of receipt. The President's decision is final.
Firearms Policy

Firearms, including concealed weapons, are not permitted on The Art Institute of Atlanta and its branch campuses premises and/or at The Art Institute of Atlanta and its branch campuses events, except that sworn members of a law enforcement agency acting in performance of their duties and/or employees of a licensed armored car service providing contracted services to The Art Institute of Atlanta and its branch campuses or to The Art Institute of Atlanta and its branch campuses vendors and contractors (where approved by The Art Institute of Atlanta and its branch campuses) may carry weapons.

Firearms are not permitted in any vehicle while the vehicle is parked on The Art Institute of Atlanta and its branch campuses property, whether said property is owned or leased by The Art Institute of Atlanta and its branch campuses or provided to The Art Institute of Atlanta and its branch campuses for its use, except where otherwise required by law.

Any employee or student who becomes aware of a violation of this policy should immediately notify Human Resources, the President or a member of management or a member of school staff.

Violation of this policy is considered a serious offense that endangers the safety of anyone on The Art Institute of Atlanta and its branch campuses premises. Any person violating this policy may be required to leave The Art Institute of Atlanta and its branch campuses premises. Students violating this policy are subject to suspension or dismissal from school.
Career & Alumni Services

Part-Time Employment Services
Career Services receives job leads from employers throughout The Art Institute’s metro regions who are sensitive to student schedules and eager to provide work opportunities for students. In addition, Career Services can assist with on-campus jobs in various departments within the colleges. Each quarter, Career Services invites local companies with part-time job vacancies on-campus to meet with students for our Part Time Job Fair. This job fair focuses on student level employment and is intended to help the busy student find employment that will work with their class schedule and secures them extra spending money.

Preparing for a Rewarding Career
As students near the completion of their program of study, they meet individually with a career services advisor who is a specialist in their field of study to review career goals, job-search strategies, interview techniques, and resume development. In addition to the one-on-one counseling provided by career services advisors, career development courses, which are required of every student, provide extensive career preparation training (see course listing for content and exemption information). The career services department coordinates portfolio shows and internship fairs for all programs, as well as career days for the Culinary Arts program. These special events bring together industry professionals and soon-to-be graduates.

The Career Services department continuously seeks new job leads and business contacts to assist graduates in matching their skills to employers’ needs. Memberships in professional organizations, attendance at trade shows, and on-site visits to area businesses help keep career services advisors up-to-date with industry trends as well as develop relationships with employers. On-going communication with employers through mail and phone contact keeps employers current with the programs and the pool of talented graduates available to them from The Art Institute.

The degree programs at The Art Institute are designed to prepare students to seek entry-level positions in their chosen fields. The Art Institute does not guarantee employment or any particular level of compensation following graduation. Students who confine their job search to the metropolitan area where their campus is located may limit the particular employment opportunities available to them. Graduates need to be prepared for a competitive marketplace, which may require relocating in order to enhance their career endeavors. Although the college does not offer any guarantee of employment, the career services department works hard to cultivate employment opportunities and to match job leads with qualified graduates.

Graduate Employment Rates
The Art Institute provides career-oriented education designed to develop fundamental skills using technology that’s recognized in the workplace. Ongoing partnerships with local and national employers help The Art Institute deliver industry-relevant education and curricula benefiting both students and employers. An emphasis on employer satisfaction and staying on top of industry trends allows The Art Institute to provide employers with candidates who fulfill their needs. The graduate employment statistics support this assertion.

Complete employment statistics for each individual program of study are available in the admissions and career services offices.

Alumni Services
For graduates and alumni anticipating an employment change or for those who may have become unemployed, the Alumni Connections Online Community (www.alumniconnections.com/artinstitutes) offers a Career Center where alumni can post their resumes and search for job postings throughout the United States. This site also offers an online directory, a permanent email address, a calendar of events, a virtual marketplace with alumni discounts, and more. The department is also in contact with other Art Institute schools and can direct alumni to speak to their counterparts in a desired region and can give feedback on employment markets throughout the country. The Art Institutes believe that continued contact with its alumni is important and maintains a relationship with alumni through periodic social events, alumni chapters, skills retooling workshops, newsletters, email blasts, and annual alumni gallery shows.
Policies

It is the student’s responsibility to be familiar with the policies and regulations in this Catalog, as well as those in the materials given to students in their application packets and the Student Handbook distributed at Orientation and throughout the year at the office of student affairs. Students who have questions about these policies before matriculation should contact the admissions office. After matriculation, students may contact their Academic Directors, the office of academic affairs, or the office of student affairs.

The Virginia-based Art Institutes reserve the right to change the policies contained from time to time. Notice is not required for a new policy to take effect; however, The Virginia-based Art Institutes will make reasonable attempts to notify students promptly of any policy changes through website or email postings, mail distributions, or other methods deemed appropriate by the college administration.

Academic Calendar

The Art Institute operates on a quarterly academic calendar. Quarters begin in October, January, April, and July. Below is more information about beginning and ending dates, schedule adjustment periods, vacation and holiday periods.

2015-16 Academic Calendar (Tentative)

Summer Quarter 2015
- Campus Closed – Independence Day: July 3, 4
- First day of classes: July 13
- Last Day to Add/Drop Classes: July 20
- Mid-Quarter Start: August 20
- Fall Quarter registration begins: August 24
- Campus Closed – Labor Day Holiday: September 7
- Last day to Withdraw from Summer Classes: September 11
- Summer Quarter ends: September 26
- Vacation Break: September 27-October 4
- Summer grades available online: September 29

Fall Quarter 2015
- First day of classes: October 5
- Last Day to Add/Drop Classes: October 12
- Mid-Quarter Start: November 12
- Winter Quarter registration begins: November 16
- Last Day to Add/Drop Mid-Quarter Classes: November 16
- Thanksgiving Holiday– no classes: November 26-27
- Last day to Withdraw from Fall Classes: December 4
- Fall Quarter ends: December 19
- Vacation Break: December 20-January 10
- Fall grades available online: December 22

Winter Quarter 2016
- Campus Closed – New Year’s Holiday: January 1
- First day of classes: January 11
- Martin Luther King, Jr. Holiday– no classes: January 18
### Last Day to Add/Drop Classes
- January 19

### Mid-Quarter Start
- February 18

### Spring Quarter Registration begins
- February 22

### Presidents’ Day Holiday—no classes
- February 19

### Last day to Add/Drop Mid-Quarter Classes
- February 23

### Last day to Withdraw from Winter Classes
- March 11

### Winter Quarter ends
- March 26

### Vacation Break
- March 27-April 3

### Winter grades available online
- March 29

## Spring Quarter 2016

### First day of classes
- April 4

### Last Day to Add/Drop Classes
- April 11

### Spring Holiday—no classes
- April 18

### Mid-Quarter Start
- May 12

### Last Day to Add/Drop Mid-Quarter Classes
- May 16

### Summer Quarter Registration begins
- May 16

### Campus Closed - Memorial Day Holiday
- May 26

### Last day to Withdraw from Spring Classes
- June 3

### Spring Quarter ends
- June 18

### Vacation Break
- June 19 - July 10

### Spring grades available online
- June 21

## Summer Quarter 2016

### Campus Closed – Independence Day
- July 4

### First day of classes
- July 11

### Last Day to Add/Drop Classes
- July 18

### Mid-Quarter Start
- August 18

### Last Day to Add/Drop Mid-Quarter Classes
- August 22

### Fall Quarter registration begins
- August 22

### Campus Closed – Labor Day Holiday
- September 7

### Last day to Withdraw from Summer Classes
- September 9

### Summer Quarter ends
- September 24

### Vacation Break
- September 25-October 2

### Summer grades available online
- September 27

## Advanced Standing, Transfer, and Proficiency Credit and Exemption from Coursework

The sections below describe the various conditions under which credits might be transferred into or out of The Art Institutes schools. Please contact the office of The Dean of Academic Affairs for all matters related to Transfer Credit and Program Change.

Students applying to The Art Institute of Atlanta and its branch campuses may be eligible to receive advanced standing credit in a number of ways:

- Take the College Board Advanced Placement (AP) or International Baccalaureate (IB) courses and score 3 or higher on the AP exam or 4 or higher on the IB exam for those courses while in secondary college.
- Complete the requirements of a transfer agreement established between The Art Institute and the postsecondary institution they attend before coming to The Art Institute.
- Earn college credit at other accredited postsecondary institutions.
• Complete College Level Examination Program (CLEP) exams covering material equivalent to Art Institute courses and earn a score of 50 or higher on those examinations.
• Complete training, employment, or other educational experience in the military as measured through DANTES, DSST examinations, or as shown on an American Council on Education (ACE) transcript.
• Present evidence of experience obtained in the workplace or through other means, as demonstrated through a portfolio of their work and additional supporting documentation.

Advanced Standing, Transfer and Proficiency Credit for Veteran's Administration Students in South Carolina and Tennessee
All Veteran’s Administration students applying to The Art Institute of Charleston or The Art Institute of Tennessee—Nashville must provide documentation (official transcripts) to the college. Credits awarded will be provided to the degree that is being sought.

TRANSFER OF CREDIT
Contact the office of The Dean of Academic Affairs for all matters related to Transfer Credit and Program Change.

TRANSFERABILITY OF CREDIT TO OTHER INSTITUTIONS
Notice Concerning Transferability of Credits Earned at The Art Institute of Atlanta and its branch campuses
The Art Institute of Atlanta and its branch campuses is accredited by an accrediting agency recognized by the United States Department of Education. However the fact that a school is licensed and accredited is not necessarily an indication that credits earned at that school will be accepted by another school. In the U.S. higher education system, transferability of credit is determined by the receiving institution taking into account such factors as course content, grades, accreditation and licensing. For this reason The Art Institute of Atlanta and its branch campuses does not imply, promise, or guarantee that credits earned at The Art Institute of Atlanta and its branch campuses will be accepted by another college or university. If the credits or degree, diploma, or certificate that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. Students considering transferring to another college or university are responsible for determining whether that school will accept The Art Institute of Atlanta and its branch campuses credits. The Art Institute of Atlanta and its branch campuses encourages students to initiate discussions with the potential transfer school as early as possible.

TRANSFERRING FROM ONE ART INSTITUTE TO ANOTHER ART INSTITUTE
Students wishing to transfer from one Art Institutes school to another may do so only if they are in good standing at the sending school. Any student dismissed for academic progress cannot transfer to another affiliated Art Institute school until he or she has been reinstated at the sending school and is deemed to be making satisfactory academic progress. (See the Student Academic Progress Policy-Transfer from another Art Institute). An affiliated Art Institute is any campus that shares the same leading six-digit OPE-ID number with the originating school. Campuses that share the same leading six-digit OPE-ID number are the same institution.

TRANSFER OF CREDIT BETWEEN ART INSTITUTES SCHOOLS
Associate’s Degree Graduates to Bachelor’s Degree Programs: Every reasonable effort will be made to ensure that all credits earned by associate’s degree graduates of an Art Institutes school will transfer to the corresponding bachelor’s degree program within the system. However, differing state and accrediting regulations may require additional courses at the associate’s degree level. If the associate’s degree completed by the graduate has been updated with the addition of new competencies, the Dean of Academic Affairs has the discretionary authority to add a course(s) at the associate’s degree level. Such graduates of the related associate degree program will attain upper division status in the bachelor’s degree.
Associate's degree credits earned by graduates of an Art Institutes school for which there is no corresponding bachelor's degree program will be evaluated on a course-by-course basis for applicability to the new program of study. Only those courses and credits required for graduation in the new program of study will be accepted (30 percent for Virginia schools). Under some conditions, all general education courses in the associate degree may be brought forward into the Bachelor's degree program; because this may vary by state, the student attempting to transfer credits is advised to consult with the receiving institution on the policies regarding general education coursework. All conditions in the following associate's degree credits to associate's/bachelor's degree program procedure apply.

**Diploma Graduates to Associate's/Bachelor's Programs:** Every reasonable effort will be made to ensure that all credits earned by diploma program graduates of an Art Institutes school will transfer to the corresponding Associate/Bachelor's degree program within the system. If the diploma program completed by the graduate has been updated with the addition of new competencies, the Dean of Academic Affairs has the discretionary authority to require retaking the course(s) at the associate's degree level. Such graduates of the related diploma program will attain lower division status in the associate's degree program.

Diploma program credits earned by graduates of an Art Institutes school for which there is no corresponding Associate/Bachelor's degree program will be evaluated on a course-by-course basis for applicability to the new program of study. Only those courses and credits required for graduation in the new program of study will be accepted. All the following conditions in the following diploma program credits to associate's/bachelor's degree program procedure apply.

**Allowable Total Transfer of Credit**
Students must earn a minimum of 25 percent (30 percent for Bachelor degrees at Virginia schools) of the total program credits required for graduation in residency at the new location. Therefore, students may only be granted a maximum of 75 percent (70% for Bachelor degrees at Virginia Schools) of the total program credits required for graduation through transfer credit earned at an outside institution, including other Art Institutes campuses, or from proficiency examinations, or from alternative sources of credit. Due to regulatory considerations, at some Art Institutes schools, the minimum percentage of total program credits that must be earned in residency may vary from the standard above. See the campus registrar for the minimum percentages for your campus.

**Transcripts**
Official transcripts must be sent to the Admissions Office of the admitting Art Institutes School prior to the class start for the purposes of determining transfer of credit opportunities and for scheduling. Transcripts received after the student's first quarter of attendance at The Art Institutes school may be considered for transfer credit at the discretion of the Dean of Academic Affairs.

**Diploma Program Credits to Associate's/Bachelor's Degree Program:**
Diploma program credits, with a grade of "C" of better from an Art Institutes school, earned by students not awarded an diploma, will be considered for transfer to the same program at the associate's degree or bachelor's degree level. Differing state and accrediting regulations may require additional courses at the associate's degree level.

**Associate's Degree Credits to Associate's/Bachelor's Degree Program:**
Associate's degree credits, with a grade of "C" of better from an Art Institutes school, earned by students not awarded an associate's degree, will be considered for transfer to the same program at the associate's degree or bachelor's degree level. Differing state and accrediting regulations may require additional courses at the associate's degree level.

At Virginia schools, parallel Associate degree programs, general education courses shall compose at least 25% of the total credit hours required for the degree, and required courses in the major field of study shall compose no more than 50% of the total credit hours required for the degree in a specific discipline.
Transcripts
Official transcripts must be sent to the Admissions Office of the admitting Art Institute School prior to the class start for the purposes of determining transfer of credit opportunities and for scheduling. Transcripts received after the student's first quarter of attendance at an Art Institutes school may be considered for transfer credit at the discretion of the Dean of Academic Affairs.

Course Descriptions
The official descriptions of the courses submitted for consideration for transfer must be comparable to the coursework at an Art Institutes school. Official course descriptions from the college where the credit was earned or a college catalog will be used to determine comparability, and must be received prior to the class start for the purposes of determining transfer of credit opportunities and for scheduling.

Level of Transfer Credits
Only college-level credits (100 level course or equivalent and above) taken at an accredited institution of higher education will be considered for transfer. No remedial or developmental courses will be considered for transfer. If the student has passed only the transitional classes at an Ai school but not earned the respective college-level credit, then the receiving institution should re-test the student for placement purposes.

Grades of Transfer Credits
Only courses with an earned grade of "C" (2.0 on a 4.0 scale) or higher will be considered for transfer credit. Transfers between schools from within the same OPEID code (Office of Postsecondary Education Identifier), will transfer all comparable courses (including all attempts) to the new school.

Course Prerequisites and Sequence of Courses
Course prerequisites and course sequences will be observed when preparing schedules, to assure appropriate student skill development.

Internal Proficiency Testing for Credit
Requests for testing out of specific courses approved by the Institute must be made through the Department Director prior to the class start. No more than 25 percent (30 percent at Virginia schools) of a program's required credits will be considered for any type of proficiency credit.

Portfolio Review for Credit
Requests for portfolio review, and/or relevant work experience documented by appropriate samples of work outcomes, references, and verification of employment must be received prior to the class start. No more than 25 percent (30 percent at Virginia schools) of a program's required credits will be considered for any type of proficiency credit.

Total Allowable Transfer of Credit
Students must earn a minimum of 25 percent (30 percent at Virginia schools) of the total program credits required for graduation in residency at the Art Institute receiving credits from alternative sources, including another Art Institute. Therefore, students may only be granted a maximum of 75 percent (70 percent at Virginia Schools) of the total program credits required for graduation through transfer credit earned at an outside institution, including other Art Institutes campuses, proficiency testing and/or portfolio or work experience review. Due to state and regulatory considerations at some Art Institutes schools, the minimum percentage of total program credits that must be earned in residency may vary from the standard above.

LIMITATION TO ONLINE EDUCATION QUOTIENT: Based on government and accreditation standards related to consortium agreements, students are limited in the total number of credits that can be earned in an online delivery mode. Students are required to complete more than 50% of their program credits in residence at the
Art Institute School into which they have enrolled and from which they hope to graduate. Once the threshold of program credits have been exceeded, the student must be transferred to The Art Institute of Pittsburgh – Online Division for the completion of the program. Transfer between Art Institute campuses does not guarantee that all credits earned will transfer to the same program at the receiving campus, including The Art Institute of Pittsburgh – Online Division.

TRANSFER OF CREDIT FROM OUTSIDE COLLEGES AND UNIVERSITIES BEFORE MATRICULATION AT AN ART INSTITUTES SCHOOL

Transcripts
Official transcripts must be sent to the Admissions Office of the admitting Art Institute School prior to the class start for the purposes of determining transfer of credit opportunities and for scheduling. Transcripts received after the student's first quarter of attendance at an Art Institutes school may be considered for transfer credit at the discretion of the Dean of Academic Affairs.

Course Descriptions
The official descriptions of the courses submitted for consideration for transfer must be comparable to the coursework at an Art Institutes school. Official course descriptions from the college where the credit was earned or a college catalog will be used to determine comparability, and must be received prior to the class start for the purposes of determining transfer of credit opportunities and for scheduling.

Level of Transfer Credits
Only college-level credits (100 level course or equivalent and above) taken at an accredited institution of higher education will be considered for transfer. No remedial or developmental courses will be considered for transfer.

Grades of Transfer Credits
Only courses with an earned grade of "C" (2.0 on a 4.0 scale) or higher will be considered for transfer credit.

Course Prerequisites and Sequence of Courses
Course prerequisites and course sequences will be observed when preparing schedules, to assure appropriate student skill development.

Proficiency Credit from External Sources
Official documents related to CLEP or AP scores or similar means to demonstrate proficiency for credit must be received by an Art Institutes school prior to the class start. No more than 25 percent (30 percent at Virginia schools) of a program's required credits will be considered for any type of proficiency credit.

- **Advanced Placement.** Some foundation courses can be obtained through College Board's AP Studio examinations. Students who take the College Board Advanced Placement (AP) or International Baccalaureate (IB) courses and score three or higher on the AP exam or four or higher on the IB exam for those courses while in secondary school may receive proficiency credit. This score applies to all subjects. All materials must be received from the Scholastic College Board organization and evaluated prior to the end of the schedule adjustment period (add/drop) of the student's first quarter of attendance.

- **College Level Examination Program (CLEP).** Complete the College Level Examination Program (CLEP) and earn a score of 50 or higher on computer-based CLEP examinations equivalent to University courses prior to the end of the scheduled adjustment period (add/drop) of the student's first quarter of attendance.

- **Articulation Agreement Credit.** Successfully complete programs included in articulation agreements that have been established between the University and their high schools.
• Military Experience Credits. Complete training, employment, or other educational experience in the military as measured through DANTES, DSST examinations, or as shown on an American Council on Education (ACE) transcript.

The Art Institute of **** recognizes and uses the ACE Guide to the Evaluation of Educational Experience in the Armed Services to determine the value of learning acquired in military service. We award credit for appropriate learning acquired in military service at levels consistent with ACE Guide recommendations when applicable to a Service member’s program. In addition, we utilize Joint Services Transcript in our processing of prior learning experiences for possible transfer credit.

• Internal Proficiency Testing for Credit. Requests for testing out of specific courses approved by the Institute must be made through the Department Director prior to the class start.

• Experiential Learning. Students may request advanced standing for experiential learning. Students will present relevant work or life experiences for review by the Dean of Academic Affairs or designee. The Dean of Academic Affairs or designee will have the necessary forms for the student to complete. Documentation such as portfolios, writing samples, publications, verification of employment, and references represents a sampling of what may be requested by the Department Chair from the student in order for the advanced standing review to be completed.

• Portfolio Review for Credit. Requests for portfolio review, and/or relevant work experience documented by appropriate samples of work outcomes, references, and verification of employment must be received prior to the class start.

Class Proficiency Test
Requests for testing out of specific classes approved by the Institute must be made through the department Director prior to the class start.

No more than 25 percent credits (30 percent at Virginia schools) will be considered for any type of proficiency credit.

University Transcripts with Credit/No Credit Course Grades
Accredited colleges and universities where courses are offered for credit/no credit and no allowable grade is earned in major courses according to existing regulations will be converted to a grade by the registrar’s office. Credit grades will be converted to a “C” and no credit grades will be converted to an “F”.

Total Allowable Transfer of Credit
Students must earn a minimum of 25 percent (30 percent at Virginia schools) of the total program credits required for graduation in residency at the Art Institute receiving credits from alternative sources, including another Art Institute. Therefore, students may only be granted a maximum of 75 percent (70 percent at Virginia schools) of the total program credits required for graduation through transfer credit earned at an outside institution, including other Art Institutes campuses, proficiency testing and/or portfolio or work experience review. Due to state and regulatory considerations at some Art Institutes schools, the minimum percentage of total program credits that must be earned in residency may vary from the standard above.

TRANSFER OF CREDIT AFTER MATRICULATION (CONCURRENT ENROLLMENT OR RE-ENTRY TO THE INSTITUTION) AT AN ART INSTITUTES SCHOOL

NOTE: Transfer credit after matriculation must be completed prior to the student’s final term of study.

Concurrent Enrollment: Requests for transfer of credit from accredited institutions of higher education, for a course taken concurrently with an Art Institutes school student's full-time schedule (at the student's own expense), and after a student's matriculation at an Art Institutes school, may be made to the Dean of Academic Affairs. Transfer Credit
may be awarded if all other criteria for transfer of credit are met, and if the secondary institution permits concurrent enrollment.

Approval Needed
Requests for concurrent enrollment in a course at another college or university while the student is at full-time status at an Art Institutes school (according to the US Department of Education’s definition of the term) must be approved by the General Education Director, the Department Director, or the Dean of Academic Affairs prior to enrollment in the course.

Full-time Status
The student must be enrolled full-time at an Art Institutes school at all times during the concurrent enrollment at another college or university.

One Course Limit
Only one course per quarter in concurrent enrollment is permitted.

Grading
The concurrent enrollment course must be passed with a grade of “C” (2.0 on a 4.0 scale) or higher. The student’s record at The Art Institute will reflect a “TR” grade. The grade will not be factored into the GPA or the CGPA.

Completion Deadline
Credit will be awarded for the course when official documentation is provided by the secondary institution that the course was successfully completed, as defined above. Official Transcripts must be sent to the Dean of Academic Affairs upon successful completion of the concurrent enrollment course.

Total Allowable Transfer of Credit
Students must earn a minimum of 25 percent (30 percent at Virginia schools) of the total program credits required for graduation in residency at the Art Institute receiving credits from alternative sources, including another Art Institute. Therefore, students may only be granted a maximum of 75 percent (70 percent at Virginia schools) of the total program credits required for graduation through transfer credit earned at an outside institution, including other Art Institutes campuses, proficiency testing and/or portfolio or work experience review. Due to state and regulatory considerations at some Art Institutes schools, the minimum percentage of total program credits that must be earned in residency may vary from the standard above.

Transcripts
Official Transcripts must be sent to the Dean of Academic Affairs upon successful completion of the concurrent enrollment course.

Transfer Credit Upon Re-Entry to the Institution: Requests for transfer of credit from accredited institutions of higher education for a course taken while a student was not in attendance at an Art Institutes school, but after a student's initial matriculation at the school, may be made to the Dean of Academic Affairs. Transfer Credit may be awarded if all other criteria for transfer of credit are met.

Grading
The concurrent enrollment course must be passed with a grade of “C” (2.0 on a 4.0 scale) or higher. The student's record at The Art Institute will reflect a “TR” grade. The grade will not be factored into the GPA or the CGPA.

CHANGE OF PROGRAM WITHIN AN ART INSTITUTES SCHOOL
A student petitioning to change from one program to another within The Art Institute must obtain approval from the Department Director of the department from which the student is changing. The student’s coursework and earned credits will be reviewed for applicability to the new program. Only those credits required for graduation in the new
program will be transferred to the new program and counted toward graduation. Only one change of program is allowed per student.

Student Responsibility Regarding Transfer Credit
In all cases, new students are responsible for informing their assistant director of admissions during the application and enrollment process of any educational experiences they may have had that they feel could lead to advanced standing credit at The Art Institute. Any documentation supporting the award of advanced standing credit, including, but not limited to, copies of examination score reports, official copies of final college transcripts from other postsecondary institutions, portfolios of outside work, and any required supporting documentation must be submitted to the transfer credit evaluator, through his/her assistant director of admissions, well in advance of registration for a student's first quarter at The Art Institute. Any exemption testing must be completed by the end of the first week of classes. No advanced standing credit will be awarded later than the end of the fifth week of a student's first quarter.

Students transferring from another Art Institute must complete at least 25 percent of their required coursework at The Art Institute of Atlanta or its branch campuses where they choose to enroll; students transferring from other schools must complete at least 50 percent of their required coursework at The Art Institute of their choice. Students must be in satisfactory academic standing to be allowed the opportunity of transferring from one Art Institute school to another.

Enrolled students who change from one degree program to another degree program at a single Art Institute are responsible for informing the transfer credit coordinator once that change becomes official so that a re-evaluation of previously submitted transcripts may be completed based on the requirements of the new degree program. A request for re-evaluation of these transcripts must be made when the change of the program or degree program is submitted to the registrar.

Once all supporting documentation has been received by the transfer credit coordinator, decisions on advanced standing credit are normally communicated to the student through the admissions office within two weeks. Those students who believe additional advanced standing credit may be due to them should speak with their admissions representative, their academic advisor, or with the transfer credit coordinator immediately following the initial notification of award of advanced standing credit. It is strongly suggested that students avoid registering for any course for which they expect to receive advanced standing credit until a final response from the transfer credit coordinator has been issued.

The Art Institute assumes no responsibility for classes remaining on students' schedules after the drop/add period where transfer or proficiency credit has subsequently been awarded, or where exemption has been granted. Students will be charged for any courses remaining on their schedule after that period, even though advanced standing credit may be awarded after the drop/add period has concluded. In addition, the awarding of advanced standing credit does not guarantee students early completion of their programs due to possible prerequisite and scheduling restrictions.

Specific requirements for each kind of credit are outlined below.
Credit for Advanced Placement (AP) and International Baccalaureate (IB) Courses
Students who participated in AP or IB programs during secondary school and took the applicable examinations may be eligible for credit for equivalent courses at The Art Institute. Students must earn a score of 3 or higher on an AP exam or a score of 4 or higher on an IB exam. Copies of AP or IB score reports must be submitted to the admissions office as part of the application process. Advanced placement credit will be recorded on the student's transcript as P credit. While the credit will count toward the required number of hours of credit toward the student's degree program, no grades will be assigned. This credit will not be computed in the student's GPA or CGPA and will not count as credit attempted.

Credit for Secondary School Articulation Agreements
The Art Institute of Atlanta and its Branch Campuses Academic Catalog

The Art Institute has established articulation agreements for certain high school programs throughout the United States. Students eligible for advanced standing credit resulting from such an articulation agreement should submit an articulated credit application and any required documentation to the transfer credit coordinator as part of the application process. Articulated credit will be recorded on the student's transcript as P credit. While the credit will count toward the required number of hours of credit toward the student's degree program, no grades will be assigned. This credit will not be computed in the student's GPA or CGPA and will not count as credit attempted.

**Credit for Courses Taken at Other Postsecondary Institutions**

Students may be eligible to receive advanced standing credit for Art Institute courses based on work completed at other postsecondary institutions. In general, for a student to receive general education required or elective credit for prior postsecondary coursework, that postsecondary institution must be accredited by an accrediting body recognized by the Council for Higher Education Accreditation (CHEA). In the event that a student has taken courses online through another educational service, he or she may be eligible to receive transfer credit if that educational service is currently accredited by the Distance Education and Training Council (DETC), or if it has been validated by the American Council on Education's College Credit Recommendation Service (CREDIT). In other cases, equivalent courses in the program may be transferable from a non-regionally or non-ACICS/ACCSCT accredited institution if that prior postsecondary institution is accredited by one of the more specialized accrediting bodies, such as the National Association of Schools of Art and Design (NASAD), the American Culinary Federation (ACF), or the Council for Interior Design Accreditation.

Every effort will be made to award transfer credit to students who have attended an accredited postsecondary institution for equivalent Art Institute courses as long as they have earned a grade of C or higher. In the event that the course is technologically based, it must also have been taken within the past three years. For technology-based coursework older than three years, students who can prove they have remained current with that technology should contact the transfer credit coordinator well in advance of first quarter registration to apply for possible proficiency (P) credit for those courses. These requirements also apply to courses taken at another Art Institute.

Transfer credit will be recorded on the student's transcript as TR credit. While the credit will count toward the required number of hours of credit toward the student's degree program, no grades will be assigned. This credit will not be computed in the student's GPA or CGPA and will not count as credit attempted.

In the event that a student completes an associate degree at The Art Institute and then chooses to complete a Baccalaureate degree at the same Art Institute, credit earned for the associate degree will be brought in for matching courses and added to the student's Baccalaureate degree transcript. This is also true for students who complete one associate degree at The Art Institute and choose to return for a second associate degree. In these situations only grades for matching courses will be recorded, and the grades earned as part of one Art Institute degree will be computed in the student's second Art Institute degree GPA and CGPA.

Students who have completed coursework at a postsecondary institution with which The Art Institute has a current transfer agreement will receive transfer credit based on the terms of that agreement.

The Art Institute does not grant transfer credit for pass/fail or satisfactory/unsatisfactory grades unless a statement appears on the official transcript that equates such notation to a C or higher. In addition, review, remedial, and developmental courses are not considered for transfer credit.

**Credit for College Level Examination Program (CLEP) Tests**

Students may earn advanced standing credit for Art Institute courses based on equivalent computer-based CLEP examinations provided they earn a score of 50 or higher. Students who may have taken the former pencil and paper version of a CLEP exam will need to have scored in the 50th percentile or higher in order to earn credit. CLEP examination score reports should be submitted to the admissions office prior to enrollment at The Art Institute. In some cases, currently enrolled students may also be allowed to take a CLEP exam for credit. Those students must
meet with the transfer credit coordinator prior to registering for any CLEP exam. More information about the CLEP program may be obtained from the transfer credit coordinator. CLEP credit will be recorded on the student's transcript as P credit. While the credit will count toward the required number of hours of credit toward the student's degree program, no grades will be assigned. This credit will not be computed in the student's GPA or CGPA and will not count as credit attempted.

Credit for Military Training and/or Experience
The prior training and/or education received as part of military experience may make a student eligible for advanced standing credit based on the results of DANTES or DSST examination scores, or as recommended in the American Council on Education's (ACE) Guide to Educational Credit by Examination, or in the ACE Guide to the Evaluation of Educational Experiences in the Armed Services. Military credit will be recorded on the student's transcript as P credit. While the credit will count toward the required number of hours of credit toward the student's degree program, no grades will be assigned. This credit will not be computed in the student's GPA or CGPA and will not count as credit attempted.

Credit for Workplace Experience or Other Areas of Proficiency
Students who feel they can meet the competencies required of courses at The Art Institute through other life experiences or skills they may have acquired through employment may submit a portfolio of works they have completed and supporting documentation as proof of their ability to meet these competencies. New students should inform their assistant director of admissions of such experience and submit their portfolios and supporting documentation to him or her. The assistant director of admissions will then turn over these portfolios to the transfer credit coordinator, who will make sure they are evaluated by the appropriate Academic Director. Once a decision on proficiency credit has been made, the transfer credit coordinator will return the portfolio to the student's assistant director of admissions, who will inform the student of that decision. The student may then pick up his or her portfolio from the admissions office. It should be noted that in general, proficiency credit may only be earned for 100-200 level courses. In addition, this kind of proficiency credit is not awarded for art foundation courses.

Work experience credit will be recorded on the student's transcript as P credit. While the credit will count toward the required number of hours of credit toward the student's degree program, no grades will be assigned. This credit will not be computed in the student's GPA or CGPA and will not count as credit attempted.

Advanced Standing Credit's Effect on Financial Assistance
Advanced standing credit typically reduces the number of classes students take because they receive credit for certain courses in the sequence of the program. For students receiving financial assistance, taking fewer classes may affect their eligibility for financial assistance, especially if they no longer qualify as full-time students. (A "full-time student" is defined as carrying at least twelve credit hours per quarter.) Since the student financial services office is notified of advanced standing credit, financial aid officers will work with students to establish or revise their financial plans.

Co-Enrolled / Transient Students
In certain circumstances, students who are in good academic standing may be given permission to co-enroll at another school while attending The Art Institute or while on a leave of absence, and transfer credit back to The Art Institute. Students must see the transfer credit coordinator well in advance to secure this permission in writing before enrolling at another school. Students will be required to submit a course description and semester starting and ending dates when applying for co-enrolled or transient status.

All grades earned for courses taken elsewhere while co-enrolled must be received by The Art Institute immediately following the completion of such courses. It is the student's responsibility to arrange for official transcripts to be sent to the transfer credit coordinator.
No co-enrollment or leaves of absence for the purpose of co-enrollment are permitted during the final quarter of study before graduation. The last six months of study before graduation must be in residence at The Art Institute of Atlanta.

**Limitations on the Award of Credit**

Students may earn up to 25 percent of the required amount of credit toward their Art Institute degree as the result of testing, high school articulation agreements, or prior work experience (P credit).

Students may earn up to 50 percent of the required amount of credit toward their Art Institute degree as the result of coursework completed at other accredited postsecondary institutions (TR credit), or in combination with credit received as the result of a transfer agreement The Art Institute may have with that postsecondary institution, as well as any testing or prior work experience credit mentioned above (P and TR credit combined).

Students may earn up to 75 percent of the required amount of credit toward their Art Institute degree as the result of coursework completed at another Art Institute (TR credit), or in combination with credit received as the result of a transfer agreement The Art Institute may have with that postsecondary institution, as well as any testing or prior work experience credit mentioned above (P and TR credit combined).
Academic Policies

Enrollment Schedule
The Art Institute’s programs are designed for continuous, year-round enrollment with full course loads. Students who interrupt their studies may have to lengthen the time they take to complete their degrees, because some courses are not offered every quarter.

Attendance Policy
Course Attendance (Ground)
The Art Institutes maintain an institutional attendance policy to support the academic achievement of its students. Students are expected to attend all scheduled class, laboratory, or examination periods each week. Students, whether present or absent from class, are responsible for knowing all that is announced, discussed, and/or lectured upon in class or laboratory, as well as mastering all assigned reading. In addition, students are responsible for submitting on time all assignments and examinations as required in class. Although some absences are unavoidable because of illness or emergency, due to the nature of the program, there are no excused absences.

Students will not be penalized for pregnancy or related conditions, including recovery from childbirth. Students who are absent due to pregnancy or related conditions may receive an exception to the attendance policy and/or be permitted to make up missed work for as long as the student’s absence is medically necessary. To avoid being administratively withdrawn, students must contact their academic advisor or registrar about the need for a pregnancy-related exception. As with other students seeking exceptions for medical-related reasons, students seeking a pregnancy-related exception to the attendance policy must provide a doctor’s note indicating that the absences were medically necessary. Failure to provide evidence of medical necessity for any absence may result in the student being administratively withdrawn from school, and the student may not be allowed to make up any missed assignments. Please note that a pregnancy exception to the attendance policy is only applicable to the current course and cannot be carried over into any subsequent courses.

A student who is absent for three cumulative weeks (three classes for those that meet once a week or six classes for those that meet twice a week) in an 11-week term * will be withdrawn from the course and will receive a Withdrawal (W) grade during weeks 1 through 9 of an 11 week term and a Withdrawal/Fail (W/F) grade after week 9 of an 11 week term for that course (after week 4 of a 5.5 week Mid quarter ground term**) unless the student submits an appeal to remain in class that is accepted by the instructor and department director/dean. A student is allowed only one appeal per class. In other words, if a student submits an appeal and it is approved, the next absence will initiate a non-appealable withdrawal from the course. The Attendance Appeal Request Form may be found in the registrar office.

Appeal Process – Withdrawn from Course (Ground)
Students who are administratively withdrawn from a single course for violating the attendance policy may submit a one-time appeal per course per term to the Dean of Academic Affairs for reinstatement into their course(s) in the active term. Students who appeal must do so in writing prior to the next class meeting for each course being requested for reinstatement. The instructor must determine that the student still has the potential of successfully completing the course(s) to earn a successful appeal. A copy of this appeal must be put into the student’s file.

Consecutive Days Absence Grading Policy (Ground)
Students who are not marked present in any of their scheduled classes for fourteen (14) consecutive calendar days before the end of the ninth week of the 11 week term (week 4 of a 5.5 week Mid quarter ground term), will be withdrawn from the Institute and will receive W’s (withdrawals, with no grade penalty), or if the withdrawal occurs after the end of the ninth week of an 11 week term (after week 4 of a 5.5 week Mid quarter ground term) students will be withdrawn from the Institute and will receive WF’s (Failures due to late withdrawal). Calendar days include days that the student does not have any scheduled class. All calendar days that the school is not in session (e.g., school closings and holidays) do not count in the fourteen (14) calendar days as well during the active term. Students who
have been withdrawn due to violation of the consecutive absence policy, but are still in good academic standing, if otherwise eligible, will be able to return the following term through the normal readmissions process. Students who have been withdrawn and the withdrawal results in a violation of the satisfactory academic progress policy (SAPP) must follow the procedure for appealing the academic dismissal.

**Appeal Process – Consecutive Days Absent (Ground)**

Students who are administratively withdrawn from school for violating the consecutive days absence attendance policy may submit an appeal to the Dean of Academic Affairs for reinstatement into their course(s) in the active term based on mitigating circumstances. Students, who appeal, must do so in writing and must include documentation of mitigating circumstances.

Mitigating circumstances may include one of the following reasons: on the day of the recorded absence. The following is a comprehensive list of events that may indicate a mitigating circumstance:

1. Death of an immediate family member
2. Student illness requiring hospitalization (this includes mental health issues)
3. Illness of an immediate family member where the student is the primary caretaker
4. Illness of an immediate family member where the family member is the primary financial support
5. Abusive relationships
6. Divorce proceedings
7. Previously undocumented disability
8. Natural disaster
9. Family emergency
10. Financial hardship such as foreclosure or eviction
11. Documentation from a Professional Counselor
12. A doctor documented illness of the student for a significant period of time
13. Military deployment
14. Military Permanent Change of Station (PCS)
15. Special Circumstances

New students at on-ground campuses who attend the first week of a course and fail to attend the second week of classes will be cancelled for the term start.

Continuing students at on-ground campuses who do not attend any of their classes through close of business Wednesday of the second week of classes may be withdrawn from the Institute. They must contact the campus registrar to indicate their intent to return. Additionally, the cumulative week policy (above) will still apply to any classes not attended in week 1 and beyond.

*Reports will be available in SIS for this information; please see Course Attendance Process.

**Students in Mid quarter ground courses that meet for 5.5 weeks who miss two cumulative weeks will be withdrawn from the course and will receive a Withdrawal (W) grade before week 4 or Withdrawal/Fail (W/F) grade after week 4.

**There may be additional conditions placed on veterans for pursuing their education. VA students should see their VA Student Certification Officer (VASCO).

**Attendance Verification**

Students may verify their attendance at any time during the term by speaking with their instructor. In addition, they may go to the campus academic advisors. Students who need information regarding their attendance will need to request it in person. Any discrepancies should be discussed with the individual instructors.
Qualifying Military Service, Disasters, National Emergencies
To assist individuals who are performing qualifying military service and individuals who are affected by disaster, war or other military operation or national emergency, an attendance exception may be granted. A student is declared as military deployed upon receipt of official activation orders documentation by the school. Similarly, appropriate documentation for students residing in an area declared as a disaster area must be submitted to the school. The school’s registrar office will record the student’s actual last date of attendance and then provide an attendance exception. If the documentation shows that the student knew she/he was going to be deployed prior to the term or course start date and still decided to start, the school will not provide this military attendance exception. For these reasons, it is required that the school personnel request deployment paperwork/orders to verify deployment status or to document evidence of a disaster area declaration prior to applying the attendance exception. The school must record the student’s actual last date of attendance regardless of the exception granted.

Online Attendance Policy and Substantive Participation Criteria (Plus & AiPOD)
Students taking online classes (including students taking PLUS courses) must submit at least one academically-related posting in the learning management system each full attendance week. For online classes beginning on a Monday, the full attendance week is defined as beginning on Monday at 12:00 a.m. Mountain Standard Time (MST) to 11:59 p.m. MST the following Sunday. For online classes beginning on Thursday, the full attendance week is defined as beginning on Thursday at 12:00 a.m. MST to 11:59 p.m. MST the following Wednesday.

1. For attendance purposes, an academically-related posting can include, but may not be limited to, posting a drop box submission, posting to a threaded discussion forum, and taking a test/quiz. If a third-party system such as MyLabs is required, usage of that system may also count for student attendance if also recorded within an approved learning management system. For attendance purposes, simply logging into an online class does not count toward attendance. It does not include orientation, reading the courses or programs syllabus or activity prior to the start date of the course.

2. Examples of acceptable evidence of academic attendance and attendance at an academically-related activity in a distance education program include:
   1. Student submission of an academic assignment
   2. Student submission of an exam
   3. Documented student participation in an interactive tutorial or computer assisted instruction.
   4. A posting by the student showing the students participation in an online study group that is assigned by the institution.
   5. Posting by the student in a discussion forum showing the students participation in an online discussion about academic matters, and
   6. An email from the student or other documentation showing that the student initiated contact with a faculty member to ask a faculty member about the subject studied in the course.

Online students are required to meet the first week’s attendance in order to be confirmed as an active student. Failure to do this could negatively impact a student’s financial aid.

During the last half week of a 5.5 week class, students taking online classes must submit at least one academically-related posting in the classroom on at least one day. For online classes that end on a Wednesday, the half week is defined as beginning on Monday at 12:00 a.m. Mountain Standard Time (MST) to 11:59 p.m. MST the following Wednesday. For online classes that end on a Saturday, the half week is defined as beginning on Thursday at 12:00 a.m. Mountain Standard Time (MST) to 11:59 p.m. MST the following Saturday.

Students who fail to meet the attendance requirements for a week will be given an absence for that attendance week. AiPOD students who fail to meet the attendance requirements for two consecutive attendance weeks (cumulative for
PLUS students) during a course will be administratively withdrawn from the course. If the student is administratively withdrawn from all current courses, the student will be withdrawn from the institution.

If the student is administratively withdrawn due to attendance on or before the last day of week 4 in a 5.5 week course (week 9 in an 11 week course), the student will receive a W grade for the course. If the student is administratively withdrawn due to attendance after the last day of week 4 in a 5.5 week course (week 9 in an 11 week course), the student will receive a grade of WF for the course. The last date of attendance will be the last day where the student met the attendance requirements.

In the specific case where a student has a current course grade of F and fails to meet positive attendance in the last week of the course, the final course grade of F will be considered an unearned F as it pertains to Title IV financial aid purposes.

**Late Start Policy**
Effective immediately and beginning with the Fall II (November) 2014 start, there will be NO LATE STARTS. A late start is defined as someone who would enter on or after the first day of the scheduled start, including the drop/add or schedule adjustment period.

In order to start at the next scheduled start, a student must be:
1. Completed and submitted an application by 5 p.m. one week before the start day (Monday – Main Start, Friday – Mid-Session Start)
2. Accepted, as defined in the ADCOM policy, planned at a 4 or 5 financial status, registered, by the Wednesday preceding the start date. (Main Start) and Monday for a mid-session start.
3. Must meet attendance and confirmation policies for the first week of class.

All placement tests must also be completed if the student is to be entered into a class that requires it; for instance, English or online. If a student is transferring credits in lieu of a placement test, transcripts (either official or unofficial) must be in the admission packet in order to place a student into the appropriate classes.

New student orientation is mandatory component for new students. Students are required to attend the scheduled new student orientation for the campus location. A campus can also hold additional or make-up orientation sessions to accommodate students who aren't able to attend the regularly scheduled orientation.

**Student Reentry Process**
Any student who has left The Art Institute for any time period must go through the formal reentry process, and each student’s academic status must be reviewed before they can be considered for reentry. Contact the Admissions Office for additional information.

**Grade Changes**
Final course grades as recorded in student records cannot be changed without extenuating circumstances. Grade changes require approval of the faculty member who gave the grade in question and the Academic Director. Approved grade changes are due to the registrar before the end of the first week of class of the quarter following the quarter in which the grade was earned. For more information, contact the registrar’s office.

**Grade Reporting**
Midterm and final grades are made available online to students after the grades are received by the registrar’s office. Midterm grades do not appear on transcripts with final grades.

**Reports to Parents or Guardians of Dependent Students**
Parents or guardians of dependent students are an integral part of the enrollment process and subsequent educational process. They have a vested interest regarding their student’s progress and potential for success.
The Art Institute of Atlanta and its branch campuses wish to maintain a relationship with guardians and parents while developing an adult relationship with its students. This relationship is important in students' professional development and maturation. Therefore, grade reports are available to students online and may also be emailed to parents or guardians of dependent students at the student's written request. In addition, The Art Institute of Atlanta and its branch campuses reserve the right to contact parents or guardians of dependent students when administrative action is being taken or when students do not positively respond to efforts deemed by faculty and/or staff members to be in their best interest.

Reports on Independent Students
Grade reports for independent students will be provided for the student only. Should the student wish to have his/her grade report made available to parents, guardians, or another person, the student must complete a Consent to Disclosure of Educational Records form at the Registrar's Office.

Undergraduate Satisfactory Academic Progress Policy
A student must demonstrate Satisfactory Academic Progress by successfully completing courses attempted. Completing courses with C or better grades indicates academic progress. Receiving D or lower grades and/or withdrawing from classes may put students at risk. Poor academic performance may lead to Academic/Financial Warning and/or Academic/Financial Aid Dismissal. It is very important that students attend all registered courses and complete them successfully. Should a compelling reason arise that requires a student to cease attendance, it is the student's responsibility to immediately contact the Dean of Academic Affairs or Registrar's Office.

The following criteria are used to determine whether or not a student is making Satisfactory Academic Progress. A student must be able to:
- Maintain a minimum cumulative grade point average (CGPA);
- Achieve the minimum incremental completion rate (ICR); and
- Complete the program within a maximum allowable timeframe (MTF).

Students who fail to meet the minimum standards of any of the above criteria will be notified by letter by the Dean of Academic Affairs or Campus Registrar within four (4) business days of determination. Administrative actions will be taken when a student fails to meet the minimum standards of any of the above criteria. If the resulting action results in Academic/Financial Aid Dismissal, a student may appeal the Academic/Financial Aid Dismissal. If the appeal is denied, the student will remain dismissed and can no longer attend or receive Title IV aid at the Institute.

The Satisfactory Academic Progress Policy contains the following information:
- Criteria for Honors Designations
- Milestones and Evaluation Points for Satisfactory Academic Progress
- Academic/Financial Aid Warning
- Procedure for Appealing Academic/Financial Aid Dismissal
- Procedure to Apply for Re-Entry after Academic/Financial Aid Dismissal
- Academic/Financial Aid Probation and an Academic Plan
- Explanations of Related Issues

Failure to complete courses successfully for any reason may negatively affect a student's Satisfactory Academic Progress (SAP) and are considered to be punitive grades. Failing courses, being suspended or terminated from courses, or withdrawing from courses could result in the loss of financial aid and/or veterans education benefits and academic dismissal. In order for a student to graduate, the minimum requirements are a CGPA of 2.0, 66.67% ICR, and completion of the program without attempting more than 150% of the credits in the program. Refer to the Metrics of SAP section below for additional information regarding the calculation of CGPA, ICR and MTF.

While the terms Academic/Financial Aid Warning, Academic/Financial Aid Dismissal, and Academic/Financial Aid Probation are used, the status applies to all students whether receiving aid or not.
The College has the right to modify the Satisfactory Academic Progress Policy at any time.

Criteria for Honors Designations
To promote academic excellence and to recognize exemplary academic achievement, the following system is recommended for honor designations on a quarter basis and upon graduation.

Quarter Honors Designations (at the completion of a quarter)
Any student who enrolls for and completes 12 credits or more is eligible for the following designations:

<table>
<thead>
<tr>
<th>Quarter GPA</th>
<th>Honors Designation</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.0</td>
<td>President's Honor List</td>
</tr>
<tr>
<td>3.7-3.99</td>
<td>Dean's Honor List</td>
</tr>
<tr>
<td>3.5-3.69</td>
<td>Honor Roll</td>
</tr>
</tbody>
</table>

Honors Designation at Graduation
Students who achieve a CGPA of 3.5 or better are designated as Honor Graduates. Transitional studies courses are not considered when evaluating honors designations.

Milestones and Evaluation Points for Satisfactory Academic Progress
Compliance with Standards of Academic Progress is reviewed every quarter for all Certificate and Diploma programs.

Certificate and Diploma Programs:
1. At the end of the first quarter, students must attain a minimum CGPA of 1.00 and an ICR of 33.33%. Anything below these milestones will result in Academic/Financial Aid Warning for one quarter. Students who are only participating in Transitional Studies courses are considered to be maintaining Satisfactory Academic Progress (SAP).
2. At the end of the second quarter, students must attain a minimum CGPA of 1.50 and an ICR of 50.00%. Anything below these milestones will result in Academic/Financial Aid Warning for one quarter unless the student was on Academic/Financial Aid Warning in his or her previous quarter. If the student was on Academic/Financial Aid Warning in the previous quarter, failure to meet these standards will result in Academic/Financial Aid Dismissal. Students who are only participating in Transitional studies courses are considered to be maintaining SAP.
3. At the end of the third quarter, and every quarter thereafter, students must attain a minimum CGPA of 2.00 and an ICR of 66.67%. Anything below these milestones will result in Academic/Financial Aid Warning for one quarter unless the student was on Academic/Financial Aid Warning in his or her previous quarter. If the student was on Academic/Financial Aid Warning in the previous quarter, failure to meet these standards will result in Academic/Financial Aid Dismissal.
4. Students may not attempt more than 150% of the credits in their programs; anything in excess of 150% of the credits will result in Academic/Financial Aid Dismissal. Dismissal for violating the maximum timeframe (MTF) can happen at any time.
5. Students should note that if they are on Academic/Financial Aid Warning, it will be very difficult to meet the minimum requirements of the next evaluation point. Students should consult with their academic advisor concerning their exact requirements.
6. Transitional Studies courses are based on the result of the academic assessment tool. Like any course, students must successfully complete such courses in order to progress in the program. Transitional Studies course credits do not count towards the total number of credits for graduation nor do they count in the CGPA. Additionally, the courses do not count in determining the maximum time frame allowable to earn the certificate or diploma or in the incremental completion rate as attempted credits and, if successful, earned credits.
7. Transitional Studies courses do have credit hours assigned to them for enrollment and tuition charging purposes. While Transitional Studies courses are not included in the CGPA, a student who attempts but does not pass or withdraws from the same Transitional Studies course three times is dismissed and there is no right to appeal the termination.

8. Students on Academic/Financial Aid Warning are considered to be making progress toward meeting Standards of Satisfactory Academic Progress and, if otherwise eligible may receive financial aid.

9. The grades, grade point average, cumulative data for all courses a student attempted at the Institution, as well as courses successfully transferred in from prior postsecondary education, are available on the student portal for review. There is also an indication if a student is on Academic/Financial Aid Warning, on Academic/Financial Aid Probation, or on academic/Financial Aid Dismissal.

10. Compliance with SAP is reviewed every quarter for Certificate and Diploma programs. A student who starts or re-enters at a MID session will have that session count as an entire quarter for SAP purposes.

<table>
<thead>
<tr>
<th>CERTIFICATE/DIPLOMA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evaluation Point</td>
</tr>
<tr>
<td>End of First Quarter</td>
</tr>
<tr>
<td>End of Second Quarter</td>
</tr>
<tr>
<td>End of Third Quarter and every quarter thereafter</td>
</tr>
<tr>
<td>At Any Time</td>
</tr>
</tbody>
</table>

Please note that if you do not pass the same Transitional Studies course after three attempts, the result will be Academic / Financial Aid Dismissal with no right to appeal the dismissal.

Unless otherwise noted, Academic/Financial Aid Dismissals can be appealed. Please see the Appeal Process below.

**Degree Programs:**
Degree programs are evaluated after a student has attempted three quarters and sixth quarters including portions of a quarter) during the first six quarters. After the sixth quarter, the student is evaluated at the end of each quarter. While grades, GPAs, and Incremental Completion Rates are made available at the end of a student’s quarter, they are informational only except at evaluation points. Please note students may be alerted of their progress at any time and may be required to take specific action.

1. At the end of the first academic year (an academic year is three (3) quarters in which courses are attempted in each quarter); students must achieve a minimum CGPA of 1.00 and an ICR of 33.33%. Anything below these milestones will result in Academic/Financial Aid Dismissal.

2. At the end of the second academic year, students must attain a minimum CGPA of 2.00 and an ICR of 66.67%. Anything below these milestones will result in Academic/Financial Aid Dismissal.

3. Starting the quarter after the sixth attempted quarter, and every quarter thereafter, students are evaluated at the end of each quarter and must attain a minimum CGPA of 2.00 and an ICR of 66.67%. Failure to meet these standards will result in Academic/Financial Aid Warning unless the student was on Financial Aid Warning the previous quarter. If the student was on Academic/Financial Aid Warning in the previous quarter, failure to meet these standards will result in Academic/Financial Aid Dismissal.

4. **Students may not attempt** more than 150% of the credits in their programs; anything in excess of 150% of the credits will result in Academic/Financial Aid Dismissal. Dismissal for violating the maximum timeframe (MTF) can happen at any time.
5. Placement into Transitional Studies courses are based on the result of the academic assessment tool. Like any course, students must successfully complete such courses in order to progress in the program. Transitional studies course credits do not count towards the total number of credits for graduation nor do they count in the CGPA. Additionally, the transitional study course(s) do not count in determining the maximum time frame allowable to earn the degree and do not count in the incremental completion rate as attempted credits and, if successful, earned credits. Please note that the student will be dismissed immediately if the student does not successfully complete the same Transitional Study upon a third attempt.

6. Transitional Studies courses do have credit hours assigned to them for enrollment and tuition charging purposes. While Transitional Studies courses are not included in the CGPA, a student who attempts but does not pass or withdraws from the same Transitional Studies course three times is dismissed and there is no right to appeal the dismissal.

7. The grades, grade point average, cumulative data for all courses a student attempted at the Institution, as well as courses successfully transferred in from prior postsecondary education, are available on the student portal for review. There is also an indication if a student is on Academic/Financial Aid Warning, on Academic/Financial Aid Probation or on Academic/Financial Aid Dismissal.

8. For Degree programs, compliance with SAP is reviewed every academic year during a student’s first two years and then quarterly thereafter. A student who starts or re-enters at a MID session will have that session count as an entire quarter for SAP purposes.

9. Students on Academic/Financial Aid Warning are considered to be making progress toward meeting Standards of Satisfactory Academic Progress and, if otherwise eligible may receive financial aid.

<table>
<thead>
<tr>
<th>Evaluation Point</th>
<th>Both Milestones (CGPA and ICR) Must be Met</th>
<th>Required Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>End of First Academic Year</td>
<td>&lt; 1.00 and/or 33.33%</td>
<td>Academic/Financial Aid Dismissal</td>
</tr>
<tr>
<td>End of Second Academic Year</td>
<td>&lt; 2.00 and/or 66.67%</td>
<td>Academic/Financial Aid Dismissal</td>
</tr>
<tr>
<td>End of Seventh Quarter and Thereafter</td>
<td>&lt; 2.00 and/or 66.67%</td>
<td>Academic/Financial Aid Warning (if 1st time)/ Academic/Financial Aid Dismissal (if on Academic/Financial Aid Warning)</td>
</tr>
<tr>
<td>At Any Time</td>
<td>Anything in excess of 150% MTF</td>
<td>Academic/Financial Aid Dismissal</td>
</tr>
</tbody>
</table>

Please note that if you do not pass the same Transitional Studies course after three attempts, the result will be Academic / Financial Aid Dismissal with no right to appeal the dismissal.

Unless otherwise noted, Academic/Financial Aid Dismissals may be appealed. Please see the Appeal Process below.

A student enrolled in Transitional Studies courses must be able to pass the same Transitional Studies course after three attempts or that student will be placed on Academic/Financial Aid Dismissal.

If the review of a student’s Satisfactory Academic Progress performed at any time indicates that it is mathematically impossible to meet the minimum requirements of the Standards of Satisfactory Academic Progress policy at the next mandatory check point, the student will result in Academic/Financial Aid Dismissal from the Institution.

To be removed from Academic/Financial Aid Warning or Academic/Financial Aid Probation, a student must meet the Satisfactory Academic Progress requirements at the next applicable measuring point.

Procedure for Appealing Academic/Financial Aid Dismissal
A student who is dismissed for violating Satisfactory Academic Progress must appeal in writing to the Dean of Academic Affairs for re-entry before the start of the quarter in which he/she wishes to return. The written appeal
must state the mitigating circumstances that contributed to the dismissal. The written appeal must be supported with appropriate documentation of the mitigating circumstances with an explanation on how the circumstances have been remedied or changed to ensure that he or she will be able to meet satisfactory academic progress if re-admitted.

The Dean of Academic Affairs or an Appeals Committee will review the student’s appeal and will determine within 14 business days of the date of the receipt of the appeal whether the circumstances and academic status warrant consideration for re-admission. The student may be asked to appear in person during the review process when deemed necessary by the Dean of Academic Affairs or the Appeals Committee. Upon the Appeals Committee decision, the student will be notified by the Dean of Academic Affairs both verbally and in writing. The Appeals Committee decision will be final. Following is a comprehensive list of events that indicate there may be a mitigating circumstance which has negatively impacted academic progress:

- Death of an immediate family member
- Student illness requiring hospitalization (this includes mental health issues)
- Illness of an immediate family member where the student is the primary caretaker
- Illness of an immediate family member where the family member is the primary financial support
- Abusive relationships
- Divorce proceedings
- Previously undocumented disability
- Natural disaster
- Family emergency
- Financial hardship such as foreclosure or eviction
- Documentation from a Professional Counselor
- A doctor documented illness of the student for a significant period of time
- Military deployment
- Military Permanent Change of Station (PCS)
- Special Circumstances

Students should understand that by having a mitigating circumstance it does not automatically mean the appeal will be approved. The Appeal Committee will review that the student sufficiently providing documentation of the mitigating circumstance (as outlined above) and that the student has resolved the mitigating circumstance.

A student who is successful in his or her appeal is able to apply for re-entry and if otherwise eligible, receive financial aid for one quarter; however, the student will be placed on Academic/Financial Aid Probation at the start of the academic quarter. A student on Academic/Financial Aid Probation may receive financial aid (if otherwise eligible) for one quarter. If the appeal is denied, aid cannot be paid and the student is dismissed.

Students who have an appeal denied can reapply however the passage of time by itself does not impact the Appeal Committee’s decision.

The Dean of Academic Affairs is responsible for determining the appropriateness of the mitigating Circumstance in regards to severity, timing and duration of the mitigating circumstance, and for determining whether the student’s situation has changed that would allow the student to demonstrate satisfactory academic progress at the end of the Academic/Financial Aid Probation or the end of the period of the Academic Plan. Any consideration of the conditions outside of the list provided should be discussed with the Art Institute Vice President of Academic Affairs. Student life issues and making the transition to college are not considered mitigating circumstances under this policy.

Documentation from a professional counselor should not breach the student/counselor relationship and should remain confidential. A memorandum or letter on school or organizational letterhead indicating a counselor’s opinion that the student issues may be accommodated to ensure that the student will be able to meet Satisfactory Academic Progress will suffice as proof of mitigating circumstances as well as documentation that the student’s circumstances
have been remedied or changed to ensure that the student will be able to meet Satisfactory Academic Progress with
the accommodations from the institution.

If a student’s appeal is successful, the student will be placed on Academic/Financial Aid Probation for one quarter
following readmittance. The student will be eligible for financial aid during the Academic/Financial Aid Probation
period. Academic Advisors, Registrars, and/or Academic Department Chairs/Program Directors must develop,
document and maintain as part of the appeals process a concrete Academic Plan for how a student will complete his
remaining coursework and meet the minimum requirements of Satisfactory Academic Progress by end of either the
Academic/Financial Aid Probation period or by the end of the quarter included in the Academic Plan. The Academic
Plan must detail specific time frames and student success measures and cannot be greater than one (1) quarter for
certificate or diploma programs but for degree programs may be up to two (2) quarters if necessary for the student to
meet the minimum requirements of Satisfactory Academic Progress. The Academic Plan must be reviewed with
the student so that designated Academic Plan is being met and the student will remain on track to achieve the success
measures within the approved timeframe. For students in degree programs that may have an Academic Plan for
more than one quarter, the student must meet the academic targets of the Academic Plan at the end the first quarter
when the student is on Academic/Financial Aid Probation and by the end of the Academic Plan, the student must
meet the minimum requirements of Satisfactory Academic Progress. If the student meets the academic goals and
requirements under the Academic Plan for the first quarter while on Academic/Financial Aid Probation, he or she may
complete the second quarter under the Academic Plan and be eligible to receive financial aid. Failure to meet the
established goals included in the Academic Plan will result in Academic/Financial Aid Dismissal

Registrars will ensure that Academic Advisors or Academic Department Directors have notified students in writing
that they are in Academic Warning/Financial Aid Warning, Academic Probation/Financial Aid Probation, or
Academic/Financial Aid Dismissal with a student signed Satisfactory Academic Progress Prediction Calculation
Form.

Any student who ceased attendance or withdrew from the institution will be evaluated against the minimum standards
of the Satisfactory Academic Progress for grades and credits attempted as of the time of withdrawal in his or her last
quarter of attendance. Any student who did not meet the minimum standards of Satisfactory Academic Progress at
the SAP evaluation point must go through the same appeal process should the student want to be readmitted. The
appeal procedure described in the preceding section applies.

Upon the Appeals Committee decision, the student is notified by the Dean of Academic Affairs both verbally and in
writing. The Appeals Committee decision will be final.

Any student who is on Academic/Financial Aid Dismissal can no longer attend school nor get Title IV at the
Institution.

Academic/Financial Aid Dismissal Appeals not Allowed
A student who attempts but does not pass the same Transitional Studies course three times is Dismissed and there
is not a right to appeal the dismissal.

Additional Appeal Procedures:
While an appeal can be made for Maximum Time Frame, the Institution and the Art Institute Vice President of
Academic Affairs must review the appeal.

If a student who has successfully appealed an Academic/Financial Aid Dismissal is later again dismissed, the student
can file one additional appeal as long as the appeal is based on different mitigating circumstances from any previous
appeal, the new mitigating circumstance occurred after the previous successful appeal, the student is showing
significant Satisfactory Academic Progress and mathematically the student can meet the next SAP evaluation points
requirements.
In addition to the Institution’s Review of the Appeal, it must also be reviewed by the Art Institute Vice President of Academic Affairs.

**Explanations of Related Issues**

**Calculation of CGPA**

A student’s cumulative grade point average is calculated by a) Multiplying credits for each course by grade points associated with the grade earned; b) Totaling the grade points earned for all the courses, and c) Dividing total grade points earned by the total number of quality credits. The Institute uses a 4.0 scale in assigning grade points. Note: that if there is a change of programs, only courses applicable to the new program will be considered in the CGPA.

**Transitional Studies Courses**

Many Art Institutes require academic assessments. Depending on assessment scores, students may be required to take Transitional Studies courses. Students must successfully complete such courses in order to progress in the program. Transitional Studies course credits do not count towards the total number of credits for graduation nor do they count in the CGPA. Additionally, they do not count in determining the maximum timeframe and the incremental completion rate.

While Transitional Studies course(s) are not included in the CGPA, each individual Transitional Studies course may be attempted no more than three times. Failure to pass the courses within the attempts permitted will result in dismissal from the Institution and there is no right to appeal the dismissal.

**Repeated Courses and Grades**

As courses are retaken, only the highest grade will count in the GPA/CGPA. All attempts are included in the credit hours attempted for the purposes of calculating the incremental completion rate (ICR). Withdrawn and failing grades are included in the maximum allowable timeframe and incremental completion rate as credit hours attempted but not earned. The grade *Incomplete (I)* is calculated as if it is an *F* for CGPA and ICR purposes until it is changed to another grade and the course will be included as credits attempted but not credits earned until it is changed to another grade.

**Remediation of Academic Deficiencies**

It is strongly recommended that any student with withdrawn or failing grades enroll in the same course(s) in the subsequent quarter to improve academic performance.

**Transfer Credits from another Postsecondary Institution**

Credits from transfer courses are calculated in the maximum allowable credits and incremental completion rate requirements as credits attempted and credits earned. Grades for credits transferred from any other postsecondary institution will be recorded as *Transfer Credit (TR)* and will not be calculated in the student's CGPA.

**Change of Program**

Students will be allowed one change of program. Changing from a day program to an evening program of the same major is not considered a change of major. Changing from an associate’s program to a bachelor’s program in the same major is not considered a change of major. Courses that apply to the second major will be recorded as earned credit and will affect the student’s CGPA and will be included as credits attempted and credits earned. Students who change programs must sign a new program enrollment agreement which must be filed in the student's academic file.

Note: If a student is at the point of dismissal for Satisfactory Academic Progress in the first major, that student must be put on Academic/Financial Aid Dismissal, appeal the dismissal, have the appeal granted based on mitigating circumstances before transferring to the new major. Under no circumstances can a request to change majors circumvent a dismissal of Satisfactory Academic Progress.
In cases in which a student has graduated from one program in the Institution then subsequently begins work in a different program, grades earned in the first program, if applicable to the new program, will be recorded with the letter grades and thus will be included in the Cumulative Grade Point Average and will be included in the Incremental Completion Rate as credits attempted and credits earned.

Transfers from another Art Institute
A student must be maintaining Satisfactory Academic Progress in order to be allowed the opportunity of transferring from one program to another or from one school or campus to another. A student who is on Academic/Financial Aid Dismissal and wishes to transfer to another affiliated Art Institute must appeal his/her Academic/Financial Aid Dismissal at the originating school and receive reinstatement prior to the transfer. An affiliated Art Institute is any campus that shares the same leading six-digit OPE-ID number with the originating school. Campuses that share the same leading six-digit OPE-ID number are the same institution.

Please note that course credits and applicability of those credits at each Art Institute for a program can vary from location to location. Please carefully discuss any possible transfer with the Art Institute you wish to attend.

Grading System
At the conclusion of each course in the program, the student receives a report of his or her grade(s) for the course(s) just completed. These grades are entered also in the student's academic transcript, which is updated each quarter. The criteria for determining a student's grade shall be as follows (on a percentage of total point basis):

The Metrics of SAP

Academic Grading System
The grading system incorporates letter grades, equivalent numeric values and letter codes as follows:

<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>Quality Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>4.0</td>
</tr>
<tr>
<td>A-</td>
<td>3.7</td>
</tr>
<tr>
<td>B+</td>
<td>3.4**</td>
</tr>
<tr>
<td>B</td>
<td>3.0</td>
</tr>
<tr>
<td>B-</td>
<td>2.7</td>
</tr>
<tr>
<td>C+</td>
<td>2.4**</td>
</tr>
<tr>
<td>C</td>
<td>2.0</td>
</tr>
<tr>
<td>C-</td>
<td>1.7</td>
</tr>
<tr>
<td>D+</td>
<td>1.4**</td>
</tr>
<tr>
<td>D</td>
<td>1.0</td>
</tr>
<tr>
<td>F</td>
<td>0.0 *</td>
</tr>
</tbody>
</table>

*F does compute in GPA and CGPA and does count as credit attempted.
**Note: The Art Institute of Indianapolis utilizes the 0.3 instead of 0.4 for quality points for plus grades in a legacy program.

Other Grade Codes worth Zero Quality Points:

<table>
<thead>
<tr>
<th>Grade Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>CR = Credit through examination</td>
<td>Credits Earned/TR grade. This does not affect CGPA. They do impact ICR and MTF.</td>
</tr>
<tr>
<td>I = Incomplete</td>
<td>Affects ICR/MTF/CGPA (Computes as an F)</td>
</tr>
</tbody>
</table>
| IPA = Incomplete Pass | This grade is assigned only when some portion of a course has not been completed for good and sufficient reason. Courses in which “IPA” grades are assigned must be completed no later than the end of the next regular term in which the student is enrolled or
<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td>Final exam failure</td>
<td>The grade will be recorded as “F” on the permanent record in the term in which the grade is granted to replace the IPA. IPA does not affect CGPA/ICR/MTF.</td>
</tr>
<tr>
<td>S</td>
<td>Suspension</td>
<td>Affects ICR/MTF/CGPA (Computes as an F)</td>
</tr>
<tr>
<td>NC</td>
<td>No Credit</td>
<td>This grade is reserved for zero-credit courses only. Non-credit courses are not computed in the CGPA/ICR/MTF.</td>
</tr>
<tr>
<td>NP</td>
<td>Not passing/Fail</td>
<td>Does not affect ICR/CGPA. This grade designation is utilized to indicate that a student did not acceptably complete a non-credited course.</td>
</tr>
<tr>
<td>P</td>
<td>Proficiency Credit by Exam or Portfolio</td>
<td>This does not affect CGPA. They do impact ICR and MTF.</td>
</tr>
<tr>
<td>PA</td>
<td>Pass</td>
<td>This grade designation is utilized to indicate that a student acceptably completed a non-credited course. Does not affect ICR/MTF/CGPA.</td>
</tr>
<tr>
<td>SP or SA</td>
<td>Satisfactory/Pass</td>
<td>This grade designation is utilized to indicate that a student acceptably completed a non-credited course. Does not affect ICR/MTF/CGPA.</td>
</tr>
<tr>
<td>T</td>
<td>Termination from course</td>
<td>Affects ICR/MTF/CGPA (Computes as an F)</td>
</tr>
<tr>
<td>TR</td>
<td>External Transfer Credit</td>
<td>Grade designation utilize for transfer credits. This does not affect CGPA. They do impact ICR and MTF.</td>
</tr>
<tr>
<td>U</td>
<td>Unsatisfactory</td>
<td>Indicates that a student unsuccessfully completed a non-credited course. Does not affect ICR/MTF/CGPA.</td>
</tr>
<tr>
<td>EF</td>
<td>Earned F</td>
<td>Students who met the course requirements by completing the final assignment in the course. Final assignment includes a final exam, final project, final paper, portfolio presentation, or capstone project. If a student completed all assignments including the final assignment of the course, but did not pass the course, the F grade will be considered earned. The course’s instructor will award this grade when appropriate. Does compute in GPA and CGPA and does count as credit attempted.</td>
</tr>
<tr>
<td>UF</td>
<td>Unearned F</td>
<td>Students who failed the course AND did not complete the final assignments in the course. Final assignments include, but are not limited to a final exam, final project, final paper, portfolio presentation, capstone project or any other assignment due in the last week of the course. If a student completed some or all of the other requirements in the course but did not complete the final assignment of the course and failed the course, the F grade will be considered unearned. An unearned F grade will be reflected as a “UF” grade on the transcript. The course’s instructor will award this grade when appropriate. Does compute in GPA and CGPA and does count as credit attempted.</td>
</tr>
<tr>
<td>W</td>
<td>Withdrawal</td>
<td>When a student withdraws from the total program of study by the end of the ninth week of the quarter or from individual classes after drop/add but before the end of the ninth week of the quarter. The “W” is not used in the calculation of the GPA or CGPA but is considered attempted credits but not earned credits.</td>
</tr>
<tr>
<td>WF</td>
<td>Withdrawal Fail</td>
<td>When a student withdraws from individual classes or a total academic program of study after the ninth week of classes. The “WF” is calculated as an “F” in the GPA and CGPA. The “WF” also counts as attempted credits and not earned credits.</td>
</tr>
</tbody>
</table>
Students receive grades at the end of each quarter including mid-quarter. The grade report contains both the grade point average for the quarter (GPA) and cumulative grade point average (CGPA) for the program. When a course is repeated after failure, the grade earned upon repeating the class replaces the original grade in determining the grade point average, though the failing grade will still appear on the transcript.

Repeating Courses
Grades earned in repeated courses will replace grades of ‘F’, ‘UF’, ‘W’, or ‘WF’. Course credits with grades of ‘F’, ‘UF’, ‘W’, or ‘WF’ are included in the maximum time frame (MTF) and incremental completion rate (ICR) requirements as credits attempted but not earned. Students with incomplete grades will receive an ‘F’ if a grade change is not submitted by the end of the second week of the following term. The grade ‘I’ indicates Incomplete and is calculated as if it is an ‘F’ until it is changed to another grade and the course will be included as course credits attempted, but not earned. Only if it is part of an Academic Plan may students retake courses in which they received a passing grade in order to improve their CGPA but can retake a course passed only one additional time. Credits from all repeated courses are included as credits attempted. The highest grade earned will be used in the CGPA calculations.

Changed Grade
When a final course grade has been established and recorded in the student record, the grade may not be changed without approval by both the Academic Department Director and the Dean of Academic Affairs. Only the final grade (not the original grade/code) will be computed in the grade point average. The final grade is the one that counts in the calculation.

Calculations
The Art Institute measures and records academic performance by computing the Grade Point Average (GPA) and Cumulative Grade Point Average (CGPA) for each student, using the letter grades, four-point scale and credit-hour values. GPA is the average of grade points a student earns during one quarter. CGPA is the cumulative average of all grade points a student has earned over all quarters at The Art Institute. Transitional study courses do not count in this calculation. Here is an example of how GPA and CGPA are computed: Imagine that a student is taking a total of two courses during one quarter. One course has a four credit hours value and the student earns an A. The second course has a three credit hour value and the student earns a B. Remember, each letter grade carries a grade point value. Grade point values are multiplied by credit hours.

In this example:
A = 4 grade points x 4 credit hours = 16 grade points earned
B = 3 grade points x 3 credit hours = 9 grade points earned

To compute the GPA, divide the total number of grade points earned for the quarter by the total number of credit hours earned for the quarter.

16 grade points + 9 grade points = 25 total grade points
25 grade points earned divided by 7 total hours earned = student’s GPA for the quarter, 3.571 which is rounded to 3.57. Rounding occurs after the 4 digit of a CGPA is calculated and if the fourth digit is 5 or over, it is rounded up. If the fourth digit is 4 or lower it is rounded down.

A student’s CGPA is computed in the same way by dividing the student’s total grade points earned from all quarters/semester at The Art Institute by the student’s total credit hours earned from all quarters at The Art Institute.
Incremental completion rate is determined as follows (transitional study credits do not count in this calculation):

\[
\frac{(\text{EARNED CREDITS at the institution} + \text{TRANSFER CREDITS Accepted})}{(\text{ATTEMPTED CREDITS at the institution} + \text{TRANSFER CREDITS Accepted})}
\]

The 150% MTF: Only the attempted courses required in the program for which the student is currently enrolled are used in determining the number of MTF credits remaining. Transitional study courses do not count in this calculation.

The 150% MTF is determined as follows:

\[
\text{TOTAL CREDITS NEEDED TO GRADUATE FROM THE PROGRAM X 1.5 = TOTAL NUMBER OF CREDITS ALLOWED TO BE ATTEMPTED.}
\]

STUDENT STATUS CHANGES AND SAP

Transfer Students
Transfer credits from other post-secondary institutions are calculated in the maximum time frame allowable credits and incremental completed rate requirements. Therefore, the maximum number of attempted credits for a student with transfer credit is still one and one-half times the number of credits required to complete a program for graduation.

Example: if a student transfers in 36 credits to a program consisting of 180 credits, the calculation would be 180 X 1.5 = 270 credits. Therefore, the 36 transfer credits would be considered attempted and earned so only 234 more credits could be attempted.

Grades for credits transferred in from any post-secondary institution (including an Art Institute) will be recorded as “TR” in the Student Information System and will not affect the student’s CGPA.

Students wishing to transfer from one Art Institute to another may do so only if they are in good standing at the sending school. If the student is transferring to a different institution (as defined by the Department of Education as a campus that does not share the same leading six-digit OPE-ID number), then he or she is treated as a student transferring in from an unaffiliated institution. Any student dismissed for violation satisfactory academic progress cannot transfer or be considered a New student (if they had a break in enrollment) at another affiliated Art Institute until he or she has been granted an appeal at the original school and is deemed to be making satisfactory academic progress.

Changes in Program
Unless a second change is specifically approved for the specific student by the Dean, students are allowed only one change of program and must be making satisfactory academic progress at the time a request is made to change programs.

Courses taken in one program that is applicable to the second program will be transferred with the applicable grade. If the student has taken a course more than once, only the grades transferred to that new program will apply to the second program. All grades earned in the original program that apply to the new program will count towards the SAP
CGPA (SGPA). For ICR and 150% purposes only, those courses transferred will apply to the second program will be considered.

In the formulas below, the “CHANGE OF MAJOR” adjustment factor would be those credits from the previous major that we will NOT count in the student's current major.

**Incremental completion rate** is determined as follows (Transitional credits do not count in this calculation):

\[
\frac{(EARNED CREDITS \text{ in the New Program} + TRANSFER CREDITS Accepted) - \text{CHANGE OF MAJOR ADJUSTMENT FACTOR FOR EARNED CREDITS}}{(ATTEMPTED CREDITS \text{ in the New Program} + TRANSFER CREDITS Accepted) - \text{CHANGE OF MAJOR ADJUSTMENT FACTOR FOR EARNED CREDITS}}
\]

**The 150% MTF:** Only the attempted courses required in the program for which the student is currently enrolled are used in determining the number of MTF credits remaining.

The 150% MTF is determined as follows:

\[
\frac{\text{TOTAL CREDITS NEEDED in the PROGRAM TO GRADUATE} \times 1.5}{\text{TOTAL NUMBER OF CREDITS ALLOWED TO BE ATTEMPTED}}
\]

**Second Degree**
When a student has graduated from The Art Institute in one program, then subsequently begins work in a different program, grades used in the CGPA of the previous program will be applied to the student's new program CGPA calculation.

**Satisfactory Academic Progress for Educational Benefits which are not Title IV Funds**
Please note that in order to receive and/or retain certain education benefits from a source other than the Department of Education, it may require a higher cumulative grade point average and/or a higher incremental completion rate. Examples of these education benefits are State Grants, Veterans’ Benefits, Department of Defense (TA) benefits or employee reimbursements. Please check with the Student Financial Service Office for details.

**Graduate Definition**
A student is considered a graduate if and when all academic requirements as outlined below are completed. A student withdrawn from school for not having met all academic requirements or coded as a completer can be moved to graduate status when she or he completes the missing requirements and an academic official on campus determines that all requirements have been completed.

Graduates who still have a debt with the school will be considered a graduate; however, their official transcripts and diploma are not provided until all business issues with the school have been resolved. Regardless of the debt owed to the school, students are always welcome to unofficial transcripts, either from the registrar’s office or printed off the student portal.

**Graduate Participation in Commencement**
Students are allowed to walk in commencement ceremonies following the confirmation of their graduate status by their campus. The student will be confirmed in a graduate status when all of the graduation requirements below have been met.
Graduation Requirements
To qualify for graduation and receive a degree, all students must:

1. Receive passing grades for all required coursework.
2. Accumulate the total credit requirements for a program through coursework, transfer credit, or proficiency assessment.
3. Take the last quarter of study before graduation in residence at The Art Institute.
4. Earn no more than 50 percent of the total required credits for graduation through advanced placement, proficiency and/or transfer credit from another institution (the maximum is 75 percent from other member schools of The Art Institutes).
5. Achieve a minimum CGPA of 2.0.
6. Satisfy all financial obligations to the college.


An outline of portfolio standards, projects, and general criteria is provided separately to students by the academic departments. These portfolio requirements are periodically reviewed and updated; The Art Institute reserves the right to alter or modify these requirements at any time to enhance graduate employment potential. The development of student portfolios is a continuing process beginning early in the student's academic career. Before their final quarter, students must submit their portfolios to their Academic Directors and faculty for critique. Unsatisfactory portfolio pieces must be replaced with acceptable work before the Portfolio Show and graduation.

Information on Graduation/Completion Rates
According to regulations published by the Department of Education based on the Student Right-to-Know Act, the graduation/completion rates for first-time, full-time students who entered school and graduated/completed within 150% of the normal time to complete the program must be made available to current and prospective students. You may obtain this information in the Admissions Office.

Residency Information and Completion Rates for Virginia Students at The Art Institute of Virginia Beach, The Art Institute of Washington, and The Art Institute of Washington—Dulles
The following information is available from the Admissions Offices of The Art Institute of Virginia Beach, The Art Institute of Washington, and The Art Institute of Washington—Dulles:
1. The number of students claiming Virginia residency enrolled in each program of study
2. In addition to the total number of students who completed or graduated from at the end of the last academic year, the total number and percentage of students claiming Virginia residency who completed or graduated from each program at The Art Institute of Virginia Beach, The Art Institute of Washington, and The Art Institute of Washington—Dulles at the end of the last academic year.
Financial Services Policies

RETAKING COURSEWORK POLICY
Effective July 1, 2011, the Department of Education amended the full-time enrollment status definition for programs at term-based institutions. In a standard term-based program, students who retake previously completed coursework are considered eligible for additional Title IV assistance, even if the students will not receive credit for that coursework in addition to credits already received. To comply with this provision and to assist students with managing appropriate FSA loan balances, EDMC has implemented the following policy on retaking coursework for standard term and non-term based programs.

In a notification issued by NASFAA on October 4, 2012, the agency has received reaffirmation from the Department of Education (ED) that its guidance on retaking coursework provisions found at 668.2 of the General Provisions regulations apply only to undergraduate students. ED stated it will issue a Dear Colleague Letter for the purpose of stating the current policy in a more official manner.

Standard Term-based Programs
Students enrolled in standard term-based programs will receive Title IV funds for unlimited retakes of failed courses and withdrawn courses with no credits earned as long as the student is meeting the satisfactory academic progress (SAP) standards. Although there is no limit on how many times students can repeat failed or withdrawn courses for FSA purposes, some EDMC's Educational Systems have limitations on how many times students can retake failed courses before they are dismissed from the institution. Please refer to the school's SAP Policy.

For standard term-based programs, EDMC's policy will allow financial aid to cover a single repetition of a previously successfully passed course subject to certain conditions. Students who earned credit(s) may receive Title IV funds for one retake of any previously passed course only if they meet one of the following conditions:

- Specific State or Accreditation regulations require a student to retake a course which was previously successfully passed, as defined under State Course.
- Required as part of an academic plan if a student has successfully appealed a Satisfactory Academic Progress (SAP) termination, as defined under Progress or Professional Requirements.
- For students who need a specific grade or G.P.A. to practice upon graduation or progress in a program, as defined under Progress or Professional Requirements.

The student must have completed the course for it to be considered a repetition under this policy. Because only one repetition of a previously passed course may be included in the a student's enrollment status for purposes of Title IV aid, if the student failed the repeated course, the student is not eligible for an additional retake because the student is considered to have completed the course.

Non-term Based Undergraduate Programs
Student's coursework is divided into payment periods based the credit hours and weeks of instructional time in the program or the academic year, whichever is less. A student must successfully complete the credit hours and instructional weeks in a payment period, or withdrawal, in order to advance to the next payment period and academic year. Students who fail or withdrawal from a course will not earn credits for the payment period and academic year. Students who successfully completed a course (earned credits) and wish to repeat the course to earn a better grade or G.P.A., the course attempted and earned credits will not be included in the payment period and academic year.
credits requirement. Students may only use FSA funds to cover such repeated courses to the extent excess funds are available in the academic year.

Refund Policy

As allowed under federal, state, and accreditation agency rules, the refund policy may be changed. Students will be notified approximately sixty (60) calendar days in advance of any changes.

REFUND POLICY PRIOR TO MATRICULATION, ALL STUDENTS

Applicants may cancel their enrollment in person or in writing before the beginning of classes. An applicant not requesting cancellation before the scheduled starting date indicated on the application for admission will be considered a student.

1. All monies paid by applicants will be refunded if they are not accepted for admission.
2. All monies paid by the applicant will be refunded if requested by the applicant within five (5) business days after signing the enrollment agreement and making an initial payment.
3. Applicants requesting cancellation more than five (5) business days after signing the enrollment agreement and more than ninety (90) calendar days prior to their original class start date will receive a refund of all monies paid, less the $50 application fee.
4. Applicants requesting cancellation more than five (5) business days after signing the enrollment agreement but less than ninety (90) calendar days prior to their original class start date will receive a refund of all monies paid, less the $50 application fee and the $100 enrollment fee. In accordance with Tennessee law, the amount of fees the school is able to retain is limited to a total of $100. In accordance with Virginia law, the amount of fees the schools are able to retain is limited to a maximum tuition fee of 15% of the stated costs of the course or program or $100, whichever is less.
5. A student applicant will be considered a student as of the first day of classes.
6. Refunds will be made within thirty (30) calendar days after the applicant's request or within thirty (30) calendar days after his/her first scheduled class day.
7. The application fee is valid for four consecutive quarters, including the original start date quarter. Students wishing to reapply after four quarters will be required to submit a new application fee.

REFUND POLICY AFTER MATRICULATION, ALL STUDENTS

In the event of withdrawal by the student or termination by The Art Institute during any quarter of study:

1. Prepaid tuition for any period beyond the current quarter will be refunded in full.
2. The Art Institute shall terminate the student when the student violates the school's published attendance policy.
3. The student may officially withdraw from The Art Institute by notifying the Office of the Registrar in person or in writing. For a student who attended a previous quarter of study and did not indicate that s/he was not returning, refunds will be made within thirty (30) calendar days of the first scheduled day of class in the quarter in which the student was expected to return.
4. All refunds will be submitted within thirty (30) calendar days of the after receipt of a written request or the date the student last attended classes, whichever is sooner. The refund shall be paid to the student unless payment to a lender or other entity is required by the terms of a student financial aid program in which The Art Institute participates.
5. In the event of a fully documented extreme illness or personal emergency that makes it impractical for the student to complete the program, The Art Institute may modify the tuition refund policy as deemed appropriate to the circumstances.
6. A separate lease agreement and refund policy exists for students who lease housing accommodations arranged by The Art Institute. The Art Institute reserves the right to apply any student payment to any student financial account that is in arrears.
7. Each academic quarter is eleven (11) weeks in duration. The calculation of refunds is based upon the last day of attendance within the quarter. Any portion of a day’s attendance is considered a full day of attendance for refund purposes.

8. Session II academic terms are approximately five and one-half weeks in duration. The calculation of refunds is based upon the last day of attendance within the term. Any portion of a day’s attendance is considered a full day of attendance for refund purposes. Information in the catalog or student handbook will apply except for the following changes specific to Session II classes: For students only scheduled to attend Session II, the add/drop period is two days from the start of Session II classes. If you add or drop one or more classes, your financial aid eligibility may change. Please see your Financial Aid Officer before you add or drop a class.

9. In the event The Art Institute cancels or changes a course or program of study in such a way that a student who had started a program or course is unable to complete it, The Art Institute will refund all monies paid by the student for the course or program within thirty (30) calendar days.

**ADJUSTMENT OF CHARGES**

**For The Art Institutes of Atlanta and Atlanta-Decatur:**

In accordance with school policy, if a student withdraws from The Art Institute, the school will earn tuition and fees as follows, based on the student’s last day of attendance:

**Quarter Start**
- Weeks 1 – 2: 25%
- Weeks 3 – 5: 50%
- Week 6: 75%
- After Week 6: 100%

**Mid-Quarter Start**
- Days 1 – 2: 5%
- Day 3 - Week 1: 10%
- Week 2: 25%
- Week 3: 50%
- After Week 3: 100%

**For The Art Institute of Charleston:**

In accordance with South Carolina policy, if a student withdraws from school, the school will earn tuition and fees as follows, based on the week in which the student withdraws:

**First-Time Students:**

**Quarter Start**
- Week 1: 0%
- Week 2: 10%
- Week 3: 20%
- Week 4: 30%
- Week 5: 40%
- Week 6: 50%
- Week 7: 60%
- After Week 7: 100%

**Mid-Quarter Start**
- Week 1: 0%
Week 2: 30%
Week 3: 50%
Week 4: 70%
After Week 4: 100%

Continuing Students:
Week 1: 0%
Week 2: 50%
Week 3: 75%
After Week 3: 100%

For The Art Institute of Tennessee-Nashville:
In accordance with Tennessee policy, if a student withdraws from school, the school will earn tuition and fees as follows, based on the student’s last day of attendance:

Quarter Start and Mid-Quarter Start
1. If you withdraw after the first five days from the signing of the enrollment agreement up to the first day of classes, the refund of tuition, fees, and other institutional charges will be 100% minus a $100 administrative fee.
2. If you withdraw, drop out, or are expelled after classes have commenced and before the expiration of ten percent (10%) of the period of enrollment, the adjusted charge for tuition, fees, and other institutional charges will be 25% plus a $100 administrative fee.
3. If you withdraw, drop out, or are expelled after ten percent (10%) of the period of enrollment and before the expiration of twenty-five percent (25%) of the enrollment period, the adjusted charge for tuition, fees, and other institutional charge is 75% plus a $100 administrative fee.
4. If you withdraw, drop out, or are expelled after 25% of the enrollment period, the charges will be 100% of the original charges.

The last day of attendance means:
1. The date on the expulsion notice; or
2. The date upon which the institution receives written notice (a signed drop form is sufficient) of withdrawal from you; or
3. When no written notice of withdrawal is given, the last day of your attendance is the day of withdrawal.

For The Art Institutes of Washington, Washington-Dulles and Virginia Beach:

Tuition and fee refunds will be determined as follows (Please note the following text provides the minimum refund policy pursuant to 8 VAC 40-31-160 (N) of the Virginia Administrative Code; the school may exceed these standards and be more generous to students. If the school is eligible to participate in the federal financial aid programs, the school’s refund policy must also comply with the federal guidelines described in the enrollment agreement.):

In accordance with Virginia policy, if a student withdraws from school, the school will earn tuition and fees as follows, based on when the student last attended:

Quarter and Mid-Quarter Starts:
During the Add/Drop Period 0%
After the Add/Drop Period up to but less than the first 25% 50%
After completing 25% up to but less than 50% 75%
50% or more 100%
RETURN OF FEDERAL TITLE IV AID

In compliance with federal regulations, the school will determine how much federal student financial assistance the student has earned or not earned when a student who is a Title IV recipient withdraws from school.

The school will calculate the percentage and amount of awarded federal student financial assistance that the student has earned if the student withdraws up through the 60 percent point of the term (or session, if the student is only attending a session). If the student has completed more than 60 percent of the term, the student earns 100 percent of the federal student financial assistance.

The amount earned will be based on the percentage of the term that was completed in days up to and including the last date of attendance. To calculate the amount earned, the school will determine the percentage by dividing the number of calendar days completed in the term up to and including the last date of attendance by the total number of calendar days in their term. If there is a scheduled break of five or more days, it will reduce the term length and if the scheduled break is before the student's last day of attendance, it will also reduce the calendar days completed. If the student received more than the amount of federal student financial assistance earned, the difference will be returned to the federal student financial assistance programs from which funds were received in the following order: Federal Unsubsidized Direct Loans, Federal Subsidized Direct Loans, Federal Perkins Loans, Federal PLUS Loan, Federal Pell Grant, FSEOG. Funds will be returned to the aid source within forty-five (45) calendar days of the date the school determines that the student has withdrawn.

If more federal student financial assistance has been earned than has been received, the student may be eligible for a post-withdrawal disbursement. The school will notify the student of any post-withdrawal disbursement loan funds for which the student may be eligible and what steps need to be taken for the federal financial assistance funds to be received. The student or parent, in the case of the Federal PLUS Loans, needs to provide permission before any loan funds may be disbursed on the student's account or disbursed to the student or parent. However, the school may automatically use all or a portion of the post-withdrawal disbursement of grant funds for tuition, fees, and room and board charges (as contracted with the school), and, with the student's authorization, the school may automatically use the grant funds for other educationally-related charges. Any balance of grant funds that may be available will be offered to the student.

If federal student financial assistance funds need to be returned, the institution must return part or all of the unearned funds equal to the lesser of:

- The institutional charges multiplied by the percentage of the unearned federal student financial assistance funds; or
- The entire amount of unearned funds.

If there is a remaining portion of unearned federal student financial assistance funds to be returned, the student must return any loan funds that remain in accordance with the terms and conditions of the promissory note. If the remaining amount of funds to be returned includes grant funds, the student must return any amount of the overpayment that is more than half of the grant funds received. The school will notify the student as to the amount owed as well as how and where it should be returned.

If students are only scheduled to attend Session I or Session II, the Return of Title IV calculation as described in the Enrollment Agreement will be applied to the applicable Session attended using the session start and end dates.

REFUND POLICY FOR ONLINE COURSE WITHDRAWAL

Students who withdraw from a Session I or Session II online course after the add/drop period are treated the same as if they withdrew from an on-ground class. Session II classes begin approximately the day after Session I classes end and run approximately five and one-half weeks. The ending date of Session II classes may not coincide with the ending date of on-ground classes.
REFUND CALCULATIONS AFTER MATRICULATION
If there is additional money to be refunded from federal funds after calculating the Return of Title IV formula and the refund policy, the refund will be made to the student or, with the student's authorization, to the federal loan program(s) in the following order, up to the amount received for the term of withdrawal: Federal Unsubsidized Direct Loans, Federal Subsidized Direct Loans, Federal Perkins Loans, Federal PLUS Loans and Alternative Loans. If there is an additional credit balance made up of non-Title IV funds, it will be refunded in the following order, up to the amount received for the term of withdrawal: Federal Unsubsidized Direct Loans, Federal Subsidized Direct Loans, Federal Perkins Loans, Federal PLUS Loans, Alternative Loans, other loans, other aid (if required), and student.

SUPPLY STORE RETURN POLICY
If kits, components of the kit, books, or supplies are returned to the Supply Store in resalable, completely unused condition within twenty-one (21) calendar days of withdrawal, a credit will be given.

All refunds and return of funds will be made within thirty (30) calendar days of the date the student notifies The Art Institute of the withdrawal.

Examples of the calculations for these policies are available in the Student Accounting Office.

Official and Unofficial Withdrawal
To officially withdraw, the student will need to notify the Office of the Registrar in person or in writing. The registrar will assist the student to complete the withdrawal process and will determine the last date of attendance and the date of determination. The date of determination would be the earlier of the date the student begins the school's withdrawal process or the date the student provides notice. For students who unofficially withdraw, the Registrar will determine the last date of attendance using attendance records. The refund policies shall apply in the event that a student withdraws, is suspended, or is terminated from school.

The refund policies outlined above shall apply in the event that a student withdraws, is suspended or is terminated from school. A student who withdraws from a program before the end of week 9 will be assigned a “W” code for each course within that quarter. Every course for which a student receives an “F”, a “UF”, or a “W” grade/code must be repeated and completed with a passing grade in order to graduate. The original grade/code and the subsequent passing grade(s) will remain on the record for reference purposes. However, when a course is successfully repeated, only the passing grade will be computed in the grade point average. Tuition is charged for repeated courses.

When a final course grade has been established and recorded in the student record, the grade may not be changed without approval by the Academic Director or Chair and the Dean of Academic Affairs. Withdrawals and failed courses can affect the student’s Incremental Completion Rate and ability to succeed.

For the purpose of determining a refund, a student is deemed to have withdrawn from a course of instruction when any of the following occur:
1. The student notifies The Art Institute of withdrawal or of the date of withdrawal.
2. The Art Institute terminates the student's enrollment in accordance with institutional policies.
3. The student exceeds the number of absences allowed in accordance with institutional policies, and must be withdrawn from school. The date of withdrawal shall be deemed the last date of recorded attendance.
4. All refunds and return of funds will be made within thirty (30) calendar days of the date of determination.

NON-PAYMENT OF CHARGES
Non-payment of tuition, housing, fees and/or other charges due to The Art Institute will result in the student’s obligation for additional costs, which may include collection agency costs and legal costs. In addition, The Art Institute reserves the right to report the student’s failure to pay amounts owed to one or more national credit bureau organizations and the student’s academic transcript will not be released until all the student’s debts to the school are paid in full.

INTEREST ON OUTSTANDING BALANCES
Students who have entered into a retail installment contract with the school may be subject to interest being charged. Please reference the retail installment contract and disclosure documents to understand the interest rate that may be charged and how interest charges are computed.
INTELLECTUAL PROPERTY POLICY

I. Purpose or Scope
The unauthorized distribution of copyrighted material, including unauthorized peer-to-peer file sharing, may subject students and individuals to civil and criminal liabilities. Almost all of the music, movies, television shows, software, games and images found on the Internet are protected by federal copyright law. The owner of the copyright in these works has the right to control their distribution, modification, reproduction, public display and public performance. It is therefore generally illegal to use file sharing networks to download and share copyrighted works without the copyright owner’s permission unless “fair use” or another exemption under copyright law applies.

Fair use under the federal Copyright Act allows the use without permission of copyrighted material for the purpose of criticism, comment, news reporting or teaching under certain limited circumstances. There is no blanket exception from liability for students or employees of educational university, however, and whether the use of copyrighted material without permission falls with “fair use” or one of the other exceptions in the Act depends on a very detailed, case-by-case analysis of various factors. Students should be aware that sharing music, videos, software and other copyrighted materials is very likely not to be considered a “fair use” and therefore may be a violation of the law. A violation of The Art Institute of Atlanta and its branch campuses’ policy for use of its information technology system can result in termination of network access for the student and/or other disciplinary action including removal of the student from The Art Institute of Atlanta and its branch campuses.

II. Summary of Civil and Criminal Penalties for Violation of Federal Copyright Laws
Copyright infringement is the act of exercising, without permission or legal authority, one or more of the exclusive rights granted to the copyright owner under section 106 of the Copyright Act (Title 17 of the United States Code). These rights include the right to reproduce or distribute a copyrighted work. In the file-sharing context, downloading or uploading substantial parts of a copyrighted work without authority constitutes an infringement. Penalties for copyright infringement include civil and criminal penalties. In general, anyone found liable for civil copyright infringement may be ordered to pay either actual damages or “statutory” damages affixed at not less than $750 and not more than $30,000 per work infringed. For “willful” infringement, a court may award up to $150,000 per work infringed. A court can, in its discretion, also assess costs and attorneys’ fees. For details, see Title 17, United States Code, Sections 504, 505. Willful copyright infringement can also result in criminal penalties, including imprisonment of up to five years and fines of up to $250,000 per offense. For more information, please see the website of the U.S. Copyright Office at www.copyright.gov.

The Art Institute of Atlanta and its branch campuses’s policies in regard to copyright infringement via the Internet prohibit the illegal downloading or unauthorized distribution of copyrighted materials using The Art Institute of Atlanta and its branch campuses’ information technology system. The Art Institute of Atlanta and its branch campuses’ policies prohibit use of The Art Institute of Atlanta and its branch campuses’ computer network to engage in illegal copying or distribution of copyrighted works such as by unauthorized peer-to-peer file sharing (i.e., the sharing of copyrighted works, typically in digital or electronic files) without permission.

As a creative community of teachers, artists and scholars, The Art Institute of Atlanta and its branch campuses is committed to encouraging the creation of new works, new ideas, and new forms of creative and scholarly expression. This Policy on Intellectual Property is provided to protect the interests of those who create as well as the interests of The Art Institute of Atlanta and its branch campuses itself, which supports this creative and scholarly work.

This document expresses The Art Institute of Atlanta and its branch campuses’ policy regarding ownership and usage rights with respect to Intellectual Property (as hereinafter defined). It covers all those who are a part of The Art Institute of Atlanta and its branch campuses – faculty, staff, students, visiting artists, visiting scholars, or other participants enrolled, employed or affiliated with The Art Institute of Atlanta and its branch campuses, and this Policy
governs in all circumstances, unless The Art Institute of Atlanta and its branch campuses has modified it through a
written agreement connected to a sponsored or commissioned work or as part of work under a grant or contract.
Should there be any conflict between the provisions of this Policy and the terms of a separate written agreement
between The Art Institute of Atlanta and its branch campuses and any party, the terms of that separate written
agreement will govern. This Policy is not intended to limit “fair use” as defined by U.S. laws.

II. Definitions (if applicable)
The following terms are used throughout the Policy and are defined as follows:

A. Copyright - Copyright is the intangible property right granted for a limited period of time by federal
statute (Title 17 of the U.S. Code) for an original work of authorship fixed in any tangible form of
expression. Copyright provides the owner with five exclusive rights, including the exclusive right to
reproduce the work, to prepare derivative works based on the work, to distribute copies of the work
to the public by sale or other transfer of ownership (or by rental, lease, license or lending), to
display the work publicly and to perform the work publicly (if relevant).

B. Commissioned Work - A Commissioned Work is defined as a Work (as defined in paragraph K)
that is produced or created pursuant to a written agreement with the Institution and for Institution
purposes by (a) individuals not under the employ of the Institution or (b) Institutional Employees (as
defined in paragraph D) acting outside the scope of their regular Institution employment, as
determined by their existing Institution employment arrangement or contract.

C. Independent Academic Effort or Creative Activity - Independent Academic Effort or Creative
Activity is defined as the inquiry, investigation, research, or creative activity that is carried out by
faculty, staff and Students of the Institution working on their own, that advances knowledge or the
development of the arts, sciences, humanities, or technology where the specific direction,
methodology, and content of the pursuit is determined by the faculty, staff member(s), or
Student(s) without the direct assignment, supervision, or involvement of the Institution.

D. Institutional Employee - An Institutional Employee is a full-time or part-time faculty member, visiting
faculty, adjunct faculty, artist, scholar, or fellow (as defined in the Faculty Handbook), or a full-time
or part-time staff member (as defined in the Staff Handbook), or Student, who is employed by the
Institution or who is working under an Institution contract, either expressed or implied.

E. Intellectual Property - Means: (i) trademarks, service marks, brand names, trade dress, assumed
names, trade names, slogans, URLs, domain names, logos and other indications of source,
sponsorship or affiliation, together with all associated goodwill (whether the foregoing are
registered, unregistered or the subject of a pending application for registration); (ii) inventions,
developments, improvements, discoveries, know how, concepts and ideas, whether patentable or
not, in any jurisdiction; (iii) patents, patent applications and patent disclosures; (iv) trade secrets
and proprietary or confidential information; (v) writings and other works of authorship, whether
subject to copyright protection or not, in any jurisdiction, including but not limited to literary works
(such as books, scholarly articles, journal articles and other articles, theses, research, course
syllabi, curricula, exams, instructional and evaluation materials for classes, courses, labs or
seminars, study guides, student rosters and attendance forms, grade reports, assessment of
student work and projects, course or program proposals, software, data and databases, lecture
and presentation materials); musical works (including any accompanying words); dramatic works
(including any accompanying music); pantomimes and choreographic works; pictorial, graphic, and
sculpture works (including graphic designs; illustrations, photographs, paintings, sculptures and
other works of art); motion pictures and other audiovisual works (including films, audio and video
recordings and multimedia projects); sound recordings; architectural works; and compilations; and
(vi) copyrights, copyright registrations and applications for registration of copyrights in any
jurisdiction.

F. Patent - A United States patent is a grant which gives the owner of the patent the right to exclude
all others from making, using, or selling the claimed invention in the United States for a set period
G. **Sponsored Work** - Sponsored Work is a Work (as defined in paragraph K) that is produced or created under an agreement between the Institution and a sponsor which provides the Institution with ownership and/or usage rights to the Work and Intellectual Property produced under the agreement. Sponsored works do not include works created through independent academic effort or creative activity, even when based on the findings of the sponsored project, so long as an agreement does not state otherwise.

H. **Student** - A Student is a regularly registered, full- or part-time, undergraduate or graduate at the Institution, including students attending the Institution as "special status students": e.g., as participants in Professional Institute for Educators (PIE), Continuing Education (CE), the Pre-College or Saturday programs, or in exchange programs or through special grants or fellowships.

I. **Substantial Institutional Resources** - Any substantial use of Institution equipment, facilities, time, personnel, or funds, and use of Institution resources that are not "commonly provided", is considered a use of "Substantial Institutional Resources." This use does not include resources commonly provided to Institution faculty and staff, such as offices, library facilities, basic artistic facilities, and everyday telephone, computer, and computer network support. However, substantial time spent in the use of these latter resources may constitute the use of "Substantial Institutional Resources." Resources not considered "commonly provided" include specially procured equipment or space, additional staffing or personnel, utilization beyond normal work hours of Institution personnel, and monetary expenditures that require a budget. Faculty may use the basic artistic facilities unless use infringes on student use of those facilities for coursework.

J. **Trademark and Service Mark** - A trademark or service mark is any word, phrase, name, symbol, logo, slogan, device, or any combination thereof that is used in trade to identify and distinguish one party's goods or services from those of others.

K. **Work** - The term "Work" as used in this Policy shall be defined to include all of the items identified in Sections (i), (ii), (iv) and (v) of the definition of Intellectual Property in paragraph E.

L. **Work Made for Hire** - A "Work Made for Hire" is defined as a Work (as defined in paragraph K) prepared by an employee within the scope of his or her employment.

M. Consistent with the Copyright Act of 1976, as amended, a Work Made for Hire under this Policy also includes a work specially ordered or commissioned for use as a contribution to a collective work, as a part of a motion picture or other audiovisual work, as a translation, as a supplementary work, as a compilation, as an instructional text, as a test, as answer material for a test, or as an atlas, if the parties expressly agree in a written instrument signed by them that the work shall be considered a work made for hire.

N. Examples of works made for hire include software programs created within the scope of an employee’s duties by a staff programmer, a newspaper article written by a staff journalist for the newspaper that employs him/her, and a musical arrangement or ditty written for a music company by a salaried arranger on its staff.

### III. Policy Provisions

**A. Faculty, Staff and Student Works**

1. **General Rule.**

   Subject to the exceptions noted in this Policy, as a general rule, The Art Institute of Atlanta and its branch campuses does not claim ownership of Intellectual Property developed through Independent Academic Effort or Creative Activity and that is intended to disseminate the results of academic research and scholarship, and/or to exhibit forms of artistic expression on the part of faculty, staff, and Students.

   2. **Exceptions to the General Rule.** Exceptions to the general rule set forth in III.A.1 above include Intellectual Property developed by faculty, staff, Students and Institutional Employees under any of the following circumstances:
a) The Intellectual Property is developed as a Sponsored Work.
b) The Intellectual Property is developed as a Commissioned Work.
c) The Intellectual Property is developed using Substantial Institutional Resources.
d) The Intellectual Property is developed by the creator within the scope of his or her employment with The Art Institute of Atlanta and its branch campuses and constitutes a Work Made for Hire.
e) The Intellectual Property is developed by a creator who is assigned, directed or funded by The Art Institute of Atlanta and its branch campuses to create the Intellectual Property.
f) The Intellectual Property is developed under a grant, program or agreement which provides The Art Institute of Atlanta and its branch campuses with ownership rights, in whole or in part, to the Intellectual Property.

Under the circumstances described in Section III.A.2(a) through (f) above, the Intellectual Property shall be owned by The Art Institute of Atlanta and its branch campuses (or by The Art Institute of Atlanta and its branch campuses and any other party as specified in any written grant, program or agreement).

The creator of any Intellectual Property that is or might be owned by The Art Institute of Atlanta and its branch campuses under this Policy is required to make reasonable prompt written disclosure of the Work to an officer designated by The Art Institute of Atlanta and its branch campuses's President, and to execute any document deemed necessary by The Art Institute of Atlanta and its branch campuses to perfect legal rights in The Art Institute of Atlanta and its branch campuses and enable The Art Institute of Atlanta and its branch campuses to file applications for registration when desired.

3. Ownership Rights in Specific Types of Works.
For purposes of clarification and without limiting the general rule and exceptions set forth in Sections III.A.1 and 2 above, ownership rights in the following types of Works are allocated as set forth below:

a) Curricular materials including course outlines, curricula, lesson plans, course handouts, PowerPoint and other presentation materials (in all forms and media), course content and syllabi are deemed to be Works Made for Hire and therefore all Intellectual Property associated therewith is owned by The Art Institute of Atlanta and its branch campuses. Likewise, student rosters, attendance forms, interim grade reports, and assessments of student projects, including all Intellectual Property associated therewith, belong solely to The Art Institute of Atlanta and its branch campuses.

b) Unless developed under the circumstances set forth in Section III.A.2 (a) through (f), or a written agreement provides otherwise, scholarly articles and papers written for publication in journals, presentations and scholarly papers prepared for seminars and conferences, and personal lecture or teaching notes are typically not considered to be owned by The Art Institute of Atlanta and its branch campuses as Works Made for Hire or otherwise.

c) If any Intellectual Property to be owned by The Art Institute of Atlanta and its branch campuses under Section III.A.2 (a) through (f) above is developed jointly with a non-Institution party, the parties respective ownership and usage rights in the resulting Intellectual Property shall be set forth in a written agreement.

d) Where Intellectual Property is to be developed using Substantial Institutional Resources, authorized representatives of The Art Institute of Atlanta and its branch campuses will develop a written agreement with the user of those resources, which must be executed by the parties prior to use of the resources, to identify the nature and terms of the use, including possible reimbursements or other systems of compensation back to The Art Institute of Atlanta and its branch campuses.
e) Unless a Work is developed under the circumstances set forth in Section III.A.2 (a) through (f), or a written agreement provides otherwise, all Intellectual Property created by faculty during sabbatical are owned by the faculty.

f) Unless the Work is developed under the circumstances set forth in Section III.A.2 (a) through (f), or a written agreement provides otherwise, Intellectual Property created by a Student working on his or her own, or developed in the context of a course, is owned by the Student and The Art Institute of Atlanta and its branch campuses will not use the Student's Work without the Student's permission to do so.

g) Students working on a project governed by an existing written agreement to which The Art Institute of Atlanta and its branch campuses is a party are bound by all terms of that agreement.

h) Students hired to carry out specific tasks that contribute to Intellectual Property of The Art Institute of Atlanta and its branch campuses retain no rights of ownership in whole or in part to that Intellectual Property or to the Student's contribution to that work.

i) Students who wish to work collaboratively with Institutional Employees on projects which involve the creation of Works and Intellectual Property are required to sign and deliver an acceptable written agreement to The Art Institute of Atlanta and its branch campuses outlining their rights before commencing work on such projects. Either party has the right to initiate such agreement.

j) The rights of The Art Institute of Atlanta and its branch campuses to a perpetual, worldwide license (exclusive or non-exclusive, as The Art Institute of Atlanta and its branch campuses deems necessary), to use and reproduce copyrighted materials for educational, research, and promotional purposes must be included in any agreement with a non-Institution sponsor.

B. Independent Contractor Works.
As a general rule, The Art Institute of Atlanta and its branch campuses will own Intellectual Property created by an independent contractor if a written agreement signed by the parties so provides, or The Art Institute of Atlanta and its branch campuses has specially ordered or commissioned the work and such work is designated as a Work Made for Hire in a signed written agreement between the parties. If The Art Institute of Atlanta and its branch campuses does not own the Intellectual Property created by an independent contractor, it shall have a right or license to use any Work produced by the independent contractor in the course of performance of the contract, in accordance with the parties' agreement.

IV. Institution's Usage Rights
To the extent that faculty, staff or Institutional Employees retain ownership of Work and Intellectual Property according to this Policy, The Art Institute of Atlanta and its branch campuses shall have a permanent, non-exclusive, worldwide, royalty free right and license to make educational use of such Work and Intellectual Property, including the right to use, reproduce, distribute, display, perform and modify (i.e. create derivative works) such Work and Intellectual Property in all forms and media now known or hereafter existing in connection with its curriculum, courses of instruction and educational programs, and any related accreditation or promotion of The Art Institute of Atlanta and its branch campuses. Where practicable, The Art Institute of Atlanta and its branch campuses will use best efforts to cite the creator of the Work if The Art Institute of Atlanta and its branch campuses exercises such usage rights.

V. Institution's Marks
Intellectual Property comprised of or associated with The Art Institute of Atlanta and its branch campuses's Trademarks and Service Marks, including but not limited to its name, logos, slogans, insignia, and other symbols of identity (collectively the "Marks") belongs exclusively to The Art Institute of Atlanta and its branch campuses and/or its affiliates. This Policy is designed to protect the reputation of The Art Institute of Atlanta and its branch campuses
and its affiliates, and to prevent the illegal or unapproved use of The Art Institute of Atlanta and its branch campuses’s Marks.

No Institution Mark may be used without the prior, written authorization of the appropriate authorities of The Art Institute of Atlanta and its branch campuses. However, faculty, staff, and Students may identify their status or professional affiliation with The Art Institute of Atlanta and its branch campuses as appropriate, but any use of The Art Institute of Atlanta and its branch campuses’s Marks in this regard must avoid any confusing, misleading or false impression of affiliation with, or sponsorship or endorsement by, The Art Institute of Atlanta and its branch campuses. No products or services may be marked, offered, sold, promoted or distributed with or under The Art Institute of Atlanta and its branch campuses’s Marks without The Art Institute of Atlanta and its branch campuses’s prior written permission and compliance with the licensing policies of The Art Institute of Atlanta and its branch campuses. All requests for use of Institution Marks must be submitted in writing to an officer designated by the President. The designated Institution officer retains information concerning what marks, names, logos, symbols, insignias, and related words, phrases, and images currently comprise The Art Institute of Atlanta and its branch campuses’s Marks.

VI. Substantial Use of Institution Resources

Although “Substantial Institutional Resources” is defined (see Section II. Terminology), it is acknowledged that such resources and their use may change over time, with changes in technology, physical infrastructure of The Art Institute of Atlanta and its branch campuses, modes of employment, etc. Therefore, this Policy allows the Academic Policy Advisory Committee to review the definition of “substantial use” from time to time and implement any changes or clarification to the definitions which The Art Institute of Atlanta and its branch campuses deems necessary in order to establish an appropriate standard.

VII. Review Scheme

Questions concerning this Intellectual Property Policy should be addressed to the Dean of Academic Affairs.

VIII. Reservation of Rights

The Art Institute of Atlanta and its branch campuses reserves the right at any time in its sole discretion to modify and/or make changes to the Policy as advisable or appropriate. The Art Institute of Atlanta and its branch campuses agrees, however, that it will endeavor to notify the entire Institution community through both print and electronic means of its intention to make modifications and/or changes to the Policy at least 30 working days prior to their enactment.

IX. Effective Date

This Policy supersedes any preexisting Intellectual Property policy of The Art Institute of Atlanta and its branch campuses and will remain in effect until modified or revoked by The Art Institute of Atlanta and its branch campuses. This Policy will be binding on all parties who create Intellectual Property after the effective date, and this Policy and other agreements that represent modifications to this Policy shall remain binding on such creators even after their relationship with The Art Institute of Atlanta and its branch campuses changes or terminates.

X. Governing Law

This Policy shall be governed by and interpreted under applicable federal laws pertaining to intellectual property and applicable state law, without regard to choice of law provisions.
FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT
The Family Educational Rights and Privacy Act of 1974, as amended ("FERPA") sets out requirements designed to afford students certain rights with respect to their education records. In addition, it puts limits on what information The Art Institute of Atlanta and its branch campuses may disclose to third parties without receiving prior written consent from the student.

I. Procedure to Inspect Education Records
Students have the right under FERPA to inspect and review their education records. A student who wishes to inspect and review his/her records should submit a written request to the Registrar. The request should identify as precisely as possible the records the student wishes to inspect. If the requested records are subject to inspection and review by the student, arrangements for access will be made within a reasonable period of time but in no case more than 45 days after the request was made, and the student will be notified of the time and place where the records may be inspected. The school may require the presence of a school official during the inspection and review of a student's records.

Certain limitations exist on a student's right to inspect and review their own education records. Those limitations include, for example, the following: (i) financial information submitted by parents; (ii) confidential letters and recommendations placed in their files prior to January 1, 1975; (iii) confidential letters and recommendations placed in their files after January 1, 1975 to which the student has waived his or her right to inspect and review and that are related to the student's admission, application for employment or job placement, or receipt of honors. In addition, the term "education record" does not include certain types of records such as, by way of example, records of instructional, supervisory, administrative, and certain educational personnel that are in the sole possession of the maker thereof, and are not accessible or revealed to any other individual except a substitute.

When a record contains personally identifiable information about more than one student, the student may inspect and review only the information that relates to him/her personally.

II. Disclosure of Educational Records
The Art Institute of Atlanta and its branch campuses generally will not permit disclosure of personally identifiable information from the records of a student without prior written consent of the student. Personally identifiable information is disclosed (some items are mandatory, some discretionary) from the records of a student without that student's prior written consent to the following individuals or institutions or in the following circumstances:

1. To The Art Institute of Atlanta and its branch campuses officials who have been determined by the school to have legitimate educational interests in the records. A school official is
   a) a person employed by the school or its corporate parent in an administrative, supervisory, academic or research, or support staff position. This includes, but is not limited to human resources and accounting staff for purposes of the tuition reimbursement plan; or
   b) a person employed by or under contract to the school to perform specific tasks, such as an auditor, consultant, or attorney, a person on the Board of Trustees, or a student serving on an official committee or assisting another school official.

Any school official who needs information about a student in the course of performing instructional, supervisory, advisory, or administrative duties for The Art Institute of Atlanta and its branch campuses has a legitimate educational interest.

2. To certain officials of the United States Department of Education, the Comptroller General of the United States, the Attorney General of the United States, and state and local educational authorities in connection with state or federally supported educational programs.

3. In connection with the student's request for, or receipt of, financial aid necessary to determine the eligibility, amounts or conditions of financial aid, or to enforce the terms and conditions of the aid.
4. To organizations conducting certain studies for or on behalf of the school.
5. To accrediting commissions or state licensing or regulatory bodies to carry out their functions.
6. To parents of a dependent student, as defined in Section 152 of the Internal Revenue Code.
7. To comply with a judicial order or lawfully issued subpoena.
8. To appropriate parties in health or safety emergencies.
9. To officials of another school in which a student seeks or intends to enroll.
10. To an alleged victim of a crime of violence or a nonforcible sexual offense, the final results of the disciplinary proceedings conducted by the school against the alleged perpetrator of that crime or offense with respect to that crime or offense.
11. To persons in addition to the victim of a crime of violence or nonforcible sexual offense, the final results of the disciplinary proceedings described in paragraph 10 above but only if the school has determined that a student is the perpetrator of a crime of violence or nonforcible sexual offense, and with respect to the allegation made against him or her, the student has committed a violation of the institution's rules or policies. (The school, in such instances, may only disclose the name of the perpetrator not the name of any other student, including a victim or witness without the prior written consent of the other student(s)).
12. To a parent regarding the student's violation of any federal, state, or local law or of any rules or policy of the school governing the use or possession of alcohol or a controlled substance if the school determines that the student has committed a disciplinary violation with respect to that use or possession, and the student is under 21 at the time of the disclosure to the parent.
13. Directory information (see Section IV below).
14. Student Recruiting Information as requested by the U.S. Military. Student recruiting information includes ONLY: name, address, telephone listing, age or date of birth, class level, academic major, place of birth, degrees received and most recent educational institution attended. It does not include and The Art Institute of Atlanta and its branch campuses will not provide: social security numbers, race, ethnicity, nationality, GPA, grades, low performing student lists, religious affiliation, students with loans in default, veteran's status, students no longer enrolled. Students who opt out of the directory also opt out of student recruiting information.

III. Record of Requests for Disclosure
Except with respect to those requests made by the student themselves, those disclosures made with the written consent of the student, or to requests by or disclosures to The Art Institute of Atlanta and its branch campuses officials with legitimate educational interests and disclosures of directory information (or other exceptions described in the applicable regulations), The Art Institute of Atlanta and its branch campuses will maintain a record indicating the parties who have requested or obtained personally identifiable information from a student's education records and the legitimate interests those parties had in requesting or obtaining the information. This record may be inspected by the student.

IV. Directory Information
The Art Institute of Atlanta and its branch campuses designates the following information as directory information. (Directory information is personally identifiable information which may be disclosed without the student's consent):
   1. Student's name
   2. Address: Local, email and website
   3. Telephone number (local)
   4. Date and place of birth
   5. Program of study
   6. Participation in officially recognized activities
   7. Dates of attendance
   8. Degrees and certificates awarded
   9. Most recent previously attended school
   10. Photograph of the student, if available
   11. Enrollment status (i.e., enrolled, continuing, future enrolled student, reentry, leave of absence, etc.)
12. Student honors and awards received.
13. The height and weight of athletic team members

Notice of these categories and of the right of an individual in attendance at The Art Institute of Atlanta and its branch campuses to request that his/her directory information be kept confidential will be given to the student annually. Students may request nondisclosure of student directory information by specifying nondisclosure, in writing, to the Office of the Registrar. Failure to request nondisclosure of directory information will result in routine disclosure of one or more of the above designated categories of personally identifiable directory information.

V. Correction of Educational Records
Students have the right under FERPA to ask to have records corrected which they believe are inaccurate, misleading, or in violation of their privacy rights. The following are the procedures for the correction of records:

1. A student must ask the Registrar to amend a record. As part of the request, the student should identify the part of the record they want to have changed and specify why they believe it to be inaccurate, misleading, or in violation of his/her privacy rights.

2. The Art Institute of Atlanta and its branch campuses may either amend the record or decide not to amend the record. If it decides not to amend the record, it will notify the student of its decision and advise the student of the right to a hearing to challenge the information believed to be inaccurate, misleading, or in violation of the student’s privacy rights.

3. Upon request, The Art Institute of Atlanta and its branch campuses will arrange for a hearing and notify the student reasonably in advance of the date, place, and time of the hearing. The hearing will be conducted by an individual who does not have a direct interest in the outcome of the hearing. That individual may be an official of The Art Institute of Atlanta and its branch campuses. The student shall be afforded a forum for the opportunity to present evidence relevant to the issues raised in the original request to amend the student’s education records. The student may be assisted by other people, including an attorney.

4. The Art Institute of Atlanta and its branch campuses will prepare a written decision based solely on the evidence presented at the hearing. The decision will include a summary of the evidence, and the reasons for the decision.

5. If, as a result of the hearing, The Art Institute of Atlanta and its branch campuses decides that the information is inaccurate, misleading, or otherwise in violation of the privacy rights of the student, it will (a) amend the record accordingly; and (b) inform the student of the amendment in writing.

6. If, as a result of the hearing, The Art Institute of Atlanta and its branch campuses decides that the information in the education record is not inaccurate, misleading, or otherwise in violation of the privacy rights of the student, it shall inform the student of the right to place a statement in the record commenting on the contested information in the record or stating why he or she disagrees with the decision of the school.

7. If a statement is placed in the education records of a student under paragraph 6 above, The Art Institute of Atlanta and its branch campuses will: (a) maintain the statement with the contested part of the record for as long as the record is maintained; and (b) disclose the statement whenever it discloses the portion of the record to which the statement relates.

VI. Student Right to File Complaint
A student has the right to file a complaint with the United States Department of Education concerning alleged failures by The Art Institute of Atlanta and its branch campuses to comply with the requirements of FERPA. The name and address of the governmental office that administers FERPA is:

Family Policy Compliance Office
United States Department of Education
400 Maryland Avenue, S.W.
Washington, DC 20202-4605
General Student Complaint Procedures
If you have a complaint or problem you are encouraged to follow the Student Complaint Procedure. You should discuss complaints with the individual(s) within the appropriate department. Initial discussion should be with the person most knowledgeable of the issues involved or with immediate decision-making responsibility.

If you feel that the complaint has not been fully addressed, a written account should be submitted to the Dean of Student Affairs if related to non-academic issues or to the Dean of Academic Affairs for academic issues. The written account should indicate your name, phone number, and ID# and discuss the steps you have taken to remedy the situation.

The appropriate The Art Institute of Atlanta and its branch campuses staff member or department will be notified of the complaint. A follow-up meeting with you and the Dean of Student Affairs and/or the Dean of Academic Affairs will be held within ten school days of the date of the written complaint in an effort to resolve the issue.

If you are not satisfied with the results, you may file an appeal with the President's Office. The appeal should be in writing and contain your name and phone number. You should summarize the steps you have taken to remedy the situation and indicate why the results are not satisfactory. You will hear the results of the appeal within ten class days from the date the appeal is received.

If you follow this complaint procedure and still feel dissatisfied with the results you may send a written copy of the complaint to:

For The Art Institute of Atlanta and The Art Institute of Atlanta—Decatur:
Georgia Nonpublic Postsecondary Education Commission; 2082 East Exchange Place, Suite 220; Tucker, Georgia 30084; 770.414.3300

Alabama Commission for Higher Education; 100 North Union Street, Montgomery, AL 36104-3758; 334.242.1998

Alabama Department of Postsecondary Education; 135 South Union Street, Montgomery, AL 36104-4340; 334.293.4500

For The Art Institute of Charleston:
South Carolina Commission on Higher Education; 1122 Lady Street, Suite 300; Columbia, SC 29201; 803.737.2260

For The Art Institute of Tennessee—Nashville:
Tennessee Higher Education Commission; 404 James Robertson Parkway, Suite 1900; Nashville, TN 37243; 615.741.3605

For The Art Institute of Washington, The Art Institute of Virginia Beach and The Art Institute of Washington—Dulles:
State Council of Higher Education for Virginia; James Monroe Building; 101 North Fourteenth Street; Richmond, Virginia 23219; 804.225.2600

OR

Southern Association of Colleges and Schools Commission on Colleges
1866 Southern Lane
Decatur, GA 30033
Phone: (404) 679-4500
Fax: (404) 679-4558

Please refer to the Jury Waiver and Agreement to Binding, Individual Arbitration Policy for additional information regarding disputes or claims.
Non-discrimination Policy Statement
The Art Institute of Atlanta and its branch campuses does not discriminate or harass on the basis of race, color, national origin, sex, gender, sexual orientation, gender identity or expression, disability, age, religion, veteran's status, genetic marker, or any other characteristic protected by state, local or federal law, in our programs and activities. The Art Institute of Atlanta and its branch campuses provides reasonable accommodations to qualified individuals with disabilities. The Art Institute of Atlanta and its branch campuses will not retaliate against persons bringing forward allegations of harassment or discrimination. The following person has been designated to handle inquiries and coordinate the school's compliance efforts regarding the Non-Discrimination Policy:

The Art Institute of Atlanta
Newton I. Myvett
Campus President
The Art Institute of Atlanta
6600 Peachtree Dunwoody Road
Atlanta, GA 30328
770.689.4795
nmyvett@aii.edu

The Art Institute of Atlanta—Decatur
Sharon Bolling Clay
Campus Director
The Art Institute of Atlanta—Decatur
One West Court Square
Suite 110
Decatur, GA 30030
404.942-1808
dbclay@aii.edu

The Art Institute of Charleston
Todd Harrison
Campus President
The Art Institute of Charleston
24 North Market Street
Charleston, SC 29401
843.727.3441
tharrison@aii.edu

The Art Institute of Tennessee—Nashville
Dr. Greg Chapman
Interim President and Dean of Academic Affairs
The Art Institute of Tennessee—Nashville
100 Centerview Drive, Suite 250
Nashville, TN 37214
615.514.3820
gchapman@aii.edu
The Art Institute of Virginia Beach
Marilyn Burstein
Campus President
The Art Institute of Virginia Beach
Two Columbus Center
4500 Main Street, Suite 100
Virginia Beach, VA 23462
757.793.6743
mburstein@aii.edu

The Art Institute of Washington
Barbara O'Reilly
Interim Campus President
The Art Institute of Washington
1820 North Fort Myer Drive
Arlington, VA 22209
651.846.3374
boreilly@aii.edu

The Art Institute of Washington—Dulles
Barbara O'Reilly
Interim Campus President
The Art Institute of Washington-Dulles
The Corporate Office Park at Dulles Town Center
21000 Atlantic Blvd., Suite 100
Dulles, VA 20166
651.846.3374
boreilly@aii.edu

Student Grievance Procedure for Internal Complaints of Discrimination and Harassment
Students who believe they have been subjected to discrimination or harassment (other than sexual harassment) in violation of the Non-Discrimination Policy should follow the procedure outlined below. (Please note that students who believe they have been subjected to sexual harassment should follow the reporting process in the Sexual Misconduct and Relationship Violence Policy.) This complaint procedure is intended to provide a fair, prompt and reliable determination about whether The Art Institute of Atlanta and its branch campuses Non-Discrimination Policy has been violated.

1. Complainants are encouraged to file a complaint as soon as possible after an alleged incident of discrimination has occurred. Any student who chooses to file a discrimination complaint should do so either with the Dean of Academic Affairs or with the Campus President/Director for your campus:

The Art Institute of Atlanta
Ameeta Jadav, Ph.D.
Dean of Academic Affairs
770.689.4816
ajadav@aii.edu

Newton I. Myvett
Campus President
770.689.4795
nmyvett@aii.edu
The Art Institute of Atlanta-Decatur
Brian Bentley, Ed.D.
Associate Dean of Academic Affairs
404.942.1809
bmbentley@aii.edu

Sharon Bolling Clay
Campus Director
404.942-1808
dbclay@aii.edu

The Art Institute of Charleston
Samuel Francis
Associate Dean of Academic Affairs
843.727.3499
sfrancis@aii.edu

Todd Harrison
Campus President
843.727.3441
tharrison@aii.edu

The Art Institute of Tennessee—Nashville
Greg Chapman, Ed.D.
Dean of Academic Affairs and Interim Campus President
615.514.3810
qchapman@aii.edu

The Art Institute of Virginia Beach
Sharon L. Youngue, J.D.
Dean of Academic Affairs
757.793.6700
syoungue@aii.edu

Marilyn Burstein
Campus President
757.793.6743
mburstein@aii.edu

The Art Institute of Washington
Mary Perrilloux, Ph.D..
Dean of Academic Affairs
703.247.6830
mperrilloux@aii.edu

Barbara O'Reilly
Interim Campus President
651.846.3374
boreilly@aii.edu
Online students should file complaints with studentcomplaints@aii.edu. The complaint should be presented in writing and it should describe the alleged incident(s) and any corrective action sought. The complaint should be signed by the complainant.

2. The Art Institute of Atlanta and its branch campuses will investigate the allegations. Both the accuser and the accused are entitled to have others present during a disciplinary proceeding. Both will be informed of the outcome of any campus disciplinary proceeding. For this purpose, the outcome of a disciplinary proceeding means only The Art Institute of Atlanta and its branch campuses's final determination with respect to the alleged sexual offense and any sanction that is imposed against the accused. Both the complainant and the accused will have the opportunity to meet and discuss the allegations with the investigator and may offer any witnesses in support of their position to the investigator during the course of the investigation. A student may be accompanied during investigation meetings and discussions by one person (family member, friend, etc.) who can act as an observer, provide emotional support, and/or assist the student in understanding and cooperating in the investigation. The observer may not be an attorney, unless otherwise required by local law. The investigator may prohibit from attending or remove any person who disrupts the investigation in the investigator’s sole discretion.

3. The student who made the complaint and the accused shall be informed promptly in writing when the investigation is completed, no later than 45 calendar days from the date the complaint was filed. The student who made the complaint shall be informed if there were findings made that the policy was or was not violated and of actions taken to resolve the complaint, if any, that are directly related to him/her, such as an order that the accused not contact the student who made the complaint. In accordance with institutional policies protecting individuals’ privacy, the student who made the complaint may generally be notified that the matter has been referred for disciplinary action, but shall not be informed of the details of the recommended disciplinary action without the consent of the accused.

4. The decision of the Investigator may be appealed by petitioning the Campus President/Director’s Office of The Art Institute of Atlanta and its branch campuses. The written appeal must be made within 20 calendar days of receipt of the determination letter. The Campus President/Director, or his or her designee, will render a written decision on the appeal within 30 calendar days from receipt of the appeal. The President's/Director's decision shall be final.

5. The Art Institute of Atlanta and its branch campuses will not retaliate against persons bringing forward allegations of harassment or discrimination.

6. Matters involving general student complaints will be addressed according to the Student Complaint Procedures, a copy of which can be found in the Student Handbook or Academic Catalog.

7. For more information about your rights under the federal laws prohibiting discrimination, please contact the Office for Civil Rights at the U.S. Department of Education.
Disability Services Policy
The Art Institute of Atlanta and its branch campuses provide accommodations to qualified students with disabilities. The Disability Services office assists qualified students with disabilities in acquiring reasonable and appropriate accommodations and in supporting equal access to services, programs and activities.

Students who seek reasonable accommodations should notify the Disabilities Services Coordinator at their Art Institute campus of their specific limitations and, if known, their specific requested accommodations. Students will be asked to supply medical documentation of the need for accommodation. Classroom accommodations are not retroactive, but are effective only upon the student sharing approved accommodations with the instructor. Therefore, students are encouraged to request accommodations as early as feasible with the Student Support and Disability Services Coordinator to allow for time to gather necessary documentation. If you have a concern or complaint in this regard, please contact the following person at your campus. Complaints will be handled in accordance with the school’s Internal Grievance Procedure for Complaints of Discrimination and Harassment.

Any student who chooses to file a discrimination complaint should do so with the following person at the appropriate campus:

The Art Institute of Atlanta
Michael Dixon
Dean of Student Affairs
The Art Institute of Atlanta
6600 Peachtree Dunwoody Road
Atlanta, GA 30328
770.689.4908
midixon@aii.edu

The Art Institute of Atlanta—Decatur
A branch of The Art Institute of Atlanta
Jasmine Harris
Student Affairs Coordinator
The Art Institute of Atlanta-Decatur
One West Court Square
Suite 110
Decatur, GA 30030
404.942.1835
jharris@aii.edu

The Art Institute of Charleston
A branch of The Art Institute of Atlanta
Rob Seay
Dean of Student Affairs
The Art Institute of Charleston
24 North Market Street
Charleston, SC 29401
843.727.3518
resay@aii.edu

The Art Institute of Tennessee—Nashville
A branch of The Art Institute of Atlanta
Douglas Lange  
Dean of Student Affairs  
The Art Institute of Tennessee-Nashville  
100 Centerview Drive, Suite 250  
Nashville, TN 37214  
615.514.3810  
dolange@aii.edu

**The Art Institute of Virginia Beach**  
*A branch of The Art Institute of Atlanta*  
Celia Giovannone  
Director of Student Affairs  
The Art Institute of Virginia Beach  
Two Columbus Center  
4500 Main Street, Suite 100  
Virginia Beach, VA 23462  
757.493.6767  
cgiovannone@aii.edu

**The Art Institute of Washington**  
*A branch of The Art Institute of Atlanta*  
Michael McKenna  
Dean of Student Affairs  
The Art Institute of Washington  
1820 N. Fort Myer Drive  
Arlington, VA 22209  
703.247.6841  
mmckenna@aii.edu

**The Art Institute of Washington—Dulles**  
*A branch of The Art Institute of Atlanta*  
Michael McKenna  
Dean of Student Affairs  
The Art Institute of Washington-Dulles  
The Corporate Office Park at Dulles Town Center  
21000 Atlantic Blvd., Suite 100  
Dulles, VA 20166  
571.449.4400  
mmckenna@aii.edu

**JURY WAIVER AND AGREEMENT TO BINDING, INDIVIDUAL ARBITRATION**  
Student and The Art Institute of Atlanta and its branch campuses irrevocably waive our rights to a trial by jury and agree instead that any and all disputes, no matter how described, pleaded or styled, between me and The Art Institute of Atlanta and its branch campuses (including its parent and past and present affiliates, employees, agents, and lenders) or related to any aspect of my relationship with or any act or omission by The Art Institute of Atlanta and its branch campuses (“Claim”) shall be resolved by individual binding arbitration, conducted by the American Arbitration Association (“AAA”) under its Commercial Arbitration Rules and applicable Supplementary Procedures for Consumer-Related Disputes (“AAA Rules”) and in accordance with the terms of this Jury Waiver and Agreement to Binding, Individual Arbitration (“Arbitration Agreement”). Student can obtain a copy of the AAA Rules at www.adr.org
or by calling 1-800-778-7879. This Arbitration Agreement, however, does not modify Student’s right, if any, to file a grievance with any state educational licensing agency or accrediting body.

1. Student is strongly encouraged to first attempt to resolve the Claim by using the General Student Complaint Procedure outlined in the Catalog.

2. Neither party shall file or maintain any lawsuit in court against the other, and any suit filed in violation of this Arbitration Agreement shall be dismissed by the court in favor of arbitration conducted pursuant to this Arbitration Agreement. The parties agree that the moving party shall be entitled to an award of costs and fees of compelling arbitration.

3. The arbitration shall take place before a single, neutral arbitrator in the federal judicial district in which Student resides, unless the parties agree otherwise.

4. Student will be responsible for paying a portion of the AAA filing fee at the time his/her Claim is filed in an amount equal to $200 or the applicable filing fee of the court of general jurisdiction in the district/circuit near me, whichever fee is less. The parties shall bear the expense of their own attorneys, experts and witnesses, unless the applicable law provides, and the arbitrator determines, otherwise.

5. Student agrees not to combine or consolidate any Claims with those of other students, such as in a class or mass action, or to have any Claims be arbitrated or litigated jointly or consolidated with any other person’s claims. Further, the parties agree that the arbitrator shall have no authority to join or consolidate claims by more than one person. I understand that I may opt out of this single-case provision by delivering via certified mail return receipt a written statement to that effect to the Vice President and Senior Counsel of The Art Institute of Atlanta and its branch campuses /EDMC at 210 Sixth Avenue, Suite 3300 Pittsburgh, PA 15222 within 30 days of my first execution of an Enrollment Agreement.

6. The Federal Arbitration Act (FAA), including all its substantive and procedural provisions, and related federal decisional law shall govern this Arbitration Agreement to the fullest extent possible. All determinations as to the scope, enforceability, validity and effect of this Arbitration Agreement shall be made by the arbitrator, and not by a court. However, any issue concerning the validity of paragraph 5 above must be decided by a court, and an arbitrator does not have authority to consider the validity of paragraph 5. If for any reason, paragraph 5 is found to be unenforceable, any putative class or mass action may only be heard in court on a non-jury basis and may not be arbitrated under this Agreement.

7. The arbitrator shall have the power to award any remedy that directly benefits the parties to this Arbitration Agreement (provided the remedy would be available from a court under the law where the Arbitration Agreement was executed) but not the power to award relief for the benefit of anyone not a party to this Arbitration Agreement.

8. Judgment on the award rendered by the arbitrator may be entered in any court having jurisdiction.

9. Notwithstanding any provision in the Catalog or Enrollment Agreement, this Arbitration Agreement shall not be modified except by written agreement signed by both parties. Any or all of the provisions set forth in this Arbitration Agreement may also be waived by the party against whom the Claim is asserted, but such waiver shall be in writing, physically signed (not merely electronically signed) by the party waiving, and specifically identify the provision or provisions being waived. Any such waiver shall not waive or affect any other portion of the Arbitration Agreement.

10. This Arbitration Agreement shall survive the termination of Student’s relationship with The Art Institute of Atlanta and its branch campuses.
11. If any part(s) of this Arbitration Agreement are found to be invalid or unenforceable, then such specific part(s) shall be of no force and effect and shall be severed, but the remainder of the Arbitration Agreement shall continue in full force and effect.

STUDENT UNDERSTANDS AND ACKNOWLEDGES THAT S/HE IS WAIVING HIS/HER RIGHT TO A JURY TRIAL, TO ENGAGE IN DISCOVERY (EXCEPT AS PROVIDED IN THE AAA RULES), AND TO LITIGATE THE DISPUTE OR CLAIM IN ANY COURT. FURTHER, STUDENT UNDERSTANDS AND ACKNOWLEDGES THAT S/HE WILL NOT HAVE THE RIGHT TO PARTICIPATE AS A REPRESENTATIVE OR MEMBER OF ANY CLASS ACTION AGAINST THE ART INSTITUTE OF ATLANTA AND ITS BRANCH CAMPUSES.

Campus Security
The Art Institute of Atlanta and its branch campuses publish an annual security report that contains information concerning policies and programs relating to campus security, crimes, and emergencies, the prevention of crimes and sexual offenses, drug and alcohol use, campus law enforcement, and access to campus facilities. The annual security report also includes statistics concerning the occurrence of specified types of crimes on campus, at certain off-campus locations, and on the public property surrounding the campus. The annual security report is published each year by October 1 and contains statistics for the three most recent calendar years. The annual security report is provided to all current students and employees. A copy of the most recent annual security report may be obtained from the Student Affairs office during regular business hours.

In addition to the annual security report, The Art Institute of Atlanta and its branch campuses maintain a crime log recording all reported crimes. The crime log is available for public inspection during regular business hours at the Security office. The Art Institute of Atlanta and its branch campuses will report to the campus community concerning the occurrence of any crime includable in the annual security report that is reported to campus security or local police and that is considered to be a threat to students or employees.

The Art Institute of Atlanta and its branch campuses remind all students that they are ultimately responsible for their own actions regarding their safety and welfare.
Additional information for students who attend The Art Institute of Virginia Beach, The Art Institute of Washington, and The Art Institute of Washington—Dulles:
The following is SCHEV-required information for The Art Institute of Virginia Beach, The Art Institute of Washington, and The Art Institute of Washington–Dulles, hereafter referred to as the Virginia-based Art Institutes:

APPROPRIATE ATTIRE
You are expected to dress appropriately for your profession while at the Virginia-based Art Institutes. You are expected to display good judgment; clothes should be comfortable and reasonable for the activities of education. Hats, sunglasses, short shorts, and any attire with words that are offensive to others are not appropriate. Headphones may not be worn in classrooms without the consent of the faculty member, and are not permitted in the library – learning resource center. You must wear shoes and shirts at all times. Violations may result in your being asked to leave campus until you return in appropriate attire.

PROPERTY OF THE VIRGINIA-BASED ART INSTITUTES
You are responsible for any Virginia-based Art Institute books or equipment you use or check out. If material is lost or damaged, you will be charged for the cost of replacement or repair at the Virginia-based Art Institutes’ discretion.

CHILDREN AND GUESTS
For reasons of safety and to ensure an appropriate educational environment, children and student guests are not permitted in classrooms, laboratories, or the library. Unattended children are not permitted anywhere in the building or in the property surrounding it.

ILLNESS OR INJURY
If you are injured or become ill one of the Virginia-based Art Institutes, in college-sponsored housing, or at any Art Institute function, we will arrange, if necessary, to have you taken to a physician, medical center, or other emergency treatment facility. You will be responsible for any resulting expenses. Review your personal and family insurance policies to determine whether adequate coverage exists. Information concerning student health insurance is available in the department of student affairs. International students are required to have medical insurance while enrolled at The Art Institute.

NON-FRATERNIZATION POLICY
Due to the inherently unequal relationship that exists between faculty or staff members and students and the possibility of unequal treatment, sexual or close social relationships between faculty or staff members and students are prohibited.

PERSONAL PROPERTY
The Virginia-based Art Institutes are not responsible for the loss or damage of any student's personal property. We encourage you to take measures to safeguard your property including placing your name and student number on valuable items. You may want to review your personal property or homeowner’s insurance policies to ensure that valuable items are covered.

PORTABLE TELECOMMUNICATIONS DEVICES
The Virginia-based Art Institutes are committed to providing an atmosphere that enables the highest quality of student learning. In order to ensure the maintenance of such an environment, The Virginia-based Art Institutes prohibit the use of portable telecommunications devices (cellular telephones, pagers, beepers, radios, etc.) in classrooms during class meetings. Such devices should be disabled prior to class periods to prevent their inadvertently sounding during classes. Failure to adhere to this regulation may result in grade adjustments, dismissal from class, and disciplinary action.

POSTERS, FLYERS, AND BANNERS
The Virginia-based Art Institutes provide bulletin boards for your use in several areas. Students may place posters and flyers which are in good taste and meet college guidelines on these bulletin boards with approval from the department of student affairs. Posters and signs may not be affixed to walls, elevators, or other places not intended for their display. Copies of posting guidelines are available at the department of student affairs.
FACULTY AND ADMINISTRATION

The Art Institute of Atlanta
The Art Institute of Atlanta—Decatur
Some faculty at The Art Institute of Atlanta also teach at The Art Institute of Atlanta—Decatur.

Full-time

Robert C. Albertson, Ed.D.
Full-time; Media and Media Arts; Ed.D. Education Leadership, Argosy University (Atlanta, GA); M.M., Composition and Audio Production, University of Miami (Coral Gables, FL); B.M., Performance, College Conservatory of Music, University of Cincinnati (Cincinnati, OH)

Philip J. Bekker
Full-time; Digital Photography; M.F.A., Visual Arts/Photography, Vermont College of Norwich University (Northfield, VT); National Diploma, Photography, and National Higher Diploma, Technikon Natal (Durban, South Africa); special programme, advanced studies in Photography, London College of Printing (London, England)

Thomas J. Biondolillo
Full-time; Media Arts & Animation; M.F.A., Sequential Art, Savannah College of Art and Design (Savannah, GA); M.F.A., Studio Art/Painting and Drawing, and B.A., Art History, State University of New York (Brockport, NY)

Vickey G. Bolling-Witt
Full-time; Graphic & Web Design; M.A., Liberal Studies, Wesleyan University (Middletown, CT); B.F.A., Illustration and 2nd degree, Art Education, Philadelphia University of the Arts (Philadelphia, PA)

Saurabh Bose
Full-time; Audio Production; M.S., Information Design and Technology, and B.E., Industrial Engineering, Georgia Institute of Technology (Atlanta, GA)

Katrina Callahan
Full-time; Foundations; M.F.A., Photography, Texas Tech University (Lubbock, TX); B.F.A., Printmaking, Midwestern State University (Wichita Falls, TX)

Audrey Cathleen Clark
Full-time; Humanities & Communications, M.C., Communications, Film Studies, Theatre, and B.A., English, Film Studies, Georgia State University (Atlanta, GA)

Joseph F. Costa, CEC, CCE
Full-time; Culinary Arts; B.S., Culinary Arts Management, The Art Institute of Atlanta (Atlanta, GA); A.O.S., Culinary Arts, Johnson & Wales University (Charleston, SC)

Delminquoe Cunningham
Full-time; Media Arts; M.S, Entertainment Business, Full Sail University (Winter Park, FL); B.F.A, Media Arts and Animation, The Art Institute of Atlanta (Atlanta, GA)
Timothy J. Dempski, Ed.D.
Full-time; Graphic & Web Design; Ed.D. Instructional Leadership, Argosy University (Atlanta, GA); M.F.A., Computer Art, Savannah College of Art and Design (Savannah, GA); M.A., Studio Art/Painting, Montclair State University (Montclair, NJ); B.F.A., Graphic & Web Design, The College of New Jersey (Trenton, NJ)

William Dobson
Full-time; Mathematics & Science; M.S., Mathematics, Georgia State University (Atlanta, GA); B.S., Mathematics & Computer Science, Southern Polytechnic University (Atlanta, Georgia)

Booker W. Edwards, Jr.
Full-time; Audio Production; M.A., Educational Psychology, Clark Atlanta University (Atlanta, GA); B.A., Psychology, Norfolk State University (Norfolk, VA)

Carole Embden-Peterson, Ph.D.
Full-time; Humanities & Communications; Ph.D., Organization and Management, Capella University (Minneapolis, MD); M.A., Communications, University of Windsor (Windsor, ONT, CA); B.A., Communications, University of the West Indies (Mona, Jamaica)

Donley C. Evans
Full-time; Audio Production; M.I.T., Information Technology, American Intercontinental University (Atlanta, GA); B.A., Music Education, Berklee College of Music (Boston, MA)

Erin Marie Freeman
Full-time; Graphic & Web Design; M.F.A., Graphic & Web Design, Savannah College of Art and Design (Savannah, GA); B.F.A., Graphic & Web Design, Birmingham-Southern College (Birmingham, AL)

James Gallivan, CCA, CCP, CFBE
Full-time; Culinary Arts; Graduate Certificate, Gastronomy, University of Adelaide, Le Cordon Bleu (Adelaide, Australia); M.A., Teaching, Mount Holyoke College (South Hadley, MA); A.B., History, Boston College (Chestnut Hill, MA)

Elio J. Guevara
Full-time; Media Arts & Animation; M.F.A., Sequential Art, Savannah College of Art and Design (Savannah, GA); B.F.A., Illustration, Instituto de Diseño de Caracas (Caracas, Venezuela)

Courtney A. Hammonds, D.B.A.
Full-time; Fashion Marketing & Management and Fashion Design; D.B.A., Business Administration, Argosy University (Atlanta, GA); M.B.A., Business Administration, Keller Graduate School of Management (Atlanta, GA); B.S., Education, Alabama State University (Montgomery, AL)

Tracey M. Hawkins
Full-time; Humanities & Communications; M.A., Art History, Emory University (Atlanta, GA); B.A., Art History and Humanities/Classics, Ohio Wesleyan University (Delaware, OH)
Nancy Ann Higgins, CCE, CEPC  
Full-time; Culinary Arts; B.S., Culinary Arts Management, The Art Institute of Atlanta (Atlanta, GA); A.O.S., Culinary Institute of America (Hyde Park, NY); Pfundt School of Confectionery (Zurich, Switzerland)

Nicole H. Jacobs  
Full-time; Digital Photography; M.F.A., Photography, Savannah College of Art and Design (Savannah, GA); B.A., Fine Arts, Warren Wilson College (Asheville, NC)

Ameeta D. Jadav, Ph.D.  
Full-time; Dean of Academic Affairs; Ph.D., Instructional Science/Technology, Brigham Young University (Provo, UT); M.Ed., Educational Technology, B.Sc., Physics/Math, and B.Ed., Math/Science, South Gujarat University (Surat, India)

Richard A. King  
Full-time; Digital Filmmaking & Video Production; M.A., Television/Radio/Film, S.I. Newhouse School of Public Communications, Syracuse University (Syracuse, NY); B.S., Film Production, Roy H. Park School of Communications, Ithaca College (Ithaca, NY)

C. Michael Kleeman  
Full-time; Design; MArch, Architecture, M.S., Architectural History, and B.S., Architecture, Georgia Institute of Technology (Atlanta, GA)

Dana C. Lee  
Full-time; Humanities & Communications; M.A., Art History, and M.A., Applied Linguistics, Georgia State University (Atlanta, GA); B.A., Art History, French, Agnes Scott College (Decatur, GA)

Louise M. Luther  
Full-time; Academic Success; M. Edu., Reading and Language Arts, and B.A. Edu., Math, University of North Carolina at Chapel Hill (Chapel Hill, NC)

Kimberly Lyles-Folkman Ph.D.  
Full-time; Advertising; Ph.D, Educational Leadership and Learning Technologies, Drexel University (Philadelphia, PA); MA, Art Education, University of the Arts (Philadelphia, PA); B.D.A., Illustration and Design, Moore College of Art and Design (Philadelphia, PA)

Michael G. McGill  
Full-time; Media Arts; M.A., Interactive Design and Game Development, Savannah College of Art & Design (Savannah, GA); Postgraduate diploma in Christian Counseling, Psychological Studies Institute (Atlanta, GA); M.S., Education/Community Counseling, Georgia State University (Atlanta, GA); B.A., Psychology, Florida State University (Tallahassee, FL); A.A., Computer Animation, The Art Institute of Atlanta (Atlanta, GA)

Jill A. McGonigle  
Full-time; Foundations; M.F.A., Painting/Art History, American University (Washington, D.C.); B.F.A., Painting, Boston University (Boston, MA)
Brent Mellecker
Full-time; Graphic & Web Design; M.A., Animation, Savannah College of Art & Design (Atlanta, GA); B.F.A., Media Art and Animation, The Art Institute of Washington (Arlington, VA)

Mary Jo Miller
Full-time; Fashion Marketing & Management; M.B.A., Human Resource Development, Keller Graduate School of Management, DeVry University (Atlanta, GA); B.B.A., Business Administration, Marketing, Indiana University of Pennsylvania (Indiana, PA)

Richard Mills
Full-time; Audio Production; M.M., Jazz Studies, and B.M., Jazz Studies, Indiana University School of Music (Bloomington, IN); B.A., English, Bowling Green State University (Bowling Green, OH)

James M. Morris, CCE
Full-time; Culinary Arts; B.S., Applied Behavioral Sciences, National-Louis University (Atlanta, GA); A.A., Culinary Arts, Baltimore International College of Culinary Arts (Baltimore, MD)

David W. Moyers
Full-time; Illustration; M.F.A., Illustration, Savannah College of Art and Design (Savannah, GA); B.F.A., Illustration, School of Visual Arts (New York, NY)

Samantha Lynn Murray, Ph.D.
Full-time; Humanities & Communications; Ph.D. and M.A., American Literature, 1830-1940, Washington University (St. Louis, MO); B.A., English, Vanderbilt University (Nashville, TN)

John Oechsner, CCE, CEPC
Full-time; Culinary Arts; B.A., Traditional Economics, State University of New York (Oneonta, NY); A.O.S., Culinary Arts, Culinary Institute of America (Hyde Park, NY)

William Oglesby
Full-time; Digital Filmmaking & Video Production; J.D., General Law, John Marshall Law School (Atlanta, GA); M.F.A, Journalism, University of Arkansas, (Fayetteville, AR); B.A., Mass Communications/News, University of South Florida (Tampa, FL); A.A., Speech, Hillsborough Community College (Tampa, FL)

Paul Orlando
Full-time; Media Arts & Animation; M.F.A., Computer Art and Animation, Savannah College of Art and Design (Savannah, GA); B.A., English, and B.S. Fine Arts, Painting and Drawing, Harding University (Searcy, AR)

Gary Pearce
Full-time; Foundations; M.F.A., Jewelry Design & Metalsmithing, University of Georgia (Athens, GA); B.F.A., Sculpture, University of Indiana (Bloomington, IN)

Jin Pei
Full-time; Game Art & Design and Visual & Game Programming; M.F.A.C., Digital Production Arts, Clemson University (Clemson, SC); B.S., Engineering, major, Industrial Design, The Zhejiang University (P.R. China)
Leslie Monique Porche-Smith, CC, CPC  
Full-time; Culinary Arts, Master of Business Administration, Argosy University (Atlanta, GA); B.S., Culinary Arts Management, and A.A., Culinary Arts, The Art Institute of Atlanta (Atlanta, GA)

Gina Reynoso  
Full-time; Foundations; M.F.A., Printmaking, Ohio State University (Columbus, OH); B.F.A., Printmaking and Art History, University of Texas at Austin (Austin, TX)

Sue C. Rinker  
Full-time; Digital Filmmaking & Video Production; M.A., Information Design and Technology, Ivan Allen College of New Media at the Georgia Institute of Technology (Atlanta, GA); B.A. English, Louisiana State University (Baton Rouge, LA)

Gregory Shearer  
Full-time; Audio Production & Digital Filmmaking & Video Production; M. Music, Composition, University of North Colorado (Greeley, CO); B.S., Classical Guitar, Indiana University (South Bend, IN)

Demetrius Spencer  
Adjunct; Audio Production; B.S., Commercial Music and Business Administration, University of North Alabama (Florence, AL)

Michael Strizhevsky, Ph.D.  
Full-time; Mathematics & Science; Ph.D., Applied Statistics, Moscow Civil Engineering Institute (Moscow, Russia); M.S., Mathematics, Moscow State University (Moscow, Russia)

Althea Sumpter, D.A.H.  
Full-time; Digital Filmmaking & Video Production; D.A.H., Humanities and MultiMedia Technology, African American humanities - African American Studies, Clark Atlanta University (Atlanta, GA); M.M.A. and B.A., Media Arts, University of South Carolina, (Columbia, SC)

D. Steven Tanner  
Adjunct; Fashion Marketing & Management; M.H.R.M., Retail Management, Keller Graduate School of Management (Atlanta, GA); B.S., Communication Arts/Theatre, Georgia Southern University (Statesboro, GA)

Katherine Timer  
Full-time; Design; M.F.A., Computer Art, Savannah College of Art and Design (Savannah, GA); B.F.A., Painting, Tyler School of Art, Temple University (Philadelphia, PA)

Jeremy Underwood  
Full-time; Mathematics & Science; M.S., Mathematics, University of Florida, B.S., Mathematics, Georgia Southwestern State University (Americus, GA)
Maylon Walker  
Full-time; Applied Studies; E.D.D., Education Administration, University of Phoenix (Phoenix, AZ); MIT, Information Technology, American Intercontinental University (Atlanta, GA)

Taian Wang,  
Full-time, Interior Design; M.F.A., Interior Design, Pratt Institute (Brooklyn, NY); BFA, Interior Design, Chinese Culture University (Taipei, Taiwan); Degree of Architecture, Hwa Shia Institute of Technique College (Taipei, Taiwan)

Thomas Womack  
Full-time; Mathematics & Science; M.S., Mathematics, University of Tennessee (Knoxville, TN); B.S., Mathematics, University of Georgia (Athens, GA); B.S. Computer Science, Kennesaw State University (Kennesaw, GA)

Linda W. Wood, Ph.D.  
Full-time; Design; Ph.D., Instructional Technology, Georgia State University (Atlanta, GA); M.S., Instructional Technology and Telecommunications, Western Illinois University (Macomb, IL); B.F.A., Art | Graphic Design, University of Georgia (Athens, GA)

Samuel P. Worley, Ed.D.  
Full-time; Interior Design; Ed.D., Curriculum and Instruction – Adult Education, Argosy University (Atlanta, GA); M.Ed., Instructional Technology, Troy State University (Atlanta, GA); B.F.A., Interior Design, and A.A., Interior Design, diploma, Residential Interiors, The Art Institute of Atlanta (Atlanta, GA)

C. Sue Youngblood  
Full-time; Graphic & Web Design; M.F.A., Advertising Design, Syracuse University (Syracuse, NY); B.F.A., Visual Design, Auburn University (Auburn, AL)

Adjunct

Maurietta Amos  
Adjunct; Culinary Arts; Grande Diplome, Baking and Pastry, French Culinary Institute (NY, NY); Business/Marketing, B.B.A, Mercer University (Atlanta, GA)

Edward Bair  
Adjunct; Audio Production; M.A.Ed., Higher and Post-Secondary Education, Argosy University (Atlanta, GA); B.A. Music, Vassar College (Poughkeepsie, NY)

Justin Balmes  
Adjunct, Culinary Arts; A.A. Culinary Arts, The Art Institute of Atlanta (Atlanta, GA)

Eliot Taylor Bareford  
Adjunct; Digital Photography; M.F.A., Photography, Savannah College of Art and Design (Savannah, GA); B.F.A, Studio Art, Mercer University (Macon, GA)
Laura A. Bell  
Adjunct; Design; M.F.A., Printmaking, Tyler School of Art, Temple University (Philadelphia, PA); B.A., Art and Art History, The Evergreen State College (Olympia, WA)

John Brennan  
Adjunct; Mathematics & Science; M.B.A. and B.B.A., Business Administration, University of Notre Dame (Notre Dame, IN)

Michael Budowick  
Adjunct; Illustration; M.A., Medical and Biological Illustration, The John Hopkins University School of Medicine, (Baltimore, MD); B.F.A., Drawing, Wayne State University (Detroit, MI)

Curtis Byer  
Adjunct; Digital Filmmaking & Video Production; M.F.A., Broadcast Design, Savannah College of Art and Design (Savannah, GA); B.F.A., Graphic & Web Design, The Art Institute of Washington (Washington, DC)

Dan Cahill  
Adjunct; Audio Production; B.S., Recording Arts, Full Sail University (Winter Park, FL)

Dan Campanale  
Adjunct; B.S. Education, Fitchburg State University (Fitchburg, MA); A.A., Culinary Arts, Johnson and Wales University (Providence, RI)

Tavio Castrillo  
Adjunct; Graphic & Web Design; B.A. Computer Arts and 2D Animation, Savannah College of Art and Design (Savannah, GA)

Kenneth L. Celmer, CFBE  
Adjunct; Culinary Arts; MAEd, Higher and Postsecondary Education, Argosy University (Atlanta, GA); B.A., Psychology, Anthropology, Michigan State University (East Lansing, MI);

Sandee Chamberlain  
Adjunct; Media Arts & Animation; M.F.A, Illustration, and M.A., Animation, Savannah College of Art and Design (Savannah, GA); B.F.A., Entertainment Art in Animation, California State University (Fullerton, CA)

Virgil Cayse Cheatham  
Adjunct; Media Arts & Animation; M.F.A., Fine Arts, Yale School of Art (New Haven, CT); B.F.A., Fine Arts, Kansas City Art Institute (Kansas City, MO)

Shawn Collins  
Adjunct; Audio Production; B.A., Audio Production, The Art Institute of Atlanta (Atlanta, GA); A.A., liberal Arts and Science, Herkimer County Community College (Herkimer, NY)
Thomas Cornwell
Adjunct; Humanities & Communications; M.A., Communications/Speech, Georgia State University (Atlanta, GA); B.A., Journalism, Georgia State University (Atlanta, GA); B.A., English, University of Georgia (Athens, GA)

Joseph Delsordo
Adjunct; Digital Filmmaking and Video Production; M.F.A., Film, Ai Miami International University of Art & Design (Miami, FL); M.S., Computing Technology in Education, Nova Southeastern University (Fort Lauderdale, FL)

Catherine De Varona
Adjunct; Humanities & Communications; M.A., Psychology, University of West Florida (Pensacola, FL); B.S., Psychology, College of Charleston, (Charleston, SC)

Malick Diomande
Adjunct; Graphic & Web Design; M.S., Finance and Accounting, Cocody University (Abidjan, Ivory Coast); M.S., Business Management, Cocody University (Abidjan, Ivory Coast); B.S., Business Management, Cocody University (Abidjan, Ivory Coast); Diploma, Web Design and Development, The Art Institute of Atlanta (Atlanta, GA)

Shontell L. Robinson Edwards
Adjunct; Academic Success; M. Ed., Guidance, Virginia State University, (Petersburg, VA.); B.A. Sociology, Norfolk State University, (Norfolk, VA)

Stacy Epps
Adjunct; Audio Production; Juris Doctor, University of Southern California Law School (Los Angeles, CA); B.A., Sociology, University of Virginia (Charlottesville, VA)

Tammy Estep-Evans
Adjunct; Media Arts & Animation, M.F.A., Computer Art, Florida Atlantic University (Boca Rotan, FL); B.F.A., Painting and Drawing, Georgia State University (Atlanta, GA)

Carmen Esteves
Adjunct; Digital Filmmaking & Video Production; M.A., New Media Journalism, Full Sail University (Winter Park, FL); B.F.A. Digital Media Production, The Art Institute of Atlanta, (Atlanta, GA)

Kathryn M. Faass
Adjunct; Graphic & Web Design; M.Ed., Art Education, North Georgia College and State University (Dahlonega, GA); B.A. Graphic & Web Design, State University of New York College at Cortland (Cortland, NY); AA, Visual Communications, Dean Junior College (Franklin,MA)

Maragret Russell Faulk
Adjunct; Fashion and Retail Management; D.B.A. Marketing concentration, Argosy University (Sarasota, FL); M.B., Management Concentration, Emory University (Atlanta, GA)
Tracy Flynn
Adjunct; Culinary Arts; B.S., Culinary Arts Management, The Art Institute of Atlanta (Atlanta, GA); A.O.S., Culinary Institute of America (Hyde Park, NY)

Kiki S. Frazier, RD, LD
Adjunct; Culinary Arts; M.S., Food and Nutrition, Florida State University (Tallahassee, FL); B.S., Dietetics, University of Georgia (Athens, GA)

John M. Fuchko, Jr.
Adjunct; Academic Success; M.B.A., Marketing, Management, Finance/Accounting and Communications, Kennesaw State University (Kennesaw, GA); B.A., Political Science, University of Connecticut, (Storrs, CT)

Hester L. “Lee” Furey, Ph.D.
Adjunct; Humanities & Communications; Ph.D., English, and M.A., English, University of Illinois-Champaign (Urbana, IL); B.A., English, Valdosta State University (Valdosta, GA)

John W. Gaul
Adjunct; Interior Design, M.F.A. Interior Design, Savannah College of Art and Design (Atlanta, GA); B.F.A. Interior Design, Georgia State University (Atlanta, GA); A.S. Interior Design The Art Institute of Fort Lauderdale (Fort Lauderdale, FL)

Wendy Gay, CHE
Adjunct; Culinary Arts, A.O.S., Culinary Arts, The Culinary Institute of America (Hyde Park, NY)

Debra Lynn Gold
Adjunct; Foundations; M.F.A., Jewelry Design and Silversmithing, and B.A., Psychology, Indiana University (Bloomington, IN)

Jessica Gore
Adjunct; Audio Production; B.S. Bachelor in Music Technology, Georgia State University, (Atlanta, GA)

Braylon Gorman
Adjunct; Fashion Marketing & Management; M.B.A., Marketing & Management, American InterContinental University (Dunwoody, GA)

Anthony Graf
Adjunct; Humanities & Communications; M.A. English, University of Alabama; B.A. English, Eastern New Mexico University

Lynda Green
Adjunct; Digital Photography; B.S., Advertising Photography, Sam Houston State University (Huntsville, TX); B.S., Zoology, University of Georgia (Athens, GA)
Alicia Griswold
Adjunct; Humanities & Communications; M.F.A., Creative Writing, The University of Alabama (Tuscaloosa, AL)

Karl Heilbron
Adjunct; Audio Production; B.S., Recording Arts Program, Full Sail University (Winter Park, FL)

Dan Henderson
Adjunct; Illustration; M.F.A., Drawing and Painting, Georgia State University (Atlanta, GA); B.F.A., Drawing and Printmaking, Atlanta College of Art (Atlanta, GA)

Elton Holden
Adjunct; Mathematics & Science; Doctor of Chiropractic, Palmer College of Chiropractic West (San Jose, CA); B.S., Chemistry, Howard University (Washington, DC)

Terry Jacomine
Adjunct, Graphic & Web Design; M.F.A., Media Design, Full Sail University (Winter Park, FL); M.S. Conflict Management, Kennesaw State University, (Kennesaw, GA); B.F.A., Graphic Design, Ringling College of Art and Design (Sarasota, FL); A.A., Art, Polk State College, (Winter Haven, FL)

William Edward Jett
Adjunct; Graphic & Web Design; B.F.A., Art | Graphic Design, University of Georgia, (Athens, GA)

Marc J. Jolis, CCC, CCE
Adjunct; Culinary Arts; B.S. Culinary Arts Management, The Art Institute of Atlanta (Atlanta, GA); A.O.S., Culinary Arts, Florida Culinary Institute (West Palm Beach, FL)

Joseph Karg
Adjunct; Media Arts & Animation; M.F.A., Painting, Savannah College of Art & Design (Atlanta, GA); B.F.A., Media Arts and Animation, The Art Institute of Atlanta (Atlanta, GA)

John King
Adjunct; Graphic & Web Design; M.F.A. and B.F.A., Computer Art, Savannah College of Art and Design (Savannah, GA)

Marilyn Althea Johnson Kondwani
Adjunct; Academic Success; M.A., Professional Writing, Maharishi University of Management (Fairfield, Iowa); B.S., Public Health Education, Indiana University (Bloomington, IN)

Herb Kossover
Adjunct; B.A., Communications, Columbia University (New York, New York).

Bryan Krass
Adjunct; Digital Filmmaking & Video Production; M.F.A., Film and Television Production, Savannah College of Art and Design (Savannah, GA); B.A., History, University of Evansville (Evansville, IN)
Stacy A. Leslie  
Full-time; Humanities & Communications; M.F.A., Creative Writing, Antioch University (Los Angeles, CA); B.A., Journalism, University of Georgia (Athens, GA)

Katia Lord  
Adjunct; Graphic & Web Design; M.F.A., Graphic Design, Georgia State University (Atlanta, GA); B.A., Biology, Kennesaw State University (Kennesaw, GA)

Stephen V. Martin  
Adjunct; Graphic & Web Design; B.F.A. Interactive Media Design, The Art Institute of Atlanta (Atlanta, GA)

Galen McGriff  
Adjunct; Digital Filmmaking & Video Production; M.F.A., Film, Ohio University (Athens, OH); B.A., Psychology, Florida State University (Tallahassee, FL)

Steven McKinnon  
Adjunct; Culinary Arts; M.B.A., Management & Strategy, Western Governors University (Salt Lake City, UT); B.S. Business Management, Everest University (Brandon, FL)

William D. Meyers  
Adjunct; Fashion Marketing & Management; B.A., Chemistry and Economics, North Park University (Chicago, IL); M.B.A., Accounting and Finance, Northwestern University, J. L. Kellogg Graduate School of Management (Evanston, IL)

Ethel Carolyn Rose Milner  
Adjunct; Foundations and Fashion Marketing & Management; M.F.A., Painting and Drawing, Georgia State University (Atlanta, GA); B.F.A., Painting and Drawing, Atlanta College of Art (Atlanta, GA)

William Moritz  
Adjunct; Media Arts & Animation; B.F.A., Animation, Savannah College of Art and Design (Savannah, GA)

Andrew Morse  
Adjunct; Humanities & Communications; M.S., Clinical Mental Health Counseling, Mercer University (Atlanta, GA); B.A., Psychology, Accounting (Carrollton, GA)

Anthony Murphy  
Adjunct; Humanities & Communications; M.A., English, and A.B.J., Telecommunications Arts, University of Georgia (Athens, GA)

Tanya Ostrovsky  
Adjunct; Audio Production; M.F.A., Composition and Music Theory, M.F.A., Piano and Music Pedagogy, Gnesin Academy of Music (Moscow, Russia); B.A., Piano, Ensemble and Music Pedagogy, Ippolitov-Ivanov Music Pedagogy Institute (Moscow, Russia)
Chancey Parker  
Adjunct; Culinary Arts; A.A., Baking and Pastry, Art Institute of Atlanta (Atlanta, GA); B.S., Journalism, Florida A&M University (Tallahassee, FL)

Eugene Parker  
Adjunct; Humanities & Communications, M.A. Communications and A.F., Journalism, University of Georgia (Athens, GA)

Colleen Payton  
Adjunct, Humanities & Communications; M.A., English language and literature, University of Chicago (Chicago, IL); B.A., English, Virginia Commonwealth University (Richmond, VA)

Ryan Peoples  
Adjunct; Audio Production; M.F.A., Sound Design, Savannah College of Art & Design (Savannah, GA); B.A. Psychology, The University of Georgia (Athens, GA)

Andrea Perez  
Adjunct; Humanities & Communications; M.A., Spanish Language and Culture, University of Salamanca (Salamanca, Spain)

Dale Perleberg  
Adjunct; Culinary Arts; A.B., Hotel Management Specialist, Lansing Community College (Lansing, MI); Certificate Renoire LeCordon Bleu (Paris, France)

Robert Roundtree  
Adjunct; Audio Production; J.D., Law, University of Miami (Coral Gables, FL); B.S., Marketing, Florida State University (Tallahassee, FL)

Barbara Rush  
Adjunct; Graphic & Web Design; M.A., Advertising, Syracuse University (Syracuse, NY)

Chouaieb Saidi  
Adjunct; Art Foundation; Diplome d’Edudes Approfondies, Fine Arts, and Master’s diploma, applied Arts, University of Paris (Paris, France)

Ophelia Santos, DWS  
Adjunct; Culinary Arts; M.A.L.D., International Financing/International Marketing/International law, The Fletcher School of Law and Diplomacy, Tufts University (Medford, MA); B.A., Political Science and French, Wellesley College (Wellesley, MA)

Maria Sarmiento  
Adjunct; Foundations; MFA, concentration Sculpture, Georgia State University (Atlanta, GA); B.F.A., Plastic Arts, Universidad de Bogota Jorge Tadeo Lozano (Bogota-Colombia)
Christina Schmitt  
Adjunct; Interior Design; M.A., Interior Design, Marymount University (Arlington, VA); B.S., Environmental Business Economics, Rutgers University (New Brunswick, NJ)

Stephen S. Sengupta  
Adjunct; Humanities & Communications; Ed.D., Instructional Leadership, Argosy University (Atlanta, GA); M.Ed., Instructional Technology, Troy State University (Atlanta, GA); B.S. Computer Information Systems, Southern Polytechnic State University (Marietta, GA)

Eric Sever  
Adjunct; Mathematics & Science; M.Ed., Secondary Education Math, University of West Georgia (Carrolton, GA); B.S., Mathematics Education, Florida State University (Tallahassee, FL)

Linda Sherbert  
Adjunct; Humanities & Communications; M.F.A., Playwriting, Catholic University of America (Washington, DC); B.S., Journalism, University of Florida (Gainesville, FL)

James Simpson  
Adjunct; Game Art & Design and Visual & Game Programming; B.F.A., Game Art and Design, The Art Institute of Atlanta (Atlanta, GA); B.S., Computer Information Systems, DeVry University (Atlanta, GA)

Richard Simpson  
Adjunct; Audio Production; M.A., Digital Media, Georgia State University, (Atlanta, GA); B.A., Music Technology, Georgia State University, (Atlanta, GA).

Mihaela Stan  
Adjunct; Mathematics & Science; M.S., System Engineering, Polytechnic Institute “GH Asachi”, Romania.

Charlotte Ellen Stokes, RD, LD  
Adjunct; Mathematics & Science; M.S., Nutrition, Georgia State University (Atlanta, GA); B.A., Sociology, Hollins University (Roanoke, VA)

Larry M. Stultz, Ph.D.  
Adjunct; Advertising, Ph.D., Educational Policy Studies: Social Foundations of Education, Georgia State University (Atlanta, GA); M.A. and B.A., Visual (Graphic) Design, Purdue University (West Lafayette, IN)

Karen Mingo  
Adjunct; Fashion; M.Ed., Administration and Supervision, Middle Tennessee State University (Murfreesboro, TN); B.A., Fashion Merchandising, North Carolina Agricultural and Technical University (Greensboro, NC)
Christopher Teague  
Adjunct; Digital Filmmaking & Video Production; M.F.A., Producing, American Film Institute Conservatory (Los Angeles, CA)

Mohua Thakurta  
Adjunct; Digital Filmmaking & Video Production; M.F.A., Communications, Georgia State University (Atlanta, GA); post graduate diploma, Mass Communications, B.K., Sophia Polytechnic (Mumbai, India); B.A., Economics, Public Administration, Political Science, St. Francis College (Hyderabad, India)

Helen Thomas  
Adjunct; Digital Filmmaking & Video Production; B.F.A., Digital Media Production, The Art Institute of Atlanta (Atlanta, GA)

Jabbar Thomas  
Adjunct; Digital Filmmaking & Video Production; M.F.A., Film Production, Loyola Marymount University (Los Angeles, CA); B.A., Film and Television/Psychology, Georgia State University (Atlanta, GA)

Daniel R. Vaccaro  
Adjunct; Mathematics & Science; M. Ed., Mathematics Education, DePaul University (Chicago, IL); B.S., Mathematics, Loyola University (Chicago, IL)

Alan Vaughn  
Adjunct; Foundations; M.S., Art, Radford University (Radford, VA); B.A., Art, Virginia Polytechnic Institute and State University (Blacksburg, VA)

Pino Venetico  
Adjunct; M.B.A. Business/Finance McGill University (Montreal, Canada), B.S. Business/Accounting, Concordia College (Montreal, Canada)

Andrea Vom Ende Thoma  
Adjunct; Graphic & Web Design; M.A., Graphic & Web Design, Savannah College of Art and Design (Atlanta, GA); B.F.A., Graphic & Web Design, The Art Institute of Atlanta (Atlanta, GA)

Alton Waller  
Adjunct; Media Arts & Animation; M.F.A., Writing, Spalding University (Louisville, KY); B.F.A., Computer Art, Savannah College of Art and Design, (Savannah, GA)

Frankie Ware  
Adjunct; Interior Design; M.F.A., Interior Design, Savannah College of Art & Design (Atlanta, GA); B.ID., Interior Design, Auburn University (Auburn, AL)

Allen Weiss  
Adjunct; Culinary Arts; M.B.A., Hotel Management, University of Florida (Gainesville, FL); B.S., Hotel Administration, Cornell University (Ithaca, NY)
Milena Wells
Adjunct; Mathematics & Science; M.S., Engineering Physics, Sofia University (Sofia, Bulgaria); M.S., Mathematics & Physics Education, Sofia University (Sofia, Bulgaria)

James Zumpano
Adjunct; Audio Production; B.S., Recording Industry Management, Middle Tennessee State University (Murfreesboro, TN)

Academic Directors and Program Coordinators
The Art Institute of Atlanta

Chef Jim Gallivan
Academic Director, Culinary Arts

Dr. Linda Wood
Academic Director, Design

Dr. Courtney A. Hammonds
Academic Director, Fashion

Dr. Robert Albertson
Academic Director, Media

Dr. Michael Strizhevsky
Program Coordinator, General Education

C. Michael Kleeman
Program Coordinator, Interior Design

Michael McGill
Program Coordinator, Media Arts

[Position Vacant]
Program Coordinator, Media Arts

Academic Directors and Program Coordinators
The Art Institute of Atlanta-Decatur

Kat Timer
Program Coordinator, Design

Dr. Delminique Cunningham
Program Coordinator, Media Arts
Campus Leadership
The Art Institute of Atlanta
Newton I. Myvett
Campus President
B.S., Business Administration, Kaplan University (Davenport, IA)

[Vacant]
Director of Student Financial Services

Precious Pendergast
Executive Assistant to the President

Ameeta Jadav Ph.D.
Dean of Academic Affairs

[Vacant]
Senior Director of Institutional Effectiveness and Research

Michael Dixon
Dean of Student Affairs

Doug Lochbaum
Senior Director of Admissions

Shane Patilla
Director of Accounting

Sharon Clay
Regional Career Services Specialist

[Vacant]
Human Resources Generalist

Patrick Sluder
Campus Technology Manager

Campus Leadership
The Art Institute of Atlanta-Decatur

Sharon Bolling-Clay
Regional Career Services Specialist/Campus Director
M.A., Education, Argosy University (Atlanta, GA); B.S., Marketing, University of New Orleans (New Orleans, LA)

Dr. Brian Bentley, Ed.D.
Associate Dean of Academic Affairs
Jasmine Harris
Student Affairs Coordinator

Shane Patilla
Director of Accounting

[Vacant]
Human Resources Generalist

Faculty
The Art Institute of Charleston

Full Time Faculty

**Dominica Baird**

**Andre Barbosa**
Full-time; Art Foundation; M.F.A., Painting, Hunter College (City University of New York, NY); B.F.A., Drawing & Painting, The Cooper Union (New York, N.Y.)

**Christopher Delaney**
Full-time; Culinary Arts; A.S., Culinary Arts, Johnson &Wales (Providence, R.I.); B.S., Culinary Arts, Johnson & Wales (Providence, R.I.)

**Tom Galmarini**
Full Time; Graphic & Web Design; M.F.A., Illustration & Design, University of Hartford – Harford Art School (Hartford, CT.); B.F.A., Illustration, Columbus College of Art & Design (Columbia, OH.)

**Jack Marchese**
Full-time; Photography Imaging; M.F.A., Computer Graphics Design, Rochester Institute of Technology (Rochester, NY); B.F.A., Illustration Photography, Rochester Institute of Technology (Rochester, N.Y.)

**David Pendse**
Full-time; Culinary Arts; M.B.A., Masters of Business Administration, University of Phoenix (Raleigh, N.C.) B.S., Business Management, University of Phoenix (Raleigh, N.C.)

**Lynne Riding**
Full-time; Fashion Marketing & Management, Fashion Design; M.F.A., Painting, San Francisco Art Institute (San Francisco, CA.); B.A., fashion & textiles, Manchester College of Art (Manchester, U.K.)

**Jadwiga Romanowska**
Full Time; Interior Design; B.Sc, Architecture, Krakow University of Technology in Krakow (Krakow, Poland.)
Janice Rossmann
Full-time; Digital Photography; M.A., Art History, Savannah College of Art and Design (Savannah, GA.); B.F.A., Sculpture, Louisville School of Art (Anchorage, KY.)

Camilo Ruiz
Full-time; Media Arts; M.F.A., Animation & Visual Effects, Academy of Art University (San Francisco, CA.) B.S., The Art Institute of Fort Lauderdale (Ft. Lauderdale, FL.)

Sharon Schultz
Full-time; Design, Graphic & Web Design; M.F.A., Visual Arts/Graphic & Web Design, Marywood University (Scranton, PA.); B.S., Communication Studies, University of Maryland (College Park, MD.); A.A.S., Commercial Art, Milwaukee Area Technical College (Milwaukee, WI.)

Dillon Snider
Full-time; Culinary Arts; M.B.A., Business Administration, The Citadel (Charleston, S.C.); B.A., foodservice management, and A.S., Culinary Arts, Johnson & Wales University (Charleston, S.C.)

Jerry Spiller
Full-time; Graphic & Web Design; M.S.I.S., Information & Library Science and B.S., Asian Studies, University of North Carolina at Chapel Hill (Chapel Hill, N.C.)

Marjory Wentworth
Full-time; General Education; M.A., Literature & Creative Writing, New York University (New York, NY); B.A., Anthropology & Political Science, Mount Holyoke College (South Hadley, MA.)

Peter Wentworth
Full-time; Digital Filmmaking & Video Production; M.F.A., Fine Arts, Columbia University (New York, NY); B.A., Arts, University of Vermont (Burlington, VT.)

Adjunct Faculty

Andrew Allen
Adjunct; Graphic & Web Design; M.F.A., Art & Design, Pratt Institute (Brooklyn, N.Y.); B.A., Arts, State University of New York at Stony Brook (Stony Brook, N.Y.)

Charles Arena
Adjunct; Culinary Arts; M.B.A., Entrepreneur Specialization, Ashford University (Clinton, IA.); B.S., Business Administration, College of Charleston (Charleston, S.C.)

Dominique Asuncion

Timothy Banks
Adjunct; Graphic & Web Design; M.F.A., Illustration, Savannah College of Art and Design (Savannah, GA.); B.A., 2-D Studio Art, Bob Jones University (Greenville, S.C.)
Timothy Beeler
Adjunct; Culinary Arts; M.B.A., Business Administration, Franklin University (Columbus, OH.); B.A., Arts, University of Louisville (Louisville, KY.)

Tony Bell
Adjunct; General Education – Science of Light; M.S., Applied Physics, Appalachian State University (Boone, N.C.); B.A., Physics, College of Charleston (Charleston, S.C.)

Larissa E Haisten Bilger

Michelle Diminich
Adjunct; Culinary Arts; B.S., Geology, Georgia State University (Atlanta, GA.); B.S., Hospitality Management, in progress, Johnson & Wales (Charlotte, N.C.); A.S., Baking & Pastry, Johnson & Wales (Providence, R.I.)

Julie Duvall

Jane Elliott
Adjunct; General Education - English; M.A., English, College of Charleston (Charleston, SC), B.A., Arts, Mercer University (Atlanta, GA)

Michelle Fitzpatrick

Robert Hyatt
Adjunct; Fashion Marketing & Management; M.B.A., Business Administration, University of Dallas (Irving, TX); B.S., Electrical Engineering, University of Florida (Gainesville, FL.)

Frank Jannuzzi
Adjunct; Media Arts; B.F.A., Film and Television Production, New York University Tisch School of Fine Arts (New York, New York)

Jane Jilich
Adjunct; Interior Design; B.A., Arts, Converse College (Spartanburg, SC); A.A., Applied Arts, Art Institute of Houston (Houston, TX.)
Makeda Kahlein
Adjunct; General Education - Psychology; M.A., Community Counseling, Argosy University (Atlanta, GA), B.S., Psychology, South Carolina State University (Orangeburg, SC)

Anthony Kowbeidu
Adjunct; General Education – Religion, Critical Thinking; D. Min., Divinity, and M. Div., Divinity, University of the South (Sewanee, TN); B.S.C., Sociology, Voorhees College (Denmark, S.C.)

Ilene Lewinsohn
Adjunct; General Education – Psychology, Sociology; M. A., Psychology & Counseling, Webster University (Charleston, S.C.); M.A., Sociology, William Patterson (Wayne, N.J.); B.S., Sociology, Upsala College (East Orange, N.J.)

Emma Berenice Marquina-Castillo
Adjunct; General Education - Spanish; M.A., College of Charleston (Charleston, SC), B.A. Hispanic Language and Literature, Universidad Nacional Autónoma de México (Mexico City, Mexico)

Vartika Marshall
Adjunct; Fashion Design; B.F.A., Fashion Design, Academy of Art University (San Francisco, CA.); B.A., National Institute of Fashion (Gandhinagar, India)

Patrick Martin
Adjuncty; General Education - English; M.A., English, Middlebury College (Middlebury, VT), B.A., English, Hampden-Sydney College, (Hampden-Sydney VA)

Kimberly McHenry-Williams
Adjunct; Fashion Marketing & Management; Phd, Educational Leadership Administration, Argosy University; M.F.A. and B.F.A., Fashion, Savannah College of Art and Design (Savannah, GA.); Guidance and Counseling with certification, St. Thomas University (Miami-Gardens, FL.)

Laura Nance
Adjunct; General Education; M.A., Family and Consumer Sciences, Appalachian State University (Boone, NC); B.S., Nutrition, Western Carolina University (Cullowhee, N.C.)

Leslie Norton
Adjunct; Interior Design; M.A., Architecture, Washington University (St. Louis, MO.); B.A., Architecture, Miami University (Oxford, OH.)

Andrew Norton
Adjunct; Graphic & Web Design; B.A., Architecture, minor in Psychology, Clemon University (Clemson, S.C.)
Amy Reed
Adjunct; B.F.A, Graphic Communication, College for Creative Studies (Detroit, MI.)

Rick Sargent
Adjunct; Foundations; M.S., Medical Illustration, Medical College of Georgia (Augusta, GA.); B.A., Arts, University of Georgia (Athens, GA.)

Amber Sierra
Adjunct; Interior Design; M.F.A., Interior Design, Florida State University (Tallahassee, FL.); B.F.A., Visual Arts/Drawing, Clemson University (Clemson, SC.)

Elizabeth Smith
Adjunct; Interior Design; M.A, Education, Argosy University (online); B.S., Interior Design, University of Georgia (Athens, GA.)

Lauren Sykes
Adjunct; Media Arts; M.S., photography, Syracuse University (Syracuse, New York); B.A., communication, B.A., Political Science, with Honors, Columbia College (Columbia, S.C.)

Joseph Tracy
Adjunct; General Education; M.S., Mathematics, College of Charleston (Charleston, SC); B.S., Mathematics, Coastal Carolina University (Conway, S.C.)

Shauna Van Bogart
Adjunct; General Education – Public Speaking; M.A., Communication and Leadership Studies, Gonzaga University (Spokane, Washington); B.A., Communication, University of Iowa (Iowa City, IA)

Julie Wheat
Adjunct; Fashion Retail & Management; M.S., Education, Canisius College (Buffalo, N.Y.); B.S., Art Education, State University of New York College at Buffalo (Buffalo, N.Y.)

Geraldine White
Adjunct; Graphic & Web Design; B.S., Graphic & Web Design, University of Cincinnati (Cincinnati, OH.)

Christie Whipple
Adjunct; General Education; M.A., English Education, Appalachian State University (Boone, N.C.); B.A., English, University of South Carolina (Columbia, S.C.)

Molly Willis
Adjunct; Fashion Marketing & Management; M.A. and B.S., Retail, University of South Carolina (Columbia, S.C.)
Academic Directors & Program Coordinators

Sharon Schultz
Academic Director, Design

Dillon Snider
Academic Director, Culinary Arts

Chad Treado
Program Coordinator, General Education

Dominica Baird
Program Coordinator, Fashion

Camilo Ruiz
Academic Director, Media

Campus Leadership

Todd Harrison
Campus President
MS., Organizational Leadership, Argosy University B.S., Business, Weber State University

Samuel Francis
Associate Dean of Academic Affairs

Rob Seay
Dean of Student Affairs

Danielle Smith
Senior Director of Admissions

Kathleen Holland
Director of Career Services

Arlana Turner
Associate Director of Student Financial Services

Riccardo Bocanegra
Human Resources Generalist

Lindsay Hall
Executive Assistant to the President

Rich Moore
Senior Desktop Analyst
Faculty
The Art Institute of Tennessee-Nashville
Full-time

Ronald Bare
Full-time; Media Arts & Animation; M.E., Instructional Effectiveness, Trevecca Nazarene University (Nashville, TN); B.S., Industrial Technology, Berea College (KY)

Deja Brandeis
Full-time; Digital Filmmaking & Video Production; M.A., Visual and Media Arts, Emerson College (Boston, MA); B.A., Television, Film, and Media Studies, California State University (Los Angeles, CA); A.A., Palm Beach State College (Palm Beach Gardens, FL)

Todd Browning
Full-time; Graphic & Web Design; M.A.J. Journalism and Communication; B.B.A. Marketing, Marshall University (Huntington, WV)

Traci Chance
Full-time, General Education; M.A.T, Teaching English; B.A., English and Communications/Journalism, James Madison University (Harrisonburg, VA)

Raluca Clendenen
Full-time, General Education; Ph.D. Mathematics, University of Memphis (Memphis, TN); M.S. Mathematics, University of Memphis (Memphis, TN); B.S. Mathematics and Computer Science, University of Oradea (Oradea, Romania)

Christopher Chapela C.E.P.C.
Full-time; Culinary Arts; M.Ed., Higher Education, Argosy University (Nashville, TN); B.A., Economics, and B.A., Anthropology, Brooklyn College (NY)

John Collins
Full-time; Digital Photography; M.F.A., Photography, San Francisco Art Institute (San Francisco, CA); B.S., Mass Communication, Middle Tennessee State University (Murfreesboro, TN)

Dallas Dedmon
Full-time; Interior Design; M.F.A., Architectural History, Savannah College of Art and Design (GA); B.S., Interior Design Marketing, Lambuth University (Jackson, TN); B.S., Psychology, Union University (Jackson, TN)

Tom Griscom
Full-time; Digital Photography; M.F.A. Photography, San Francisco State University (CA); B.F.A., Photography, Savannah College of Art and Design (GA)

Tim Hall
Full-time; Audio Production; M.F.A., Recording Arts and Technology, Middle Tennessee State University (Murfreesboro, TN); B.S., Music Industry Studies, Loyola University (New Orleans, LA)
Mark Helm
Full-time; Humanities & Communications; M.F.A., Creative Writing, American University (Washington, DC); M.A., English Literature, Drew University (Madison, NJ); B.A., Literature, Stockton State College (Pomona, NJ)

John Hill
Full-time; Media Arts & Animation; B.F.A., Media Arts & Animation, Art Institute of Atlanta (GA)

Jay Kill F.M.P., C.E.C.
Full-time; Culinary Arts; M.S., Management, Argosy University (Nashville, TN); B.S., Agriculture, Agriculture Economics, and A.A.S., Dairy Production and Management, Ohio State University (Columbus, OH)

Phillip Lacy
Full-time; Digital Filmmaking & Video Production; M.F.A., Motion Picture Production, and B.S., Communication, University of Miami (Miami, FL)

Brenda Long
Full-time; Graphic & Web Design; M.F.A., Music/Composition/New Media, California Institute of the Arts (Valencia, CA); B.A., Music, Southeast Missouri State University (Cape Girardeau, MO)

Mark Mabry
Full-time; Graphic & Web Design; M.F.A., Graphic & Web Design, Savannah College of Art & Design (GA); B.F.A., Design Communications, Belmont University (Nashville, TN)

Anthony Mandriota C.E.C., A.C.E.
Full-time, Culinary Arts; M.S., Hospitality Management; B.S., Hospitality Management, Florida International University (Miami, FL); A.A., Hospitality, Miami Dade College (Miami, FL)

Timothy Marshock C.E.C., C.C.E.
Full-time; Culinary Arts; B.A., Geography, Memphis State University (TN); A.O.S., Culinary Arts, Scottsdale Culinary Institute (AZ)

Mike Meredith
Full-time; Media Arts & Animation; M.A., Illustration/Design, Savannah College of Art & Design (GA); B.F.A., Graphic & Web Design, Middle Tennessee State University (Murfreesboro, TN)

Kirsten O’Rourke
Full-time; Foundations; M.F.A., Art, East Carolina University (Greenville, NC); B.F.A., Graphic & Web Design, University of Connecticut (Storrs, CT)

Lisa Ramsey C.E.C., C.E.P.C.
Full-time; Culinary Arts; M.S., Service Sector Management, Argosy University (Nashville, TN); B.S., Culinary Management, The Art Institute of Tennessee-Nashville
Stephanie Reese
Full-time; Fashion Marketing & Management; B.S., Apparel Design, Auburn University (AL)

Jennifer Richardson
Full-time; Humanities & Communications; M.A., Art History, George Washington University (Washington, DC); B.A., Art History, University of Memphis (TN)

Mark Robinson
Full-time; Audio Production; M.S., Instructional Systems Technology, and B.A., Telecommunications, Indiana University (Bloomington, IN)

Jason Valentine C.E.C.
Full-time; Culinary Arts; B.S., Foodservice Management, and A.A.S., Culinary Arts, Johnson & Wales University (Providence, RI)

Vicki E. White
Full-time; Humanities & Communications; M.A., English, Southeast Missouri State University (Cape Girardeau, MO); B.S., Secondary Education, University of Memphis (Memphis, TN)

Adjunct

Kathryn Anderson C.E.C., C.E.P.C.
Adjunct; Culinary Arts and General Education; M.S., Human Nutrition, University of Bridgeport (CT); B.S., Culinary Arts Nutrition, and A.S., Baking and Pastry Arts, Johnson & Wales University (Providence, RI)

Jerry Atnip
Adjunct; Digital Photography, B.S., Business Management, David Lipscomb University (Nashville, TN)

Bhattacharya, Pijush
Adjunct; General Education; Ph.D. Physics, Indian Institute of Technology (Kharagpur, WB, India); M.S. and B.S. Physics, Univeristy of Calcutta (Kolkata, WB, India)

Diana Bradford
Adjunct; Interior Design; M.B.A., Business Administration, Tennessee State University (Nashville, TN); B.I.D., Interior Design, O’More College of Design (Nashville, TN)

Robert Brown
Adjunct; Interior Design; M.L.A., Landscape Architecture, University of Michigan (Ann Arbor, MI); B.I.D., Interior Design, Auburn University (Auburn, AL)

Peter Buchanan
Adjunct; Humanities & Communications; M.A., Education, Tennessee State University (Nashville, TN); B.S., Mechanical Engineering, Tennessee Technological University (Cookeville, TN)
Pavel Bukengolts
Adjunct; Graphic & Web Design; M.S., Computer & Communication Science, Minsk Radio-Technical Institute (Belarus)

Chambers, Andrea Y.
Adjunct; General Education; M.B.A. Operations Management, Lewis University (Romeoville, IL); M.S. Nutrition & Food Science, Tuskegee University (Tuskegee, AL); B.S. Animal Science, Tuskegee University (Tuskegee, AL)

Chandler, Polly O.
Adjunct; Digital Photography; M.F.A. Mass Communications, Southern Illinois University (Carbondale, IL); B.A. Graphic Design, Southern Illinois University (Carbondale, IL); B.A. Fine Arts, Southern Illinois University (Carbondale, IL)

Jayson Clemmer
Adjunct; Fashion Marketing & Management; M.B.A., Marketing, Integrated Value Chain Management, University of Tennessee (Knoxville, TN); B.A., English, University of Memphis (TN)

Keith Compton
Adjunct; Audio Production; M.A., individual studies, Marketing of Commercial Music, Memphis State University (TN); B.S., Commercial Music, University of North Alabama (Florence, AL)

Jay Dalrymple
Adjunct; General Education; M.S. Mathematics, Middle Tennessee State University (Murfreesboro, TN); B.S. Liberal Arts, Belmont University (Nashville, TN)

Justin Dowse
Adjunct; Audio Production; M.S., Recording Arts, University of Colorado (Denver, CO); B.F.A., Music Technology, California Institute of the Arts (Valencia, CA)

Debra Dzenko
Adjunct; Humanities & Communications; M.S. and B.S., Nursing, University of Phoenix (Phoenix, AZ)

John R. Erwin
Adjunct; General Education; M.F.A., New Genres, San Francisco Art Institute (San Francisco, CA); B.A. Fine Arts – Art History Concentration, University of the South (Sewanee, TN)

Judd Eschliman
Adjunct; Media Arts & Animation, B.S., Mass Communication, Middle Tennessee State University (Murfreesboro, TN)
Eric Esters  
Adjunct; General Education; M.A. Mental Health Counseling, Argosy University (Nashville, TN); B.S. Psychology Lipscomb University (Nashville, TN)

Steven Fuller  
Adjunct; Media Arts & Animation; B.F.A., Illustration, Syracuse University (Syracuse, NY)

Amy Gardner  
Adjunct; Fashion Marketing & Management; B.S., Textile Merchandising Design, Middle Tennessee State University (Murfreesboro, TN)

Deborah Goddard  
Adjunct; Humanities & Communications; M.S., Nutrition and Food Science, and B.S., Foods and Nutrition, Middle Tennessee State University (Murfreesboro, TN)

Jason Goldston  
Adjunct; Digital Filmmaking & Video Production; B.S., Radio/Television/Film, University of Southern Mississippi (Hattiesburg, MS)

Dana Grams  
Adjunct; Humanities & Communications; M.A., Communications, and B.S., Human Communications Methodologies, University of Wisconsin-Superior (Superior, WI)

Sharon Grigsby  
Adjunct; General Education; M.S Psychology, Walden University (Minneapolis, MN); B.S. Health Studies, Walden University (Minneapolis, MN)

John Hamm  
Adjunct; Media Arts & Animation; B.A., Architectural Engineering, Pennsylvania State University (University Park, PA)

Nicholas Hare  
Adjunct; Culinary Arts; J.D., Law, and B.A., English, Case Western Reserve University (Cleveland, OH)

Leigh Harrington  
Adjunct; Digital Filmmaking & Video Production; M.S., Mass Communication, and B.S., Recording Industry, Middle Tennessee State University (Murfreesboro, TN)

Frank Horton  
Adjunct; Culinary Arts; B.S., Culinary Arts Management, Art Institute of Tennessee-Nashville (Nashville, TN)

David Isaacs  
Adjunct; Audio Production; M.M., Music Performance, Manhattan School of Music (New York, NY); B.M., Queens College, City University of New York (New York, NY)
Erin Keogh-Rankin  
Adjunct; Humanities & Communications; M.A., Mental Health Counseling, Argosy University (Nashville, TN); B.A., Organizational & Interpersonal Communication, Loyola University (Chicago, IL)

Marsha Knight  
Adjunct; Interior Design; B.F.A., Interior Design, Middle Tennessee State University (Murfreesboro, TN)

Kevin Lee  
Adjunct; Media Arts & Animation; B.F.A., Art, Delta State University (Cleveland, MS); A.S., Computer Animation, Full Sail University (Winter Park, FL)

Matthew Leigh  
Adjunct; Audio Production; M.F.A., Recording Arts & Technology, Middle Tennessee State University (Murfreesboro, TN); B.A., Mechanical Engineering, University of San Diego (CA)

Faith McQuinn  
Adjunct; Digital Filmmaking & Video Production; M.F.A., Film Production, Chapman University (Orange, CA); B.A., English, Western Kentucky University (Bowling Green, KY)

Meyers, Frank  
Adjunct; Audio Production; M.A. Communications – concentration in Media Management, Regent University (Virginia Beach, VA); B.A. Communications – concentration in Video Production, Columbia College (Chicago, IL)

Robert Miller  
Adjunct; General Education; Ed.S. Administration and Supervision, Tennessee State University (Nashville, TN); M.S. Guidance and Counseling, Tennessee State University (Nashville, TN); B.A. Spanish, Eastern Kentucky University (Richmond, KY)

Michael Mitchell  
Adjunct; Art Foundations; M.F.A. Sculpture, University of Memphis (Memphis, TN); B.F.A. Sculpture, Austin Peay State University (Clarksville, TN)

Brian Mnich  
Adjunct; Culinary Arts; B.S., Foodservice Management, and A.S., Culinary Arts, Johnson & Wales University (Providence, RI)

Mark Mosrie  
Adjunct; Digital Photography; B.A., Industrial Arts, Brooks Institute of Photography (Santa Barbara, CA); B.A., Drama, Duke University (Durham, NC)

Susan E. Patterson  
Adjunct; General Education; M.Ed. Counseling, Montevallo University (Montevallo, AL); B.S. Communication Studies, Montevallo University (Montevallo, AL)
Angelique Rabus
Adjunct; Digital Photography; M.F.A., Photography, Kansas State University (Manhattan, KS); B.A., Visual Arts, Wells College (Aurora, NY)

Michelle Randolph
Adjunct; Adjunct; Humanities & Communications; M.A. and B.A., Sociology, Western Kentucky University (Bowling Green, KY)

Russell Ransom
Adjunct; Culinary Arts; B.S. Culinary Arts Management, The Art Institute of Washington (Arlington, VA)

Camille Raspante
Adjunct; Humanities & Communications; M.A., English, Belmont University (Nashville, TN); M.Ed., Curriculum and Instruction, Texas Wesleyan University (Fort Worth, TX); B.A. German, University of Texas at Arlington (Arlington, TX)

Nanette Rhodes
Adjunct; Interior Design; B.I.D., Interior Design, O'More College of Design (Nashville, TN); B.S and A.A., Liberal Arts, Freed-Hardeman University (Henderson, TN)

Lisa Sarmento
Adjunct; Graphic & Web Design; M.F.A., Multimedia/Graphic Art, Memphis College of Art (TN); B.F.A., Studio Art, Lambuth University (Jackson, TN)

Thomas Stanford
Adjunct; Photographic Imaging; B.A. Photography, Texas A & M University (Commerce, TX); A.A. General Studies, Panola Junior College (Carthage, TX)

Minzi Thomas
Adjunct; Humanities & Communications; M.A., Mass Communications, University of Louisiana (Monroe, LA); B.A., Journalism & Electronic Media, University of Tennessee (Knoxville, TN)

Carey Truesdale
Adjunct; Humanities & Communications; M.S., Teaching Mathematics, and B.S., Interdisciplinary Studies, Middle Tennessee State University (Murfreesboro, TN); A.S., Education, Motlow State Community College (Tullahoma, TN)

Robert Umberger F.M.P.
Adjunct; Culinary Arts, M.S. and B.S., Hospitality Management, Florida International University (Miami, FL)

Michael Walker C.E.C.
Adjunct; Culinary Arts; M.S., Service Sector Management, Argosy University (Nashville, TN); B.S., Culinary Arts Management, and A.A., Culinary Arts, Art Institute of Tennessee – Nashville (Nashville, TN)
Robb Wenner
Adjunct; Audio Production; B.A., Education, Illinois Wesleyan University (Bloomington, IL)

Greg West C.E.C.
Adjunct; Culinary Arts; A.O.S., Culinary Arts, Johnson & Wales University (Providence, RI)

Peter White
Adjunct; Digital Filmmaking & Video Production; M.S., Columbia University School of Journalism (New York, NY); B.A., Film History & Criticism, University of California (Santa Barbara)

Sharon Work
Adjunct; Culinary Arts; M.A., Education, Tennessee State University (Nashville, TN); B.S., Home Economics, Middle Tennessee State University (Murfreesboro, TN)

Saul Zonana
Adjunct; Audio Production; A.A., Audio Engineering, Center for the Media Arts (NY)

Academic Directors & Program Coordinators

Traci Chance
Program Coordinator, Humanities & Communications; Mathematics, Science & Social Science

(vacant)
Program Coordinator, Fashion

Phillip Lacy
Academic Director, Media Arts

Mark Mabry
Program Coordinator, Design

Anthony Mandriota
Academic Director, Culinary Arts

Campus Leadership

Dr. Greg Chapman
Interim President and Dean of Academic Affairs

Dr. Douglas Lange
Dean of Student Affairs

Dawn Pulver
Senior Director of Admissions
[Vacant]
Director of Finance/Accounting

Lyndsay Cooper
Director of Career Services

Jacob Brooks
Director of Student Financial Services

Sandy Smith
Executive Assistant to the President

Faculty
The Art Institute of Virginia Beach
Full-time

David Cooley
Full-time; Media Arts & Animation; M.F.A., Screenwriting for Cinema and Television, Regent University (Virginia Beach, VA); B.F.A., Traditional 2-D Animation, Norfolk State University (Norfolk, VA)

Diana Dai
Full-time; Graphic & Web Design; M.F.A., Graphic Design, Digital Media Arts College (Boca Raton, FL); M.B.A., Marketing, and B.E., Industrial Accounting, Northeastern University (Shenyang, China)

Deborah Davis
Full-time; Mathematics & Science; M.Ed., Education, Cambridge College (Cambridge, MA); B.S., Mathematics, Norfolk State University (Norfolk, VA)

Derek Eley
Full-time; Digital Photography; M.F.A., Photography, Savannah College of Art and Design (Savannah, GA); B.F.A., Photography, Virginia Commonwealth University (Richmond, VA)

Teresa Fary
Full-time; Fashion Marketing & Management; M.S., Ed., Vocational Education, B.S., Secondary Education, Marketing, and Business Basics, and A.A.S., Fashion Merchandising, Old Dominion University (Norfolk, VA)

Danielle Feliciano
Full-time; Graphic & Web Design; M.F.A., Design, Minneapolis College of Art and Design (Minneapolis, Minnesota); B.F.A., Illustration, Savannah College of Art and Design (Savannah, GA)

Jeffrey Floyd
Full-time, Culinary Arts; M.B.A., Business Administration, concentration in Hospitality and Tourism, Strayer University (Chesapeake, VA); B.S., Hotel and Restaurant Management, Norfolk State University (Norfolk, VA)
Jacqueline Jackson
Full-time; Humanities & Communications; Ed.D., Reading, Writing, Literacy, University of Pennsylvania (Philadelphia, PA); M.Ed., Remedial Reading, City College of New York (New York, NY); B.A., American History and English, State University of New York (New York, NY)

Heidi Kovell
Full-time; Culinary Arts; B.A., Psychology, California State University, and Certification in Baking and Pastry Arts, California Culinary Academy

David March
Full-Time; Media Arts & Animation; B.A., Film Animation, Yale College (New Haven, CT)

Brendan McFillin
Full-time; Media Arts; M.A., Special Effects and Animation, Digital Media Arts College (Boca Raton, FL); B.A., Art and Design, Frostburg State University (Frostburg, MD)

Christina Miles
Full-time; Fashion Marketing and Management; Ph.D. Candidate, Occupational and Technical Studies, Old Dominion University, (Norfolk, VA); M.S. Ed., Old Dominion University (Norfolk, VA); B.S., Vocational Home Economics and Business Education, Ball State University, (Muncie, IN)

Elizabeth Nelson
Full-time; Humanities and Communication; Ph.D. Candidate, Educational Technology and E-Learning/Business Management, Northcentral University; M.A., Professional Writing, Regent University (Virginia Beach, VA); M.A., Educational Administration/Leadership, Regent University (Virginia Beach, VA); B.S., Liberal Arts, The University of the State of New York (Albany, NY)

Charles Vakos
Full-time; Culinary Arts; M.S., Higher Education, Walden University (Baltimore, MD); M.Ed., Technical Education Training, Old Dominion University (Norfolk, VA); B.S., Accounting, College of William & Mary (Williamsburg, VA)

Susan Vial
Full-time; Graphic and Web Design; M.F.A., Painting & New Forms, Pratt Institute (Brooklyn, NY); M.S., Art, Central Connecticut State University (New Britain, CT); B.F.A., Graphic Design, Auburn University (Auburn, AL)

Adjunct

Dana Alfieri
Adjunct; Culinary Arts; B.S., Hotel and Restaurant Management, Southern New Hampshire University (Manchester, NH)

Robert Allen
Adjunct; Digital Photography; M.A., Communications, concentration in Film and Video, Regent University (Virginia Beach, VA); B.S., Professional Photography, Rochester Institute of Technology (Rochester, NY)
Ai Choo Ashe
Adjunct; Media Arts & Animation; M.Ed., Curriculum and Instructional Technology, Virginia Polytechnic Institute and State University (Blacksburg, VA); B.A., Fine Arts, New York Institute of Technology (Old Westbury, NY); B.A., Arts, Social Sciences, University of Singapore (Singapore, Republic of Singapore)

Rona Berk
Adjunct; Fashion Marketing & Management; M.S., Home Economics, State University College of New York at Buffalo (Buffalo, NY); B.S., Home Economics, State University College of New York at Buffalo (Buffalo, NY)

Thomas Beverly
Adjunct; Interior Design; Master of Architecture, Boston Architectural Center College (Boston, MA); B.S., Urban Planning, Michigan State University (East Lansing, MI)

Carollyn Boykins-Winrow, Ph.D.
Adjunct; Mathematics & Science; Ph.D., Animal Nutrition, Michigan State University (East Lansing, MI); M.S., Animal Science, Tennessee State University (Nashville, TN); B.A., Biology, Fisk University (Nashville, TN)

Jed Buckson
Adjunct; Graphic & Web Design; M.A., Communication, Regent University (Virginia Beach, VA); B.Mus., University of Louisville (Louisville, KY)

Yolanda Carcana
Adjunct; Humanities & Communications; M.A., Journalism, Regent University (Virginia Beach, VA); B.A., Mass Media Arts, Clark-Atlanta University (Atlanta, GA)

Christy Cooley
Adjunct; Graphic & Web Design; M.F.A., Media Design, Full Sail University (Winter Park, FL); B.A., Animation, Regent University (Virginia Beach, VA);

Margaret Cross
Adjunct; Interior Design; B.F.A., Interior Design, Ringling College of Art and Design (Sarasota, FL); B.A., Political Science, Purdue University (Indianapolis, IN)

Stephen Gellas
Adjunct; Culinary Arts; B.S., Business Administration, Georgetown University (Washington, DC)

Peter Giscombe
Adjunct; Foundations; M.F.A., Painting and Printmaking; M.F.A., Printmaking and Drawing; B.A., Art and Psychology, University at Albany (Albany, NY)

Rachelle Hillman
Adjunct; Culinary Arts; B.S., Hospitality Foodservice Management, Johnson and Wales (Virginia); Associate Degree in Baking and Pastry, Johnson and Wales (Virginia)
Debra Israel
Adjunct; Humanities & Communications; Ph.D., Art History, Bryn Mawr College (Bryn Mawr, PA); M.A., Art History, and B.A., Art History and Studio Arts, The Pennsylvania State University (University Park PA)

Christopher Kelsey
Adjunct; Interior Design; M.S., Interior Design, Florida State University (Tallahassee, FL); Bachelor of Architecture and B.S., Architectural Studies, Florida Agricultural and Mechanical University (Tallahassee, FL)

Miro Kirov
Adjunct; Media Arts & Animation, and Foundations; M.P.S., Interactive Communications Program, New York University (New York, NY); Diploma of Completed Higher Education of Fine Arts, Academy of Fine Arts (Sofia, Bulgaria)

Kate Kronick
Adjunct; Digital Photography, Foundations; M.F.A., Visual Arts, Old Dominion University and Norfolk State University (Norfolk, VA); B.F.A., Photography, New York University (New York, NY)

Mark Knopp
Adjunct; Digital Photography; B.F.A., Photography and Graphic Arts, and B.A., Journalism and Drama, State University of New York at Oswego (Oswego, NY)

Thomas LaBarbera
Adjunct; Humanities & Communications; M.A., Educational Psychology, California State University (Long Beach, CA); B.A., Psychology, Southampton College (Southampton, NY)

Brian La Barr
Adjunct; Foundations; M.F.A., Visual Studies, Norfolk State University (Norfolk, VA); M.S. Ed., Technology Education, State University of New York at Oswego (Oswego, NY); B.A., Fine Art, Virginia Wesleyan College (Norfolk, VA); B.S., Industrial Arts Education, State University of New York at Oswego (Oswego, NY);

Noreen LaPiana
Adjunct; Humanities & Communications; M.A., Linguistics, and B.A., Spanish and Linguistics, University of Texas at El Paso (El Paso, TX)

Nancy Luong
Adjunct; Graphic & Web Design; B.F.A., Graphic & Web Design, Virginia Commonwealth University (Richmond, VA)

Kasheene Maddox-Sapp
Adjunct; Culinary Arts; M.S., Human Resource Management Generalist, Strayer University (Newport News, VA); B.B.A., Hospitality/Tourism Management, Strayer University (Newport News, VA); A.A.S. Culinary Arts, Johnson and Wales University (Norfolk, VA)
Daniel Miani  
Adjunct; Humanities & Communications; M.Ed., Individualized Degree Plan, Regent University (Virginia Beach, VA); B.S., Mathematics, Millersville University (Millersville, PA)

Helen Miller  
Adjunct; Graphic and Web Design; M.E.T., Education Technology, Boise State University (Boise, ID); Graduate Certificate Online Learning, Boise State University (Boise, ID); B.S. Sociology, Northland College (Ashland, WI)

Lin Old  
Adjunct; Culinary Arts; M.B.A., South University (Virginia Beach, VA); B.A., Foodservice Management, and A.A.A., Culinary Arts, Johnson & Wales University (Virginia Beach, VA)

Mary O’Neil  
Adjunct; Graphic & Web Design; M.Ed., Psychological Studies, Cambridge College (Cambridge, MA); Master of Digital Arts Certificate, Sessions College of Professional Design (New York, NY); B.A., Art Education, Virginia Wesleyan College (Virginia Beach, VA)

Valentina Passerini  
Adjunct; Interior Design; M.F.A., Interior Environment, Interior Design, Virginia Commonwealth University (Richmond, VA); B.S., Psychology, Old Dominion University (Norfolk, VA)

Edward Pelina  
Adjunct; Graphic & Web Design; M.F.A. and B.F.A., Graphic & Web Design, Savannah College of Art and Design (Savannah, GA)

Neal Robinson  
Adjunct; Digital Photography; M.F.A., Photography, Cranbrook Academy of Art (Bloomfield Hills, MI); B.A., Art, Ohio State University (Columbus, Ohio)

Joy Speelman  
Adjunct; Fashion Marketing & Management; M.S. Occupational and Technical Studies, Old Dominion University (Norfolk, VA); B.S., Marketing and Basic Business, Old Dominion University (Norfolk, VA)

Steven Thomas  
Adjunct; Humanities & Communications; M.A., Digital Media Communications, and B.A., Communication, Regent University (Virginia); A.S., general studies, Tidewater Community College (Virginia)

Heather Tyng  
Adjunct; Graphic & Web Design; M.S., Psychology and Art, Eastern Virginia Medical School (Norfolk, VA); B.F.A., Communication, Art, and Design, Virginia Commonwealth University (Richmond, VA)
Leah Veal
Adjunct; Fashion Marketing & Management; M.A., Public Relations, Webster University (El Segundo, CA); B.S., Journalism, Southeastern University (Lakeland, FL)

Joy Wansley
Adjunct; Fashion Marketing & Management; M.B.A., Marketing, Regent University (Virginia Beach, VA); B.S., Home Economics, Messiah College (Grantham, PA)

Gerrie West
Adjunct; Interior Design; M. Arch., and B.S., Interior Design, Virginia Polytechnic Institute and State School (Blacksburg, VA)

Claudette White
Adjunct; Humanities & Communications; M.A., Communication and Leadership Studies, Gonzaga University (Spokane, WA); B.A., Communication, Old Dominion University (Norfolk, VA)

Alexandra Whiteside
Adjunct; Interior Design; Career Diploma, School of Interior Decorating, Ashworth College (Norcross, GA)

Melinda Wilkins
Adjunct; Culinary Arts; A.A., Baking and Pastry, Culinary Institute of America (Hyde Park, NY); A.A., Culinary Arts/Hotel Restaurant Management, University of Akron (Akron, OH)

Julie Williams
Adjunct; Foundations; M.F.A., Radford University (Radford, VA); Bachelor of Professional Studies in Fine Arts, Empire State College (Saratoga Springs, NY)

Donald Wilson
Adjunct; Foundations; M.F.A., Visual Studies, Old Dominion University (Norfolk, VA); B.A, Art Education, Norfolk State University (Norfolk, VA)

Ziniya Zahedi
Adjunct; Graphic & Web Design; M. Engineering Management, Old Dominion University (Norfolk, VA); B.S., Business Administration/Marketing, Old Dominion University (Norfolk, VA)

Academic Directors & Program Coordinators

Jeffery Floyd
Department Chair, Culinary Arts

Brendan McFillin
Program Coordinator, Media Arts
Christina Miles  
Program Coordinator, Fashion Marketing & Management; Interior Design

Elizabeth Nelson  
Program Coordinator, Math, Communications and Humanities

Susan Vial  
Program Coordinator, Graphic and Web Design; Foundations

**Campus Leadership**

Marilyn H. Burstein  
Campus President  
M.S. Ed., Educational Leadership, Duquesne University (Pittsburgh, PA); B.S.J.E., Journalism Education, West Virginia University (Morgantown, WV)

Sharon L. Youngue, J.D.  
Dean of Academic Affairs

Celia Giovannone  
Director of Student Affairs

Enrique Ortiz  
Director of Career Services

Chris Farrell  
Senior Director of Admissions

Gemma Ivy  
Director of Accounting

Tim Garner  
Career Services Advisor

Colleen Norman  
Human Resources Generalist

Marc J. Powell  
Executive Assistant to the President and Dean of Academic Affairs

Chad Ashoff  
Senior Desktop Analyst
Faculty

The Art Institute of Washington
The Art Institute of Washington—Dulles

Some faculty at The Art Institute of Washington also teach at The Art Institute of Washington—Dulles.

**Full-time**

**Steve Abel C.E.C.**
Full-time; Culinary Arts; A.O.S., Occupational Studies, The Culinary Institute of America (Hyde Park, NY)

**Lisa Amans**
Full-time; Advertising and Fashion Marketing & Management; M.S., Advertising, Northwestern University (Evanston, IL); B.A., Journalism, University of Michigan (Ann Arbor, MI)

**Sowbhagyalakshm Areke**
Full-time; Digital Filmmaking & Video Production; M.F.A., Film, Howard University (Washington, DC); B.A., History, Madurai Kamraj University (Palkalai, Nagar)

**Paul Awad**
Full-time; Digital Filmmaking & Video Production; M.A., Film Production, Regent University (Virginia Beach, VA); B.A., Theatre Arts, Elkins College (Elkins, WV)

**Jason Axtell**
Full-time; Foundations; M.F.A., Sequential Art, Savannah College of Art & Design (Savannah, GA); B.F.A., Illustration, Virginia Commonwealth University (Richmond, VA)

**Ashley Babcock, Ed.D.**
Full-time; Humanities & Communications; Ed.D., Higher Education Administration, Argosy University (Arlington, VA); M.A., English Literature, Rutgers University (New Brunswick, NJ); B.A., English, Widener University (Chester, PA)

**Susan Bowers**
Full-time; Humanities & Communications; M.A. and B.A., History, University of Houston (Houston, TX)

**George Brashears**
Full-time; Humanities & Communications; M.A., Speech and Theatre Arts, University of Pittsburgh (Pittsburgh, PA); B.A., Liberal Arts, Shippensburg State University (Shippensburg, PA)

**Iván Castañeda, Ph.D.**
Full-time; Humanities & Communications; Ph.D., M.A., History of Art, and B.A., Art Theory and Methodology, University of Virginia (Charlottesville, VA)
Shilpa Desai
Full-time; Graphic & Web Design; M.F.A., Computer Graphic & Web Design, Rochester Institute of Technology (Rochester, NY); B.F.A.; Graphic & Web Design, Maharaja Sayajirao University (Baroda, India); apprenticeship program, Typography and Type Design, National Institute of Design (Ahmedabad, India)

Yeo Yeon "Leann" Duca
Full-time; Graphic & Web Design; M.F.A., Media Arts, William Paterson University (Wayne, NJ); B.F.A., Fine Arts, Sung Kuyun Kwan University (Seoul, Korea)

Ralph Fasano
Full-time; Digital Filmmaking & Video Production; M.A., Producing Film and video, American University (Washington, DC); B.A., Film and Video Production, Emerson College (Boston, MA)

Candace Fitch, J.D.
Full-time; Culinary Arts; J.D., Law, New England School of Law (Boston, MA); B.A., Hotel Administration, Cornell University (Ithaca, NY); A.O.S., Culinary Arts, Johnson & Wales University (Providence, RI)

Caterina Fox, D.B.A.
Full-time; Fashion Marketing & Management; D.B.A., Business Administration, Argosy University (Arlington, VA); M.A. and B.A., Media Studies, Technical University of Ilmenau (Germany)

Alison Friedman
Full-time; Culinary Arts; M.S., Management, Argosy University (Arlington, VA); B.S., Culinary Management, The Art Institute of Fort Lauderdale (Fort Lauderdale, FL)

Alan Gallegos
Full-time; Audio Production; M.A., Recording and Production, Johns Hopkins University (Baltimore, MD); B.M., Music Performance, Ithaca College (Ithaca, NY)

John Griffin
Full-time; Media Arts & Animation; M.F.A. and B.F.A., Sequential Art, Savannah College of Art & Design (Savannah, GA)

Mary Elizabeth Hamel
Full-time; Culinary Arts; M.S., Clinical Psychology, The Institute for Psychological Sciences (Arlington, VA); B.S., Psychology, George Washington University (Washington, DC); A.A., Culinary Arts, The Art Institute of Washington (Arlington, VA)

Elvin Hernández
Full-time; Media Arts & Animation; M.F.A., Computer Art, Savannah College of Art & Design (Savannah, GA); B.A., Visual Arts, Interamerican University (San German, PR)
Anne Holic
Full-time; Interior Design; M.Arch. and B.S., Architecture, University of Michigan (Ann Arbor, MI)

Full-time; Culinary Arts; M.B.A., Management, Argosy University (Arlington, VA); B.S., Foodservice Management, Johnson & Wales University (Providence, RI); A.A.S., Management, Gainesville College (Gainesville, GA)

Joseph Jones
Full-time; Graphic & Web Design; M.F.A., Visual Communication, George Washington University (Washington, DC); B.F.A., Graphic & Web Design, Savannah College of Art & Design (Savannah, GA)

Belindah Mutuku Jones
Full-time; Graphic & Web Design; M.F.A., Graphic & Web Design – Drawing, University of Iowa (Iowa City, IA); B.F.A., Visual studies, Iowa State University (Ames, IA)

Sharmila Karamchandani
Full-time; Graphic & Web Design; M.F.A., Graphic & Web Design, Savannah College of Art & Design (Savannah, GA); B.F.A., Commercial Arts Advertising, Sophia Shree B.K. Somani Memorial Polytechnic (Mumbai, India)

Geethanjana Kudaligamage
Full-time; Full-time; Foundations; M.F.A., Fine Arts, State University of New York (Buffalo, NY); B.F.A., Art, University of Kelaniya (Sri Lanka)

Niwas Lawot
Full-time; Mathematics & Science; M.S., Mathematics, University of Central Florida (Orlando, FL); B.A., Mathematics, Bennington College (Bennington, VT)

Sonya Lawyer
Full-time; Digital Photography; M.F.A., Art, University of Florida (Gainesville, FL); B.S., Biology, Howard University (Washington, DC)

James Maiden, Ed.D.
Full-time; Humanities & Communications; Ed.D., Counseling Education, Argosy University (Arlington, VA); M.S., Counseling Education, University of Arkansas (Fayetteville, AR); B.A., Psychology, Arkansas State University (State University, AR)

Suzan Manis
Full-time; Game Art & Design; M.F.A. and B.F.A., Computer Art, Savannah College of Art & Design (Savannah, GA)
Robert Martray  
Full-time; Mathematics & Science; M.S., Business Management, Salve Regina College (Newport, RI); M.S., Operation Research, Naval Postgraduate School (Monterey CA); B.S., Science Arts & Literature, United States Military Academy (West Point, NY)

Negar Nahidian  
Full-time; Graphic & Web Design; M.F.A. and B.A., Visual Information Technology, George Mason University (Fairfax, VA)

Erik Patten  
Full-time; Digital Photography; M.F.A., Photography, University of Georgia (Athens, GA); B.S., Studio Art and B.A., Creative Writing, Florida State University (Tallahassee, FL)

Andrew Policelli  
Full-time; Culinary Arts; B.A., Sociology, George Mason University (Fairfax, VA); Certificate in French Baking & Pastry, École Ferrand (Paris, France)

Kristen Robinson  
Full-time; Culinary Arts; B.P.S., Culinary Arts Management, and A.O.S., Culinary Arts, Culinary Institute of America (Hyde Park, NY)

Michael Roll, F.M.P., C.E.C.  
Full-time; Culinary Arts, M.B.A., Management, Argosy University (Arlington, VA); B.A., English, Old Dominion University (Norfolk, VA); A.A.S., Professional Cooking & Baking, Baltimore International College (Baltimore, MD)

Nakeesha Seneb  
Full-time; Digital Filmmaking & Video Production; M.A., Education, Central Michigan University (Atlanta, GA); B.A., Radio, Television and Film, Howard University (Washington, DC)

George Sordoni  
Full-time; Graphic & Web Design; M.F.A., Fine Arts, City University of New York (New York, NY); M.F.A., industrial Design, Rochester Institute of Technology (Rochester, NY); B.A., Arts and Sciences, Boston College, (Boston, MA)

Nina Thirakul  

Bryan Tillman  
Full-time; Media Arts & Animation; M.F.A. and B.F.A., Sequential Art, Savannah College of Art and Design (Savannah, Georgia)
Steve Wanna, D.M.A.
Full-time; Audio Production; D.M.A. and M.M., Music Composition, University of Maryland (College Park, MD); B.M., Music Composition, James Madison University (Harrisonburg, VA)

Troy Wingard
Full-time; Foundations; M.F.A., Painting & Drawing, University of Georgia (Athens, GA); B.F.A., Graphic & Web Design, Savannah College of Art and Design (Savannah, GA)

Novel Yi
Full-time; Foundations, M.F.A., Fine Arts, University of Maryland (College Park, MD); B.F.A., Communication Arts & Design, University of Arizona (Tucson, AZ); B.F.A., Fine Arts/Studio Art, Virginia Commonwealth University (Richmond, VA)

Adjunct

Jeffrey Baker
Adjunct; Audio Production; M.A., Audio Sciences, Johns Hopkins University (Baltimore, MD); B.A., Music, Towson University (Towson, MD)

Alex Bardsley, Sommelier
Adjunct; Culinary Arts; M.A., Asian Studies, Cornell University (Ithaca, NY); B.A., East Asian Studies, Wesleyan University (Middleton, CN); Diploma, Wine & Spirit Education Trust, London (England)

Tamara Battle
Adjunct; Humanities & Communications; M.A., Geology, City University of New York (New York, NY); B.S., Environmental Science, Medgar Evers College (Brooklyn, NY)

Nathaniel Benjamin
Adjunct; Humanities & Communications; M.B.A., Organizational Development, Johns Hopkins University (Baltimore, MD); M.A., Legal and Ethical Studies, University of Baltimore (Baltimore, MD); B.A., English, University of Maryland – Eastern Shore (Princess Anne, MD)

Ambessa Berhe
Adjunct; Digital Filmmaking & Video Production; M.F.A. and B.A., Film Production, Howard University (Washington, DC)

Karen Boyce
Full-time; Graphic & Web Design; M.F.A., Graphic & Web Design, Miami International University of Art & Design (Miami, FL); B.F.A., Graphic & Web Design, The Art Institute of Dallas (Dallas, TX)

Sandra Brown, Ed.D.
Adjunct; Humanities & Communications; Ed.D. Counseling Psychology, Argosy University (Arlington, VA); M.A., Clinical Psychology Argosy, University (Washington, DC); B.A., Mass Media Arts, Clark Atlanta University (Atlanta, GA)
Bruce Cooke
Adjunct; Digital Filmmaking & Video Production; M.A., Film and Video Production, American University (Washington, DC); B.A., Liberal Studies, University of Notre Dame (South Bend, IN)

Jesse Cowan
Adjunct; Media Arts & Animation; M.A., Visual Arts & Technology, and B.A., Art, George Mason University (Fairfax, VA).

Greg Deming
Adjunct; Humanities & Communications; Adjunct; Foundations; M.A., Fine Arts, University of Florida (Gainesville, FL); B.F.A, Fine Arts, Pratt Institute (Brooklyn, NY)

Leo Dilling
Adjunct; Culinary Arts; B.A., History, University of Mary Washington (Fredericksburg, VA); Diplome de Cuisine, Le Cordon Bleu (Ottawa, CN)

Carol Donnelly, ASID
Adjunct; Interior Design; M.S., Housing and Interior Design,, University of Maryland (College Park, MD); B.S., Home Economics, Indiana University of Pennsylvania (Indiana, PA)

Satyavathi Dronamraju
Adjunct; Humanities & Communications; M.S., Information Systems, Strayer University; M.S., Applied Mathematics, University of Hyderabad (Hyderabad, India); M.Phil., Applied Mathematics, University of Hyderabad (Hyderabad, India); B.S., Science, Andhra University (Visakhapatnam, India)

Laurencia duSantos, Psy. D.
Adjunct; Humanities & Communications; Psy.D. and M.A., Psychology, Argosy University (Arlington, VA); B.S., Psychology, Upper Iowa University (Fayette, IA)

Erin Ebert
Adjunct; Fashion Marketing & Management; M.A., History of Decorative Arts, Corcoran College of Art and Design (Washington DC); B.A., Art History, West Virginia University (Morgantown, WV)

Henry Edwards
Adjunct; Fashion Marketing & Management; M.B.A.; Business Administration, Strayer University (Herndon, VA) Bachelor of Science: Clothing and Textile; North Carolina Central University (Durham, NC)

Melanie Fiander
Adjunct; Digital Photography; M.F.A., Video and Photography, Maine College of Art (Portland, ME); B.A., Photography, Lynchburg College (Lynchburg, VA)
Katie Fiore  
Adjunct; Culinary Arts; B.A., Art History, Sarah Lawrence College (Bronxville, NY); Certificate, Culinary Arts, L’Academie de Cuisine (Rockville, MD)

Carolyn Fortes  
Adjunct; Culinary Arts; B. Sociology, Sociology, Mumbai University (Mumbai, India); A.O.S., Occupational Studies, The Culinary Institute of America (Hyde Park, NY); Diploma, Culinary Arts, Indian Institute of Hotel Management (Aurangabad, India)

Laura Floyd  
Adjunct; Interior Design; M.A., Interior Design, Marymount University (Arlington, VA); B.S., Business Administration, California State University (Carson, CA)

Lillie Fujinaga-Obioha  
Adjunct; Graphic & Web Design; M.A., Publications Design, University of Baltimore (Baltimore, MD); B.F.A., Graphic & Web Design, Maryland Institute College of Art (Baltimore, MD)

Kelli Gary  
Adjunct; Humanities & Communications; M.A., English Education, New York University (New York, NY); B.A., English, Western Michigan University (Kalamazoo, MI)

David Gormong  
Adjunct; Humanities & Communications; M.A., Communication, Wheaton College (Wheaton, IL); M.A., Religion, St. John's University (Collegeville, MN); B.A., Music theory, Asbury College (Wilmore, KY)

Nicole Hull  
Adjunct; Interior Design; M.I.D., Interior Design, Marymount University (Arlington, VA); M.B.A., Business Administration, The College of William and Mary (Williamsburg, VA); B.A., English/Communication, Virginia Polytechnic Institute and State University (Blacksburg, VA)

Lauren Jacobs  
Adjunct; Foundations; M.F.A., Fiber Sculpture, Cranbrook Academy of Art (Bloomfield Hills, MI); B.F.A., Sculpture and Fiber, Maryland Institute College of Art (Baltimore, MD)

Ramanilata Kharidehal  
Adjunct; Humanities & Communications; Ph.D., physics, SUNY Albany (Albany, NY); M.S., physics, SUNY Albany (Albany, NY)

Patricia Kruep  
Adjunct; Graphic & Web Design; M.A., Visual Information Technologies, George Mason University (Fairfax, VA); B.F.A. and B.A., Studio Art, Virginia Polytechnic Institute and State University (Blacksburg, VA)
Frederic L. Lang, Ph. D.
Adjunct; Humanities & Communications; Ph.D., Physics, Massachusetts Institute of Technology (Boston, MA); B.A., Physics, Drake University (Des Moines, IA)

Leonora Lawson
Adjunct; Culinary Arts; B.S., Food Science Management, Johnson &Wales University (Charleston, SC)

Lucinda Levine
Adjunct; Foundations; M.A. and B.F.A., Illustration, Syracuse University College of Visual and Performing Arts (Syracuse, NY)

John Logan
Adjunct; Culinary Arts; M.B.A., Management, Golden Gate University (San Francisco, CA); B.A., Management, Park College (Parkville, MO); A.A., Culinary Arts, The Art Institute of Washington (Arlington, VA)

Peter Markham
Full-time; Mathematics & Science; M.S., Chemistry, Education, State University College Brockport (Brockport, NY); B.A., Chemistry, State University of New York, Buffalo (Buffalo, NY)

Roy McNeil
Adjunct; Culinary Arts; M.B.A., Management, University of Phoenix (Phoenix, AZ); B.S., Business Management, Southeastern University (Washington, DC); A.A.S., Foodservice Management, Northern Virginia Community College (Annandale, VA)

Epp Meisner

Ignacio Moreno, Ph.D.
Adjunct; Humanities & Communications; Ph.D., Art History, University of Maryland (College Park, MD); M.A., Art History, and B.A., Fine Arts, American University (Washington, DC)

Patricia Nash

Claudia Olivos
Adjunct; Foundations; M.F.A., Fine Arts, Vermont College at Norwich University (Northfield, VT); B.A., Psychology, and B.F.A., Painting, George Mason University (Fairfax, VA)

Jennifer Organsky
Adjunct; Interior Design; M.A., Architecture, Virginia Polytechnic Institute and State University (Blacksburg, VA); B.S., Interior Design, Drexel University (Philadelphia, PA)
Carmen Ragin
Adjunct; Culinary Arts; B.A., Hospitality Management, Howard University (Washington, DC); A.O.S., Culinary Arts, Culinary Institute of America (Hyde Park, NY)

Farzana Rehman
Adjunct, Mathematics; B.S., Statistics, Karachi University (Pakistan); M.S., Statistics, Karachi University (Pakistan); M.S., Mathematics, Wichita State University (Wichita, Kansas)

Katie Reineberg, CCC
Adjunct; Culinary Arts; B.S. Culinary Nutrition, and B.A. Culinary Arts, Johnson & Wales University (Providence, RI)

Michelle Repici
Adjunct; Digital Photography; M.F.A., Photography, Savannah College of Art & Design (Savannah, GA); B.A., Art History, Studio Art, College of Charleston (Charleston, SC)

Anna Rubio
Adjunct; Advertising; M.S., Communication and Package Design, Pratt Institute (New York, NY); B.A., International Affairs, George Washington University (Washington, DC)

Susan Sampson, Ed.D.
Full Time; Mathematics & Science; Ed.D., Higher Education Administration, Argosy University (Arlington, VA); M.A., Information Systems, George Washington University (Washington, DC); M.S., Nutrition, University of Bridgeport (Bridgeport, CT); B.S., Industrial Engineering, Pennsylvania State University (State College, PA)

Yasmine Sandhu
Adjunct; Culinary Arts; B.A., American Studies, Dickinson College (Carlisle, PA); Certificate, Culinary Arts, Cambridge School of Culinary Arts (Cambridge, MA)

Krissy Skudera
Adjunct, Humanities & Communications; M.A., Writing, The Johns Hopkins University (Baltimore, MD); B.A., Communications, Monmouth University (Monmouth, NJ)

Jason Smith
Adjunct; Culinary Arts; M.B.A., Technology Management, University of Phoenix (Phoenix, AZ); B.S., Hotel and Restaurant institutional Management, Johnson & Wales University (Providence, RI)

Juli Sproules
Adjunct; Interior Design; M.A., Interior Design, Savannah College of Art & Design (Savannah, GA); B.A., International Studies, Italian, University of South Carolina (Columbia, SC)

Shelia Wexler
Adjunct; Advertising; M.A., Advertising and Marketing, University of Florida (Gainesville, FL); B.A., Advertising Design and Fashion Illustration, Florida State University (Tallahassee, FL)
Fred Whiting
Adjunct; Humanities & Communications; M.A., Public Communication, American University (Washington, DC); B.F.A., Drama Education, Virginia Commonwealth University (Richmond, VA)

Kristine Winner
Adjunct; Interior Design; M.A., History of Decorative Arts & Design, New School University (New York, NY); B.S., Clothing, Textiles & Related Arts, Virginia Polytechnic Institute and State University (Blacksburg, VA)

Benita Wong, C.C.C., C.C.E., C.H.E.
Adjunct; Culinary Arts; M.B.A., Management, Argosy University (Arlington, VA); M.A., Asian Studies, China, University of Michigan (Ann Arbor, MI); B.A., Journalism, University of Maryland (College Park, MD); A.O.S., Occupational Studies, The Culinary Institute of America, (Hyde Park, NY)

Academic Directors and Program Coordinators
The Art Institute of Washington

Ralph Fasano
Program Coordinator, Media Arts

Dr. James Maiden
Program Coordinator, Communications, Humanities, Social Science, Mathematics & Science

George Sordoni
Academic Director, Design

Dr. Caterina Fox
Academic Director, Fashion

Chef Michael Roll
Academic Director, Culinary Arts

Bryan Tillman
Academic Director, Media Arts

The Art Institute of Washington-Dulles

Troy Wingard
Program Coordinator, Design & Fashion
Campus Leadership
The Art Institute of Washington

Barbara O'Reilly
Interim Campus President

[Vacant]
Senior Director of Admissions

Mary Perrilloux, Ph.D.
Dean of Academic Affairs

Ricardo Estevez
Director of Career Services

Courtney Haynes
Human Resources Generalist

Corey Tyberent
Director of Student Financial Services

Nick La
Campus Technology Manager

Sally Latifi
Executive Assistant to the President

Candace Dennig
Dean of Student Affairs

Tony Radfar
Regional Director of Finance

Campus Leadership
The Art Institute of Washington-Dulles

Barbara O'Reilly
Interim Campus President

Erin Geiger
Associate Director of Student Financial Services

Dr. Altaf Memon
Associate Dean of Academic Affairs
Education Management Corporation Board of Directors

<table>
<thead>
<tr>
<th>Name</th>
<th>Position and Experience</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kermit J. Cook</td>
<td>Director, KKR Capstone LLC</td>
</tr>
<tr>
<td>Jonathan D. Harber</td>
<td>CEO of Harber Advisors LLC and Former CEO of Pearson K12 Technology</td>
</tr>
<tr>
<td>Mark A. McEachen</td>
<td>President and Chief Executive Officer of Dolan, Inc.</td>
</tr>
<tr>
<td>John M. Danielson</td>
<td>Chairman and Managing Director, Chartwell Hamilton Group LLC; Former Chief of Staff at The United States Department of Education</td>
</tr>
<tr>
<td>John (Jack) W. Kraft, PhD (Chair)*</td>
<td>Principal Consultant Delta Development Group, Inc.</td>
</tr>
<tr>
<td>Jerome G. Kamer</td>
<td>Co-founder and Managing Partner the Entertainment Investment Group (EIG) and President and Chief Operating Officer of Oladas Inc.</td>
</tr>
</tbody>
</table>

The Art Institute of Atlanta Board of Trustees

I. N. Rendall (Randy) Harper, Jr.*, Retired President and CEO American Micrographics Company

John (Jack) W. Kraft, PhD (Chair)*, Principal Consultant Delta Development Group, Inc.

Dennis J. Fantaski, Ph.D.
Education Management Corporation

Sue D. Wislar, ASID*, Owner
Sue Wislar Interiors, Inc.

* Public members

Statements of Ownership

The Art Institute of Atlanta and The Art Institute of Atlanta-Decatur are owned by The Art Institute of Atlanta, LLC. The Art Institute of Atlanta, LLC is a wholly owned subsidiary of The Art Institutes International LLC.

The Art Institute of Charleston is owned by The Art Institute of Charleston, Inc. The Art Institute of Charleston, Inc. is a wholly owned subsidiary of The Art Institutes International LLC.

The Art Institute of Tennessee-Nashville is owned by The Art Institute of Tennessee-Nashville Inc. The Art Institute of Tennessee-Nashville, Inc. is a wholly owned subsidiary of The Art Institutes International LLC.

The Art Institute of Virginia Beach is owned by The Art Institute of Virginia Beach, LLC. The Art Institute of Virginia Beach, LLC, is wholly owned subsidiary of The Art Institute of Atlanta, LLC, which is a wholly owned subsidiary of the Art Institutes International LLC.

The Art Institute of Washington is owned by The Art Institute of Washington, Inc. The Art Institute of Washington, Inc. is a wholly owned subsidiary of The Art Institutes International LLC.

The Art Institute of Washington-Dulles is owned by The Art Institute of Washington-Dulles, Inc. The Art Institute of Washington-Dulles, Inc. is a wholly owned subsidiary of The Art Institutes International LLC.

The Art Institutes International LLC, through two intermediary limited liability companies, is a wholly owned subsidiary of Education Management Corporation.