



Catalog of Courses

MIAMI AD SCHOOL SAN FRANCISCO

**This is the
place you go
to become who
you're meant
to be.**

August 2019 - August 2020
Volume 30

CATALOG OF COURSES MIAMI AD SCHOOL

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THE SCHOOL OF POP CULTURE ENGINEERING

It's easy to tell you what advertising was: print ads and tv spots mostly, a little radio, outdoor billboards along the interstate and a mailbox filled with brochures.

It's impossible to tell you what advertising will be in the future. Frankly we can't even tell you what it is in the present; it changes by the minute. Banner ads happened a century ago in web history. At the moment of writing this catalog of courses, Twitter tells us what's happening microsecond by microsecond.

What's next? Perhaps a website that will accurately predict what we are going to do? Or digital ads that are instantaneously changed as readers react to certain words or certain photographs? Already digital billboards advertise caffeine in the morning rush hour and decaf for drivers on the way home. Cell phones take HD video already formatted for YouTube. Korean kids wear interactive tee shirts. Sneakers read our soles and correct shape accordingly. Refrigerators order groceries. Even sex has become virtual.

That's just a tiny glimpse of pop culture. But it's what our students have to deal with if they are going to succeed in our digital world. They are going to engineer all this pop culture into whatever medium it takes to tickle or titillate a digitally-connected, Attention-Deficit-Disordered planet. Of course it will be digital in some form and a good bet it will be interactive and very likely, transitory.

So, the minute someone steps into Miami Ad School, they will know they are leaving the world as they knew it. They will have classmates, teachers and speakers from all over the world. They will go all over the world themselves working in ad agencies or studying in cities as varied as New York, London, Beijing, Sydney and Moscow. Our students don't come to Miami Ad School to get a portfolio; they come to get a global perspective from the leading pop culture engineers from every continent.

While they are in school, our students will experiment with every type of digital technology from touchscreen to motion graphics to voice/sound activation and emerging stuff that's popping up as you read this sentence. They will take some classes when one half of the class is in San Francisco and the other half is in Madrid with the school's video presence system which will soon be daily practice in all the agencies with network locations.

Regardless of their major, they will work in the new type of team in a digital agency: Interactive Designer, Information Architect, Programmer, Planner, Visual Designer and Interactive Writer. And their graduating portfolio? No more black portfolio case, that's for sure. You will need to get creative with your portfolio. Be prepared to show it in a variety of formats, including hard copies and personal websites.

US SCHOOL LOCATIONS

Every Miami Ad School student goes on a journey. An odyssey of learning that is the very core of the experience that makes Miami Ad School students the most-awarded in the world. It's because the students are exposed to the very latest in global pop culture, all the crazy trends, fads and fetishes—the underground below the underground. They've had tough mentors from the best ad agencies in the world who told them what was wrong with their work and how to make it better. The students use all these experiences to create razor-sharp, really cool stuff. That adventure in learning begins in one place: A Miami Ad School base location. Whether it's Berlin, New York, Atlanta, San Francisco, Hamburg, Madrid, São Paulo, Mexico City, Sydney, Mumbai, Rio de Janeiro, Buenos Aires or, of course, Miami—it's always Miami Ad School. The curriculum, the faculty of working industry professionals, the spirited students and the demanding creative standards can always be counted on. However, each location does bring it's own special flavor to the mix. You've got to ask yourself, "Where do I want to begin?" And, after completing your first year, "Where will I go next?"

MIAMI AD SCHOOL MIAMI

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Miami, FL 33127
800.858.3190 T (Toll-Free, US Only)
+1.305.538.3193 T
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info@miamiadschool.com

Programs Offered

Art Direction, Copywriting, Design, Digital Design, Digital Photography & Video, Strategic Planning Bootcamp, Bootcamp for Social Media, UX Design Bootcamp and

Master of Science in Mass Communications in partnership with Florida International University.

Facilities

Miami Ad School has recently moved to a 45,000 sq. ft. property in Wynwood, a rejuvenated design section on the mainland of Miami. Believing that environment is critical to learning and creativity, the newly built campus is a true playground for creative thinkers. Built on the end of a city block in Wynwood, Miami's hot emerging arts district, Miami Ad School's new home is like no other school you've seen. The two 7,000 square foot buildings, connected by a bridge, are hot pink and covered in street art done by some of the world's leading artists. Inside are photo studios, video center, brainstorming stations, and experiential classrooms - one is covered in projections of jellyfish and plays the ethereal cello music of Yo-Yo Ma. Other classes are held in converted, silver airstream trailers complete with neon lights underneath. The lawn is dotted with tables and benches perfect for brainstorming sessions with your team. Wifi allows students to stay connected whether they are inside or out. When students need a break from thinking they can workout their bodies with a game on the human foosball court or astroturf soccer field.

Want the whole scoop?

Visit the Miami Base School location page at:
<http://www.miamiadschool.com/locations/advertising-school/miami>

MIAMI AD SCHOOL SAN FRANCISCO

500 Sansome Street
San Francisco, CA 94111
+1.415.837.0966 T
+1.415.837.0967 F
infosf@miamiadschool.com

Miami Ad School San Francisco is a

private institution approved to operate by BPPE. The approval to operate as a private postsecondary institution in the State of California is based on provisions of the California Private Postsecondary Education Act (CPPEA) of 2009 (California Education Code, Title 3, Division 10, Part 59, Chapter 8), which is effective January 1, 2010.

Programs Offered

Art Direction, Copywriting, Digital Design, Digital Photography and Video, and Strategic Planning Bootcamp.

Facilities

Class sessions in San Francisco are held at the lower level of 500 Sansome St, San Francisco, CA 94111. This campus is located in the heart of the city of San Francisco, in the vicinity of a multitude of advertising agencies. The creative space has an industrial feel and a complimentary representation of what an advertising agency is. The building has reasonable accommodations with an elevator for the basement level classrooms. This campus is in close proximity to public transportation.

As a prospective student, you are encouraged to review this catalog prior to signing an enrollment agreement. You are also encouraged to review the School Performance Fact Sheet, which must be provided to you prior to signing an enrollment agreement.

A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling (888) 370-7589 or by completing a complaint form, which can be obtained on the bureau's website (www.bppe.ca.gov).

Want the whole scoop?

Visit the San Francisco Base School location page at:

<http://www.miamiadschool.com/locations/advertising-school/san-francisco>

MIAMI AD SCHOOL NEW YORK

35-37 36th St, Third Floor
Astoria, NY 11106
+1. 917.773.8820 T
+1 917.773.8820 F
infony@miamiadschool.com

Programs Offered

Art Direction, Copywriting, Bootcamp for Social Media and Strategic Planning Bootcamp.

Facilities

In the tradition of Miami Ad School, the New York campus is located in one of the most diverse and authentic NYC neighborhoods, Long Island City, Queens. The facility is on the third floor and is handicapped accessible. Our location has spectacular views of Manhattan's most iconic buildings; an easy and fast commute to Grand Central Station, Midtown and the highest concentration of art galleries and studio space of any neighborhood in New York City. Learn creativity surrounded by a thriving creative community like MoMA PS1, The Noguchi Museum, Socrates Sculpture Park and the Museum of the Moving Image. The 7,000 sq. ft floor space resembles its factory origins with brick walls and overhead ducts. The walls have giant flat panel screens and touch screens. We have our trademark bleacher seating and colored rubber coated metal tables and benches. There is a photo studio. The building is wheelchair accessible and has an elevator.

Want the whole scoop?

Visit the New York Base School location page at:
<http://www.miamiadschool.com/locations/advertising-school/new-york>

MIAMI AD SCHOOL ATLANTA AT PORTFOLIO CENTER

125 BENNETT ST NW
ATLANTA, GA 30309
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hello@portfoliocenter.edu

Programs Offered

Art Direction, Copywriting, Design, Digital Photography and Video, Strategic Planning Bootcamp, UX Design and Master's Degree in Strategic Design Track in partnership with Furman University.

Facilities

Housed in a 1940's factory building at the end of Bennett Street in Atlanta, Portfolio Center is a highly renowned school with an enormous heart. During your program, you'll create and conceive the impossible every day. Whatever your discipline, we're big on ideas, branding, innovation, strategy, communications & storytelling. We live in a world that changes at light-speed and desperately needs dynamic, creative individuals to chronicle the adventures. Welcome to Most- Likely-To-Succeed ..

Want the whole scoop?

<http://www.portfoliocenter.edu>

IN ALL SCHOOL LOCATIONS

Technical Facilities

As all students are required to have their own Apple Mac notebook computers, the school's technical infrastructure is focused on providing ancillary support. The entire premises are covered by an 802.11n Wi-Fi network for internet access. Some computer stations are provided for scanning and emergency use. Wired plug-in stations are provided at several areas around the buildings. Classrooms are equipped with large-format LCD and plasma displays and dedicated Apple Mac computers that are used for

reviewing student work in a completely paperless environment. Selected classroom spaces are equipped with video conferencing systems which allow students and teachers to collaborate in real-time despite being separated by great distances.

Reading Room

The school subscribes to the major industry trade publications, including magazines, periodicals, award annuals, stock photo and illustration books, and many other advertising design, photography and illustration materials.

Reasonable Accommodations

In addition to the current accommodations of students who are identified to have special needs, the school is prepared to make any reasonable modifications.

Housing

None of the base schools have dormitory facilities under its control. For housing and area information for the school you would like to attend, please contact the admissions advisor for that school. Please see our website for advisor's details. There are available housing options located reasonably near the institution's facilities. Below is the average cost for the US locations for your guidance. Miami Ad School has no responsibility to find or assist a student in finding housing.

Average Cost Room & Board per month (Based on a Studio or 1 BR apartment)
\$2450*
* 2018-2019 Cost of Education Budget

Transfer of Credit and Award of Credit for Prior Experiential Learning

Miami Ad School allows students to take placement tests to test out of (receive credit for) the following

classes, which can be passed with a score of minimum 80%: Digital Imaging (Photoshop), Idea Presentation (InDesign), Vector Imaging (Illustrator), Experiments in Digital Photography (Photo 1). Miami Ad School also allows students to place out of the following classes, only after the teacher approves the transfer of credit based on an interview to demonstrate knowledge and appropriate skill level of the following: Video Storytelling, Intermediate Photoshop, Type Journey and Motion Graphics. Miami Ad School students, upon special approval from the President, have been given placement credit for classes, that the student has evidence of extensive professional experience or knowledge of compatible coursework.

Any student that “tests out” of a course or receives placement credit will receive a “P” grade in that course. This gives the student course credit for their transcripts but does not carry any weighted grade, so does not impact the student’s GPA.

Regardless of how many years of professional or educational experience students have in any or all of the above mentioned skill sets, the maximum number of classes they can “test out” of and receive placement credit grades (P - gives credit for the class but does not figure into their GPA as there is no weighted grade associated with a P) is 8 classes or 2 quarters. This means that students can potentially shorten their program from 8 to 6 quarters, but graduation is still dependent on passing the Portfolio class. If that is not achieved, then they cannot graduate from the program.

PORTFOLIO PROGRAMS

ART DIRECTION, COPYWRITING, DESIGN, DIGITAL DESIGN, DIGITAL PHOTOGRAPHY AND VIDEO

A New Kind of Portfolio

In the very recent past a young person carried around a black portfolio case of “comps” and roughs of mostly print ads and storyboards of tv commercials. Mainstream ad agencies made their money on print & tv. Then, the whole world came online and the advertising industry changed overnight. At first the start-up interactive agencies were in the basement of the business, but in a very few years they rose to the top as companies moved their budgets from tv to print to the web. The mainstream agencies developed their own digital companies or bought as many as they could find.

So while young people these days no longer carry a black case, they still need to show samples of their creativity and strategic thinking. They will show it in hard copy, by a link, or disk or a thumb drive to stay in touch with a rapidly evolving business. Professional schools like ours have had to change as fast as the agencies. Miami Ad School changes and adapts its curriculum perhaps as often as twice a year. Since the agencies actually write our curriculum, that means constant trips to both coasts of the US as well as trips abroad to stay digitally current.

This in turn means finding new kinds of teachers who are experts in the immersing technology. It also means finding experts in aspects of the online world such as social networking and user experience. At the same time, the student must also develop traditional skills in

photography, video, typography, design, writing, and storytelling. To make it tougher yet, the number of computer applications the student must master grows by the minute. Sure, InDesign, Photoshop, Illustrator and Final Cut Pro are mainstays. But also critically important are, motion graphics, (Don't skip on action scripting!) After Effects and on and on. Nearly every project a student works on incorporates motion graphics and interactivity.

The old art director/copywriter team is also expanded and now includes a planner, information architect, interactive designer, programmer and producer as well. The scope of projects is also far more vast than in past years. Students design products, video games and mobile apps. The technology itself, such as “touchscreen” becomes a springboard for new ideas. Or using weapons of war such as the Predator Drone in some peacetime application is all in a day's work for the digital designer.

Typical Student? More like Atypical.

The “typical student” of this school will have attended or graduated from a college or university, and is between 24 and 30 years old. While a college degree is not required for admission to the portfolio programs, most students do have one. It's not uncommon for a student to have had a job in an ad agency or studio, but found they really needed to come back to school to get a better portfolio that would get them a better job in a better agency. Some students are younger but they're the younger ones who have already developed some maturity and have a real focus on what they want to do with their lives. If someone isn't really serious about the advertising profession, they won't last long at this school.

Actually, we're looking for students that are somewhat out of the ordinary. Perhaps you went to college and studied what your parents wanted you to, but found out that wasn't really your bag. Or you changed your mind later. Or maybe you've been abroad exploring ancient ruins. Or perhaps you were too busy playing in your band. What we are looking for is that creative spirit. We're not as concerned about your level of technical skills; we can easily teach you those. But you've got to have natural creativity, you've got to see the world in your own special way. If you've seen samples of our students' and graduates' work online, you may be intimidated by the level of excellence; but you needn't be. Those students came to this school with samples of work far from the level of what you find there.

Some of their samples, in fact, were poorly drawn or quite “rough.” But we were able to see the diamond in the rough. And those students have gone on to really shine in the advertising, design and digital photography fields.

The students reflect the international character of this school. At last count there were over 26 languages currently in the school. We believe the global nature of our student body has a great deal to do with the reputation we have for producing work that is different from that of other schools. Perhaps our international advantage may also be part of the reason our school wins so many national and international student award competitions. Creative directors continually tell us that the work coming out of this school has a distinctive difference that sets it apart.

How Classes Work

Each quarter is 10 weeks in length. Students take four classes a week and are required to put in at least 2.5

hours of lab time each week per class. Lab time can be time spent on the computer or in the photo studio or time spent writing or executing ads and graphics or concepting with a partner or, partners.

Courses are 2.33 credits, unless labeled otherwise. Each class is three hours in length. The instructor may lecture or talk about a topic, give background information (creative brief) on an assignment, show work that has been done that is relevant to the assignment, and give the assignment with expectations including format and deadline. Students must present their work in a professional manner and their presentation is part of their evaluation.

Class Sessions/Hours

The school makes no distinctions between day or night classes; students may find they have some classes in the morning, some in the afternoon and some in the evening. The schedules are totally dependent upon the busy schedules of the faculty who are all practicing professionals. Because of this factor, the majority of classes are generally in the evening.

End of Quarter Events

The student receives an end-of-quarter final evaluation, which includes remarks on their presentation. Selected work from their quarter's presentation may be chosen for the student exhibition of work, which will remain in the school gallery until the following quarter. Gold medals are awarded to exceptional student work by a panel of distinguished guest judges, and are presented to the winning students in a student assembly.

Awards

Students are encouraged to participate in regional, national and international student award

competitions. We're pleased to say that our students have made Miami Ad School the most awarded school of its kind in the world.

Quarter Away

Qualified students may spend up to four of the required eight quarters in Agency Labs and internship programs. See the Agency Lab or internship pages on miamiadschool.com for more details.

International Students

We currently have students from all over the world. Classes are taught in English, so an applicant must demonstrate good verbal and written English language skills. Please include your TOEFL score in your application.

Advanced Placement

It is Miami Ad School's policy not to make any student repeat coursework successfully completed at another institution. Still, as our standards in certain subjects are quite different than those found elsewhere, students must be able to demonstrate—through testing or a review of existing work—that they possess the skill or competency at the heart of the course in question. Students with documented college credit who demonstrate competency will be awarded a grade of "CR" along with the requisite credit. Students who demonstrate competency as a result of industry work experience will earn a grade of "P" along with the same requisite credit.

Students earning "CR" or "P" credits for four (4) classes will be given one (1) quarter of advanced placement. Students earning such credit for eight (8) classes will be given the maximum two (2) quarters of advanced placement. Please note: this *does not* guarantee early graduation or early eligibility for quarter away as students must spend four (4) quarters in their base school before going on quarter away and must pass a portfolio review to graduate.

Program Change

A student interested in changing programs must fill out a "Request for Program Change" form stating the reason he/ she is asking for the change. The student then has the change approved by the registrar. Since different skills are required for admission into each program, the registrar may require the student to present samples of work to demonstrate that the student is qualified for the new program. The student then takes the form to the Director of Financial Aid and the Registrar to sign. The Registrar then makes the requested change in the student's transcript. If the request is approved before or during drop/add week, the request for change of program will occur immediately. If the request is approved after drop/add week, the change of program will occur the following quarter.

Courses taken in the first two quarters may be transferable to other programs. If the change is requested after the student has completed the first two quarters, the overall length of the student's time in school may be increased to allow the student to complete the courses required for the new program. **Note: Due to United States immigration laws, international students cannot change programs.**

Completion and Graduation Requirements

Before students can graduate, they must pass their final portfolio class. The class focuses on developing the content needed in a portfolio to get hired after graduation. All students must take this class in either their 7th or 8th quarter. A diploma is granted upon successful completion of all classes, successful review of the final portfolio, and when all financial debt to the school is met.

A Portfolio Program student will

spend eight quarters in the program for a total of **1900 clock hours** or **77 credit hours** for the Art Direction, Copywriting and Digital Photography and Video programs; **2,400 clock hours** or **96 credit hours** for Design; **1,920 clock hours** or **96 credit hours** for Digital Design.

The final test consists of a Portfolio Review.

In the Portfolio Program students will produce a portfolio of work that contains samples appropriate to the student's program. These may include websites, mobile apps, print ads, television commercials, websites, photographs, packaging, editorial design, integrated media campaigns, ambient, guerilla and personal projects, among others. The portfolio must demonstrate a professional level of ability sufficient to gain entry into a design firm, an advertising agency or similar corporate position. To graduate, students must have a minimum GPA of 2.5 on a 4.0-point scale.

Final Portfolio Review

All graduating students receive special assistance to develop their final portfolio including tips on interview techniques and résumé preparation. Upon graduation recruiters from ad agencies and employment search firms are invited to a Portfolio Review (recruiting session) that the school sponsors. Miami Ad School regularly has 20 to 30 national recruiters at the Portfolio Reviews. Graduates can attend one portfolio review at one of our U.S. school locations within one year of graduation.

Placement Assistance

The placement office works diligently with each graduate to find a position that matches the graduates' skills and interests. Through the numerous relationships the school has with agencies and companies, and, the alumni network, graduates can

expect interviews with prospective employers. While graduates have always been well received by employers, the school cannot guarantee employment.

Each week, the school is contacted by companies all over the world looking to hire our graduates. Companies can post their job openings on the school website for the placement office to share with our graduates in a weekly job posting newsletter.

The placement office continues as a resource after the graduate has found a job. Sometimes this is simply counseling in job adjustment or advice about career paths. Quite often the placement office is involved in the second and third job in the graduate's career.

Miami Ad School San Francisco discloses salary ranges and job titles in the Performance Fact Sheet and Annual Report, which must be reviewed by all applicants before enrolling. The NAICS codes for our graduates' employment positions are: Art Direction (541800) prepares students for Art Director (27-1011), Jr. Art Director (27-1000) and Creative Director (11-2000). Copywriting (541900) prepares students for Copywriter (27-3041), Strategic Planning Bootcamp (541800) prepares students for Designer (27-1029 and 27-1020) and Brand Strategist (11-2011). The Digital Design and Design programs prepare students for Graphic Designers (27-1024), Commercial Designers (27-1021) and Designers (27-1029). The Digital Photography and Video program prepares students for Photographers (27-4021), Camera Operators and Videos (27-4031).

Transfer of Credit from Other Institutions

We do accept credit from other

institutions. However credit from other institutions is linked to actual work produced. We evaluate the work as a way of determining the level of a transfer applicant and determining the degree of advanced placement.

Miami Ad School does not have an articulation or transfer agreement with any other college or university.

Institutional Mission

As the entire communications industry is in the midst of the most profound transformation in consumers' relationship with media, the Mission of the Miami Ad School is to train the creative thinkers of the future before the future has happened; to engineer pop culture with creative insight and strategic thinking from a global perspective. Students learn to solve problems with whatever discipline, channel, skill or craft necessary, using new and emerging media as well as traditional media.

ART DIRECTION

PROGRAM

Art directors are dreamers with an imagination gone wild. They get paid to think, imagine, explore, tinker and scribble. Together with a copywriter they brainstorm ideas for websites, TV commercials, print ads, billboards, phone apps or any other medium that can solve the client's problems. The team uses their knowledge of pop culture and insights into the human condition to create content that is meaningful, entertaining or useful to consumers. Once an idea is approved by their creative director, it's shown to the client.

When the client buys the concept, the team directs the production and maybe goes on a photo shoot to very exciting places like a mountaintop in Bhutan or an abattoir in Omaha. Or maybe they work with an animator in London and super models in Stockholm. Maybe the concept makes it big and wins a Clio or Addy. And just maybe the concept makes it really, really big and airs during the half-time show of the Super Bowl. Then finally everyone in the world including the moms of the creative team know exactly what an art director and copywriter actually do for a living.

Introduction

The concept—the idea—is crucial. No effective advertising or design exists when there is nothing to say. The aspiring art director will be challenged to produce as many ideas as possible in a given period of time. The instructors will vary the assignments to cover the whole spectrum of advertising and design product and service categories. In most cases, the copywriting students will be teamed with art direction students just as they will be teamed when they work in an ad agency.

POP 501 Ideas First

In today's world, communication projects need to be media-agnostic.

That is, they need to get across a consistent message in any and all media that can possibly be employed. Like no other time in our industry, a great idea must emerge before great work can be created. It's not about creating a great print ad or tv spot or even a great Facebook page. It's about solving a communication problem first and then finding the appropriate media to give the idea maximum impact.

POP 502 Experiments in Digital Photography

Sculpt light. Re-color the world. Magnify. Reduce. Blur. Sharpen. Capture. Release. Record a decisive moment or make one. This class explores techniques in using the digital camera as a tool in visual experimentation.

POP 503 Idea Presentation

In the ancient history of advertising (a.k.a. a few years ago), ideas were presented first as “roughs,” quick marker sketches tacked or taped on a wall, then explained to the group so everyone could understand what the hell the sketches represented. Those days are pretty much gone. These days you will likely present a complete Photoshop comp digitally or showcased in a Keynote presentation. This class will take you through a whole pile of presentation formats. At the same time you'll get the fundamentals of InDesign and Keynote, as well as iWeb for basic web design.

POP 504 Video Storytelling

The ubiquity of the video camera and the global stage of You-Tube have given the power of the moving image to the masses. Tell a story with motion, sound and time.

POP 505 Digital Imaging

A comprehensive introduction to two of the tools you'll need to bring your ideas to life: the digital camera and Photoshop. You'll learn how to put this tag team to work for you.

POP 508 Thinking Strategically

Understanding the importance of strategic thinking and how it fuels the creative process. In this course, you'll learn how to make all creative ideas smart and strategically sound. You'll learn the process of a strategic creative. You'll learn how to approach the creative research process. You'll learn how to uncover “insights” that will lead to writing a creative strategy statement. You'll learn to formulate an ideal communications strategy. You'll learn about the creative brief. And ultimately, you'll develop solutions as a creative team based on your own strategies.

POP 511 Type Journey

An introduction to the art of typography. You'll get a solid foundation in the techniques of type design as well as the history behind the type faces and the times that created them. This course is taught in conjunction with POP 513 Vector Imaging.

POP 512 Short & Sweet

Headlines, web banners, outdoor boards, tag lines, and Twitter posts all require precision and a certain turn of phrase. You'll learn to be a writer of few words that carry a big message.

POP 513 Vector Imaging

Adobe Illustrator, one of the three main programs of Adobe Creative Suite, is the primary application for illustrating, creating logos, designing with type, and creating layouts in media that range from the web to traditional media like billboards and print ads. Illustrator is a basic tool for every designer and art director, so it is essential to have skills in this program. As this class will go further into vector imaging as it applies to the web, an introduction to Flash in this class is required as well.

POP 515 Everything is Media

You'll learn how to integrate all media—old and new, offline and online,

what's coming down the line--into the ideal conduit for your branded message. You'll explore applications of the next technological blockbusters: touchscreen, voice and face recognition, telepresence. What's next? Teleportation?

POP 516 Short Cutz

A continuation of POP 504 Video Storytelling, Short Cutz takes the production tools of the Adobe Creative Suite to the next level and applies those skills to the creation of short film projects. The classic narrative structure is explored through the critical analysis of short films, commercials and branded entertainment.

POP 517 User Experience

The science of organization of information. You'll learn how to organize the patterns inherent in data and how to make clarity out of chaos. Create the structure or road map that allows the user to find the information they are seeking. An exploration of user experience with every touch of the brand's campaign.

POP 519 Visual Impact

Visual communication transcends language and cultural barriers like nothing else. Learn how to create symbols that interact powerfully with contradictory meanings. Create unforgettable visuals.

POP 521 The Voice of Type

Type is the "voice" of the written word. Learn to "cast" the most effective voice for your message in the exploration of how type design is used to enhance a message and elicit an emotional response.

POP 522 Interactive Concepting

Students will get a crash course in digital wizardry. They'll learn how to concept for interactive projects while learning about the medium on the way to the concept. Students will

learn how to come up with interactive ideas, how to pitch those ideas to a client, and how to take the idea into production. The course will cover how to design for the web, how to think about animations, learn what makes up a digital campaign, and how to get your campaign into everyone's inbox.

POP 526 Motion Graphics

In this course you will develop a broad understanding of motion graphics, production concepts, design tools and the enabling techniques while acquiring a working vocabulary through a series of structured problem-solving activities.

POP 527 Digital Campaigns

This course will show you how an idea can be expressed across multiple online platforms in a concerted effort to reach and connect with users, regardless of digital media.

POP 528 Gaming Concepts

Video games gross more revenue than all the Hollywood movies combined. This is an audience that can not be ignored in the quest to get your message across. Games are big. Really big.

POP 530 Pop Culture Engineering

This course will center on all the flotsam and jetsam of pop culture: t-shirts and costume, graphic novels, matchbooks, pack-ages, posters, pimping cars, sports paraphernalia, and all the other ephemera imaginable.

POP 531 Social Media

This course will introduce students to the use of social media for the purposes of brand communication and promotion. Beyond the buzzwords and the hype, the fact is that social media platforms are nothing but venues for communication. Some of these conversations take place between

consumers and brands. How can marketers use social media to better serve their customers? How can brands achieve authentic relationships with consumers and leverage the power of these connections for the benefit of all participants?

POP 534 The Brand Called You

You are a brand. But what makes "you"...you? It's every bad trait you inherited from your forebears, your quirks, your likes, your dislikes, what you eat, what you drink, what you buy, what you save, what you throw away, your beliefs, your secrets, your first words to your last words. It's what you are and what you want to be. It's the most fun class you'll ever have because it's all about Y-O-U. You'll also shed a few tears because... it's all about you.

POP 535 Product Creation

As the media landscape has "morphed," so has the role of the ad agency. Today's leading shops not only promote products, they come up with product ideas and then develop them. This is a primer on the process.

POP 538 Head to Head

It's a dog-eat-dog world out there, so if you want to be the Top Dog, you'll enter your work in all the student work competitions: Cannes, CLIO, D&AD, One Show, or whatever, and win a nice shiny statue to help you get noticed at hiring time.

POP 540 Portfolio Development

This is it. This is your last chance, the walk off the end of the plank, the last word, the final curtain, the goodbye kiss, now or never...(you supply your favorite ending). Make it a good one. It's your life all wrapped up for show and tell and hire.

POP 609 Get a Job

Using online publishing resources, you'll design one or more books that showcase your work. You learn how

to use templates as well as importing your own design. You'll use a variety of media, including online, to promote you and your work. You'll also produce a final website.

POP 616 Quarter Away Portfolio Prep

The object for this class is for students to work on their own portfolio and support materials in order to prepare their portfolio for submission to agencies for an 8th quarter internship or Agency Lab. They will aspire to make their portfolios deliverables professional.

POP 627 Tools

The object of this course is to prepare students in their first quarter to use various tools that stress hand/eye skills in both concepting and execution of concepts without an over dependence on the computer. This will be achieved with assignments that require the students execute concepts in variety of media and technique: lino/wood cuts; illustration; photography; cartoon; clay/3D models; typography; old engravings, street art; or any other technique not reliant on the computer.

POP 682 Content Creation

The study of creative languages and strategies, from vantage points that exceed expectations of communication with clients. This class focuses on the access of information, the affordability of "smart" technology conjoined with an understanding of current consumer behavior and ability to articulate creative concepts and expression from digital screen, to print based media.

Practical Experience

Students with a 3.0 or higher GPA could be eligible to apply to internships in their 6th, 7th or 8th quarters of school. If a student is selected by an agency to intern, they'll

be expected to perform on the same level as the other creatives, pulling all-nighters, meeting impossible deadlines while producing kick-ass work. You may even have ideas bought by the client, or perhaps be responsible for bringing business to the agency. Our interns have done it before. But more than anything, you'll find out why you have to be nuts to be in this business. And why you would not miss it for anything.

This program has a total of **1,900 clock hours** or **77 credit hours**.

These are the typical classes a student would take as part of this major. Classes are taught by working professionals at an Agency Lab location, may be substituted for any class in which a student demonstrates proficiency or to guide a student into an area of concentration for which he or she has aptitude. The registrar's approval is required for all substitutions. All classes are not listed on this page nor in order. An Internship may be substituted for the equivalent of one quarter of classes.

COPYWRITING

PROGRAM

Copywriters are storytellers. They love words and craft them masterfully as they blog and tweet. They know lines from a thousand films and watch old TV shows on YouTube. They team up with an art director to brainstorm and concept ideas for websites, commercials, print ads, phone apps, billboards or any other medium to solve the client's problems. The team invents and reinvents humor using pop culture to give an entertaining insight into the human condition. They show their concepts to the creative director who shows the ideas to the client.

When the client buys the idea, the team directs the production and maybe goes on a photo shoot to locations like a beach in Bali or an ice hotel in Reykjavik. Ad agencies know this teaming-with-an-art-director-trick. The team is the agency's backbone, money makers and problem children all at the same time because they never grow up. They break rules and do their best work in a coffee shop, not in the agency. They are irreverent and impossible but quite remarkable and absolutely necessary.

Introduction

The concept—the idea—is crucial. No effective advertising or design exists when there is nothing to say. The aspiring art director will be challenged to produce as many ideas as possible in a given period of time. The instructors will vary the assignments to cover the whole spectrum of advertising and design product and service categories. In most cases, the copywriting students, will be teamed with art direction students just as they will be teamed when they work in an ad agency.

POP 501 Ideas First

In today's world, communication projects need to be media-agnostic. That is, they need to get across a

consistent message in any and all media that can possibly be employed. Like no other time in our industry, a great idea must emerge before great work can be created. It's not about creating a great print ad or TV spot or even a great Facebook page. It's about solving a communication problem first and then finding the appropriate media to give the idea maximum impact.

POP 502 Experiments in Digital Photography

Sculpt light. Re-color the world. Magnify. Reduce. Blur. Sharp-en. Capture. Release. Record a decisive moment or make one. This class explores techniques in using the digital camera as a tool in visual experimentation.

POP 503 Idea Presentation

In the ancient history of advertising (a.k.a. a few years ago), ideas were presented first as "roughs," quick marker sketches tacked or taped on a wall, then explained to the group so everyone could understand what the hell the sketches represented. Those days are pretty much gone. These days you will likely present a complete Photoshop comp digitally or showcased in a Keynote presentation. This class will take you through a whole pile of presentation formats. At the same time you'll get the fundamentals of InDesign and Keynote, as well as iWeb for basic web design.

POP 504 Video Storytelling

The ubiquity of the video camera and the global stage of YouTube have given the power of the moving image to the masses. Tell a story with motion, sound and time. AD/CW/DD/DPV creative pods.

POP 505 Digital Imaging

A comprehensive introduction to two of the tools you'll need to bring your ideas to life: the digital camera and Photoshop. You'll learn how to put this tag team to work for you.

POP 506 Story Writing

The art of storytelling is a crucial skill. You will learn about plot development, story and character arcs, telling stories not only in multiple installments, but in multiple mediums (blogs, point of view, transitions, voice, persuasion).

POP 508 Thinking Strategically

Understanding the importance of strategic thinking and how it fuels the creative process. In this course, you'll learn how to make all creative ideas smart and strategically sound. You'll learn the process of a strategic creative. You'll learn how to approach the creative research process. You'll learn how to uncover "insights" that will lead to writing a creative strategy statement. You'll learn to formulate an ideal communications strategy. You'll learn about the creative brief. And ultimately, you'll develop solutions as a creative team based on your own strategies.

POP 512 Short & Sweet

Headlines, web banners, outdoor boards, tag lines, and Twitter posts all require precision and a certain turn of phrase. You'll learn to be a writer of few words that carry a big message.

POP 514 Wordsmithing

Mastering the craft of writing. Embrace the relevance of long copy in the online world as you tackle grammar and punctuation. Realize the "buck" stops with you.

POP 515 Everything is Media

You'll learn how to integrate all media—old and new, offline and online, what's coming down the line—into the ideal conduit for your branded message. You'll explore applications of the next technological blockbusters: touchscreen, voice and face recognition, telepresence. What's next? Teleportation?

POP 516 Short Cutz

A continuation of POP 504 Video Storytelling, Short Cutz takes the

production tools of the Adobe Creative Suite to the next level and applies those skills to the creation of short film projects. The classic narrative structure is explored through the critical analysis of short films, commercials and branded entertainment.

POP 517 User Experience

The science of organization of information. You'll learn how to organize the patterns inherent in data and how to make clarity out of chaos. Create the structure or road map that allows the user to find the information they are seeking. An exploration of user experience with every touch of the brand's campaign.

POP 522 Interactive Concepting

Students will get a crash course in digital wizardry. They'll learn how to concept for interactive projects while learning about the medium on the way to the concept. Students will learn how to come up with interactive ideas, how to pitch those ideas to a client, and how to take the idea into production. The course will cover how to design for the web, how to think about animations, learn what makes up a digital campaign, and how to get your campaign into everyone's inbox.

POP 523 Improv/Stand-up Comedy

Presence, gumption and the ability to think on your feet make for a stellar comedian and an excellent presenter and public speaker. Lose your stage fright and get your comic on.

POP 524 Script Writing (Radio, TV, Web)

Writing for visual and audio media requires specific skills and a fluency in the idiosyncrasies of each medium. Learn how to write scripts that exploit the narrative potential of these environments. Content strategy: learning how to write scripts for different media and where it is most impactful.

POP 527 Digital Campaigns

This course will show you how an idea can be expressed across multiple online platforms in a concerted effort to reach and connect with users, regardless of digital media.

POP 528 Gaming Concepts

Video games gross more revenue than all the Hollywood movies combined. This is an audience that can not be ignored in the quest to get your message across. Games are big. Really big.

POP 530 Pop Culture Engineering

This course will center on all the flotsam and jetsam of pop culture: t-shirts and costume, graphic novels, matchbooks, pack-ages, posters, pimping cars, sports paraphernalia, and all the other ephemera imaginable.

POP 531 Social Media

This course will introduce students to the use of social media for the purposes of brand communication and promotion. Beyond the buzzwords and the hype, the fact is that social media platforms are nothing but venues for communication. Some of these conversations take place between consumers and brands. How can marketers use social media to better serve their customers? How can brands achieve authentic relationships with consumers and leverage the power of these connections for the benefit of all participants? AD/CW creative pods.

POP 534 The Brand Called You

You are a brand. But what makes "you"...you? It's every bad trait you inherited from your forebears, your quirks, your likes, your dislikes, what you eat, what you drink, what you buy, what you save, what you throw away, your beliefs, your secrets, your first words to your last words. It's what you are and what you want to be. It's the most fun class you'll ever have because it's all about

Y-O-U. You'll also shed a few tears because... it's all about you.

POP 535 Product Creation

As the media landscape has "morphed," so has the role of the ad agency. Today's leading shops not only promote products, they come up with product ideas and then develop them. This is a primer on the process.

POP 538 Head to Head

It's a dog-eat-dog world out there, so if you want to be the Top Dog, you'll enter your work in all the student work competitions: Cannes, CLIO, D&AD, One Show, or whatever, and win a nice shiny statue to help you get noticed at hiring time.

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POP 542 Sound Bites

This course teaches technical audio production skills: on-location recording, multi-track mixing and audio processing. But the bigger goal of the class is to develop the student's "ear" so that they can produce tracks that deliver strong emotional content. The class takes a non-musician's approach to music creation encouraging students to express original musical ideas through loops and sampling technology. The software used includes GarageBand, ProTools, Logic, and/or Adobe Audition. A possible area of study is a survey and review of the music video form, song forms, and the production by the students of a music video.

POP 609 Get A Job

Using online publishing resources, you'll design one or more books that showcase your work. You learn how to use templates as well as importing your own design. You'll use a variety

of media, including online, to promote you and your work. You'll also produce a final website.

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deadlines while producing kick-ass work. You may even have ideas bought by the client, or perhaps be responsible for bringing business to the agency. Our interns have done it before. But more than anything, you'll find out why you have to be nuts to be in this business. And why you would not miss it for anything.

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DESIGN

PROGRAM

Hyperactive is the best description of a designer. As the world moves more into the global multimedia matrix, designers need to stay attuned to the mediums that draw people in online and off. Back in the day of designers, paper, X-acto knives and handwrit- ten type were the norm. Now tablets, animation, vectors and the web are added to the mix. A well-trained designer can do it all and feels comfortable moving from the real world to the virtual.

They've become inventors, adding new ways to use old technology. Maybe they create a linocut typeface that they scan and use for a website or hand-cut paper graphics for a short animated webisode. Designers are a vital part of the team and produce graphics for video games, installations for interactive events, motion graphics for smartphone apps, as well as "traditional" pack- aging, print, tv commercials, web banners or whatever else they can dream up for a brand. They do not know the meaning of the phrase "there is nothing new under the sun."

Introduction

The Design Program enhances design for human ability, innovation and design thinking within workshop environments. The program fosters experimental ideation, both analog and digital, by curious students who have different dispersed talents and who want to enhance their strategic thinking and methodologies by integrating design, business and technology. At the core of the Design Program, it embraces design as a strategic tool for consumer economies and it's a way to introduce new and exciting innovations that response to service ecologies, which are important in daily lives.

POP 502 Experiments in Digital Photography

Sculpt light. Re-color the world. Magnify. Reduce. Blur. Sharp- en. Capture. Release. Record a decisive moment or make one. This class explores techniques in using the digital camera as a tool in visual experimentation.

POP 504 Video Storytelling

The ubiquity of the video camera and the global stage of You- Tube have given the power of the moving image to the masses. Tell a story with motion, sound and time.

POP 526 Motion Graphics

In this course you will develop a broad understanding of motion graphics, production concepts, design tools and the enabling techniques while acquiring a working vocabulary through a series of structured problem-solving activities.

POP 540 Portfolio Development

This is it. This is your last chance, the walk off the end of the plank, the last word, the final curtain, the goodbye kiss, now or never...(you supply your favorite ending). Make it a good one. It's your life all wrapped up for show and tell and hire.

POP 656 Introduction to Photoshop

Understand and develop a sold working knowledge of Photoshop as you take your images to a whole new level.

POP 657 Typography 1

An introduction to typography, its history, aesthetics, perception, and creative, practical and applied usages.

POP 658 Introduction to Design

Introduces the visual language and creative process of design, covering composition, organization, complexity, structure, approaches, form, line, color theory, mass and scale.

POP 659 Introduction to Craft

Develops a broad range of production and design skills and fundamental understanding of methods-and-systems including skills that are necessary for designers to learn in solving design and product structures and how to comprehensively produce projects.

POP 660 Semiotics

A core design course which offers the student a creative "scientific" method for understanding new ways that charge their work with conceptual references that resonate and are crystal clear. Emphasis is on understanding the significance and principles for developing sign-based relationships which are the basis of storytelling and design thinking.

POP 661 Design Thinking

The design thinking class will focus on using the design process to create innovative projects by focusing on purpose that is strategic.

POP 662 Publication & Editorial Design

A core design course develops and explores the formal skills acquired in earlier classes toward solving more complex design centric problems. Explore the indivisible connection between form and meaning and to understand the processes by which meaningful form becomes the catalyst for engaging the reader.

POP 663 Packaging 1

An introduction to packaging, product design, and the development of innovative 3-D structures using both physical and digital prototyping.

POP 664 Web Design

Students design and produce their own websites using computer markup languages. This course focuses on designing websites with creative interfaces, wireframes, user interface and styles tiles, responsive

design and mobile wireframes, strong graphic images, functional site organization and logical navigation.

POP 665 Symbol, Metaphors & Logos

Students learn what makes a good logo beginning with logic and exploring the reference of metaphor, message and context through an exploration of symbols, marks, logos, and digitally based avatars, including trademarks and identity.

POP 666 Experiential Design

Consider the human factors that encompass concepts and content in urban and environmental planning architecture, including scale, wayfinding systems, costs, materials, and methods of production, sustainable environments, neighborhood development, transportation, historic and sprawl. The course focuses on the study of built, natural, global, and virtual environments.

POP 667 Message & Content

A core conceptual class where students consider the composition of a message and the relevance and how meaning is created through word, image and design. Emphasis is on the creation of powerful visual narrative.

POP 668 Packaging 2 / Advanced Packaging

Develop innovative packaging systems that meets marketing, branding and client needs, which will result in the student's understanding, appreciation and ability to relate to a target audience and marketplace within the modern retail environment.

POP 669 Branding

An introduction to retail merchandising, emphasizing the ability of a designer to create a loyal consumer community through the use of compelling strategic branding

and creative applications applied to a variety of retail media.

POP 670 Information Design & Data Visualization

Design strategies across multiple platforms for the visual presentation of complex information by understanding that in a world increasingly saturated with information via social networks, data flows faster in a world of infinite recall.

POP 671 Network Marketing, Identity and Branding

An introduction to social aspects of marketing as the student examines socially responsible projects and programs that enable organizations to differentiate themselves in a market connecting with key constituencies in tangible and meaningful ways that make a lasting social and environmental consequences which profoundly impact brand reputation and equity.

POP 672 Type & Image

Students explore the relationship between type and image and how that relationship expresses meaning as a basic unit of graphic communication through the continued study of typography, conceptual thinking and proper use of digital software (Indesign, Illustrator and Photoshop) which enhances the study and design capability.

POP 673 User Experience Design

Students in this advanced class explore new concepts, ideas and media –photography, videos, surface technology and rich visualizations from application design to gaming– to create immersive and collaborative experiences that might change the way people view and interact with the messaging in a whole new way.

POP 674 Design History, Modernism, Criticism & Theory

A core design class includes a survey of design from the Victorian era to the present, with emphasis on using history as a progressive force.

POP 675 Strategic Innovation and Product Design

The design of products and services differs from other forms of design in important ways. Developing the context for successful user experiences requires designers to think more holistically about the business models for the products they create.

POP 676 Typography 2

Advanced study of typography. The course will allow the student to gain the skills that cross-platform across design projects, whether they be print or electronic. Students will design, execute and produce an experimental book.

POP 677 Mobile Design & Systems

An exploration of the elements that currently make up our modern physical existence (think iPhone, apps or GPS in a car) at its most basic level and how to use them as a point of reference to deliver a branded message that transcends both the virtual and the physical worlds to connect with consumers on a deeper level.

POP 678 Typography 3

This advanced design and typography course will focus on developing through each project to create portfolio quality work.

POP 679 Visual Storytelling

This class will emphasize the importance of personal storytelling and retail branding.

POP 680 Forms & Function

Students will further develop their skills in communicating within the visual dialogue; specifically focusing

on 3-D form. Students will explore the variety of influences and considerations in form design and where possible, begin to integrate 2-D graphic applications with form development.

POP 681 Design Entrepreneurship

Designing for scale and agility is a primary mantra of today's business world. Students learn how to design for scale essentially simplify, standardize and integrate elements so that a company can then scale the final work easily.

POP 682 Content Creation

The study of creative languages and strategies, from vantage points that exceed expectations of communication with clients. This class focuses on the access of information, the affordability of "smart" technology conjoined with an understanding of current consumer behavior and ability to articulate creative concepts and expression from digital screen, to print based media.

POP 683 Systems Design Thinking

A brand is not a thing. It's a set of perceptions about what an organization does and the value that is brought forth as a result of its actions. Branding is powerful.

This program has a total of **2,400 clock hours** or **96 credit hours**.

DIGITAL DESIGN

PROGRAM

Hyperactive is the best description of a designer. As the world moves more into the global multimedia matrix, designers need to stay attuned to the mediums that draw people in online and off. Back in the day of designers, paper, X-acto knives and handwrit- ten type were the norm. Now tablets, animation, vectors and the web are added to the mix. A well-trained designer can do it all and feels comfortable moving from the real world to the virtual.

They've become inventors, adding new ways to use old technology. Maybe they create a linocut typeface that they scan and use for a website or hand-cut paper graphics for a short animated webisode. Designers are a vital part of the team and produce graphics for video games, installations for interactive events, motion graphics for smartphone apps, as well as "traditional" pack- aging, print, tv commercials, web banners or whatever else they can dream up for a brand. They do not know the meaning of the phrase "there is nothing new under the sun."

Introduction

Realistic projects. Realistic deadlines. The goal of these classes is to deal with the typical flow of projects in the typical digital design studio. As you move from one quarter to the next, these digital design studio classes become increasingly complex and realistic. You will be given a variety of assignments based on the typical work in a digital design studio. And the advanced projects will require mastery of many interactive design techniques and computer applications.

POP 501 Ideas First

In today's world, communication projects need to be media-agnostic. That is, they need to get across a consistent message in any and all media that can possibly be employed.

Like no other time in our industry, a great idea must emerge before great work can be created. It's not about creating a great print ad or tv spot or even a great Facebook page. It's about solving a communication problem first and then finding the appropriate media to give the idea maximum impact.

POP 502 Experiments in Digital Photography

Sculpt light. Re-color the world. Magnify. Reduce. Blur. Sharp- en. Capture. Release. Record a decisive moment or make one. This class explores techniques in using the digital camera as a tool in visual experimentation.

POP 503 Idea Presentation

In the ancient history of advertising (a.k.a. a few years ago), ideas were presented first as "roughs", quick marker sketches tacked or taped on a wall, then explained to the group so everyone could understand what the hell the sketches represented. Those days are pretty much gone. These days you will likely present a complete Photoshop comp digitally or showcased in a Keynote presentation. This class will take you through a whole pile of presentation formats. At the same time you'll get the fundamentals of InDesign and Keynote, as well as iWeb for basic web design.

POP 504 Video Storytelling

The ubiquity of the video camera and the global stage of You- Tube have given the power of the moving image to the masses. Tell a story with motion, sound and time.

POP 505 Digital Imaging

A comprehensive introduction to two of the tools you'll need to bring your ideas to life: the digital camera and Adobe Photoshop. You'll learn how to put this tag team to work for you.

POP 507 Design Influences

This course combines the study of important designers of the past with

the requirement of using only the tools available to the selected designer at that particular time. This means a great deal of hand-made executions. No computer. Cut paper. Fold. Sculpt clay. Paint. Draw. Have a lot of fun.

POP 509 Light Stalkers

The fundamentals of studio light: the use of scrims, reflectors, soft light and raw light. How to function in a digital studio. Review of digital studio equipment.

POP 510: Intermediate Photoshop

The mystery that is Photoshop reveals itself as you dig deeper into its capabilities and features.

POP 511 Type Journey

An introduction to the art of typography. You'll get a solid foundation in the techniques of type design as well as the history behind the type faces and the times that created them. This course is taught in conjunction with Vector Imaging POP 513.

POP 513 Vector Imaging

Adobe Illustrator, one of the three main programs of Adobe Creative Suite, is the primary application for illustrating, creating logos, designing with type, and creating layouts in media that range from the web to traditional media like billboards and print ads. Illustrator is a basic tool for every designer and art director, so it is essential to have skills in this program. As this class will go further into vector imaging as it applies to the web, an introduction to Flash in this class is required as well.

POP 515 Everything is Media

You'll learn how to integrate all media--old and new, offline and online, what's coming down the line--into the ideal conduit for your branded message. You'll explore applications of the next technological blockbusters: touchscreen, voice and face recognition, telepresence. What's next? Teleportation?

POP 516 Short Cutz

A continuation of Video Storytelling (POP 504), Short Cutz takes the production tools of the Adobe Creative Suite to the next level and applies those skills to the creation of short film projects. The classic narrative structure is explored through the critical analysis of short films, commercials and branded entertainment.

POP 517 User Experience

The science of organization of information. You'll learn how to organize the patterns inherent in data, to make clarity out of chaos. Create the structure or road map that allows the user to find the information they are seeking. An exploration of user experience with every touch of the brand's campaign.

POP 518: Digital Studio

Students work in a highly digital photo studio. They learn to calibrate monitors, use the computer in a shoot, fix capture issues and address storage issues. Students learn presentation considerations using digital capture in reflective and transparent surfaces. Students learn how to photograph food. They creating rawness--or not. Students learn to know when to use flash on the camera, when to bounce the light or when to forget the flash.

POP 519 Visual Impact

Visual communication transcends language and cultural barriers like nothing else. Learn how to create symbols that interact powerfully with contradictory meanings. Create unforgettable visuals.

POP 520 Interactive Media Production

In this course, you will develop a foundation understanding of interactive design concepts, interactive design tools and enabling techniques while acquiring a working vocabulary through a series of structured problem solving activities. You will study the fundamental aspects of interactive

design tools, web site and mobile application construction.

POP 521 The Voice of Type

Type is the "voice" of the written word. Learn to "cast" the most effective voice for your message in the exploration of how type design is used to enhance a message and elicit an emotional response.

POP 522 Interactive Concepting

Students will get a crash course in digital wizardry. They'll learn how to concept for interactive projects while learning about the medium on the way to the concept. Students will learn how to come up with interactive ideas, how to pitch those ideas to a client, and how to take the idea into production. The course will cover how to design for the web, how to think about animations, learn what makes up a digital campaign, and how to get your campaign into everyone's inbox.

POP 526 Motion Graphics

In this course you will develop a broad understanding of motion graphics, production concepts, design tools and the enabling techniques while acquiring a working vocabulary through a series of structured problem-solving activities.

POP 527 Digital Campaigns

This course will show you how an idea can be expressed across multiple online platforms in a concerted effort to reach and connect with users, regardless of digital media.

POP 528 Gaming Concepts

"Video" games gross more revenue than all the Hollywood movies combined. This is an audience that can not be ignored in the quest to get your message across. Games are big. Really big.

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This course will center on all the flotsam and jetsam of pop culture: t-shirts and costume, graphic novels,

matchbooks, packages, posters, pimping cars, sports paraphernalia, and all the other ephemera imaginable.

POP 534 The Brand Called You

You are a brand. But what makes You...you? It's every bad trait you inherited from your forebears, your quirks, your likes, your dislikes, what you eat, what you drink, what you buy, what you save, what you throw away, your beliefs, your secrets, your first words to your last words. It's what you are and what you want to be. It's the most fun class you'll ever have because it's all about Y-O-U. You'll also shed a few tears because... it's all about you.

POP 535 Product Creation

As the media landscape has "morphed," so has the role of the ad agency. Today's leading shops not only promote products, they come up with product ideas and then develop them. This is a primer on the process.

POP 536 Advanced Digital Color Correction

This centers on the special requirements of color correction for composites and multiple layers and masks. Both in-camera corrections and advanced Photoshop skills will be utilized.

POP 538 Head to Head

It's a dog-eat-dog world out there, so if you want to be the Top Dog, you'll enter your work in all the student work competitions: Cannes, CLIO, D&AD, One Show, or Whatever, and win a nice shiny statue to help you get noticed at hiring time.

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and tell and hire.

POP 541 Self Promotion

The purpose of this class is to prepare students to successfully job hunt after graduation. The class focuses on defining a career vision, developing a toolkit for self-promotion that complements the student's portfolio, and learning to speak confidently about oneself and work.

Practical Experience

Students with a 3.0 or higher GPA could be eligible to apply to internships in their 6th, 7th or 8th quarters of school. If a student is selected by an agency to intern, they'll be expected to perform on the same level as the other creatives, pulling all-nighters, meeting impossible deadlines while producing kick-ass work. You may even have ideas bought by the client, or perhaps be responsible for bringing business to the agency. Our interns have done it before. But more than anything, you'll find out why you have to be nuts to be in this business. And why you would not miss it for anything.

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DIGITAL PHOTOGRAPHY AND VIDEO

PROGRAM

In the old days (before the computer) you were a still life photographer; you typically specialized in advertising, fashion, photo journalism, documentary, food, editorial, portraits, etc. The big money was in advertising and fashion. You shot primarily for "print" (magazine) ads.

Then came the digital revolution and the photo world was turned upside down. The darkroom disappeared along with film, and the computer "light room" was born. Ad agencies began to make their money online, and magazine advertising shrank to a tiny slice of revenue for the agencies and the photographers alike. Photographers had to become digital experts overnight to stay alive.

Then YouTube, Instagram and Facebook celebrated user-generated content. And another revolution happened in photography. The old film photographer-turned-digital-photographer had to become a videographer as well. But, hey, if it were easy, it would be easy. It's still the most fun occupation ever invented by man. You just have to be creative, smart, flexible and more than a little bit crazy.

POP 502: Experiments in Digital Photography

Sculpt light. Re-color the world. Magnify. Reduce. Blur. Sharpen. Capture. Release. Record a decisive moment or make one. This explores techniques in using the digital camera as a tool in visual experimentation.

POP 503: Idea Presentation

In the ancient history of advertising (a.k.a. a few years ago), ideas were presented first as "roughs," quick

marker sketches tacked or taped on a wall, then explained to the group so every-one could understand what the hell the sketches represented. Those days are pretty much gone. These days you will likely present a complete Photoshop comp digitally, or you'll have a one-sentence statement of the idea written in an email or show-cased in a PowerPoint or Keynote presentation. This will take you through a whole pile of presentation formats. At the same time you'll get the fundamentals of InDesign and Keynote, as well as iWeb for basic web design.

POP 504: Video Storytelling

An introduction to the camera (DSLR), software (Adobe Premiere & After Effects), and workflow of video production. The student will produce short films of both the narrative and expository form and acquire a familiarity with common production techniques (e.g., green screen, stop motion, keyframe animation). Students are required to produce several projects which are suitable for submission to video contests, but exercise materials are provided to the students to guarantee sufficient time is spent with the software so they gain the skill and confidence with the post production process.

POP 505: Digital Imaging

A comprehensive introduction to two of the tools you'll need to bring your ideas to life: the digital camera and Adobe Photoshop. You'll learn how to put this tag team to work for you.

POP 509: Light Stalkers

The fundamentals of studio lights: the use of trellises, reflectors, soft and hard lights.

POP 510: Intermediate Photoshop

The mystery that is Photoshop reveals itself as you dig deeper into its capabilities and features.

POP 516: Short Cutz

A continuation of Video Storytelling

(POP 504), Short Cutz takes the production tools of the Adobe Creative Suite to the next level and applies those skills to the creation of short film projects. The classic narrative structure is explored through the critical analysis of short films, commercials and branded entertainment.

POP 518: Digital Studio

Students work in a highly digital photo studio. They learn to calibrate monitors, use the computer in a shoot, fix capture issues and address storage issues. Students learn presentation considerations using digital capture in reflective and transparent surfaces. Students learn how to photograph food. They create rawness--or not. Students learn to know when to use flash on the camera, when to bounce the light or when to forget the flash.

POP 525: Location, Location, Location

Shooting in a variety of locations, indoors and outdoors. How to control light when you can't control light. Digital advantages and disadvantages.

POP 529: Digital Photography in Nature

Special digital concerns when shooting the natural environment. Using Photoshop for nature photographs. Understanding histograms. White balance in nature photography. Photographing elements to composite later. RAW considerations.

POP 536 Advanced Digital Color Correction

This centers on the special requirements of color correction for composites and multiple layers and masks. Both in-camera corrections and advanced Photoshop skills will be utilized.

POP 539 Personal Projects

An entire quarter is spent exploring a

project completely invented and concerted by the student. The teacher meets weekly with them to review the work and progression providing critique and direction where needed. The final product will be made into a book as a part of their final portfolio.

POP 540: Portfolio

The total focus of this class is to finalize the student's portfolio in several formats: printed book, a computer presentation format and a traditional printed portfolio. In depth review and analysis of the photo/video business including best practices, organization and strategies for success.

POP 542: Sound Bites

This course teaches technical audio production skills: on-location recording, multi-track mixing and audio processing. But, the bigger goal of the class is to develop the student's "ear" so that they can produce tracks that deliver strong emotional content. The class takes a non-musician's approach to music creation encouraging students to express original musical ideas through loops and sampling technology. The software used includes GarageBand, ProTools, Logic, and/or Adobe Audition. A possible area of study is a survey and review of the music video form, song forms, and the production by the students of a music video.

POP 543: Final Exhibition

The student will develop a comprehensive exhibition of work, find a suitable exhibition place, and have an exhibition opening.

POP 580: Giants of Photography

Review of the "Masters of Photography", their work and their techniques.

POP 582: Documentary

Using the contrasting environments of sea, swamp and mountains, students will learn to tell a story through their photography.

POP 583: Architectural Photography

This class will discuss the special considerations of photographing buildings, both the exterior and interior. They will learn the solutions of location lighting, perspective control and exposure.

POP 584: Fashion Photography

This is an exciting quarter of sexy people, styling, make up, posing and propping. Students will learn to control strobe lights in the studio.

POP 585: Portraits

Students will study the unique approach to portraiture of the Dutch photographers in contrast to the German and Spanish photographers.

POP 587: Travel Photography

Each place we visit has its own particular look, character and ambiance. Capturing it's essence using different perspectives and interesting light can allow our destination photography to communicate all of these qualities as well as the literal look of it.

POP 588: Libations & Gourmet Foods

An emphasis on shooting in the studio and mastering such difficult problems as glassware and reflective surfaces. Students will also focus on food styling and presentation.

POP 592: Advertising Photography

Students go through the process of conceiving and shooting advertising photography from jewelry, to steaming gourmet food and luscious libations to lifestyle and fast food. They are different techniques for image delivery to clients as well as how to create a cost breakdown and final invoice.

POP 596: Environmental Portraits

Learn to concept and execute the environmental portrait in any situation; indoors or out. Learn to use ambient light, strobe lighting or

mixed lighting

POP 598: Models, Actors, Characters and Their Faces

A pretty famous writer once said all the world is a stage. This is your chance to capture it in theatrical portraiture.

POP 599: Action!

From live action to stop motion to video and shooting for YouTube, this class will be an extensive exploration of all the various requirements of imaging moving objects.

POP 609 Get A Job

A professional level web site is required of the student's work as well as a social networking campaign. The student will also explore other forms of self-promotion.

POP 612 Advanced Documentary

Students explore a new story or continue with the one they started in the first documentary class. They will dig deeper and expand on their visual story telling techniques using both still and video images.

POP 613 Smartphonography and Social Media

In this class students explore photography apps and learn how to use them to promote themselves and generate interest in their work through social media.

Practical Experience

In some cases the student may have the opportunity for an internship in a professional photographic, video, or film promotion company.

This program has a total of **1,900 clock hours** or **77 credit hours**.

These are the typical classes a student would take as part of this major.

Classes are taught by working professionals at an Agency Lab location, may be substituted for any class in which a student demonstrates proficiency or to guide a student into

an area of concentration for which he or she has aptitude. The registrar's approval is required for all substitutions. All classes are not listed on this page nor in order. An Internship may be substituted for the equivalent of one quarter of classes.

STRATEGIC PLANNING BOOTCAMP

Strategic Planners are the North Star that guide the creative ship. They're logical, creative, inquisitive and intuitive. They find insight through research, then turn around and present to the client like a rockstar. Planners help demystify the consumer and direct ideas when the client and creative team need to reach. After conducting focus groups, man-on-the-street interviews and surveys, an strategic planner takes that info and pulls it apart into a million pieces. Then they put it all back together writing a brief the art director and copywriter can use to concept ideas. Throughout the creative process, the planner is there to encourage and refocus helping everyone stay "on brief". At the end, their navigation through rough waters result in a campaign that hits the target market and is not only funny, wistful or entertaining but is strategically sound and solves the client's problem.

Format of the Course

The Strategic Planning students take six theory classes a week plus skills training. The classes are taught by visiting account planners from all over the world, creative directors and by a variety of industry professionals. All classes are taught by an account planner/creative director team. The strategic planning students provide the planning aspect while they are teamed with an art director/ copywriter team. In all classes, the planning students develop the creative briefs that the art direction and copywriting students work from, just as they would in an ad agency. They concept fully integrated campaigns using all media.

POP 544 Industry Heroes

Each week, industry professionals (including Web Developers, Creative

Directors, Content Developers, Social Media Strategists, Planners and Data Analysts) give weekly presentations covering the latest trends, techniques and other aspects of the business.

POP 549 Industry Heroes: AP

Each of the weekly planning heroes (instructors) covers a different topic crucial to account planning. The instructor also assigns a project where the planning students can apply the skills they just learned.

Lecture Topic: Account Planning: An Overview

What is account planning and why does it exist? This class will discuss the birth of account planning in the 60s and follow its evolution to the present. You learn the role of this discipline within the agency and how it works with creative, account management and media. The class will cover methods and tools and you will discuss strategic development: getting to strategic ideas using research. You discover the need to identify the target audience above all.

Lecture Topic: Understanding the Issue

What key issue is the brand facing? Is it an issue that can be solved by advertising? A planner's first job is to ask the right questions. You will discuss how advertising is a planned, not a haphazard, activity; winning strategies are dependent on rigorous consumer market analysis. You examine the role of desk research and ad hoc research. You learn how to develop a six-step sequence strategic foundation: the client briefing, asking the right questions, exploring the broad market/business dynamics, conducting a thorough brand audit, asking candid questions, carrying out a competitive analysis of other key brands in the category, establishing target audience segments and consumer purchasing dynamics, and defining the role of advertising and which models of advertising are applicable.

Lecture Topic: The Creative Brief

and Briefing

The content of this class is included in these three sentences: How to write a good brief. How to discriminate between good and bad briefs. How to do a good briefing. The goals of the class expand way beyond these sentences. It is essential that the strategic planning student comes to recognize that this process is the pivotal point from analysis of data to the start of creative activity. This creative briefing becomes the tool to unleashing the creative forces of the creative director and the team of art director and copywriter. The briefing must inform, obviously, but more importantly the briefing must inspire.

Lecture Topic: Qualitative Research

The objective of this class is to focus on qualitative research. You begin by discussing the art of qualitative research, the background and the planner's role and nature versus quantitative research. The planner also learns appropriate uses of: strategy development, creative explorations, knowing your target and exploring a hot issue. You discuss how to speak with the right people: how to find the screener and laying the groundwork for a great conversation. You study the "design" of groups, mini-groups, triads and one-on-ones, and "expert" interviews and Super Groups. You talk about problem solving, moderating how to manage the front room and how to manage the back room, how to probe, probe, probe. Then, you learn how to debrief and how to go for the gold.

Lecture Topic: Quantitative research

The focus is on quantitative research. The objective is to impart the realization in the mind of the student that understanding where a brand fits in the world is only partly intuition. Success depends upon marshaling existing information and data and critically transforming it into knowledge and insight. You

discuss the planner's typical path that follows these steps: existing research audit, client based sources, agency based and third party sources, and proprietary invention of new knowledge.

Lecture Topic: Proof, Measuring Impact

Analyze conventional and unconventional ways of effectiveness and create systems that translate campaigns into measurable business value. Learn how analytics professionals capture data and signals generated by paid, owned and earned activity in order to inform, evaluate and optimize campaigns.

Lecture Topic: Pitching New Business

At each boot camp, the marketing director of a major brand briefs the students on a project. This is the week the planning students and their art director and copywriter teams give their presentations to the client and a panel of other advertising professionals. Past clients have included: Nike, American Express, FedEx, Old Navy, Mini, Wendy's, Dairy Queen, Starbucks and YouTube.

Lecture Topic: Social & Media Planning

The media landscape is growing exponentially and understanding its vast potential is essential when evaluating "conversational marketing" for inclusion in the marketing campaign. Understand the anthropological and marketing points of view to exploit the medium.

Lecture Topic: The Landscape is Changing

Business today is dominated by one word-change. As strategists, planners must learn to be fluent in how change affects business. Planners must be proficient in the communication tools required to handle the evolving market; they must inspire to create solutions that simplify and provoke.

Lecture Topic: Portfolio Evaluation

Each planner will present their portfolio case studies to a planning director in a job interview setting. The planners will receive feedback and a grade based on the content in their portfolio and their ability to present their work during the interview.

POP 550 Workshop: AP

The planning instructor provides practical exercises to help the students learn the topics of the week. Assignments are given to the Planners based on the weekly topics. The Planners develop insights and strategies from research and brief their creative partners. The art director/copywriter teams then work with the planners to create integrated campaigns from the planner's research, insights and creative briefs. Class meets for intensive work sessions on two successive days.

POP 629 The Pitch: AP

This class will as closely as possible replicate the agency environment. As in the real world, planning and creative students are teamed together to develop work to build a client's brands. The students develop skills and techniques needed to build good working relationships. They will learn how to solve brand problems and present to clients.

POP 638 Planner Toolbox: AP

"Mad thoughts are those which other people find unacceptable, and train us not to talk about, but which we go to the theater to see expressed."
-Keith Johnstone

Brainstorming techniques will be explored in the first half of the course. Scientists tell us that the average human only makes use of 10% of his or her brain's capacity. Isn't a 99% waste of anything sort of a shame? And particularly shameful when it's a creative brain. That would be you. You're creative. Otherwise you wouldn't be with us.

Chances are, you've heard the term brainstorming before. It's been around a while. That's because, when practiced effectively, it works. Especially when you throw in some fun and a little hard work. In the first half of this class, you will learn how to harness your brain and put it to use as one amazingly sharp, abundant idea-creating tool. You'll learn new ways to tap into the section of your brain that may have been asleep or taking a break for some time now (hopefully not 90% of it). The truth is, we've been programmed to struggle against our imaginations. We try so hard to be 'original,' but refuse to allow the 'forbidden' thoughts into our consciousness. That untapped part of your brain probably contains some pretty interesting material. We want to make darn sure that down the road when you're thinking of brand possibilities, nothing will limit the potential of your imagination. And that no technology will ever overpower good strong thinking. For the second half of the course each student will work on developing a book of three to four case studies that reflect the student's thinking and perspective. Each student will develop their book with input from classmates and the teacher.

POP 639 Agency Exposure: AP

To expose students to a variety of working environments where planners are employed and to assist students in developing industry contacts to grow your planning network.

Required Hours

The Strategic Planning student takes six lecture/critique/ demonstration classes each week. Each class is three hours long with an additional two and a half hours of lab time required per class. This program is 12 weeks long for 17 total credit hours, 397 clock hours.

The Educational Purpose

The purpose is to assist students in developing the skill that can get them a job as a strategic planner or junior strategic planner in an advertising agency or company with a strategic planning department.

The skills taught include but are not limited to: account planning techniques, developing, writing and presenting a creative brief, using qualitative research, using quantitative research, using media planning, developing and managing a brand, using surveys and other research, idea development and developing ideas of others, presentation techniques and judging advertising effectiveness.

Quantitative Requirements for Graduation

The Strategic Planning student will spend a total of 12 weeks in the program, a total of 397 hours/17 credit hours.

Qualitative Requirements for Graduation

The Strategic Planning student must satisfactorily complete all required projects and pass a final oral and portfolio review that satisfies the reviewing panel that the student demonstrates a level of work and understanding of strategic planning sufficient to gain entry into the business.

Diploma/Placement

Upon a passing review, the strategic planning student will be awarded a diploma. The planning students will then have the opportunity to present their work in the school's Portfolio Review. The school's Placement Office will also assist graduates with additional contacts.

COURSES

Determining The Appropriate Schedule

Many of our students come with very different educational backgrounds. Some are just beginning their training. Others have prior advertising or design experience. Some have college degrees. Others do not. Some students come with highly developed computers skills. Some have no experience with computers at all. We make every attempt to place students in the appropriate level of classes based on our appraisal of their samples of work and their previous education or professional experience. We try to avoid having any student repeat a course they do not need. Just as important, we must insure that students do not miss a course they need. All this requires individual counseling with the student, the registrar and the president of the school. The following is a list of all courses in the school. This list also provides the alternative courses that may be selected for an individual student for all the reasons mentioned above.

The Course Coding System Explained

Miami Ad School course codes consist of a three-letter context identifier and a three-number class designation. The context identifiers are as follows: POP (classes taken at base school locations), ALB (classes taken at Agency Lab locations and base school) , ILB (classes taken at Agency Lab locations), INT (internships). Numerical class designations are assigned by availability and, where appropriate, sequentially. This, however, does not necessarily imply that the courses must be taken in the numerical order implied.

Grades, Evaluations

During the tenth week of class, each student meets individually with each instructor for an evaluation of progress for the quarter. This time is used to select those assignments which should be taken to a more complete stage for end-of-quarter awards. Students receive a written evaluation at the end of each quarter from each instructor. Grades are given on a standard four point scale: A (4.00), A- (3.67), B+ (3.33), B (3.00), B- (2.67), C+ (2.33), C (2.00), C- (1.67), D+ (1.33), D (1.00), D- (0.67), F (0.00).

Credit Hours Per Class

All classes are worth 2.33 quarter credits, with a few exceptions. The exceptions are: POP 344 (1.5), POP 544 (1.5), POP 549 (1.5), POP 559 (6), POP 604 (1.5), POP 606 (2.55), POP 607 (1.2), POP 629 (3.2), POP 638 (4.05), POP 639 (1.2), POP 695 (4.05), POP 696 (3.2), POP 697 (1.5), POP 698 (6), POP 699 (1.2). Credit hours awarded by this institution might not be transferable to other institutions of higher learning. Please see the Notice on Transferability of Credits of this catalog.

POP 344: Industry Heroes: Bootcamps

POP 501: Ideas First

POP 502: Experiments in Digital Photography

POP 503: Idea Presentation

POP 504: Video Storytelling

POP 505: Digital Imaging

POP 506: Story writing

POP 507: Design Influences

POP 508: Thinking Strategically

POP 509: Light Stalkers

POP 510: Intermediate Photoshop

POP 511: Type Journey

POP 512: Short & Sweet

POP 513: Vector Imaging

POP 514: Wordsmithing

POP 515: Everything is Media

POP 516: Short Cutz

POP 517: User Experience

POP 518: Digital Studio

POP 519: Visual Impact

POP 520: Interactive Media Production

POP 521: The Voice of Type

POP 522: Interactive Concepting

POP 523: Improv/Stand-up Comedy

POP 524: Script Writing (Radio, TV, Web Spot)

POP 525: Location, Location, Location

POP 526: Motion Graphics

POP 527: Digital Campaigns

POP 528: Gaming Concepts

POP 529: Digital Photo in Nature

POP 530: Pop Culture Engineering

POP 531: Social Media

POP 532: Editorial Writing

POP 534: The Brand called You

POP 535: Product Creation

POP 536: Advanced Color Correction

POP 537: It's a Mobile World

POP 538: Head to Head

POP 539: Personal Projects

POP 540: Portfolio Development

POP 542: Sound Bites

POP 543: Final Exhibition

POP 544: Industry Heroes

POP 545: Industry Heroes: Master's Lecture

POP 546: Heroes and Sidekicks A

POP 547: Heroes and Sidekicks B

POP 548: Duck, Duck, Goose: AP

POP 549: Industry Heroes: AP

POP 550: Workshop: AP

POP 551: Switching Sides and Switching On: AP

POP 552: Knock Knock: AP

POP 558: Advanced Photoshop Techniques

POP 559: Portfolio Development B

POP 580: Giants of Photography

POP 581: Business of Photography

POP 582: Documentary Photography

POP 583: Architectural Photography

POP 584: Fashion Photography

POP 585: Portraiture 1

POP 586: Industrial Photography

POP 587: Travel Photography 1

POP 588: Libations & Gourmet Foods

POP 589: Landscape Photography

POP 590: Portraiture 2
POP 591: Travel Photography 2
POP 592: Advertising Photography
POP 593: Advanced Studio
POP 596: Environmental Portraits
POP 597: Color Management & Workflow
POP 598: Models, Actors, Characters & Their Faces
POP 599: Action
POP 600: Advanced Photo
POP 603: Duck, Duck, Goose: SM
POP 604: Industry Heroes: SM
POP 605: Workshop: SM
POP 606: Switching sides and Switching On: SM
POP 607: Knock Knock: SM
POP 609: Get A Job
POP 616: Quarter Away Portfolio Prep
POP 627: Tools
POP 629: The Pitch: AP
POP 639: Agency Exposure: AP
POP 640: Coding for Creatives
POP 641: The Pitch: SM
POP 656: Introduction to Photoshop
POP 657: Typography 1
POP 658: Introduction to Design
POP 659: Introduction to Craft
POP 660: Semiotics
POP 661: Design Thinking
POP 662: Publication & Editorial Design
POP 663: Packaging 1
POP 664: Web Design
POP 665: Symbols, Metaphors & Logos
POP 666: Experiential Design
POP 667: Message & Content
POP 668: Packaging 2 / Advanced Packaging
POP 669: Branding
POP 670: Information Design & Data Visualization
POP 671: Network Marketing, Identity and Branding
POP 672: Type & Image
POP 673: User Experience Design
POP 674: Design History, Modernism, Criticism & Theory
POP 675: Strategic Innovation and Product Design
POP 676: Typography 2
POP 677: Mobile Design & Systems

POP 678: Typography 3
POP 679: Visual Storytelling
POP 680: Form & Function
POP 681: Design Entrepreneurship
POP 682: Content Creation
POP 683: Systems Design Thinking
POP 687: Industry Heroes SM
POP 688: Social Strategy Immersive SM
POP 689: Social Media Toolbox
POP 690: Industry Exposure SM
POP 695: Toolbox: UX
POP 696: User Experience 101
POP 697: User Experience 102
POP 698: Workshop: UX
POP 699: Agency Exposure: UX

ALB 601: Berlin Projects 1
ALB 602: Berlin Projects 2
ALB 603: Berlin Projects 3
ALB 604: Berlin Projects 4
ALB 605: Buenos Aires Projects 1
ALB 606: Buenos Aires Projects 2
ALB 607: Buenos Aires Projects 3
ALB 608: Buenos Aires Projects 4
ALB 609: Chicago Projects 1
ALB 610: Chicago Projects 2
ALB 611: Chicago Projects 3
ALB 612: Chicago Projects 4
ALB 613: Hamburg Projects 1
ALB 614: Hamburg Projects 2
ALB 615: Hamburg Projects 3
ALB 616: Hamburg Projects 4
ALB 621: Madrid Projects 1
ALB 622: Madrid Projects 2
ALB 623: Madrid Projects 3
ALB 624: Madrid Projects 4
ALB 625: Mexico City Projects 1
ALB 626: Mexico City Projects 2
ALB 627: Mexico City Projects 3
ALB 628: Mexico City Projects 4
ALB 629: Miami Projects 1
ALB 630: Miami Projects 2
ALB 631: Miami Projects 3
ALB 632: Miami Projects 4
ALB 637: Mumbai Projects 1
ALB 638: Mumbai Projects 2
ALB 639: Mumbai Projects 3
ALB 640: Mumbai Projects 4
ALB 641: New York Projects 1
ALB 642: New York Projects 2
ALB 643: New York Projects 3
ALB 644: New York Projects 4
ALB 645: Rio de Janeiro Projects 1

ALB 646: Rio de Janeiro Projects 2
ALB 647: Rio de Janeiro Projects 3
ALB 648: Rio de Janeiro Projects 4
ALB 649: San Francisco Projects 1
ALB 650: San Francisco Projects 2
ALB 651: San Francisco Projects 3
ALB 652: San Francisco Projects 4
ALB 653: São Paulo Projects 1
ALB 654: São Paulo Projects 2
ALB 655: São Paulo Projects 3
ALB 656: São Paulo Projects 4
ALB 657: Sydney Projects 1
ALB 658: Sydney Projects 2
ALB 659: Sydney Projects 3
ALB 660: Sydney Projects 4

ILB 701: Amsterdam Projects 1
ILB 702: Amsterdam Projects 2
ILB 703: Amsterdam Projects 3
ILB 704: Amsterdam Projects 4
ILB 705: Beijing Projects 1
ILB 706: Beijing Projects 2
ILB 707: Beijing Projects 3
ILB 708: Beijing Projects 4
ILB 709: London Projects 1
ILB 710: London Projects 2
ILB 711: London Projects 3
ILB 712: London Projects 4
ILB 713: Paris Projects 1
ILB 714: Paris Projects 2
ILB 715: Paris Projects 3
ILB 716: Paris Projects 4
ILB 717: Shanghai Projects 1
ILB 718: Shanghai Projects 2
ILB 719: Shanghai Projects 3
ILB 720: Shanghai Projects 4
ILB 721: Stockholm Projects 1
ILB 722: Stockholm Projects 2
ILB 723: Stockholm Projects 3
ILB 724: Stockholm Projects 4
ILB 725: Special Projects 1
ILB 726: Special Projects 2
ILB 727: Special Projects 3
ILB 728: Special Projects 4
ILB 729: Special Projects 5
ILB 730: Special Projects 6
ILB 731: Special Projects 7
ILB 732: Special Projects 8
ILB 733: London Projects 5
ILB 734: London Projects 6
ILB 735: London Projects 7
ILB 736: London Projects 8

INT 801: Internship in Amsterdam

INT 802: Internship in Austin
INT 803: Internship in Beijing
INT 804: Internship in Berlin
INT 805: Internship in Boulder
INT 806: Internship in Budapest
INT 807: Internship in Brussels
INT 808: Internship in Chicago
INT 809: Internship in Hamburg
INT 811: Internship in Los Angeles
INT 812: Internship in London
INT 813: Internship in Madrid
INT 814: Internship in Miami
INT 815: Internship in Minneapolis
INT 816: Internship in Moscow
INT 817: Internship in Munich
INT 818: Internship in New York
INT 819: Internship in Portland
INT 820: Internship in Prague
INT 821: Internship in San Francisco
INT 822: Internship in São Paulo
INT 823: Internship in Shanghai
INT 824: Internship in Sydney
INT 825: Internship in Special
Location
INT 826: Internship in Boston
INT 827: Internship in Dubai
INT 828: Internship in Hong Kong

HOW AND WHEN TO APPLY

Admissions Policies

Applicants are accepted on the basis of interview, references and an appraisal of their creative potential. Applicants must possess a high school diploma or GED certificate. Strategic Planning Bootcamp applicants must possess a Bachelor's degree. International applicants must submit Test of English as a Foreign Language (TOEFL) scores of 550 (paper), 213 (computer) and above. The school does not provide any English as a Second Language (ESL) instruction.

When to Apply

The school operates on a quarter system (four quarters each year). The summer quarter is a normal quarter. Students may enter at the beginning of any quarter: Fall, Winter, Spring or Summer.

What to do if you are interested in more than one location?

No problem. The best answer, of course, is to visit each location and then make your decision. But that's not always practical. Suppose you want to apply to both Miami and San Francisco. OK. Apply to your preferred location, say—in this case—San Francisco. If you decide later that you really prefer Miami, we can transfer your application there, no sweat.

Applications Checklist for Art Direction, Copywriting, Design, Digital Photography and Video

Once you have all the items on the checklist, give it a last once-over and send your application by the enrollment deadline to your admissions representative.

- Complete the Miami Ad School enrollment contract. Remember to sign and date the back page. Also,

make a copy for yourself, this is a contract and you are responsible for knowing all the information that is within this document.

- Application fee: this can be made by US money order, US personal check, cash, US cashiers check, wire transfer, or credit card by phone via the business office.

- Copies of two valid forms of federally or state issued ID. This can be a driver license, passport, SS card, or birth certificate.

- A COPY of highest diploma achieved or OFFICIAL transcripts from the school you last attended. If your diploma or transcript is not in English, you will need to have it translated into English.

- Creative examples as stated in program you are applying for. The creative examples are found on www.miamiadschool.com/admissions. Take your time with each of the exercises and let your creative side hatch out!

Applications Checklist for Strategic Planning Bootcamp Students

Once you have all the items on the checklist, give it a last once-over and send your application by the enrollment deadline to your admissions representative.

- Complete the Miami Ad School enrollment contract. Remember to sign and date the back page. Also, make a copy for yourself, this is a contract and you are responsible for knowing all the information that is within this document.

- Application fee: this can be made by US money order, US personal check, cash, US cashier's check, wire transfer, or credit card by phone via the business office.

- Copies of two valid forms of federally or state issued ID. This can be a driver license, passport, SS card, or birth certificate.

- Proof of Bachelor's Degree: A COPY of highest degree achieved or OFFICIAL transcripts. If your diploma

or transcript is not in English, you will need to have it translated into English.

- Please include a link to your LinkedIn profile highlighting your experience (in lieu of a paper resume/CV). If you do not have a LinkedIn profile you will need to create one.

- Respond to the Account Planning Creative Exercises that are found on www.miamiadschool.com/admissions. Take your time with each of the exercises and let your creative side hatch out!

Application Requirements for International Students

In addition to program application requirements, international students must also provide the following items for their visa.

- A copy of your valid passport.

- Bank letter or financial statement indicating a minimum current balance. This must be printed on bank letterhead in English and must be calculated for US currency by your bank. The financial document must be the ORIGINAL document as copies are not acceptable. The current balance indicated must be at least US \$31,400 (USD \$13,000 for SP & USD \$9,000 for SM Boot Camp students).

- Sponsor Letter. If the financial statement is not in your name, you'll need a letter from the person whom is listed on the bank statement. This is your sponsor. You may have more than one sponsor; each with their own sponsor letter. If the bank statement is in your name, you can skip this requirement. The sponsor letter must be the ORIGINAL as copies are not acceptable.

- Official TOEFL report. Scores must be a minimum of 550/ PBT, 213/CBT, or 80/IBT. Occasionally, this component is waived. Contact the Admissions Office if your facility with the English language can be clearly demonstrated in both written

and oral form. TOEFL scores should be sent to you and included in your completed application packet. The school code is 3023.

□ Please note that Miami Ad School does not provide any visa services to international students. Miami Ad School can only vouch for student status and any associated charges that student had already paid by means of a general To whom It May Concern letter.

School Calendar

The school operates on a quarter system; four quarters each year; the summer quarter is a normal quarter

QUARTER	APPLICATION DEADLINE	START	END
2019.1	11.26.18	01.02.19	03.08.19
2019.2	2.25.19	04.01.19	06.07.19
2019.3	5.27.19	07.01.19	09.06.19
2019.4	8.26.19	09.30.19	12.06.19
2020.1	11.25.19	01.06.20	03.13.20
2020.2	2.24.20	04.06.20	06.12.20
2020.3	5.25.20	07.06.20	09.11.20
2020.4	8.24.20	10.05.20	12.11.20

Holidays

- Third Monday in January
Martin Luther King Day
- Third Monday in February
Presidents Day
- Fourth Monday in May
Memorial Day
- July 4th
Independence Day
- First Monday in September
Labor Day
- Fourth Thursday and Friday in November
Thanksgiving Holiday

Equipment/Supplies

(Does not apply to SP students)
All students must have an Apple Macintosh Pro with external hard drive storage (2 TB) with maximum RAM Airport-equipped. Also required is a standard complement of computer software including but not limited to Adobe Creative Cloud membership, Keynote & Pages, and Lynda.com. Students need a digital DSLR camera with adjustable settings and HD video capability. All students must have a smart phone with video. All students must have the following smart phone accessories: lens kit (including telephoto and wide angle lens), light kit, circular light and stand. Students should expect to spend \$5,000 for additional supplies.

Miami Ad School students are eligible to purchase Apple products at special education prices. Your school ID or letter of admission should be sufficient proof of your status.

FINANCIAL AID, TUITION FEES REFUND POLICY

Financial Aid

There are several types of financial aid available to students who qualify. Miami Ad School participates in the following Federal Financial Aid programs: Pell Grants, Subsidized Federal Student Loans, Unsubsidized Federal Student Loans, SEOG Grants and Parent Plus Loans.

If a student obtains a loan to pay for an educational program, the student will have the responsibility to repay the full amount of the loan, plus interest, less the amount of any refund. If the student receives financial aid funds, the student is entitled to a refund of the moneys not paid from federal student financial aid program funds. Miami Ad School is required to make the following consumer information disclosures to the student, pursuant to applicable federal financial aid program:

1. Pell Grants and SEOG Grants

- Procedure & Forms: processed through a third-party financial aid processor, Webber & Associates Inc.
- Eligibility requirements: Determined by Webber & Associates based on FAFSA online application.
- Criteria for selecting recipients from the group of eligible applicants: Our financial aid office can assist with these disclosures; awards are based on need from smallest to highest EFC.
- Criteria for determining the amount of a student's award: awards based on need from smallest to highest EFC; based on Department of Education guideline, first and second year of undergraduate levels are awarded.

2. Subsidized and Unsubsidized Federal Student Loans

- Procedure & Forms: processed through third-party financial aid processor, Webber & Associates Inc.
- Eligibility requirements: Determined by Webber & Associates based on FAFSA online application.
- Criteria for selecting recipients from the group of eligible applicants: Our financial aid office can assist with these disclosures; awards are based on need from smallest to highest EFC.
- Criteria for determining the amount of a student's award: awards based on need from smallest to highest EFC; based on Department of Education guideline, first and second year of undergraduate levels are awarded.

3. Parent Plus Loans

- If a student is considered dependent on the FAFSA, then their parents can apply for the Parent Plus Loan through www.studentloans.gov
- Eligibility requirements: The William D. Ford Federal Direct Loan Program will determine if the loan is approved or not based on the credit check with Equifax.
- If approved, Weber & Associates will process the loan approval and set up the disbursements.
- If denied, according to the student's ECF, Weber & Associates will determine the additional amount the student is awarded in unsubsidized loans.

The consumer information required to be disclosed to the student pursuant to Federal Financial Aid also includes the following: criteria for continued student eligibility under each program, satisfactory progress standards that the student must meet to receive financial assistance and criteria by which the student who has failed to maintain satisfactory progress may re-establish his or her eligibility for financial assistance, the method

which financial assistance disbursements will be made to the students and the frequency of those disbursements, the way the school provides for Pell eligible students to obtain or purchase required books and supplies by the seventh day of a payment period and how the students may opt out. The terms of any loan received by the student and sample repayment schedules and the necessity for repaying loans are all available to the student through our interview process. This process consists of an online application, which determines eligibility and additional financing options, as applicable. The terms and conditions of the loans students receive under the Direct Loan program are also made available on a one-on-one basis. General conditions and terms applicable to any employment provided to a student as part of the student's financial assistance package are also disclosed. Finally, the exit counseling information consists of a summary of all loans the student has outstanding.

For more information contact the Financial Aid Department or visit the financial aid page on the school's website.

Registration Fee for all Programs

A one-registration fee of \$100 is due with the submission of the enrollment form. (The fee for San Francisco applicants is \$75.) This is a one-time-only non-refundable fee that covers administrative expenses incurred in processing new students. This amount does not apply toward tuition. This is the only registration fee payable to the school.

TUITION

SAN FRANCISCO Program Tuition Table

Program Name	Clock Hours	Length of Program*	Registration Fee (Non-refundable)	STRF	Tuition per Quarter	Total Tuition	Total Institutional Charges for the Program
Art Direction	1900	8 Quarters	\$75.00	\$0.00	\$4,850.00	\$38,800.00	\$38,900.00
Copywriting	1900	8 Quarters	\$75.00	\$0.00	\$4,850.00	\$38,800.00	\$38,900.00
Design	2400	8 Quarters	\$75.00	\$0.00	\$4,850.00	\$38,800.00	\$38,900.00
Digital Design	1920	8 Quarters	\$75.00	\$0.00	\$4,850.00	\$38,800.00	\$38,900.00
Digital Photography and Video	1900	8 Quarters	\$75.00	\$0.00	\$4,850.00	\$38,800.00	\$38,900.00
Strategic Planning Bootcamp	397	12 weeks	\$75.00	\$0.00	\$10,000.00	\$10,000.00	\$10,100.00

***Each Quarter is 10 weeks long, followed by a break. Please refer to the School Calendar**

Additional supplies: Students should expect to spend \$5,000.00 for additional supplies for the Art Direction, Copywriting, Design and Digital Photography and Video programs. Students should expect to spend \$1,500.00 for additional supplies for Strategic Planning Bootcamp.

Tuition is based on the quarter system and is due one month prior to when classes start. Quarterly tuition can be payable in 3 equal consecutive monthly installments. Please see the accounting office for a payment plan. Payments are due on the 1st day of each month, beginning one month before the quarter classes commence except in New York, where payment is due on the first of the calendar month when classes commence.

Withdrawal & Termination Procedure:

a. If during the program Miami Ad School determines that a student is not able to benefit from the program, fails to make satisfactory progress or fails to comply with Miami Ad School rules and regulations, Miami Ad School reserves the right to dismiss the student based on the policies and procedures in Miami Ad School's Catalog and Student Handbook. Tuition will be refunded according to the refund policy below.

b. Students wishing to withdraw shall notify Miami Ad School in writing prior to leaving. Written notice must be delivered by either certified U.S. Mail, in person, or, if by other delivery system, there must be a confirmation of delivery. However, if a student withdraws without written notice to Miami Ad School, termination shall take effect on the date Miami Ad School determines that the student has withdrawn from school. The last date of attendance determines the termination date for the student.

Universal Refund Policy

Miami Ad School has a universal Refund policy for student receiving Title IV Funds and for students not receiving Title IV funds, during the first period of enrollment and subsequent periods of enrollment, as follows:

1. Cancellation within the first seven calendar days of class commencement will result in a full refund/return of Title IV funds.
2. Cancellation after the first seven calendar days of class commencement but prior to 60% completion of the present quarter will result in a pro-rata refund computed on the number of days attended to the total program length in days.
3. Cancellation after completing 60% of the present quarter will result in no refund.
4. Refunds will be made within 30

days following determination of termination or receipt of cancellation notice.

Refunds for students enrolled prior to visiting the institution: Students who have not visited the school facility prior to enrollment will have the opportunity to withdraw without penalty anytime prior to start of classes, or within the first seven days of class commencement.

Refund Policy in Miami

Students are not financially obligated beyond the current term of enrollment. Should a student be not admitted, terminated or canceled for any reason, all refunds will be made accordingly:

- 1) Registration fee is non-refundable;
- 2) A student who cancels before classes begin, or within the first seven calendar days of class commencement, receives a refund of all payments except the non-refundable registration fee.
- 3) Cancellation by the institution will result in a 100% refund of the tuition and fees collected.

Refund Policy in San Francisco

Students are not financially obligated beyond the current term of enrollment. Should a student be terminated or canceled for any reason, all refunds will be made accordingly:

- 1) Registration fee is non-refundable;
- 2) A student who cancels before classes begin, or within the first seven calendar days of class commencement receives a refund of all payments except the non-refundable registration fee.
- 3) Cancellation by the institution will result in a 100% refund of the tuition and fees collected.

Student Tuition Recovery Fund

You must pay the state-imposed assessment for the Student Tuition Recovery Fund (STRF) if all of the

following applies to you: 1) You are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition either by cash, guaranteed student loans, or personal loans, and 2) Your total charges are not paid by any third-party payer such as an employer, government program or other payer unless you have a separate agreement to repay the third party. You are not eligible for protection from STRF and you are not required to pay the STRF assessment, if either of the following applies: 1) You are not a California resident, or are not enrolled in a residency program, or 2) Your total charges are paid by a third party, such as an employer, government program or other payer, and you have no separate agreement to repay the third party.

The State of California created the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic losses suffered by students in educational programs who are California residents, or are enrolled in a residency programs attending certain school regulated by the Bureau for Private Postsecondary and Vocational Education. You may be eligible for STRF if you are a California resident or are enrolled in a residency program, prepaid tuition, paid the STRF assessment, and suffered an economic losses a result of any of the following: 1) The school closed before the course of instruction was completed. 2) The school's failure to pay refunds or charges on behalf of a student to a third party for license fees or any other purpose, or to provide equipment or materials for which a charge was collected within 180 days before the closure of the school. 3) The school's failure to pay or reimburse loan proceeds under a federally guaranteed student loan program as required by law or to

pay or reimburse proceeds received by the school prior to closure in excess of tuition and other costs. 4) There was a material failure to comply with the Act or this Division within 30 days before the school closed or, if the material failure began earlier than 30 days prior to closure, the period determined by the Bureau. 5) An inability after diligent efforts to prosecute, prove, and collect on a judgment against the institution for a violation of the Act.

Refund Policy in Atlanta

Students are not financially obligated beyond the current term of enrollment. Should a student be terminated or canceled for any reason, all refunds will be made accordingly:

1. All monies paid by a prospective student, including nonrefundable application fees, are refunded if the student requests a refund within three (3) business days after signing a contract, or, if no contract is signed and prior to classes beginning, the student requests a refund within three (3) business days after making a payment.
2. If a student withdraws from the institution for any reason, the student is not liable for any unpaid portion of the application fee.
3. This institution uses the following criteria is used to calculate refunds: the date on which the student has begun the official withdrawal process as prescribed by the institution; or, if no withdrawal notice is received by Miami Ad School at Portfolio Center, the last date of attendance by the student. This institution will assess no administrative and/or withdrawal fee of a student who withdraws from the institution.
4. Refunds are based on tuition paid per quarter, and are made in full to the student within thirty (30) days of the date of withdrawal; Refunds are determined based on the proration of tuition and percentage of program

completed at withdrawal, up until 50% of the program. If a student withdraws after completing 50% of the program, no refund of tuition is required. This policy only applies to full withdrawals and it is up to the institution to determine policies for refunds for partial (course) withdrawals.

5. The institution has adopted a policy for addressing extenuating circumstances such as severe student injury, prolonged illness or death, or other circumstances which prohibit completion of the course or program of study. In essence, students are allowed a leave of absence for recovery, up to one year. In extenuating circumstances where the student is unable to continue due to serious illness or death, or other very serious and unavoidable reason, the prorated refund will be issued without regard to the 50% limit indicated elsewhere.

6. Charges beyond tuition for fees, books, equipment, and third party vendors are refunded on a fair and reasonable basis unless 1) items were special ordered for a particular student and cannot be resold to another student, 2) items were returned in a condition that prevents them from being used or resold to another student, or 3) nonrefundable fees for goods and/or services of a third party vendor.

In case of cancellation or change of program of study or course (time or location) in such a way that a student who has started the program or course is unable to continue, the institution will make arrangements in a timely manner to accommodate the needs of each student enrolled in the program, or, refund all money paid by the student for the program of study or course if alternative arrangements determined by NPEC equitable to both, the school and student, are not to possible. Students wishing to withdraw shall

notify Miami Ad School at Portfolio Center in writing prior to leaving, either by delivering notice by certified U.S. Mail, in person, or by other delivery system, such as e-mail, to the registrar, admissions office and/or director/assistant director of the school.

Refund Policy in New York

Students are not financially obligated beyond the current term of enrollment. Should a student be terminated or canceled for any reason, all refunds will be made accordingly:

1. A student who cancels before classes begin, or within the first seven calendar days of class commencement, receives a refund of all payments except the non-refundable registration fee.
2. Thereafter, a student will be liable for:
 - a. The non-refundable registration fee plus;
 - b. The cost of any textbooks or supplies accepted plus;
 - c. Tuition liability as of the student's last date of physical attendance. Tuition liability is divided by the number of quarters in the program. Total tuition liability is limited to the quarter during which the student withdrew or was terminated, and any previous quarters completed. i) First Quarter, If termination occurs school may keep: Prior to or during the first week 0%; During the second week 25%; During the third week 50%; During the fourth week 75%; After the fourth week 100%. ii) Subsequent Quarters: during the first week 25%; During the second week 50%; During the third week 75; After the third week 100%
3. The student refund may be more than that stated above if the accrediting agency or Federal Refund Policy results in a greater refund.
4. Refund for withdrawal after class commences:
 - a. Refund policy for student receiving Title IV Funds during the

first period of enrollment. a) Cancellation after attendance has begun, but prior to 60% completion of the present quarter will result in a pro-rata refund computed on the number of hours scheduled to the total program hours.

b) Cancellation after completing 60% of the present quarter will result in no refund. c) Refund policy for all students not receiving Title IV Funds and for subsequent period of enrollment for students receiving Title IV Funds.

5. Non-Public Institution: a) Refund policy for programs obligating students for a period of 12 month or less. The refund policy for students attending non-public institutions who incur a financial obligation for a period of twelve (12) months or less shall be as follows: i) After the first day of class and up to the first 20% of the period of financial obligation, the institution shall refund a pro-rated percentage difference of the tuition; ii) After the first 20% of the period of financial obligation and until the end of the 25% of the period of obligation, the institution shall refund at least 50% of the tuition; iii) After the first 25% of the period of financial obligation and until the end of the first 50% of the period of obligation, the institution shall refund at least 25% of the tuition; and i) After the first 50% of the period of financial obligation, the institution may retain all tuition.

6. Refunds will be made within 30 days following determination of termination or receipt of cancellation notice.

Return of Title IV Funds:

The school must determine the amount of Title IV program assistance that a student earns if he/she withdraws. The school will calculate the amount of Title IV aid that a student has earned based on a payment period. When a student withdraws during a payment period,

the amount of Title IV program assistance that he/she has earned up to that point is determined by a specific formula. The amount of assistance that a student has earned up to the withdrawal time is determined on a pro-rata basis. If the student has received (or the school received it on his/her behalf) less assistance than the amount earned for the payment period, he or she will be able to receive those additional funds. If a student has received more assistance than he/she has earned, the excess funds must be returned. The money is returned to the Department of Education. All such Title IV refunds are made within 14 days. The student will be notified when the Title IV funds have been returned.

Once a student has completed more than 60 percent of the payment period he/she will have earned all of the Title IV assistance.

The requirements for Title IV program funds when you withdraw are separate from any refunds policy that the school may have. Therefore, you may still owe funds to the school to cover unpaid institutional charges.

If you have any questions about the Title IV program funds, you can call the Federal Student Aid Information Center at 1-800-4 FEDAID.

ACADEMIC POLICIES

Withdrawal

A withdrawal email must be sent to the Registrar's Office. Withdrawal interviews with both the director and financial aid officer are necessary.

Insurance

The school strongly recommends that students have health insurance. Ask your admissions representative for a brochure describing health insurance coverage and costs. Students are responsible for their own belongings. The school recommends that students have property insurance to cover any losses to their property.

Access to Student Records

Records of academic progress are permanently maintained by the school and are furnished to the student upon request. No other person may have access to a student record without specified (in writing) permission by the student to do so.

Progress in the Program

As a professional school that closely reflects actual job conditions, Miami Ad School requires every student project included in the final portfolio to be executed at a professional level. Either work is satisfactory or it is not. As a way for a student to better gauge his/her progress, student evaluation forms are given out at the end of every quarter. On the form the instructors grade the student's performance and attitude using a standard, letter-grade scale (see page 5 for details). There are also pertinent comments on the student's presentation methods, work habits, diligence, attendance, etc. A failure in any quarter will result in the student being placed on academic probation. Any additional failure, in any future

quarter, will result in termination. Students on academic probation are ineligible for Quarter Away internships and may find their financial aid status compromised. Students must fulfill credit requirements (77/96 credits) to be considered for final portfolio review and graduation.

Federal guidelines mandate that all institutions offering Title IV funds have a Standard of Satisfactory Academic Progress (SAP). The following information defines Miami Ad School minimum standards for SAP to maintain eligibility for all types of financial aid, including Federal (Title IV). Federal regulations require Miami Ad School to establish SAP standards in the following areas:

- Cumulative GPA: the school's SAP policy must include the student's total academic history. These general principles apply to all Miami Ad School programs. Satisfactory academic progress is measured at the end of each quarter. In addition to the general principles, students must meet specific guidelines for their individual academic program(s).

To earn credit at a student must receive a grade of passing grade. Classes in which a student receives a grade of Incomplete (I) do not count as credits earned. Therefore, these will have a negative impact on a student's ability to satisfy SAP requirements. Students are required to meet for each term and cumulatively a minimum completion rate of 67%. For students in programs where a GPA is calculated, or those students who have chosen to receive letter grades, a student must maintain a 2.0 cumulative GPA or better to satisfy SAP requirements.

Maximum Timeframe: Students may receive financial aid for no

more than 150% of the published length of the program they are enrolled in.

Good Standing

Good standing by quarter will be evaluated by the registrar and will report to the Financial Aid Office every pay period who is not in good standing as well as who is on academic probation, suspension or dismissal with the program. Good standing is defined in the Student Academic Handbook.

A student in good academic standing:

- is not on probation
- is making acceptable progress toward his/her completion of the program
- has earned grades at the Pass level or higher

If a student receives one or more failed class in a quarter, the Registrar shall meet with the student to provide counseling and guidance. The Registrar may place the student on probation and may convene a Student Tenure Committee.

Failure to Meet Satisfactory Academic Progress Requirements

Students who do fail to meet the satisfactory academic progress standards will be placed on Financial Aid Probation for a period of up to one payment period (quarter). During the probationary term, a student remains eligible to receive financial aid. Students who do meet SAP requirements during the end of the probationary period will be returned to normal status and will continue to be eligible for financial aid awards and loans. Students who do not meet SAP requirements at the end of the payment period will be placed on Financial Aid Suspension (FAS.)

Appeals

Students on FAS may make a written appeal to the Director of

Financial Aid. Financial aid may be reinstated by the Director upon demonstration of mitigating circumstances, which must be documented to the satisfaction of the Director along with a written letter of appeal from the student. Examples of mitigating circumstances and appropriate documentation include, but are not necessarily limited to:

- serious illness of student, documented by a signed statement from a physician that the illness interfered with the student's ability to meet SAP requirements, along with a written letter of appeal from the student
- serious illness of an immediate family member, documented by a signed statement from a physician along with a letter of appeal from the student
- Death of an immediate/close family member, documented by assigned statement from a clergy person, nearest relative or an unbiased, concerned adult, along with a written letter of appeal from the student; or
- Disruptive internal family problems, documented by legal/court documentation from an attorney, statement from parents, clergy person or an unbiased concerned adult, along with a written letter of appeal from the student.

Students on FAS who have submitted an appeal and are approved will then be put on Financial Aid Probation (FAP) for one payment period. If SAP is restored at the end of the payment period financial aid eligibility will continue. If students on FAP who do not successfully make SAP at the end of the pay period can submit an academic plan with their academic advisor with a time frame of when the student will successfully make SAP and an action plan to restoring SAP. If a student has an active

academic plan in place a student will be eligible for financial aid while following their academic plan.

Attendance

Miami Ad School demands that all students take their education seriously. Poor attendance will not be tolerated. Students who are habitually absent, come late, or leave early will be terminated from the school. Any student arriving after attendance has been taken will be considered late and will be marked as such unless the instructor considers the reason for tardiness to be legitimate. Three or more absences in a course will result in an automatic failure. The instructor whose class was missed may allow the absence to be made up, but the final decision of whether the student may get credit rests upon the registrar. The school will consider some extenuating circumstances, and may allow some excused absences. However, arrangements must be made with the registrar prior to the absence. If a student is cautioned for excessive absence or tardiness (2 absences, 4 late arrivals or 4 early departures), a second notice will result in failure of the class in question.

Leave of Absence Policy

Miami Ad School does not have a leave of absence status. If a student needs to temporarily leave the program for any reason, they will be listed as Dropped in our system. We request that they notify us of this decision in writing, either via email or US Mail addressed to the Registrar's Office. The student's last date of attendance (LDA) is based on the date that they notify us of their decision to drop, unless they specify a later date otherwise (i.e. they can not specify an earlier date than their written communication). If they do not notify us of their decision to drop, but just stop attending school, then Miami Ad

School will attempt to reach them by phone and email. If we do not receive a response, the student will be listed as Dropped in our system and their LDA will be the last day they attended classes, based on the school's attendance records. A student has up to 180 days to request re-enrollment at the school. In order to request re-enrollment, they must contact the Registrar's Office or Administration Office at their campus and the registrar who will send them a Request for Re-enrollment form and a new Miami Ad School contract. Their request must be approved by the specific base school campus Registrar and Financial Aid Office. Once approved, they will be re-enrolled at their previous status (Active or Active Probation) and academically at the point where they left off in the program. If a student requests re-enrollment more than one year after their LDA, they may be required to reapply to the program through the regular application process, including paying the application fee. This requirement can only be waived by the President of Miami Ad School upon review of the current program requirements and the student's current portfolio and/or academic records.

Regardless, all students re-enrolling are responsible for adhering to all changes in tuition, curriculum and school policies.

Professional Behavior

Miami Ad School is a professional school taught by full-time art directors, copywriters, creative directors, photographers, and designers who are highly respected in their fields, often teaching a class in their own agencies' conference rooms; therefore, we expect professional behavior from each student; anything less will result in a reprimand and/or immediate dismissal. Withdrawal may be effectuated by the student's written

notice or by the student's conduct, including, but not necessarily limited to, a student's lack of attendance. No controlled substances. No disruptive behavior to faculty, staff, students or other persons associated with the school. Theft of property from the school, from any location where a class or field trip is held, or from other students, will result in immediate dismissal. A student who has cancelled or has been terminated and desires to re-enter must notify the school and follow the required readmission procedures. A student who is terminated for any reason must have an interview with the registrar and show cause why he/she should be reinstated. The decision of the registrar is final.

Program Cancellation or Postponement

In the event that a Miami Ad School program is slated for cancellation while students are still enrolled in it, students will be routed into a succeeding replacement program or the program will not be terminated until the students enrolled have completed said program. In the event that program is cancelled before a student starts, the student will be offered a slot in another program or, if they so choose, will be given a full refund of all tuition and fees. If the start date of a program is postponed, students can either choose to defer their starting date accordingly, take a slot in another program or receive a full refund of all tuition and fees.

Non-Discrimination

Miami Ad School Miami, Miami Ad School San Francisco, Miami Ad School at Portfolio Center and Miami Ad School New York do not discriminate on the basis of race, sex, age, color, or national origin (Title VI of the Civil Rights Act of 1964); sex (Title IX of the Educational Amendments of 1972); or handicap (Section 504 of the

rehabilitation Act of 1973) in educational programs, recruitment and admissions or any activities or in employment policies.

Complaint/Appeal Procedure in Miami

The appeal process for students who have been denied re- entry or who wish to appeal a termination notice, or who wish to appeal any decision affecting their status in school must follow the procedures below:

- (a) If the complaint involves a faculty member, the student should first discuss the matter with the faculty member (if this is practicable). If this is not practicable, or does not involve a faculty member, then the appeal should be taken to the president of the school. If the matter cannot be resolved to the appellant's satisfaction with the president's assistant, the appellant should continue to step (b).
- (b) Submit an appeal in writing to the president and request a meeting to discuss their appeal.
- (c) Should the appeal be denied, the student may request a hearing with the executive committee. This request can be made of any member of the executive committee. The request should be made in writing and include any correspondence concerning the previous appeal to the president of the school. The executive committee is charged with the responsibility of assuring a fair hearing, and must make sure that impartial witnesses are brought into the discussion. Those students enrolled at Miami Ad School's Miami campus and who have been unable to resolve their concerns through the school's normal channels may also contact the Commission for Independent Education, 325 W. Gaines Street, Suite 1414, Tallahassee, FL 32399-0400, tel. 888-224-6684.

Complaint/Appeal Procedure in San Francisco

The director of the school is designated as the person to receive any complaints and this designation is identified in the Student Handbook which is given to every new student at orientation. The director is also publicly introduced to the students at that time as the person to receive complaints. The director is also identified as the person to accept complaints in the Faculty Handbook which is given to each new faculty member prior to their first class and is also so identified in the faculty orientation session. The director is accessible during normal business hours, before and after class sessions except for the last class session ending at 10 PM. The director has the authority and duty to investigate all complaints thoroughly, including interviewing all documents that relate or may potentially relate in any reasonable manner, including the payment of a refund. The director has also the authority to reject the complaint if, after investigation, it is determined to be unfounded or to compromise or resolve the complaint in any reasonable manner, including the payment of a refund. The director will record a summary of the complaint, along with any other related documents, in the student's file, and make an appropriate entry in the Log of Student Complaints. If the complaint is valid, involves a violation of law, and is not resolved within 30 days after it was first made, the student may notify the council, the accrediting association and law enforcement authorities of the complaint, investigation, and resolution or lack of resolution. A person who has a duty to provide notice under this section is not required to disclose any matter to the extent of that person's privilege under Section 940 of the Evidence Code. If the authorized person does not provide all of the information required by this paragraph because

of a claim of privilege under section 940 of the evidence Code, the school will appoint another person, who may not lawfully claim that privilege, to provide the omitted information. If the complaint is valid, the school will determine what other students, if any, may have been affected by the same or similar circumstances and provide an appropriate remedy for those students. The school will implement reasonable policies or procedures to avoid similar complaints in the future; and communicate directly to any person in control regarding complaints, their investigation, and resolution or lack of resolution. A student may lodge a complaint by communicating orally or in writing to any teacher, administrator, admissions personnel, or counselor. The recipient of the complaint shall transmit the complaint as soon as possible to the Registrar of Miami Ad School who will log in the complaint into the Student Complaint Log and pass the complaint on to the director of the school who is authorized to receive complaints and make the initial effort to resolve the complaints. In some minor matters the registrar is able to resolve the complaint. Otherwise, the complaint is then taken immediately to the Director of the school for resolution. If a student orally delivers a complaint and the complaint is not resolved within a reasonable period or before the student again complains about the matter, the school will advise the student that this complaint must now be submitted in writing and the school will provide the student with a written summary of the institution's complaint procedure. If a student complains in writing, the school will, within 10 days of receiving the complaint, provide the student with a written response, including a summary of the school's investigation and disposition of the complaint. If the

complaint or relief requested is rejected, the school will inform (in writing) the student of the reasons for rejection. The student's participation in the complaint procedure and the disposition of the student's complaint will not waive any of the student's rights or remedies. Any document signed by the student that purports to limit or waive the student's rights and remedies is void. The school will not terminate from employment or suffer any diminution in compensation any employee as a result of appropriate and good faith discharge of duties. Questions regarding the complaint/appeal procedure may be directed to the Bureau for Private Postsecondary and Vocational Education, 400 R Street, Suite 500; Sacramento, CA 95814-6200 or P.O. Box 980818, West Sacramento, CA 95798-0818, Tel: 916-445-3427.

Complaint/Appeal Procedure in New York

Students should try to resolve their complaint directly with the school unless they believe that the school would penalize you for their complaint. Students should use the school's internal procedure or discuss their problems with teachers, department heads, or the school director. We suggest that they do so in writing and that they keep copies of all correspondence to the school. However, the school cannot require them to do this before they file a complaint with the New York State Education Department. If they do file a complaint with the department, they should please advise the bureau of any action that they have taken to attempt to resolve their complaint.

The steps a student must take to file a complaint with the New York State Education Department are: Write to the New York State Education Building, Attention: Bureau of Proprietary

School Supervision, 89 Washington Avenue, EBA 560, Albany, NY 12234 or telephone (518) 474-3969, requesting an interview for the purpose of filing a written complaint. They should bring all relevant documents with to the interview including an enrollment agreement, financial aid application, transcripts, etc. An investigator from the department will meet with them and go through their complaint in detail. If they cannot come for an interview, they should send a letter or call the office to request a complaint form. They must complete and sign this form and mail it to the office. They must include with it copies of all relevant documents. They should keep the originals. They must file a complaint within two years after the alleged illegal conduct took place. The bureau cannot investigate any complaint made more than two years after the date of the occurrence. The investigator will attempt to resolve the complaint as quickly as possible and may contact you in the future with follow-up questions. You should provide all information requested as quickly as possible; delay may affect the investigation of your complaint. When appropriate, the investigator will try to negotiate with the school informally. If the department determines that violations of law have been committed and the school fails to take satisfactory and appropriate action then the department may proceed with formal disciplinary charges.

Complaint/Appeal Procedure in Atlanta

The appeal process for students who have been denied re- entry or who wish to appeal a termination notice, or who wish to appeal any decision affecting their status in school must follow the procedures below:

a. If the complaint involves a faculty member, the student should first discuss the matter with the

faculty member (if this is practicable). If this is not practicable, or does not involve a faculty member, then the appeal should be taken to the president of the school. If the matter cannot be resolved to the appellant's satisfaction with the president's assistant, the appellant should continue to step (b).

b. Submit an appeal in writing to the president and request a meeting to discuss their appeal.

c. Should the appeal be denied, the student may request a hearing with the executive committee. This request can be made of any member of the executive committee. The request should be made in writing and include any correspondence concerning the previous appeal to the president of the school. The executive committee is charged with the responsibility of assuring a fair hearing, and must make sure that impartial witnesses are brought into the discussion. Those students enrolled at Miami Ad School's Atlanta campus and who have been unable to resolve their concerns through the school's normal channels may also contact the Georgia Nonpublic Postsecondary Education Commission, 2082 East Exchange Place, Suite 220, Tucker, Georgia 30084-5305, Tel: (770) 414-3300, Fax: (770) 414-3309, Website: gnpec.org.

30350, Tel: 770-396-3898
Website: www.council.org.

Okay, we're not perfect. If something bothers you let's get it out and discuss it and see if we can fix it.

First go to the person you have a grievance with and try to resolve it. If the situation is not resolved, make an appointment with Ron or Pippa to discuss it. They will always make time to see you. If the situation is still not resolved after meeting with Ron and Pippa, you can contact the following accrediting organization:
The Commission on Occupational Education: 7840 Roswell Road, Building 300, Suite #325, Atlanta, GA

LICENSING & ACCREDITATION

All U.S. locations of Miami Ad School are accredited by The Council on Occupational Education, 7840 Roswell Road, Atlanta, GA 30350, Tel: 800-917-2081, www.council.org.

Miami Ad School has never filed petitions for bankruptcy and has not operated as a debtor in possession. There were no petitions of this kind filed within the preceding five years; Miami Ad School has not had a petitions in bankruptcy filed against it within the preceding five years that resulted in reorganization under chapter 11 of the United States Bankruptcy Code (11 U.S.C. Sec. 1101 et seq.).

MIAMI AD SCHOOL MIAMI is licensed by the Commission for Independent Education. Additional information regarding this institution may be obtained by contacting the Commission for Independent Education, Department of Education, 325 West Gaines Street, Suite 1414, Tallahassee, FL 32399-0400, toll-free telephone number 888-224-6684.

MIAMI AD SCHOOL SAN FRANCISCO is a branch of Miami Ad School. Miami Ad School San Francisco is a private institution approved to operate by BPPE and the approval to operate as a private postsecondary institution in the State of California is based on provisions of the California Private Postsecondary Education Act (CPPEA) of 2009 (California Education Code Title 3, Division 10, Part 59, Chapter 8), which is effective January 1, 2010.

Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary

Education at 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833, www.bppe.ca.gov, Phone: 888-370-7589, Fax: 916-263-1897.

MIAMI AD SCHOOL NEW YORK is a branch of Miami Ad School. The school is licensed by the New York State Education Department Bureau of Proprietary School Supervision, Room 1613, OCP, Albany, NY 12234, tel: 518-474-3969.

MIAMI AD SCHOOL ATLANTA AT PORTFOLIO CENTER is a branch of Miami Ad School. The school is licensed by the Georgia Nonpublic Postsecondary Education Commission 2082 East Exchange Place, Suite 220, Tucker, Georgia 30084-5305. Tel: 770-414-3300. Website: www.gnpec.org.

Approved for Foreign Students
The U.S. Department of Homeland Security, United States Citizenship and Immigration Services has approved Miami Ad School, Miami Ad School at Portfolio Center, Miami Ad School San Francisco and Miami Ad School New York to accept non-immigrant alien students.

ACADEMIC RECORDS RETENTION POLICY
Miami Ad School maintains hard copies of all active student application and acceptance records for the Miami, San Francisco, New York and Atlanta campuses in locked, fireproof file cabinets at the Miami campus. In Miami, we maintain original files for the Miami base school students and copies for the active students from the other three locations (they keep originals at their base school locations).

Hard copy files are subject to updates with the following information:

- Contact information updates
- Records release updates
- Re-enrollment requests
- Program change requests
- New contracts with re-enrollment

and/or program changes

When a student drops from the program or graduates from the program, their hard copy file is moved to our off-site storage facility, where it will remain on file for seven years. Academic records for all students (courses, grades, attendance, etc.) are maintained electronically in the Filemaker system and are updated for active students on a quarterly basis. These records are kept indefinitely.

NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS AT OUR INSTITUTION

The transferability of credits you earn at Miami Ad School is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the diplomas you earn in our programs (AD, CW, D, DD, DPV, SP) and degrees you earned in the master's program (offered in Miami and Atlanta only), is also at the complete discretion of the institution to which you may seek transfer. If the credits, diploma or degree 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 the institution. For this reason you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending Miami Ad School to determine if your credits or diploma or degree will transfer.

CATALOG UPDATES

Miami Ad School revises and updates the school catalog on an annual basis. Changes to educational programs, procedures or policies required to be included in the catalog are reflected by use of supplements or inserts

accompanying the catalog, even when made before the issuance of the annually updated catalog.

STAFF AND FACULTY

Governing Body

Miami Ad School is owned and operated by the Advertising and Design Education Corporation, DBA: Miami Ad School. Ron Seichrist and Pippa Seichrist are owners and founders of the institution. Henry Mairena is the President of Miami Ad School. Shareholders of the corporation are: Ron Seichrist, Pippa Seichrist and Cara Boyd. The address of the main campus is: 588 NW 29th St, Miami, FL 33127.

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