

# FIDM

FIDM COLLEGE CATALOG

JULY 1, 2020 - JUNE 30, 2021

MBA | B.A. | B.S. | A.A.







# FIDM. CREATIVE CAREERS BEGIN HERE.

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Our driving force has been to stay focused on our goal — creating an educational environment where students can learn and grow, a school that fuses student desires with career realities.

We never lose sight of this goal. We are in constant contact with industry leaders. For more than 50 years we've had our fingers on the pulse of emerging industry needs. It's a process of give-and-take with the creative community.

< *Advanced Study Fashion Design student Mohamed Salaheldin does a final fitting for the DEBUT Runway Show.*

Our graduates own thriving fashion, graphics, and interior design companies. They're in charge of merchandising and buying for major department stores. Some work as cosmetics executives, design sportswear, textiles, or haute couture, while others create costumes for Emmy®-and Oscar®-nominated films.

Everything we do, from curriculum to career services, is geared toward ensuring that our students graduate with the skills and work experience necessary for success in their chosen field.

*A Visual Communications student >  
prepares a store window at the  
Beverly Hills Saks Fifth Avenue.*



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# WELCOME TO FIDM. WELCOME TO YOUR FUTURE.

You have unique aspirations for your life and FIDM offers the educational pathways and guidance to discover the successful future you envision.

We're a one-of-a-kind college of the applied arts, where your creative talent, academic engagement, and determination are fostered by a dedicated faculty and staff. You'll also be energized by fellow students from diverse

backgrounds, across the country and around the globe, with creative objectives and ideas like yours.

Career guidance, student activities that encourage community-minded projects, exposure to industry experts, and cultural experiences are all part of the stimulating campus life.

Each campus is strategically located for optimal visual stimulation and immersion in California's vibrant entertainment, fashion, and action sports industries with plentiful business hubs.

We invite you to take a bold step, walk through our doors and join our learning community. You'll uncover not just the profession that you imagine, but the knowledge to take you there.

**“As you walk, and sometimes run, through your future, take time each day to enjoy the journey.”**

A handwritten signature in black ink, reading "Tonian Hohberg". The signature is written in a cursive, flowing style with a long horizontal flourish extending to the right.

**FIDM President Tonian Hohberg:** Since founding the college, her unparalleled and intelligent foresight has defined FIDM from the very first day.





# FIDM'S MISSION



FIDM Los Angeles campus

FIDM's engaging learning environment and rigorous programs of study develop graduates who become leaders in the industries of global design and business. Under the guidance of faculty who are industry professionals, FIDM Students learn to strategically integrate design thinking with technology, producing work that is grounded in critical and creative thought. FIDM Graduates embrace cultural diversity and ethical choice while advancing the well-being of their communities.



# ACCREDITATION



FIDM is a recognized college accredited by the Western Association of Schools and Colleges Senior College and University Commission (WSCUC) and the National Association of Schools of Art and Design (NASAD).

**FIDM** | Fashion Institute of Design & Merchandising is an accredited, co-educational, specialized, private college in California with campuses in Los Angeles, San Francisco, and Orange County.

FIDM is accredited by the Western Association of Schools and Colleges Senior College and University Commission (WSCUC), a United States Department of Education-recognized accreditor located at 985 Atlantic Avenue #100, Alameda, CA 94501 (510.748.9001).

FIDM's art and design programs are also accredited by the National Association of Schools of Art and Design (NASAD), a United States Department of Education-recognized accreditor located at 11250 Roger Bacon Drive, Suite 21, Reston, VA 20190 (703.437.0700).

FIDM is a private institution licensed by the California Bureau for Private Postsecondary Education (BPPE), a consumer affairs agency open to the public and located at 1747 North Market, Suite 225, Sacramento, CA 95834 (916.574.8900).

FIDM is approved by the California State Approving Agency for Veterans Education

(CSAAVE) and by the Bureau for Private Postsecondary Education (BPPE) for the training of veterans, and by BPPE for the training of individuals certified as eligible for services by the California Vocational Rehabilitation Administration.

FIDM is a member of the American Council on Education (ACE), and the Council on Higher Education Accreditation (CHEA). Information about FIDM's accreditation is available from the FIDM Dean of Academic Development at 213.624.1200.

FIDM is authorized under Federal law to enroll non-immigrant students. For more information, see F-1 Visa – International Students section of the FIDM College Catalog, International Student Orientation Guide, or *FIDM.edu* (under Admissions – International Students – Frequently Asked Questions).

FIDM certifies that all courses numbered 1000 and higher are collegiate level and recommends acceptance for transfer to the California State University system and other universities and colleges.

# ADVISORY BOARD

This exceptional group of industry and community leaders plays a vital role in our ever-evolving curriculum.

## COLLEEN ATWOOD

*Costume Designer*

## TRISHA BIGGAR

*Costume Designer*

## PIERRE CARDIN

*Designer, Pierre Cardin*

## WILLIAM E. CONNER, III

*President / CEO, William E. Conner & Assoc., Ltd.*

## GIOVANNI DI PASQUALE

*Accademia Internazionale Koefia*

## DIANE VON FURSTENBERG

*Chairman / President, Diane von Furstenberg*

## TIM GUNN

*Author / Mentor, Project Runway*

## STEVEN HIRSH

*Cooper Design Space*

## NORMA KAMALI

*Designer, OMO Norma Kamali*

## KAREN KANE

*Vice President and Creative Director, Karen Kane, Inc.*

## LONNIE KANE

*President, Karen Kane, Inc.*

## TOM KENNEDY

*President, Sperry*

## SALLY SIRKIN LEWIS

*President / CEO, J. Robert Scott*

## BOB MACKIE

*Elizabeth Courtney Costumes*

## MAURICE MARCIANO

*Chairman Emeritus, GUESS?, Inc.*

## PAUL MARCIANO

*Co-Founder, GUESS?, Inc.*

## ILSE METCHEK

*President, California Fashion Association  
Executive Director, Textile Association of Los Angeles*

## ELLEN MAGNIN NEWMAN

*Ellen Newman Associates*

## ZANDRA RHODES

*Zandra Rhodes (UK), Ltd., Rhodes House*

## ALEX ROLDAN

*Alex Roldan Salon*

## HENRI J. SILLAM

*Jewelry Designer*

## ROEL VOSSEN

*Founder / Managing Director, Frontline Clothing, Ltd.*

## JACQUELINE WEST

*Costume Designer*

## CLIVE WILKINSON

*President, Clive Wilkinson Architects*





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# ***PROGRAMS of STUDY***

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FIDM prepares students for the global industries of Fashion, Visual Arts, Interior Design, and Entertainment. Our graduates enter the market as highly trained professionals, ready to make a contribution. We offer Associate of Arts, A.A. Professional Designation, A.A. Advanced Study, Bachelor's, and Master's Degree programs designed to enhance a variety of educational backgrounds. Every program leads to a degree. Our curriculum is strategically designed, developed, and updated to work in synergy with the industry. Our reputation among renowned companies worldwide is a testament to the success of our approach.

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## Associate of Arts Degree Programs

Associate of Arts Programs are designed for students who have a high school diploma or the recognized equivalent. These programs offer the highly specialized curriculum of a specific major, as well as a traditional liberal arts/general studies foundation:

- Apparel Industry Management
- Beauty Marketing & Product Development
- Digital Marketing
- Digital Media\*
- Fashion Design\*
- Footwear Design & Development\*
- Graphic Design\*
- Interior Design\*
- Jewelry Design\*
- Merchandise Product Development
- Merchandising & Marketing
- Textile Design\*
- Visual Communications\*

## Associate of Arts Professional Designation Degree Programs

Professional Designation Programs are concentrated programs for individuals who hold an accredited degree from a U.S. college or university, a certified international Bachelor's or higher degree, or have completed at least 45 semester units of transferable academic coursework at an accredited college. These are programs of intensive study in one of the college's specialized majors and culminate in the Associate of Arts degree. These programs complement prior educational experiences. Programs are offered in the following majors:

- Apparel Industry Management
- Beauty Marketing & Product Development
- Digital Marketing
- Digital Media\*
- Fashion Design\*
- Footwear Design & Development\*
- Graphic Design\*
- Interior Design\*
- Jewelry Design\*
- Merchandise Product Development
- Merchandising & Marketing (also available online in some states and internationally)
- Textile Design\*
- Visual Communications\*

### Acceptance to the Professional Designation Program is contingent upon:

#### **U.S. Students:**

1. Possession of a degree from a regionally-accredited college or university, or
2. Official transcripts from a regionally-accredited college or university showing successful completion of at least 45 semester units of transferable academic coursework.
3. Associate of Applied Science degrees (AAS) and degrees granted by nationally-accredited institutions require transcript review to verify academic preparation and number of credits earned in liberal arts subjects.

#### **International Students:**

1. A certified International degree equivalent to an accredited U.S. Associate's, Bachelor's, or Master's degree.
2. TOEFL score of 183 (computer-based) or 65 (internet-based) –OR– passing score on FIDM's Essay and English Placement Exam.

## Associate of Arts Advanced Study Degree Programs

Associate of Arts Advanced Study Programs develop specialized expertise in the student's unique area of study. Admission is open to candidates who possess a prior FIDM degree in a related discipline. Programs are offered in the following majors:

- The Business of Denim+
- Entertainment Set Design & Decoration\*+
- Fashion Design\*
- Film & TV Costume Design\*+
- International Manufacturing & Product Development
- Menswear\*+
- Theatre Costume Design\*

\*All FIDM Art and Design majors are accredited by NASAD. FIDM is accredited by WASC Senior College and University Commission.

+ Open to qualified transfer students with a degree in a related field.

## Bachelor of Arts Degree Programs

All Bachelor of Arts Programs are open to students who have earned an Associate of Arts degree in a related major. Creative Industry Studies also welcomes applicants who have completed their state's transfer curriculum or at least 45-60 semester units of transferable academic coursework. Programs are taught on campus and select courses are also available online in some states and internationally. Please contact FIDM Admissions or your FIDM advisor for more specific information about qualifying degrees and pathways.

- Creative Industry Studies
- Design\*
- Digital Cinema\*
- Digital Marketing
- Fashion Knitwear Design
- Graphic Design\*
- Interior Design\*

## Bachelor of Science Degree Programs

All Bachelor of Science Programs are open to students who have earned an Associate of Arts or Associate of Science degree in a related major. Courses are taught on campus and select courses are also available online in some states and internationally. Please contact FIDM Admissions or your FIDM advisor for more specific information about qualifying degrees and pathways.

- Apparel Technical Design
- Beauty Business Management
- Business Management

## Bachelor of Arts in Professional Studies Program

The Bachelor of Arts in Professional Studies Program is open to students who have earned an Associate of Arts degree and an Associate of Arts Advanced Study degree from FIDM. Courses are taught on campus and select courses are also available online in some states and internationally.

Specializations are:

- The Business of Denim
- Entertainment Set Design & Decoration\*
- Fashion Design\*
- Film & TV Costume Design\*
- International Manufacturing & Product Development
- Menswear\*
- Theatre Costume Design\*

## Master of Business Administration Program

The Master of Business Administration Program is designed for students who hold an Associate's and a Bachelor's degree from FIDM or another accredited college. Courses are taught on the Los Angeles campus.

## Distance Education

FIDM offers selected educational opportunities through distance education. Colleges offering the opportunity to take classes outside of their state must be authorized, or exempt from authorization, by each state in which they offer those courses. No assumptions of availability should be made on the part of the student until checking with FIDM's Admissions or Student Advisement Departments.

## English as a Second Language

To enroll in classes at FIDM, students must have a minimum TOEFL score of 183 CPT or 65 IBT or pass the FIDM Essay and English Placement Exam. For students whose placement exam scores indicate the need for further practice in written English, FIDM offers a Developmental Writing course with emphasis on essay writing and grammar.

## General Studies

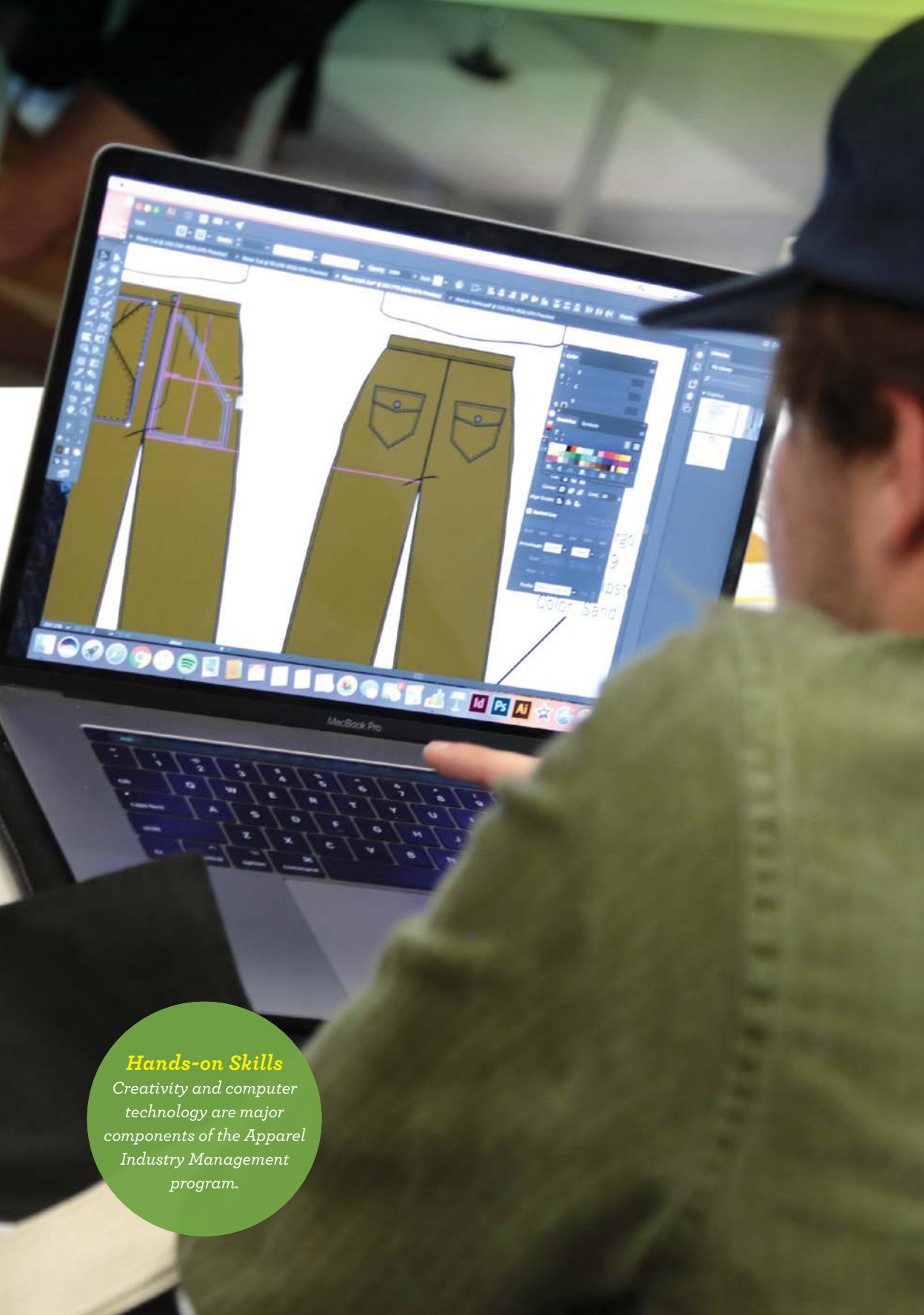
The mission of the General Studies Department is to enhance the academic performance of students through a cohesive program of core classes in English, critical thinking, speech, math, history, economics, color and design, and in art history and textile science for certain majors. To promote ethical and global awareness and to facilitate the development of responsible and productive citizens, FIDM draws upon the rich cultural heritage of its diverse faculty, student body, and community, and incorporates these values through several courses in the curriculum.

## One-on-One Advisement

One-on-one advisement is available to students from other FIDM majors to consider eligibility for special admissions to some Associate of Arts Advanced Study and Bachelor's Degree programs. Contact the appropriate department chairperson.

\*All FIDM Art and Design majors are accredited by NASAD. FIDM is accredited by WASC Senior College and University Commission.





### ***Hands-on Skills***

*Creativity and computer technology are major components of the Apparel Industry Management program.*

ASSOCIATE OF ARTS

# APPAREL INDUSTRY MANAGEMENT

The Apparel Industry Management Program is designed to prepare students for eventual ownership and/or management of a global fashion company. The program combines creativity, business knowledge, and computer technology, involving the student in all phases of product innovation including design, line development, global sourcing, production planning, technology use, sales management, financial control, and global human resources management. The curriculum stresses the importance of leadership, teamwork, creativity, critical thinking, and effective communication in decision-making from the visionary development of the initial concept to the delivery of the finished product.

**What Our Students Learn** In our program, students learn all aspects of running a fashion business, from concept development, design, global sourcing, supply chain management, and human resource management, to final delivery to the customer.

**Why FIDM** Apparel Industry Management students learn how to turn their original designs into retail ready products. Graduates are working in positions as Creative Directors, Production and Sourcing Managers, and Import/Export Specialists.

The classroom simulates an apparel industry facility, so students learn in an environment that is true to the industry.

Using the right technology and guided by the importance of sustainability, promising fashion entrepreneurs have the opportunity to become industry visionaries. Our Apparel Industry Management major is endorsed by the American Apparel & Footwear Association (AAFA).

ASSOCIATE OF ARTS

# APPAREL INDUSTRY MANAGEMENT

**REQUIRED CLASSES FOR  
ASSOCIATE OF ARTS (A.A.)**  
(for students without a prior college degree)

|            |                                        |           |
|------------|----------------------------------------|-----------|
| DESN 2540  | Computer Pattern Drafting I            | 3         |
| GNST 1040  | English Composition                    | 3         |
| GNST 1230  | Color & Design Theory                  | 3         |
| GNST 1450  | College Mathematics                    | 3         |
| GNST 1600  | Effective Speaking                     | 3         |
| GNST 1650  | Critical Thinking                      | 3         |
| GNST 1900  | Professional Skills                    | 0         |
| GNST 2960  | American Political & Economic History  | 3         |
| MFTG 1150  | Marketing Dynamics for Fashion         | 3         |
| MFTG 1400  | Apparel Process I (6 hours)*           | 3         |
| MFTG 1700  | Apparel Process II (6 hours)*          | 3         |
| MFTG 1880  | Computer Sketching I                   | 3         |
| MFTG 2050  | Technical Sketching I                  | 3         |
| MFTG 2080  | Computer Sketching II                  | 3         |
| MFTG 2120  | Merchandising, Costing & Specification | 3         |
| MFTG 2330  | Computer Grading, Marking & Cutting    | 3         |
| MFTG 2350  | Global Human Resource Management       | 3         |
| MFTG 2420A | Apparel Management Technology I        | 3         |
| MFTG 2420B | Apparel Management Technology II       | 3         |
| MFTG 2500  | Cost Control & Costing                 | 3         |
| MFTG 2520  | Global Trade Dynamics                  | 3         |
| MFTG 2550  | Production Control & Planning          | 3         |
| MFTG 2580  | Sourcing & Inventory Management        | 3         |
| MFTG 2640  | Quality Control Management             | 3         |
| MFTG 2680  | Wholesale Selling                      | 3         |
| MFTG 2720  | Market Analysis & Presentation         | 3         |
| MFTG 2780  | Ownership & Finance                    | 3         |
| MFTG       | Elective: Three one-unit courses       | 3         |
| TECH 1100  | Introduction to Adobe                  | 3         |
| TSCI 1440  | Textile Science                        | 3         |
| TSCI 1700  | Textile Testing for Quality Assurance  | 3         |
|            | <b>Total Units of Credit</b>           | <b>90</b> |

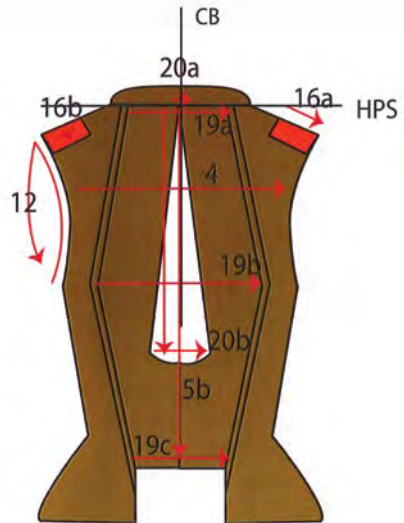
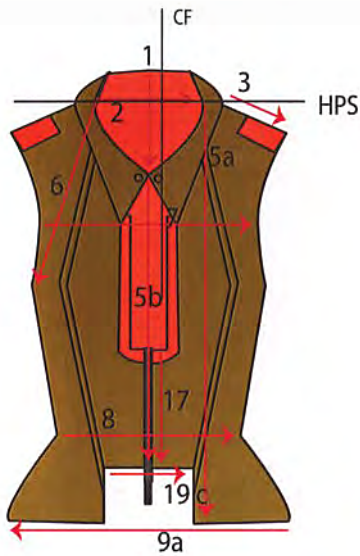
**REQUIRED CLASSES FOR  
PROFESSIONAL DESIGNATION (A.A.)**  
(for students with a prior college degree)

|            |                                              |           |
|------------|----------------------------------------------|-----------|
| MFTG 1150  | Marketing Dynamics for Fashion               | 3         |
| MFTG 1400  | Apparel Process I (6 hours)*                 | 3         |
| MFTG 1700  | Apparel Process II (6 hours)*                | 3         |
| MFTG 1880  | Computer Sketching I                         | 3         |
| MFTG 2050  | Technical Sketching I                        | 3         |
| MFTG 2120  | Merchandising, Costing & Specification       | 3         |
| MFTG 2350  | Global Human Resource Management             | 3         |
| MFTG 2420B | Apparel Management Technology II             | 3         |
| MFTG 2500  | Cost Control & Costing                       | 3         |
| MFTG 2520  | Global Trade Dynamics                        | 3         |
| MFTG 2550  | Production Control & Planning                | 3         |
| MFTG 2560  | Computer Pattern Drafting, Grading & Marking | 3         |
| MFTG 2580  | Sourcing & Inventory Management              | 3         |
| MFTG 2640  | Quality Control Management                   | 3         |
| MFTG 2680  | Wholesale Selling                            | 3         |
| MFTG 2720  | Market Analysis & Presentation               | 3         |
| MFTG 2780  | Ownership & Finance                          | 3         |
| TSCI 1440  | Textile Science                              | 3         |
| TSCI 1700  | Textile Testing for Quality Assurance        | 3         |
|            | <b>Total Units of Credit</b>                 | <b>57</b> |

\*Three (3)-hour lab included in 6 hours

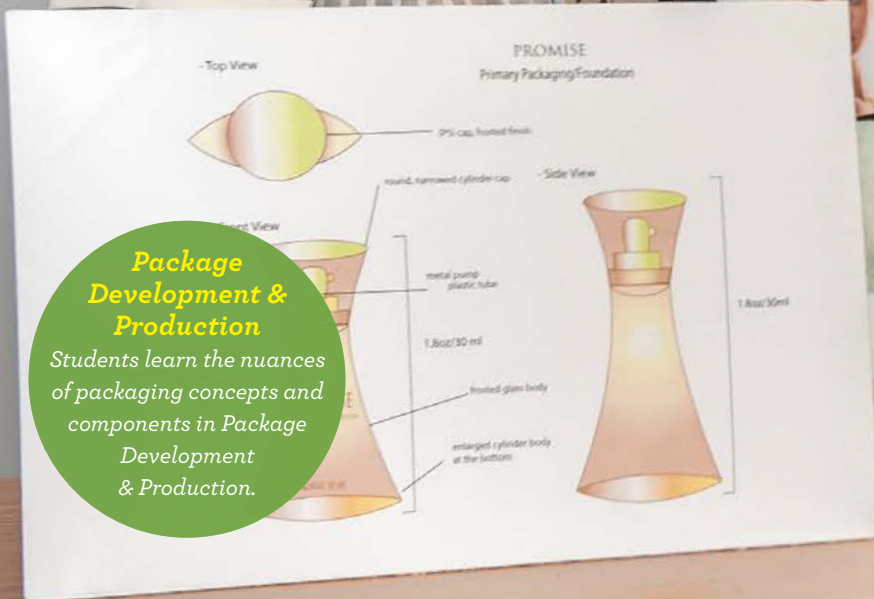
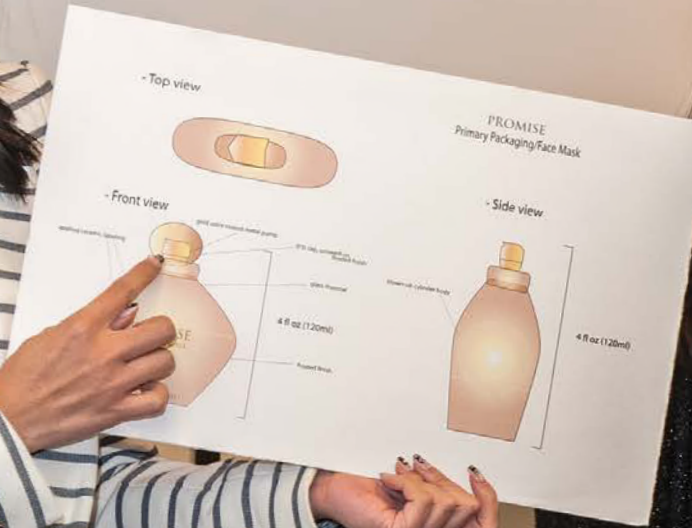
## Point of Measurements - Front

|              |             |                 |            |
|--------------|-------------|-----------------|------------|
| Date:        | 15-May      | Label/Brand:    | A Vanguard |
| Style #      | 303         | Season:         | A/W        |
| Size Range:  | 0-10        | Classification: | Sportswear |
| Fabric:      | Ultra Suede | Trims:          |            |
| Description: | Vest        |                 |            |



[top] Term Project; *Class:* Merchandising, Costing & Specification; *Student:* Ryo Takiguchi

[bottom] Computerized Sketching Presentation; *Class:* Computer Sketching 1; *Student:* Vanessa Sarmiento



**Package Development & Production**  
Students learn the nuances of packaging concepts and components in Package Development & Production.



ASSOCIATE OF ARTS

# BEAUTY MARKETING & PRODUCT DEVELOPMENT

The Beauty Marketing & Product Development Program is a comprehensive curriculum that prepares students to enter the beauty industry with the knowledge of the complexities and challenges of each of the components and factors that are integral to the business of beauty. This program offers theoretical and practical disciplines that emphasize the development of creative, marketing and branding, technological, operational, and promotional strategies that affect business development and consumer behavior in the global beauty market.

**What Our Students Learn** In our program, students learn marketing, beauty brand management, strategic planning, and entrepreneurial skills in addition to gaining hands-on experience in product development.

**Why FIDM** We partner with companies such as Kiehl's Since 1851, ColourPop, and Smashbox, who work closely with our students as they learn practical skills in a project-oriented program. Students intern with top beauty brands such as Algenist, ColourPop, Dermalogica, Hourglass, Murad, Petite 'n Pretty, Physician's Formula, PIXI, Smashbox, and wet n wild.

ASSOCIATE OF ARTS

# BEAUTY MARKETING & PRODUCT DEVELOPMENT

## REQUIRED CLASSES FOR ASSOCIATE OF ARTS (A.A.) (for students without a prior college degree)

|           |                                              |    |
|-----------|----------------------------------------------|----|
| BUAD 2850 | Entrepreneurship                             | 3  |
| COSM 2150 | Beauty: Fundamentals of Skin Care & Wellness | 3  |
| COSM 2250 | Beauty: Brand Imaging                        | 3  |
| COSM 2350 | Beauty: Fundamentals of Fragrance            | 3  |
| COSM 2380 | Beauty: Business Operations                  | 3  |
| COSM 2450 | Beauty: Fundamentals of Cosmetics            | 3  |
| COSM 2500 | Beauty: Promotion & Presentation             | 3  |
| COSM 2580 | Beauty: Current Industry Topics              | 3  |
| COSM 2620 | Principles of Beauty Science                 | 3  |
| COSM 2830 | Package Development & Production             | 3  |
| COSM 2870 | Sustainability in the Beauty Industry        | 3  |
| COSM 2920 | Beauty: Global Business                      | 3  |
| GNST 1040 | English Composition                          | 3  |
| GNST 1230 | Color & Design Theory                        | 3  |
| GNST 1450 | College Mathematics                          | 3  |
| GNST 1600 | Effective Speaking                           | 3  |
| GNST 1620 | The Creative Process                         | 3  |
| GNST 1650 | Critical Thinking                            | 3  |
| GNST 1900 | Professional Skills                          | 0  |
| GNST 2960 | American Political & Economic History        | 3  |
| GNST 3450 | Applied Mathematics                          | 3  |
| MMKT 1550 | Marketing & Brand Development                | 3  |
| MMKT 1650 | Consumer Behavior & Research                 | 3  |
| MMKT 2780 | Integrated Marketing Communications          | 3  |
| MRCH 1450 | Concepts in Trend Forecasting                | 3  |
| MRCH 1550 | The Retail Environment                       | 3  |
| MRCH 1920 | Applied Digital Communications               | 3  |
| MRCH 1950 | Excel for Business Applications              | 3  |
| SMED 1100 | Introduction to Social Media                 | 3  |
| SMED 2750 | E-Commerce Marketing                         | 3  |
| TECH 1100 | Introduction to Adobe                        | 3  |
|           | Total Units of Credit                        | 90 |

## REQUIRED CLASSES FOR PROFESSIONAL DESIGNATION (A.A.) (for students with a prior college degree)

|           |                                              |    |
|-----------|----------------------------------------------|----|
| BUAD 2850 | Entrepreneurship                             | 3  |
| COSM 2150 | Beauty: Fundamentals of Skin Care & Wellness | 3  |
| COSM 2250 | Beauty: Brand Imaging                        | 3  |
| COSM 2350 | Beauty: Fundamentals of Fragrance            | 3  |
| COSM 2380 | Beauty: Business Operations                  | 3  |
| COSM 2450 | Beauty: Fundamentals of Cosmetics            | 3  |
| COSM 2500 | Beauty: Promotion & Presentation             | 3  |
| COSM 2580 | Beauty: Current Industry Topics              | 3  |
| COSM 2620 | Principles of Beauty Science                 | 3  |
| COSM 2740 | Business Ethics in the Beauty Industry       | 3  |
| COSM 2830 | Package Development & Production             | 3  |
| COSM 2920 | Beauty: Global Business                      | 3  |
| GNST 1900 | Professional Skills                          | 0  |
| MMKT 2780 | Integrated Marketing Communications          | 3  |
| SMED 1100 | Introduction to Social Media                 | 3  |
| SMED 2750 | E-Commerce Marketing                         | 3  |
| TECH 1100 | Introduction to Adobe                        | 3  |
|           | Total Units of Credit                        | 48 |



[top] Students meet with executives from top San Francisco beauty brands during a week long study tour

[left] Students execute a live in-store event at Kiehl's stores; *Class:* COSM 2500 Promotion & Presentation

[bottom left] Students learn to evaluate fragrances as they develop their individual scents; *Class:* COSM 2350 Fundamentals of Fragrance

[bottom right] Making lotions and clay masks; *Class:* COSM 2620 Principles of Beauty Science





**Strategic  
Marketing**

*In the New Media  
Strategy class, students  
learn how to develop  
digital strategies for  
promoting a brand.*

ASSOCIATE OF ARTS

# DIGITAL MARKETING

The Associate of Arts in Digital Marketing Program prepares students for careers in advertising, marketing, and social media communication. They learn how to identify, engage, and communicate with their target markets and online communities, build and maintain consumer loyalty, and develop techniques to maximize growth. Students use analytics and metrics to evaluate the effectiveness of methods for positioning people, products, organizations, and interest groups in digital media contexts in order to develop multi media campaign strategies.

**What Our Students Learn** In our program, students learn how to launch and promote successful digital marketing campaigns that generate return on investment (ROI) for companies large and small, spanning several industries. Through careful assessment of case studies and real-world examples, students leverage paid user-generated content, blogs, vlogs, earned and owned media to bolster brand awareness and strengthen brand voice. Students learn to analyze data and apply the results to future social media marketing tactics.

**Why FIDM** One of the few Digital Marketing degree programs in the country, this game changing major was created in response to industry demand. Hands-on courses in new media trends and business channels, e-commerce marketing, design for social media, plus industry internships, prepare grads to enter the quickly evolving world of digital marketing.

ASSOCIATE OF ARTS

DIGITAL MARKETING

REQUIRED CLASSES FOR  
ASSOCIATE OF ARTS (A.A.)  
(for students without a prior college degree)

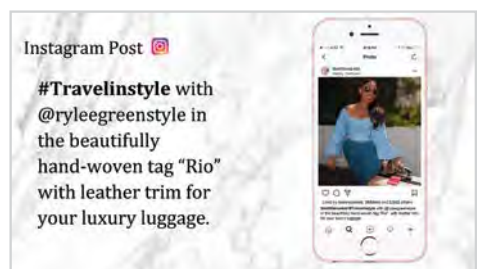
|           |                                       |    |
|-----------|---------------------------------------|----|
| GNST 1040 | English Composition                   | 3  |
| GNST 1230 | Color & Design Theory                 | 3  |
| GNST 1450 | College Mathematics                   | 3  |
| GNST 1600 | Effective Speaking                    | 3  |
| GNST 1650 | Critical Thinking                     | 3  |
| GNST 1900 | Professional Skills                   | 0  |
| GNST 2120 | Ethics                                | 3  |
| GNST 2750 | Seminar in the Arts                   | 3  |
| GNST 2960 | American Political & Economic History | 3  |
| GRPH 1050 | Digital Imaging                       | 3  |
| GRPH 1300 | Computer Illustration                 | 3  |
| GRPH 2230 | UX Design                             | 3  |
| MMKT 1550 | Marketing & Brand Development         | 3  |
| MMKT 1650 | Consumer Behavior & Research          | 3  |
| MMKT 2780 | Integrated Marketing Communications   | 3  |
| MRCH 1450 | Concepts in Trend Forecasting         | 3  |
| MRCH 1950 | Excel for Business Applications       | 3  |
| SMED 1100 | Introduction to Social Media          | 3  |
| SMED 1700 | Writing for New Media                 | 3  |
| SMED 2100 | New Media Strategy                    | 3  |
| SMED 2300 | New Media Trends                      | 3  |
| SMED 2500 | Online Video Production               | 3  |
| SMED 2550 | Intellectual Property & Media Law     | 3  |
| SMED 2750 | E-Commerce Marketing                  | 3  |
| SMED 2850 | Marketing Analytics                   | 3  |
| SMED 2880 | New Media Public Relations            | 3  |
| SMED 2920 | Social Media & Culture                | 3  |
| SMED 2950 | Internship                            | 3  |
| TECH 1100 | Introduction to Adobe                 | 3  |
| VCOM 2130 | Mobile Photography                    | 3  |
| VCOM 2420 | Design for Social Media Branding      | 3  |
|           | Total Units of Credit                 | 90 |

REQUIRED CLASSES FOR  
PROFESSIONAL DESIGNATION (A.A.)  
(for students with a prior college degree)

|           |                                          |    |
|-----------|------------------------------------------|----|
| GNST 1900 | Professional Skills                      | 0  |
| GRPH 1050 | Digital Imaging                          | 3  |
| GRPH 1300 | Computer Illustration                    | 3  |
| GRPH 2230 | UX Design                                | 3  |
| GRPH 2780 | Introduction to Digital Photography -or- | 3  |
| VCOM 2130 | Mobile Photography                       |    |
| MMKT 1550 | Marketing & Brand Development            | 3  |
| MMKT 1650 | Consumer Behavior & Research             | 3  |
| MMKT 2780 | Integrated Marketing Communications      | 3  |
| MRCH 1950 | Excel for Business Applications          | 3  |
| SMED 1100 | Introduction to Social Media             | 3  |
| SMED 1700 | Writing for New Media                    | 3  |
| SMED 2100 | New Media Strategy                       | 3  |
| SMED 2300 | New Media Trends                         | 3  |
| SMED 2500 | Online Video Production                  | 3  |
| SMED 2550 | Intellectual Property & Media Law        | 3  |
| SMED 2750 | E-Commerce Marketing                     | 3  |
| SMED 2850 | Marketing Analytics                      | 3  |
| SMED 2880 | New Media Public Relations               | 3  |
| SMED 2920 | Social Media & Culture                   | 3  |
| SMED 2950 | Internship                               | 3  |
| VCOM 2420 | Design for Social Media Branding         | 3  |
|           | Total Units of Credit                    | 60 |



[top] Students create public relations campaigns; *Class:* New Media Public Relations  
 [middle] Students work hands-on with technology; *Class:* New Media Trends  
 [right] *Class:* Design for Social Media Branding; *Student:* Rylee Green  
 [bottom left] Students create and manage an e-commerce business; *Class:* E-Commerce Marketing





**Digital  
Media**

*Digital Media  
students learn sound  
design techniques  
from industry  
professionals.*

ASSOCIATE OF ARTS

# DIGITAL MEDIA

The Digital Media Program provides students with the opportunity to integrate imagination and technology.

The program teaches a synergistic approach to modern technologies. Students learn to blend sight, sound, and motion seamlessly. The Program is designed to build specific skill sets that provide a strong foundation of industry knowledge. Our graduates are digital artists that have learned their craft in the context of creative expression and are prepared for specialized careers in the industry.

**What Our Students Learn** In our program, students learn technical skills such as editing, motion graphics, visual effects, compositing, 3-D modeling, web and app design, and more. These core skills provide the necessary foundation for their careers as digital media professionals.

**Why FIDM** Digital Media students have the opportunity to work on many real-world projects collaborating with companies like Trailer Park, Create, Motive Creative, CBS, Amazon Studios, and Warner Bros.

ASSOCIATE OF ARTS

DIGITAL MEDIA

REQUIRED CLASSES FOR ASSOCIATE OF ARTS (A.A.)  
(for students without a prior college degree)

|            |                                             |    |
|------------|---------------------------------------------|----|
| DIGI 1250  | 3-D Foundations                             | 3  |
| DIGI 1300  | Editing I                                   | 3  |
| DIGI 1350  | Storytelling                                | 3  |
| DIGI 1550A | Motion Graphics I                           | 3  |
| DIGI 1550B | Motion Graphics II                          | 3  |
| DIGI 1650  | Computer Graphics                           | 3  |
| DIGI 1700  | Editing II                                  | 3  |
| DIGI 1770  | Digital Photography for Digital Media       | 3  |
| DIGI 2100  | Editing III                                 | 3  |
| DIGI 2150  | Compositing Fundamentals                    | 3  |
| DIGI 2420  | Visual Effects                              | 3  |
| DIGI 2520  | Film Production                             | 3  |
| DIGI 2580  | Interactive Design: App Development         | 3  |
| DIGI 2680  | Interactive Design: Web Development         | 3  |
| DIGI 2720  | Marketing for Digital Media                 | 3  |
| DIGI 2820  | Intellectual Property & Law                 | 3  |
| DIGI 2950  | Digital Media Portfolio                     | 3  |
| GNST 1040  | English Composition                         | 3  |
| GNST 1080  | Drawing Fundamentals                        | 3  |
| GNST 1230  | Color & Design Theory                       | 3  |
| GNST 1600  | Effective Speaking                          | 3  |
| GNST 1650  | Critical Thinking                           | 3  |
| GNST 1900  | Professional Skills                         | 0  |
| GNST 2020  | Survey of Western Art I                     | 3  |
| GNST 2420  | Survey of Western Art II                    | 3  |
| GNST 2960  | American Political & Economic History       | 3  |
| GNST 3410  | History & Development for Film & Television | 3  |
| GRPH 1050  | Digital Imaging                             | 3  |
| GRPH 1150  | Type & Layout                               | 3  |
| GRPH 1420  | 2-D Design                                  | 3  |
| GRPH 1720  | Typography                                  | 3  |
|            | Total Units of Credit                       | 90 |

REQUIRED CLASSES FOR PROFESSIONAL DESIGNATION (A.A.)  
(for students with a prior college degree)

|            |                                             |    |
|------------|---------------------------------------------|----|
| DIGI 1250  | 3-D Foundations                             | 3  |
| DIGI 1300  | Editing I                                   | 3  |
| DIGI 1350  | Storytelling                                | 3  |
| DIGI 1550A | Motion Graphics I                           | 3  |
| DIGI 1550B | Motion Graphics II                          | 3  |
| DIGI 1700  | Editing II                                  | 3  |
| DIGI 1770  | Digital Photography for Digital Media       | 3  |
| DIGI 2100  | Editing III                                 | 3  |
| DIGI 2150  | Compositing Fundamentals                    | 3  |
| DIGI 2420  | Visual Effects                              | 3  |
| DIGI 2520  | Film Production                             | 3  |
| DIGI 2580  | Interactive Design: App Development         | 3  |
| DIGI 2680  | Interactive Design: Web Development         | 3  |
| DIGI 2720  | Marketing for Digital Media                 | 3  |
| DIGI 2820  | Intellectual Property & Law                 | 3  |
| DIGI 2950  | Digital Media Portfolio                     | 3  |
| GNST 1900  | Professional Skills                         | 0  |
| GNST 2420  | Survey of Western Art II                    | 3  |
| GNST 3410  | History & Development for Film & Television | 3  |
| GRPH 1420  | 2-D Design                                  | 3  |
| GRPH 1720  | Typography                                  | 3  |
|            | Total Units of Credit                       | 60 |

Acceptance to the Professional Designation program is contingent upon documented proficiency in Photoshop and Illustrator.



[top] Students study lighting techniques; *Class:* Film Production  
[middle] Students practice film production techniques and digital photography; *Classes:* Film Production; Digital Photography for Digital Media  
[bottom] Students learn about intellectual property in the industry; *Class:* Intellectual Property & Law



***Final  
Presentation***

*A student preps  
a garment for  
a Collection  
Development class.*

ASSOCIATE OF ARTS

# FASHION DESIGN

The Fashion Design Program prepares students for careers in fashion design for the apparel industry. The curriculum stimulates creative expression in all aspects of fashion design, including fashion sketching, creative design, computer applications, draping, pattern drafting, and textile knowledge. Students will understand the importance of communication and critical reasoning and the effect they have on this diversified and global industry. The program is structured to challenge and inspire students by incorporating artistic, technical, and theoretical elements into a realistic approach to the fashion design industry.

**What Our Students Learn** In our program, students learn skills such as fashion sketching, draping, and pattern drafting through hands-on experience. They also learn programs such as Adobe Photoshop and Illustrator. Students gain an understanding of the theories of fashion and abstract and critical thinking.

**Why FIDM** FIDM offers a unique career-oriented and reality-based Fashion Design program taught by industry professionals. The program teaches students how to develop their own unique vision.

Students leave the program with a portfolio that includes traditional sketches and Computer-Aided Design (CAD) sketches. They also learn to create Tech Packs, that include Spec Sheets, Cost Sheets, and Line Sheets.

ASSOCIATE OF ARTS

FASHION DESIGN

REQUIRED CLASSES FOR ASSOCIATE OF ARTS (A.A.)  
(for students without a prior college degree)

|           |                                                   |    |
|-----------|---------------------------------------------------|----|
| DESN 1150 | Fashion Sketching for Design I                    | 3  |
| DESN 1250 | Industry Sewing                                   | 3  |
| DESN 1420 | Applied Draping Techniques (6 hours)*             | 3  |
| DESN 1550 | Fashion Sketching for Design II                   | 3  |
| DESN 1760 | Pattern Drafting I (6 hours)*                     | 3  |
| DESN 1850 | The Business of Fashion                           | 3  |
| DESN 2160 | Pattern Drafting II (6 hours)*                    | 3  |
| DESN 2280 | Creative Design Applications                      | 3  |
| DESN 2530 | Computer-Aided Fashion Design I                   | 3  |
| DESN 2540 | Computer Pattern Drafting I                       | 3  |
| DESN 2560 | Pattern Drafting III (6 hours)*                   | 3  |
| DESN 2680 | Creative Design Analysis & Collection Development | 3  |
| DESN 2700 | Collection Development (6 hours)*                 | 3  |
| DESN 2840 | Computer Pattern Drafting II                      | 3  |
| DESN 2980 | Portfolio Preparation & Presentation              | 3  |
| GNST 1040 | English Composition                               | 3  |
| GNST 1170 | History of Costume                                | 3  |
| GNST 1230 | Color & Design Theory                             | 3  |
| GNST 1450 | College Mathematics                               | 3  |
| GNST 1600 | Effective Speaking                                | 3  |
| GNST 1650 | Critical Thinking                                 | 3  |
| GNST 1900 | Professional Skills                               | 0  |
| GNST 2020 | Survey of Western Art I                           | 3  |
| GNST 2420 | Survey of Western Art II                          | 3  |
| GNST 2960 | American Political & Economic History             | 3  |
| MFTG 2330 | Computer Grading, Marking & Cutting               | 3  |
| MPDV 1800 | Fundamentals of Sketching                         | 3  |
| MPDV 2200 | Digital Design                                    | 3  |
| TECH 1100 | Introduction to Adobe                             | 3  |
| TSCI 1440 | Textile Science                                   | 3  |
| TSCI 1800 | Fabric Identification                             | 3  |
|           | Total Units of Credit                             | 90 |

REQUIRED CLASSES FOR PROFESSIONAL DESIGNATION (A.A.)  
(for students with a prior college degree)

|           |                                                   |    |
|-----------|---------------------------------------------------|----|
| DESN 1150 | Fashion Sketching for Design I                    | 3  |
| DESN 1250 | Industry Sewing                                   | 3  |
| DESN 1420 | Applied Draping Techniques (6 hours)*             | 3  |
| DESN 1550 | Fashion Sketching for Design II                   | 3  |
| DESN 1760 | Pattern Drafting I (6 hours)*                     | 3  |
| DESN 1850 | The Business of Fashion                           | 3  |
| DESN 2160 | Pattern Drafting II (6 hours)*                    | 3  |
| DESN 2280 | Creative Design Applications                      | 3  |
| DESN 2530 | Computer-Aided Fashion Design I                   | 3  |
| DESN 2560 | Pattern Drafting III (6 hours)*                   | 3  |
| DESN 2680 | Creative Design Analysis & Collection Development | 3  |
| DESN 2700 | Collection Development (6 hours)*                 | 3  |
| DESN 2980 | Portfolio Preparation & Presentation              | 3  |
| MFTG 2560 | Computer Pattern Drafting, Grading & Marking      | 3  |
| MPDV 1800 | Fundamentals of Sketching                         | 3  |
| MPDV 2200 | Digital Design                                    | 3  |
| TSCI 1440 | Textile Science                                   | 3  |
| TSCI 1800 | Fabric Identification                             | 3  |
|           | Total Units of Credit                             | 54 |

\*Three (3)-hour lab included in 6 hours

DUSTON JASSO



TOXIC WASTELAND



[from top to bottom]  
 Illustrations of a final portfolio collection;  
 Class: Portfolio Preparation & Presentation;  
 Student: Duston Jasso (recipient of the GUESS?, Inc., scholarship)



-SELF LINED  
 -FULL ORGANZA FRINGE SKIRT  
 -FIT MID LENGTH  
 -ZIPPER AT SIDE SEAM  
 -1.5750 CUT ORGANZA

-SELF LINED  
 -ORGANZA FRINGE INSERT AT BOODICE  
 -ORGANZA FRINGE AT SLEEVE  
 -CROPPED LENGTH  
 -NO PLACES





**Hands-On  
Learning**

*Preparing for production,  
a student makes corrections  
to his design in the footwear  
prototype stage.*

ASSOCIATE OF ARTS

# FOOTWEAR DESIGN & DEVELOPMENT

The Footwear Design & Development Program prepares students for careers in the global footwear industry. It offers students the opportunity to integrate critical and creative thought and technical skills. Students explore how construction, technology, sustainability, cultural diversity, and aesthetics influence design.

**What Our Students Learn** In our program, students learn how to design coherent, on-trend footwear collections for today's global and domestic markets.

**Why FIDM** Students learn from instructors with extensive industry experience, as well as guest speakers representing every segment of the industry. On-site visits to working factories, sample rooms, and key footwear retailers give students practical knowledge of a range of footwear and industry trends. Recent collaborations include: Seychelles, Skechers, PV Footwear/Sbicca, Sam Edelman, TOMS, Steve Madden, and K-Swiss.

ASSOCIATE OF ARTS

FOOTWEAR DESIGN & DEVELOPMENT\*

REQUIRED CLASSES FOR  
ASSOCIATE OF ARTS (A.A.)  
(for students without a prior college degree)

|            |                                                  |    |
|------------|--------------------------------------------------|----|
| FTWR 1100  | Introduction to Footwear Design                  | 3  |
| FTWR 1300  | Sketching for Footwear Design                    | 3  |
| FTWR 1700  | Technical Sketching for Footwear Design          | 3  |
| FTWR 1800  | History of Footwear                              | 3  |
| FTWR 2100  | Footwear Design & Line Development               | 3  |
| FTWR 2300A | Pattern Drafting for Footwear I (6 hours)**      | 3  |
| FTWR 2300B | Pattern Drafting for Footwear II                 | 3  |
| FTWR 2400  | Introduction to 3-D Design                       | 3  |
| FTWR 2500A | Design & Technical Specification for Footwear I  | 3  |
| FTWR 2500B | Design & Technical Specification for Footwear II | 3  |
| FTWR 2700  | 3-D Design Applications                          | 3  |
| FTWR 2800  | Collection Development                           | 3  |
| FTWR 2850  | Special Projects in Footwear                     | 3  |
| GNST 1040  | English Composition                              | 3  |
| GNST 1170  | History of Costume                               | 3  |
| GNST 1230  | Color & Design Theory                            | 3  |
| GNST 1450  | College Mathematics                              | 3  |
| GNST 1600  | Effective Speaking                               | 3  |
| GNST 1650  | Critical Thinking                                | 3  |
| GNST 1900  | Professional Skills                              | 0  |
| GNST 2220  | History of Design                                | 3  |
| GNST 2420  | Survey of Western Art II                         | 3  |
| GNST 2750  | Seminar in the Arts                              | 3  |
| GNST 2960  | America Political & Economics History            | 3  |
| GNST 2980  | Professional Practices                           | 3  |
| MTFG 2520  | Global Trade Dynamics                            | 3  |
| MMKT 1550  | Marketing & Brand Development                    | 3  |
| MPDV 1750  | Trends & Fashion Forecasting                     | 3  |
| MRCH 1950  | Excel for Business Applications                  | 3  |
| TECH 1100  | Introduction to Adobe                            | 3  |
| TSCI 1440  | Textile Science                                  | 3  |
|            | Total Units of Credit                            | 90 |

REQUIRED CLASSES FOR  
PROFESSIONAL DESIGNATION (A.A.)  
(for students with a prior college degree)

|            |                                                  |    |
|------------|--------------------------------------------------|----|
| FTWR 1100  | Introduction to Footwear Design                  | 3  |
| FTWR 1300  | Sketching for Footwear Design                    | 3  |
| FTWR 1700  | Technical Sketching for Footwear Design          | 3  |
| FTWR 1800  | History of Footwear                              | 3  |
| FTWR 2100  | Footwear Design & Line Development               | 3  |
| FTWR 2300A | Pattern Drafting for Footwear I (6 hours)**      | 3  |
| FTWR 2300B | Pattern Drafting for Footwear II                 | 3  |
| FTWR 2400  | Introduction to 3-D Design                       | 3  |
| FTWR 2500A | Design & Technical Specification for Footwear I  | 3  |
| FTWR 2500B | Design & Technical Specification for Footwear II | 3  |
| FTWR 2700  | 3-D Design Applications                          | 3  |
| FTWR 2800  | Collection Development                           | 3  |
| FTWR 2850  | Special Projects in Footwear                     | 3  |
| GNST 1170  | History of Costume                               | 3  |
| MFTG 2520  | Global Trade Dynamics                            | 3  |
| MMKT 1550  | Marketing & Brand Development                    | 3  |
| MPDV 1750  | Trends & Fashion Forecasting                     | 3  |
| MRCH 1950  | Excel for Business Applications                  | 3  |
| TECH 1100  | Introduction to Adobe                            | 3  |
| TSCI 1440  | Textile Science                                  | 3  |
|            | Total Units of Credit                            | 60 |

\*\* Three (3)-hour lab included in 6 hours

\*Footwear Design & Development is not currently accepting enrollments.



**[top]** Starting the creative process of designing a shoe;

*Class:* Sketching for Footwear Design

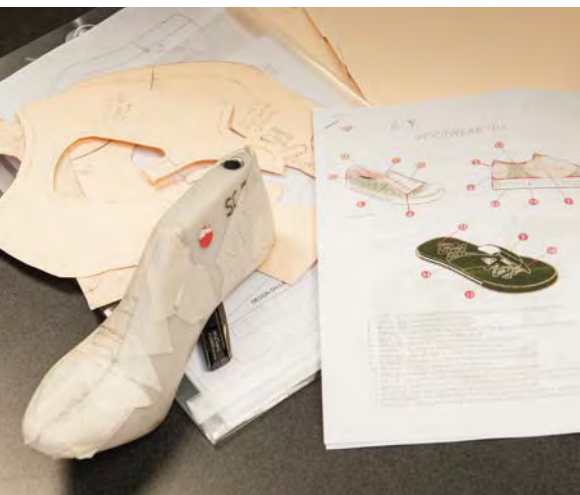
**[left]** Students discuss the process of constructing a shoe;

*Class:* Pattern Drafting for Footwear

**[bottom left]** Students design using a "last"

**[bottom right]** Prototype of a final design for a student project with K-Swiss.

*Student:* Jenna Nase





### **Presenting Concepts**

*Projects are based in  
real-world scenarios  
challenging students  
to think like a  
professional.*

ASSOCIATE OF ARTS

# GRAPHIC DESIGN

The Associate of Arts in Graphic Design Program prepares students for careers as graphic artists and designers. Students learn how to interpret, define, and solve client problems and create a distinct voice of communication to the target audience. Using a combination of technical skills and creative thinking, this comprehensive program teaches students about concept, design, typography, and motion graphics and how these elements are combined and used in graphic designs for the fashion and entertainment industries.

**What Our Students Learn** In our program, students learn how to create and present strong visuals that communicate a brand's marketing message.

**Why FIDM** With a broad focus on fashion and entertainment industries, our Graphic Design program aides students in developing a professional portfolio of their work.

Instructors are working professionals with exciting careers and industry connections. These industry execs from top advertising and marketing firms offer hands-on instruction and mentoring in the classroom.

Students learn how to concept, execute, and pitch ideas. They leave the program ready to design for every platform – from mobile and web to the printed page – with user experience a primary focus.

ASSOCIATE OF ARTS

GRAPHIC DESIGN

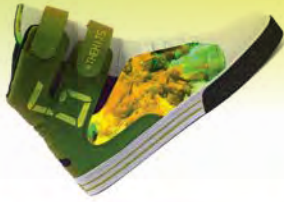
REQUIRED CLASSES FOR ASSOCIATE OF ARTS (A.A.)  
(for students without a prior college degree)

|           |                                       |    |
|-----------|---------------------------------------|----|
| GNST 1040 | English Composition                   | 3  |
| GNST 1080 | Drawing Fundamentals                  | 3  |
| GNST 1230 | Color & Design Theory                 | 3  |
| GNST 1450 | College Mathematics                   | 3  |
| GNST 1600 | Effective Speaking                    | 3  |
| GNST 1650 | Critical Thinking                     | 3  |
| GNST 1900 | Professional Skills                   | 0  |
| GNST 2020 | Survey of Western Art I               | 3  |
| GNST 2220 | History of Design                     | 3  |
| GNST 2420 | Survey of Western Art II              | 3  |
| GNST 2960 | American Political & Economic History | 3  |
| GRPH 1050 | Digital Imaging                       | 3  |
| GRPH 1150 | Type & Layout                         | 3  |
| GRPH 1300 | Computer Illustration                 | 3  |
| GRPH 1420 | 2-D Design                            | 3  |
| GRPH 1500 | Critical Concepts                     | 3  |
| GRPH 1720 | Typography                            | 3  |
| GRPH 2050 | Brand X                               | 3  |
| GRPH 2120 | Publication Design                    | 3  |
| GRPH 2230 | UX Design                             | 3  |
| GRPH 2300 | Prepress Production                   | 3  |
| GRPH 2380 | Packaging Design                      | 3  |
| GRPH 2400 | Graphics/Licensing (6 hours)*         | 3  |
| GRPH 2500 | Logo/Symbol Design                    | 3  |
| GRPH 2540 | Applied Branding                      | 3  |
| GRPH 2630 | Website Design                        | 3  |
| GRPH 2680 | Graphic Design Portfolio              | 3  |
| GRPH 2780 | Introduction to Digital Photography   | 3  |
| GRPH 2930 | Advanced Website Design               | 3  |
| MMKT 1550 | Marketing & Brand Development         | 3  |
| TECH 1100 | Introduction to Adobe                 | 3  |
|           | Total Units of Credit                 | 90 |

REQUIRED CLASSES FOR PROFESSIONAL DESIGNATION (A.A.)  
(for students with a prior college degree)

|           |                                     |    |
|-----------|-------------------------------------|----|
| GNST 1080 | Drawing Fundamentals                | 3  |
| GNST 1900 | Professional Skills                 | 0  |
| GNST 2220 | History of Design                   | 3  |
| GNST 2420 | Survey of Western Art II            | 3  |
| GRPH 1050 | Digital Imaging                     | 3  |
| GRPH 1150 | Type & Layout                       | 3  |
| GRPH 1300 | Computer Illustration               | 3  |
| GRPH 1420 | 2-D Design                          | 3  |
| GRPH 1500 | Critical Concepts                   | 3  |
| GRPH 1720 | Typography                          | 3  |
| GRPH 2050 | Brand X                             | 3  |
| GRPH 2120 | Publication Design                  | 3  |
| GRPH 2230 | UX Design                           | 3  |
| GRPH 2300 | Prepress Production                 | 3  |
| GRPH 2380 | Packaging Design –or–               | 3  |
| GRPH 2930 | Advanced Website Design             | 3  |
| GRPH 2400 | Graphics/Licensing (6 hours)*       | 3  |
| GRPH 2500 | Logo/Symbol Design                  | 3  |
| GRPH 2540 | Applied Branding                    | 3  |
| GRPH 2630 | Website Design                      | 3  |
| GRPH 2680 | Graphic Design Portfolio            | 3  |
| GRPH 2780 | Introduction to Digital Photography | 3  |
|           | Total Units of Credit               | 60 |

\*Three (3)-hour lab included in 6 hours



(top left) Merchandise concepts for re-release of the band Genesis;  
 Class: Brand X  
 (bottom left) Student photographers; Class: Introduction to Digital Photography  
 (middle right/from top to bottom) Cosmetic packaging prototypes;  
 Class: Packaging Design  
 (bottom) Students discuss print layouts; Class: Publication Design





### **Final Projects**

*Interior Design thesis projects focus on mixed-use spaces in urban environments.*

ASSOCIATE OF ARTS

# INTERIOR DESIGN

The Interior Design Program combines theoretical elements of interior design with practical creative approaches to the solution of functional and aesthetic design problems in the living, working, and recreational human environment. Competencies developed by the program include architectural drafting, CAD illustration and graphic presentation skills, and design proficiency. Students will also develop a working knowledge of the materials, resources, and business procedures pertaining to the interior design profession.

Completion of the curriculum satisfies the educational requirement for professional membership in ASID (American Society of Interior Designers) and IIDA (International Interior Design Association) and enables students to qualify for the NCIDQ (National Council for Interior Design Qualification) examination.

**What Our Students Learn** In our program, students learn the fundamental creative and practical skills necessary to become a professional Interior Designer.

**Why FIDM** Design projects take Interior Design students into the community to foster relationships within a professional design setting. Students have created the lobby design for Elleven Lofts and presented design concepts to IPME / International Port Management Enterprise using shipping containers for customized residential and commercial projects.

Chairing Styles, an exciting collaboration between Interior Design, Fashion Design, and Textile Design students, in cooperation with major furniture manufacturers, fosters new relationships between education and industry.

ASSOCIATE OF ARTS

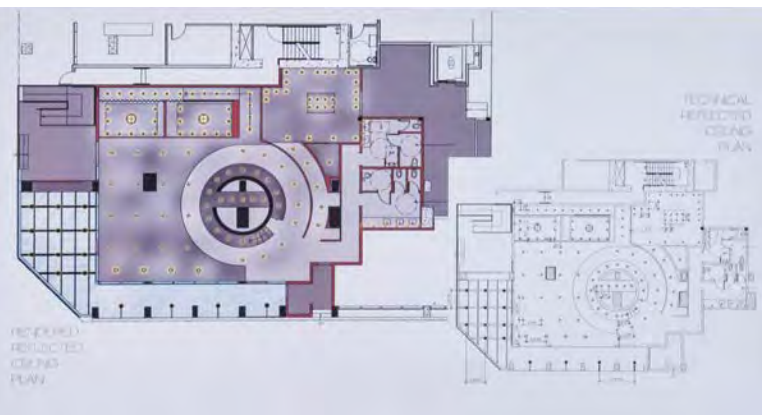
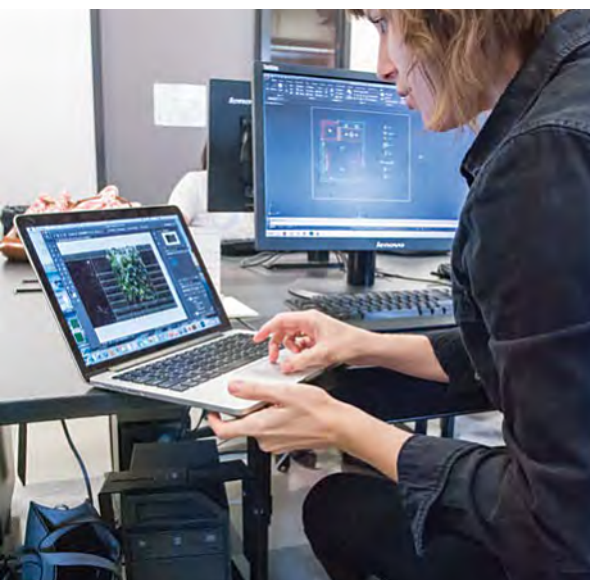
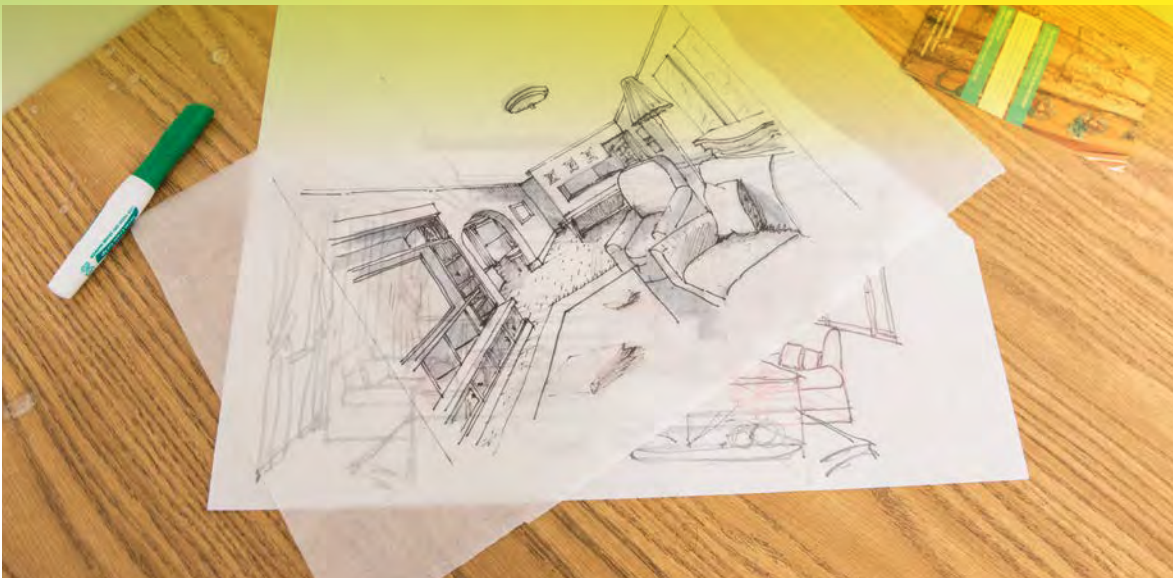
INTERIOR DESIGN

REQUIRED CLASSES FOR  
ASSOCIATE OF ARTS (A.A.)  
(for students without a prior college degree)

|            |                                             |    |
|------------|---------------------------------------------|----|
| GNST 1040  | English Composition                         | 3  |
| GNST 1230  | Color & Design Theory                       | 3  |
| GNST 1450  | College Mathematics                         | 3  |
| GNST 1600  | Effective Speaking                          | 3  |
| GNST 1620  | The Creative Process                        | 3  |
| GNST 1650  | Critical Thinking                           | 3  |
| GNST 1900  | Professional Skills                         | 0  |
| GNST 2960  | American Political & Economic History       | 3  |
| INTD 1000A | Sketching Techniques I                      | 3  |
| INTD 1000B | Sketching Techniques II                     | 3  |
| INTD 1090A | Technical Drawing I                         | 3  |
| INTD 1090B | Technical Drawing II                        | 3  |
| INTD 1090C | Technical Drawing III                       | 3  |
| INTD 1220  | Design Process                              | 3  |
| INTD 1350  | Survey of Architecture & Interior Design I  | 3  |
| INTD 1450  | Residential Design Concepts                 | 3  |
| INTD 1520  | Digital Modeling                            | 3  |
| INTD 1650  | Survey of Architecture & Interior Design II | 3  |
| INTD 1750  | Digital Presentation                        | 3  |
| INTD 1850  | Commercial Design Concepts                  | 3  |
| INTD 2000  | Lighting Design                             | 3  |
| INTD 2050  | Materials for Interior Design               | 3  |
| INTD 2460  | Human Factors in Design                     | 3  |
| INTD 2830  | Interior Design Thesis                      | 6  |
| INTD 2930  | Business Practices for Interior Design      | 3  |
| INTD 2980  | Presentation & Portfolio                    | 3  |
| INTD       | Elective: (1) three-unit course             | 3  |
| TECH 1100  | Introduction to Adobe                       | 3  |
| TSCI 1420  | Historic Textiles                           | 3  |
| TSCI 1750  | Textile Science for Interior Design         | 3  |
|            | Total Units of Credit                       | 90 |

REQUIRED CLASSES FOR  
PROFESSIONAL DESIGNATION (A.A.)  
(for students with a prior college degree)

|            |                                             |    |
|------------|---------------------------------------------|----|
| GNST 1230  | Color & Design Theory                       | 3  |
| GNST 1900  | Professional Skills                         | 0  |
| INTD 1000A | Sketching Techniques I                      | 3  |
| INTD 1000B | Sketching Techniques II                     | 3  |
| INTD 1090A | Technical Drawing I                         | 3  |
| INTD 1090B | Technical Drawing II                        | 3  |
| INTD 1090C | Technical Drawing III                       | 3  |
| INTD 1220  | Design Process                              | 3  |
| INTD 1350  | Survey of Architecture & Interior Design I  | 3  |
| INTD 1450  | Residential Design Concepts                 | 3  |
| INTD 1520  | Digital Modeling                            | 3  |
| INTD 1650  | Survey of Architecture & Interior Design II | 3  |
| INTD 1750  | Digital Presentation                        | 3  |
| INTD 1850  | Commercial Design Concepts                  | 3  |
| INTD 2000  | Lighting Design                             | 3  |
| INTD 2050  | Materials for Interior Design               | 3  |
| INTD 2460  | Human Factors in Design                     | 3  |
| INTD 2830  | Interior Design Thesis                      | 6  |
| INTD 2930  | Business Practices for Interior Design      | 3  |
| INTD 2980  | Presentation & Portfolio                    | 3  |
| TECH 1100  | Introduction to Adobe                       | 3  |
| TSCI 1750  | Textile Science for Interior Design         | 3  |
|            | Total Units of Credit                       | 66 |



[top] Student concept sketches; *Class:* Sketching Techniques I  
[middle left] *Class:* Commercial Design Concepts  
[middle right] Chairing Styles: a collaboration between interior, fashion, and textile design students.  
*Foreground chair designed by student: Dani Zhong; Background chair designed by student: Daisy Hidalgo*  
*Chairs Manufactured by: Ana Maria Designs*  
[bottom] Technical Drawing; *Class:* Lighting Design



***In the  
Jewelry Lab***

*Instructor and  
Creative Director of the  
Jewelry Design program,  
John Ahr, shows a student  
how to center a torque on  
a neck mandrel.*

ASSOCIATE OF ARTS

# JEWELRY DESIGN

The Jewelry Design Program provides students with a broad understanding of the jewelry industry through in-depth study of the creative process, jewelry styles, and the technical properties of metals and gems.

**What Our Students Learn** In our program, students learn how to design, produce, and market functional and wearable jewelry by providing in-depth knowledge of both the creative and manufacturing processes involved in jewelry making.

**Why FIDM** FIDM's Jewelry Design program is uniquely positioned to link jewelry design to fashion and has the benefit of FIDM's incredible network of fashion industry connections. FIDM's custom-designed, state-of-the-industry Jewelry Design Studio is located in the heart of Los Angeles's Jewelry District, one of the largest in the world.

The program features an in-depth study of Jewelry Design past and present, so students have an artistic and historical context for their work.

Instructors are creative professionals in the industry. Consulting Jewelry Designer Kim Hurlbert, a graduate of Gemological Institute of America and Gemological Association of Great Britain, helped launch the program.

ASSOCIATE OF ARTS

**JEWELRY DESIGN\***

REQUIRED CLASSES FOR  
ASSOCIATE OF ARTS (A.A.)  
(for students without a prior college degree)

|           |                                              |    |
|-----------|----------------------------------------------|----|
| GNST 1040 | English Composition                          | 3  |
| GNST 1200 | 20th Century Designers                       | 3  |
| GNST 1230 | Color & Design Theory                        | 3  |
| GNST 1450 | College Mathematics                          | 3  |
| GNST 1520 | Gemology                                     | 3  |
| GNST 1560 | History of Jewelry                           | 3  |
| GNST 1600 | Effective Speaking                           | 3  |
| GNST 1650 | Critical Thinking                            | 3  |
| GNST 1900 | Professional Skills                          | 0  |
| GNST 2020 | Survey of Western Art I                      | 3  |
| GNST 2960 | American Political & Economic History        | 3  |
| GNST 2980 | Professional Practices                       | 3  |
| JDSN 1100 | Material & Methods for Jewelry Manufacturing | 3  |
| JDSN 1200 | Rendering I                                  | 3  |
| JDSN 1400 | Rendering II                                 | 3  |
| JDSN 1500 | Introduction to Computer-Aided Design        | 3  |
| JDSN 1600 | Metalsmithing I                              | 3  |
| JDSN 1700 | Wax Carving & Casting                        | 3  |
| JDSN 1800 | Metalsmithing II                             | 6  |
| JDSN 1850 | Business of Jewelry Design                   | 3  |
| JDSN 1900 | Creative Design for Jewelry I                | 3  |
| JDSN 2100 | Computer-Aided Jewelry Design I              | 3  |
| JDSN 2200 | Metalsmithing III                            | 6  |
| JDSN 2300 | Creative Design for Jewelry II               | 6  |
| JDSN 2500 | Computer-Aided Jewelry Design II             | 3  |
| JDSN 2700 | Creative Design for Jewelry III              | 6  |
| JDSN 2950 | Sample Case Development & Presentation       | 3  |
|           | Total Units of Credit                        | 90 |

REQUIRED CLASSES FOR  
PROFESSIONAL DESIGNATION (A.A.)  
(for students with a prior college degree)

|           |                                              |    |
|-----------|----------------------------------------------|----|
| GNST 1200 | 20th Century Designers                       | 3  |
| GNST 1520 | Gemology                                     | 3  |
| GNST 1560 | History of Jewelry                           | 3  |
| JDSN 1100 | Material & Methods for Jewelry Manufacturing | 3  |
| JDSN 1200 | Rendering I                                  | 3  |
| JDSN 1400 | Rendering II                                 | 3  |
| JDSN 1500 | Introduction to Computer-Aided Design        | 3  |
| JDSN 1600 | Metalsmithing I                              | 3  |
| JDSN 1700 | Wax Carving & Casting                        | 3  |
| JDSN 1800 | Metalsmithing II                             | 6  |
| JDSN 1850 | Business of Jewelry Design                   | 3  |
| JDSN 1900 | Creative Design for Jewelry I                | 3  |
| JDSN 2100 | Computer-Aided Jewelry Design I              | 3  |
| JDSN 2200 | Metalsmithing III                            | 6  |
| JDSN 2300 | Creative Design for Jewelry II               | 6  |
| JDSN 2500 | Computer-Aided Jewelry Design II             | 3  |
| JDSN 2700 | Creative Design for Jewelry III              | 6  |
| JDSN 2950 | Sample Case Development & Presentation       | 3  |
|           | Total Units of Credit                        | 66 |

\* Jewelry Design is not currently accepting enrollments.



[top left] Silver cuff bracelet; *Class:* Creative Design for Jewelry II; *Student:* Danielle Samuels  
[top right] Silver necklace; *Class:* Creative Design for Jewelry II; *Student:* Danielle Samuels  
[bottom left] Silver necklace set with a star sapphire; *Class:* Creative Design for Jewelry III; *Student:* Bevelyn Esparza  
[bottom right] Gold & silver cuff; *Class:* Computer-Aided Jewelry Design II; *Student:* Zoe Hung



**Alumni  
Connections**

*Instructor and alumna  
Saloni Mahendro shares  
product with Premier  
Marketing Group  
students.*

ASSOCIATE OF ARTS

# MERCHANDISING & MARKETING

The Merchandising & Marketing Program prepares students for a wide range of careers in the global fields of fashion merchandising, marketing, and brand management. The curriculum emphasizes the development of creative, financial, technological, buying and promotional strategies that affect consumer behavior in the digital era. Core values of the program include critical thought, creative applications, teamwork, and effective communication.

CHOOSE BETWEEN TWO OPTIONS:

## **MERCHANDISING & BUYING**

Students study how to identify trends, curate product assortments, manage supply chain, and understand what shapes and directs consumer behavior. They learn how to plan, develop, and present apparel lines for identified target markets with regard to styling, assortment, pricing, and timing.

## **FASHION MARKETING**

Students are prepared for careers in creating and managing effective marketing strategies for fashion products. They learn how to build brand equity, acquire and retain customers, develop successful global marketing campaigns, and manage consumer expectations and experiences to drive sales.

**What Our Students Learn** In our program, students learn how to critically evaluate information and create effective business strategies and solutions regarding the marketing, buying, and management of merchandise with an emphasis in the retail industry.

**Why FIDM** As the retail industry evolves into a stronger digital landscape, the Merchandising & Marketing curriculum prepares students for a wide variety of business careers within the omni-channel environment. Alongside instructors with industry experience, frequent business professionals and alumni guest speakers bring the business of fashion into the classroom. Additionally, field trips into the marketplace enhance the education experience. These unique opportunities give the students inside perspectives and valuable networking connections. Students graduate from the program with the necessary skills that showcase their readiness to begin careers in merchandising, buying, fashion marketing, and brand management.

ASSOCIATE OF ARTS

**MERCHANDISING & BUYING OPTION**

REQUIRED CLASSES FOR  
ASSOCIATE OF ARTS (A.A.)  
(for students without a prior college degree)

|           |                                             |    |
|-----------|---------------------------------------------|----|
| GNST 1040 | English Composition                         | 3  |
| GNST 1200 | 20th Century Designers                      | 3  |
| GNST 1230 | Color & Design Theory                       | 3  |
| GNST 1450 | College Mathematics                         | 3  |
| GNST 1600 | Effective Speaking                          | 3  |
| GNST 1650 | Critical Thinking                           | 3  |
| GNST 1900 | Professional Skills                         | 0  |
| GNST 2960 | American Political & Economic History       | 3  |
| MMKT 1650 | Consumer Behavior and Research              | 3  |
| MMKT 2080 | Brand Management Strategies                 | 3  |
| MMKT 2420 | Marketing Communications                    | 3  |
| MMKT 2780 | Integrated Marketing Communications         | 3  |
| MMKT 2880 | Marketing Essentials                        | 3  |
| MPDV 2100 | Fashion Merchandising & Assortment Planning | 3  |
| MRCH 1100 | The Business of Fashion Merchandising       | 3  |
| MRCH 1420 | Textiles & Product Analysis                 | 3  |
| MRCH 1550 | The Retail Environment                      | 3  |
| MRCH 1750 | Merchandising Strategies                    | 3  |
| MRCH 1820 | Trend Analysis & Styling Concepts           | 3  |
| MRCH 1920 | Applied Digital Communications              | 3  |
| MRCH 1950 | Excel for Business Applications             | 3  |
| MRCH 2210 | Merchandise Presentation Strategies         | 3  |
| MRCH 2420 | Global Supply Chain & Logistics             | 3  |
| MRCH 2640 | Buying                                      | 3  |
| MRCH 2660 | Data Insights & Fashion Analytics           | 3  |
| MRCH 2760 | Advanced Business Applications              | 3  |
| MRCH 2770 | Case Studies in Retail Strategies           | 3  |
| MRCH 2810 | Sustainability & Social Responsibility      | 3  |
| MRCH 2860 | Merchandise Planning & Allocation –or–      | 3  |
| MRCH 2690 | Product Development                         | 3  |
| SMED 2750 | E-Commerce Marketing                        | 3  |
| TECH 1100 | Introduction to Adobe                       | 3  |
|           | Total Units of Credit                       | 90 |

REQUIRED CLASSES FOR  
PROFESSIONAL DESIGNATION (A.A.)  
(for students with a prior college degree)

|           |                                             |    |
|-----------|---------------------------------------------|----|
| MMKT 2080 | Brand Management Strategies                 | 3  |
| MMKT 2420 | Marketing Communications                    | 3  |
| MPDV 2100 | Fashion Merchandising & Assortment Planning | 3  |
| MRCH 1420 | Textiles & Product Analysis                 | 3  |
| MRCH 1750 | Merchandising Strategies                    | 3  |
| MRCH 1820 | Trend Analysis & Styling Concepts           | 3  |
| MRCH 1950 | Excel for Business Applications             | 3  |
| MRCH 2420 | Global Supply Chain & Logistics             | 3  |
| MRCH 2640 | Buying                                      | 3  |
| MRCH 2660 | Data Insights & Fashion Analytics           | 3  |
| MRCH 2760 | Advanced Business Applications              | 3  |
| MRCH 2770 | Case Studies in Retail Strategies           | 3  |
| MRCH 2810 | Sustainability & Social Responsibility      | 3  |
| MRCH 2860 | Merchandise Planning & Allocation – or –    | 3  |
| MRCH 2690 | Product Development                         | 3  |
| SMED 2750 | E-Commerce Marketing                        | 3  |
|           | Total Units of Credit                       | 45 |



[top] Rima Barker, FIDM alum and V.P. of E-commerce, Planning & Merchandising for Hot Topic, gives back to the college by sharing best industry buying practices

[left] Students simulate a buying trip by visiting local showrooms; Class: Applied Buying

[right] Students review luxury fashion brand "look books"; Class: Trend Analysis and Styling Concepts

ASSOCIATE OF ARTS

**FASHION MARKETING OPTION**

**REQUIRED CLASSES FOR ASSOCIATE OF ARTS (A.A.)**  
(for students without a prior college degree)

|           |                                        |           |
|-----------|----------------------------------------|-----------|
| GNST 1040 | English Composition                    | 3         |
| GNST 1200 | 20th Century Designers                 | 3         |
| GNST 1230 | Color & Design Theory                  | 3         |
| GNST 1450 | College Mathematics                    | 3         |
| GNST 1600 | Effective Speaking                     | 3         |
| GNST 1650 | Critical Thinking                      | 3         |
| GNST 1900 | Professional Skills                    | 0         |
| GNST 2960 | American Political & Economic History  | 3         |
| MMKT 1650 | Consumer Behavior and Research         | 3         |
| MMKT 2080 | Brand Management Strategies            | 3         |
| MMKT 2420 | Marketing Communications               | 3         |
| MMKT 2460 | Global Marketing                       | 3         |
| MMKT 2780 | Integrated Marketing Communications    | 3         |
| MMKT 2880 | Marketing Essentials                   | 3         |
| MRCH 1100 | The Business of Fashion Merchandising  | 3         |
| MRCH 1420 | Textiles & Product Analysis            | 3         |
| MRCH 1550 | The Retail Environment                 | 3         |
| MRCH 1750 | Merchandising Strategies               | 3         |
| MRCH 1820 | Trend Analysis & Styling Concepts      | 3         |
| MRCH 1920 | Applied Digital Communications         | 3         |
| MRCH 1950 | Excel for Business Applications        | 3         |
| MRCH 2210 | Merchandise Presentation Standards     | 3         |
| MRCH 2760 | Advanced Business Applications         | 3         |
| MRCH 2770 | Case Studies in Retail Strategies      | 3         |
| MRCH 2810 | Sustainability & Social Responsibility | 3         |
| SMED 2100 | New Media Strategies                   | 3         |
| SMED 2550 | Intellectual Property & Media Law      | 3         |
| SMED 2750 | E-Commerce Marketing                   | 3         |
| SMED 2850 | Marketing Analytics                    | 3         |
| SMED 2880 | New Media Public Relations             | 3         |
| TECH 1100 | Introduction to Adobe                  | 3         |
|           | <b>Total Units of Credit</b>           | <b>90</b> |

**REQUIRED CLASSES FOR PROFESSIONAL DESIGNATION (A.A.)**  
(for students with a prior college degree)

|           |                                        |           |
|-----------|----------------------------------------|-----------|
| MMKT 1650 | Consumer Behavior & Research           | 3         |
| MMKT 2080 | Brand Management Strategies            | 3         |
| MMKT 2420 | Marketing Communications               | 3         |
| MMKT 2460 | Global Marketing                       | 3         |
| MMKT 2780 | Integrated Marketing Communications    | 3         |
| MRCH 1420 | Textiles & Product Analysis            | 3         |
| MRCH 1820 | Trend Analysis & Styling Concepts      | 3         |
| MRCH 1950 | Excel for Business Applications        | 3         |
| MRCH 2760 | Advanced Business Applications         | 3         |
| MRCH 2770 | Case Studies in Retail Strategies      | 3         |
| MRCH 2810 | Sustainability & Social Responsibility | 3         |
| SMED 2100 | New Media Strategies                   | 3         |
| SMED 2750 | E-Commerce Marketing                   | 3         |
| SMED 2850 | Marketing Analytics                    | 3         |
| SMED 2880 | New Media Public Relations             | 3         |
|           | <b>Total Units of Credit</b>           | <b>45</b> |



[top] Fashion Marketing students collaborate to develop creative strategies for sustainable fashion; *Class:* Sustainability & Social Responsibility  
 (bottom left) Students analyze data on consumer shopping habits to determine effective use of promotional spending; *Class:* Marketing Analytics  
 (bottom right) Samples of media strategies and a style guide from a marketing campaign created by Kristen Vande Wydeven, Kendra Hudiburg, Jasmine Maldonado, Alex Cornwell; *Class:* Integrated Marketing Communications



**Brand Style Guide**

BACKGROUNDS / INSPIRATION:

**Email Promotion**

We will send personalized promotions and discounts via email as a way to keep customers up-to-date on latest products. It will serve as a direct way to inform consumers about promotions and upcoming sales, events, etc. We will also send QR codes to drive customers to our e-commerce site.

**Magazine Advertising (Sponsored Content)**

Features in "What's Next" magazine, Daily Surfer and Surfboarder magazine are and features will focus on sustainability and the local features such as local events and to promote local retail. These magazine features will highlight the word about organic surfboards and where to find them.



**Product  
Design**

*Students produce  
a sample of one of their  
original designs in the  
Technical Design  
course.*

#1005 - BK Bod  
&  
cut@self

ASSOCIATE OF ARTS

# MERCHANDISE PRODUCT DEVELOPMENT

The Merchandise Product Development Program involves students in the process of conceptualizing, creating, producing, and delivering new products and services to consumers. The curriculum focuses on trend research, consumer and brand analysis, marketing, and product design and specifications. Students learn business and supply chain planning and gain practice creating new lines for established and start-up brands.

**What Our Students Learn** In our program, students learn how to analyze and apply trends in color, fabric, and style for design development, as well as the techniques to create specifications for how garments are made. They integrate cutting edge technology and software solutions into all phases of the product development process and decision making.

**Why FIDM** Students live and breathe a brand in the classroom to prepare them for their careers. Speakers from top companies (think Zara, Topshop, 7 For All Mankind, TOMS Shoes, ModCloth, Revolve, and Louis Vuitton) come onsite for Q&A panels and lectures.

Our field trips give behind-the-scenes tours of trend offices, working factories, and showrooms.

Students graduate from the program having created a portfolio of work for a variety of companies, products, and brands.

ASSOCIATE OF ARTS

**MERCHANDISE PRODUCT DEVELOPMENT**

**REQUIRED CLASSES FOR ASSOCIATE OF ARTS (A.A.)**  
(for students without a prior college degree)

|           |                                             |           |
|-----------|---------------------------------------------|-----------|
| GNST 1040 | English Composition                         | 3         |
| GNST 1200 | 20th Century Designers                      | 3         |
| GNST 1230 | Color & Design Theory                       | 3         |
| GNST 1450 | College Mathematics                         | 3         |
| GNST 1600 | Effective Speaking                          | 3         |
| GNST 1650 | Critical Thinking                           | 3         |
| GNST 1900 | Professional Skills                         | 0         |
| GNST 2960 | American Political & Economic History       | 3         |
| MFTG 1400 | Apparel Process I (6 hours)*                | 3         |
| MFTG 1700 | Apparel Process II (6 hours)*               | 3         |
| MMKT 1550 | Marketing & Brand Development               | 3         |
| MPDV 1500 | Product Development Fundamentals            | 3         |
| MPDV 1750 | Trends & Fashion Forecasting                | 3         |
| MPDV 1800 | Fundamentals of Sketching                   | 3         |
| MPDV 1850 | Digital Sketching & Rendering               | 3         |
| MPDV 2100 | Fashion Merchandising & Assortment Planning | 3         |
| MPDV 2150 | Digital Presentation Applications           | 3         |
| MPDV 2300 | Trend & Design Application                  | 3         |
| MPDV 2400 | Preproduction for Apparel                   | 3         |
| MPDV 2700 | Classification & Line Development           | 3         |
| MPDV 2750 | Production & Sourcing Strategies            | 3         |
| MPDV 2780 | Technical Design                            | 3         |
| MPDV 2800 | Advanced Preproduction                      | 3         |
| MPDV 2820 | Fashion Start-Up Strategies                 | 3         |
| MPDV 2850 | Brand Portfolio Development                 | 3         |
| MRCH 1950 | Excel for Business Applications             | 3         |
| MRCH 2810 | Sustainability & Social Responsibility      | 3         |
| TECH 1100 | Introduction to Adobe                       | 3         |
| TSCI 1440 | Textile Science                             | 3         |
| TSCI 1800 | Fabric Identification                       | 3         |
| TSCI 2100 | Textile Application & Color Management      | 3         |
|           | <b>Total Units of Credit</b>                | <b>90</b> |

**REQUIRED CLASSES FOR PROFESSIONAL DESIGNATION (A.A.)**  
(for students with a prior college degree)

|           |                                             |           |
|-----------|---------------------------------------------|-----------|
| MFTG 1400 | Apparel Process I (6 hours)*                | 3         |
| MFTG 1700 | Apparel Process II (6 hours)*               | 3         |
| MPDV 1800 | Fundamentals of Sketching                   | 3         |
| MPDV 1850 | Digital Sketching & Rendering               | 3         |
| MPDV 2100 | Fashion Merchandising & Assortment Planning | 3         |
| MPDV 2150 | Digital Presentation Applications           | 3         |
| MPDV 2300 | Trend & Design Application                  | 3         |
| MPDV 2400 | Preproduction for Apparel                   | 3         |
| MPDV 2700 | Classification & Line Development           | 3         |
| MPDV 2750 | Production & Sourcing Strategies            | 3         |
| MPDV 2780 | Technical Design –or–                       | 3         |
| MPDV 2800 | Advanced Preproduction                      |           |
| MPDV 2820 | Fashion Start-Up Strategies –or–            | 3         |
| MRCH 2810 | Sustainability & Social Responsibility      |           |
| TECH 1100 | Introduction to Adobe                       | 3         |
| TSCI 1440 | Textile Science                             | 3         |
| TSCI 1800 | Fabric Identification                       | 3         |
| TSCI 2100 | Textile Application & Color Management      | 3         |
|           | <b>Total Units of Credit</b>                | <b>51</b> |

\*Three (3)-hour lab included in 6 hours



[top left] Students do research to develop a seasonal merchandise plan; *Class:* Fashion Merchandising & Assortment Planning  
 [top right] Students learn draping, patternmaking and fit through hands-on experience; *Class:* Technical Design  
 [middle] Students go behind the scenes at major fashion brands on biannual study tours  
 [bottom] Students develop a full line of apparel or accessories for a brand of their choice; *Class:* Brand Portfolio Development; *Student:* Haritha Yadala





**Studio  
Techniques**

*Students develop  
design concepts  
in a studio  
environment.*

ASSOCIATE OF ARTS

# TEXTILE DESIGN

The Textile Design Program prepares students for successful careers in the creation and styling of printed and woven textiles for apparel and interior design industries. Coursework develops original expression in combination with technical skills through both painting techniques and CAD applications.

**What Our Students Learn** In our program, students learn the principles and elements of textile design, with an emphasis on both conceptual skills and hands-on techniques.

**Why FIDM** Students in this major develop a marketable, in-demand specialization within the fashion and interior design industries, as they learn to design and create printed and woven textiles. The program teaches traditional painting techniques as well as how to use the most leading-edge technology for executing textile designs. Students graduate having conceptualized and styled a textile line, which then becomes an integral piece in their professional portfolios.

Textile Design graduates go on to careers at bedding, wall covering, and apparel companies such as Target, Nordstrom, White House Black Market, Aztec, and Major Textiles Imports, Inc.

ASSOCIATE OF ARTS

TEXTILE DESIGN

REQUIRED CLASSES FOR ASSOCIATE OF ARTS (A.A.)  
(for students without a prior college degree)

|           |                                          |    |
|-----------|------------------------------------------|----|
| GNST 1040 | English Composition                      | 3  |
| GNST 1230 | Color & Design Theory                    | 3  |
| GNST 1450 | College Mathematics                      | 3  |
| GNST 1600 | Effective Speaking                       | 3  |
| GNST 1650 | Critical Thinking                        | 3  |
| GNST 1900 | Professional Skills                      | 0  |
| GNST 2020 | Survey of Western Art I                  | 3  |
| GNST 2420 | Survey of Western Art II                 | 3  |
| GNST 2960 | American Political & Economic History    | 3  |
| GNST 2980 | Professional Practices                   | 3  |
| TECH 1100 | Introduction to Adobe                    | 3  |
| TEXT 1350 | Studio Techniques I                      | 6  |
| TEXT 1500 | Natural Forms                            | 3  |
| TEXT 1550 | Studio Techniques II                     | 6  |
| TEXT 1750 | Creating Fabric Structures (6 hours)*    | 3  |
| TEXT 1850 | Surface Design for Interior Applications | 3  |
| TEXT 2350 | Print & Dye                              | 6  |
| TEXT 2550 | Computer-Aided Surface Design I          | 6  |
| TEXT 2600 | Design for Form & Function               | 3  |
| TEXT 2750 | Computer-Aided Surface Design II         | 6  |
| TEXT 3150 | Trend Analysis                           | 3  |
| TEXT 4650 | Line Development                         | 3  |
| TEXT 4950 | Portfolio Development                    | 3  |
| TSCI 1420 | Historic Textiles                        | 3  |
| TSCI 1440 | Textile Science                          | 3  |
| TSCI 1800 | Fabric Identification                    | 3  |
|           | Total Units of Credit                    | 90 |

REQUIRED CLASSES FOR PROFESSIONAL DESIGNATION (A.A.)  
(for students with a prior college degree)

|           |                                          |    |
|-----------|------------------------------------------|----|
| TECH 1100 | Introduction to Adobe                    | 3  |
| TEXT 1350 | Studio Techniques I                      | 6  |
| TEXT 1550 | Studio Techniques II                     | 6  |
| TEXT 1750 | Creating Fabric Structures (6 hours)*    | 3  |
| TEXT 1850 | Surface Design for Interior Applications | 3  |
| TEXT 2350 | Print & Dye                              | 6  |
| TEXT 2550 | Computer-Aided Surface Design I          | 6  |
| TEXT 2600 | Design for Form & Function               | 3  |
| TEXT 2750 | Computer-Aided Surface Design II         | 6  |
| TEXT 3150 | Trend Analysis                           | 3  |
| TEXT 4650 | Line Development                         | 3  |
| TEXT 4950 | Portfolio Development                    | 3  |
| TSCI 1420 | Historic Textiles                        | 3  |
| TSCI 1440 | Textile Science                          | 3  |
| TSCI 1800 | Fabric Identification                    | 3  |
|           | Total Units of Credit                    | 60 |

\*Three (3)-hour lab included in 6 hours



[top left] Rug; *Class:* Creating Fabric Structures;  
*Student:* Dohee Lee  
[top right] Wallpaper; *Class:* Computer-Aided  
Surface Design I; *Student:* Dohee Lee  
[bottom left] Fabric designed for Chairing  
Styles; *Textile Student:* Johari Fields  
[bottom right] Textile print designs for  
children's dresses; *Student:* Josephine Hawley





**Creative  
Concepts**

*A team of Visual Communications students creates a window display that they have rendered, constructed, and installed.*

ASSOCIATE OF ARTS

# VISUAL COMMUNICATIONS

The Visual Communications Program offers students a diversified, creative business background in visual presentation, exhibit/trade show design, retail and event marketing, and store planning, with an emphasis on the fashion and entertainment industries. Students benefit from exposure to practical and theoretical visual merchandising techniques. Courses include presentation design, color theory, concept visualization, trend forecasting, and computer graphics.

**What Our Students Learn** In our program, students learn the creative and technical skills to create visual displays and elements for a variety of projects.

**Why FIDM** Students work on real-world projects with industry professionals from companies like Giant Spoon Agency, WindowsWear.com, DITA Luxury Eyewear, Living Spaces, Macy's San Francisco Flagship Flower Show, Set + Stage Creative, and PAVE/Planning, Visual Education Partnership who partner with FIDM to create internships for students in the program.

Students leave the program proficient not only in their hard skills like quick sketching, InDesign, SketchUp, and Photoshop, but also confident in soft skills like collaboration and negotiation. They develop a full understanding of attention to detail, problem solving, and what goes on in the world of art and culture and how it applies to their work.

ASSOCIATE OF ARTS

VISUAL COMMUNICATIONS

REQUIRED CLASSES FOR  
ASSOCIATE OF ARTS (A.A.)  
(for students without a prior college degree)

|           |                                                        |    |
|-----------|--------------------------------------------------------|----|
| GNST 1040 | English Composition                                    | 3  |
| GNST 1230 | Color & Design Theory                                  | 3  |
| GNST 1450 | College Mathematics                                    | 3  |
| GNST 1600 | Effective Speaking                                     | 3  |
| GNST 1900 | Professional Skills                                    | 0  |
| GNST 2020 | Survey of Western Art I                                | 3  |
| GNST 2420 | Survey of Western Art II                               | 3  |
| GNST 2750 | Seminar in the Arts                                    | 3  |
| GNST 2960 | American Political & Economic History                  | 3  |
| GRPH 2230 | UX Design                                              | 3  |
| MMKT 1550 | Marketing & Brand Development                          | 3  |
| MRCH 1450 | Concepts in Trend Forecasting                          | 3  |
| SMED 1100 | Introduction to Social Media                           | 3  |
| SMED 2880 | New Media Public Relations                             | 3  |
| TECH 1100 | Introduction to Adobe                                  | 3  |
| VCOM 1250 | Survey of Visual Communications                        | 3  |
| VCOM 1350 | Ideation Sketching                                     | 3  |
| VCOM 1480 | Perspective Sketching                                  | 3  |
| VCOM 2020 | Layout & Design                                        | 3  |
| VCOM 2080 | Environmental Styling: Commercials to Lifestyle        | 3  |
| VCOM 2130 | Mobile Photography                                     | 3  |
| VCOM 2180 | Computer Rendering                                     | 3  |
| VCOM 2220 | Materials & Props (6 hours)*                           | 3  |
| VCOM 2350 | Computer Graphics                                      | 3  |
| VCOM 2370 | Design Strategies for E-Commerce & Visual Environments | 3  |
| VCOM 2460 | Design Installation (6 hours)*                         | 3  |
| VCOM 2710 | 3-D Studio                                             | 3  |
| VCOM 2780 | Portfolio Preparation & Presentation                   | 3  |
| VCOM 2810 | Experiential Techniques in the Visual World            | 3  |
| VCOM 2820 | Fashion Styling & Coordination                         | 3  |
| VCOM 2840 | Entrepreneurship for Visual Presentation               | 3  |
|           | Total Units of Credit                                  | 90 |

REQUIRED CLASSES FOR  
PROFESSIONAL DESIGNATION (A.A.)  
(for students with a prior college degree)

|           |                                                        |    |
|-----------|--------------------------------------------------------|----|
| GNST 1230 | Color & Design Theory                                  | 3  |
| GNST 1900 | Professional Skills                                    | 0  |
| GRPH 2230 | UX Design –or–                                         | 3  |
| SMED 2880 | New Media Public Relations                             |    |
| MRCH 1450 | Concepts in Trend Forecasting                          | 3  |
| SMED 1100 | Introduction to Social Media                           | 3  |
| TECH 1100 | Introduction to Adobe                                  | 3  |
| VCOM 1250 | Survey of Visual Communications                        | 3  |
| VCOM 1350 | Ideation Sketching                                     | 3  |
| VCOM 1480 | Perspective Sketching                                  | 3  |
| VCOM 2020 | Layout & Design                                        | 3  |
| VCOM 2080 | Environment Styling: Commercials to Lifestyles         | 3  |
| VCOM 2130 | Mobile Photography                                     | 3  |
| VCOM 2180 | Computer Rendering                                     | 3  |
| VCOM 2220 | Materials & Props (6 hours)*                           | 3  |
| VCOM 2350 | Computer Graphics                                      | 3  |
| VCOM 2370 | Design Strategies for E-Commerce & Visual Environments | 3  |
| VCOM 2460 | Design Installation (6 hours)*                         | 3  |
| VCOM 2710 | 3-D Studio                                             | 3  |
| VCOM 2780 | Portfolio Preparation & Presentation                   | 3  |
| VCOM 2810 | Experiential Techniques in the Visual World –or–       | 3  |
| VCOM 2840 | Entrepreneurship for Visual Presentation               |    |
| VCOM 2820 | Fashion Styling & Coordination                         | 3  |
|           | Total Units of Credit                                  | 60 |

\*Three (3)-hour lab included in 6 hours



**[left]** design: retail magazine and Saks Fifth Avenue Window Design Challenge; *Class:* Design Installation

**[top right]** Theme: Graphics + Prints. Final touch-ups on graphic back wall before installing fashion prints and props; *Class:* Design Installation

**[middle]** Theme: Purple Reign. Students use strands of crystal beads by the hundreds, combined with dramatic lighting, to evoke a rain-like image celebrating this color trend, and wordplay with purple rain; *Class:* Design Installation

**[bottom left]** WindowsWear Student Design Competition Winner, "Best Window Display" Theme: The Art of Fashion. Inspired by the late 19th century art movement "pointillism," students create an image using thousands of silver map pins instead of dots of paint; *Class:* Design Installations

**[bottom right]** Building and construction is part of the curriculum





**Industry  
Immersion**

*Students learn all aspects of denim from fabric, fit, and sourcing to marketing.*

# THE BUSINESS OF DENIM

## ADVANCED STUDY

The Advanced Study Program in The Business of Denim is designed to promote a unique education for students in the areas of denim design and development, product application, industry sustainability, and denim finishing and production. Students are prepared to enter and succeed in the international world of denim from fiber origin through product life. Students are trained in certified industry facilities which immerse the student in the latest innovative techniques and processes from a global perspective. Study tours to agricultural sites, textile mills, production facilities, and finishing labs advance the students' ability to apply their knowledge to the ever-changing denim industry.

**What Our Students Learn** In our program, students follow the product cycle from field to collection. Graduates are prepared to enter and succeed in the international world of denim.

**Why FIDM** FIDM is ideally located in the heart of the denim industry with 90% of

premium denim brands being represented on the West Coast. Our unique industry-based program includes industry trips to Amsterdam and Japan bringing students into the facilities and offices of such global brands as GUESS?, Inc., AG, 7 for All Mankind, G-Star, Scotch & Soda, and True Religion for a truly hands-on experience.

### REQUIRED CLASSES FOR ADVANCED STUDY

|            |                                                |    |
|------------|------------------------------------------------|----|
| DENM 3000  | The History of Denim & Trends                  | 3  |
| DENM 3150  | Denim Process I                                | 6  |
| DENM 3300  | Sustainable Practices in the Product Lifecycle | 3  |
| DENM 3400  | Fabric Development & Innovation                | 3  |
| DENM 3500  | Sourcing, Production & Compliance              | 3  |
| DENM 3550A | Denim Construction: Fit & Cost I               | 3  |
| DENM 3550B | Denim Construction: Fit & Cost II              | 3  |
| DENM 3600  | Denim Industry Seminar                         | 9  |
| DENM 3700  | Denim Process II                               | 3  |
| DENM 3750  | Denim Fit Analysis                             | 3  |
| DENM 3800  | Negotiation & Communication                    | 3  |
| DENM 3850  | Brand Entrepreneurship                         | 3  |
| DENM 3950  | Denim Line Collection                          | 3  |
|            | Total Units of Credit                          | 48 |

This program starts in the summer on the Los Angeles campus.

**Prerequisite:** FIDM degree in Apparel Industry Management, Fashion Design, Merchandising & Marketing (with additional courses), or Merchandise Product Development, or an external degree in a related field from an accredited college/university in which the language of instruction is English. Interview required.

One-on-one advisement is available to students from other FIDM Majors to consider eligibility for special admissions to this program. Contact the appropriate department chairperson.



### **Theatre Scale Models**

*Students get hands-on experience in the studio building theatre scale models.*

|               |         |
|---------------|---------|
| FOOL FOR LOVE | SCENE 1 |
| ACT 1         | SCENE 1 |
| SCENE 1       | SCENE 1 |
| SCENE 1       | SCENE 1 |
| SCENE 1       | SCENE 1 |

# ENTERTAINMENT SET DESIGN & DECORATION ADVANCED STUDY

The Advanced Study Program in Entertainment Set Design & Decoration is designed to provide a quality professional education that meets the needs of students entering the entertainment industry. The applied learner-centered program involves the students in problem-solving, best business practices, hands-on experience, set design, set decorating, and model building. The curriculum stresses the importance of teamwork and effective communication.

**What Our Students Learn** In our program, students learn hands-on techniques for designing and building models of sets. Students learn how to break down a script, utilize historical references, and understand the social, economic, cultural, and political factors that influence a project. On field trips, the students experience visiting prop houses, ordering props, watching the filming process, and more. Students take a study tour where they learn from industry experts and get inspired by art and culture.

**Why FIDM** This program offers students the ultimate opportunity to work as interns on actual network television shows, feature films, and at prop houses.

Students get an intensive education studying with award-winning production designers and set decorators. They study current and past film, TV, and theatre productions for plotting of furniture layouts, budgets, furnishings, and accessories.

## REQUIRED CLASSES FOR ADVANCED STUDY

|                       |                                      |    |
|-----------------------|--------------------------------------|----|
| GNST 3400             | Social Psychology                    | 3  |
| GNST 3410             | History & Development for Film & TV  | 3  |
| VCOM 3050             | Arts & Entertainment Interior Styles | 3  |
| VCOM 3110             | Art Direction                        | 3  |
| VCOM 3300             | Essentials of Film Production        | 6  |
| VCOM 3310             | Design Theatre                       | 3  |
| VCOM 3460             | Production & Set Design              | 6  |
| VCOM 3710             | Entertainment Business Practices     | 3  |
| VCOM 3760             | Set Decorating                       | 6  |
| VCOM 3800             | Internship*                          | 12 |
| Total Units of Credit |                                      | 48 |

This program starts in the fall on the Los Angeles campus.

**Prerequisite:** FIDM degree in Interior Design or Visual Communications, or an external degree in a related field from an accredited college/university in which the language of instruction is English. Interview required.

\*VCOM 3800 Internship (6 units) taken in 2 of the 3 quarters (12 units total)

One-on-one advisement is available to students from other FIDM Majors to consider eligibility for special admissions to this program. Contact the appropriate department chairperson.

A woman with dark hair in a ponytail is shown in profile, looking to the right. She is wearing a light blue, long-sleeved jacket with large black polka dots over a shimmering, gold-colored, form-fitting dress with a ruffled, gathered waistline. The background is a soft, light-colored gradient.

**Collection  
Process**

*Students immerse themselves in the creation of a fully realized fashion collection.*

# FASHION DESIGN ADVANCED STUDY

The Advanced Study Program in Fashion Design is a premiere fashion design program in which a select group of students are chosen to create a collection that is presented at FIDM's internationally renowned DEBUT Runway Show. Students get individualized guidance as they develop their draping and technical mastery, and take part in industry-level model fittings. In a design studio environment, students nurture their personal vision through inspiration research, allowing for a creative design process that enhances their design vocabulary and culminates in a thoughtfully designed collection.

**What Our Students Learn** In our program, students learn the skills needed to conceptualize, create, and present an entire fashion collection on the runway.

**Why FIDM** Southern California is the nucleus of fashion and style trends that reverberate around the world. From streetwear to activewear and even the

glamour of the red carpet, FIDM is at the heart of this ever-changing international fashion landscape.

Students in the Advanced Study of Fashion Design Program receive a once-in-a-lifetime opportunity to work closely with dedicated instructors in a specialized studio space to create a capsule collection using both the creative process and acquired technical knowledge to make their mark in the fashion world. By showcasing their collections during the DEBUT Runway Show, these select Fashion Design students are highlighted as the future of fashion before an audience of industry leaders.

## REQUIRED CLASSES FOR ADVANCED STUDY (for students with a prior FIDM degree)

|           |                                         |    |
|-----------|-----------------------------------------|----|
| DESN 3000 | Studio I                                | 6  |
| DESN 3120 | Marketing Directions & the Supply Chain | 3  |
| DESN 3180 | Applied Pattern Drafting Studio         | 6  |
| DESN 3300 | Studio II                               | 6  |
| DESN 3600 | Studio III                              | 6  |
| DESN 3700 | Studio Workshop                         | 6  |
| DESN 3750 | Studio Lab                              | 6  |
| DESN 3930 | Portfolio Development                   | 3  |
| GNST 1200 | 20th Century Designers                  | 3  |
|           | Total Units of Credit                   | 45 |

This program starts in the summer on the Los Angeles campus.

**Prerequisites:** FIDM degree in Fashion Design

One-on-one advisement is available to students from other FIDM Majors to consider eligibility for special admissions to this program. Contact the appropriate department chairperson.



**Costume  
Illustration**

*Students learn to illustrate costume designs from written or verbal descriptions of characters in film and television.*

# FILM & TV COSTUME DESIGN ADVANCED STUDY

The Advanced Study Program in Film & TV Costume Design provides a comprehensive view of a field with its own distinct tradition and creative challenges. It offers students a chance to explore those qualities that make film and television an exceptional choice for the designer. The development of a broad frame of cinematic reference, the interaction with working professionals, and the opportunity to make practical and creative decisions within the time frame of a production, will provide the student with the knowledge and skill necessary to launch a career in the global entertainment field.

**What Our Students Learn** In our program, students learn all aspects of the craft, from cinematic history and script analysis to costume design and illustration.

**Why FIDM** FIDM is uniquely poised at the heart of the West Coast's entertainment and fashion industries to provide students with

specialized skills and opportunities for building a successful career in Costume Design. FIDM Film & TV Costume Design students design costumes for the Master's Thesis films in collaboration with American Film Institute, USC Lucas Film School, and Chapman University.

## REQUIRED CLASSES FOR ADVANCED STUDY

|           |                                                 |    |
|-----------|-------------------------------------------------|----|
| DESN 4050 | Costume Design for Film & TV I                  | 3  |
| DESN 4120 | Television Then & Now                           | 3  |
| DESN 4180 | Costume Illustration for Film & TV I            | 3  |
| DESN 4350 | History of Art, Costume & Culture I             | 3  |
| DESN 4380 | Costume Design for Film & TV II                 | 3  |
| DESN 4450 | Costume Illustration for Film & TV II           | 3  |
| DESN 4480 | Costume Supervision for Film & TV               | 3  |
| DESN 4620 | History of Art, Costume & Culture II            | 3  |
| DESN 4680 | Studio Design Project I                         | 3  |
| DESN 4760 | History of Film: An Eye on Costume Design       | 3  |
| DESN 4820 | Sourcing the Costume                            | 3  |
| DESN 4850 | Studio Design Project II                        | 3  |
| DESN 4860 | Advanced Styling for Costume Designers          | 3  |
| DESN 4930 | Professional Presentation for Costume Designers | 3  |
| DESN 4960 | Production Practicum & Special Topics           | 3  |
|           | Total Units of Credit                           | 45 |

This program starts in the fall on the Los Angeles campus.

**Prerequisite:** FIDM degree in Fashion Design or an external degree in a related field from an accredited college/university in which the language of instruction is English. Interview required.

One-on-one advisement is available to students from other FIDM Majors to consider eligibility for special admissions to this program. Contact the appropriate department chairperson.



***International  
Field Trips***

*Students learn  
global trends and  
production strategies  
first-hand.*

# INTERNATIONAL MANUFACTURING & PRODUCT DEVELOPMENT ADVANCED STUDY

The Advanced Study Program in International Manufacturing & Product Development educates students to compete in the fast-paced, global community of manufacturing and product development. This comprehensive program involves the student in all phases of the product development cycle from the initial concept and design through technical design, global sourcing, costing, production, and marketing to the consumer. Communication and collaboration skills allow the students to function as effective team members and leaders. Directed study in Europe and Asia exposes students to the latest developments influencing the international marketplace.

**What Our Students Learn** In our program, students learn all facets of the product development cycle and gain a thorough understanding of the challenges and strategies necessary in developing globally manufactured products.

**Why FIDM?** Students in this program collaborate with established brands—Disney, Converse, JCPenney, and NIKE are past mentors—as they learn the product development and production cycle first-hand. Guided visits to Europe for trend research and Asia to understand global trade deepen the learning experience.

## REQUIRED CLASSES FOR ADVANCED STUDY

|           |                                                   |    |
|-----------|---------------------------------------------------|----|
| IMPD 3100 | Strategies for Import/Export                      | 3  |
| IMPD 3120 | Construction & Technical Product Applications     | 3  |
| IMPD 3150 | Global Relations & Negotiations                   | 3  |
| IMPD 3300 | International Merchandising Strategies            | 9  |
| IMPD 3350 | Management Concepts & Global Entrepreneurship     | 3  |
| IMPD 3420 | Advanced Technology Applications                  | 3  |
| IMPD 3480 | Garment Construction & Cost                       | 3  |
| IMPD 3580 | Sourcing Textiles for Import/Export               | 3  |
| IMPD 3650 | Product Development Marketing Research Strategies | 6  |
| IMPD 3820 | Consumer Fit & Sample Analysis                    | 2  |
| IMPD 3850 | Merchandise Sourcing & Production                 | 9  |
| IMPD 3880 | Global Finance & Business Planning                | 1  |
| IMPD 3980 | Internship ( <i>Recommended</i> )                 | 0  |
|           | Total Units of Credit                             | 48 |

This program starts in the summer on the Los Angeles campus.

**Prerequisite:** FIDM degree in Apparel Industry Management, Fashion Design, or Merchandise Product Development

One-on-one advisement is available to students from other FIDM Majors to consider eligibility for special admissions to this program. Contact the appropriate department chairperson.



**Menswear  
Details**

*Mentor Lief Morin  
works with a Menswear  
student on her wearable  
technology design.*

# MENSWEAR ADVANCED STUDY

The Advanced Study Program in Menswear provides students with a comprehensive understanding of the design, marketing, and operational functions of today's global menswear industry. Students apply their leadership skills to creating a concept through the process of designing and producing a collection for a targeted menswear market.

**What Our Students Learn** In our program, students learn the leadership skills to create, market, and merchandise a cohesive menswear collection for today's global apparel industry.

**Why FIDM** This is the only dedicated program in the U.S. that teaches the design and global operations of menswear with a focus on sportswear, the fastest growing apparel segment. The program focuses on innovations such as wearable technology and sustainability. The Advisory Board for this unique program includes heavy hitters Tom Julian, Trend Specialist; Aaron Ledet, VP, Americas Sourcing VF Corporation; Joe Knoerschild, founding partner Billabong and Hurley; and Tony Anzovino, Chief Sourcing & Merchandising Officer, Haggag Clothing. The program, which is 70% design and 30% global operations, includes a Study Tour to the Americas where students experience actual sourcing and production.

## REQUIRED CLASSES FOR ADVANCED STUDY

|            |                                               |    |
|------------|-----------------------------------------------|----|
| BUMT 4250  | Supply Chain Management                       | 3  |
| MNWR 3050  | Merchandising Menswear                        | 3  |
| MNWR 3080  | Textiles for Menswear                         | 3  |
| MNWR 3120  | Digital Design for Menswear                   | 3  |
| MNWR 3160  | Men's Apparel Process (6 hours)*              | 3  |
| MNWR 3250  | History of Menswear                           | 3  |
| MNWR 3350  | Men's Tailoring                               | 3  |
| MNWR 3450  | Men's Fit Analysis                            | 3  |
| MNWR 3500  | CAD for Menswear                              | 3  |
| MNWR 3550  | Collection Design for Menswear                | 6  |
| MNWR 3650  | Designing Men's Accessories                   | 3  |
| MNWR 3680A | Marketing & Collection Analysis: Preparation  | 3  |
| MNWR 3680B | Marketing & Collection Analysis: Presentation | 3  |
| MNWR 3780  | Marketing Communication for Menswear          | 3  |
| MNWR 3820  | Distribution Strategies for Menswear          | 3  |
|            | Total Units of Credit                         | 48 |

\*Three (3)-hour lab included in 6 hours

This program starts in the fall on the Los Angeles campus.

**Prerequisite:** FIDM degree in Apparel Industry Management\*, Fashion Design, or Merchandise Product Development\*, or an external degree in a related field from an accredited college/university in which the language of instruction is English. Interview required.

\*These majors require one additional course.

One-on-one advisement is available to students from other FIDM Majors to consider eligibility for special admissions to this program. Contact the appropriate department chairperson.



### ***Theatrical Exploration***

*Immersed in the art of costume design, students create period-accurate garments based on a theatrical theme.*

# THEATRE COSTUME DESIGN ADVANCED STUDY

The Advanced Study Program in Theatre Costume Design is an intense, concentrated program designed to encompass the many aspects of costuming for the legitimate stage and the entertainment industry. The student learns costume crafts, costume design, costume construction, rendering, script analysis and breakdown, and the history of costume and décor. The Theatre Costume Design specialization prepares the exceptional student to enter the rigorous field of costuming for theatre and the entertainment industry.

**What Our Students Learn** In our program, students learn all aspects of the craft, from script analysis and the history of costume and décor to costume design and construction.

**Why FIDM** FIDM is uniquely poised at the heart of the West Coast's entertainment and fashion industries to provide students with

specialized skills and opportunities for building a successful career in Theatre Costume Design.

Each year students in this Advanced Study Program design costumes around a theatrical theme, that are then presented at the DEBUT Runway Show to an audience including industry notables. Past themes have included *Moulin Rouge*, *Les Misérables*, and *Phantom of the Opera*.

## REQUIRED CLASSES FOR ADVANCED STUDY

(for students with a prior FIDM degree)

|           |                                         |    |
|-----------|-----------------------------------------|----|
| DESN 3040 | Ideation & Construction for Costume I   | 3  |
| DESN 3130 | History of Costume & Décor I            | 3  |
| DESN 3250 | Theatre Analysis                        | 3  |
| DESN 3270 | Drawing & Rendering for the Theatre I   | 3  |
| DESN 3280 | Costume Design for Theatre              | 3  |
| DESN 3430 | History of Costume & Décor II           | 3  |
| DESN 3440 | Ideation & Construction for Costume II  | 3  |
| DESN 3450 | Costume Crafts I                        | 3  |
| DESN 3470 | Drawing & Rendering for the Theatre II  | 3  |
| DESN 3680 | Costume Crafts II                       | 3  |
| DESN 3730 | History of Costume & Décor III          | 3  |
| DESN 3840 | Theatre Practice (Internship)           | 6  |
| DESN 3870 | Costume Crafts III                      | 3  |
| DESN 3940 | Ideation & Construction for Costume III | 3  |
|           | Total Units of Credit                   | 45 |

This program starts in the summer on the Los Angeles campus.

**Prerequisite:** FIDM degree in Fashion Design

One-on-one advisement is available to students from other FIDM Majors to consider eligibility for special admissions to this program. Contact the appropriate department chairperson.



***Innovative  
Thinking***

*Students create  
technical design  
solutions for new products  
in their final Design  
Thinking courses.*

BACHELOR OF SCIENCE

# APPAREL TECHNICAL DESIGN

The Bachelor of Science in Apparel Technical Design Program prepares students for a career in design engineering and product development for the global fashion industry. The program provides a sequential curriculum that fosters creativity, technical expertise, critical literacy, and knowledge of innovative technologies. Students gain practical experience through internships and industry-sponsored events, and become proficient in prototype development, fit analysis, and supply chain management.

**What Our Students Learn** In our program, students learn how to translate design concepts into production-ready prototype specifications that result in great fitting and performing products. Students master garment construction, fit, and fabric application, integrating technology into their decision-making as they collaborate on class projects.

**Why FIDM** A required internship, visits to production facilities, and interactions with local fashion companies give students networking opportunities. Students create working prototypes with the latest technology, and a senior portfolio project with a focus on sustainable solutions.

## REQUIRED CLASSES FOR BACHELOR OF SCIENCE (B.S.)

|            |                                             |    |
|------------|---------------------------------------------|----|
| BUMT 4840  | Studies in Leadership+                      | 3  |
| GNST 2530  | Principles of Kinesiology+                  | 3  |
| GNST 2530L | Principles of Kinesiology Lab+              | 1  |
| GNST 2570  | Microeconomics+                             | 3  |
| GNST 2630  | Principles of Chemistry+                    | 3  |
| GNST 2870  | Macroeconomics+                             | 3  |
| GNST 3000  | World Political History+                    | 3  |
| GNST 3050  | Writing for Business Professionals+         | 3  |
| GNST 3400  | Social Psychology+                          | 3  |
| GNST 3500  | Professional Presentation+                  | 3  |
| GNST 3900  | Issues in Contemporary Society+             | 3  |
| MPDV 3100  | Garment Construction & Analysis             | 3  |
| MPDV 3200  | Pattern & Fit Analysis                      | 6  |
| MPDV 3250  | Quality Assurance in Technical Design       | 3  |
| MPDV 3300  | Fabric Management                           | 3  |
| MPDV 3450  | Computerized Patternmaking Applications     | 3  |
| MPDV 3600A | Advanced Technical Illustration I           | 3  |
| MPDV 3600B | Advanced Technical Illustration II          | 3  |
| MPDV 3700  | 3-D Pattern Making                          | 3  |
| MPDV 4100  | Production Pattern Drafting                 | 6  |
| MPDV 4200  | Trim Development & Application              | 3  |
| MPDV 4250  | Sustainable Practices in Design             | 3  |
| MPDV 4400  | Supply Chain & Lifecycle Planning           | 3  |
| MPDV 4500  | Internship                                  | 3  |
| MPDV 4600  | Design Thinking: Research & Ideation        | 3  |
| MPDV 4700  | Prototype Development & Analysis (6 hours)* | 3  |
| MPDV 4850  | Design Thinking: Implementation             | 3  |
| TSCI 3250  | Technical & Performance Textiles            | 3  |
| TSCI 3500  | Denim Development & Finishing               | 3  |
|            | Total Units of Credit                       | 91 |

+ Available as an online (distance learning) course.

\*Three (3)-hour lab included in 6 hours

This program is available on the Los Angeles campus.

**Prerequisite:** FIDM degree in Apparel Industry Management, Fashion Design, or Merchandise Product Development or an external associate's degree in Fashion Design from an accredited college/university.

One-on-one advisement is available to students from other FIDM Majors to consider eligibility for special admissions to this program. Contact the appropriate department chairperson.



**Capstone  
Presentation**

*Beauty Business  
Management students  
present to beauty executives  
in NY at the end of their  
capstone project.*

BACHELOR OF SCIENCE

# BEAUTY BUSINESS MANAGEMENT

The Bachelor of Science in Beauty Business Management is a comprehensive curriculum that prepares students to succeed in the highly competitive beauty industry, whether working for a corporation or undertaking an entrepreneurial venture. Students identify, implement, and solve business issues through theoretical and practical foundations. They are equipped with vital business management skills including management theory, analytics, legal and regulatory affairs, forecasting and analysis, financial literacy, sales, negotiation, merchandising, product innovation, and market research.

**What Our Students Learn** While still focusing on hands-on and practical knowledge, the students develop higher level critical thinking, management and analytical skills that ensure their success as business leaders and creators.

**Why FIDM** Students in the Bachelor's of Beauty Business Management program are directly exposed to the industry, from a mandatory industry internship to quarter long real-world projects issued by leading beauty companies such as L'Oréal, LVMH/Dior, Victoria's Secret, Fresh, and more. This culminates with a trip to New York to present the results to management at the 2-3 brands they are assigned.

This program starts in the fall on the Los Angeles campus.

One-on-one advisement is available to students from other FIDM Majors or transfers from outside of FIDM to consider eligibility for special admissions to this program. Contact the appropriate department chairperson.

## REQUIRED CLASSES FOR BACHELOR OF SCIENCE (B.S.)

|            |                                                       |   |
|------------|-------------------------------------------------------|---|
| BUMT 3600  | Management Theory & Principles+                       | 3 |
| BUMT 4100  | Small Business Management+                            | 3 |
| BUMT 4110  | Micro & Macroeconomics+                               | 3 |
| BUMT 4130  | Financial Literacy+                                   | 6 |
| BUMT 4250  | Supply Chain Management+                              | 3 |
| BUMT 4300  | Global Management Strategies+                         | 3 |
| BUMT 4910  | Creativity in Business+                               | 3 |
| COSM 3050  | Influencing Beauty Consumer Behavior                  | 3 |
| COSM 3180  | Fundamentals of Beauty Business Law                   | 3 |
| COSM 3250  | Beauty: Purchasing & Planning                         | 3 |
| COSM 3360  | Beauty: Luxury Brand Development                      | 3 |
| COSM 3420  | Beauty: Business Management & Finance                 | 3 |
| COSM 3450  | Merchandising in the Beauty Environment               | 3 |
| COSM 3600  | Product Innovation                                    | 3 |
| COSM 3660  | Beauty: Regulatory Affairs & Import/Export Strategies | 3 |
| COSM 3820  | Beauty Industry Market Research                       | 3 |
| COSM 3850  | Beauty: Sales, Negotiation & Conflict Management      | 3 |
| COSM 3950  | Internship                                            | 3 |
| COSM 4100  | Beauty Market Influences                              | 3 |
| GNST 2370  | Applied Statistics                                    | 3 |
| GNST 3050  | Writing for Business Professionals+                   | 3 |
| GNST 3350  | Botany                                                | 3 |
| GNST 3350L | Botany Lab                                            | 1 |
| GNST 3800  | Icons of Culture: The Context of Meaning              | 3 |
| GNST 3900  | Issues in Contemporary Society+                       | 3 |
| SMED 2850  | Marketing Analytics                                   | 3 |
| SMED 3700  | International Strategies for New Media                | 3 |

In the final year, students also choose three electives (9 units) depending on their preferred industry focus:

### ELECTIVE:

|           |                                       |    |
|-----------|---------------------------------------|----|
| BUMT 4200 | Financial Management+                 | 3  |
| BUMT 4840 | Studies in Leadership+                | 3  |
| GRPH 2230 | UX Design                             | 3  |
| SMED 3100 | Mobile Application Marketing          | 3  |
| SMED 3300 | Search Engine Optimization & Analysis | 3  |
| SMED 3750 | PR Writing for Social Media           | 3  |
|           | Total Units of Credit                 | 91 |

+ Available as an online (distance learning) course

**Prerequisite:** FIDM degree in Beauty Marketing & Product Development, Merchandising & Marketing\*, or Digital Marketing\* or an external associate's degree in a related field from an accredited college/university. \*These A.A. majors require a customized advisement sheet that incorporates key foundational courses.



**Business Practices**

Students in a Professional Presentation class engage in a business negotiation.

BACHELOR OF SCIENCE

# BUSINESS MANAGEMENT

The Bachelor of Science in Business Management Program prepares academically qualified students to compete in the global industries of Fashion, Interior Design, and Entertainment. Whether entering the corporate world or undertaking an entrepreneurial venture, the graduate is equipped with the analytical, planning and management tools, the ethical understanding, and leadership skills for success in business.

**What Our Students Learn** In our program, students learn business strategy, entrepreneurial creativity, financial management, and management skills.

**Why FIDM** Students learn the financial, analytic, and communication skills necessary to help run a global business or start their own companies. Working in small teams, students work like consultants creating business strategies and action plans, and presenting their recommendations in class. Internships have included Gucci, Smashbox, MTV, and Saks Fifth Avenue.

The entire Business Management program is available online so students can start or continue their careers while earning their Bachelor's degree.

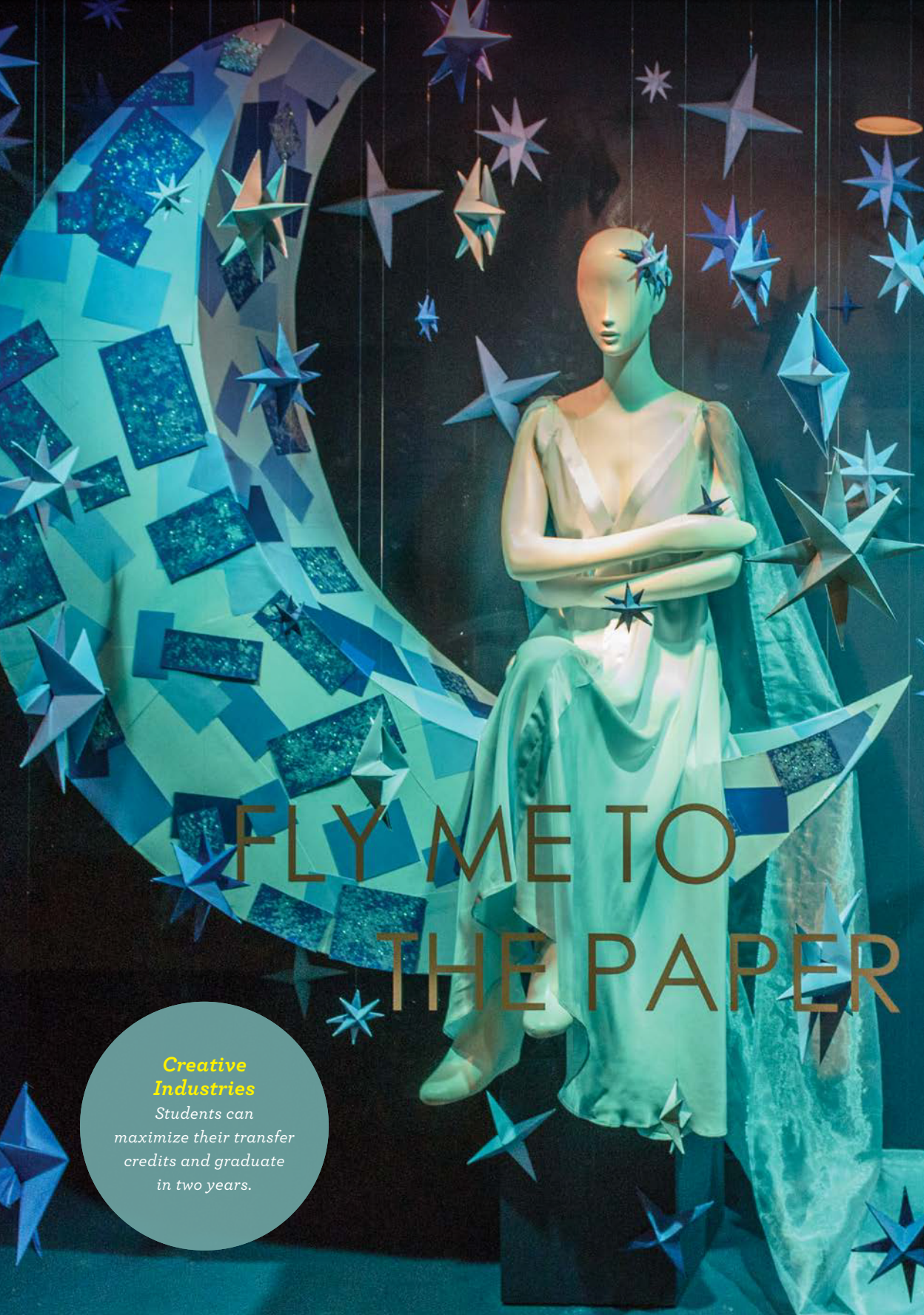
## REQUIRED CLASSES FOR BACHELOR OF SCIENCE (B.S.)

|            |                                    |    |
|------------|------------------------------------|----|
| BUMT 3100  | Ethics in Business                 | 3  |
| BUMT 3200  | Management Information Systems     | 3  |
| BUMT 3300A | Financial Accounting I             | 3  |
| BUMT 3300B | Financial Accounting II            | 3  |
| BUMT 3600  | Management Theory & Principles     | 3  |
| BUMT 3650  | Human Resource Management          | 3  |
| BUMT 3680  | Global Marketing Communications    | 3  |
| BUMT 3720  | Management Strategy                | 3  |
| BUMT 3820  | Business Law                       | 3  |
| BUMT 3950  | Managerial Accounting              | 3  |
| BUMT 4100  | Small Business Management          | 3  |
| BUMT 4200  | Financial Management               | 3  |
| BUMT 4250  | Supply Chain Management            | 3  |
| BUMT 4300  | Global Management Strategies       | 3  |
| BUMT 4450  | Strategic Management Policies      | 3  |
| BUMT 4500  | International Finance              | 3  |
| BUMT 4520  | Applied Management Strategy        | 3  |
| BUMT 4600  | Marketing Management               | 3  |
| BUMT 4840  | Studies in Leadership              | 3  |
| BUMT 4910  | Creativity in Business             | 3  |
| GNST 2370  | Applied Statistics                 | 3  |
| GNST 2530  | Principles of Kinesiology          | 3  |
| GNST 2530L | Principles of Kinesiology Lab      | 1  |
| GNST 2570  | Microeconomics                     | 3  |
| GNST 2630  | Principles of Chemistry            | 3  |
| GNST 2870  | Macroeconomics                     | 3  |
| GNST 3000  | World Political History            | 3  |
| GNST 3050  | Writing for Business Professionals | 3  |
| GNST 3400  | Social Psychology                  | 3  |
| GNST 3500  | Professional Presentation          | 3  |
| GNST 3900  | Issues in Contemporary Society     | 3  |
|            | Total Units of Credit              | 91 |

**Prerequisites:** FIDM Associate of Arts degree or an external associate's degree in business administration, marketing, entrepreneurship, or a related field from an accredited college/university.

Students who hold an Advanced Study degree in Beauty Industry Management, The Business of Denim, International Manufacturing & Product Development, or Menswear qualify for a special 9-month program leading to a B.S. in Business Management degree.

This program starts each quarter on the Los Angeles campus and in the online format.



# FLY ME TO THE PAPER

**Creative  
Industries**

*Students can  
maximize their transfer  
credits and graduate  
in two years.*

BACHELOR OF ARTS

# CREATIVE INDUSTRY STUDIES

The Bachelor of Arts in Creative Industry Studies Program offers transfer students an interdisciplinary curriculum emphasizing practical application within an industry-specific context. Students build skills in critical thinking and creative and quantitative literacy through research and problem-solving within their core area of focus. Through studying the contemporary business environment, students are encouraged to pursue their own areas of interest and to practice their understanding of civic responsibility, ethical decision-making, and leadership for career success.

[Students choose their individual core concentration from one of 13 areas of study:](#)

- Apparel Industry Management
- Beauty Marketing & Product Development
- Digital Marketing
- Digital Media
- Fashion Design
- Footwear Design & Development\*
- Graphic Design
- Interior Design
- Jewelry Design\*
- Merchandising & Marketing
  - Fashion Marketing
  - Merchandising & Buying
- Merchandise Product Development
- Textile Design
- Visual Communications

**What Our Students Learn** In this program, students learn to use college-level communication skills to complete a wide variety of oral, visual, and written career-related presentations. Students learn to apply research and critical thinking to problem-solving; exhibit an understanding of ethics, cultural diversity, and global influences; and demonstrate proficiency in the industry-standard computational, scientific, technical, and creative skills specific to their area of focus.

**Why FIDM** By transferring to FIDM, students have the opportunity to leap into their targeted area of career focus. FIDM's industry connections provide students with one-of-a-kind networking, mentoring, and classroom partner opportunities with top brands. In a capstone project, students apply skills to a specific problem in their chosen area of study. Students can graduate with a Bachelor's degree and a job-ready portfolio in two years.

**REQUIRED CLASSES FOR BACHELOR OF ARTS (B.A.)** Please see [FIDM.edu](http://FIDM.edu) for further details.

This program is offered on the Los Angeles campus.

**Prerequisite:** An existing associate's degree or 45-60 semester units (67-90 quarter units) of transferable lower division academic coursework. Students entering the Bachelor of Arts in Creative Industry Studies program with fewer than 60 semester units (90 quarter units) will have additional coursework to complete and may take more than two years to graduate.

One-on-one advisement is available to students from other FIDM Majors to consider eligibility for special admissions to this program. Contact the appropriate department chairperson.

\* Footwear Design & Development and Jewelry Design are not currently accepting enrollments.



**Design  
Solutions**

*Students blend design theory and practical application at levels of increasing complexity and sophistication.*

BACHELOR OF ARTS

# DESIGN

The Bachelor of Arts in Design Program prepares students to think creatively, critically, and divergently about the design process. Students learn to appreciate the universality of design, contextualize design problems, and blend historical and global perspectives with evolving trends as the foundation for inspired design solutions. Students become design innovators by learning to balance conventional design approaches with new, emergent thinking.

**What Our Students Learn** In our comprehensive program, students apply advanced principles of design, articulate design concepts and solutions, and use global perspectives to develop effective design strategies for their area of specialization.

**Why FIDM** The Bachelor of Arts in Design Program incorporates advanced practices of design with historical, ethical, and social perspectives. Building upon skills from their A.A. degree, students develop a personal design thesis. During three intensive studio courses, students create a senior thesis project reflecting a creative design philosophy, personal and civic engagement, and an understanding of an existing business model.

Through capstone studio courses, students explore design strategies, trends, visual image, and identity, as they articulate design concepts for real-world application and target customers.

# DESIGN

## REQUIRED CLASSES FOR BACHELOR OF ARTS (B.A.)

|            |                                                       |    |                                                    |
|------------|-------------------------------------------------------|----|----------------------------------------------------|
| BDSN 3100A | Advanced Practices in Color, Design & 3-D Form        | 3  |                                                    |
| BDSN 3100B | Advanced Theory in Color, Design & 3-D Form           | 3  |                                                    |
| BDSN 3200  | Structural Drawing <sup>1</sup>                       | 3  |                                                    |
| BDSN 3400  | Drawing the Figure in Context                         | 6  |                                                    |
| BDSN 3500  | Human Dynamics                                        | 3  |                                                    |
| BDSN 3700  | Digital Photographic Image                            | 3  |                                                    |
| BDSN 3800  | Digital Asset Management                              | 3  |                                                    |
| BDSN 3850  | Theory & Context of Design                            | 3  |                                                    |
| BDSN 4100  | Visual Identity & Image                               | 3  |                                                    |
| BDSN 3780  | Prototyping 3-D Forms                                 | 6  |                                                    |
| BDSN 4250D | The Studio I — Digital Communication                  | 6  | Graphic Design Students <sup>2</sup> (A.A.)        |
| BDSN 4500D | The Studio II — Digital Communication                 | 6  |                                                    |
| BDSN 4750D | The Studio III — Digital Communication                | 6  |                                                    |
| BDSN 3750  | Garment Construction & Detail                         | 6  | Textile Design Students <sup>2</sup> (A.A.)        |
| BDSN 4250D | The Studio I — Digital Communication                  | 6  |                                                    |
| BDSN 4500D | The Studio II — Digital Communication                 | 6  |                                                    |
| BDSN 4750D | The Studio III — Digital Communication                | 6  |                                                    |
| BDSN 3780  | Prototyping 3-D Forms                                 | 6  | Interior Design Students <sup>2</sup> (A.A.)       |
| BDSN 4250E | The Studio I — Environment & Product                  | 6  |                                                    |
| BDSN 4500E | The Studio II — Environment & Product                 | 6  |                                                    |
| BDSN 4750E | The Studio III — Environment & Product                | 6  |                                                    |
| BDSN 3780  | Prototyping 3-D Forms                                 | 6  | Visual Communications Students <sup>2</sup> (A.A.) |
| BDSN 4250E | The Studio I — Environment & Product                  | 6  |                                                    |
| BDSN 4500E | The Studio II — Environment & Product                 | 6  |                                                    |
| BDSN 4750E | The Studio III — Environment & Product                | 6  |                                                    |
| BDSN 3750  | Garment Construction & Details                        | 6  | Fashion Design Students <sup>2</sup> (A.A.)        |
| BDSN 4250F | The Studio I — Fashion Apparel                        | 6  |                                                    |
| BDSN 4500F | The Studio II — Fashion Apparel                       | 6  |                                                    |
| BDSN 4750F | The Studio III — Fashion Apparel                      | 6  |                                                    |
| BDSN 4950  | Design Thesis Presentation                            | 3  |                                                    |
| BUMT 3100  | Ethics in Business+                                   | 3  |                                                    |
| BUMT 3600  | Management Theory & Principles                        | 3  |                                                    |
| GNST 2530  | Principles of Kinesiology+                            | 3  |                                                    |
| GNST 2530L | Principles of Kinesiology Lab+                        | 1  |                                                    |
| GNST 2630  | Principles of Chemistry+                              | 3  |                                                    |
| GNST 3000  | World Political History+                              | 3  |                                                    |
| GNST 3150  | Research on Topics of Design History                  | 3  |                                                    |
| GNST 3700  | Multicultural Perspectives Through the Short Story    | 3  |                                                    |
| GNST 3750  | Mapping Your World: Introduction to Global Production | 3  |                                                    |
| GNST 3800  | Icons of Culture: The Context of Meaning              | 3  |                                                    |
| GNST 3900  | Issues in Contemporary Society+                       | 3  |                                                    |
|            | Elective                                              | 3  |                                                    |
|            | Total Units of Credit                                 | 91 |                                                    |



[top] Annual Bachelor in Design Student exhibition in the FIDM Museum. [bottom left] Student garment; *Class:* The Studio III – Fashion Apparel *Student:* Yen Hsi Chen  
[bottom right] 3-D prototype; *Class:* Prototyping 3-D Forms *Student:* Allison Wix

<sup>1</sup> Three (3)-hour lab included in 6 hours

<sup>2</sup> Students take a series of three studio courses plus either an advanced construction or prototyping course based on their original FIDM A.A. degree.

+Available as online (distance learning) course

**Prerequisite:** FIDM degree in one of the following majors:

- Fashion Design
- Graphic Design
- Interior Design
- Textile Design
- Visual Communications
- or an external associate's degree in fashion design from an accredited college/university (Fashion Apparel Track only)

This program starts **each quarter** on the Los Angeles campus.

One-on-one advisement is available to students from other FIDM Majors to consider eligibility for special admissions to this program. Contact the appropriate department chairperson.



**Future  
Filmmakers**

*In Directing for  
Film & TV, students  
learn to shoot professional  
projects using  
industry-standard  
equipment.*

BACHELOR OF ARTS

# DIGITAL CINEMA

The Bachelor of Arts in Digital Cinema Program provides students with a hands-on education in the digital arts from technical, creative, and ethical perspectives. The curriculum imparts comprehensive technical knowledge of the pre-production, production, and post-production processes. Graduates are qualified for a wide range of specialized careers in digital media with a focus on the entertainment industry.

**What Our Students Learn** In this program, students explore the entire production workflow, from pre-production through post-production. The program's graduates are qualified for multiple positions in the entertainment industry.

**Why FIDM** Students learn the techniques of digital cinema within a framework of storytelling and teamwork. Networking begins in the classroom with instructors who are working professionals. Small classes, real world projects, and industry professionals as faculty and staff provide graduates with the resources and knowledge to confidently enter the industry.

## REQUIRED CLASSES FOR BACHELOR OF ARTS (B.A.)

|            |                                                      |    |
|------------|------------------------------------------------------|----|
| DIGI 3010  | Directing for Film & TV                              | 3  |
| DIGI 3110  | Filmmaking: Context of Expression                    | 3  |
| DIGI 3120  | Introduction to Script Analysis                      | 3  |
| DIGI 3150  | Cinematography                                       | 3  |
| DIGI 3400  | Creative Writing                                     | 3  |
| DIGI 3500  | Visual Storytelling: Techniques & Technology         | 3  |
| DIGI 3700A | Documentary Filmmaking I                             | 3  |
| DIGI 3700B | Documentary Filmmaking II                            | 3  |
| DIGI 3750  | Editing for Documentaries                            | 3  |
| DIGI 3800  | Lighting Techniques                                  | 3  |
| DIGI 3850  | Master Class                                         | 3  |
| DIGI 4200  | Pre-Production                                       | 3  |
| DIGI 4310  | Introduction to Producing                            | 3  |
| DIGI 4450  | Production Studio                                    | 6  |
| DIGI 4550A | Finishing Techniques I                               | 3  |
| DIGI 4550B | Finishing Techniques II                              | 3  |
| DIGI 4800  | Post-Production: Editorial of Final Project          | 3  |
| DIGI 4810  | Advanced Post-Production: Visual Effects             | 3  |
| DIGI 4820  | Advanced Post-Production: Audio Mix & Digital Output | 3  |
| DIGI 4830  | World Cinema                                         | 3  |
| GNST 1450  | College Mathematics                                  | 3  |
| GNST 2370  | Applied Statistics                                   | 3  |
| GNST 2530  | Principles of Kinesiology+                           | 3  |
| GNST 2530L | Principles of Kinesiology Lab+                       | 1  |
| GNST 2570  | Microeconomics+                                      | 3  |
| GNST 2630  | Principles of Chemistry+                             | 3  |
| GNST 3000  | World Political History+                             | 3  |
| GNST 3050  | Writing for Business Professionals+                  | 3  |
| GNST 3400  | Social Psychology+                                   | 3  |
| GNST 3900  | Issues in Contemporary Society+                      | 3  |
|            | Total Units of Credit                                | 91 |

+ Available as an online (distance learning) course

This program is available on the Los Angeles campus.

**Prerequisite:** FIDM degree in Digital Media or an external associate's degree in a related field from an accredited college/university

One-on-one advisement is available to students from other FIDM Majors to consider eligibility for special admissions to this program. Contact the appropriate department chairperson.



**Social  
Consulting**

*In the Social Media Sales & Consulting class, students use management techniques to build a successful consulting business.*

BACHELOR OF ARTS

# DIGITAL MARKETING

The Bachelor of Arts in Digital Marketing Program prepares students for careers in digital marketing. Students learn how to identify, engage, and communicate with their target markets and online communities, build and maintain consumer loyalty, and develop techniques to maximize growth. Students use analytics and metrics to evaluate the effectiveness of methods for positioning people, products, organizations, and interest groups in digital contexts in order to develop media campaign strategies.

**What Our Students Learn** In our program, students work to engage and manage online communities with a focus on narrative and public relations writing, as well as campaign strategies and creative business management. They also learn the analytical tools to quantify the results of online marketing campaigns and to make strategic decisions.

**Why FIDM** As one of the few Digital Marketing degree programs in the country, students participate in three required internships. They also collaborate with companies including BuzzFeed, JustFab, YouTube, Dollar Shave Club, Droga5, Tesla, Inc., PETA, The Metropolitan Museum of Art, and Alison & Partners, forging valuable industry connections and relevant work experience.

## REQUIRED CLASSES FOR BACHELOR OF ARTS (B.A.)

|            |                                                |   |
|------------|------------------------------------------------|---|
| BUMT 3600  | Management Theory & Principles+                | 3 |
| BUMT 3820  | Business Law+                                  | 3 |
| BUMT 4600  | Marketing Management+                          | 3 |
| BUMT 4840  | Studies in Leadership+                         | 3 |
| GNST 2570  | Microeconomics+                                | 3 |
| GNST 3000  | World Political History+                       | 3 |
| GNST 3050  | Writing for Business Professionals             | 3 |
| GNST 3150  | Research on Topics of Design History           | 3 |
| GNST 3200  | Consumer Social Behavior                       | 3 |
| GNST 3450  | Applied Mathematics                            | 3 |
| GNST 3500  | Professional Presentation+                     | 3 |
| GNST 3600  | Future Trends in Society                       | 3 |
| GNST 3700  | Multicultural Perspectives through Short Story | 3 |
| GNST 3900  | Issues in Contemporary Society+                | 3 |
| GRPH 4150  | Activated Marketing                            | 3 |
| SMED 3100  | Mobile Application Marketing                   | 3 |
| SMED 3300  | Search Engine Optimization & Analysis          | 3 |
| SMED 3400  | New Media Narrative Writing                    | 3 |
| SMED 3700  | International Strategies for New Media         | 3 |
| SMED 3750  | PR Writing for Social Media                    | 3 |
| SMED 3950  | Internship                                     | 3 |
| SMED 4100  | Video Online Marketing                         | 3 |
| SMED 4100L | Video Online Marketing Lab                     | 1 |
| SMED 4200  | Start-ups & Entrepreneurship                   | 3 |
| SMED 4500  | Law & Ethics in Media                          | 3 |
| SMED 4600  | New Media Community Management                 | 3 |
| SMED 4800  | Digital Media Campaign Strategy                | 3 |
| SMED 4850  | Creative Business Management                   | 3 |
| SMED 4950  | Internship                                     | 3 |

## ELECTIVE: (Choose two)

|           |                                   |    |
|-----------|-----------------------------------|----|
| GRPH 4780 | Entertainment Licensing           | 3  |
| SMED 4400 | Social Media Sales & Consulting   | 3  |
| SMED 4750 | Strategies in Business Management | 3  |
|           | Total Units of Credit             | 91 |

+ Available as an online (distance learning) course

This program starts on the Los Angeles campus.

**Prerequisite:** FIDM degree in Digital Marketing, Graphic Design, Merchandising & Marketing, Merchandise Product Development, Visual Communications, or an external associate's degree in a related field from an accredited college/university.

One-on-one advisement is available to students from other FIDM Majors to consider eligibility for special admissions to this program. Contact the appropriate department chairperson.



***Designing  
a Knitwear  
Collection***

*Studio hours are maximized in the FIDM Knitwear Lab as students learn to design their own knitwear collections.*

BACHELOR OF ARTS

# FASHION KNITWEAR DESIGN

The Bachelor of Arts in Fashion Knitwear Design Program prepares students to creatively address the fashion design process with a specialized upper division focus in knitwear design. The curriculum balances industry standards knit construction for full fashion knitwear as well as creative exploration of fiber and form for inspired design solutions. Students balance conventional design approaches with design innovation by mastering the hand loom as well as industrial knitting equipment and programming for fabric development, construction, specification, and cost analysis. They graduate having completed design concepts for a collection and designing and producing fashion knitwear garments that are featured at an exhibition attended by the industry.

**What Our Students Learn** In our program, students finalize design themes, silhouettes, and specifications using the latest technology. They research future trends and historic art and design movements to solve contemporary design problems. Working individually and in teams, students practice resolving design challenges with a global perspective taking into account cultural, political, socio-economic, environmental, regulatory, and ethical viewpoints.

**Why FIDM** Our Industry Partner Projects allow students to collaborate on real-world design projects with industry leaders. As their final thesis project, students develop the concept,

specifications and samples for a complete knitwear collection to be showcased at our annual industry-attended Bachelor of Arts Thesis Exhibition in the FIDM Museum & Galleries.

## REQUIRED CLASSES FOR BACHELOR OF ARTS (B.A.)

|                       |                                                       |    |
|-----------------------|-------------------------------------------------------|----|
| BDSN 3600             | Creative Design Strategies                            | 3  |
| BDSN 3750             | Advanced Garment Construction                         | 6  |
| GNST 2530             | Principles of Kinesiology+                            | 3  |
| GNST 2530L            | Principles of Kinesiology Lab+                        | 1  |
| GNST 2630             | Principles of Chemistry                               | 3  |
| GNST 2750             | Seminar in the Arts                                   | 3  |
| GNST 3000             | World Political History                               | 3  |
| GNST 3150             | Research on Topics of Design History                  | 3  |
| GNST 3600             | Future Trends in Society                              | 3  |
| GNST 3700             | Multicultural Perspectives Through the Short Story    | 3  |
| GNST 3750             | Mapping Your World: Introduction to Global Production | 3  |
| GNST 3800             | Icons of Culture: The Context of Meaning              | 3  |
| GNST 3900             | Issues in Contemporary Society                        | 3  |
| KNTD 3400             | Fundamentals of Machine Knitting                      | 6  |
| KNTD 3700             | Stitch & Color Design                                 | 6  |
| KNTD 3800             | Knit Garment Construction                             | 3  |
| KNTD 4100             | Full Fashion Knitting                                 | 6  |
| KNTD 4200             | Industrial Stitch Programming                         | 6  |
| KNTD 4400             | Industrial Silhouette Programming                     | 6  |
| KNTD 4800             | Knitwear Construction Studio                          | 6  |
| KNTD 4850             | Knitwear Collection Design                            | 3  |
| MPDV 3100A            | Advanced Technical Illustration I                     | 3  |
| MPDV 3600B            | Advanced Technical Illustration II                    | 3  |
| TEXT 1750             | Creating Fabric Structures (6 hours with Lab)         | 3  |
| Total Units of Credit |                                                       | 91 |

+ Available as an online (distance learning) course

This program starts on the Los Angeles campus.

**Prerequisite:** FIDM degree in Fashion Design or an external associate's degree in a related field from an accredited college/university

One-on-one advisement is available to students from other FIDM Majors to consider eligibility for special admissions to this program. Contact the appropriate department chairperson.



**Conceptual  
Design**

*In this class students  
combine well researched  
ideas mixed with strong  
images to get  
people thinking.*

BACHELOR OF ARTS

# GRAPHIC DESIGN

The Bachelor of Arts in Graphic Design Program prepares students for careers as graphic artists and designers. Students learn how to interpret, define, and solve client problems and create a distinct voice of communication to the target audience. Using a combination of technical skills and creative thinking, this comprehensive program teaches students about concept, design, typography, and motion graphics and how these elements are combined and used in graphic designs for the fashion and entertainment industries.

**What Our Students Learn** In-depth design thinking is the foundation for good design. In our program, students dive deep into various forms of research to inform their visual messages.

**Why FIDM** With a focus on designing for the entertainment and fashion industries, the program brings a unique focus to the creation of targeted visual messages. This comprehensive program gives students the technical and communication tools to rise to leadership roles in marketing and advertising.

## REQUIRED CLASSES FOR BACHELOR OF ARTS (B.A.)

|            |                                          |    |
|------------|------------------------------------------|----|
| BUMT 3100  | Ethics in Business+                      | 3  |
| BUMT 4840  | Studies in Leadership+                   | 3  |
| GNST 2370  | Applied Statistics                       | 3  |
| GNST 2530  | Principles of Kinesiology+               | 3  |
| GNST 2530L | Principles of Kinesiology Lab+           | 1  |
| GNST 2570  | Microeconomics+                          | 3  |
| GNST 2630  | Principles of Chemistry+                 | 3  |
| GNST 3000  | World Political History+                 | 3  |
| GNST 3050  | Writing for Business Professionals+      | 3  |
| GNST 3150  | Research on Topics of Design History     | 3  |
| GNST 3400  | Social Psychology+                       | 3  |
| GNST 3410  | History & Development for Film & TV      | 3  |
| GNST 3800  | Icons of Culture: The Context of Meaning | 3  |
| GNST 3900  | Issues in Contemporary Society+          | 3  |
| GRPH 2080  | Photo Rendering                          | 3  |
| GRPH 2130  | Conceptual Design                        | 3  |
| GRPH 2420  | Developing Assets                        | 3  |
| GRPH 2480  | Specialty Design                         | 3  |
| GRPH 2840  | Title Design                             | 3  |
| GRPH 3150  | Photo Direction                          | 3  |
| GRPH 3380  | Key Art Design: Theatrical               | 3  |
| GRPH 3550  | Advanced Typography                      | 3  |
| GRPH 3800  | Lifestyle Brand Strategies               | 3  |
| GRPH 4080  | Key Art Design: Home Entertainment       | 3  |
| GRPH 4150  | Activated Marketing                      | 3  |
| GRPH 4420  | Graphic Design Internship                | 3  |
| GRPH 4480  | Motion Graphics I                        | 3  |
| GRPH 4780  | Entertainment Licensing                  | 3  |
| GRPH 4880  | Motion Graphics II                       | 3  |
| GRPH 4980  | Industry Portfolio                       | 3  |
| SMED 3100  | Mobile Application Marketing             | 3  |
|            | Total Units of Credit                    | 91 |

+ Available as an online (distance learning) course

This program is available on the Los Angeles campus.

**Prerequisite:** FIDM degree in Digital Media, Graphic Design, or Visual Communications, or an external associate's degree in a related field from an accredited college/university

One-on-one advisement is available to students from other FIDM Majors to consider eligibility for special admissions to this program. Contact the appropriate department chairperson.



**Design  
Collaborations**

*3-D technology  
is utilized to develop  
product design  
prototypes.*

## BACHELOR OF ARTS

## INTERIOR DESIGN

The Bachelor of Arts in Interior Design Program helps students develop skills in three disciplines — Residential, Commercial, and Interior Product design. Focusing on creative problem-solving, Interior Design students integrate historical perspectives, current and future trends to develop design solutions that are functional, innovative, sustainable, and safe. Effective communication, community advocacy, and collaborative design are emphasized.

**What Our Students Learn** In our program, students build on the fundamental skills of Interior Design while focusing on projects that meet the needs of a changing population. Students develop polished communication skills and a clear understanding of how the business works.

**Why FIDM** The Bachelor's Degree Interior Design program gives students the opportunity to delve deeper into residential, commercial, and product design. Specialties like aging-in-place, multi-generational housing, and preservation of historic spaces are explored. Students collaborate on product design projects with industry partners.

An annual Bathtub Design competition with Hydro Systems provides a winning student the opportunity to have the tub fabricated and represented for sale.

## REQUIRED CLASSES FOR BACHELOR OF ARTS (B.A.)

|            |                                      |    |
|------------|--------------------------------------|----|
| BDSN 3700  | Digital Photographic Image           | 3  |
| GNST 2530  | Principles of Kinesiology+           | 3  |
| GNST 2530L | Principles of Kinesiology Lab+       | 1  |
| GNST 2570  | Microeconomics+                      | 3  |
| GNST 2630  | Principles of Chemistry+             | 3  |
| GNST 2870  | Macroeconomics+                      | 3  |
| GNST 3050  | Writing for Business Professionals+  | 3  |
| GNST 3150  | Research on Topics of Design History | 3  |
| GNST 3400  | Social Psychology+                   | 3  |
| GNST 3450  | Applied Mathematics                  | 3  |
| GNST 3800  | Icons of Culture: Context of Meaning | 3  |
| INTD 3180  | Psychology of Color & Application    | 3  |
| INTD 3210  | Conservation & Historic Preservation | 3  |
| INTD 3380  | Advanced Residential Design          | 3  |
| INTD 3380L | Advanced Residential Design Lab      | 3  |
| INTD 3410  | Specifications & Materials           | 3  |
| INTD 3540A | Building Systems & Codes I           | 3  |
| INTD 3540B | Building Systems & Codes II          | 3  |
| INTD 3780  | Advanced Commercial Design           | 3  |
| INTD 3780L | Advanced Commercial Design Lab       | 3  |
| INTD 4120  | Interior Product Design              | 3  |
| INTD 4130  | Surface Pattern Design               | 3  |
| INTD 4510  | Special Topics                       | 3  |
| INTD 4520  | Construction Documents & Details     | 3  |
| INTD 4530  | Practicum                            | 3  |
| INTD 4550A | Furniture Design I                   | 3  |
| INTD 4550B | Furniture Design II                  | 3  |
| INTD 4850  | Portfolio                            | 3  |
| INTD 4900  | Senior Design Thesis                 | 6  |
| INTD       | Elective: (1) three-unit course      | 3  |
|            | Total Units of Credit                | 91 |

+Available as an online (distance learning) course.

**Prerequisite:** FIDM degree in Interior Design or an external associate's degree in Interior Design from an accredited college/university

This program starts in the fall quarter on the Los Angeles campus.

One-on-one advisement is available to students from other FIDM Majors to consider eligibility for special admissions to this program. Contact the appropriate department chairperson.



***Engaged Learning***

*As a case study is presented, the students take notes preparing for a debate.*

## BACHELOR OF ARTS

## PROFESSIONAL STUDIES

The Bachelor of Arts in Professional Studies Program prepares students for the demands of business and professional life by developing strong reasoning and communication skills. This program's broad curriculum encourages lifelong learning by providing students with a foundation upon which to build an understanding of the physical, cultural, and socio-economic environments in which they will live and work.

**Bachelor of Arts in Professional Studies  
With a Specialization in:**

- The Business of Denim
- Entertainment Set Design & Decoration\*
- Fashion Design\*
- Film & TV Costume Design\*
- International Manufacturing & Product Development
- Menswear\*
- Theatre Costume Design\*

**What Our Students Learn** In our program, students learn how to integrate effective research, analytic thinking, and creative imagination. Students develop attributes that are highly valued and widely sought by employers—perspective, depth of insight, and skills in selecting useful information to support conclusions.

**Why FIDM** The Professional Studies Program allows third-year FIDM graduates to earn a Bachelor's degree quickly. This unique program teaches students to make thoughtful connections by adapting and transferring information—a vital skill in any industry. As a result, students have the opportunity to become more resourceful, adaptable, and promotable professionals. The availability of many courses online makes the program flexible for working students.

**REQUIRED CLASSES FOR  
BACHELOR OF ARTS (B.A.)**

|            |                                                      |    |
|------------|------------------------------------------------------|----|
| BUMT 3100  | Ethics in Business+                                  | 3  |
| GNST 2370  | Applied Statistics+                                  | 3  |
| GNST 2530  | Principles of Kinesiology+                           | 3  |
| GNST 2530L | Principles of Kinesiology Lab+                       | 1  |
| GNST 2570  | Microeconomics+                                      | 3  |
| GNST 2630  | Principles of Chemistry+                             | 3  |
| GNST 2870  | Macroeconomics+                                      | 3  |
| GNST 3000  | World Political History+                             | 3  |
| GNST 3050  | Writing for Business Professionals+                  | 3  |
| GNST 3150  | Research on Topics of Design History++               | 3  |
| GNST 3400  | Social Psychology+                                   | 3  |
| GNST 3450  | Applied Mathematics++                                | 3  |
| GNST 3500  | Professional Presentation+                           | 3  |
| GNST 3700  | Multicultural Perspectives Through the Short Story++ | 3  |
| GNST 3800  | Icons of Culture: The Context of Meaning++           | 3  |
| GNST 3900  | Issues in Contemporary Society+                      | 3  |
|            | Total Units of Credit                                | 46 |

- + Available as an online (distance learning) course
- ++ Periodically offered as an online (distance learning) course

This program starts each quarter on the Los Angeles campus, with many courses offered online.

**Prerequisite:** FIDM Associate of Arts Advanced Study degree

\* All FIDM Art and Design majors are accredited by NASAD.



**Real  
World Business**

*FIDM MBA Students  
use diagnostic forensics  
in their final capstone  
experience.*

# MASTER OF BUSINESS ADMINISTRATION

The Master of Business Administration degree at FIDM offers a professionally oriented curriculum combining theory and practical application incorporating a broad range of integrated interdisciplinary areas of study. The program involves a strong and distinctive emphasis on innovative business development design concepts with broad global consideration and the enhancement of entrepreneurial creativity. The FIDM MBA Program prepares the graduate to enter, compete, and be successful in the global business areas of Fashion, Interior Design, and Entertainment. Whether entering the corporate world or undertaking an entrepreneurial venture, the FIDM graduate will be equipped with the necessary business analytical, planning, and management tools; ethical understanding; and leadership skills to be successful.

**What Our Students Learn** In our program, students analyze, develop, and deliver innovative solutions to real-world business scenarios and entrepreneurial proposals. With a focus on profitability, business students are challenged to think and plan strategically, preparing them to compete in the current global business environment.

**Why FIDM** With FIDM's industry focus and locations in California's most concentrated business centers, students gain the leadership skills necessary to be competitive in the global design industries. Our MBA

program has a strong and distinctive emphasis on innovative business concepts, design, and creativity.

## REQUIRED CLASSES FOR MASTER OF BUSINESS ADMINISTRATION (MBA)

|           |                                                               |    |
|-----------|---------------------------------------------------------------|----|
| BUMT 3720 | Management Strategy++                                         | 3  |
| BUMT 4110 | Micro/Macro Economics++                                       | 3  |
| BUMT 4130 | Financial Literacy++                                          | 6  |
| BUMT 4600 | Marketing Management++                                        | 3  |
| BUMT 5010 | The Global Economy                                            | 3  |
| BUMT 5050 | Library Research                                              | 1  |
| BUMT 5150 | Web Analytics+                                                | 3  |
| BUMT 5200 | The Science of Competitive Analysis                           | 3  |
| BUMT 5250 | Financial Analysis & Control                                  | 3  |
| BUMT 5260 | Global Financial Strategy                                     | 3  |
| BUMT 5280 | Human Resource Management: People, Practices & Profitability+ | 3  |
| BUMT 5300 | Logistics Management                                          | 3  |
| BUMT 5350 | Digital Marketing                                             | 3  |
| BUMT 5400 | Advanced Strategic Planning & Implementation                  | 3  |
| BUMT 5500 | Strategic Marketing Management                                | 3  |
| BUMT 5600 | Legal Issues that Impact Profitability & Innovation           | 3  |
| BUMT 5650 | Creativity, Innovation & Design in Business                   | 3  |
| BUMT 5700 | Sales Management+                                             | 3  |
| BUMT 5800 | Entrepreneurial Ergonomics                                    | 3  |
| BUMT 5950 | Capstone Seminar                                              | 3  |
|           | Total Units of Credit                                         | 61 |

+ Only offered as an online (distance learning) course

++ MBA Foundation Quarter courses

This program is available on the Los Angeles campus.

Prerequisite: Bachelor's degree from an accredited college/university in which the language of instruction is English.

Graduates from a non-business degree program who wish to apply to the FIDM MBA Program must enroll in the MBA Foundation Quarter. Contact the Chairperson of the Business Management Department for further information.





# *COURSE DESCRIPTIONS*

Our curriculum is intense, concentrated, and rewarding. Courses are designed to immerse students in the industry, and incorporate a mix of lectures, studio work, and relevant field trips. Classes are developed, evaluated, and continually updated to meet our standards, and to ensure they reflect the needs of each industry served by our majors.

FIDM

**BDSN****BDSN 3100A — 3 UNITS****ADVANCED PRACTICES IN COLOR, DESIGN, & 3-D FORM**

This course is an exploration of the relationship between color, light, and three-dimensional form. Students distinguish, experiment, and construct concepts of meaning through the design elements of color, surface, pattern, three-dimensional form and space.

**BDSN 3100B — 3 UNITS****ADVANCED THEORY IN COLOR, DESIGN, & 3-D FORM**

In this course, students research the use and application of color, light, and three-dimensional form as used by artists and designers. Students effectively communicate concept and meaning through the design elements of color, surface, pattern, three-dimensional form and space.

**BDSN 3200 — 3 UNITS****STRUCTURAL DRAWING**

Students refine their abilities to create convincing volumetric images through perspective, matrix analysis, cross-contour, light, and shadow. They explore the application of structural drawing to their respective design disciplines and individual styles. Includes a three (3) hour lab.

**BDSN 3400 — 6 UNITS****DRAWING THE FIGURE IN CONTEXT**

This course addresses the structure and anatomy of the human figure as essential to developing a naturalistic approach to rendering the human form. The use of live models reinforces students' understanding of the anatomical structure of the human body. Formal elements such as line, gesture, volume, proportion, and perspective are emphasized. *Prerequisite: BDSN 3200*

**BDSN 3500 — 3 UNITS****HUMAN DYNAMICS**

Students consider the physical and physiological link between design and the human body, individually and in shared environments. They analyze possible design alternatives to a variety of products in terms of function, comfort, movement, and social impact.

**BDSN 3700 — 3 UNITS****DIGITAL PHOTOGRAPHIC IMAGE**

This course focuses on students' ability to express their point of view creatively through photography. Students learn to "see" photographically by exploring the basic tools, techniques, and aesthetics of digital photography, with special attention to lighting, focus, color, contrast, formal effects, and intent.

**BDSN 3750 — 6 UNITS****ADVANCED GARMENT CONSTRUCTION**

Building on the construction skills introduced in the Fashion Design Program, students integrate their skills at pattern drafting with garment construction processes. This studio course includes detailed construction processes of classic fashion silhouettes.

**BDSN 3780 — 6 UNITS****PROTOTYPING 3-D FORMS**

This course integrates both 3-D software and manual skills acquired in previous courses to explore and interpret a range of design inventions and their proliferation through rapid prototyping. Students explore special topics in virtual design, new modes of manufacture, and prototyping.

**BDSN 3800 — 3 UNITS****DIGITAL ASSET MANAGEMENT**

In this course, students practice the sophisticated digital asset management skills required for careers in the design industry. Topics include file formats, technologies and workflow, computer applications, and organizational systems that seek to define, identify, control, manage, and store digital images.

**BDSN 3850 — 3 UNITS****THEORY & CONTEXT OF DESIGN**

In this course, students formulate a personal creative research project relevant to their area of specialization, culminating in a written thesis proposal that they approach through various contexts in their senior year studio courses. Emphasis is on careful documentation of content, reference and source materials, and design research.

**BDSN 4100 — 3 UNITS****VISUAL IDENTITY & IMAGE**

This multimedia course builds on prior drawing courses while focusing on the elements of image-making as communication. Students continue the development of drawing styles in both black and white and color, by hand and with the use of digital media. Techniques are applied to a variety of subjects as students explore the relationship between form and content. *Prerequisites: BDSN 3200, BDSN 3400*

**BDSN 4250D — 6 UNITS****THE STUDIO I — DIGITAL COMMUNICATION**

This is the first of a three quarter sequence in which the students focus on conceptualizing a collection of work and synthesizing the research compiled in BDSN 3850 Theory & Context of Design. In this phase students use an existing business model as a base to explore, identifying market and customer profiles to develop product parameters.

**BDSN 4250E — 6 UNITS****THE STUDIO I — ENVIRONMENT & PRODUCT**

This is the first of a three quarter sequence in which the students focus on conceptualizing a collection of work and synthesizing the research compiled in BDSN 3850 Theory & Context of Design. In this phase students use an existing business model as a base to explore, identifying market and customer profiles to develop product parameters.

**BDSN 4250F — 6 UNITS****THE STUDIO I — FASHION APPAREL**

This is the first of a three quarter sequence in which the students focus on conceptualizing a collection of work and synthesizing the research compiled

in BDSN 3850 Theory & Context of Design. In this phase students use an existing business model as a base to explore, identifying market and customer profiles to develop product parameters.

#### **BDSN 4500D — 6 UNITS**

##### **THE STUDIO II — DIGITAL COMMUNICATION**

Course two in the Studio series considers the designer's influence in society. The students redefine and conceptualize the research they compiled in BDSN 3850 Theory & Context of Design into a new collection of work from the perspectives of contemporary societal issues, social needs, and civic and social responsibility.

#### **BDSN 4500E — 6 UNITS**

##### **THE STUDIO II — ENVIRONMENT & PRODUCT**

Course two in the Studio series considers the designer's influence in society. The students redefine and conceptualize the research they compiled in BDSN 3850 Theory & Context of Design into a new collection of work from the perspectives of contemporary societal issues, social needs, and civic and social responsibility.

#### **BDSN 4500F — 6 UNITS**

##### **THE STUDIO II — FASHION APPAREL**

Course two in the Studio series considers the designer's influence in society. The students redefine and conceptualize the research they compiled in BDSN 3850 Theory & Context of Design into a new collection of work from the perspectives of contemporary societal issues, social needs, and civic and social responsibility.

#### **BDSN 4750D — 6 UNITS**

##### **THE STUDIO III — DIGITAL COMMUNICATION**

The final studio course in this sequence is dedicated to the pursuit of individual expression of the design thesis. Expanding on previous studio courses, students synthesize design knowledge and skills to create a collection of work with a sharp design focus. Students are expected to demonstrate sophisticated design decisions and thoughtful design solutions that exemplify a high level of expertise and achievement.

#### **BDSN 4750E — 6 UNITS**

##### **THE STUDIO III — ENVIRONMENT & PRODUCT**

The final studio course in this sequence is dedicated to the pursuit of individual expression of the design thesis. Expanding on previous studio courses, students synthesize design knowledge and skills to create a collection of work with a sharp design focus. Students are expected to demonstrate sophisticated design decisions and thoughtful design solutions that exemplify a high level of expertise and achievement.

#### **BDSN 4750F — 6 UNITS**

##### **THE STUDIO III — FASHION APPAREL**

The final studio course in this sequence is dedicated to the pursuit of individual expression of the design thesis. Expanding on previous studio courses, students synthesize design knowledge and skills to

create a collection of work with a sharp design focus. Students are expected to demonstrate sophisticated design decisions and thoughtful design solutions that exemplify a high level of expertise and achievement.

#### **BDSN 4950 — 3 UNITS**

##### **DESIGN THESIS PRESENTATION**

This capstone course is the culmination of personal and industry-centered creative work, beginning in the prior studio courses and resulting, in this course, in the creation of an e-portfolio. A written thesis statement defines this body of work with an emphasis on problem solving, critical thinking, and clear communication skills applied to the student's chosen field of exploration. An emphasis is placed on professionalism in presentation and documentation. *Prerequisites: BDSN 3850, BDSN 4100*

### **BUAD**

#### **BUAD 2850 — 3 UNITS**

##### **ENTREPRENEURSHIP**

This course explores what it takes to launch a new venture, both as an entrepreneur and an employee. Students develop a business plan, including identifying opportunities and establishing objectives, matching customer profile to site locations, analyzing competitors' practices, and developing a competitive marketing mix. Students also learn the necessary business establishment requirements and financial projections to secure capital or financing to initiate their business venture. *Prerequisites: MMKT 2080, MRCH 2760, COSM 2350, COSM 2380, COSM 2450*

### **BUMT**

#### **BUMT 3100 — 3 UNITS**

##### **ETHICS IN BUSINESS**

This course addresses the importance of ethical issues and the financial impact on business performance and ownership. The costs and consequences of failing to act ethically are explored. Students learn strategies to solve real life dilemmas. Students explore the importance of ethics as a dimension of social responsibility and business ethics in the global economy. *Prerequisite: BUMT 4840*

#### **BUMT 3200 — 3 UNITS**

##### **MANAGEMENT INFORMATION SYSTEMS**

This course explores the use of information technology, information resources, management information literacy in today's business world. Students learn how to identify, acquire, analyze, and evaluate timely and accurate information from electronic sources.

#### **BUMT 3300A — 3 UNITS**

##### **FINANCIAL ACCOUNTING I**

Students study the accounting cycle through financial statements, understanding inventory controls, tangible and intangible assets, and budgets. This course covers the role accounting plays in business forecasting and decision making. The student gains an understanding of assets and liabilities,

## 120 COURSE DESCRIPTIONS

revenue and expenses, debits and credits, accruals, depreciation, constructing a financial statement, and accounting cycles.

### **BUMT 3300B — 3 UNITS** **FINANCIAL ACCOUNTING II**

A continuation of accounting analysis and understanding, as applied in the corporate world, this course gives students experience with the accounting cycle, the sales journal, the accounts receivable ledger, the accounts payable ledger, the cash receipts journal, the cash payment journal, and the income statement and balance sheet statements.

*Prerequisite: BUMT 3300A*

### **BUMT 3600 — 3 UNITS** **MANAGEMENT THEORY & PRINCIPLES**

This course presents an introduction to management concepts and strategies used by modern businesses, and is designed to familiarize students with the accepted standards, procedures, and techniques employed by senior, middle, and operational managers. It provides students with an understanding of the financial impact of management and how to plan to optimize performance and achieve organizational goals.

### **BUMT 3650 — 3 UNITS** **HUMAN RESOURCE MANAGEMENT**

This course explores organizational structure and how it impacts behavior. Students develop an understanding of what it means to be a "leader of change," and the critical importance to financial performance in doing so. Students review job design, managing career development, the value of performance appraisal, compensation and reward, safety and health laws, and the economics of good organizational management. *Prerequisite: BUMT 4840*

### **BUMT 3680 — 3 UNITS** **GLOBAL MARKETING COMMUNICATIONS**

This course provides a foundation of knowledge necessary to create strategic communications plans that support a product or service in today's competitive marketplace. Students participate in a learning forum environment whereby original ideas and assignments are presented, discussed, and critiqued by the class. This course provides students with a framework of how to enter foreign markets.

*Prerequisite: BUMT 4600*

### **BUMT 3720 — 3 UNITS** **MANAGEMENT STRATEGY**

This course is a study and analysis of success and failure in today's business environment with emphasis on creating value through innovative management techniques. The students practice the strategic management process, building a competitive strategy, and implementing strategic plans.

*Prerequisite: BUMT 3950*

### **BUMT 3820 — 3 UNITS** **BUSINESS LAW**

Students develop an understanding of corporate formation and procedures, limited liability companies and special business forms. This course examines

social, ethical, and political implications of law and its application to business transactions as well as intellectual property law.

### **BUMT 3950 — 3 UNITS** **MANAGERIAL ACCOUNTING**

Managerial Accounting is concerned with the provisions and use of accounting information by managers within organizations to provide the basis to make informed business decisions for strategic planning in their management and control functions. In contrast to financial accounting information, managerial accounting information is primarily forward-looking and predictive instead of historical. It is designed to support decision making and intended for use by managers within the organization, instead of being intended for use by shareholders, creditors, and public regulators.

*Prerequisite: BUMT 3300B*

### **BUMT 4100 — 3 UNITS** **SMALL BUSINESS MANAGEMENT**

A study of how small businesses can manage the unique challenges they face and how they can achieve and maintain a competitive advantage, this course involves feasibility analysis and addresses issues of small business ownership and management, strategic planning, financial planning, marketing for competitive advantage, the economics of pricing, and breakeven analysis. *Prerequisite: BUMT 4200*

### **BUMT 4110 — 3 UNITS** **MICRO & MACRO ECONOMICS**

Microeconomics introduces economic analysis of individual, business, and industry choices in the market economy. Topics include price mechanism, supply and demand, optimizing economic behavior, costs and revenue, market structures, factor markets, income distribution, market failure, and government intervention. Macroeconomics introduces economic analysis of aggregate employment, income, and prices. Topics include major schools of economic thought; aggregate supply and demand; economic measures, fluctuations, and growth; money and banking; stabilization techniques; and international trade. Upon completion, students should be able to evaluate national economic components, conditions, and alternatives for achieving socioeconomic goals.

### **BUMT 4130 — 6 UNITS** **FINANCIAL LITERACY**

Students develop an understanding of the role of financial management in the strategic planning process, and demonstrate an understanding of financial statements through financial ratio analysis. They examine cash flow management techniques and their application to financial planning, analyze financial risk and return fundamentals, and develop an understanding of capital budgeting techniques and valuation.

### **BUMT 4180 — 3 UNITS** **GLOBAL STRATEGIC MANAGEMENT**

Students develop an understanding of the concept of strategic planning and its significance to a firm's

competitiveness. They learn to analyze a firm's core competencies and organizational capabilities and explore how elements of international business finance can impact managerial decisions. Students analyze the challenges of managing in a global environment.

**BUMT 4200 — 3 UNITS**  
**FINANCIAL MANAGEMENT**

This course is an introduction to the concepts of financial analysis, and the understanding and preparation of balance sheets and income statements, with a focus on the needs of the financial manager or the entrepreneur. The students are exposed to financial reporting and analysis, reading and understanding an annual report, accounting information systems, the corporate income statement, understanding the use of accounting information and the financial statements in assessing financial performance. *Prerequisite: BUMT 3950*

**BUMT 4250 — 3 UNITS**  
**SUPPLY CHAIN MANAGEMENT**

In this course, students acquire a basic overview of the legal import and export strategies, structures and responsibilities of being in business, with emphasis on principles and practical applications of contract negotiations, business activity, and commercial liability. *Prerequisite: BUMT 3950*

**BUMT 4300 — 3 UNITS**  
**GLOBAL MANAGEMENT STRATEGIES**

A study of techniques of analyzing and responding to the social, ethical, and political challenges that face managers, this course promotes an understanding of global trends in international political policies, risk management, conflict resolution, tariffs, and issues of nationalism. Students analyze legal issues and risks in international business, including trade policy, taxation policy, government intervention, monetary policy, capital flows and foreign investment, banking policy, wage and price controls, property rights, and regulatory attitudes. Ethics and social responsibilities in international management are also studied. *Prerequisite: BUMT 3720*

**BUMT 4450 — 3 UNITS**  
**STRATEGIC MANAGEMENT POLICIES**

This course helps students to understand the issues and problems faced by management in larger corporations, preparing students for successful employment. It analyzes various operational management tools and styles, studies in leadership, management's changing landscape in today's global economy, making decisions and solving problems, case studies, designing effective organizations, and fundamentals of organizational control. *Prerequisite: BUMT 4200*

**BUMT 4500 — 3 UNITS**  
**INTERNATIONAL FINANCE**

Within the context of the multinational firm, this course examines the development of policy options for financing international business, with focus on management decisions that maximize the firm's value. *Prerequisite: BUMT 4200*

**BUMT 4520 — 3 UNITS**  
**APPLIED MANAGEMENT STRATEGY**

This course examines the offensive and defensive strategies that successful managers take to gain market share and improve profitability. Emphasis is on strategy and tactics including innovations that could drive a profitable business model for the firm. The students consider such areas as market analysis, competition, competitive advantage, and marketing strategy. This course examines the critical tasks, pitfalls, and hurdles which must be understood to be successful, and tools for risk minimization. *Prerequisites: BUMT 3720, BUMT 4200*

**BUMT 4600 — 3 UNITS**  
**MARKETING MANAGEMENT**

This course focuses on the management of the marketing function to achieve a competitive advantage and establish brand equity. Students explore creative strategies for entrepreneurs to develop consumer awareness. *Prerequisite: BUMT 3600*

**BUMT 4840 — 3 UNITS**  
**STUDIES IN LEADERSHIP**

Students explore leadership theories, the characteristics that define effective leaders, and develop the ability to navigate corporate culture as a follower and as a leader. They explore the processes whereby an individual empowers or influences a group of people for the purpose of achieving a (common) goal. They analyze the characteristics of leadership vs. management, and develop an awareness of how diversity impacts leadership.

**BUMT 4910 — 3 UNITS**  
**CREATIVITY IN BUSINESS**

This course explores all of the elements that are necessary to succeed in a business venture. An advanced overview focusing on the business model, the organization and support team, the marketing plan, process management, cash planning and working capital management, quality, service and ethics, and growth strategies. *Prerequisite: BUMT 4100*

**BUMT 5010 — 3 UNITS**  
**THE GLOBAL ECONOMY**

This course analyzes the components and dynamics of today's global economic geography, and the political and social complexities of today's global business environment. Students explore strategies for creating value within global production networks, considering strategies for production and distribution, and analyze global consumption patterns.

**BUMT 5050 — 1 UNIT**  
**LIBRARY RESEARCH**

This six-week online course is designed to build upon the basic research skills learned as an undergraduate. Each week, through applied learning activities, course readings, and group work, students identify, evaluate, and use information effectively as they prepare for the rigors of scholarly and professional research.

**BUMT 5150 - 3 UNITS****WEB ANALYTICS**

This course explores the value of web analytics and the design of comprehensive web analytics strategies. It focuses on how to correctly apply web based analytical techniques; how to assess the effectiveness on social media and multichannel campaigns; how to optimize success by leveraging experimentation; and how to employ the proper tools and tactics for evaluating consumer responses.

**BUMT 5200 - 3 UNITS****THE SCIENCE OF COMPETITIVE ANALYSIS**

This course is designed to expand information literacy and predictive analytics. It broadens the student's research awareness in identifying competitive market intelligence resources and the application of competitive analysis in strategic management decision selection and support.

**BUMT 5250 - 3 UNITS****FINANCIAL ANALYSIS & CONTROL**

This course provides an understanding and foundation for using financial statement data in a variety of business analyses and valuation contexts. This course focuses on financial strategic planning and control. Students explore financial management communication as a means to enhance and achieve support of established strategic business goals.

**BUMT 5260 - 3 UNITS****GLOBAL FINANCIAL STRATEGY**

This course develops an integration of strategic marketing, financial modeling, and supply chain structure and management focusing on optimization of profitability. It explores strategic financial issues that confront managers in multinational firms and how to establish cost of capital calculations and valuation in different financial environments.

**BUMT 5280 - 3 UNITS****HUMAN RESOURCE MANAGEMENT: PEOPLE, PRACTICES, & PROFITABILITY**

This course explores the governance structure necessary to develop, manage, and lead a sustainable global business enterprise. It analyzes how the human resource management function can help organizations gain a competitive advantage and explore the impact employment law can have on profitability.

**BUMT 5300 - 3 UNITS****LOGISTICS MANAGEMENT**

This course focuses on international trade logistics. It explores and analyzes the relationship of supply chain structure and logistics management on gross margin achievement, maintenance, and return on investment. It analyzes various approaches to create and control demand management and logistics and explores the benefits and potential strategic issues in vertical vs. horizontal integration when developing and evaluating supply chain strategies.

**BUMT 5350 - 3 UNITS****DIGITAL MARKETING**

Students explore the commercial value and creative structure of digital marketing strategies from ideation to implementation. They analyze potential financial enhancement opportunities by incorporating digital media into various marketing strategies. Students identify, analyze and evaluate the key digital marketing channels by exploring current structures being employed. They understand how to construct and execute a comprehensive digital marketing strategy and evaluate how to measure the success of digital marketing efforts. They examine and evaluate the latest developments in digital ad technology.

**BUMT 5400 - 3 UNITS****ADVANCED STRATEGIC PLANNING & IMPLEMENTATION**

This is a seminar exploring global business strategic modeling. It focuses on managing risk mitigation to enhance financial performance. Case studies focus on strategic issue diagnosis and managerial implementation outcomes. Students analyze the differences in emergent, growth, maturity, and declining phases of product life cycle strategic planning.

**BUMT 5500 - 3 UNITS****STRATEGIC MARKETING MANAGEMENT**

This course explores and analyzes the marketing management process building a foundation for marketing program decisions with a focus on product, pricing, distribution channel selection, and integrated promotion. It explores strategies for organizing and planning for effective marketing implementation. The primary focus is on measuring financial performance as a result of innovative marketing strategies.

**BUMT 5600 - 3 UNITS****LEGAL ISSUES THAT IMPACT PROFITABILITY & INNOVATION**

This course analyzes the impact of business legal structure, intellectual property protection, licensing strategy, and tax management on the financial structure of the organization. It explores the law relative to the cyber business environment; and the potential financial issues to be considered relative to product liability and consumer law is explored.

**BUMT 5650 - 3 UNITS****CREATIVITY, INNOVATION & DESIGN IN BUSINESS**

This course explores various approaches in developing an innovation strategy from a creative beginning to an innovative implementation resulting in a competitive business structural design. Approaches to applying design concepts in business model development is explored and analyzed.

**BUMT 5700 - 3 UNITS****SALES MANAGEMENT**

This course focuses on the creation and management of an effective sales force. Topics include understanding the sales process, methods of sales

management, sales force structure, customer relationship management (CRM), uses of technology to improve sales force effectiveness, and issues in recruiting, selecting, training, motivating, compensating, and retaining salespeople.

**BUMT 5800 – 3 UNITS**  
**ENTREPRENEURIAL ERGONOMICS**

Ergonomics is the discipline concerned with the understanding of interactions among individuals and other components of a function or system, and the process that develops strategies to apply theory, principles, data, and methods of design to optimize performance. In this course, students will be mentored in their development plans to transform innovative ideas into profitable business structures, and present formal product or service concepts for analysis and critique. This course offers a unique opportunity for the students to experience design thinking in a business context.

**BUMT 5950 – 6 UNITS**  
**CAPSTONE SEMINAR**

Students are mentored by selected faculty members and develop and present an in-depth analytical research thesis based upon a business case study selected by the department. This seminar focuses on current business dynamics and their impact on strategic planning and financial considerations resulting in a proposed plan for expansion and strategic control for the business under analysis.

**COSM**

**COSM 2150 - 3 UNITS**  
**BEAUTY: FUNDAMENTALS OF SKIN CARE & WELLNESS**

An in-depth overview of skincare, spa, body care, hair care, and nail care and their roles in the competitive marketplace. Students explore alternative wellness modalities, product and distribution strategies and product positioning as well as the impact of innovative formulas and current trends that will enable students to grasp the complexity of the categories. *Prerequisite: MMKT 1650*

**COSM 2250 – 3 UNITS**  
**BEAUTY: BRAND IMAGING**

Students analyze the strategies and tactics of in-depth brand development necessary to building successful beauty product lines. They examine the power of image, concept, positioning, and trends as the means of establishing brand loyalty and brand equity, as well as the importance of consumer motivation, perceived quality, association, and delivery to their target market. Case studies and projects are used to analyze existing brands. *Prerequisites: MMKT 1550, MMKT 1650*

**COSM 2350 – 3 UNITS**  
**BEAUTY: FUNDAMENTALS OF FRAGRANCE**

This introductory class explores the ever-evolving technology of essential oil extraction, the artistry of blending multiple scents, and the growing use of synthetic essences. Students learn to evaluate

fragrances as they develop their individual scents, and discover the fascinating history of perfume and its synergy with the world of fashion and beauty.

**COSM 2380 – 3 UNITS**  
**BEAUTY: BUSINESS OPERATIONS**

This course educates students in the business operation skills that are imperative for managerial advancement. Topics include inventory management, forecasting, production planning, project management, and quality control. Students gain an understanding of the relationship of these components to a successful organization. *Prerequisite: COSM 2450*

**COSM 2450 – 3 UNITS**  
**BEAUTY: FUNDAMENTALS OF COSMETICS**

In this course, students follow the process of creating makeup and eye, lip, and nail color from concept development, technology, product positioning and packaging to promotion and in-store presentation. The course also explores the influences of the fashion design and entertainment industries on cosmetic product innovation and commercialization. *Prerequisite: MRCH 1450*

**COSM 2500 – 3 UNITS**  
**BEAUTY: PROMOTION & PRESENTATION**

Students examine the ways in which the varied techniques of promotion – advertising, public relations, visual merchandising, and special events contribute to success in the beauty industry. They also gain practical knowledge of these techniques by developing and presenting individual promotional campaigns in class. *Prerequisites: COSM 2250, SMED 1100*

**COSM 2580 – 3 UNITS**  
**BEAUTY: CURRENT INDUSTRY TOPICS**

This course examines the new and highly profitable categories of men's grooming and ethnic beauty. Students analyze the different strategies used to market to men and to a diverse audience of ethnic consumers in the grooming industry. Students investigate alternative classes of trade, new marketing vehicles, and current direct marketing techniques. They are tasked with creating a marketing/sales campaign to target their specific consumer base. An oral defense of the final project requires expertise on topic and objectives, and the articulation of complex marketing concepts and ideas. *Prerequisite: COSM 2250*

**COSM 2620 – 3 UNITS**  
**PRINCIPLES OF BEAUTY SCIENCE**

Students gain an understanding of the principles of chemistry and their vital importance to beauty technology. They examine the complex process of product development from raw materials and ingredients to formulations, applications, and finished products. Students then apply what they have learned to actual on-site product development. They also study the legal, regulatory, and technological standards governing beauty products.

**COSM 2740 — 3 UNITS****BUSINESS ETHICS IN THE BEAUTY INDUSTRY**

In this course, students examine ethical issues in the beauty industry. Topics include corporate culture, manufacturing, product safety and compliance, advertising and promotion, consumer decisions, practices and promises, as well as the costs and consequences of ethical decisions. Students explore the importance of ethics as a dimension of social responsibility in health and beauty care.

*Prerequisites: COSM 2350, COSM 2450*

**COSM 2830 — 3 UNITS****PACKAGE DEVELOPMENT & PRODUCTION**

In this course, students explore concept development, product positioning, creative adaptation, and technological challenges. Practical applications of these concepts are applied towards a course project.

*Prerequisite: COSM 2380*

**COSM 2870 — 3 UNITS****SUSTAINABILITY IN THE BEAUTY INDUSTRY**

This course is designed to familiarize students with sustainability as it relates to environmental, social and economic systems within the beauty industry. By studying a variety of business models from within and outside of the beauty industry, students will develop an understanding of both the business challenges and opportunities inherent in sustainability and learn to recognize, analyze and tackle sustainability problems.

**COSM 2920 — 3 UNITS****BEAUTY: GLOBAL BUSINESS**

This course explores the complexities associated with international trade and investment including the global monetary system, business strategies, structure and operations as well as differences in political, economic, and social systems. Students learn to appreciate different countries and cultures as well as ethical issues and dilemmas. Through case studies and international business models, students understand the strategic development and management of a global brand. *Prerequisite: COSM 2380*

**COSM 3050 — 3 UNITS****INFLUENCING BEAUTY CONSUMER BEHAVIOR**

Students examine the sociological and psychological factors affecting consumer behavior. They look at the process of creating consumer demand for beauty products and the decision-making processes of buyers, both individually and in groups. They study how marketers and product developers can influence decision-making and endeavors to understand the dynamics of emerging technologies and neuromarketing on consumer preferences and perceived needs.

**COSM 3180 — 3 UNITS****FUNDAMENTALS OF BEAUTY BUSINESS LAW**

This course examines the social, ethical, and fundamentals of business law as it applies to the

business of beauty. Students develop an understanding of the legal process and the environment in which the industry operates. Emphasis is on development of those skills necessary to recognize and negotiate common legal problems confronted in the corporate environment.

**COSM 3250 — 3 UNITS****BEAUTY: PURCHASING & PLANNING**

This class provides a thorough explanation of domestic and international sourcing, contract packaging, production, and distribution management strategies for new and existing products in the beauty industry. Students gain practical understanding of the interrelationships between purchasing, vendor selection, sources of supply, and technology. Focus is on profit maximization techniques, vendor negotiations, lead time management, and forecasting.

**COSM 3360 — 3 UNITS****BEAUTY: LUXURY BRAND DEVELOPMENT**

Students explore the history, consumer psychology, and strategic management issues of the luxury market. They learn the nuances of the affluent consumer and how to develop and successfully manage marketing, distribution, and development of a luxury brand or product in a way that aligns with the high expectations of a luxury brand's unique vision and strategy.

**COSM 3420 — 3 UNITS****BEAUTY: BUSINESS MANAGEMENT & FINANCE**

This course is an introduction to the concepts of financial analysis, including understanding and preparing balance sheets and income statements, with a focus on the needs of the financial manager or entrepreneur. Students are exposed to financial reporting, analysis of annual reports, accounting information systems, corporate income statements, and using accounting information and financial statements to assess financial performance. Students will obtain knowledge in budgeting and variance analysis.

**COSM 3450 — 3 UNITS****MERCHANDISING IN THE BEAUTY ENVIRONMENT**

This course teaches students to conceptualize and develop retail merchandising fixtures for the beauty industry. Students evaluate product assortment and planograms using strategy, branding, profitability analysis and cost structures of fixtures in multiple retail channels from mass to prestige environments. Class structure includes in-store studies as well as creative implementation of merchandising concepts, theories, store and brand image, and target market analysis.

**COSM 3600 — 3 UNITS****PRODUCT INNOVATION**

Students learn the product development process from idea generation to consumer adoption through the use of case studies.

**COSM 3660 — 3 UNITS****BEAUTY: REGULATORY AFFAIRS & IMPORT/EXPORT STRATEGIES**

This course presents an introduction to the field of regulatory affairs and to the laws and regulations governing the development, sales, and marketing of beauty products. Students learn how to maintain compliance with US and international regulations and to formulate a global regulatory strategy for product development. In addition, students acquire an understanding of the legal import and export strategies, structures, and responsibilities involved in being a global business.

**COSM 3820 — 3 UNITS****BEAUTY INDUSTRY MARKET RESEARCH**

This capstone course is the culmination of the skills developed in the Beauty Industry program. The special project nature of the course requires students to apply their understanding of trends, market research, consumer behavior, branding, marketing, social media, product development and management to produce real industry projects assigned by major beauty brands. It incorporates a travel component so students gain exposure to senior executives and hone their professional presentation skills.

**COSM 3850 — 3 UNITS****BEAUTY: SALES, NEGOTIATION & CONFLICT MANAGEMENT**

This course provides an overview of the role of the sales function within the beauty industry. It covers the complexities of management of sales and distribution channels, issues in account management, and personal selling techniques. Students learn negotiation strategies and styles, and the importance of conflict resolution. In addition to class exercises, students practice negotiating in a range of business environments, including difficult situations.

**COSM 3950 — 3 UNITS****INTERNSHIP**

Through on-the-job training, students gain valuable insight as they apply theory and skills learned in the classroom to actual work situations and explore career options in the beauty industry.

**COSM 4100 — 3 UNITS****BEAUTY MARKET INFLUENCES**

In this course, students learn how to use market trend analyses, industry data, and economic reports to recognize consistent trends or results. These results are used to map business strategy and determine moves that could have a direct impact on overall business performance.

**DENM****DENM 3000 — 3 UNITS****THE HISTORY OF DENIM & TRENDS**

This course includes the history of denim from the inception of workwear through the evolution of the blue jean as the fashion statement of the 21st century. A look into the most influential innovative textiles and processes. This course analyzes past, present, and future trends across all marketplaces, and their impact and application in the current marketplace. Students create forecasting reports including visuals, sketches, wash standards, and written documentation. *Prerequisites: A.A. in Apparel Industry Management, Fashion Design, Merchandise Product Development, or Merchandising & Marketing*

**DENM 3150 — 6 UNITS****DENIM PROCESS I**

Color and fade aesthetics of denim wet and dry finishing methods are evaluated. Denim performance, durability, quality, and everyday use are assessed. Students work in a lab setting to complete hands-on industry testing and finishing processes. Industry ASTM and AATCC methods are used and applied. *Prerequisites: A.A. in Apparel Industry Management, Fashion Design, Merchandise Product Development, or Merchandising & Marketing*

**DENM 3300 — 3 UNITS****SUSTAINABLE PRACTICES IN THE PRODUCT LIFECYCLE**

Sustainability of denim is researched and assessed. Students study the impact of denim on the global environment from fiber to consumer. Eco-friendly textiles, product development processes, production strategies and compliance are researched and discussed. Color management and finishing processes using natural dyes are explored. FTC labeling requirements, going green organizations, and certifications will be considered. Post-consumer care and consumption will be reviewed. *Prerequisites: A.A. in Apparel Industry Management, Fashion Design, Merchandise Product Development, or Merchandising & Marketing*

**DENM 3400 — 3 UNITS****FABRIC DEVELOPMENT & INNOVATION**

This lab gives students hands-on experience with processes relating to the aesthetic and functional characteristics of denim. Students learn to identify denim fabric construction and correlate the varieties of denim with application to the appropriate market segments. Research includes cotton from field to fabric, yarn developments, and weaving innovations in the textile development process. Finishing methods and their feasibility with respect to appearance, performance expectations, and quality are examined. *Prerequisites: A.A. in Apparel Industry Management, Fashion Design, Merchandise Product Development, or Merchandising & Marketing*

**DENM 3500 — 3 UNITS****SOURCING, PRODUCTION & COMPLIANCE**

An advanced class in domestic and global production and sourcing strategies to analyze the processes of yarn purchase through finished products and global distribution. This course explores the federal regulations of denim textiles and finished goods entering the U.S. marketplace with an emphasis on consumer law, compliance, and required care. Costing is calculated and assessed. *Prerequisite: DENM 3600*

**DENM 3550A — 3 UNITS****DENIM CONSTRUCTION: FIT & COST I**

Students research past and present jeans to analyze how the construction and patternmaking methods affect the fit of a five pocket jean and the aesthetic look of various wash processes. A five-pocket jean is designed, patterned, and sampled along with a complete technical package. *Prerequisites: A.A. in Apparel Industry Management, Fashion Design, Merchandise Product Development, or Merchandising & Marketing*

**DENM 3550B — 3 UNITS****DENIM CONSTRUCTION: FIT & COST II**

Students learn construction methods and the order of assembly used to make denim garments. Students identify and evaluate construction techniques, fabric selection strategies, style details, machinery capabilities, production processes, cost, and compare innovative practices and products to analyze the differences in construction between various market segments and the effects on costing. *Prerequisites: DENM 3150, DENM 3400, DENM 3550A*

**DENM 3600 — 9 UNITS****DENIM INDUSTRY SEMINAR**

An in-depth study tour in which students visit the entire product development cycle of denim processing facilities. Students journal the process from design through production and describe the purpose of each step in the product lifecycle. Course includes a directed global study tour to complete this research. *Prerequisites: DENM 3150, DENM 3300, DENM 3400, DENM 3550A*

**DENM 3700 — 3 UNITS****DENIM PROCESS II**

This advanced process course takes students into an industry wash house. Students are required to analyze denim choices for finishing and application to their specific consumer. They are required to complete industry standard technical packages detailing wash development. Samples are reviewed and students are responsible for the process, application, and corrections to complete the aesthetic process on the denim textile. *Prerequisites: DENM 3550B, DENM 3600, DENM 3950*

**DENM 3750 — 3 UNITS****DENIM FIT ANALYSIS**

This is an advanced course based on the principles of fit as it applies to denim products. The learning process includes the creation of a basic block based

off of the evaluation of a fit session. Students design, pattern, and complete a prototype sample. Students identify fit corrections and then apply them to the patterns and samples. *Prerequisites: DENM 3550B, DENM 3950*

**DENM 3800 — 3 UNITS****NEGOTIATION & COMMUNICATION**

A course in effective organizational communication, with emphasis on advanced oral articulation skills. Students examine the dynamics of individual and group communication in preparation for full-scaled, business-specific, informative deliberations. Students use computer technology, visual aids, and statistical data to enhance the impact and clarity of their presentations. *Prerequisites: DENM 3600, DENM 3950*

**DENM 3850 — 3 UNITS****BRAND ENTREPRENEURSHIP**

Students combine systematic research to consider the impact of social media platforms on the brand identity. Students research and analyze how the denim industry uses labels, hang tags, and hardware to brand products. Students analyze the principles of entrepreneurship based upon leading brands and their competitive advantage in the global marketplace. Strategies of management and branding styles are evaluated. *Prerequisites: DENM 3600, DENM 3950*

**DENM 3950 — 3 UNITS****DENIM LINE COLLECTION**

This capstone class challenges students to develop an exclusive denim product collection geared toward the lifestyle of the target market. Students research denim fabric options, wash standards, retail, branding, style trends, and fit to create consumer branded merchandise. This course requires technical research to understand Product Lifecycle Management and techniques to illustrate denim standards using Adobe Suite. *Prerequisites: DENM 3000, DENM 3150, DENM 3300, DENM 3400, DENM 3550A*

**DESN****DESN 1150 — 3 UNITS****FASHION SKETCHING FOR DESIGN I**

Students learn the proportions and techniques for sketching the nine-head figure.

**DESN 1250 — 3 UNITS****INDUSTRY SEWING**

This course introduces students to industry sewing techniques with an emphasis on operating the power sewing machine. Students produce a completed garment by applying all of the techniques taught in the course.

**DESN 1420 — 3 UNITS****APPLIED DRAPING TECHNIQUES**

Students apply draping techniques and industry procedures which include the understanding of proportion, balance, construction and fit. They explore the use of muslin and various fabrics to create original designs. *Prerequisite: DESN 1250*

**DESN 1550 — 3 UNITS****FASHION SKETCHING FOR DESIGN II**

This course emphasizes the perfection of fashion figure poses, the accurate illustration of garments, and the development of the students' own sketching style. Students learn to render, using colored pencil, markers, and pen. *Prerequisite: DESN 1150*

**DESN 1760 — 3 UNITS****PATTERN DRAFTING I**

Students develop an understanding of how to use the basic block in constructing muslin samples. Includes a three (3) hour lab. *Prerequisite: DESN 1420*

**DESN 1850 — 3 UNITS****THE BUSINESS OF FASHION**

In surveying the major business components of the textile and fashion apparel industries, this course defines the role of materials, designers, producers, and retailers in the creative and business cycles. *Prerequisite: TSCI 1800*

**DESN 2160 — 3 UNITS****PATTERN DRAFTING II**

Students create flat patterns from sketches and produce completed garments with an emphasis on fit. Includes a three (3) hour lab. *Prerequisite: DESN 1760*

**DESN 2280 — 3 UNITS****CREATIVE DESIGN APPLICATIONS**

Students apply basic elements of design and expand their creativity by examining social, artistic, and historical influences as they relate to the development of a group and/or collection. *Prerequisites: DESN 1550, MPDV 2200, TSCI 1800*

**DESN 2530 — 3 UNITS****COMPUTER-AIDED FASHION DESIGN I**

Introduction to Adobe Illustrator and its use as a tool for drawing technical flat sketches with accurate proportions and garment details. Instruction in the use of Adobe Illustrator tools and workspace to create effectively organized and editable digital files. *Prerequisite: MPDV 1800*

**DESN 2540 — 3 UNITS****COMPUTER PATTERN DRAFTING I**

In this introduction to the fundamentals of pattern drafting techniques using Gerber Technology, students reinforce skills developed in previous manual pattern drafting classes and apply their knowledge to producing patterns using the computer. Additional pattern drafting techniques are explored. Students also produce markers. *Prerequisites: DESN 2160, MFTG 2330*

**DESN 2560 — 3 UNITS****PATTERN DRAFTING III**

An advanced pattern drafting class emphasizing comprehensive use of acquired patternmaking skills as well as advanced techniques. Includes a three (3) hour lab. *Prerequisite: DESN 2160*

**DESN 2680 — 3 UNITS****CREATIVE DESIGN ANALYSIS & COLLECTION DEVELOPMENT**

After analyzing and researching the components necessary to create a fashion collection, students in this course engage in the challenge of designing and developing collections for specific customers, including major manufacturers. *Prerequisites: DESN 1850, DESN 2280*

**DESN 2700 — 3 UNITS****COLLECTION DEVELOPMENT**

This class emphasizes the comprehensive use of acquired patternmaking and design skills. A complete design look is selected from each student collection. Patterns and garments are developed according to industry requirements. Cohesive design development includes; pattern drafting, garment construction, pattern cards, cost sheets, and style books. Includes a three (3) hour lab. *Prerequisite: DESN 2560*

**DESN 2840 — 3 UNITS****COMPUTER PATTERN DRAFTING II**

In this advanced course in developing patterns using Gerber Technology, students further develop their skills in creating patterns from sketches as well as from finished garments. Students also produce markers on the computer. *Prerequisite: DESN 2540*

**DESN 2960 — 3 UNITS****CHAIRING STYLES**

Students explore the relationship between fashion design and furniture design by designing and producing a garment that complements an original furniture piece constructed by an Interior Design student. *Prerequisites: DESN 2280, DESN 2540, DESN 2560, Department Chairperson approval required*

**DESN 2980 — 3 UNITS****PORTFOLIO PREPARATION & PRESENTATION**

Students prepare, develop, and expand a professional portfolio of work while exploring creative and practical techniques to enhance the marketability and appeal of their portfolio. They also analyze and practice interviewing skills to communicate with prospective employers. *Prerequisite: DESN 2680*

**DESN 3000 — 6 UNITS****STUDIO I**

In this advanced course, the focus is the creation of a collection for the DEBUT Runway Show. Students make an initial selection of color and fabric, develop design ideas, and determine the direction of their collections.

**DESN 3040 — 3 UNITS****IDEATION & CONSTRUCTION FOR COSTUME I**

A class in the development of historical silhouettes, emphasizing patterning and construction of garments, undergarments and foundations essential to period construction. "Character" body modification is considered.

**DESN 3120 — 3 UNITS****MARKETING DIRECTIONS & THE SUPPLY CHAIN**

A course that examines the basic marketing principles that provide the framework of successful businesses. Students explore the impact of marketing on supply chain decisions.

**DESN 3130 — 3 UNITS****HISTORY OF COSTUME & DÉCOR I**

The first course in a series which examines the history of fashion, architecture, furnishings, and textiles in relation to the social and cultural background of each era from the ancient world to the 21st century.

**DESN 3180 — 6 UNITS****APPLIED PATTERN DRAFTING STUDIO**

Students construct professional blocks to create patterns for specific design problems. In the process, they integrate their knowledge of pattern drafting and draping methods and refine their pattern development skills.

**DESN 3250 — 3 UNITS****THEATRE ANALYSIS**

Theatrical history is examined through selected scripts with an emphasis on analysis for costume design. Focus is placed on those historical periods in which dramatic literature and theatre performance were most prolific and influential.

**DESN 3270 — 3 UNITS****DRAWING & RENDERING FOR THE THEATRE I**

A practical course in which realistic figures are drawn in period costumes and rendered in various medium. Rendering of period fabrics, accessories, and styles is demonstrated and applied.

**DESN 3280 — 3 UNITS****COSTUME DESIGN FOR THEATRE**

A specialized class in the process of costume design and its rendering. Students design costumes for a variety of historical plays and production styles.

**DESN 3300 — 6 UNITS****STUDIO II**

In continuing to develop a collection for the DEBUT Runway Show, students perfect muslin samples of their designs, begin construction of garments, and fit finished garments on a professional model.

**DESN 3430 — 3 UNITS****HISTORY OF COSTUME & DÉCOR II**

A continuation of History of Costume & Decor I, this course examines the history of fashion, architecture, furnishings, and textiles studied in relation to the social and cultural background of each era from the Italian Renaissance through the 18th century. *Prerequisite: DESN 3130*

**DESN 3440 — 3 UNITS****IDEATION & CONSTRUCTION FOR COSTUME II**

A continuation of Ideation & Construction for Costume I, this course focuses on the draping and

cutting of historical costumes, with an emphasis on the draped costume, the semi-fitted Gothic costume, and the artificial silhouette of the 16th, 17th, and 19th centuries. Drafting patterns from period sources and current garments are demonstrated. *Prerequisite: DESN 3040*

**DESN 3450 — 3 UNITS****COSTUME CRAFTS I**

A practical survey of the various fabric modification techniques employed by the theatrical costume designer, including dyeing, painting, aging, distressing, and creating unusual costume materials.

**DESN 3470 — 3 UNITS****DRAWING & RENDERING FOR THE THEATRE II**

A continuation of Drawing and Rendering for the Theatre I. A practical course in which realistic figures are drawn in period costumes and rendered in various medium. Rendering of period fabric, accessories, and styles is demonstrated and applied. *Prerequisite: DESN 3270*

**DESN 3600 — 6 UNITS****STUDIO III**

Students complete and present their collections at the professionally produced DEBUT Runway Show.

**DESN 3680 — 3 UNITS****COSTUME CRAFTS II**

Students survey and learn the craft of successful costume accessories and costume prop design. Theatrical millinery techniques, armor, footwear, jewelry, and form construction are studied. *Prerequisite: DESN 3450*

**DESN 3700 — 6 UNITS****STUDIO WORKSHOP**

This course supports Studio II. Students employ problem-solving techniques and apply industry methods of construction in the development of their fashion designs.

**DESN 3730 — 3 UNITS****HISTORY OF COSTUME & DÉCOR III**

A continuation of History of Costume & Decor I and II, this course examines the history of fashion, architecture, furnishings, and textiles studied in relation to the social and cultural background of each era from the 19th century through the present. *Prerequisites: DESN 3130, DESN 3430*

**DESN 3750 — 6 UNITS****STUDIO LAB**

In this course, students enhance and refine their ability to fit garments properly to a live model.

**DESN 3840 — 6 UNITS****THEATRE PRACTICE (INTERNSHIP)**

Students apply coursework and demonstrate their skills through supervised apprenticeships, internships, and field study within professional theatre and/or film and television production opportunities.

**DESN 3870 — 3 UNITS****COSTUME CRAFTS III**

A comprehensive course that culminates in the creation of fully realized, historically accurate, elaborate costume accessories and props. *Prerequisites: DESN 3450, DESN 3680*

**DESN 3930 — 3 UNITS****PORTFOLIO DEVELOPMENT**

Students prepare and present a professional portfolio.

**DESN 3940 — 3 UNITS****IDEATION & CONSTRUCTION FOR COSTUME III**

A comprehensive course that culminates in the creation of a fully realized, historically accurate, elaborate costume, including patterning and construction of undergarments, entire garments, and selected specialty work. *Prerequisites: DESN 3040, DESN 3440*

**DESN 4050 — 3 UNITS****COSTUME DESIGN FOR FILM & TV I**

This course introduces the various techniques used by costume designers and costume supervisors to analyze and break down a script for successful costume design, including character analysis, location, action, continuity, and timelines. Students explore the process of designing for film, TV, and other media. Students design an exhibit costume for a Winter Quarter Show.

**DESN 4120 — 3 UNITS****TELEVISION THEN & NOW**

Students learn about the history of television and the new Golden Age of TV, the genres, trends, directors, designers, and stars. Costume innovations and impacts on fashion are included. Class discussions cover the relationship between film and TV.

**DESN 4180 — 3 UNITS****COSTUME ILLUSTRATION FOR FILM & TV I**

A practical class in illustrating costume designs from written or verbal descriptions of characters. Students explore a variety of media for illustrating characters and developing drawing techniques. Emphasis is on visual communication and storytelling. Illustrations for students' exhibit designs are produced.

**DESN 4350 — 3 UNITS****HISTORY OF ART, COSTUME & CULTURE I**

A survey of the portrayal of clothing and adornment in pre-20th century art. Students examine the components of historical statuary and portraits (postures, fabrics, furnishings, etc.) and develop insights into the social practices and garments of different periods. Students review films and TV shows designed in the periods being studied with special attention to problems solved by the designer.

**DESN 4380 — 3 UNITS****COSTUME DESIGN FOR FILM & TV II**

Students analyze the relationship of the costume to the character, the story, the ensemble, the locale,

the economic and social status, and the time period, and continue to work with scripts, budgets, and character. Class projects build design knowledge and problem-solving skills. *Prerequisite: DESN 4050*

**DESN 4450 — 3 UNITS****COSTUME ILLUSTRATION FOR FILM & TV II**

Students develop their own style of rendering contemporary and period costumes and fabrics using computer-rendering skills. Techniques for customizing the illustration to the actor and incorporating accessories, props, and background elements are included. *Prerequisite: DESN 4180*

**DESN 4480 — 3 UNITS****COSTUME SUPERVISION FOR FILM & TV**

A specialized course that explores the job duties of the costume supervisor and what happens to the costume after it has been approved by the costume designer, the actor, and the director. Developing a budget, understanding and managing the roles of the crew, maintaining the costumes, and keeping the continuity book are covered. "Sync on Set" and "Costume Plot Pro" software programs are taught and utilized.

**DESN 4620 — 3 UNITS****HISTORY OF ART, COSTUME & CULTURE II**

This class is a broad survey of 20th and 21st century art, fashion, architecture, and photography, and the relevance of these art forms to contemporary styles and practices. Films and TV shows are reviewed for each period. *Prerequisite: DESN 4350*

**DESN 4680 — 3 UNITS****STUDIO DESIGN PROJECT I**

This course investigates fabrics, tools, and the techniques necessary for costume construction, including patterning, sewing, and fitting. Projects include ageing, dyeing, and allied crafts. In this quarter, students begin work on a costume of their own design which is completed for exhibition in second quarter.

**DESN 4760 — 3 UNITS****HISTORY OF FILM — AN EYE ON COSTUME DESIGN**

Students develop a visual vocabulary of film by exploring the history of American movies, including the great Hollywood costume designers and the stars who became icons of style. Emphasis is placed on important films, directors, and genres from the late 19th century to the present.

**DESN 4820 — 3 UNITS****SOURCING THE COSTUME**

Students gain hands-on experience exploring L.A.'s costuming resources. Students learn how to successfully source costumes and fulfill their jobs as costume designers.

**DESN 4850 — 3 UNITS****STUDIO DESIGN PROJECT II**

This course is a continuation of Studio Design Project I. Students install an exhibit of their own design and creation with an illustration of the

## 130 COURSE DESCRIPTIONS

costume. Students complete exercises in millinery, shoe maintenance, tailoring, alterations, jewelry repair, and color matching dyes. *Prerequisite: DESN 4680*

### DESN 4860 — 3 UNITS

#### ADVANCED STYLING FOR COSTUME DESIGNERS

This is a course that teaches the types of styling for celebrities. Students learn the PR houses, business paperwork and etiquette of borrowing, organization, and preparation for a styling job, and how to match a celebrity with appropriate and flattering design styles and fashion houses. The course culminates in a photo shoot of student-styled current fashion interpreting a period photograph of a film couple.

### DESN 4930 — 3 UNITS

#### PROFESSIONAL PRESENTATION FOR COSTUME DESIGNERS

This class guides students in the preparation of a professional portfolio in both print and digital forms. Labels are designed and made. Students explore how to navigate a successful career via networking, trade publications, and joining unions and professional organizations. Portfolios are presented for industry review.

### DESN 4960 — 3 UNITS

#### PRODUCTION PRACTICUM & SPECIAL TOPICS

Students demonstrate their costume design skills through supervised field study of thesis production with an approved producing entity such as the American Film Institute, USC School of Cinematic Arts, or Chapman University, etc. Students produce an internship portfolio chronicling their experience as a final project. Special topics are addressed with film professionals speaking on topics vital to the designers' careers.

## DIGI

### DIGI 1250 — 3 UNITS

#### 3-D FOUNDATIONS

Students are introduced to the fundamentals of creating 3-D computer graphics. Students learn basic modeling and animation skills while working with the interface and controls of current industry software. Focus is on integration of 3-D elements into other projects. The skills gained in this course are further explored in later courses. *Prerequisites: DIGI 1650, GRPH 1050*

### DIGI 1300 — 3 UNITS

#### EDITING I

This course covers the art and science of non-linear editing. Students learn the importance of editing choices and the impact those choices have on how a project is perceived and its ultimate success. Students are introduced to fundamental editing techniques, as well as to the production model of editing video in the industry. Students also participate in group discussions about editing choices, effective storytelling through narrative editing, and audience demographics. *Prerequisite: DIGI 1350*

### DIGI 1350 — 3 UNITS

#### STORYTELLING

Students are introduced to storytelling from both a technical and creative perspective. Students study all aspects of storytelling, with a focus on story structure. The concepts introduced in this class are reinforced throughout the curriculum, particularly within the context of editing.

### DIGI 1550A — 3 UNITS

#### MOTION GRAPHICS I

This course trains students in basic techniques of storyboard animatics and motion graphics creation through the use of software programs utilized by design and animation companies worldwide. The emphasis is on design from a problem-solving point of view. The course also examines the production timeline and graphical requirements of a multi-media project by demonstrating the manipulation of digital images in a studio environment. Upon completion of this course, students gain a thorough understanding of input/output techniques, special effects, image compositing, and motion graphics. *Prerequisites: DIGI 1650, GRPH 1050*

### DIGI 1550B — 3 UNITS

#### MOTION GRAPHICS II

This advanced motion graphics course builds on concepts learned in the foundational course and employs those concepts in conjunction with advanced techniques. In this course, students gain a thorough understanding of advanced techniques as they are applied in the continuing exploration of special effects, image compositing, and motion graphics. *Prerequisites: DIGI 1550A, DIGI 1650, GRPH 1050*

### DIGI 1650 — 3 UNITS

#### COMPUTER GRAPHICS

This class introduces the students to digital illustration. Students learn the Adobe Illustrator software with its many tools, palettes, and menu bar. Illustrator is used to assist the students in rendering original sketches into high-resolution vector images.

### DIGI 1700 — 3 UNITS

#### EDITING II

This course provides a more in-depth exploration of the imaginative and technical side of editing. Students examine and apply intermediate editing concepts and techniques. Students edit industry-standard promotional trailers, and become familiar with the entire pipeline from concept to delivery. *Prerequisites: DIGI 1300, DIGI 1350*

### DIGI 1770 — 3 UNITS

#### DIGITAL PHOTOGRAPHY FOR DIGITAL MEDIA

This course introduces students to the fundamentals of digital photography, including camera mechanics, particularly pertaining to digital media. Students learn framing and composition techniques and display mastery of those techniques through hands-on application in multiple projects. Students shoot and present their work in various delivery platforms. The course reinforces design concepts applicable to all media.

**DIGI 2100 — 3 UNITS****EDITING III**

This course builds on students' experience with editing in a non-linear editing platform. Students become familiar with advanced editing techniques and focus on the technical aspects of editing in addition to the aesthetic understanding they have developed to date. Topics covered include delivery requirements, formats, codecs, frame rates, aspect ratios, frame flexing, and more. *Prerequisites: DIGI 1300, DIGI 1350, DIGI 1700*

**DIGI 2150 — 3 UNITS****COMPOSITING FUNDAMENTALS**

This course broadens the base of students' knowledge by offering insight into the process of combining computer-generated imagery (CGI) with video and film elements. By learning what happens when rendered imagery is integrated into the post-production process, students better understand the core principles of proper compositing and finishing practices. Students are introduced to the fundamentals of node-based compositing, camera tracking, and rotoscoping methods utilized in current post-production pipelines. *Prerequisites: DIGI 1550A, DIGI 1550B, DIGI 1650, GRPH 1050*

**DIGI 2420 — 3 UNITS****VISUAL EFFECTS**

This course introduces students to visual effects for film and television. Students learn how to develop and choose effects that enhance their projects. Students rely on their understanding of storytelling, cinematography, sound design and editing in evaluating their projects and selecting appropriate visual effects. *Prerequisites: DIGI 1550A, DIGI 1550B, DIGI 1650, GRPH 1050*

**DIGI 2520 — 3 UNITS****FILM PRODUCTION**

This course examines various techniques necessary to successfully take a project from script to screen. Students explore the details of producing, budgeting, directing, camera operation, production sound, and lighting. *Prerequisite: DIGI 1770*

**DIGI 2580 — 3 UNITS****INTERACTIVE DESIGN: APP DEVELOPMENT**

Students learn about developing applications for mobile platforms from both a creative and technical perspective. Students gain an understanding of both the design and coding aspects of the development process. Emphasis is on functionality, accessibility/ease of use, and design. The fundamentals gained in this course prepare students for more advanced courses later in the program. *Prerequisites: DIGI 1650, GRPH 1050*

**DIGI 2680 — 3 UNITS****INTERACTIVE DESIGN: WEB DEVELOPMENT**

Students learn about developing websites from both a creative and technical perspective. Students gain

an understanding of both the design and coding aspects of the development process. Emphasis is on functionality, accessibility/ease of use, design, and cross-platform utility. This course builds upon knowledge gained in Integrative Design: App Development. *Prerequisites: DIGI 1650, DIGI 2580, GRPH 1050*

**DIGI 2720 — 3 UNITS****MARKETING FOR DIGITAL MEDIA**

This course introduces students to content creation in line with today's predominant marketing platform—social media and the Internet. Students learn about the various platforms used to promote products and/or services and the specifications for creating content appropriate to that platform's digital delivery system and demographic.

**DIGI 2820 — 3 UNITS****INTELLECTUAL PROPERTY & LAW**

In this course, students examine general business practices vital to the success of a digital media artist. Students explore the principles of finance, accounting, insurance, taxes, management, marketing, and negotiation. Additionally, students are introduced to the concept of intellectual property, including copyright, trademark, and basic business/contract law.

**DIGI 2950 — 3 UNITS****DIGITAL MEDIA PORTFOLIO**

This is an advanced class in portfolio development. Students design, produce, and gain experience presenting their work in a professional working environment. They also write a comprehensive resume and present their portfolios before the class. *Prerequisites: DIGI 2100, DIGI 2150, DIGI 2420, DIGI 2580*

**DIGI 3010 — 3 UNITS****DIRECTING FOR FILM & TV**

This course focuses on the importance of the director in modern media. Students explore the differences between directing for film and for television. Students learn various directing techniques, as well as important tips and tricks used in the professional arena, and then apply these skills in the directing of their own projects.

**DIGI 3110 — 3 UNITS****FILMMAKING: CONTEXT OF EXPRESSION**

This course explores the intersection of story, metaphor, and production design in filmmaking. Viewings of selected films and readings in fiction and creative non-fiction and film theory, genre and technique encourage students to analyze the work of noted writers and directors while gaining insight into their own creative and decision-making processes. In-class discussions, presentations, and workshops culminate with the creation of a short-film treatment detailing specifications for characters, story arc, and production design.

**DIGI 3120 — 3 UNITS****INTRODUCTION TO SCRIPT ANALYSIS**

This course introduces students to the tools and techniques used in impactful film scripts, with a particular focus on developing engaging stories. Students explore the various components of effective storytelling, including character development, theme, conflict and resolution. Students work on their own scripts throughout the course.

**DIGI 3150 — 3 UNITS****CINEMATOGRAPHY**

This course introduces students to the fundamentals of cinematography, including the operation of digital video cameras and factors that impact image acquisition and manipulation. Students explore exposure control, composition, movement, lighting, color theory, and lensing. Topics covered include RGB changes, scene profiling, gamma adjustment, black pedestal control, and camera filtration using tungsten and fluorescent sources.

**DIGI 3400 — 3 UNITS****CREATIVE WRITING**

This course educates students about writing across multiple genres. Students learn to express their thoughts and feelings in an imaginative and unique way. Students take an original project from conception to completion. During that process, students engage in peer review, instructor critique, and multiple phases of rewrites. Upon completion of this course, students have at least one fully original work.

**DIGI 3500 — 3 UNITS****VISUAL STORYTELLING: TECHNIQUES & TECHNOLOGY**

In this course, students explore the technology and techniques used in visual storytelling. Students apply this knowledge while editing their own projects, and by participating in peer review and in-class critiques.

**DIGI 3700A — 3 UNITS****DOCUMENTARY FILMMAKING I**

This course introduces students to documentary filmmaking. Students view and discuss various documentaries as they learn about the entire filmmaking process, including producing, directing, pre-production, production, writing, lighting, cinematography, and interviewing for documentaries.

**DIGI 3700B — 3 UNITS****DOCUMENTARY FILMMAKING II**

In this course, students work in groups on the production of a short documentary project. Each student is assigned a specific job, including producer, director, director of photography, camera operator, and more. The students work as a team to research, write, shoot, and edit their original project, taking it from the pre-production stages through post-production and delivery. *Prerequisite: DIGI 3700A*

**DIGI 3750 — 3 UNITS****EDITING FOR DOCUMENTARIES**

This course covers the editing process for documentary films, from footage to final edit. Practical

considerations, techniques, and processes used by documentary editors are explored. Skills acquired in prior editing courses are built upon to enhance understanding of editing in the context of the documentary genre. Upon completion of this course, students prepare to tackle a variety of real issues that may arise while editing their own documentary films in the final quarter of the program.

**DIGI 3800 — 3 UNITS****LIGHTING TECHNIQUES**

This course emphasizes lighting for different scenarios. Students learn to light green screen, people, and different environments with industry-standard grip and lighting equipment. Students also learn about color correction, camera filtration, and the use of scrims, lighting gels, and barn doors. Finally, students learn how to employ various lighting techniques to create a mood and atmosphere that support their project.

**DIGI 3850 — 3 UNITS****MASTER CLASS**

This course provides an in-depth look at the practical side of the entertainment industry, including an introduction to advanced techniques and technology. Periodic guest speakers hold sessions on multiple advanced level topics, including working with Pro Tools, working with Avid Media Composer, production sound, and other advanced production equipment and techniques.

**DIGI 4200 — 3 UNITS****PRE-PRODUCTION**

In this course, students are introduced to the various components of pre-production, including budget creation and analysis, production planning, and factual and logistical research. Students break down scripts, storyboard scripts, scout potential shooting locations, and identify potential crew members. This course emphasizes the role of the producer and the techniques involved in producing short films. *Prerequisites: DIGI 3500, DIGI 3700A, DIGI 3700B*

**DIGI 4310 — 3 UNITS****INTRODUCTION TO PRODUCING**

In this course, students study various aspects of contemporary production and post-production practices for the film and entertainment industries. Students are introduced to the role of a producer on a project, including what a producer does and various pitfalls to avoid. Students also learn how to work effectively with a producer, as well as what is involved in producing their own original work.

**DIGI 4450 — 6 UNITS****PRODUCTION STUDIO**

This course builds upon the prior curriculum and immerses students in the world of documentary production. Throughout the course, students shoot and produce their own documentary, having completed pre-production in prior quarters. Students spend time shooting, reviewing dailies, and addressing individualized production issues as they arise. Upon completion

of this course, students will have shot all material to be used in the post-production phase of the film. The ultimate documentary short resulting from this course will be submitted to festivals and showcased for family, friends, and industry guests. *Prerequisites: DIGI 3500, DIGI 3700A, DIGI 3700B, DIGI 4200, DIGI 4450*

### DIGI 4550A — 3 UNITS

#### FINISHING TECHNIQUES I

This course explores color correction and other advanced finishing techniques that students utilize as they move into the post-production phase of their documentary films. Students work with color tools inside Adobe Premiere Pro to learn to properly color correct/color grade shots. Topics include how to work with the various scopes, how to build custom primary and secondary color correction setups, and how to share projects between Premiere and After Effects using dynamic linking.

### DIGI 4550B — 3 UNITS

#### FINISHING TECHNIQUES II

This course explores audio mixing and other advanced finishing techniques. Students walk through the process of mixing audio in preparation for the post-production phase of their documentary films. Students work with commonly used effects such as EQ, reverb, and de-essing, learn how to change the length and speed of audio tracks, and explore recording scratch tracks. Topics include: adjusting audio levels, keyframes, using the Limiter and EQ effects, working with audio transitions, healing noise, trimming, recording, and exporting audio. *Prerequisite: DIGI 4550A*

### DIGI 4800 — 3 UNITS

#### POST-PRODUCTION: EDITORIAL OF FINAL PROJECT

During this course, students edit their original documentary and prepare it for submission to the Sundance Film Festival. Students become familiar with all submission standards for the festival, and must meet all delivery requirements in order to successfully complete this course. *Prerequisites: DIGI 3500, DIGI 3700A, DIGI 3700B, DIGI 4200, DIGI 4450*

### DIGI 4810 — 3 UNITS

#### ADVANCED POST-PRODUCTION: VISUAL EFFECTS

This course builds upon the visual effects techniques learned earlier in the curriculum, exploring various plug-ins offered in the editing platforms in greater detail. Students learn advanced techniques used by industry professionals to manipulate footage, color correct content to create a mood or enhance the story, and even to create powerful visual illusions that contribute to a project's overall impact. *Prerequisites: DIGI 3500, DIGI 3700A, DIGI 3700B, DIGI 4200, DIGI 4450*

### DIGI 4820 — 3 UNITS

#### ADVANCED POST-PRODUCTION: AUDIO MIX & DIGITAL OUTPUT

This course explores advanced techniques in sound design and audio mixing. All areas of post-production sound design are applied during the editing phase of the project. Students learn to evaluate music

choices, edit music, create sound effects to improve the story, edit dialogue, and effectively use sound design to enhance their storytelling capabilities.

*Prerequisites: DIGI 3500, DIGI 3700A, DIGI 3700B, DIGI 4200, DIGI 4450*

### DIGI 4830 — 3 UNITS

#### WORLD CINEMA

This course introduces students to cinema outside the U.S. through an examination of representative works, genres, and movements. The course provides a critical context and mapping strategies for the study of contemporary world cinema and introduces students to the categorization and global circulation of films. It explores the aesthetics, audiences, authorship, and concepts of the transnational. Students learn the history of internationalism in cinema, the role of film festivals, shifts in global popular cinema, and its relevance today.

### FTWR

#### FTWR 1100 — 3 UNITS

##### INTRODUCTION TO FOOTWEAR DESIGN

An introduction to footwear, the anatomy of the foot, and the footwear industry. The course includes learning footwear vocabulary and identifying different types of footwear constructions, lasts, and components.

Students research the leathers, textiles, and materials used to create styles such as dress shoes, espadrilles, sandals, boots, sneakers, and athleisure footwear.

#### FTWR 1300 — 3 UNITS

##### SKETCHING FOR FOOTWEAR DESIGN

Students learn hand sketching techniques for illustrating various types of footwear as well as rendering the textiles, materials, and components used for footwear. Students apply their understanding of anatomy and footwear proportions by sketching footwear on the foot.

#### FTWR 1700 — 3 UNITS

##### TECHNICAL SKETCHING FOR FOOTWEAR DESIGN

Students learn to identify types of lasts used in production for various shoe constructions, how to hand draw last profiles, and how to apply last proportions to draw insoles, outsoles, heels, straps and other components. Students extend their understanding of design principles and elements by creating and sketching a small footwear collection.

*Prerequisites: FTWR 1100, FTWR 1300*

#### FTWR 1800 — 3 UNITS

##### HISTORY OF FOOTWEAR

This course surveys historical footwear and its influence on current fashion and trends. Students explore historic material and construction methods by making a period-appropriate shoe and apply their understanding of footwear, historic styles, and trend research to the design of a vintage-inspired contemporary footwear collection. *Prerequisites: FTWR 1100, FTWR 1300*

**FTWR 2100 — 3 UNITS****FOOTWEAR DESIGN & LINE DEVELOPMENT**

Students research the footwear supply chain and key retailers, and apply their knowledge of merchandising, branding, footwear manufacturing, and line-building to the design of small, brand-focused collections.

**FTWR 2300A — 3 UNITS****PATTERN DRAFTING FOR FOOTWEAR I**

Students are introduced to the basic footwear industry requirements and procedures for pattern drafting on the last. They develop the patterns, line art, and specs used to create standard constructions including a basic pump, Maryjane, and sandal. Includes a three (3) hour lab.

**FTWR 2300B — 3 UNITS****PATTERN DRAFTING FOR FOOTWEAR II**

Students continue to refine footwear industry requirements and procedures for pattern drafting on the last. They develop the patterns, line art, and specs used to create standard constructions including an oxford, moccasin, boot, and sneaker.

*Prerequisite:* FTWR 2300A

**FTWR 2400 — 3 UNITS****INTRODUCTION TO 3-D DESIGN**

Students learn the basics of the Rhino vector design software program for footwear and are exposed to 3-D printing technologies in current use.

*Prerequisites:* FTWR 2300, FTWR 2500A

**FTWR 2500A — 3 UNITS****DESIGN & TECHNICAL SPECIFICATIONS FOR FOOTWEAR**

Using Photoshop and Illustrator, students convert hand drawn technical sketches and creative design ideas to a digital format (CAD) and produce line sheets, technical sketches, color stories, and materials concepts for presentation. *Prerequisite:* FTWR 1700

**FTWR 2500B — 3 UNITS****DESIGN & TECHNICAL SPECIFICATIONS FOR FOOTWEAR II**

Students learn the requirements for the tech pack used by footwear factory technicians to make a first prototype, including CADs/technical sketches, call-outs and specifications. Students observe a fit session on a foot model to see how corrections are made prior to production, and develop their own spec sheets and tech packs. *Prerequisite:* FTWR 2500A

**FTWR 2700 — 3 UNITS****3-D DESIGN APPLICATIONS**

Students work with the Rhino vector design software program to create footwear designs and components that are suitable for 3-D printing.

*Prerequisite:* FTWR 2400

**FTWR 2800 — 6 UNITS****COLLECTION DEVELOPMENT**

Students research and design their own footwear collection, and develop an industry-ready portfolio showcasing their body of work. *Prerequisite:*

FTWR 2500B

**FTWR 2850 — 3 UNITS****SPECIAL PROJECTS IN FOOTWEAR**

A final thesis project is produced in partnership with a footwear industry mentor. *Prerequisite:* FTWR 2500B

**GNST****GNST 0360 — 0 UNIT****DEVELOPMENTAL WRITING**

An intensive grammar and writing course emphasizing mechanics, sentence development, format, and basic paragraph and essay construction. This course is graded Pass/Fail.

**GNST 0400 — 0 UNIT****WRITING SKILLS**

A review of basic written communication techniques in preparation for English Composition (GNST 1040), with emphasis upon grammar, word use, punctuation, capitalization, and the composition of clear, well-organized, well-developed paragraphs and essays. This course is graded Pass/Fail.

**GNST 1040 — 3 UNITS****ENGLISH COMPOSITION**

In this process-oriented course, students combine deep, disciplined research with careful writing and revision to produce a thoughtful, creative, and personally meaningful research essay. They learn to formulate focused research questions, identify and investigate credible sources, and synthesize expert opinion with their own insight in support of a clearly defined, complex thesis. The emphasis is on curiosity, exploration, and discovery. As part of the process, students also gain confidence and competency in two primary areas of written expression: organization and mechanics.

**GNST 1080 — 3 UNITS****DRAWING FUNDAMENTALS**

A course in which students learn to communicate quickly and effectively through the medium of the sketch, a graphic means for recording and transmitting a visual experience or mental image. In mastering the fundamentals of line, form, composition, and perspective, students acquire the techniques of a visual language which are useful in many endeavors.

**GNST 1170 — 3 UNITS****HISTORY OF COSTUME**

This course provides an overview of costume history in Western culture from ancient civilizations to the present. Students examine cultural, social, and historical events and analyze their effect on the history of costume and apparel, including the influence of historical costume on fashion today. Students develop a broad fashion vocabulary and become familiar with period costume terminology.

**GNST 1200 — 3 UNITS****20TH CENTURY DESIGNERS**

An exploration of major designers who have had a sustained impact, in both couture and ready-to-wear, on today's fashion. Students analyze how key figures in fashion design have influenced the styles and trends in line development of each decade since 1850, with emphasis on the last 30 years.

**GNST 1230 — 3 UNITS****COLOR & DESIGN THEORY**

An introductory study of the principles and elements of color and design theory. Students critique aspects of a visual representation by analyzing the components of design and the use of color by the artist.

**GNST 1450 — 3 UNITS****COLLEGE MATHEMATICS**

This course explores financial and consumer math, the geometry of flat and 3-dimensional spaces, and the basics of statistical analysis. Integrating mathematical equations and concepts in the context of problem solving and discovery, students complete projects and assignments demonstrating the effective use of quantitative tools to support their conclusions.

**GNST 1520 — 3 UNITS****GEMOLOGY**

A study of gemstones from their origins in nature to their use in jewelry. Students learn basic identification of natural, imitation, and lab-grown gems as well as the history of and criteria for evaluating diamonds, colored gems, and pearls. *Prerequisite: JDSN 1100*

**GNST 1560 — 3 UNITS****HISTORY OF JEWELRY**

This course surveys the styles and functions of jewelry from primitive times to the present. The status, symbolism, and historical significance of jewelry are explored. A context for modern jewelry design is developed from the synthesis of historical and modern styles. *Prerequisite: JDSN 1100*

**GNST 1600 — 3 UNITS****EFFECTIVE SPEAKING**

A course in oral communication designed to give students poise, speaking confidence, and the ability to develop and produce a focused, well-organized speech that holds the audience's attention through effective delivery methods. Presentational skills and audience-centered communication are emphasized. *Prerequisite: GNST 1040*

**GNST 1620 — 3 UNITS****THE CREATIVE PROCESS**

This course explores concepts of creativity with emphasis on a methodological, practical, and socio-cultural approach. Students analyze creativity in a variety of art forms and develop an understanding of the creative process through research and quarter-long design projects.

**GNST 1650 — 3 UNITS****CRITICAL THINKING**

Designed to foster independent thinking, this course strengthens students' capacity to reason clearly, critically, and creatively, including the ability (1) to analyze the arguments of others, (2) to synthesize effective arguments of their own, and (3) to solve problems skillfully. Students also gain experience in reading closely and conducting purposeful, imaginative research—skills essential to the examination of demanding social, moral, political, and personal issues.

**GNST 1900 — 0 UNIT****PROFESSIONAL SKILLS**

This course facilitates a comprehensive understanding of the tools and techniques necessary to effectively navigate the complexities of the job market. Students explore critical components of employment in order to prepare for their job search; the ultimate result is placement in their desired career. Students learn how to build a meaningful resume; navigate career sites, including but not limited to FIDM Career Network and LinkedIn; effectively research desired industry and organizations; perfect interviewing techniques and skills; and finally create a sharable portfolio which can be utilized throughout their careers. This is a Pass/Fail class necessary for FIDM graduation. In addition to nine (9) hours of class work—comprised of three consecutive classes, three (3) hours each—students should be prepared for an additional three (3) hours of homework each of the three weeks.

**GNST 2020 — 3 UNITS****SURVEY OF WESTERN ART I**

A survey of art, architecture, and design from the Prehistoric Period through the Middle Ages. Included are the social, economic, cultural, political, and religious influences which have prompted or affected the art of each period. Students examine works of art and their iconography, stylistic techniques, and different media, with the goal of being able to recognize, understand, and discuss various art forms in their broader contexts.

**GNST 2120 — 3 UNITS****ETHICS**

A course in moral reasoning. By systematically weighing the claims of personal and social responsibility, ethical principles and ideals, and moral obligations and rights, students develop a structured approach to the analysis and resolution of complex moral issues. Emphasis is on examining issues from diverse points of view. Written and oral presentations and classroom discussion focus on major contemporary social, legal, and environmental issues, as well as on the role of ethics in business.

**GNST 2220 — 3 UNITS****HISTORY OF DESIGN**

An exploration of important developments from the Industrial Revolution to the digital age in the history of decorative arts, architecture and ornaments, interiors and furniture, textiles, and graphic design.

**GNST 2370 — 3 UNITS****APPLIED STATISTICS**

This course emphasizes the understanding and application of statistical methodology. Major topics include descriptive statistics, probability, sampling, inferences of sampling, means and proportions, measures of central tendency, correlation, regression, hypothesis testing, and methods for displaying, describing, and producing data. Technology applications facilitate in-class activities.

**GNST 2380 — 3 UNITS****WORLD ART**

An introductory survey course in the art and art forms of selected African, Asian, and Meso-American cultures. Students are able to view art through its cultural, religious, and historical context by evaluating the different styles that developed in different time periods and geographical areas of the world.

**GNST 2420 — 3 UNITS****SURVEY OF WESTERN ART II**

A survey of art, architecture, and design from the Renaissance through the 20th century. Art movements such as Realism, Impressionism, Post-Impressionism, Fauvism, Cubism, Abstraction, and Surrealism are studied. Particular emphasis is placed on the artist's role in society and the effect of society on art.

**GNST 2530 — 3 UNITS****PRINCIPLES OF KINESIOLOGY**

The emphasis of this course is to scientifically examine the musculoskeletal and physiological systems of the body in motion and at rest. The principles of biochemical, pulmonary, and circulatory systems related to movement and exercise and the contemporary issues of neuromuscular health are investigated.

**GNST 2530L — 1 UNIT****PRINCIPLES OF KINESIOLOGY LAB**

This lab includes field excursions, observation journals, interviews, and research to answer a scientific inquiry assigned to each student. One component of the research is to interview a practitioner in the field of kinesiology/anatomical sciences, including physical therapists, professional strength trainers, or other professionals in the exercise/lifestyle sciences.

**GNST 2570 — 3 UNITS****MICROECONOMICS**

Through the study of classical economic principles, students develop a framework for analyzing economic variables and their effects on individuals, business organizations, and economics. Using graphs and models, students also explore and apply fundamental economic concepts such as supply and demand, competition and monopoly, and profit maximization.

**GNST 2630 — 3 UNITS****PRINCIPLES OF CHEMISTRY**

Students study the fundamental principles of chemistry and their applications. The relationships between atomic particles and their effect on bonding, chemical reactions, and matter are explored.

**GNST 2670 — 3 UNITS****ITALY STUDY TOUR**

This course is available to students who sign up for the Italy Study Tour. The tour travels for two weeks between the winter and spring quarters and visits major Italian cities such as: Rome, Florence, and Venice. This tour is an immersion into western art history, which requires thorough critical analysis of works of art. Students benefit from learning about western art history by viewing works of art and architecture in person while creating a visual journal of their experiences and compiling research for two formal analysis papers. *Prerequisites: Must be an enrolled participant in the Italy Study Tour and have one of the following courses remaining to be taken: GNST 2420, GNST 2750, or GNST 2780*

**GNST 2690 — 3 UNITS****PARIS STUDY TOUR**

This course is available to students who sign up for the Paris Summer Study Tour. Students travel to Paris for 17 days between the spring and summer quarters and explore the history, art, and culture of this great city. This course is an immersion into western art history, which requires thorough critical analysis of works of art. Students benefit from learning about western art history by viewing works of art and architecture in person while creating a visual journal of their experiences and compiling research for two formal analysis papers. *Prerequisites: Must be an enrolled participant in the Paris Summer Study Tour and have one of the following courses remaining to be taken: GNST 2420, GNST 2750, or GNST 2780*

**GNST 2750 — 3 UNITS****SEMINAR IN THE ARTS**

A survey of the arts from a variety of origins, both classical and contemporary, with a particular emphasis on a diversity of fine, performing, and applied art forms. Students attend events that explore the following: pictures, sculpture, music, theatre, cinema, dance, architecture, and literature. Students gain an understanding of the different roles associated with these various art forms and critique these art forms through discussion, oral presentations, and essays, integrating their perceptions into their final projects.

**GNST 2780 — 3 UNITS****MAJOR ART MOVEMENTS**

This course is an introductory survey of the art and artists influencing and informing the international visual arts of the late modern and contemporary periods. Beginning with Post-War Expressionism and Pop Art, the course covers the diverse movements of the late 20th century, including Feminist art, Minimalism, and Conceptual art. Students

examine the art and architecture of the postmodern, post-pop environment of today, paying special attention to new media and modes of expression such as video, installation, and performance art. Students investigate the intersections of fine art and popular culture as well as explore unique voices from the margins that inform visual culture today.

### GNST 2870 — 3 UNITS

#### MACROECONOMICS

Students study the global economy and the ways in which changing economic conditions shape local, national, and international policy decisions. They apply classical and contemporary economic theory to achieve an understanding of past and current world events in light of the many economic variables that exist. *Prerequisite: GNST 2570*

### GNST 2900 — 3 UNITS

#### INDEPENDENT STUDY

Independent research in an area of required study. Students work under the supervision of an instructor, with mutually agreeable goals and assignments. *Prerequisite: Second-year standing, 3.0 grade point average, and permission of the Department Chairperson and supervising instructor.*

### GNST 2960 — 3 UNITS

#### AMERICAN POLITICAL & ECONOMIC HISTORY

A survey of American history from 1930-2000. Emphasis is on the political and economic features, both domestic and foreign, that contributed to the emergence of the welfare state and the nation's rise to global leadership after World War II. The course provides an understanding of the Great Depression, the Second World War, the Cold War, America's eventual emergence as the world's only superpower, and the interrelation of all these factors.

### GNST 2980 — 3 UNITS

#### PROFESSIONAL PRACTICES

To become more self-reliant and enterprising in the job search, students investigate career opportunities and the career paths, personal traits, job responsibilities, and qualifications necessary to be competitive and promotable. Students build research tools that enable them to develop a plan of action, conduct informational interviews, practice interviewing skills, and produce a digitized professional resume, biographical statement, and cover letter for immediate submission to prospective employers.

### GNST 3000 — 3 UNITS

#### WORLD POLITICAL HISTORY

This global survey traces the quest for independence and prosperity on the part of emerging economies around the world after WWII. The course examines the varying fortunes of countries as they encountered the crucial questions of political organization, state control, and personal freedom from 1945 to the present. It also examines the issue of environmental sustainability in the face of pressures posed by population, industrialization, and consumerism.

### GNST 3050 — 3 UNITS

#### WRITING FOR BUSINESS PROFESSIONALS

This course explores the principles and strategies of effective written professional communication in the context of the global workplace, current and emerging technologies, and contemporary issues. Students apply sound communication, analysis, and research techniques to the composition of a professional bio, memos, formal reports, and other forms of business communication. The connection between skillful communication, critical thinking, and decision making is also stressed.

### GNST 3150 — 3 UNITS

#### RESEARCH ON TOPICS OF DESIGN HISTORY

An in-depth exploration into the major design movements of the 20th and 21st centuries, focusing on the importance of research and writing on topics of art and design. Emphasis is on contextualizing design movements and designers within their historical framework and the changes in society they have inspired. Conversations consider the effects of form and function, technology, identity, corporate branding, globalization, and visual communication on the development of design and our environment.

### GNST 3200 — 3 UNITS

#### CONSUMER SOCIAL BEHAVIOR

Students examine the process of creating consumer demand through case studies and focus groups, with emphasis on sociological and psychological factors affecting consumer behavior. The course incorporates analyses of emerging technologies, including social media and neuromarketing, and their use in advertising.

### GNST 3350 — 3 UNITS

#### BOTANY

Students explore the importance of plants in the ecosystem, the origins of plants and plant products and their role in everyday life. By studying plant structure, function, reproduction, and life cycles, students gain an understanding for how plants contribute to the ecological community and the social, economic, and environmental importance of plants in our lives.

### GNST 3350L — 1 UNIT

#### BOTANY LAB

Hands-on lab observations and experiments illustrating basic principles of plant biology.

### GNST 3400 — 3 UNITS

#### SOCIAL PSYCHOLOGY

A course that examines social psychology and how the behaviors, thoughts, and emotions of individuals are created and modified by the social and cultural conditions in which they live. Issues of social influence, cooperation and conflict, conformity, perception, change, and leadership are explored.

**GNST 3410 — 3 UNITS****HISTORY & DEVELOPMENT FOR FILM & TV**

A survey course that examines television and film in America as an art form and charts its historical and technical development. Students study classic and contemporary mediums and filmmakers, explore the social implications of film and television, analyze film technique, as well as set decoration.

**GNST 3450 — 3 UNITS****APPLIED MATHEMATICS**

Students gather, interpret, and evaluate data that has been used as the basis of factual claims supporting legislation, business, and policy decisions in issues such as healthcare reform, environmental regulation, the criminal justice system, and other critical issues in society. Research centers upon quantitative analysis employing mathematical and statistical methodology.

**GNST 3500 — 3 UNITS****PROFESSIONAL PRESENTATION**

A course in effective organizational communication, with emphasis on advanced oral communication skills, including interviewing. Students examine the dynamics of individual and group communication as preparation for full-scaled, business-specific informative and persuasive speeches, in which they use computer technology, visual aids, and statistical data to enhance the impact and clarity of their presentations.

**GNST 3600 — 3 UNITS****FUTURE TRENDS IN SOCIETY**

Students explore the demographic trends, shifts in technology, and varied communication avenues of the current socioeconomic landscape as a means of anticipating the cultural expectations, values, and practices that give rise to new products, methods of marketing/communication, and business trends. *Prerequisite: GNST 3400*

**GNST 3700 — 3 UNITS****MULTICULTURAL PERSPECTIVES THROUGH THE SHORT STORY**

Through the literary vehicle of the short story, students examine issues of coexistence, integration, and assimilation in the international arena. In considering diversities such as race, ethnicity, class, family, gender, and language, they gain the tools for evaluating, with new awareness, their own identity and value system within a multicultural context.

**GNST 3750 — 3 UNITS****MAPPING YOUR WORLD: INTRODUCTION TO GLOBAL PRODUCTION**

An introduction to cultural geography, this course examines the global impact of physical environment, natural resources, and population distribution upon economic systems, manufacturing, and trade, with a focus on current geopolitical issues.

**GNST 3800 — 3 UNITS****ICONS OF CULTURE: THE CONTEXT OF MEANING**

Students explore universal design concepts underlying the applied arts, the decorative arts, and architecture/architectural form. Using the language of aesthetic analysis, they relate formal elements of color and structure, pattern and motif, and icon and symbol to the origins, development, and diffusion of a wide range of designed objects from many cultures and historical periods. In the process, they gain insight into the durability, adaptability, and resonance of concepts and images that have achieved iconic status in the world of design.

**GNST 3900 — 3 UNITS****ISSUES IN CONTEMPORARY SOCIETY**

A General Studies capstone course addressing current issues in social diversity, globalization, business ethics, and civic responsibility. Students combine critical analysis, scientific inquiry, and technological skill to research and prepare a clear written and oral presentation on a challenging, advanced question of their own choosing. *Prerequisite: GNST 3050*

**GRPH****GRPH 1050 — 3 UNITS****DIGITAL IMAGING**

Students dive deep into the use of Adobe Photoshop to create high-quality image enhancements and photo composites. Students learn additional toolsets and explore more advanced features and improve their imaging skills. *Prerequisite: TECH 1100*

**GRPH 1150 — 3 UNITS****TYPE & LAYOUT**

This course introduces students to page layout using Adobe InDesign. Students learn the tools, menu bar, and palettes as they begin designing single and multi-page layouts. Through design exercises, students examine how grids serve as a structure for combining type and image.

**GRPH 1300 — 3 UNITS****COMPUTER ILLUSTRATION**

In this course students continue to build on their illustration skills with vector drawing techniques. From tracing artwork to creating entertaining infographics, more advanced uses of Adobe Illustrator are explored including the use of Libraries and custom palettes. *Prerequisite: TECH 1100*

**GRPH 1420 — 3 UNITS****2-D DESIGN**

This course introduces the formal elements of line, shape, color, texture, and composition as well as the graphic principles of balance, scale, emphasis, repetition, and unity. Students also explore all aspects of two-dimensional design and imagery, which is essential to achieve a solid design. *Prerequisites: GNST 1230, GRPH 1150*

**GRPH 1500 — 3 UNITS****CRITICAL CONCEPTS**

Students are introduced to conceptual thinking and the role of a graphic designer as a visual problem solver. Students identify a design problem, develop a visual solution, and present ideas through thumbnail sketches for group critique. Brainstorming sessions and teamwork are integrated as part of class participation. *Prerequisite: GNST 1080*

**GRPH 1720 — 3 UNITS****TYPOGRAPHY**

This course explores the fundamental traditions of typography combined with computer technology. It provides the foundation from which students can develop both an understanding of typography and a personal aesthetic.

**GRPH 2050 — 3 UNITS****BRAND X**

Students investigate the visual and physical personality of a current brand and develop an effective visual identity for it, utilizing all applicable marketing materials. *Prerequisite: GRPH 1720*

**GRPH 2080 — 3 UNITS****PHOTO RENDERING**

Using Photoshop, students employ a wide range of skills to produce smooth, detailed, and eventful computer-rendered environments and characters. They also learn how to avoid problems commonly inherent in signature poses of a character, creative movement, and rough planes.

**GRPH 2120 — 3 UNITS****PUBLICATION DESIGN**

This course helps students craft a variety of image and text-based content into harmonious and legible designs in catalog and magazine formats for both print and digital delivery. *Prerequisites: GRPH 1720, GRPH 2780*

**GRPH 2130 — 3 UNITS****CONCEPTUAL DESIGN**

This course explores the role that concept, a dominant creative idea, plays in entertainment design from thumbnail sketch to final product. Students learn industry-specific techniques (or entertainment isms) for achieving the WOW factor for full marketing campaigns.

**GRPH 2230 — 3 UNITS****UX DESIGN**

This course offers a practical introduction to UX (user experience) design emphasizing the importance of research in the design process. Inspired by this research, students develop solutions for a variety of applications centered around a specific set of users. Wire-framing is used to illustrate design concepts and students learn how to create a clickable prototype. *Prerequisite: GRPH 1300*

**GRPH 2300 — 3 UNITS****PREPRESS PRODUCTION**

A fundamental class in preparing art files for print reproduction, this course covers desktop publishing, printing techniques (conventional and digital), paper, color, inks, imposition folding, and finishing. Students prepare a design from concept to final reproduction. *Prerequisites: GRPH 1720, GRPH 2780*

**GRPH 2380 — 3 UNITS****PACKAGING DESIGN**

Students develop creative packaging solutions that attract attention while communicating visually through the use of three-dimensional form, packaging materials, typography, color, and graphics. *Prerequisites: GRPH 2300, GRPH 2500*

**GRPH 2400 — 3 UNITS****GRAPHICS/LICENSING**

This course introduces students to product licensing through the development of original characters and their related products. The students create their own intellectual property and present it as a Style Guide. Includes a three (3) hour lab. *Prerequisites: GRPH 2050, GRPH 2120*

**GRPH 2420 — 3 UNITS****DEVELOPING ASSETS**

This class equips students to convert thumbnail sketches into original, finished art. By developing strong Adobe Photoshop skills, students learn how to rebuild figures, add extensions, and build comps. Students gain experience in preparing these elements whether computer-generated, illustrated, or photographed so that they can be loaded onto the server for designers developing a theatrical campaign. *Prerequisite: GRPH 2080*

**GRPH 2480 — 3 UNITS****SPECIALTY DESIGN**

This course is designed to teach students how to adapt key art creative to a variety of media outside of the traditional one-sheet format. Thinking creatively about composition, color, and design consistently is stressed through all campaign-advertising formats. *Prerequisite: GRPH 2840*

**GRPH 2500 — 3 UNITS****LOGO/SYMBOL DESIGN**

Students create a logo for a company or product using the elements of design and the psychology of color. They demonstrate understanding through application and usage of identity to create a brand and public awareness. Thumbnails, participation, class critiques. *Prerequisites: GRPH 1420, GRPH 1720*

**GRPH 2540 — 3 UNITS****APPLIED BRANDING**

This course takes students through the entire graphic design process of creating a professional retail brand. Students define a target audience, invent a fictitious store name, and write a mission

statement. For their final presentation, they create a conceptual store brand delivered through a visual marketing plan. *Prerequisites: GRPH 2050, GRPH 2120*

### GRPH 2630 — 3 UNITS

#### WEBSITE DESIGN

Students build on their experience with UX design as they develop web and mobile applications. Students begin using HTML and CSS to design their sites while continuing to emphasize research, design, and functionality. *Prerequisite: GRPH 2230*

### GRPH 2680 — 3 UNITS

#### GRAPHIC DESIGN PORTFOLIO

This is an advanced class in portfolio development. Students design, produce, and gain experience presenting their work in a professional working environment. They also write a comprehensive resume and present their portfolios before the class. *Prerequisites: GRPH 2400, GRPH 2500, GRPH 2540, GRPH 2630*

### GRPH 2780 — 3 UNITS

#### INTRODUCTION TO DIGITAL PHOTOGRAPHY

This course enhances students' appreciation of the skill and creativity of photography by challenging them to produce their own photographic art. Course discussions include terminology, innovations in digital photography, and various experimental processes. The course illustrates the practice of buying commercial photography for fashion, graphic design, and general marketing purposes, including negotiating with art reps, buyout of stock photography, and coordinating photo shoots. *Prerequisite: GRPH 1050*

### GRPH 2840 — 3 UNITS

#### TITLE DESIGN

This course explores the potential of iconic imagery and demonstrates the power of a title-with-a-concept in ad campaigns where space is at a premium. *Prerequisite: GRPH 3550*

### GRPH 2930 — 3 UNITS

#### ADVANCED WEBSITE DESIGN

This course focuses on responsive web design in order to create sites that work on a variety of devices. Students create a complete interactive site from concept to final development. *Prerequisite: GRPH 2630*

### GRPH 3150 — 3 UNITS

#### PHOTO DIRECTION

This course enhances the leadership and collaboration skills essential to students in art directing a product shot, developing concept photography, creating assets, and preparing a double-body shoot. Each student assumes the role of art director for one entire photo session. Students also explore the Adobe Photoshop techniques employed for glamour retouching in fashion media, both film and print.

### GRPH 3380 — 3 UNITS

#### KEY ART DESIGN: THEATRICAL

Students explore the creation of key art and its application to theatrical marketing. They analyze

the elements essential to developing a central image for the major film genres—Comedy, Drama, Thriller, Horror, Action, and Epic—as they progress from rough tissue concepts to full-color comps.

*Prerequisite: GRPH 2420*

### GRPH 3550 — 3 UNITS

#### ADVANCED TYPOGRAPHY

Students engage in advanced study of typographic principles, usage, and expression, with an emphasis on headlines, content, and title design. They explore the potential of classic styles, such as 3-D typography, animated type, informative type, and advertising typography for resolving complex design challenges. At the end of the course, they demonstrate their new insights and skills by type-setting a credit block.

### GRPH 3800 — 3 UNITS

#### LIFESTYLE BRAND STRATEGIES

Working in teams, students conduct in-depth consumer, market, and trend research on two brands. The teams identify opportunities and develop a unique brand positioning plan for a partnership between the two companies. A final presentation of brand strategies, marketing plan, consumer activation, and creative execution is presented to a panel of experts for feedback.

### GRPH 4080 — 3 UNITS

#### KEY ART DESIGN: HOME ENTERTAINMENT

This course explores key art techniques as they apply to home entertainment including television, streaming services, and games. Using contemporary modes of communication, students create art and campaign concepts for a wide variety of use cases. *Prerequisite: GRPH 3380*

### GRPH 4150 — 3 UNITS

#### ACTIVATED MARKETING

In this course, students develop or adapt advertising materials for nontraditional media formats, including guerilla marketing, social media content, and online viral advertising. Emphasis is on consistency of concept and design throughout the advertising campaign.

### GRPH 4420 — 3 UNITS

#### GRAPHIC DESIGN INTERNSHIP

Through on-the-job training, students gain valuable insight as they apply theory and skills learned in the classroom to actual work situations and explore career options in graphic design. *Prerequisite: GRPH 4080*

### GRPH 4480 — 3 UNITS

#### MOTION GRAPHICS I

In this introduction to digital composition through Adobe After Effects software, students extend their knowledge of design by creating motion graphics and visual effects—including a 30-second promo, on-air station identification, and storyboards—for a wide range of media.

**GRPH 4780 — 3 UNITS****ENTERTAINMENT LICENSING**

In this close examination of the techniques of licensing and branded studio properties, students use the results of marketing research, creative brainstorming, and collaboration with fellow students to develop a style guide specifying the fonts, colors, and visual features that establish a distinctive brand identity. The guide features key products in multiple categories inspired by additional segment research and trends. *Prerequisite: GRPH 4080*

**GRPH 4880 — 3 UNITS****MOTION GRAPHICS II**

A continuation of Motion Graphics I (GRPH 4480), this intermediate course focuses on communication that is intended for the end user. Students use advanced levels of Adobe After Effects to storyboard a title animation into a creative title sequence. *Prerequisite: GRPH 4480*

**GRPH 4980 — 3 UNITS****INDUSTRY PORTFOLIO**

In this capstone course, students compile a comprehensive portfolio of their work in the Graphic Design program, which they present to a professional agency creative team for critique. They also create a resume and a DVD that captures their work digitally as a statement of their personal brand identity. *Prerequisite: GRPH 4080*

**IMPD****IMPD 3100 — 3 UNITS****STRATEGIES FOR IMPORT/EXPORT**

An in-depth overview of marketing strategies for both foreign and domestic environments. This course covers aspects including cultural, political, and economic differences, as well as government and trade regulations affecting the international marketer. *Prerequisites: IMPD 3150, IMPD 3580*

**IMPD 3120 — 3 UNITS****CONSTRUCTION & TECHNICAL PRODUCT APPLICATIONS**

An advanced studio course that synthesizes the students' sketching skills with construction and technical knowledge to develop and present product ideations. Students analyze current market trends for construction methods by product category and price and use advanced sketching techniques to accurately communicate product silhouette, fit, details, and construction. *Prerequisites: A.A. in Apparel Industry Management, Merchandise Product Development, or Fashion Design*

**IMPD 3150 — 3 UNITS****GLOBAL RELATIONS & NEGOTIATIONS**

This comprehensive course focuses on negotiation tactics in the context of global business transactions. Students use skill building exercises to negotiate and communicate with an emphasis on cross-cultural conflicts. This course is designed

to enhance students' ability to identify problems, create solutions, innovate, and improve current practices and resolutions in a constantly changing global environment. *Prerequisites: A.A. in Apparel Industry Management, Merchandise Product Development, or Fashion Design*

**IMPD 3300 — 9 UNITS****INTERNATIONAL MERCHANDISING STRATEGIES**

Students research current fabric, color, retail, and style trends to forecast timely commercial conclusions for specific consumer markets. The students analyze potentials of global markets, and understand and identify consumer competition and brand positioning. Course includes a directed study tour to Europe to complete this research. *Prerequisites: A.A. in Apparel Industry Management, Merchandise Product Development, or Fashion Design*

**IMPD 3350 — 3 UNITS****MANAGEMENT CONCEPTS & GLOBAL ENTREPRENEURSHIP**

An advanced class in global management concepts and entrepreneurship that focuses on business management techniques, financing, long range strategic planning, budgeting, organizational structure, legal, and labor issues. This course also provides exposure to global management strategies. *Prerequisites: IMPD 3150, IMPD 3580*

**IMPD 3420 — 3 UNITS****ADVANCED TECHNOLOGY APPLICATIONS**

Students learn efficient, effective techniques for developing digital concepts and gain proficiency in using Adobe Creative Cloud applications to create industry presentations and digital communications for the international marketplace.

**IMPD 3480 — 3 UNITS****GARMENT CONSTRUCTION & COST**

This course evaluates the correlation between garment construction and garment cost. Students construct and deconstruct a garment. Through a hands-on simulation students determine the appropriate product price. *Prerequisites: IMPD 3300, IMPD 3120*

**IMPD 3580 — 3 UNITS****SOURCING TEXTILES FOR IMPORT/EXPORT**

The course examines the process of sourcing textiles in the global marketplace. Emphasis is placed on methods used to research new fabric trends and their development. *Prerequisites: A.A. in Apparel Industry Management, Merchandise Product Development, or Fashion Design*

**IMPD 3650 — 6 UNITS****PRODUCT DEVELOPMENT MARKETING RESEARCH STRATEGIES**

International merchandising strategies are used to develop an exclusive product line geared toward the lifestyles of the target market. Students meet with the industry partner for initial product line presentation, critique, and approval. This course requires

technical research to understand Product Life Cycle Management & Product Data Management. Advanced training on browser based PDM where technical specification packages are created and applied. *Prerequisites:* IMPD 3120, IMPD 3300

**IMPD 3820 — 2 UNITS**

**CONSUMER FIT & SAMPLE ANALYSIS**

An in-depth study of preproduction samples with an emphasis placed on fit for individual body types. Samples assessed to identify appropriate modifications for global manufacturing. *Prerequisites:* IMPD 3480, IMPD 3650

**IMPD 3850 — 9 UNITS**

**MERCHANDISE SOURCING & PRODUCTION**

This thesis course examines global sourcing strategies with emphasis on full value cost, labor issues, assembly procedures, fit evaluations, quality control, customs clearance, and warehousing and shipping of finished products. This program includes field research in Asia to gain understanding of the global production cycle from the raw material stage to the finished product. Emphasis is placed on the sourcing and manufacturing of goods for a specific market. Final project is comprised of a global sourcing and manufacturing strategy with completed samples and an industry thesis presentation. *Prerequisites:* IMPD 3100, IMPD 3350, IMPD 3480, IMPD 3650

**IMPD 3880 — 1 UNIT**

**GLOBAL FINANCE & BUSINESS PLANNING**

International business and finance strategies are evaluated through an investigation of financial documentation and contractual agreements. Students identify business planning techniques and determine appropriate international practices for the apparel industry. *Prerequisite:* IMPD 3100

**IMPD 3980 — 0 UNIT**

**INTERNSHIP (RECOMMENDED)**

Students gain practical experience with applications of classroom skills to actual work situations in the area of International Manufacturing & Product Development.

**INTD**

**INTD 1000A — 3 UNITS**

**SKETCHING TECHNIQUES I**

An introduction to the basic techniques of representative drawing using pencil and value markers. Students sketch and critique still-life settings, interior, and exterior elements. Emphasis is placed on students' ability to produce representational drawings within a short time frame.

**INTD 1000B — 3 UNITS**

**SKETCHING TECHNIQUES II**

Further development of representational drawing techniques are emphasized. Fundamental concepts of one and two point perspective are introduced. Use of markers, both gray scale and the introduction of color marker applications are added.

Exercises reinforcing conceptual drawing and design visualization are produced. *Prerequisite:* INTD 1000A

**INTD 1090A — 3 UNITS**

**TECHNICAL DRAWING I**

An introduction to the principles and techniques of architectural drafting. Students learn to create plans, elevations, sections, and detailed views of objects and spaces to produce construction documents to meet standard conventions.

**INTD 1090B — 3 UNITS**

**TECHNICAL DRAWING II**

This course focuses on understanding the concepts of computer-aided design and drafting, and learning the various applications of AutoCAD. Development of vocabulary and basic skills. *Prerequisite:* INTD 1090A

**INTD 1090C — 3 UNITS**

**TECHNICAL DRAWING III**

Further development of the skills needed to produce computer-aided drawings are emphasized. Demonstrating the use of these skills, students gain a working knowledge of the application of the design process by creating sets of contract documents appropriate for interior spaces including formatting and cross-referencing drawings. *Prerequisite:* INTD 1090B

**INTD 1220 — 3 UNITS**

**DESIGN PROCESS**

An introductory course in the basic principles of design. Study of the progression from inspiration to execution in the design process. Analysis of the techniques used to resolve aesthetic relationships with two- and three-dimensional objects.

**INTD 1350 — 3 UNITS**

**SURVEY OF ARCHITECTURE & INTERIOR DESIGN I**

This is a survey of the historical styles of architecture, furniture, and interiors from Egypt through the early 19th century. The course is designed to introduce the concepts and terminology incorporating major social, economic, political, and cultural factors.

**INTD 1450 — 3 UNITS**

**RESIDENTIAL DESIGN CONCEPTS**

Study of residential space planning and utilization of interior space as applied to functional and aesthetic requirements. Emphasis is on schematic and quick presentation work for both plans and elevations. Students apply anthropometric and ergonomic principles in space planning. *Prerequisite:* INTD 1090A

**INTD 1480 — 3 UNITS**

**COMPUTER GRAPHICS I**

An introduction to the design and production of presentation graphics and layouts for interior design applications. Students learn and demonstrate skills in creating effective presentations incorporating a variety of visual media including text, photos,

drawings and other graphics. Students learn and demonstrate competent production skills in Adobe Illustrator and Adobe Photoshop software to create images, graphics, renderings, illustrations, compositions, and layouts.

### INTD 1520 — 3 UNITS

#### DIGITAL MODELING

An introduction to the basic 2-D and 3-D commands utilizing SketchUp to construct 3-D objects and interior design applications. Emphasis is placed upon developing skills necessary for visualization, representation, and creation in the conceptual stages of design.

### INTD 1650 — 3 UNITS

#### SURVEY OF ARCHITECTURE & INTERIOR DESIGN II

This course continues the survey of the historical styles of architecture, furniture, and interiors from the 19th century to the 21st century incorporating the major social, economic, political, and cultural factors. *Prerequisite: INTD 1350*

### INTD 1750 — 3 UNITS

#### DIGITAL PRESENTATION

This course is an in-depth approach to the design and composition of presentation images, illustrations, layouts, and renderings for interior design applications. Students will demonstrate an understanding of elements typical in 3-D production for interior design presentation utilizing content from other software environments [i.e., Adobe Photoshop, Adobe Illustrator, Autodesk AutoCAD, Revit, SketchUp].

### INTD 1850 — 3 UNITS

#### COMMERCIAL DESIGN CONCEPTS

A study of commercial space planning, methods of planning, design analysis, and problem-solving, and an introduction to regulatory issues, construction methods and techniques, materials, and furnishings. Students develop design and production skills, utilizing AutoCAD. *Prerequisite: INTD 1090B*

### INTD 1880 — 3 UNITS

#### COMPUTER GRAPHICS II

An introduction to the design and composition of presentation images, illustrations, and renderings for interior design applications. The course utilizes fundamental principles of Adobe Photoshop software both as a principle means of creating images and as part of a production environment incorporating hand-crafted imagery, Photoshop images, and images from other software environments [i.e., Adobe Illustrator and Autodesk AutoCAD]. SketchUp, the 3-D modeling software is introduced. *Prerequisite: INTD 1480*

### INTD 2000 — 3 UNITS

#### LIGHTING DESIGN

Students use and comprehend the technical and aesthetic principles of lighting design for commercial and residential applications. Basic properties

of light as used in rendering, photography, and computer-generated visualizations are taught.

*Prerequisites: INTD 1090B, INTD 1880*

### INTD 2050 — 3 UNITS

#### MATERIALS FOR INTERIOR DESIGN

Students are introduced to materials, finishes, and furnishings, with methods for understanding appropriate application, estimating, and specifications as they apply to residential and non-residential interior environments.

### INTD 2180 — 3 UNITS (ELECTIVE COURSE)

#### RETAIL DESIGN CONCEPTS

Focusing on the functional and aesthetic requirements of retail store design, this course emphasizes building codes and barrier-free design. Design concepts relating to merchandising and presentation are formulated. *Prerequisite: INTD 1850*

### INTD 2300 — 3 UNITS (ELECTIVE COURSE)

#### ON-SITE DESIGN

On-site design trends develop the designer's ability to create environments that reflect structural, figural, and conceptual design factors. The course includes investigative analysis of various environments and their impact on the end-users.

### INTD 2460 — 3 UNITS (ELECTIVE COURSE)

#### HUMAN FACTORS IN DESIGN

Through analysis and research of a range of practical environmental and industrial design problems, students formulate design solutions, articulate the design process, and make presentations about improved functional designs.

### INTD 2580 — 3 UNITS (ELECTIVE COURSE)

#### MARKER SKETCHING TECHNIQUES

Basic and intermediate marker sketching techniques are explored. Techniques in shading, color awareness, pattern and texture, surfaces, and composition are developed to create interior renderings appropriate for presentation either as hand drawings or in conjunction with digital applications.

### INTD 2670 — 3 UNITS (ELECTIVE COURSE)

#### FURNITURE CONSTRUCTION

An introduction to furniture design and construction. Design and material issues are explored within specific styles. Production and presentation drawings are examined. Completed projects include a set of orthogonal drawings showing all views of the design and a rendered perspective drawing.

### INTD 2720 — 3 UNITS (ELECTIVE COURSE)

#### ENVIRONMENTALLY RESPONSIBLE DESIGN

The study of Environmental Responsible Design introduces a basic overview and understanding on the impact of the built environment on the human user. The course focuses on healthy environments and the responsible use of limited resources during the design of an interior space and the daily operation during the lifespan of a building.

**INTD 2730 — 3 UNITS (ELECTIVE COURSE)****INTERNSHIP**

Through on-the-job training, students gain valuable insight as they apply skills learned in the classroom to actual work situations and explore career options in set design and set decoration. Internship taken in two of the three quarters (12 units total).

**INTD 2750 — 3 UNITS (ELECTIVE COURSE)****INTERIOR DESIGN WORKSHOP**

This course focuses upon practical application of previous course work to a community service project. The student experience is in both the classroom and at project locations. Previous projects include: Pasadena, Orange County, and San Francisco Showcase Houses, and HomeAid's Project Playhouse. Supervised field project.

**INTD 2780 — 3 UNITS (ELECTIVE COURSE)****INTERIOR DESIGN SPECIAL PROJECTS**

In an industry initiated project, students interface with the client through the design process. From the initial interview to the final presentation of concept and documentation drawings, students develop the necessary skills and experience needed to complete an actual design project.

**INTD 2810 — 3 UNITS****COMPUTER GRAPHICS III**

This course is an in-depth approach to 3-D modeling with SketchUp combined with advanced editing techniques using Adobe Photoshop applied on computer generated 3-D imagery. Students demonstrate an understanding of elements typical in 3-D production for interior design applications including modeling, lighting, texturing, rendering, and digital enhancing techniques. *Prerequisite: INTD 1880*

**INTD 2830 — 6 UNITS****INTERIOR DESIGN THESIS**

A comprehensive project demonstrating residential and commercial themes in a mixed use format. Focusing on functional space planning and design, code requirements, and material specifications, the students prepare a proposal for a specific design project. Construction documentation and presentation drawings incorporating both hand and digital applications culminate in a formal presentation suitable for portfolio. *Prerequisites: INTD 1090C, INTD 2000, INTD 2050. Must take concurrently with INTD 2930 & INTD 2980*

**INTD 2890 — 3 UNITS (ELECTIVE COURSE)****ART MATTERS: DEVELOPING A CRITICAL EYE**

Students develop an awareness of the art world as it applies to design projects. Resources appropriate for residential and non-residential installations are explored through field trips and guest speakers.

**INTD 2900 — 3 UNITS****INDEPENDENT STUDY**

A course designed for specific research or execution of a special project under the supervision of an instructor. *Prerequisite: Approval of Department Chairperson required and GPA requirement*

**INTD 2930 — 3 UNITS****BUSINESS PRACTICES FOR INTERIOR DESIGN**

An exploration of the business practices necessary to develop and maintain an interior design firm. Topics include professional ethics, contract documents, vendor relations, association membership, marketing, networking, and social media opportunities. *Prerequisites: Must be taken concurrently with INTD 2830 & INTD 2980*

**INTD 2960A — 3 UNITS (ELECTIVE COURSE)****CHAIRING STYLES**

An exploration of the relationships between three disciplines: textile, fashion, and interior design—a fabric, fashion, and furniture collaboration. This course focuses on the development of the chair. Fundamental inspirations for the designs are investigated through the creative process in aesthetic guidelines, structural integrity, and materials, as well as inventive and imaginative design solutions. *Prerequisite: Selection through Application & Portfolio. Must be taken concurrently with INTD 2960B.*

**INTD 2960B — 3 UNITS (ELECTIVE COURSE)****CHAIRING STYLES**

Further development of concepts explored in INTD 2960A. Students produce construction and presentation drawings, scale models, written proposals, and portfolios for consideration and selection by industry manufacturers. *Prerequisite: Selection through Application and Portfolio. Must be taken concurrently with INTD 2960A*

**INTD 2980 — 3 UNITS****PRESENTATION & PORTFOLIO**

Students explore and develop a portfolio format suitable to incorporate a representative sampling of work into a finished portfolio. Design exercises in specification, representation of materials, and renderings are emphasized to enhance a professional quality presentation. *Prerequisites: Must be taken concurrently with INTD 2830 & INTD 2930*

**INTD 3180 — 3 UNITS****PSYCHOLOGY OF COLOR & APPLICATION**

This course examines attitudes toward the aesthetics of color throughout history, scientific findings about our perceptions of color, and the impact of color on our emotions, senses, sensibilities, and personal taste. Dominance and spatial experience through color, concordant and discordant schemes, and the visual sensations created from the context of color are explored. Through observation and experimentation, students analyze and evaluate the ways in which the formal attributes of color and color applications evoke human response.

**INTD 3210 — 3 UNITS****CONSERVATION & HISTORIC PRESERVATION**

This course focuses on the identification and responsible protection of historic and cultural resources, with emphasis on preservation planning and conservation techniques applicable to the interior design profession.

**INTD 3260 — 3 UNITS [ELECTIVE COURSE]****KITCHEN DESIGN**

This course explores kitchen layouts, finish materials, appliance specifications, mechanical requirements, and the client/contractor relationship.

**INTD 3380 — 3 UNITS****ADVANCED RESIDENTIAL DESIGN**

A residential project, encompassing multiple housing types based on class parameters that identify the specific type of interior environment. The culminating presentation emphasizes state-of-the-art kitchen and bath solutions, and explores spatial design strategies, technologies, and components that meet California building codes.

**INTD 3380L — 3 UNITS****ADVANCED RESIDENTIAL DESIGN LAB**

Utilizing technical drawing and presentation techniques, this course supports the design project developed in INTD 3380.

**INTD 3410 — 3 UNITS****SPECIFICATIONS & MATERIALS**

An exploration of interior building resources, including methods for identifying and applying materials, finishes, and furnishings used in interior environments. The course emphasizes precise procedures for identifying and documenting fabrication and installation processes.

**INTD 3540A — 3 UNITS****BUILDING SYSTEMS & CODES I**

An analytical overview of residential building systems applicable to single and multi-family dwellings. Students identify professional best practices to ensure efficient use of materials and finishes needed for the initial layout and reconfiguration of a space. Accessibility and code compliance, along with environmentally responsible methodologies and technologies, are stressed.

**INTD 3540B — 3 UNITS****BUILDING SYSTEMS & CODES II**

An analytical overview of commercial building systems applicable to multiple classifications (offices, retail, restaurant, institutional, and/or entertainment spaces). Accessibility, egress, and code compliance, along with environmentally responsible building methodologies and technologies are determined and applied. *Prerequisite: INTD 3540A*

**INTD 3780 — 3 UNITS****ADVANCED COMMERCIAL DESIGN**

A commercial project in which students conduct in-depth investigations of multiple classifications (office, retail, restaurant, institutional, and/or entertainment spaces). The project's parameters specify the type of occupancy utilization. In a culminating presentation, students demonstrate relationship between parts, sequences, and finally the whole space to meet California building codes.

**INTD 3780L — 3 UNITS****ADVANCED COMMERCIAL DESIGN LAB**

Utilizing technical drawing and presentation techniques, this course supports the design project developed in INTD 3780.

**INTD 4120 — 3 UNITS****INTERIOR PRODUCT DESIGN**

This course explores the development of design ideas and processes, from preproduction to fabrication, utilizing 3-D prototyping, and exploring manufacturing methods and materials. Conceptual designs, individual products, and product collections for interiors are examined. Further discovery includes technical requirements, trend research, product feasibility, and product marketing.

**INTD 4130 — 3 UNITS****SURFACE PATTERN DESIGN**

A studio course where creative vision is challenged to capitalize on the artistic expressions and principles of textile design; expanding the elements and principles of design to produce an end surface product for home furnishings, wall coverings, and any product related to interior design and decor. Emphasis is placed on technique, innovation, and globalism, along with the development and execution of strategies that take the end product from concept to market.

**INTD 4510 — 3 UNITS****SPECIAL TOPICS**

In this research-based course, students examine an industry specialty, with periodic findings presented throughout. The area(s) researched in this course apply to the Senior Thesis, strengthening the overall learning outcome of the specialization.

**INTD 4520 — 3 UNITS****CONSTRUCTION DOCUMENTS & DETAILS**

Preparation of construction sets of working drawings for both residential and commercial applications. Students gain familiarity with conventions employed by architects, contractors, and building trades, including architectural details, cabinet and millwork, and schedules.

**INTD 4530 — 3 UNITS****PRACTICUM**

This is a supervised, industry internship, directly related to an identified area of study/specialization. Students apply and develop industry related skills, and focus on career reflection and preparation. Placement approval required by the Department Chair.

**INTD 4550A — 3 UNITS****FURNITURE DESIGN I**

This course follows the development of conceptual designs for custom residential seating, case goods, and tables into a physical product. The course includes historic research, the analysis and specification of materials, and necessary processes from concept to fabrication.

**INTD 4550B — 3 UNITS****FURNITURE DESIGN II**

The development of conceptual designs for mass-produced seating, case goods, and tables into physical products is continued. Students engage in material analysis for code adherence, research sourcing for manufacturing and production, and apply the necessary processes to move the product from concept to fabrication. *Prerequisite: INTD 4550A*

**INTD 4850 — 3 UNITS****PORTFOLIO**

This course offers instructional support on the development and completion of an extensive portfolio demonstrating the breadth and depth of a student's work, including its attainment of industry standards.

**INTD 4900 — 6 UNITS****SENIOR DESIGN THESIS**

The thesis project is a culmination of all course work completed in the program. This comprehensive design assignment is of a specialty hospitality space, including but not limited to a retail or restaurant environment. The final presentation incorporates furnishings, fixtures, equipment, surfaces, and a product design component.

**JDSN****JDSN 1100 — 3 UNITS****MATERIAL & METHODS FOR JEWELRY MANUFACTURING**

This course introduces students to the jeweler's bench, tools, and basic manufacturing methods used in jewelry making. Students learn the terminology of the jewelry trade, and develop an understanding of appropriate materials and methods used for specific applications.

**JDSN 1200 — 3 UNITS****RENDERING I**

This course introduces students to the basic techniques of rendering for jewelry design. Students draw perspective illustrations of necklaces, pendants, bracelets, earrings, rings, and other jewelry.

**JDSN 1400 — 3 UNITS****RENDERING II**

This class emphasizes the importance of rendering detail accurately. Students learn to express the distinctive artistic attributes of jewelry through the use of colored pencils and watercolors. *Prerequisites: JDSN 1100, JDSN 1200*

**JDSN 1500 — 3 UNITS****INTRODUCTION TO CAD**

This course introduces students to Adobe Photoshop and Illustrator as a multimedia computer tool for creative design and presentation. Students gain hands-on experience in creating and editing digital photography, illustrations, technical drawings, compositions, and personal branding.

**JDSN 1600 — 3 UNITS****METALSMITHING I**

In this course, students investigate jewelry fabrication techniques necessary to create and produce jewelry designs. *Prerequisites: GNST 1620, JDSN 1100*

**JDSN 1700 — 3 UNITS****WAX CARVING & CASTING**

After learning the techniques, materials, and principles of wax carving by hand and casting, students in this course produce wax models and cast their designs to produce finished jewelry. *Prerequisites: GNST 1620, JDSN 1100, JDSN 1200*

**JDSN 1800 — 6 UNITS****METALSMITHING II**

Students in this course continue to build the technical skills for the fabrication of jewelry. Construction of connecting mechanisms as well as techniques for forming and manipulating metals (such as chasing and raising) are explored. Students analyze and develop creative solutions to the challenges inherent in these processes. *Prerequisites: JDSN 1400, JDSN 1600, JDSN 1700*

**JDSN 1850 — 3 UNITS****BUSINESS OF JEWELRY DESIGN**

This course outlines the components for costume, bridge, and fine jewelry collections. Students are introduced to all of the elements needed to launch and run a successful jewelry design business. *Prerequisites: GNST 1520, GNST 1560, GNST 1620*

**JDSN 1900 — 3 UNITS****CREATIVE DESIGN FOR JEWELRY DESIGN I**

Students in this course draw upon their research skills and their understanding of the principles and elements of design to create and produce jewelry pieces inspired by global influences. *Prerequisites: JDSN 1400, JDSN 1600, JDSN 1700*

**JDSN 2100 — 3 UNITS****COMPUTER-AIDED JEWELRY DESIGN I**

This course introduces students to Rhinoceros (Rhino) as a multimedia computer tool for creative design and presentation. Students gain hands-on experience in creating new designs, drawing line sheets, executing technical sketches, and preparing color stories and materials concepts. *Prerequisites: GNST 1520, GNST 1560, JDSN 1400, JDSN 1700*

**JDSN 2200 — 6 UNITS****METALSMITHING III**

Students continue to strengthen and perfect their metalsmithing skills by exploring advanced surface techniques such as reticulation and mokumé gane. This course also enhances students' knowledge of the stone setting and finishing techniques required for finished pieces of jewelry. *Prerequisites: JDSN 1700, JDSN 1800, JDSN 1850*

**JDSN 2300 — 6 UNITS****CREATIVE DESIGN FOR JEWELRY II**

In this course, students combine various media and techniques to produce jewelry pieces of their own design. *Prerequisites: JDSN 1800, JDSN 1850, JDSN 1900*

**JDSN 2500 — 3 UNITS****COMPUTER-AIDED JEWELRY DESIGN II**

A continuation of JDSN 2100 Computer-Aided Jewelry Design I, the primary objective of this course is to create a solid model in Rhino. Students calculate stone and precious metal weights and automate the conversion of the design models into STL files ready for rapid prototyping. *Prerequisites: JDSN 1850, JDSN 1900, JDSN 2100*

**JDSN 2700 — 6 UNITS****CREATIVE DESIGN FOR JEWELRY III**

As a culmination of their training, students design individual jewelry collections. The course includes discussions of sourcing, merchandising, and marketing as they relate to students' designs. *Prerequisites: JDSN 2200, JDSN 2300*

**JDSN 2950 — 3 UNITS****SAMPLE CASE DEVELOPMENT & PRESENTATION**

Students develop a capsule collection exhibiting examples of the work they have created throughout the program. The collections and portfolios developed by students are presented to and evaluated by a jury of professionals. *Prerequisites: JDSN 1900, JDSN 2200*

**KNTD****KNTD 3400 — 6 UNITS****FUNDAMENTALS OF MACHINE KNITTING**

Students gain competency with machine knitting including cast-on and off, basic stitches, stitch gauge, and introductory shaping. Students build a foundation of knit structure by compiling a personal swatch library of knit fabrics. Includes a three [3] hour studio.

**KNTD 3700 — 6 UNITS****STITCH & COLOR DESIGN**

Continuing to build a swatch library and fabrication skills, the students focus on principles and elements of design as they relate to stitch structure in knit fabrics. In this studio course, students utilize color predictive and trend research to interpret seasonal palettes for a variety of markets. They design a variety of patterns and unique stitches, thereby acquiring both an in-depth understanding of knit structure and surface design. *Prerequisite: KNTD 3400*

**KNTD 3800 — 3 UNITS****KNIT GARMENT CONSTRUCTION**

Students improve their patternmaking skills by focusing on patterns for both cut and sew as well as full-fashioned knitwear. In addition, students develop technical packet specifications and fit requirements for a variety of knit garments. Initial costs analysis of materials in the production process are identified and estimated. *Prerequisite: BDSN 3750*

**KNTD 4100 — 6 UNITS****FULL FASHION KNITTING**

In this course, students study fashion silhouettes and stylistic detailing as a basis for full-fashion knitwear construction in a studio format. The focus of the course is on shaping, patternmaking, sizing, trims, and stitch placement with an emphasis on size specifications for preproduction. *Prerequisites: KNTD 3400, KNTD 3800*

**KNTD 4200 — 6 UNITS****INDUSTRIAL STITCH PROGRAMMING**

In this course, students are introduced to Stoll M1 Plus software and STOLL industrial knitting equipment. Students continue building a swatch library by programming and knitting a variety of knit structures and multicolor patterns using industrial knitting machines. *Prerequisites: KNTD 3400, KNTD 3700*

**KNTD 4400 — 6 UNITS****INDUSTRIAL SILHOUETTE PROGRAMMING**

This course is a continuation of KNTD 4100 and KNTD 4200 with the emphasis on shaping, patternmaking utilizing Stoll knitwear M1 Plus software. *Prerequisites: KNTD 4100, KNTD 4200*

**KNTD 4800 — 6 UNITS****KNITWEAR CONSTRUCTION STUDIO**

This studio course utilizes the technical skills and creativity accomplished through the previous courses in the making of a collection of knit garments. This includes planning, construction, and yarn choices, as well as silhouette and preproduction specifications. *Prerequisites: KNTD 3700, KNTD 4100, KNTD 4200, KNTD 4400*

**KNTD 4850 — 3 UNITS****KNITWEAR COLLECTION DESIGN**

In this course, students plan and develop knitwear collections. This includes planning and research for both the technical and creative processes of creating a cohesive collection. Students prepare portfolios for professional presentations and interviewing including fabrication swatches and creative and technical illustrations to best exemplify their aesthetic, knowledge of trend, and market application. *Prerequisites: KNTD 3700, KNTD 4100, KNTD 4200, KNTD 4400*

**MFTG****MFTG 1150 — 3 UNITS****MARKETING DYNAMICS FOR FASHION**

An examination of the four parts of the marketing mix (product, price, promotion, and distribution). Students learn how micro- and macro-environments influence lifestyles and buying behavior. Students, using teamwork, apply their knowledge in analyzing case studies relevant to the fashion industry.

**MFTG 1400 — 3 UNITS****APPAREL PROCESS I**

This class introduces students to the basics of draping and flat patternmaking, sewing, garment construction, and apparel production terminology. Includes a three (3) hour lab.

**MFTG 1700 — 3 UNITS****APPAREL PROCESS II**

This continuation of Apparel Process I covers contemporary construction including a denim jacket, knit hoodie and 5-pocket jean, finishing processes, and emerging trends in apparel production. Includes a three (3) hour lab. *Prerequisite: MFTG 1400*

**MFTG 1880 — 3 UNITS****COMPUTER SKETCHING I**

This course focuses on computer sketching professional techniques using Adobe Illustrator. The emphasis is on fashion silhouettes. *Prerequisites: MFTG 2050, TSCI 1440*

**MFTG 2050 — 3 UNITS****TECHNICAL SKETCHING I**

A flat sketching class for line development, this course teaches students basic drawing skills and design detail terminology used by the industry.

**MFTG 2080 — 3 UNITS****COMPUTER SKETCHING II**

The second computer sketching course focuses on the application of Photoshop in the fashion industry, advanced techniques using Illustrator, development of ePortfolios, and an introduction to 3-D design. *Prerequisite: MFTG 1880*

**MFTG 2120 — 3 UNITS****MERCHANDISING, COSTING & SPECIFICATION**

In this introduction to the design and product development processes involved in creating fashion apparel, students examine the development of collections and groups for specific target markets and study the technical processes of costing and specifications required to produce the merchandise. Students develop their own line of apparel for a specific target customer and provide the technical packs necessary for production of the line. *Prerequisites: MFTG 1150, MFTG 1400, MFTG 2050*

**MFTG 2330 — 3 UNITS****COMPUTER GRADING, MARKING & CUTTING**

This course introduces students to the principles of pattern grading, including manual techniques of chart and stack grading. The course uses Gerber Technology's computerized digitizing, grading, and marker-making system. Industry spreading and cutting techniques are demonstrated. *Prerequisites: MFTG 1700, DESN 1760 (For Fashion Design Majors)*

**MFTG 2350 — 3 UNITS****GLOBAL HUMAN RESOURCE MANAGEMENT**

This course explores the essentials of human resource management in today's global organizations. Best practices in recruitment, motivation, teamwork, training, and development, labor compliance, performance appraisal, and compensation are examined. Current issues in worker's rights, safety, and ergonomics are discussed. Students apply their knowledge through the use of case studies.

**MFTG 2420A — 3 UNITS****APPAREL MANAGEMENT TECHNOLOGY I**

Students in this course explore the various technologies used in the management and control of the product development and supply chain process. Wearable technology, virtual fit and pattern drafting technologies are examined as well as other new systems that provide information necessary for critical decision making in the fashion industry. *Prerequisite: MFTG 1400*

**MFTG 2420B — 3 UNITS****APPAREL MANAGEMENT TECHNOLOGY II**

In this advanced course, students examine the use of technology in managing operations and making critical decisions, from the design of the product to its delivery to retail. Students use NGC to develop technical packs in cyberspace for global usage. They also use NGC product lifecycle management (PLM) systems in the management and control of the supply chain. AIMS 360, an enterprise resource planning (ERP) system is used for inventory management. *Prerequisite: MFTG 2120*

**MFTG 2500 — 3 UNITS****COST CONTROL & COSTING**

A study of cost control systems and cost-effective processes, this course focuses on analyzing and understanding the cost efficiencies of apparel companies by department. *Prerequisites: GNST 1450, MFTG 2120*

**MFTG 2520 — 3 UNITS****GLOBAL TRADE DYNAMICS**

In this in-depth exploration of industry trends associated with globalization, students examine the strategic alliances and the sourcing and distribution channels required for production, as well as the opportunities for exporting finished products. *Prerequisites: MFTG 1150, MFTG 2350*

**MFTG 2550 — 3 UNITS****PRODUCTION CONTROL & PLANNING**

This course examines principles of pre-season and in-season production planning and logistics based on analyzing, forecasting, developing, deputizing, and supervising within an apparel manufacturing organization. Students devise a suitable production plan based on efficient control methods. *Prerequisites: MFTG 2500, MFTG 2580*

**MFTG 2560 — 3 UNITS****COMPUTER PATTERN DRAFTING, GRADING & MARKING**

This course introduces students to computer pattern drafting, grading and marker making. Students learn to digitize patterns, make computer markers and develop patterns using the Gerber system. *Prerequisite: DESN 2560 or MFTG 1400*

**MFTG 2580 — 3 UNITS****SOURCING & INVENTORY MANAGEMENT**

This course analyzes the procedures for budgeting, purchasing, and controlling the materials necessary for apparel production. *Prerequisites: MFTG 2120, TSCI 1440*

**MFTG 2640 — 3 UNITS****QUALITY CONTROL MANAGEMENT**

Students examine methods of establishing standards of quality for design, fabrics, and manufacturing. They develop control systems to assure apparel production standards. The course is based on the underlying management philosophy of Six Sigma. *Prerequisites: MFTG 1400, TSCI 1440*

**MFTG 2680 — 3 UNITS****WHOLESALE SELLING**

In this in-depth course in sales management, students learn how to plan and develop their territories, hire and train a sales force, forecast sales, and supervise the sales organization. *Prerequisite: MFTG 1150*

**MFTG 2720 — 3 UNITS****MARKET ANALYSIS & PRESENTATION**

This capstone course is devoted to the commercial development of an apparel line based upon an understanding of modern marketing and manufacturing concepts. *Prerequisites: MFTG 1150, MFTG 2500. Must be taken in last quarter of program*

**MFTG 2780 — 3 UNITS****OWNERSHIP & FINANCE**

After examining the strategies, procedures, and financial implications involved in developing, operating, and controlling a business, students complete a start-up business plan that focuses on company goals, marketing strategies, production needs, and financial analysis of the projected balance sheet and income statement. *Prerequisites: MFTG 2350, MFTG 2500*

**MFTG 4100 — 1 UNIT (ELECTIVE COURSE)****DESIGN DEVELOPMENT FOR THE DENIM MARKET**

An overview of the denim market to introduce students to the adaptive design process; students produce a basic jean block and adapt new styles from that block. *Prerequisite: MFTG 1700*

**MFTG 4120 — 1 UNIT (ELECTIVE COURSE)****FASHION & FACTORING**

The course examines the use of factoring to finance apparel lines and the types of factoring available. The course reviews the history of factoring and today's current practices. *Prerequisite: MFTG 2500*

**MFTG 4130 — 1 UNIT (ELECTIVE COURSE)****ERP CONCEPTS FOR THE FASHION INDUSTRY**

This course provides a full understanding of the Enterprise Resource Planning software solution (ERP). Students learn principles and procedures involved in the business applications of ERP using a completely integrated order production and inventory control processing system. *Prerequisite: MFTG 2420B*

**MFTG 4200 — 1 UNIT (ELECTIVE COURSE)****FABRICS & FINISHES**

This course focuses on identifying weaves and finishes on fabrics. Students examine the compatibility of fabric choice to garment construction. *Prerequisite: TSCI 1440*

**MFTG 4210 — 1 UNIT (ELECTIVE COURSE)****ELEMENTS OF FIT**

Principles of fit analysis and fit terminology are examined. Students learn to make fit corrections on patterns and experience doing fit corrections to actual garments. Students are exposed to technical design principles. *Prerequisite: MFTG 1700*

**MFTG 4220 — 1 UNIT (ELECTIVE COURSE)****SUSTAINABILITY & THE FASHION INDUSTRY**

This course examines how the fashion industry is responding to the greening of America. The sustainability issues facing the fashion industry include fabrications, other environmental conditions, economics, and social responsibility. Discussion focuses on sourcing green materials, green product development/production processes and how the fashion industry can use these concepts to improve brand image and increase brand equity.

**MFTG 4230 — 1 UNIT (ELECTIVE COURSE)****DRAPING CONCEPTS**

This beginning draping class introduces students to the draping process, enabling them to produce a draped and pinned garment from a sketch. *Prerequisite: MFTG 1700*

**MFTG 4350 — 1 UNIT (ELECTIVE COURSE)****TECHNICAL SKETCHING: MENSWEAR & CHILDREN'S**

The course focuses on the use of flat sketching skills in producing technical sketches for the menswear and children's apparel industries. *Prerequisite: MFTG 2050*

**MFTG 4380 — 1 UNIT (ELECTIVE COURSE)**

**TRADE AGREEMENTS & THE APPAREL INDUSTRY**

This course explores the impact of trade agreements (NAFTA, CAFTA, CBI, AGOA, etc.) on the apparel industry. The course reexamines the importance of infrastructure, culture, and language in manufacturing off-shore.

**MFTG 4400 — 1 UNIT (ELECTIVE COURSE)**

**FULL PACKAGE MANUFACTURING**

This course explores the development of “full package” manufacturing. Discussion includes key elements of success, material sourcing, costing and financial needs, and infrastructure requirements. *Prerequisite: MFTG 2120*

**MFTG 4410 — 1 UNIT (ELECTIVE COURSE)**

**FASHION & COLOR MANAGEMENT**

This course examines the role of color management in the fashion industry. Choosing color palettes, the effect of light on color, and the color management process are discussed. *Prerequisites: MFTG 1880, MFTG 2120*

**MFTG 4450 — 1 UNIT (ELECTIVE COURSE)**

**PROMOTIONAL STRATEGIES FOR APPAREL COMPANIES**

This course examines a variety of promotional tools used by apparel companies. Students examine the different promotional strategies used by large firms and those used by small firms. *Prerequisite: MFTG 1150*

**MFTG 4520 — 1 UNIT (ELECTIVE COURSE)**

**UNDERSTANDING RETAIL RELATIONS & CALCULATIONS**

An advanced course that examines relationships between retailers and manufacturers. This course encompasses analyzing six-month planning. *Prerequisite: GNST 1450*

**MFTG 4560 — 1 UNIT (ELECTIVE COURSE)**

**COMPLIANCE: DOMESTIC & GLOBAL**

A focused course on a key topic of the apparel industry. Course explains federal, state, and global issues in compliance and the responsibility of manufacturers in the process.

**MFTG 4580 — 1 UNIT (ELECTIVE COURSE)**

**PREDICTIVES, TRENDS, SHOPPING REPORTS: KEYS TO SUCCESS**

An advanced course in the importance of consumer trends in developing fashion apparel. The use of predictives in line development is discussed. The use of shopping reports is also emphasized.

**MFTG 4600 — 1 UNIT (ELECTIVE COURSE)**

**PROFESSIONAL PRACTICES FOR THE APPAREL MANUFACTURING MANAGER**

This course focuses on the development of the apparel manager. The course examines managerial goal setting, interviewing techniques, resume building, and networking.

**MFTG 4760 — 1 UNIT (ELECTIVE COURSE)**

**PRODUCT LICENSING: APPAREL/ENTERTAINMENT**

This course explores the growth of product licensing in both the domestic and global arenas. Topics include branding through product licensing, components of product licensing, and legal issues. *Prerequisite: MFTG 1150*

**MFTG 4810 — 1 UNIT (ELECTIVE COURSE)**

**IMPORT/EXPORT GUIDELINES**

This course examines the organizational procedures, documentation, and considerations in importing and exporting apparel. *Prerequisite: MFTG 2520*

**MMKT**

**MMKT 1550 — 3 UNITS**

**MARKETING & BRAND DEVELOPMENT**

This course introduces and highlights the basic marketing principles which provide the framework for understanding the importance, value, and impact of marketing and brand management.

**MMKT 1650 — 3 UNITS**

**CONSUMER BEHAVIOR & RESEARCH**

A course that examines the sociological and psychological variables that shape the consumer decision-making process. Students explore a variety of methodology and research techniques for understanding consumers’ wants and needs, attitude formation, purchase motivation, and consideration, as well as maximizing satisfaction and consumer loyalty. *Prerequisites: MMKT 1550, MMKT 2880*

**MMKT 2080 — 3 UNITS**

**BRAND MANAGEMENT STRATEGIES**

Students gain an understanding of basic brand principles through exposure to classic and contemporary branding strategies, applications, and case studies. Students explore key brand identity elements, positioning and leveraging brand equity. *Prerequisite: MMKT 1650*

**MMKT 2420 — 3 UNITS**

**MARKETING COMMUNICATIONS**

Through the written word marketers evoke images that resonate with the target market. This course explores traditional and new media communication methodology. Students acquire a wide variety of writing skills to effectively communicate across traditional and new media platforms. *Prerequisite: MMKT 2080*

**MMKT 2460 — 3 UNITS**

**GLOBAL MARKETING**

Students gain insights on how different social cultures impact consumer behavior, product preference, the retail environment, and marketing communication. The course draws on case studies and competitive analysis to develop an understanding of best practices for success within the global

marketplace. Emphasis is placed on the impact of digital marketing and sales platforms.

*Prerequisites: MMKT 2080, MMKT 2420*

### MMKT 2780 — 3 UNITS

#### INTEGRATED MARKETING COMMUNICATIONS

In this advanced marketing course, students explore creative message strategies including: traditional and new media, public relations, and other innovative means of communication. Applying these techniques, they create an effective integrated marketing communications campaign that meets the challenges posed by promoting in a sophisticated, rapidly evolving marketplace.

*Prerequisites: MMKT 2420, MMKT 2460, COSM 2250*

### MMKT 2880 — 3 UNITS

#### MARKETING ESSENTIALS

An examination of micro- and macro- marketing strategies involving the four parts of the marketing mix (product, price, promotion, and distribution). Students learn how environment, lifestyles, and buying behavior influence the marketing/merchandising approach and they work in teams to create, develop, and present a marketing plan for a new product.

## MNWR

### MNWR 3050 — 3 UNITS

#### MERCHANDISING MENSWEAR

This course examines the merchandising of menswear from dual perspectives: the development of a product line for a brand and the retailer's need for proper product presentation of menswear in their store.

### MNWR 3080 — 3 UNITS

#### TEXTILES FOR MENSWEAR

This course explores fabrics and finishes for appropriate use in menswear including suiting, denim, knits, and performance fabrics. Importance of weight in fabric choice is discussed in relation to the requirements of the season and the styling features.

### MNWR 3120 — 3 UNITS

#### DIGITAL DESIGN FOR MENSWEAR

This course focuses on computer sketching techniques using Adobe Illustrator and Adobe Photoshop to create professional quality garments and graphics specifically geared towards menswear. The emphasis is on well-rendered menswear garments and graphics. Proficiency is demonstrated by designing, merchandising and presenting one delivery of a men's sportswear collection. Collections need to be rendered effectively and shown in an industry-acceptable presentation.

### MNWR 3160 — 3 UNITS

#### MEN'S APPAREL PROCESS

This advanced course in manual patternmaking focuses on menswear patterns and blocks based

on sizing specifications for the different menswear markets (men's, young men's, big and tall). Includes a three (3) hour lab.

### MNWR 3250 — 3 UNITS

#### HISTORY OF MENSWEAR

This course tracks the shifts in men's fashion by examining the evolution of menswear through the chronicle transformation of the silhouette from the 18th century to current modern day tailoring and streetwear fashion.

### MNWR 3350 — 3 UNITS

#### MEN'S TAILORING

Students apply detailed construction techniques in the development of suits and sport-tailored apparel. Additional emphasis is placed on development of pockets and the waists of trousers.

### MNWR 3450 — 3 UNITS

#### MEN'S FIT ANALYSIS

This is an advanced course based on the principles of fit as applied to menswear. Students apply their knowledge by completing fit corrections to patterns and actual garments.

### MNWR 3500 — 3 UNITS

#### CAD FOR MENSWEAR

An advanced course in designing menswear using computer pattern drafting technology. Emphasis is placed on techniques synthesizing the use of Gerber pattern drafting software.

### MNWR 3550 — 6 UNITS

#### COLLECTION DESIGN FOR MENSWEAR

Students engage in researching and designing collections for specific menswear markets. The importance of costing and achieving a proper balance of design categories is examined. Students travel to Central America to experience the development and production of menswear apparel.

### MNWR 3650 — 3 UNITS

#### DESIGNING MEN'S ACCESSORIES

Students research the different menswear accessory categories and then apply design principles in creating a group of casual men's accessories for a specific market.

### MNWR 3680A — 3 UNITS

#### MARKETING & COLLECTION ANALYSIS: PREPARATION

This capstone course focuses on the development of a menswear collection. The course synthesizes design and construction skills in creating a cohesive line.

### MNWR 3680B — 3 UNITS

#### MARKETING & COLLECTION ANALYSIS: PRESENTATION

This capstone course focuses on the development of a menswear collection. The course synthesizes design, marketing, and operational functions in creating a cohesive line. Students present their collection to industry experts.

**MNWR 3780 — 3 UNITS****MARKETING COMMUNICATION FOR MENSWEAR**

This course provides a framework for the student to apply marketing communication and social media methodology in developing a strategy that supports the promotion of a menswear line in today's competitive marketplace.

**MNWR 3820 — 3 UNITS****DISTRIBUTION STRATEGIES FOR MENSWEAR**

The course explores the new organizational models and channels of distribution used in the menswear industry to reach target customers and reflect their cyber lifestyles. Physical distribution/logistics are analyzed for their appropriateness in the current marketplace.

**MPDV****MPDV 1500 — 3 UNITS****PRODUCT DEVELOPMENT FUNDAMENTALS**

An introductory course that highlights the processes involved in the preproduction phase of apparel product development: planning, forecasting, fabrication, developing silhouettes and specifications, pricing and sourcing. Students examine the best practices of the most successful brands in the fashion business to understand how companies must position themselves to be successful in this field. Career paths and job opportunities are defined and explored.

**MPDV 1750 — 3 UNITS****TRENDS & FASHION FORECASTING**

In this course, students combine systematic research with personal insight to produce individual trend reports that support and shape their own design objectives. As components of their research, they assess the influence of visual arts, music, and popular culture on runway, retail, and street fashion, with particular attention to the decisive impact of social media communities and fashion blogs on the art and science of current trend forecasting.  
*Prerequisite: MMKT 1550*

**MPDV 1800 — 3 UNITS****FUNDAMENTALS OF SKETCHING**

A flat sketching course for line development, line sheets, and specification sheets. Students learn basic drawing skills for garment illustration and the correct terminology used for identifying design details on garments.

**MPDV 1850 — 3 UNITS****DIGITAL SKETCHING & RENDERING**

Introduction to Adobe Illustrator and its use as a tool for drawing technical flat sketches with accurate proportions and garment details. Instruction in the use of Adobe Illustrator tools and workspace to create effectively organized and editable digital files. *Prerequisite: TECH 1100*

**MPDV 2100 — 3 UNITS****FASHION MERCHANDISING & ASSORTMENT PLANNING**

An in-depth study of the financial planning process for the apparel industry. Students are introduced to pricing principles, the purchasing process, methods of analysis, and calculating profitability. A six month financial plan and unit plan are created by each student for the final project. *Prerequisite: GNST 1450*

**MPDV 2150 — 3 UNITS****DIGITAL PRESENTATION APPLICATIONS**

An advanced course, where students integrate the use of Adobe Illustrator, Photoshop, and InDesign to develop industry-standard digital presentations. Emphasis is placed on both technical and aesthetic mastery of computer applications that are specific to the evolving needs of the fashion industry.  
*Prerequisite: MPDV 1850*

**MPDV 2200 — 3 UNITS****DIGITAL DESIGN**

Students apply skills previously learned in Computer Aided Fashion Design I to digital file development using Adobe Photoshop software. Course projects focus on the digital manipulation of photo imagery and the development of fabric prints and graphics with emphasis on the elements and principles of design. *Prerequisites: MPDV 1800, DESN 2530*

**MPDV 2300 — 3 UNITS****TREND & DESIGN APPLICATION**

An introduction to the creative process involved in developing fashion apparel for both retail and manufacturing companies. Students learn how to conduct trend research and translate their ideas into products for a specific market and category of merchandise. *Prerequisite: MPDV 1800*

**MPDV 2400 — 3 UNITS****PREPRODUCTION FOR APPAREL**

A study of the process of garment prototype development and approval prior to production. Students learn how to create a technical packet of specifications and fit requirements for a variety of clothing styles utilizing the Gerber Technology web-based PDM system. Initial costs of all materials incurred in the production process are identified and estimated.  
*Prerequisites: MFTG 1400, MPDV 1800, MPDV 1850*

**MPDV 2700 — 3 UNITS****CLASSIFICATION & LINE DEVELOPMENT**

A continuation of the MPDV 2300 Trend and Design Application course. Students create their own line of exclusive products for an existing business. Emphasis is placed upon analyzing past selling results and incorporating those findings into a portion of the new line. Students learn how to make effective presentations of their seasonal lines while defending their design decisions. *Prerequisites: MPDV 1850, MPDV 2300*

**MPDV 2750 — 3 UNITS****PRODUCTION & SOURCING STRATEGIES**

Students apply previously learned skills in garment specifications and costing to complete the production cycle. Emphasis is placed on how to source all components of a garment, locate a maker for the garment, negotiate price for a garment, and develop a merchandising and production calendar. Students visit and evaluate a production facility. *Prerequisite:* MPDV 2400

**MPDV 2780 — 3 UNITS****TECHNICAL DESIGN**

In this course, students produce a sample of one of their original designs. Emphasis is on creating a prototype by developing garment specifications, applying advanced draping and pattern drafting techniques, and assessing the fit. *Prerequisites:* MFTG 1400, MFTG 1700, MPDV 1850, MPDV 2400

**MPDV 2800 — 3 UNITS****ADVANCED PREPRODUCTION**

A continuation of the Preproduction for Apparel course, students expand their understanding of garment specifications and construction. Emphasis is placed upon analyzing the choices made for materials and garment construction, and how these choices affect the price of a garment. Students use the Gerber Technology web-based PDM system to create technical packs and cost sheets. *Prerequisite:* MPDV 2400

**MPDV 2820 — 3 UNITS****FASHION START-UP STRATEGIES**

This course challenges students to evaluate and apply emerging technologies, social media, crowd funding, and supply chain logistics to create their own fashion start-up. Emphasis is placed on understanding consumer behavior in the digital era and meeting customer expectations while building a brand and new brand experience. *Prerequisites:* MPDV 2100, MPDV 2700

**MPDV 2850 — 3 UNITS****BRAND PORTFOLIO DEVELOPMENT**

Students research and illustrate original designs for two brands and two distinct market segments of their choice to expand the content of their portfolio. Consideration is given to the use of technology as a means to expose and promote the students' skill level to the global job market. Personal branding of the students' portfolio is encouraged along with effective presentation techniques and formatting. *Prerequisites:* MPDV 2150, MPDV 2700

**MPDV 2950 — 3 UNITS****INTERNSHIP**

Through on-the-job training, students gain valuable insight as they apply theory and skills learned in the classroom to actual work situations and explore career options. An internship blends theory and practice, combining academic training with employment in fields related to their course of study.

**MPDV 3100 — 3 UNITS****GARMENT CONSTRUCTION & ANALYSIS**

In this course, students gain valuable experience in identifying and evaluating the apparel construction techniques, fabric selection strategies, and mass production processes and pricing used in developing garment prototypes. In visits to local production sites, they match construction, stitch, and style details to appropriate manufacturing facilities and machinery capabilities. By comparing innovative practices and garments from like brands, they acquire the ability to establish construction standards for a wide variety of product categories and price points. *Prerequisite:* MPDV 3200

**MPDV 3200 — 6 UNITS****PATTERN & FIT ANALYSIS**

This course focuses on the development of first patterns for both woven and knit fabrics from technical specification sketches. Students analyze the effect of draping, body measurements, pattern shapes, and production construction techniques on garment fit, quality, and performance.

**MPDV 3250 — 3 UNITS****QUALITY ASSURANCE IN TECHNICAL DESIGN**

An examination of the processes required to control apparel quality, with emphasis on current quality standards in the global fashion supply chain across various retail price ranges. Students conduct quality testing during the various stages of product development, carefully considering compliance issues in fabric and trim choices, textile color application, factory sewing processes, and garment fit. The course also surveys current government regulations and individual company standards for testing at all stages of product development. *Prerequisite:* MPDV 3100

**MPDV 3300 — 3 UNITS****FABRIC MANAGEMENT**

A comprehensive analysis of textile materials in which students deepen their understanding of fiber and fabric choices suitable for specific garment types and end-use applications. Students in this culminating course synthesize all they have learned about contemporary textiles, garment performance and construction, industry-standard technology, and price-point structures appropriate to specific markets. The course also examines legal issues currently impacting the textiles industry.

**MPDV 3450 — 3 UNITS****COMPUTERIZED PATTERNMAKING APPLICATIONS**

In this course, students reinforce skills developed in previous manual pattern drafting classes and apply their knowledge to create patterns using Gerber Accumark software. They explore additional techniques for drafting prototype patterns from specifications, inspiration garments, and sketches. Students also plot completed patterns and create sample markers to determine fabric yields for costing estimates. *Prerequisite:* MPDV 3200

**MPDV 3600A — 3 UNITS****ADVANCED TECHNICAL ILLUSTRATION I**

Students advance their illustration skills focusing on the speed and accuracy required for the development of industry standard technical flat sketches of garments and trims. Emphasis is on the creation, storage, and reuse of digital assets and on formatting and organizing digital files. *Prerequisite: MPDV 3200*

**MPDV 3600B — 3 UNITS****ADVANCED TECHNICAL ILLUSTRATION II**

In this continuation of MPDV 3600A, students master their skills in technical flat illustration and file management. They learn to integrate the use of photography in communicating fit corrections and style revisions. Students are further challenged to apply their skills across a variety of industry requirements. *Prerequisite: MPDV 3600A*

**MPDV 3700 — 3 UNITS****3-D PATTERN MAKING**

Students explore applications of 3-D fashion design software to create virtual, true-to-life garment visualization. They work to create new efficiencies in the design process, prototype development, pattern drafting, fit analysis and supply chain management. *Prerequisite: MPDV 4100*

**MPDV 4100 — 6 UNITS****PRODUCTION PATTERN DRAFTING**

In this advanced course in developing patterns using Gerber Technology, students focus on the creation of production-ready patterns from technical specification sketches as well as finished garments. They learn to ensure fit by modifying production patterns while maintaining performance and design integrity. The course examines principles of grading (including manual techniques of chart grading) and industry spreading and cutting techniques, as well as the use of computerized markers, which the students themselves create. *Prerequisite: MPDV 3450*

**MPDV 4200 — 3 UNITS****TRIM DEVELOPMENT & APPLICATION**

Students research and analyze how trims are used for function, decoration, and support in the development of garments for a variety of product categories and target markets. Field trips to local suppliers enable students to observe and evaluate trim selection and construction methods appropriate for trim application and surface embellishments. Students also learn to document specifications for trims and are challenged to provide innovative solutions for the use of trim when developing garment prototypes. *Prerequisite: MPDV 3300*

**MPDV 4250 — 3 UNITS****SUSTAINABLE PRACTICES IN DESIGN**

In this course, students investigate sustainability from a global perspective, examining the impact of the fashion industry on people and the planet. Research

includes an analysis of transparent and responsible production practices, current industry standards and governmental compliance, innovative best practices in design, and maintenance of healthy economies within the framework of sustainability. *Prerequisite: MPDV 3450*

**MPDV 4400 — 3 UNITS****SUPPLY CHAIN & LIFECYCLE PLANNING**

This course examines how to manage the global supply chain by utilizing the lifecycle planning process necessary to ensure on-time delivery of products to the consumer. As a product manager for a newly developed product category for a major retailer, students use PLM (Product Lifecycle Management) software or Excel spreadsheets to plan, schedule, and coordinate all phases of supply chain research and decision-making, line planning and creation, technical design, sourcing, production, and distribution. Students demonstrate proficiency in communication skills through a variety of written and oral projects. *Prerequisite: MPDV 4250*

**MPDV 4500 — 3 UNITS****INTERNSHIP**

Through on-the-job training, students gain valuable insight as they apply theory and skills learned in the classroom to actual work situations and explore career options in technical design. *Prerequisite: MPDV 4100*

**MPDV 4600 — 3 UNITS****DESIGN THINKING: RESEARCH & IDEATION**

In this first of two consecutive project-based courses designed to prepare students for the rigor and creative vitality sought by the industry, students use design thinking to research a technical design issue that calls for process or product innovation or improvement. Their project may address opportunities found in underserved markets, emerging technologies, or in global supply chain management. Through a process of human centered discovery, students define and interpret a problem, ideate their concept for resolving it, and identify potential risks to implementation before presenting their solution for review and evaluation to peers and industry representatives. *Prerequisite: MPDV 4250*

**MPDV 4700 — 3 UNITS****PROTOTYPE DEVELOPMENT & ANALYSIS**

In this capstone course, students design a garment of their choice to be executed to their specifications by a local sample maker. In the process, they exhibit their understanding of fabric selection and proper garment fit; they validate their ability to give detailed, precise and complete instructions (developed in previous pattern drafting and technical design classes) to produce a completed prototype; and they demonstrate their time management skills by adhering to schedules and meeting deadlines. Includes a three (3) hour lab. *Prerequisites: MPDV 3450, MPDV 4100*

**MPDV 4850 — 3 UNITS****DESIGN THINKING: IMPLEMENTATION**

In this second component of the MPDV Design Thinking sequence, students develop a complete business strategy for the product or process innovation begun in MPDV 4600 and now linked to a specific brand and target market. The business strategy details specifications, prototypes, experimentation methods, enumerates a budget and costs, describes sourcing strategies including a production timeline, and identifies potential business partners to support and help launch the new product or process. Students then culminate their accomplishment by presenting their new concepts to an industry panel for critique and evaluation. *Prerequisite: MPDV 4600*

**MRCH****MRCH 1100 — 3 UNITS****THE BUSINESS OF FASHION MERCHANDISING**

A survey of the fashion apparel industry, with emphasis on the roles played by design, textile and product development, merchandising, and distribution in the creative and business cycles. This course introduces students to apparel terminology, textile and manufacturing resources, and industry participants, as well as to the many career paths and job opportunities open to them.

**MRCH 1420 — 3 UNITS****TEXTILES & PRODUCT ANALYSIS**

Students in this course identify and select fabrics and fabric finishes to fulfill specific customer needs relating to garment structure, design aesthetic, performance, and care across divergent target market groups. Students also master the precise textile terminology essential to effective communication with designers, manufacturers, and marketers. *Prerequisite: MRCH 1100*

**MRCH 1450 — 3 UNITS****CONCEPTS IN TREND FORECASTING**

An introduction to the concepts behind professional trend forecasting. Students learn to understand the fundamentals of the trend forecasting research process through the analysis of current events, social and cultural influences, and industry observation. Emphasis is placed on interpreting research into viable macro trends. *Prerequisites: MRCH 1420, MRCH 1750*

**MRCH 1550 — 3 UNITS****THE RETAIL ENVIRONMENT**

This course explores store and non-store retailing formats, structure, purpose, as well as the challenges and integration of retail channels. Students gain an understanding of the retail industry and are exposed to today's global environment. They are introduced to franchising, licensing, branding, and pertinent retail terminology. Career paths and opportunities in the fashion industry are further defined and explored. *Prerequisite: MRCH 1100*

**MRCH 1750 — 3 UNITS****MERCHANDISING STRATEGIES**

This course gives students insight into the complexity of decision making for buying and planning merchandise assortments and product development. Emphasis is also placed on the application of technology to solve business problems. Students develop problem-solving skills through the analysis of current business practices in merchandising, including buying, assortment planning, pricing, inventory control, and purchase timing. The importance of customer service and developing strategic partnerships with vendors and suppliers is examined. *Prerequisite: MRCH 1550*

**MRCH 1820 — 3 UNITS****TREND ANALYSIS & STYLING CONCEPTS**

This course is an introduction to the methodology of tracking and forecasting trends in the fashion industry. Students examine how world economy, popular culture, visual arts, runway collections, and retail and street fashion combine in varying degrees to shape current styles and determine future trends. A culminating styling project challenges them to synthesize what they have learned in an informed prediction about future trends for a specific brand and target market. *Prerequisite: MRCH 1420*

**MRCH 1920 — 3 UNITS****APPLIED DIGITAL COMMUNICATION**

Students integrate their knowledge of Adobe Photoshop, Illustrator, and InDesign to create effective digital campaigns for the marketing and merchandising of apparel, footwear and accessories. Emphasis is on innovation and concept design explorations enhanced by computer-aided applications. *Prerequisite: TECH 1100*

**MRCH 1950 — 3 UNITS****EXCEL FOR BUSINESS APPLICATIONS**

This course is designed to assist the student in developing a facility with electronic spreadsheets in support of effective business management. Students develop a working knowledge of computerized spreadsheet and chart functions as applied to business management concepts with related mathematical formulas and operational requirements. *Prerequisite: GNST 1450*

**MRCH 2210 — 3 UNITS****MERCHANDISE PRESENTATION STRATEGIES**

In this course, students learn how to develop effective product placement concepts across a variety of shopping platforms from in-store to electronic devices to increase customer satisfaction, drive sales, and increase profitability. Emphasis is also placed on how data is being used to enhance visual merchandising execution. *Prerequisites: MRCH 1550, MRCH 1820*

**MRCH 2420 — 3 UNITS****GLOBAL SUPPLY CHAIN & LOGISTICS**

A thorough exploration of international sourcing, production, and distribution strategies current in the textile and apparel industries. Students gain practical understanding of global supply chain management and import/export regulations and a heightened awareness of the legal, ethical, economic, and social implications of sourcing decisions. *Prerequisite: MRCH 1700*

**MRCH 2640 — 3 UNITS****BUYING**

In this course, students will combine quantitative analyses and financial planning with creative merchandising strategies to curate a dynamic assortment for their target consumer. Through market and trend research, the integration of business acumen with aesthetic principles is covered in order to create the optimal customer experience. *Prerequisites: MPDV 2100, MRCH 2760*

**MRCH 2660 — 3 UNITS****DATA INSIGHTS & FASHION ANALYTICS**

In this course, students explore the current concepts of customer analytics and their application to business practices in the retail industry. They will analyze data collection methods and implement best strategies for their chosen case study company. Guidelines for practices in the field of Artificial Intelligence and the use of large datasets are reviewed. *Prerequisites: MRCH 2640, MRCH 2760*

**MRCH 2690 — 3 UNITS****PRODUCT DEVELOPMENT**

In a highly competitive retail environment where product differentiation is key, students will propose a new private label initiative for an existing brand in a pop-up location after analyzing consumer demand, studying the history of private label, and examining the process of product development. *Prerequisites: MRCH 2640, MRCH 2760*

**MRCH 2760 — 3 UNITS****ADVANCED BUSINESS APPLICATIONS**

This course is an advanced study of Excel, an important and necessary skill in today's business sector. Students become proficient in functions such as managing data using tables, enhancing charts, using what-if analysis and PivotTables. *Prerequisite: MRCH 1950*

**MRCH 2770 — 3 UNITS****CASE STUDIES IN RETAIL STRATEGIES**

In this capstone course, students analyze the current business practices of a prominent retailer with special attention to the organization's present strengths and weaknesses, the challenges it faces in today's global economic climate, and the impact of current trends in consumer purchasing behaviors on its financial health. Through research, the student assesses the organization's current value and makes informed recommendations for maximizing future growth. *Prerequisites: MRCH 2640, MMKT 2460, SMED 2750*

**MRCH 2810 — 3 UNITS****SUSTAINABILITY & SOCIAL RESPONSIBILITY**

Introduces students to the concept, history, and science of sustainability and its relationship to the business of ethical fashion. Coursework topics focus on the development of eco-friendly materials, responsible manufacturing and distribution, and how companies are integrating social responsibility for the environment into their corporate philosophy and business practices. *Prerequisites: MRCH 2420, MMKT 2460, MPDV 2400*

**MRCH 2860 — 3 UNITS****MERCHANDISE PLANNING & ALLOCATION**

Students apply previously learned merchandising concepts with new analytics to measure common retail metrics. Using analysis of past and current performance, students identify trends, develop financial plans, and learn various allocations methods used in the retail buying industry. *Prerequisites: MRCH 2640, MRCH 2760*

**SMED****SMED 1100 — 3 UNITS****INTRODUCTION TO SOCIAL MEDIA**

This course introduces students to the history, theory, and technology of social media. Students explore the different social media outlets and have hands-on experience with social media technology. Students learn how to use this new media productively, and have a framework for understanding and evaluating social media platforms.

**SMED 1700 — 3 UNITS****WRITING FOR NEW MEDIA**

This course examines practices of writing in digital environments such as social media, blogging, advertising, journalism, and public relations. Students learn to write in persuasive and impactful language while honing in on organization, grammar, and syntax. *Prerequisites: MMKT 1550, SMED 1100*

**SMED 2100 — 3 UNITS****NEW MEDIA STRATEGY**

Students learn how to identify a target new media audience using profiling techniques, technographics, and social computing. Through case studies and lectures students understand how to develop a strategy to effectively implement best new media practices into a business or brand. *Prerequisites: MMKT 1550, MMKT 2080*

**SMED 2300 — 3 UNITS****NEW MEDIA TRENDS**

Students take an in-depth look at the biggest new media forces. Students evaluate current online marketing trends for these outlets and use research of global trends to forecast what is in store for the next generation of online marketing. *Prerequisite: SMED 1700*

**SMED 2500 — 3 UNITS****ONLINE VIDEO PRODUCTION**

This course introduces the art and science of video production for marketing purposes. Students study and practice techniques for filming and editing in the digital environment. Hands-on learning is reinforced through instructor evaluation and peer critiques.

**SMED 2550 — 3 UNITS****INTELLECTUAL PROPERTY & MEDIA LAW**

In this course, students examine the law around the creation and distribution of media. This survey introduces students to patent, copyright, trademark, and privacy law with a goal to provide enough information that students can spot issues and know where to turn for help. Through case study, mock court, and mock negotiation, students see the practical application of the law as it relates to their area of study.

**SMED 2750 — 3 UNITS****E-COMMERCE MARKETING**

Students learn how to create a successful online business. Through class lecture and industry speakers students learn how to navigate e-commerce applications including document automation, domestic and international payment systems, online banking, and shopping cart software. *Prerequisites: MRCH 2210, SMED 1100, SMED 2400, SMED 2920*

**SMED 2850 — 3 UNITS****MARKETING ANALYTICS**

This practical class looks at the application of data science to solve marketing problems. Students learn to parse both big data and internal analytics to understand how to use both to improve KPI reporting, demonstrate return on investment and create effective marketing campaigns. The objective of this course is to understand the relationship of analytics to decision making and how to tell the story – the who, what, how, and why – of the data. *Prerequisite: MRCH 1950*

**SMED 2880 — 3 UNITS****NEW MEDIA PUBLIC RELATIONS**

Students use practical and hands on experience to develop an understanding of the role new media plays in current public relations. Students gain practical knowledge of these techniques by developing and presenting individual online campaigns in class. *Prerequisite: SMED 1700*

**SMED 2920 — 3 UNITS****SOCIAL MEDIA & CULTURE**

In this course students analyze different social media platforms and how this technology affects our culture. Students examine how these platforms directly affect family, community, history and privacy. *Prerequisites: SMED 2100, SMED 2300*

**SMED 2950 — 3 UNITS****INTERNSHIP**

Through on-the-job training, students gain valuable insight as they apply theory and skills learned in the classroom to actual work situations and explore career options in the new media industry. *Prerequisite: SMED 2300*

**SMED 3100 — 3 UNITS****MOBILE APPLICATION MARKETING**

In this course students explore the global trend of mobile marketing and applications. Students research current mobile programs using case studies and trend analysis to understand how to create and implement a successful mobile marketing application that create customer engagement and revenue.

**SMED 3300 — 3 UNITS****SEARCH ENGINE OPTIMIZATION & ANALYSIS**

Students learn the importance of using search engine optimization and ROI to build a successful online business. Through lecture and case studies students learn optimization techniques and how to convert clicks into monetary sales.

**SMED 3400 — 3 UNITS****NEW MEDIA NARRATIVE WRITING**

Students learn narrative storytelling techniques to create a successful online marketing campaign that impacts brand and business value. Through class lectures and case studies students understand the importance of engaging a customer through persuasive and relative marketing content. *Prerequisite: SMED 4100*

**SMED 3700 — 3 UNITS****INTERNATIONAL STRATEGIES FOR NEW MEDIA**

This course focuses on global communication platforms as tactical communication tools. Students will understand the development and use of new media, learn how to utilize content specifically for these new technological applications, and translate new media into international communication strategies. As technology enables the global community, it is increasingly important to understand the people using the technology.

**SMED 3750 — 3 UNITS****PR WRITING FOR SOCIAL MEDIA**

Students use practical and hands-on experience to develop an understanding of the role new media plays in current public relations. Students gain practical knowledge of these techniques by developing and presenting individual online campaigns in class. *Prerequisite: SMED 3300*

**SMED 3950 — 3 UNITS****INTERNSHIP**

Through on-the-job training, students gain valuable insight as they apply theory and skills learned in the classroom to actual work situations and explore career options in the new media industry. *Prerequisite: SMED 4100*

**SMED 4100 — 3 UNITS****VIDEO ONLINE MARKETING**

Students learn how video marketing can impact the overall online business of a brand. Through research and analytics students compare and contrast the effectiveness of video marketing and use these findings to create a successful video marketing campaign to be presented in class. *Prerequisite:* SMED 3100

**SMED 4100L — 1 UNIT****VIDEO ONLINE MARKETING LAB**

This advanced exploration of video marketing online is a one-unit course that helps students hone their video production skills. Students develop their video shooting and editing skills to produce high-quality marketing content of varying lengths.

**SMED 4200 — 3 UNITS****START-UPS & ENTREPRENEURSHIP**

This course examines the fundamental tools and vocabulary of new ventures, as well as what it takes to start, fund, and manage a new business venture. Students learn through in-class discussions, investor pitches, case studies, and visits from entrepreneurs on challenges faced by CEOs and CMOs.

**SMED 4400 — 3 UNITS****SOCIAL MEDIA SALES & CONSULTING**

This course examines what students need to sell or consult on their own in the growing business of new media. Students use management techniques specifically designed to build a successful consulting business. *Prerequisite:* SMED 3700

**SMED 4500 — 3 UNITS****LAW & ETHICS IN MEDIA**

In this class, students gain an understanding of key legal issues affecting modern media and their obligations related to those issues. Students learn the increasingly important field of intellectual property, especially as it relates to media and marketing. The course also gives students the legal knowledge necessary to publish information without violating defamation and invasion of privacy, while focusing on Fair Use, other laws and best practices. In the rapidly evolving digital world, this class is designed to equip creative thinkers and entrepreneurs with foundational legal and ethical knowledge to know how to do what's right and when is the appropriate time to call for legal advice.

**SMED 4600 — 3 UNITS****NEW MEDIA COMMUNITY MANAGEMENT**

In this course students learn how to address social media management issues including working with limited resources, understanding how to drive meaningful content and how to handle an online crisis. Through case studies students develop an understanding of how to manage an editorial calendar and adjust content to meet the needs of a specific brand. *Prerequisite:* SMED 4200

**SMED 4750 — 3 UNITS****STRATEGIES IN BUSINESS MANAGEMENT**

Students develop an understanding of the current management skills used to make business strategy decisions. Through lectures and course work students learn how to make decisions using data which can help them identify common business efficiencies and effectiveness, and how this information can be used to improve an organization's economic value. *Prerequisite:* SMED 4600

**SMED 4800 — 3 UNITS****DIGITAL MEDIA CAMPAIGN STRATEGY**

This course gives students insight into ways in which new media platforms can be used to build a better business and monetize brand websites. Students learn to interpret principles of marketing through the lens of the new media, develop a global media campaign, and make strategic decisions about return on investment and campaign effectiveness. *Prerequisites:* SMED 4100, SMED 4200

**SMED 4850 — 3 UNITS****CREATIVE BUSINESS MANAGEMENT**

Students learn how economic, technologic and social changes can influence management practices. Through case studies and competitive analysis, students learn what kinds of management approaches should be taken to become successful in creative environment companies. *Prerequisite:* SMED 4800

**SMED 4950 — 3 UNITS****INTERNSHIP**

Through on-the-job training, students gain valuable insight as they apply theory and skills learned in the classroom to actual work situations and explore career options in the new media industry. *Prerequisite:* SMED 4600

**TECH****TECH 1100 — 3 UNITS****INTRODUCTION TO ADOBE**

This course is an introduction to design techniques, naming conventions, and digital asset management within Adobe Photoshop and Illustrator. Students gain basic knowledge of digital design components such as vector and raster graphics, tools, and key menu items, which they use to complete work in their major areas of study. These concepts support use of industry-standard computer aided design tools and facilitate communication between designers, clients, and manufacturers.

**TEXT****TEXT 1350 — 6 UNITS****STUDIO TECHNIQUES I**

In this studio class, students paint with gouache in a flat opaque technique, color mixing and matching. Students are introduced to concepts of layout and repeat, color pitching, and are encouraged to develop color combinations for use in printed textiles.

**TEXT 1500 — 3 UNITS****NATURAL FORMS**

This course develops students' drawing and design skills through the observation of nature. Students apply the principles and elements of design by stylizing representational motifs inspired from nature into original drawings.

**TEXT 1550 — 6 UNITS****STUDIO TECHNIQUES II**

A continuation of the Studio Techniques course, which introduces new painting techniques along with the additional focus on commercially designed textiles for specific markets. *Prerequisite:* TEXT 1350

**TEXT 1750 — 3 UNITS****CREATING FABRIC STRUCTURES**

In this introduction to the fundamentals of fabric structures, students learn to knit, crochet, and weave with a focus on understanding the unique design possibilities of each medium. Includes a three (3) hour lab.

**TEXT 1850 — 3 UNITS****SURFACE DESIGN FOR INTERIOR APPLICATIONS**

This studio course specializes in the principles of textile design as they relate to home furnishing fabrication, wall coverings, and other interior related products. *Prerequisites:* TEXT 1350, TEXT 1550

**TEXT 2350 — 6 UNITS****PRINT & DYE**

This studio course introduces students to the fundamentals of the screen printing process as used in textiles. Students use techniques demonstrated in the classroom by designing and printing repeat patterns, including establishing correct registration for printing yardage.

**TEXT 2550 — 6 UNITS****COMPUTER-AIDED SURFACE DESIGN I**

This CAD studio course builds on the foundation from the Introduction to Photoshop course. Students expand their knowledge of tools, menus, and functions of Adobe Photoshop in the development and manipulation of printed textiles in repeating patterns and layouts.

**TEXT 2600 — 3 UNITS****DESIGN FOR FORM & FUNCTION**

This course introduces students to the basic pattern blocks and manufacturing procedures in the fashion industry. Students explore the process of textile design and its relationship to the function of the finished product.

**TEXT 2750 — 6 UNITS****COMPUTER-AIDED SURFACE DESIGN II**

This continuation of Computer-Aided Surface Design utilizes the computer as a design tool. Students expand their experience developing print designs, drawing attention specifically to formulating color ways, learning to prepare designs for engraving. *Prerequisite:* TEXT 2550

**TEXT 3150 — 3 UNITS****TREND ANALYSIS**

Students examine the fashion forecasting process, with an emphasis on textile development and color trends in the global and domestic markets.

**TEXT 4650 — 3 UNITS****LINE DEVELOPMENT**

Through this study of the color and design strategies used in merchandising textile print designs, students gain an appreciation of the designer's role in responding to the market. A line of textile print concepts is developed based on research of markets, trends, and color. *Prerequisite:* TEXT 3150

**TEXT 4950 — 3 UNITS****PORTFOLIO DEVELOPMENT**

Students learn to market their skills and pursue careers in the textile industry. Through comprehensive portfolio analysis, students' designs are critically evaluated and prepared for presentation to prospective employers and clients. Additional attention to contracts, copyright, trademark, and licensing are introduced. *Prerequisite:* TEXT 4650

**TSCI****TSCI 1420 — 3 UNITS****HISTORIC TEXTILES**

A survey of textiles from pre-Columbian, Coptic, Sassanian, Persian, Egyptian, and Peruvian through 20th century Art Deco. Emphasis is placed on the ability to analyze pattern development, materials, and constructions from historic periods. Students research how political, social, and environmental factors influence textile patterns.

**TSCI 1440 — 3 UNITS****TEXTILE SCIENCE**

A practical analysis of the basic components of textiles and their relationship to performance. Students examine the characteristics of fibers, yarns, methods of fabric construction, such as weaving and knitting, and survey dyes, prints, and finishes. Emphasis is placed on performance and the determination of fabric suitability in the apparel design industry.

**TSCI 1700 — 3 UNITS****TEXTILE TESTING FOR QUALITY ASSURANCE**

Students demonstrate basic knowledge of textiles by applying textile science principles to a simulated product in its development stages. By researching and testing basic components of a chosen product, students predict and then prove performance via research, testing, calculation, and analysis of test results to determine end use suitability. *Prerequisite:* TSCI 1440

**TSCI 1750 — 3 UNITS****TEXTILE SCIENCE FOR INTERIOR DESIGN**

This course examines the textile processes—fiber through finishing. Emphasis is placed on fiber, yarn, basic weaves, finishing, and dyeing. Students gain knowledge and experience in selecting appropriate

fabrics for specific end uses in interiors. Students test fabrics to determine suitable performance levels related to those end uses.

### TSCI 1800 — 3 UNITS

#### FABRIC IDENTIFICATION

This course demonstrates knowledge of textiles and the application of these skills in the product development process. Emphasis is placed on the compatibility of fabrics to meet performance criteria and market acceptance. Students identify fabrics, weights, and finish. *Prerequisite: TSCI 1440*

### TSCI 2100 — 3 UNITS

#### TEXTILE APPLICATION & COLOR MANAGEMENT

Students conclude their studies in textile science with a course concentrating on the practical application of textiles. Emphasis is placed on a product development simulation, which includes sourcing, inspection, research, and testing of textiles. Students evaluate suppliers and their role in the marketplace. Quality control and color management are assessed so that the best processes for an individual product may be selected. Dye labs include evaluation of yarn-dips, lab-dips, strike-offs, and fabric defects. Knits and the high performance market are also further examined. *Prerequisites: TSCI 1440, TSCI 1800*

### TSCI 3250 — 3 UNITS

#### TECHNICAL & PERFORMANCE TEXTILES

Students research and examine the structure, performance and manufacturing of hi-tech fabrics. Product applications, suppliers, trends, industry requirements, and government standards are considered. *Prerequisite: MPDV 3300*

### TSCI 3500 — 3 UNITS

#### DENIM DEVELOPMENT & FINISHING

This course examines the importance of denim design and production in the fashion industry. Students learn to identify denim fabric construction and finishes (including wet and dry processes), describe denim production from fiber to finished garment, and correlate varieties of denim with appropriate market segments. The course includes an analysis of domestic and international production strategies. *Prerequisite: TSCI 3250*

## VCOM

### VCOM 1250 — 3 UNITS

#### SURVEY OF VISUAL COMMUNICATIONS

A survey of the visual communications industry and how image and corporate identity run through all visual media. Students examine and analyze visual marketing, graphic identity, e-commerce, fashion styling, event planning, exhibit design, trade show promotion, vendor manufacturing, retail store planning, retail theme environments, and visual merchandising.

### VCOM 1350 — 3 UNITS

#### IDEATION SKETCHING

An introductory course in which students learn how to execute loose, quick, freehand sketches beginning with observed, existing spaces, simple elevations and plan views without perspective and to advanced invented visuals, illustrating solutions to various design and visual merchandising problems. Emphasis is placed on speed, confidence, clear communication, use of notation, credible scale, and research. In-class and homework assignments consist of many small sketches as students communicate and use appropriate methodology to develop and express ideas. *Prerequisite: GNST 1230*

### VCOM 1480 — 3 UNITS

#### PERSPECTIVE SKETCHING

Students learn skills and techniques which enable them to use perspective to create dramatic and effective sketches, drawings, and computer images. *Prerequisite: VCOM 1350*

### VCOM 2020 — 3 UNITS

#### LAYOUT & DESIGN

This course introduces the formal elements of line, shape, color, texture, and composition as well as the principles of design—balance, scale, emphasis, repetition, and unity. This course integrates image and type use to communicate meaningful concepts for visual presentation. *Prerequisites: VCOM 2180, VCOM 2350*

### VCOM 2080 — 3 UNITS

#### ENVIRONMENT STYLING: COMMERCIALS TO LIFESTYLE

An introduction to a variety of styling techniques needed for advertising, commercials, publishing or social media posting for lifestyle branding. Students learn the tools and “tips” needed with emphasis placed on product styling techniques and concepts. Students produce, art direct, and style photo shoots. *Prerequisite: VCOM 2350*

### VCOM 2130 — 3 UNITS

#### MOBILE PHOTOGRAPHY

This course enhances appreciation of the skill and creativity of photography by challenging students to produce their own photographic art using mobile cameras. Emphasis is placed on making the most out of the limitations and opportunities available with these cameras including lighting, locations, framing, and post production using Adobe software. *Prerequisites: GRPH 1050, VCOM 2350*

### VCOM 2180 — 3 UNITS

#### COMPUTER RENDERING

This course offers an in-depth exploration of Adobe Illustrator as a design and rendering tool. Students will gain hands-on experience using the computer to create graphic collateral, fixture designs, elevations, and architectural renderings. *Prerequisite: TECH 1100*

**VCOM 2220 — 3 UNITS****MATERIALS & PROPS**

This class exposes students to a variety of materials, including plastic, wood, metals, and tile, and their application to the industry. Students explore methods, materials, and techniques for producing visuals for the industry. Includes a three (3) hour lab. *Prerequisites:* VCOM 1480, VCOM 1250

**VCOM 2350 — 3 UNITS****COMPUTER GRAPHICS**

In this intermediate digital graphics course using Adobe Photoshop, students learn how to use the program's tools, layers, and palettes to enhance and manipulate photo composites and original art into conceptual designs. *Prerequisites:* TECH 1100, VCOM 2180

**VCOM 2370 — 3 UNITS****DESIGN STRATEGIES FOR E-COMMERCE & VISUAL ENVIRONMENTS**

Students will explore the future of merchandising and key innovations in the visual environment. Interpreting marketing promotions visually through window displays, in-store installations at various levels, store outposts, graphics and other collateral elements. Students will research costs of elements, prepare budgets, ensure ease of installation and create different roll-out packages for various types of businesses based on store yearly volumes, sizes, locations, and staffing capabilities. *Prerequisite:* VCOM 2020

**VCOM 2420 — 3 UNITS****DESIGN FOR SOCIAL MEDIA BRANDING**

Using design principles and technology, students develop brand campaigns for online and social media formats. Existing brands are evaluated to determine effectiveness of brand messages; research will provide critical analysis for creating new brand campaigns in specific markets. *Prerequisites:* GRPH 1050, GRPH 1300

**VCOM 2460 — 3 UNITS****DESIGN INSTALLATION**

An introduction to the crafts of visual presentation. Students receive hands-on experience in working with the tools and materials used to produce merchandise presentations and window displays. Standards of excellent craftsmanship are stressed as students design and install portfolio-quality visual presentations. Includes a three (3) hour lab. *Prerequisite:* VCOM 2220

**VCOM 2710 — 3 UNITS****3-D STUDIO**

An in-depth approach to 3-D design. Students learn intermediate to advanced features using computer-generated 3-D imagery. Students demonstrate an understanding of elements typical in 3-D production including line, shape, color, texturing, composition, rendering, and digital enhancing techniques. *Prerequisites:* VCOM 2020, VCOM 2370

**VCOM 2780 — 3 UNITS****PORTFOLIO PREPARATION & PRESENTATION**

This class assists students in preparing and developing a professional portfolio of their work. Students learn to deliver presentations with practical techniques on how to structure the material to be presented, create visual aids, and speak with confidence. *Prerequisite:* VCOM 2460

**VCOM 2810 — 3 UNITS****EXPERIENTIAL TECHNIQUES IN THE VISUAL WORLD**

This class emphasizes the importance of creating exciting experiences to engage customers in the way they interact with products, places, and environments. An emphasis is placed on the analysis of the use and effectiveness of existing as well as researching the direction of technologies to create customer experiences of the future. "Blue Sky" ideation allows students to think creatively in developing a future vision. Students visit technology companies, forward thinking retailers, and non-traditional retail spaces to explore the possibilities of new ways to engage the consumer. *Prerequisite:* VCOM 2370

**VCOM 2820 — 3 UNITS****FASHION STYLING & COORDINATION**

A course which explores job options and the process for both finding work and preparing for a shoot or event. Students survey the work of important contemporary designers, photographers, and stylists. The class culminates in a fashion shoot. *Prerequisite:* VCOM 2130

**VCOM 2840 — 3 UNITS****ENTREPRENEURSHIP FOR VISUAL PRESENTATION**

Students understand the marketing and financial data essential to making informed business decisions. Basic financial statements and their interpretation, cost analysis, and relationship to the visual communications industry are included. *Prerequisite:* VCOM 2820

**VCOM 2950 — 3 UNITS****INTERNSHIP**

Through on-the-job training, students gain valuable insight as they apply theory and skills learned in the classroom to actual work situations and explore career options. An internship blends theory and practice, combining academic training with employment in fields related to their course of study.

**VCOM 3050 — 3 UNITS****ARTS & ENTERTAINMENT INTERIOR STYLES**

A survey of the historical styles of furniture and room settings in western culture from Egypt through the 20th century. The course includes research and analysis designed to educate the student in the relevant concepts and terminology related to the history of interior furnishing styles. Movie references are included so that students can see the application of interior design knowledge to creating authenticity in set designs.

**VCOM 3110 — 3 UNITS****ART DIRECTION**

Students learn to design for mainstream entertainment in film, television, commercial, and video. The emphasis will focus on basic tools and principles for scenic drafting and visualization, beginning with soft drafting, finished drafting, and culminating with the latest information on computer illustration and digital 3-D modeling in set design.

**VCOM 3300 — 6 UNITS****ESSENTIALS OF FILM PRODUCTION**

In this course, students gain the valuable experience of preparing projects for the camera lens. Students learn the basics of art direction and set decoration techniques by preparing a set for filming using: lighting, foreground, background, balance, and perspective. In addition, students experience, survey, and identify the jobs and careers in movie, television, commercial, and music video production. Students learn all areas of pre- and post-production, from how to budget a script to understanding how each film production department functions and interacts. This course is highlighted by guest lecturers from the industry and field trips.

**VCOM 3310 — 3 UNITS****DESIGN THEATRE**

From Sophocles to Shepherd, from the lobby to the loading dock, focusing on the collaboration of a scenic designer and the team of artists that creates a live theatrical performance. Students analyze and breakdown text to explore specialized production elements of live theatre, including lighting, costumes, sound, and scenery. The course underscores the unique requirements of a live theatre production as well as other types of live entertainment. Learn about the first sets and the stories they helped tell.

**VCOM 3460 — 6 UNITS****PRODUCTION & SET DESIGN**

This course explores the conceptual and practical aspects of production design and art direction in different entertainment media. Students learn the components and skills necessary to translate scripted narrative into designed elements and environments that visually support the storytelling; analyze aesthetics of production design within film genre, as well as hands on, practical experience designing and presenting their own course projects designs. Students learn about working within an art department and developing communication skills and practical guidelines to navigate a career in the entertainment business.

**VCOM 3710 — 3 UNITS****ENTERTAINMENT BUSINESS PRACTICES**

Students learn how to properly plan for the production of a film or television series during the pre-production stage. Theory, discussion, and practical application provide students with basic working knowledge of the skills of the business of managing the set design element of productions. Students also learn about detailed budget analysis and planning.

**VCOM 3760 — 6 UNITS****SET DECORATING**

This course focuses on the mechanical aspects of the set-decorating craft while exposing students to the traditions and artistic dialogues developed throughout film/television history. Students compare the various creative and integral processes used in the development of current and past television and film productions, including the breakdown of the script, layout of furniture plots, shopping for furnishings and accessories, and creation of budgets and schedules.

**VCOM 3800\* — 6 UNITS****INTERNSHIP**

Through on-the-job training, students gain valuable insight as they apply theory and skills learned in the classroom to actual work situations and explore career options in set design and set decoration.

\*Internship taken in 2 of the 3 quarters (12 units total).







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# ***FACULTY***

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The single most important factor in any educational institution is its faculty. An outstanding faculty defines a college. FIDM Instructors are unmatched in their expertise and their commitment to educating a new generation of professionals. In selecting the best possible faculty, we consider academic excellence and practical experience, so our students get the benefit of both. Many of our instructors maintain dual careers: as FIDM Instructors and as active specialists in their fields. They bring their daily exposure to these industries back into FIDM's classrooms, studios, and labs for the benefit of our students.

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## FACULTY

**ROBERT ACKERMANN** (JDSN/TECH) LA

Swiss Federal Baccalaureate, type C, Athenaeum, Zurich (Switzerland)  
 Swiss Federal Diploma for Goldsmiths, Kunstgewerbeschule Zurich  
*Related industry experience:* Proprietor, Les Ateliers; President, Robert Ackermann, Inc. (Montreal, QC); Instructor, Ecole de Joaillerie et de Métaux d'Art de Montréal, Gemological Institute of America (GIA)

**PAIGE ADAMCZYK** (DIGI) LA

*Director, Digital Media, Digital Cinema*  
 B.A., Florida State University  
 Southwestern Law School  
*Related industry experience:* Post-production Consultant, MTV, Spike TV, Africa Channel, TV One, Tribeca Henninger Editing Tools; Legal Consultant, Basil Street Entertainment, Network In A Box; Programming, NBC Entertainment; Editor, L + M Digital; Producer/Editor, Comcast; Writer/Director, LeBrock Film Ventures Inc.; Certified Trainer, Apple Final Cut Pro, DaVinci Resolve

**JOHN AHR** (JDSN) LA

*Creative Director, Jewelry Design*  
 M.F.A., California State University, Long Beach  
 B.A., University of New Mexico  
*Related industry experience:* Co-Founder, Online Jewelry Academy; Instructor, Cerritos College, Cypress College, California State University, Los Angeles, Santa Monica College

**ANDREW ALEXANDER** (GRPH/VCOM) LA

M.F.A., Art Center College of Design  
 B.A., University of California, Los Angeles  
*Related industry experience:* Consultant, Bartle Bogle Hegarty, Gobbler, Beatport; Creative Director, Napster; Designer-Brand, Marketing, Napster, Beatport, Gobbler; Instructor, Otis, Art Center, UCLA

**SIMONE ALEXANDER** (DESN) LA

A.A., Los Angeles Trade Technical College  
*Related industry experience:* Vice President of Design, Patty Woodard Sportswear; Director of Design, B.J. Designs, French Rags; Head Designer, Motherhood Maternity

**BRANDY ALEXANIAN** (VCOM) LA

A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Visual Merchandising Manager, Visual Stylist/Supervisor, Bloomingdale's; Visual Stylist, Kohl's; Assistant Visual Manager, Hecht's

**ANNE-MARIE ALLEN** (DESN) LA

*Creative Director, Theatre Costume Design*  
 A.A., Fashion Institute of Design & Merchandising  
 Otis Art Institute of Parsons School of Design  
*Related industry experience:* Adjunct Professor, Santa Monica College; Instructor, Brooks College; Menswear Consultant, Old Frontier Clothing Co.; Fashion Designer and CEO, Red Allen 21; Designer/Merchandiser, Corey

of California; Designer, Attitude of California, Jerrell of Texas; Costume Designer, UCLA, Joyce Theatre New York, LAMAMA Theatre New York, Culver City Public Theatre, Edgemar Center for the Arts Santa Monica, People's Lives Theatre Company; Product Development, Linda Gray of Models, Inc.

**JESSE ALVAREZ** (VCOM) LA

M.S., University of Southern California  
 B.F.A., Otis College of Art and Design  
 Certificate, Santa Monica College  
*Related industry experience:* UX/UI Senior Designer, Pearson; Freelance UX/UI Design Consultant; UI/Visual Design Consultant, BMW DesignworksUSA/TECHNICON; Senior Interaction Designer/Visual Designer, SAGE SOFTWARE; Staff I, Visual Designer/Assistant Manager, SAMSUNG DESIGN AMERICA/MOBILE UX

**BENEDICT AMENDOLARA** (IMPDMFTG/MPDV/TSCI) LA

A.A.S., Fashion Institute of Technology  
*Related industry experience:* Expert Witness in lace industry; Board Member, Execute Sports, Inc.; Lace Manufacturing; Patternmaker

**BLAINE ANDERSON** (BDSN/GRPH/INTD/TECH/TEXT/VCOM) LA

M.F.A., Pratt Institute  
 B.F.A., University of Utah  
 A.A., Brigham Young University  
*Related industry experience:* Operations Manager, Table Art; Art Director, Lucca Antiques; Visual Merchandiser, Crate & Barrel; Store Manager, Alessi; Art Instructor, ESL Instructor

**THURLENE ANDERSON** (GNST) LA

*Specialist, Instructional Services, Library*  
 M.A., California State University, Dominguez Hills  
 B.A., California State University, Dominguez Hills  
 A.A., Los Angeles Harbor College  
*Related industry experience:* Public Speaker; Member of Phi Kappa Phi, Modern Language Association; Presentation at ICADA-SSIS 2015

**LANA ANDES** (DESN) LA

A.A., Fashion Institute of Design & Merchandising  
 A.A., Fashion Institute of Technology  
 Scuola di Modellisti  
*Related industry experience:* Vice President of Design, Seacross; Director, Product Development, Candie's, LA Gear, Sam & Libby, Veda Shoes

**JAN ARDELL** (MFTG) LA

B.F.A., University of California, Los Angeles  
 A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Patternmaker/Production Coordinator, Breath by Donna M.; Patternmaker/Designer, Edwin Jeans; Owner/Design Consultant, NOW Design Studio

**TARYN ARONSON** (COSM/SMED) LA

B.A., University of California, Los Angeles  
 A.A., Fashion Institute of Design & Merchandising

*Related industry experience:* Owner, Taryn Aronson Consulting; Director of PR and Social Media, Josie Maran Cosmetics; Public Relations/Product Development Coordinator, Urban Decay Cosmetics; Product Development Specialist, Smashbox Cosmetics; Product Development Manager, Too Faced Cosmetics; Product Manager, iQ Skincare; Marketing Manager, Mama Mio Skincare; Director of Social Media, Intelligent Beauty

**NALINI ARORA** (DESN) LA

B.S., California State University, Northridge  
A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Footwear & Accessory Design Consultant and Creative Director; Lead Global Women's Footwear Design, Rip Curl; Women's and Kids Footwear Designer, ACI International; Children's Footwear Designer, Sketchers USA

**ANCY BABY** (MPDV) LA

Fashion Institute of Technology  
City University of New York  
*Related industry experience:* Product Development Manager, 7 for All Mankind; Associate Product Development Manager, Lucky Brand; Senior Associate Product Development Manager, Tory Burch; Production Management Associate, Marc Jacobs

**NATHAN W. BAILEY** (VCOM) LA

American Film Institute Conservatory  
Emerson College  
*Related industry experience:* Assistant Art Director, Set Designer, Production Designer for film, television, music video, commercial; Set Dresser, Art Department PA for commercial

**PAMELA M. BANKS** (DESN) LA

B.S., University of Cincinnati, Ohio  
*Related industry experience:* Designer/Patternmaker, Miss Elliette, Inc., Chez California, Topson Downs Inc., Carol-Ann of California; Instructor, Otis College of Art & Design, Continuing Education Department, Pasadena Community College, Los Angeles Trade Technical College, Beverly Hills Adult School

**ANDRÉ BARNWELL** (MMKT) LA

B.B.A., Howard University  
*Related industry experience:* Fragrance Designer, André Barnwell Beauty; Author, *Fashion Designers and Fragrance*; Producer/Director/Author, *Saw the Elephant* Entertainment/Books; Instructor, Armory Center for the Arts

**MIGUEL BARRAGAN** (MPDV) LA

B.A., University of California, Riverside  
A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Senior Designer, MRC Creations, Leg Avenue; Senior Designer & Art Director, Curvy Couture; Senior Designer & Creative Director, Seven til Midnight Lingerie

**CHARLES BARRETT** (BUMT/MRCH) SF

M.A., San Francisco State University  
B.S., Stonehill College  
*Related industry experience:* Adjunct Instructor, City College of San Francisco; Lead Author, Office Skills, International Thomson Publishing, Inc; Junior Accountant, Chevron, Speckels Sugar, Transiron

**BRIDGET BATCH** (GRPH/VCOM) LA

M.F.A., California Institute of the Arts  
B.F.A., University of Houston  
*Related industry experience:* Commercial Photographer; Commercial Photographer's Assistant; Digital Technician and Retoucher; Faculty, New York Film Academy; Teaching Assistant, California Institute of the Arts

**MISHA BEHBEHANI** (MPDV/MRCH) LA

M.A., California State University, Long Beach  
B.A., California State University, Long Beach  
*Related industry experience:* Buyer/Divisional Merchandise Manager/Store Manager, Nordstrom

**ANNE BENNION** (BDSN/TEXT) LA

*Chairperson, Design, Fashion Knitwear Design, Textile Design*  
M.F.A., University of California, Los Angeles  
B.F.A., Utah State University  
Advisory Board: Textile Arts Los Angeles  
Member: Textile Association of Los Angeles (TALA)  
*Related industry experience:* Sub-committee member, IFFTI (International Foundation of Fashion Technology Institute); Art Director, Studio Cl, Fashion Initiatives, CLCFI (Carole Little); Freelance Artist; Visiting Professor, Xian Normal University

**JANE BERSIN** (MFTG/MRCH) LA

A.A., Fashion Institute of Technology  
Ohio State University  
*Related industry experience:* Marketing and Business Advisor, Initials Plus; Fashion Coordinator, The Broadway Department Store, Carson Pirie Scott

**KIMBERLY BERTHET** (GNST) LA

M.S., École Normale Supérieure  
B.S., University of San Francisco  
*Related industry experience:* Instructor of Molecular and Cellular Biology, College of the Canyons; Scientist Research and Developer, Entrogen; Masters Research Internships, CNRS: Le Centre National de la Recherche Scientifique; Research Scientist Research and Developer, Roche Molecular Systems

**BRUCE BERTON** (MFTG) LA

Santa Monica City College  
University of California, Los Angeles  
University of Korea  
*Related industry experience:* Executive Vice President and CEO, Roochi Traders; Director of International Consulting, Stonefield Josephson; Owner, B & B International Manufacturing Company; President, Botany Industries

**LAURA BESS** (SMED) LA

B.A., University of California, Davis  
*Related industry experience:* Freelance Copywriter; Copywriter, Havas Edge, RPA; Creative Writing Program Director

**TREVOR BIKHRAM** (FTWR/INTD) LA

M. Arch., Woodbury University  
*Related industry experience:* UI/UX Designer; Architecture, Robotics Designer, Bosco Tech; Design Consultant, Woodbury University (Rome, Italy), Cusamono Real Estate Group

**WILL BINDER** (GNST/GRPH/VCOM) LA

B.A., University of California, Los Angeles Certificate, Saddleback Valley Jr College  
*Related industry experience:* Children's Books Illustrator, Olinco Entertainment; Associate Producer, "Come and Get It", Television 101; Producer/Director, Warner Brothers/Sierra On-Line; FX Supervisor, Paramount Pictures/Organic Films; Production Manager, Geude Films; 2nd Assistant Director/Post Production, Universal Pictures/Imagine Entertainment; Co Producer/Director, Kozpla Fishing Corp.; Animator, Mattel, Inc.; Illustrator, Eleftheria; Writer/Director, Pelagia Pictures; Writer, Seven Freckles Productions; Storyboard Artist, Weinstein Company

**ROBERT BLACKSHEAR** (DESN/MFTG) LA

A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Owner, Blackshear Grading Marking Service; Technology Trainer, Gerber Technology, Inc.; Grader/Marker, Walt Disney Co.; Instructor, Santa Monica City College

**LORILYN BLECKMANN** (MRCH) LA

A.A., Fashion Institute of Design & Merchandising Pasadena City College  
*Related industry experience:* Voice-over Artist, Creative Concepts/Commercial/Industrial Instructor, Pasadena City College; Freelance Makeup Artist; Sales Representative, Pacific Medical Services, Nancy Johnson, Inc.; Showroom Sales Representative, Jessica McClintock

**NANCY JACOBSON BOMBARD** (MPDV/MRCH) SF

B.S., Northeastern University  
*Related industry experience:* Childrenewear Buyer, Day One Centers; Buyer/Planner, Saks Fifth Ave, NY; Store Manager, Gap, Inc.; Retail Division Manager/Buyer, Japanese Weekend, Inc.; Regional Category Manager, Whole Body, Whole Foods, Inc.

**WHITNEY BONRUD** (SMED) LA

B.A., St. Cloud State University  
 Nelson Mandela Metropolitan University  
*Related industry experience:* Senior Marketing Manager, Content, Social + SEO, Dollar Shave Club; Social Communications Strategist, Droga5; Senior Community Manager, Laundry Service

**LAURA BONSALL** (DESN/GNST/MFTG/TSCI) OC

M.F.A., California Institute of the Arts  
 B.A., Purdue University  
*Related industry experience:* Costume Designer, Long Beach City College, Grove Shakespeare Festival; Patternmaker, Alaska Repertory Theatre, El Camino College; Pattern Assistant, Centre Theatre Group

**CHRISTOPHER BOWNE** (GNST) LA

M.F.A., Temple University  
 B.A., University of California, Berkeley  
*Related industry experience:* Instructor, Art Institute of California, Loyola Marymount University, Temple University, Penn State College

**LIZELLE BRANDT** (BUMT) LA

J.D., University of Southern California  
 B.A., University of Southern California  
*Related industry experience:* Associate Attorney, Kulik, Gottesman, Mouton & Siegel, LLP; In-House Counsel, J6 Customs; Business and Legal Affairs Manager/ In-House Counsel, Durant Management Corporation; Law Clerk, Yukevich, Calfo & Cavanaugh; Owner, Singian Law

**MARY ANN BRENNAN** (SMED) LA

B.S., University of Southern California  
*Related industry experience:* Finance and IT Senior Director, Head of North America Procurement, Adidas; Operations Senior Director, Global Indirect Procurement, Mattel, Inc.; Enterprise Marketing & Deposits Vice President, Marketing Manager, Wells Fargo Bank

**STACEY BRIGHTMAN** (DESN) LA

Ph.D., University of California, Davis  
 B.A., Pomona College  
*Related industry experience:* Director of Educational Outreach, Los Angeles Opera

**ERICA BROSMAN** (MPDV) LA

B.S., Fashion Institute of Design & Merchandising  
 A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Product Development Manager, Senior Product Development Specialist, Product Development Specialist, Designer, Product Development/Fabric Sourcing Associate, ModCloth; Production Assistant/Fabric Buyer Assistant, BCBG Max Azria Group

**CORINNE BROTHERS** (DESN) LA

M.A., London College of Fashion  
 B.S., Kent State University  
*Related industry experience:* Owner, Rule Design & Development, Barbra Lorain, Complement Goods; Studio Manager, Lori Dorman Photography

**TIMOTHY BRUNS** (SMED) LA

Parsons School of Design  
 Washington University  
*Related industry experience:* Design Strategist & Creative Director Consultant, YOUmanize; Executive

Creative Director, Design Strategist, Golin; Design Strategist & Creative Director, JWT Inside; Executive Creative Director, Samsung North America

**BARBARA BUNDY** (IMPD) LA

*Vice President, Education; Chairperson, International Manufacturing & Product Development*

B.S., Mount St. Mary's College

*Related industry experience:* Senior Executive, Bullock's Wilshire, Robinson's Department Store

**PAUL BUTLER** (BUMT) LA

M.B.A. equiv., Chartered Institute of Management Accountants (CIMA)

BTEC (B.A. equiv.), Higher National Certificate in Hotel Business and Finance (HNC)

National Examinations Board Hotel Supervisory Studies (NEBHSS)

*Related industry experience:* Client Partner, Newleaf Training and Development; Regional Finance Manager, Marriott International Hotels; Director of Financial Services, Hilton Honors Worldwide; Regional Finance Director, Hilton International

**MARTHA L. CALDERON** (KNTD) LA

B.A., University of Florida

A.A., Fashion Institute of Design & Merchandising

*Related industry experience:* Independent Contractor, Assistant Designer, Galadriel Mattei Designs; Independent Contractor, Knit Programmer, Variant Group; Independent Contractor, Graphic Artist, MLB International

**SARA CALDWELL** (DIGI) LA

M.F.A., California State University, Northridge

B.A., University of Iowa

*Related industry experience:* Writer/Producer, House of Gorey Productions; Lecturer, Film and Media Studies, UC Santa Barbara; Film Instructor, College of the Canyons; Writer/Producer, Medical Diary (Discovery Health Channel); Writer/Producer, WORLDNET Television

**BARBARA CALLAS** (INTD) LA

M.A., California State University, Northridge

B.A., California State University, Northridge

*Related industry experience:* Architect/Principal, Callas Architects, Callas Shortridge Architects, Israel - Callas Shortridge Design Associates; Architect, Franklin D. Israel Design Associates

**CINDY CAMPBELL** (GNST) LA

M.A., California State University, Northridge

B.A., California State University, Northridge

*Related industry experience:* Instructor, California State University, Northridge

**DENNIS CANON** (GRPH) LA

B.A., California State University, Long Beach

*Related industry experience:* Creative Art Director/Lead

Designer, Mattel; Faculty, Otis College of Art & Design; Design Supervisor, Disney Consumer Products; Senior Designer, Design Supervisor, Disney Store

**MONICA CARBAJAL** (BUMT/COSM/GNST) LA

Ph.D., Alliant International University

M.A., Alliant International University

B.A., Western New Mexico University

*Related industry experience:* Client Partner, Newleaf Training and Development; Certified Practitioner, Myers-Briggs Type Indicator; Consultant, Franklin Covey; Director of Training and Development in Behavioral Sciences, Diversified Risk Management; Organizational Psychologist, North Star Dimension, Inc.; Adjunct Faculty, National University; Facilitator and Keynote Speaker, Adelante Mujer, Inc.; Teaching Hall of Fame, Western New Mexico University College of Education

**ERICA CARREON** (VCOM) LA

M.B.A., University of La Verne

B.S., Fashion Institute of Design & Merchandising

A.A., Fashion Institute of Design & Merchandising

*Related industry experience:* Visual Manager, Anthropologie; Product Presentation Manager, Nike; General Manager of Merchandising, Gap; Freelance Visual Designer

**PAULA CASTLEBERRY** (VCOM) LA

B.F.A., University of Florida

University of California, Los Angeles

*Related industry experience:* Art Director, L3i Interface Technologies; Freelance Graphic Designer, Alive Graphic Design

**AMY C. CHANG** (COSM/GNST) LA

M.S., Purdue University

B.S., Purdue University

*Related industry experience:* Director, Global Product Development, Glamglow Estée Lauder Co.; Senior Research & Development Chemist, Kate Somerville Skincare; Research & Development Chemist, Color Cosmetics, Markwins, Wet 'n Wild, ck Calvin Klein Beauty; Senior Research & Development Chemist, Sparitual/ORLY International

**KENNETH CHANG** (DESN/MFTG/MNWR/MPDV) LA/OC

*Assistant Chairperson, Apparel Industry Management*

B.A., University of Hawaii

*Related industry experience:* Senior Designer, Maverick Sportswear; Design Director, Bernette Textiles; Head Designer, Beniko, YMLA, WOR International, CAS; Designer, Introspect, Ocean Pacific

**JAN CHAYO** (MRCH) LA

B.A., California State University, Northridge

*Related industry experience:* President, Jenal Designs & Construction; Buyer, The Broadway Department Store; President, Jenal Designs

**JOY CHEN** (GNST) SF

M.B.A., Harvard University  
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*Related industry experience:* Chairman of the Board, Chief Executive Officer, H2O+Beauty; Chief Executive Director Officer, Board Director, Yes To, Inc.; Vice President Operations, Laundry and Home Care Division, Clorox Company

**MICHELLE CHILA** (SMED) LA

B.A., University of Illinois, Chicago  
*Related industry experience:* Senior Vice President of Marketing & PR, Director of PR & Strategic Planning, TACORI; Director of Publicity, NMA Entertainment & Marketing; Written Comm. Administrator, Feature Film Publicity, Warner Bros. Pictures

**IVETTE G. CHORNOMUD** (GRPH/VCOM) LA

B.F.A., Art Center College of Design  
*Related industry experience:* Visual Merchandising Design Director, Urban Decay Cosmetics/L'Oréal Luxe; Creative Director of Global Design, Branding and Merchandising, Westcoast Chill; Creative Director, Anastasia Beverly Hills; Product Design Professor, Irvine Valley College; Product Designer and Art Director, Clarity Design, Inc.; Creative Director, Gleam by Melanie Mills Hollywood

**KIMBERLY CHRISTENSEN** (DESN) LA

Parsons School of Design  
*Related industry experience:* Freelance Visual Merchandiser, REWS/Raw Earth Wild Sky; Design/Trend Director, KOI Happiness; Design Director/Co-founder, AYOS Accessories; Designer/Head Designer, J.C. Penney Private Brands

**TIM CHRISTIANSEN** (BUMT) LA

Ph.D., Arizona State University  
 M.B.A., University of Colorado  
 B.E.S., University of Minnesota  
*Related industry experience:* Owner/Developer, Vino per Tutti; Adjunct Professor, Southern New Hampshire University; Adjunct Professor, Montana State University; Associate Professor, University of Arizona; Assistant Professor, Montana State University, Purdue University

**ANGELA D. CLARK** (SMED) LA

Eastern Michigan University  
 University of Southern California  
*Related industry experience:* Senior Director, eCommerce, Delta Galil; Senior Merchandising Consultant, eBay; Merchandising Lead Global eCommerce, e.l.f.; Director Global eCommerce, Senior Manager Global eCommerce, Senior Manager eCommerce, Levi's

**SHARON D. COLEMAN** (GNST) SF

M.A., New College of California  
 M.F.A., New College of California  
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*Related industry experience:* Instructor, Berkeley City College, Art Institute of California - San Francisco;

Author, *Paris Blinks, Half Circle*; Co-Director, Berkeley Poetry Festival; Co-runs, Lyrics & Dirges

**EDWARD A. COLTON** (BUMT) LA

J. D., Southwestern Law School  
 M.B.A., University of Southern California  
 B.S., California State University, Los Angeles  
 Certified Public Accountant (CPA) and California Attorney; California Real Estate Broker  
*Related industry experience:* President, CEO, Santa Barbara Dreams, LLC, Open Highways, LLC; President, CEO, Senior Vice President, General Counsel, Alpha Therapeutic Corporation; Senior Tax Counsel, Atlantic Richfield Company; Foreign Tax Director, Baker Hughes; Senior Tax Associate, KPMG

**ELNA COOKE** (DESN) LA

B.A., California State University, Sonoma  
 Certificate, Fashion Institute of Design & Merchandising  
*Related industry experience:* Freelance Designer, Farrah Karapetian, SuXanadu; Freelance Bridal Designer; Freelance Patternmaker, Coco Johnson

**RYAN CORRIGAN** (SMED) LA

B. A., University of Massachusetts, Amherst  
*Related industry experience:* Production Supervisor, National Research Group; Assistant Director, The Pistol Shrimps

**GAIL COTTINGHAM** (GNST) LA

B.F.A., Ohio State University  
*Related industry experience:* Graphic Designer, May Company; Art Director, Bullock's

**SHANNON COTTRELL** (GRPH/VCOM) LA

B.F.A., California State University, Long Beach  
*Related industry experience:* Freelance Photographer; Product Photographer, Broadley-James Corporation; Studio Manager, Studio 1636

**GRETA E. COUPER** (GNST) LA

Ph.D., Northcentral University  
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 B.A., University of California, Los Angeles  
*Related industry experience:* Alumni Career/Director, Pepperdine University; Associate Professor, North Central University; Project Manager, Citicorp

**NICOLE CRAIG** (MMKT) LA

B.F.A., New York University  
*Related industry experience:* Special Account Executive, Merchandiser, MJC International; Senior Buyer, Forever 21; Senior Buyer, Fredrick's of Hollywood

**ERIC CRISWELL** (DIGI/VCOM) LA

B.A., Edinboro  
 University of Pennsylvania  
*Related industry experience:* Head of Production, Guerilla Hollywood; Creative Producer, Apple; Producer, Beachbody; Development Production Consultant, Stan Lee's POW! Entertainment; Executive Producer, Mind Geek, Inc.

**JULIE CURTIS** (COSM) LA

B.A., University of California, Los Angeles  
*Related industry experience:* Creative Copy Director/  
 Global Brands, Shiseido; Associate Creative Director,  
 RPA; Freelance Copywriter, Creative Director

**EDWARD DAHL** (GRPH/MRCH/VCOM) SF

A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Owner/Designer, After  
 Science Visual Communications; Designer, Environ-  
 mental Care/Holiday Works; Visual Merchandising  
 Manager, Emporium; Director of Visual Merchandis-  
 ing, Craftmart

**TIMOTHY DAILEY** (DIGI) LA

M.F.A., Pratt University  
 B.S., Grand Valley State University  
*Related industry experience:* Professor, The Art Institute;  
 Academic Consultant, Southern States University;  
 Tracking Artist, Digital Frontier FX; Nuke Compos-  
 iter, CBS Studios Practical Magic LLC; CG General-  
 ist, Baked FX; Visual Effects Artist, Stoopid Buddy  
 Studios

**RUTH E. DAUGHTERS** (DESN) LA

B.A., San Francisco State University  
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*Related industry experience:* Fabrication Special-  
 ist, Spectral Motion; Costume Department Head/  
 Wardrobe Head, Renaissance Pleasure Faires, Inc.;  
 Imagineer, Walt Disney Imagineering

**DANIEL DAVIS** (MFTG) LA

M.A., Instituto Marangoni, Italy  
 B.F.A., University of Georgia  
*Related industry experience:* Senior Designer, Calvin  
 Klein-CK Jeans, John Varvatos Collection; Global De-  
 sign Director, Armani Exchange; Assistant Designer,  
 Ralph Lauren Purple Label, RLX

**CELESTE DAY-DRAKE** (GNST/INTD) LA

M.B.A., University of Pittsburgh  
 B.A., University of Southern California  
 A.A., Fashion Institute of Design & Merchandising  
 Member: American Society of Interior  
 Designers (ASID)  
*Related industry experience:* Project Manager, College  
 Bound; Design Assistant, Santana Interior, Terri Julio  
 Designs, Jane Bade Interiors; Public Relations and  
 Marketing Manager, California State University, Los  
 Angeles; Director of Marketing and Creative Services,  
 Video Software Dealers Association; Manager of Busi-  
 ness Development, Warner Home Video; President of  
 the 2012-2013 Pasadena Chapter of ASID (American  
 Society of Interior Designers)

**DAVID DEA** (MFTG) LA

A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* President, PurCraft;  
 Director of Sourcing, ENK International; President &  
 Advisor, Factory Direct; Vice President of Business

Development, Nouvolution; Director of Global Foot-  
 wear Sourcing, WSA Global Holdings; Senior Account  
 Executive, MAGIC; Partner, Pomsoft; Vice President of  
 Operations, WinFashion; CTO, Super 73

**DEANNA DEMAYO** (GNST) LA

M.F.A., University of Arizona  
 B.F.A., University of Southern California  
*Related industry experience:* Consultant, Getty  
 Conservation Institute

**BARBARA DENATALE** (GNST/MRCH) OC

B.A., California State University, Fullerton  
*Related industry experience:* Co-Author, *Creating Fire*  
 (2014); Freelance Writer: Senior Editor, Apparel News  
 Group; Script Writer, The Fashion Channel; Stylist,  
 Macy's

**RYAN DENNY** (INTD) SF

B.Arch., Ball State University  
 B.S., Ball State University  
*Related industry experience:* Project Administrator/Sen-  
 ior Associate, KMD Architects; Senior Designer/CA,  
 Anshen & Allen Architects; Senior Designer, Brayton  
 & Hughs Design Studio

**JUAN CARLOS DIAZ** (DESN) LA

B.F.A., Pratt Institute  
*Related industry experience:* Freelance Illustrator; Sto-  
 ryboard Artist; Senior Designer, *Seventeen* magazine;  
 Art Director, McCann Erickson; Fashion and Beauty  
 Sketch Artist

**KATHLEEN DOHRMANN** (INTD) LA

B.F.A., Otis College of Art & Design  
*Related industry experience:* Exhibiting Artist; Project  
 Administration, Nakano Logistics; Artist's Assistant to  
 Eugenia Butler, Linda Burnam; Teacher's Assistant,  
 Otis College of Art & Design

**MEGAN DOUGHERTY** (VCOM) OC

M.Arch., New School of Architecture & Design  
 A.A., Fashion Institute of Design & Merchandising  
 University of California, Santa Barbara  
*Related industry experience:* Job Captain/Junior  
 Designer & Sustainability Coordinator, Dougherty  
 & Dougherty; Teaching Assistant, New School of  
 Architecture & Design

**DANIELLE DOUGLAS** (MRCH) LA

M.S., Drexel University  
 B.S., University of Delaware  
*Related industry experience:* Senior Merchandise Analyst  
 and Retail Consultant, RMSA Retail Solutions; Buyer,  
 Destination Maternity; Store Manager/Buyer, A  
 Genuine Life is Good Shoppe; Assistant Buyer, CCS/  
 Delia's Inc.

**MOIRA DOYLE** (DESN/MFTG/MNWR) LA

B.F.A., American InterContinental University  
 A.A., Los Angeles Trade Technical College  
*Related industry experience:* Owner, Hanover Phist, Inc.;

Patternmaker, Grader, Designer, Los Angeles Fashion Industry; Costume Cutter, KCET Shakespeare Videos; Image Consultant, Personal Imaging; Consultant, Gerber Accumark

**RANDY DUNBAR** (GRPH) LA

Certificate, Los Angeles City College  
*Related industry experience:* Editor-in-Chief/Creative Director, *SoCal Magazine* Creative Services Director, *Los Angeles Magazine*; Art Director, A Family Enterprise; Creative Director, Dunbar; Creative Director/Executive Editor, *Genre Magazine*; Creative Director, *Hero Magazine*; Design Director Consultant, *Code Magazine*/Flynt Publications; Art Director, *Movieline Magazine*; Design Director, Weider Publications; Art Director, *Aspen Magazine*, *California Apparel News*; Editor-in-Chief, *The LA Fashion Magazine*

**NANCY DUNCAN** (GNST/MFTG/MPDV) LA

B.S., University of Wisconsin  
*Related industry experience:* Strategic Corporate Consultant; President, CC Girls, Inc.; Vice President of Sales, Rampage; National Sales Manager, Denim Division, XOXO; National Sales Manager, Paris Blues

**YVETTE DUNCAN** (DESN) LA

A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Owner/Director, Summer b.; Director of Merchandising, Icer Brands, LLC; Merchandiser/Production Coordinator, Bebe; Design Director, BIYAYCDA

**DANIEL DURAN** (MRCH) LA

B.S., University of Southern California  
London School of Economics  
*Related industry experience:* Vice President of Merchandise Planning, Director of Merchandise Planning, Hot Topic; Merchandise Planner, Pacific Sunwear Inc.; Business Analyst, Flipswap Inc.

**CASSANDRA DURANT-HAMM** (TSCI) LA

B.A., Fordham University  
Certificate, Los Angeles Trade Technical College  
California State University, Los Angeles  
Member: The Fashion Group International of Los Angeles, Inc. (FGILA)  
*Related industry experience:* Manager, Cotton Incorporated, Los Angeles; Account Executive, *California Apparel News*; Production Manager, Arthur Max Inc.; Sales Administrator, Ideal Textiles

**ANGELA M. EADS** (DESN) LA

A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Costume Designer for theatre, film, television & new media; Set Costumer; Costumer

**BARRY EBNER** (GNST) SF

California College of Arts and Crafts  
University of Texas, Austin  
*Related industry experience:* Instructor, Academy of Art

University, Art Institute of California, San Francisco Art Institute; Co-Director, Paul Sounderholm Gallery; Director, Master Printer, Instructor, Editions B.a.D.

**TRICIA EDWARDS** (DENM/IMPDP/MPDV/TSCI) LA

*Assistant Chairperson, Special Projects*  
B.S., Purdue University  
A.A.S., Fashion Institute of Technology  
*Related industry experience:* Co-Founder, Matter Accessories; President, Knitters Edge; Senior Designer, Geoffrey Beene; Textile Designer, Nancy Gould Designs; Guest Host, Knitty Gritty TV Show on DIY Network; Web Designer, Tricia Shafer Edwards

**MONA L. EISMAN** (BUAD/MMKT/MPDV) LA

B.S., Northwestern University  
*Related industry experience:* Principal, Eisman Marketing Group; President, Beauty Industry West; Vice President of Marketing, Dick Clark Productions, Inc.; Senior Marketing/Business Development, Elizabeth Arden, Max Factor, Gillette, Unilever, Girl Star, Joico Laboratories International, Harley Davidson, Obagi Medical Products; Strategic Marketing and Business Consultant; Lecturer, Educational Conferences

**REBECCA ELIASON** (KNTD/MPDV) LA

B.F.A., Fashion Institute of Technology  
A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Designer, Jane Doe, Skinny Minnie, US Boys, Kudeta, Major Motion, Genius Jeans, Kass and Co., Jett Paris; Design Director, JNCO, Krista Lee; Design Consultant; Merchandiser, Fairway Trading

**CHRISTINA ELMEN** (SMED) LA

B.A., Grand Valley State University  
*Related industry experience:* Founder & Agency Director, The Mae Agency; Council Member, PR Couture; LA Chapter Advisor, Women in PR; Theatrical Print Coordinator, Universal Pictures; Communications & Events, Cedars-Sinai Medical Center

**HAKON ENGVIG** (DIGI/GRPH) LA

B.A., California State University, Northridge  
A.A., Pasadena City College  
Certificates, University of California, Los Angeles  
*Related industry experience:* Graphic & Web Designer Instructor, The Art Institute, University of California, Los Angeles; Web Design and UX Design Instructor, Mt. Sierra College; Instructor, California State University, Los Angeles, Northridge; Founder & Principal, 4eign Design

**MANUEL ESCALANTE** (BUMT/GNST) LA

Ph.D., Universidad Nacional Autónoma de México  
M.B.A., University of Illinois  
B.A., University of Illinois  
*Related industry experience:* Senior Adjunct Professor, University of La Verne, Cambridge College; Dean of the School of Business Administration, Latin American University of Science and Technology; Founder/President/CEO, Dr. Escalante Management Group, Inc.

**NANCY M. EVLETH** (GNST) LA

M.A., California State University, Dominguez Hills  
 B.A., University of California, Santa Barbara  
 Teaching Credential, California State University,  
 Fullerton

*Related industry experience:* Instructor, Nightingale Middle School; Assistant Principal, Sun Valley Middle School; Administrator, Los Angeles Unified School District

**KEEMIA FERASAT** (SMED) LA

M.A., University Southern California  
 B.A., University of Southern California

*Related industry experience:* Founder, CEO, Style Salute; Public Relations Associate, Ponder Wilkinson, Financial Communications Partner; Global Business Operations, Cornerstone OnDemand; Senior Communications Manager, DFL Interiors

**VIRILILIA FLORES** (COSM) LA

A.A., Fashion Institute of Design & Merchandising

*Related industry experience:* Senior Product Development Manager, Fabfitfun; Product Development & Marketing Manager, Merle Norman Cosmetics; Director of Sales & Product Development, Gemdo Cosmetics Manufacturer

**DAWN MARIE FORSYTH** (BDSN/DESN) LA

M.F.A., San Francisco State University

B.F.A., Otis Art Institute of Parsons School of Design

*Related industry experience:* Creative Director, DAFOMA Studios; Chairperson, Fashion Design, Program Coordinator (SF), Fashion Institute of Design & Merchandising; Designer/Patternmaker, Lizette Creations; Operations Manager, Graffiti Screeners/Transcolor West; Technical Designer, Bay Area Rapid Transit; Designer, Special Collections Barbara Lazaroff, Norma Fink & Bill Travilla; Red Dress Project Design Coordinator, American Heart Association

**TIFFANY FRAKE** (SMED) LA

B.S., University of Southern California

*Related industry experience:* Co-founder, Chief Experience Officer, Sparkset; Client Strategy, Account Lead, Apex Performance; Senior Account Executive, Argent Mortgage Company; Account Executive, Rogers & Associates; Public Relations Specialist, Kia Motors America

**PAULA G. FRANCO** (MMKT) LA

B.F.A., Centenary University  
 New York University

*Related industry experience:* National Sales Manager, St. John Knits; Director of Marketing, Neige Inc.; Director of Sales and Marketing, Frau Shoes; Vice President of Sales and Marketing, Escada Inc.; Senior Account Executive, Liz Claiborne Inc.

**KENNETH FRAWLEY** (DESN/GNST/GRPH/INTD/TECH/TEXT) LA

M.F.A., Loyola Marymount University

B.A., University of California, Irvine

*Related industry experience:* Communication Arts

Instructor, The Art Institute, University of Phoenix;  
 Writing and IT Consultant

**STEVEN FUCHS** (BDSN/INTD/JDSN/TECH) LA

M.Arch., Southern California Institute of Architecture  
 B.S., Thomas Edison University

*Related industry experience:* Professor of Architecture, Design & Fabrication, Orange Coast College, Harrington College of Design; Owner, SRF Design Studio; Director, OCC Makerspace; Education Consultant, Robert McNeel & Associates; Senior Project Consultant, Gehry Technologies

**ANGELA FUENTES** (DESN/MFTG) LA

Argosy University

*Related industry experience:* Co-Founder, CEO, FortyTwentyAM; Patternmaking, Manager, UD4U; Production Assistant Manager, Flat Patternmaker, Pleasure Doing Business

**JAMES GALLAGHER** (BUAD/BUMT) SF

M.B.A., HEC Paris

B.A., University of California, Berkeley

*Related industry experience:* Corporate Development & Marketing Director, Roots of Peace; Operations Manager, Tom Eliot Fisch; Operations Manager, Zephyr Real Estate; International Marketing Coordinator, McGraw-Hill; Buyer/Operations Manager, Polo Ralph Lauren, Germany

**JEFFREY GARCIA** (VCOM) LA

A.A., Fresno City College

*Related industry experience:* EFX, Model Maker, Dreamquest (Disney); Marketing Designer, Purchasing Agent, Design and Fabrication Crew Foreman, Task Research

**PAULINE GARCIA** (MFTG) LA

M.B.A., Mount Saint Mary's University

B.A., University of Southern California

*Related industry experience:* Lecturer, California State University, Pomona; Import Specialist, U.S. Customs and Border Protection

**THOMAS E. GEHRIG** (BUMT) SF

M.F.A., Mills College

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*Related industry experience:* Instructor, The Art Institute of California, University of California Berkeley Extension, Academy of Art University; Principal, Creative Director, G+K Brand Development; Senior Art Director, JWA Advertising; Advertising Director, Mobilia

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B.F.A., Academy of Art University

B.F.A., San Francisco Art Institute

California College of Arts & Crafts

*Related industry experience:* Artist; Decorative Painter; Graphic Designer

**DANIELLE GENZEL** (VCOM) LA

M.F.A., California College of the Arts  
 B.A., San Francisco State University  
*Related industry experience:* Graphic Designer, Third Degree Sportswear; Event Coordinator, JLL at Google; Instructor, Little Paper Planes Collective; Co-founder, CTRL+SHIFT Women's Art Collective

**GABRIELE GOLDAPER** (IMPD/MFTG) LA

B.A., University of Cincinnati  
 B.S., University of Cincinnati  
*Related industry experience:* Business Management Consultant; Executive Vice President, LCA Intimates; Director of Corporate Operations, Warnaco – Speedo; General Manager, Cherry Lane; Partner/Executive Vice President, Prisma Corporation; Instructor/Guest Lecturer, Los Angeles Trade Technical College, Brooks College, Santa Monica College, Mt. San Antonio College, California State University, Los Angeles, University of California, Los Angeles; Expert Witness for Apparel Industry Litigations; Apparel Industry Expert, United States Agency International Development (USAID)

**MONICA GONZALEZ** (GNST) LA

M.Ed, University of LaVerne  
 B.A., University of California, Los Angeles  
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**ALAN GOODSON** (GNST) LA

B.F.A., U.S. International University  
 Certificate, Webber Douglas Academy of Dramatic Art, London  
*Related industry experience:* Actor, Playwright, Lyricist

**RICHARD GORDON** (BDSN/DIGI/TEXT) LA

M.F.A., Full Sail University  
 University of Central Florida  
*Related industry experience:* Web Developer, Valencia Community College; Digital Design Manager, Philymack; Tour Photographer, Philymack/Nick Jonas; Creative Director, Kicks to the Pitch

**CYNTHIA GOTTS** (DESN/MFTG/MPDV) LA

A.A., Fashion Institute of Design & Merchandising  
 University of Oregon  
*Related industry experience:* Patternmaker, Catalina Sportswear; Pattern Room Manager, C & C Traders; Owner, Cindy's Patterns

**MEL GRAYSON** (MFTG/MNWR) LA

Certificate, Los Angeles Trade Technical College  
*Related industry experience:* Thumbtack Designer/Landscapes, Spotlight; Costume Designer, Specialty dessert commercial; Branding Consultant, St. Rage & Company; Interior Design/Floorplan, Pinky Rose Boutique Landscape/Garden Designer, "Lady's Farm"; Freelance Fashion Stylist/Designer; Designer/Decorator, Bedfellows; Visual Merchandiser, Emphasis,

Mattia's, Santa Monica; Celebrity Personal Assistant; Freelance Fashion Editor; On Camera Fashion Consultant; Visual Director, Pinky Rose Boutique; Image Consultant, McDonald's Corp. and WMC; Showroom Manager/Interior Stylist, Loft Appeal Marketplace at LA Mart; Creative Director, Simply Wholesome, Jimi Hendrix ID Fabric Project, Silk Road Trading Company

**LORETTA GREEN** (MPDV) LA

M.A. Ed., Argosy University  
 B.A., California State University, Long Beach  
 Certificate, Academy of Art University  
 Certificate, El Camino College  
 Certificate, Los Angeles Trade Technical College  
*Related industry experience:* Instructor, Art Institute of California, Santa Monica College-Continuing Community Education; Production Patternmaker & Technical Designer, Citizens of Humanity, Joie Inc.; Production Patternmaker, GUESS?, Inc., bebe

**MANDY GREEN** (MMKT) LA

M.A., Syracuse University  
 B.F.A., Parsons School of Design  
*Related industry experience:* Creative Design/Business Development, MGA Entertainment, Disney Consumer Products; Senior Manager, Product Brand Development, NBC Universal Brand Development; Senior Manager, Global Hardlines, DreamWorks Animation; Lead Design Management, Walt Disney Consumer Products; Packaging Communication Manager, Nestle USA; Creative Director, Mandy Green Design

**JOSHUA GREENBERG** (SMED) LA

B.S., Ithaca College  
*Related industry experience:* Managing Director, Caveat; Executive Producer, Secret Breakfast, Tool of North America, Goodby Silverstein & Partners; President, Executive Producer, Duck Pond Films, We Are Famous, Inc.

**RYAN GUMIENNY** (DESN) LA

Rochester Institute of Technology  
*Related industry experience:* Head of Product, Design Director, ACI International; Co-Founder, Head of Product, eMarketplace Specialist, Amazon FBA Private Label; Founder, Design Director, Business Development, Communitymade LLC; Global Product Line Manager, Sanuk; Deckers Outdoor Co.

**MITCHELL GUTMAN** (DIGI/VCOM) LA

University of California, Berkeley  
 Columbia University  
*Related industry experience:* Adjunct Faculty, New York Film Academy, Columbia University; President, Miles Per Gallon Productions; Executive Producer, 1st AD, Flesh Memory; Associate Producer, Location Manager, Con Man, Paint It Black, Director's Cut; Director of Development, Little Engine Productions; Producer, Field Director, All Access/Blowing Up Sculpted Silhouette

**MIRIAM (MIMI) HADDON** (BDSN) LA

M.F.A., California State University, Long Beach  
 B.F.A., California State University, Long Beach  
*Related industry experience:* Exhibiting Artist, Photographer, California State University, Long Beach, the Icehouse; Art Educator, the Dolan Group, the Craft and Folk Art Museum, Joh Adams Art Collective, Cattywamus Crafts; Costume Designer, Heidi Duckler Dance, Hollywood Fringe Festival

**ESTEL HAHN** (MPDV) LA

*Assistant Chairperson, Apparel Technical Design, Merchandise Product Development*

B.A., University of Massachusetts, Amherst  
 A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Freelance Designer; Head Designer, Next Era, Bonkers

**ELIZABETH HALE** (BDSN/MRCH/TECH/TEXT) LA

B.F.A., University of New Mexico  
 A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Surface Designer, Product Development, Los Angeles Philharmonic; Illustration and Graphic Designer, The Echo Theater Company; Deputy Art Director, Los Angeles Times Magazine

**NOEL E. HALL** (BUMT) LA

B.S., St. John's University  
 Certified Public Accountant  
*Related industry experience:* Managing Director, Hall & Associates, LLC

**TOD HALLMAN** (VCOM) LA

Point Park College  
*Related industry experience:* Fashion Stylist, Fashion Show Producer, THPFashion Inc.; Fashion Editor, IONA Magazine

**KENT HAMMOND** (GNST) LA

M.F.A., Claremont Graduate University  
 B.F.A., University of Iowa  
*Related industry experience:* Graduate Teaching Assistant, Pitzer College; Exhibiting Artist; Visiting Artist Lecturer, Azusa Pacific University

**BORA HAN** (BDSN/DESN) SF

M.F.A., Academy of Art University  
 M.P.S., Sookmyung Women's University  
 B.S., Sungshin Women's University  
*Related industry experience:* Creative Director/Owner of Design Studio, Bora Han; Adjunct Faculty, Art Institutes, San Francisco; Fashion Designer, Hansang

**LAINÉ HARRINGTON** (GNST) SF

*Instructional Specialist, General Studies Department Coordinator, San Francisco*

Ph.D., Graduate Theological Union  
 M.A., Pacific School of Religion  
 B.A., Whittier College  
*Related industry experience:* Visiting Scholar, Beatrice M. Bane Research Group on Women and Gender,

UC Berkeley; Conference presentations, University of Leeds, University of Nottingham, University of Liverpool, Columbia University, UC Berkeley, Barrett Honors College, ASU West; Personal Assistant to Bette Davis, 1987; Researcher of continental feminist philosophy, rhetoric design; Poet; Editor/Author of numerous published essays

**CARRIE HARRIS** (MRCH/MMKT) LA

A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Sales Executive, FAMMA GROUP, INC.; Market Analyst/Merchandise Manager, Directives West; Career Advisor, Fashion Institute of Design & Merchandising; Store Manager, Ladders

**EMILY HASHIMOTO** (MFTG) LA

B.S., University of Southern California  
 A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Senior Technical Designer, AG Jeans, Indochine International; Technical Designer, Forever 21; Director of Marketing & Operations, Reins International

**DOUGLAS J. HAVERTY** (GRPH/MPDV) LA

B.A., University of the Pacific  
*Related industry experience:* Vice President of Creative Services, Kritzerland Records, Scotti Bros. Records, Street Life Records, All-American Communications; National Sales and Marketing Director, PolyGram Records; International Publicity and Merchandising Director, A & M Records; Author, *Flavia & The Dream Maker* (A Musical), *Ukulele: A Visual History*; Graphic Designer, Theatre West

**ERIN HELGERSON** (DESN) LA

B.A., University of Colorado  
 A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Merchandiser/Designer, HeartSOUL Girls; Designer, Stony Apparel; Associate Designer, Torrid; Assistant Designer, The Disney Store, Cutie Patootie Clothing, Inc.

**TOM HENKENIUS** (SMED) LA

*Director, Digital Marketing*  
 M.S., University of Southern California  
 B.A., University of Southern California  
*Related industry experience:* Owner, Thunder Communications; Author, *Real Food from My Southern Kitchen*; Brand Director & Co-Executive Producer, The Cooking Lady

**JENINE HILLAIRE** (BDSN/DESN) SF

M.S., University for the Creative Arts  
 B.S., University of California, Davis  
 London College of Fashion  
*Related industry experience:* Creative Patternmaking Workshop Instructor, University of California, Davis; Instructor, London College of Fashion, International Academy of Design & Technology; Pattern Cutter, Thom Sweeney, Bespoke Tailors; Costume Shop Assistant Manager, Center Repertory Theater; Design Department Assistant, Erickson Outdoors

**ELISABETH HINCKLEY** (MMKT) LA

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**TARYN HIPWELL** (MFTG) LA

B.F.A., The School of The Art Institute of Chicago  
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**KENDALL HOEFT** (GNST) SF

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*Director, Graphic Design; Department Coordinator, Beauty Marketing & Product Development, Visual Communications, San Francisco*

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**PHILIP A. HOFFMAN** (VCOM) LA

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B.A., Emerson College  
*Related industry experience:* Co-Owner, Perfumer, Essence; Owner, CEO, Chief Perfumer, Creative Scentualization, Inc. d.b.a. Sarah Horowitz Parfums; Fragrance Specialist, Apothia Fred Segal, Planet Blue Essentials

**GIOVANNI HORTUA** (GNST) OC

Ph.D., University of California, Irvine  
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*Related industry experience:* Speaker, Open Forum Organizer, Orange Coast College; Faculty, Lecturer, Organizer, Workshop Speaker and Leader, Golden West College; Lecturer, California State University, Los Angeles, Academy Couture of Arts/Beverly Hills Design Institute, California International University

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Ph.D., University of Florida  
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 M.S., Florida Institute of Technology  
 B.E., Beijing Institute of Petrochemical Technology  
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 B.A., Fashion Institute of Design & Merchandising A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Founder/CEO/Design Director, 212 FUN INC; Senior Patternmaker, NE TIGER; Product & Design Director, Betsy Cheung; Teaching Assistant, ESMOD International

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*Related industry experience:* Owner, House of Angelica Fruitcake; Writer/Publisher, Hunter Publishing Corporation; Marketing Manager, Greystone Home Collection; Designer, Porky Pies, Spunky Punk; Assistant Pattern Drafter/Seamstress, IMAGO

**HILARY IKER** (GNST) LA

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*Related industry experience:* Freelance Writer, *Self, Glamour, Fit, Fit Yoga*; Features Assistant, *Vogue* Magazine; Researcher, *Los Angeles Times*; Instructor, Art Institute of California

**BELLA IVORY** (DESN) LA

A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Head Denim Designer, Boot Barn; Creative Director, Ivory Couture Clothing

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**GAIL JACKSON** (DESN/MPDV/MRCH) SF

B.A., Michigan State University  
*Related industry experience:* Buyer/Merchandise Manager, J.L. Hudson Company, Don Thomas Sporthaus; Buyer/Divisional Merchandising Manager, I. Magnin; Instructor, Academy of Art University, San Francisco; Stylist, Nordstrom; President, Global Apparel Network.com.; Vice President Business Manager, Burlington Industries; Vice President of Sales and Merchandising, KGR; Vice President Marketing and Merchandising, KGR, Corbin Ltd, Evan Picone; Vice President Global Licensing, Crystal Brands Inc.; Director Merchandising, Vogue-Butterick Pattern Co.

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M.F.A., California State University, Long Beach  
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**SHARON JAFFE** (DESN/GNST/MPDV/VCOM) SF

B.F.A., Parsons School of Design  
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**LORI JANSSEN** (DESN) LA

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**VICTORIA JEFFERSON** (MPDV) LA

B.S., West Coast University  
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*Related industry experience:* Technical Designer, Swimwear, Jantzen, Jag, Laundry by Shelli Segal, Perry Ellis International/Swim Division; Import Production Coordinator, Knitworks Mfg, LLC.; Product Engineer, Warnaco Swim Group; Cost Engineer, Lunada Bay, Catalina, Cole of California

**LAURA JENKINS** (MPDV) LA

B.A., Portland State University  
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*Related industry experience:* Owner, Laura Vivienne; Production/Costing Assistant, Paige; Product Developer, Perry Ellis; Product Development Coordinator, The Collected Group

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M.F.A., California State University, Fullerton  
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M.A., San Francisco State University  
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*Related industry experience:* Director of Product Development, SourceEasy; Product Design & Development Consultant; Senior Designer, Mervyn's

**KAITLYN KAUFMAN** (DESN) LA

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*Related industry experience:* Costume Designer for theatre and film; Costume Design Assistant; Crafts and Costume Technician; Instructor, University of California, Irvine, Cypress College

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**BARBARA KELLER** (INTD) LA

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Trade Liaison, Outdoor Elegance Patio Design Center, Regional Sales Manager, Greystone Home Collection; Owner/Designer, Barbara Keller Designs; Store Manager, Norwalk The Furniture Idea; Furniture Manager/Interior Designer, Stroud's; President, ASID Orange County Chapter 2010-11

**TARA KING-HAAGEN** (COSM/MFTG) LA

M.A., Webster University, London  
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*Related industry experience:* Design, lead workshops and speaker series in fashion design, art, and sustainability, Getty Villa, Compassionate Arts, Side Street Pasadena, Jackie Robinson Center; Exhibiting Artist, Alkebulan, Jackie Robinson Center; Brand Manager, Longchamp; International Sales/Brand Market Manager, Peter Golding Ltd.; Sales and Marketing Executive, Elle; Lecturer, London College of Fashion, ALU London

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**DEBORAH KATTLER KUPETZ** (COSM) LA

M.S.G., University of Southern California  
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B.A., Scripps College  
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**JOHN G. KURTZ** (INTD) LA

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*Related industry experience:* President of Board of Directors, West Adams Heritage Association; Owner/Advocate/Preservationist, Gramercy Park Homestead, Los Angeles Historic Cultural Monument #601; Project Manager, Raytheon; Co-Author, Images of America Series, West Adams, Arcadia Press

**HUONG (TAMMY) LA** (SMED/VCOM) LA

B.A., University of Oklahoma  
*Related industry experience:* Content Creator, YP.com; Social Media Consultant, Culinary Agency; Host, Nom.com; Tastemaker, Tastemade; Advertising Executive, GrubHub.com, Canon, Inc.; Director of Strategic Planning, TCP

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M.F.A., University of California, Los Angeles  
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*Related industry experience:* Floor Costumer, Western Costume Co.; Costume Rental Coordinator, California Musical Theatre; Adjunct Faculty, American River College, Bakersfield College; Costume Designer, Bakersfield College

**TIMOTHY LAW** (BUMT) SF

M.B.A., Illinois State University  
Hong Kong Baptist University  
*Related industry experience:* Vice President/Corporate Controller, Shorestein Properties, LLC.; First Vice President & Group Controller, United Commercial Bank; Chief Financial Officer, TELOS Technology, Inc., Vice President, Bank of America

**CAROLINE LEACH** (SMED) LA

M.A., University of Southern California  
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*Related industry experience:* Founder, The Carrelle Company; Author, *What Successful People Do in Social Media*; TEDx speaker; Vice President of Corporate Communications, DIRECTV; Vice President of Marketing, AT&T

**GENE LEBROCK** (DIGI) LA

*Chairperson, Digital Media, Digital Cinema; Director, FIDM Productions*  
B.A., Cornish University  
*Related industry experience:* Founder, LeBrock Film Ventures, L & M Digital Picture and Sound; Digital Media Consultant, NASA, Warner Bros., Discovery Channel, CBS, NBC, HBO

**ANGIE LEE** (DENM/IMPDI) LA

B.S., Fashion Institute of Technology  
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**JANICE LEE** (COSM) LA

M.B.A., New York University  
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*Related industry experience:* Founder, Clarity Strategies LLC; Senior Vice President, Marketing, Physicians Formula, Inc.; Marketing Director, Jurlique International; Senior Marketing Manager, Valeant Pharmaceuticals

**PAUL K. LEE** (BDSN/SMED) LA

B.A., California State Polytechnic University, Pomona  
*Related industry experience:* Founder, Creative Director, Imagination At Play; Co-Founder, Creative Director, Will & Tale; Director, Partner, The Armory; Freelance Associate Creative Director, Co-Director, Roger.tv

**MARINA LEIGHT** (DESN) LA

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 Accademia Koefia  
*Related industry experience:* Owner, Marina Leight Atelier, Leight Lessons, Alumni Design & Development; Instructor, Hollywood Arts

**RIA LEWERKE** (GRPH) LA

B.F.A., Werkkunstschule, Germany  
 Certificate, Art Center College of Design  
*Related industry experience:* President/Creative Director, RIA Images, Inc.; Vice President, Creative Services and Video Production, RCA Records, BMG Records; Creative Director, United Artists; Jewelry Designer, One Thing on a String

**SAEHEE KIM LICON** (SMED) OC

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 University of California, Irvine  
*Related industry experience:* Digital Marketing Manager, Social Media Manager, Kofax, Inc.; Digital Marketing Specialist, Social Media Specialist, Oakley, Inc.; Social Media Coordinator, Young Company Creative Marketing Communications, Inc.

**CLAIRE-DEE LIM** (COSM/GNST/VCOM) LA

M.F.A., University of California, Los Angeles  
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*Related industry experience:* Screenwriter, New Regency/20th Century Fox; Production Manager, Archey & Cavala, Inc.; Web Series Creator; Writer/Producer; Content Marketing and Social Media Consultant

**MARY LOMBARD** (DESN) OC

Los Angeles Trade Technical College  
*Related industry experience:* Fit Specialist, Patternmaker, Technical Design Director, OBEY Clothing; Technical Design Director, Paul Frank Industries; Lead Patternmaker, Sports Division, St. Johns Knits; Faculty, Orange Coast College

**RICHARD LOVETT** (BUMT/GNST) SF

M.A., San Francisco State University  
 B.S., Boston College  
*Related industry experience:* Benefits Consultant/Business Development Consultant/Senior Account Executive, UNUM; Economist, RECON Research Corp., Governor's Office State of California; Instructor, Golden Gate University, Chapman College, City College of Chicago

**BENNY LUMPKINS JR** (DESN) LA

Eastern Michigan University  
 Old Dominion University  
*Related industry experience:* Founder/CEO, BLJ Productions; Instructor, Adrenaline Talent Academy, Michigan Christian Youth Camp, Rochester College

**SALONI MAHENDRO** (MRCH/MMKT) LA

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 University of Toronto  
*Related industry experience:* Associate Buyer, ModCloth; Buyer & Merchandiser, Weathervane; Assistant Store Manager, Pacific Sunwear; Merchandiser, Urban Outfitters

**FATEMEH MALEKI** (DESN/MFTG) OC

B.A., National University of Iran  
 A.A., Fullerton College  
*Related industry experience:* Fashion Designer, Patternmaker

**TIM MALONE** (BUMT) LA

Ph.D., The Union Institute & University  
 M.A., University of Redlands  
 B.S., University of Nebraska at Omaha  
*Related industry experience:* Associate Professor, The Gemological Institute of America; Instructor, Walden University, URR, Emery Riddle University; Faculty, National University; Editor, The Qualitative Report; Marketing Consulting, Malone Resource Group; Vice President of Development, Brown Hotel Group; Director of Sales and Development, Cendant Corporation

**SHERYL MARCUS** (MRCH) LA

*Manager, Special Projects, Merchandising & Marketing*  
 B.S., University of Arizona  
*Related industry experience:* Associate Buyer, May Company; Store Manager/Vice President of Stores, The Broadway Department Store; Regional Director, Sunglass Hut; Consultant; Personal Stylist; Fashion Stylist, *Ventura Blvd* magazine

**REBECCA MARKMAN** (GNST) OC

*Head Librarian, Orange County*  
 M.L.I.S., Pratt Institute  
 B.S., California State Polytechnic University, San Luis Obispo  
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**AMANDA MARTIN** (INTD) LA

M.F.A., New York School of Interior Design  
 B.S., Art Institute of Orange County  
*Related industry experience:* Principal, Hook Interiors; Project Manager, Senior Interior Designer, House of Honey; Co-Founder, Locked in the Attic Productions; Project Manager, Senior Interior Designer, MR Architecture + Decor

**NANCY MARTIN** (DESN/MFTG) SF

M.A., San Francisco State University  
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*Related industry experience:* Production Assistant, Weston Wear; Patternmaker, Galigula; Design and Production Assistant, Chicken Noodle; Tailor's Assistant, Suzanna's European Tailoring; Graduate Teaching Assistant, University of New Mexico

**REBECCA MASON** (COSM) LA

B.A., Arizona State University  
*Related industry experience:* Director of Global Education, Revitalash; Founder and Senior Consultant, Sage Mason LLV; Regional Sales Director, Caudalie USA; Director, Field Education and Events, Regional Sales Director, L'Oréal

**LAUREN MATESIC** (DESN) LA

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**GWENAEL MATOS** (GNST) LA

M.A., Pacifica Graduate Institute  
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*Related industry experience:* Instructor, Academy of Couture Art; Guest Lecturer, LACMA's Costume Council; Writer; Personal Stylist; Jewelry Designer

**BRADLEY MCCALL** (VCOM) LA

A.A., Citrus College  
*Related industry experience:* Visual Design Consultant, Wynn Resort, Las Vegas, Harry Winston, Louis Vuitton, Christian Dior, Valentino, Hermès, Martin Katz, Neiman Marcus, The Broadway Department Store; Assistant Art Director, German PSA commercial; Participant, Doheny Mansion Showcase for Beverly Hills Historical Society, Victoria's Secret Fantasy Bra 2008, Martin Katz for Victoria's Secret

**CAITLIN MCCANN** (DESN) LA

Chapman University  
 Ohio Northern University  
 University of California, Los Angeles  
*Related industry experience:* Teaching Assistant Coordinator, Teaching Assistant, University of California, Los Angeles; Guest Lecturer, University of California, Los Angeles, Chapman University; Co-Editor, *Mediascape*, *Polaris Literary Magazine*; Features Editor, *Mediascape*

**KARA MCLEOD** (DESN/GNST) LA

M.B.A., California State University, Dominguez Hills  
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*Related industry experience:* Costume Craftsperson, Walt Disney Imagineering, Center Theatre Group; Costume Crafts Supervisor, California Institute of the Arts; Stock Supervisor, University of California, Los Angeles; Freelance Costume Designer; Program Wardrobe Supervisor, Kaiser Permanente Educational Theater

**MARK MENEGHETTI** (GRPH/VCOM) SF

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*Related industry experience:* Freelance Designer; Senior Graphic Design Manager, Levi Strauss and Co.; Contract Designer/Illustrator, Mervyn's

**STEVE METZGER** (GNST/GRPH) OC

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**LUCINDA MIEDEMA** (MRCH) LA

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**SHERILYN MILLER** (MPDV) OC

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*Dean, Academic Development; Accreditation Liaison Officer; Chairperson, Apparel Industry Management, Menswear*  
 M.B.A., California State University, Northridge  
 B.S., California State University, East Bay  
*Related industry experience:* Buyer, The Broadway Department Store; Marketing Consultant/Expert Witness, RMS Associates; Author, *Merchandising Math: A Marketing Approach*; Effective Marketing Management, Regional Director, Fashion Group International of Los Angeles, Inc. (FGILA)

**RISHI MOHAN** (SMED) LA

Santa Clara University  
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*Related industry experience:* Global Brand Director, Rima Branding; Head of Corporate Brand, Riot Games; Business Development and Finance, Yahoo!, Inc.

**MONA MOLAYEM** (SMED) LA

M.S., University of Southern California  
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*Related industry experience:* Founder, Principal Consultant, Viva Voce Communications; Digital Engagement Program Director, Israel 21c; Director of Product Development, Chromatique Professional

**JENNIFER MONROE** (JDSN) LA

M.F.A., Southern Illinois University, Carbondale  
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*Related industry experience:* Instructor/Lecturer, California State University, Fullerton, Gemological Institute of America (G.I.A.), Santa Ana College; Owner, Monroe Studio Workshop; Artist/Art Director/Project Manager, Disneyland Entertainment Art Department

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 Riverside Community College  
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A.A., San Joaquin Delta College  
 California State University, Fullerton  
 Los Angeles City College  
 Los Angeles Trade Technical College  
*Related industry experience:* Production Patterns, Blind Date; Product Development, JC Penney, Lane Bryant, Wal-Mart, Kmart, Contempo, Wet Seal, Home Shopping Network, Rampage/Charlotte Russe; Production Patternmaker, Barbara Barbara, Laura Kidd, Copa Cabana; Owner, Wunderbabies: Canine Couture; Designer/Patternmaker, T.D.I. Fashion Show Specialties

**GRAHAM NEIL MOORE** (MMKT/VCOM) LA

Wimbledon School of Art, London  
*Related industry experience:* Freelance Senior Designer/Art Director; Designer/Art Director, Asher + Partners, Murren Design; Instructor, Art Center College of Design, Woodbury University

**REBECCA A. MOORE** (GNST) LA

B.V.E., California State University, Long Beach  
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**DINA MORGAN** (INTD) LA

*Chairperson, Interior Design*  
 Certified Interior Designer (CID)  
 B.S., University of Southern California  
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 Member: Allied Member American Society of Interior Designers (ASID), Interior Design Educators Council (IDEC)  
*Related industry experience:* Owner, Dina & Partners

**JEFF MORISSETTE** (MPDV) OC

A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Freelance Design/Consultant, Jeff Mo Design; Senior Designer/Developer, Hippy Tree; Mens/Womens Designer, O'Neill Europe; Mens Designer, Rip Curl

**LINDSEY MORRIS** (MRCH) LA

B.S., University of Arizona, Tucson  
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*Related industry experience:* Director of Planning and Allocation, 11 Honore; eCommerce Merchandise Planning Manager, Senior eCommerce Merchandise Planner, Lucky Brand Jeans; Merchandise Planner, Torrid

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 D.P.A., University of La Verne  
 M.A., Syracuse University  
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*Related industry experience:* CEO/Interior Designer, Morse Ltd. Inc.

**JEREMY MOSER** (VCOM) LA

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*Related industry experience:* Director of Global Visual Merchandising & Store Design, Hourglass Cosmetics; Director of Visual Merchandising, Murad Skincare; Director of Creative & Fixture Design, North American Products

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B.S., Westwood College  
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**BLAINE NOBLETT** (BUMT) LA

J.D., Southwestern University School of Law  
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**DEENA NOVAK** (MFTG) LA

M.P.H., California State University, Northridge  
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*Related industry experience:* Creative Director, Founding Partner, CNH, Inc.; Production Broker, Industry Consultant, Exporter of used and vintage clothing; Set Designer, Costume and Properties Designer for theatrical productions

**DONALD NUNNARI** (MFTG) LA

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*Related industry experience:* Executive Vice President/  
 Western Region Manager, Merchant Factors Corp.;  
 Senior Business Development Officer, HSBC Credit  
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 Director, Downtown LA Neighborhood Council;  
 Private Tutor; Graduate Teaching Assistant, Uni-  
 versity of Southern California; SAT Tutor, Compass  
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**JIM O'CONNOR** (BDSN/DESN/MFTG) LA

M.Des., Royal College of Art, London  
*Related industry experience:* Designer, Mr. Freedom,  
 Wendy Watts, Fiorucci; Owner/Designer, Poseur, Inc.;  
 Freelance Designer

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B.A., California State University, Northridge  
*Related industry experience:* Head of Agency, Vice Pres-  
 ident, Disruptive Agency; Director, Digital Integrated  
 Marketing, Allison+Partners; Account Manager,  
 Digital Brand Marketing, Burson-Marsteller; Brand  
 Marketing Manager, Nick Chavez Beverly Hills/PPI, Inc.

**PAUL OLSZEWSKI** (VCOM) LA

*Creative Director, FIDM Campus Visuals and Special Projects*  
 B.A., California State University, Long Beach  
*Related industry experience:* Television Producer, *Window*  
*Warriors*; Director of Windows & Visual Marketing,  
 Macy's Inc.; Window Manager, Bergdorf Goodman;  
 Visual Manager, Neiman Marcus; Freelance Visual  
 Designer, Visual Presentation Consultant

**GREGORY J. OLVERA** (DESN) LA

B.S., Pepperdine University  
*Related industry experience:* President, Go Softwear

**JANICE PAREDES** (DESN/MFTG/MPDV) SF

*Coordinator, Fashion Design, Merchandise Product Develop-*  
*ment, Apparel Industry Management, San Francisco*  
 B.S., Woodbury University  
*Related industry experience:* Board Member, Textile  
 Arts Council (TAC) de Young Museum, San Francisco,  
 Fashion Incubator San Francisco; Design Director/  
 Senior Project Manager, Levi Strauss & Company;  
 Designer/Patternmaker, Jessica McClintock

**RON PASTUCHA** (GNST/INTD) OC

B.F.A., University of Manitoba  
 Certificate, University of California, Los Angeles  
 Allied Member: American Society of Interior  
 Designers (ASID)  
*Related industry experience:* Designer, Arthouse O.C.;  
 Production Designer, The North End, Comedy Central;

Art Director, Universal Studios Japan, Universal  
 Studios Florida, Venetian Casino, Las Vegas, Kieko  
 Matsui, San Francisco Philharmonic; Scenic Designer,  
 Alladin Casino Retail Shops, Las Vegas; Set Direction,  
 Titanic; Special Effects Art Director, Virus; Scenic  
 Artist, Alien Resurrection, The Lumière Project; Set  
 Dresser, Godzilla, Matlock; "Fresh" Group Show;  
 Exhibiting Artist; Published Writer; Scenic Designer,  
 Blizzard Entertainment; Concept Design/Props, World  
 of Warcraft

**CYNTHIA PATINO** (GNST/VCOM) LA

*Director, Entertainment Set Design & Decoration, Visual*  
*Communications*  
 A.A., Fashion Institute of Design & Merchandising  
 Member: Set Decorators Society of America Interna-  
 tional (SDSA), PAVE/Planning and Visual Education  
 Partnership  
*Related industry experience:* Career Advisor, Fashion  
 Institute of Design & Merchandising, Los Angeles;  
 General Manager, Old Navy; Department Manager,  
 Macy's, Inc.

**LEIGH PENA** (COSM) LA

B.S., Pepperdine University  
 A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Account Manager, Pacific  
 Packaging Components, Inc., Arminak and As-  
 sociates, Inc.; Consultant, Tober Mei Cre\*A\*Tive;  
 Packaging Development/Sales, Sealiff Packaging  
 Beauty and Labs; Sales & Marketing Manager, Pure  
 and Basic/Head Organic/Cosway Company Inc.

**CHRISTINA (TINA) PEREZ** (COSM) LA

*Director, Beauty Marketing & Product Development, Beauty*  
*Business Management*  
 Member: CEW, BIW  
 M.A., Pepperdine University  
 B.A., California State University, Fullerton  
*Related industry experience:* Adjunct Professor, Pep-  
 perdine University; Vice President Global Marketing/  
 Director of Marketing, Markwins Corporation, New  
 Dana Perfumes, Helen of Troy; Director of Trade  
 Marketing, Schwarzkopf & Dep; Marketing Manager,  
 Sola Optical

**ANDREW PERSING** (DIGI) LA

A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Motion Graphics Artist,  
 Optimist Inc., Butcher Bird Studios; Production Artist,  
 Yoostar Entertainment Group; Time-lapse Photogra-  
 pher, Greenhaus GFX

**VICKIE PETERS** (DESN/MFTG) LA

A.A., Long Beach City College  
 A.A., Los Angeles City College  
 Certificate, Los Angeles Trade Technical College  
*Related industry experience:* Global Production,  
 Freelance Patternmaker, Import and Quality Control  
 Specialist, Vintage Blue; Production Patternmaker,  
 Cherokee; Assistant Designer, Catalina Swimwear

**MEREDITH ANNE PETRO** (DENM) LA

A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Senior Technical Designer, ModCloth; Associate Technical Designer, Lucky Brand Jeans, Unger Fabrik LLC; Freelance Assistant Technical Designer, Clothing for Modern Times

**LARRY PEW** (VCOM) LA

M.F.A., Brandeis University  
 B.F.A., Texas Tech University  
*Related industry experience:* Art Director, Assistant Art Director for television and film, Sony, ABC, NBC, Fox, Netflix

**JUDY PICETTI** (GNST/TSCI) SF

B.S., Philadelphia College of Textiles & Science  
*Related industry experience:* Sales Representative, Milliken & Company; West Coast Sales Manager, Account Manager, Doran Textiles

**DAVID ALLEN PLOUFFE** (GNST) OC

M.A., California State University, Fullerton  
 B.A., University of La Verne  
*Related industry experience:* Lecturer/Professor, University of La Verne, California State University, Fullerton, Chaffey College; Collections Administrator, Los Angeles County Museum of Art; Author, *Art Appreciation: An Introduction to the Formal Elements and Mediums*

**AARON QUAH** (COSM) LA

B.A., University of Southern California  
*Related industry experience:* Vice President of Operations, Ziba, Inc.

**CHRISTINE QUIROS** (GNST) LA

M.S., California State University, Fullerton  
 B.S., California State University, Fullerton  
*Related industry experience:* Employee Wellness Program Coordinator, Fitness Assessment Coordinator, California State University, Fullerton Lifespan Wellness Center; Lecturer, California State University, Fullerton, California State University, San Bernardino

**TERESE RADENBAUGH** (DESN/MPDV) LA

A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Freelance illustrator for Emmy award costume designers for movie and TV (Wardrobe for Chance, Bad Bunny, Chris Noth), live sketching events for Macy's; Staff Artist, Eli Sobel Buying Office, Dom-Weber Buying Office; Freelance Mural Painter; Freelance Illustrator, *A Story of Hope, The Ghost Whisperer, The Client List*, children's books, look books for fashion designers; Artist, Rags to Riches, J.C. Penney; Contributing Artist, VOCA Gallery; Handbag Designer

**ELIZABETH RALSTON** (INTD) LA

B.A., University of Southern California  
*Related industry experience:* Sole Proprietor, Elizabeth Ralston Garden Design; Showroom Associate, Joan Chase & Associates

**ESTEVAN RAMOS** (MFTG) LA

A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Stylist, Designer, Estevan Ramos

**MIMA RANSOM** (MFTG/MRCH/VCOM) OC

B.A., California State University, Fullerton  
 B.A., Damavand College  
*Related industry experience:* Vice President, Ransom Group Ltd; Executive Director of Education, Programs and Treatment, Elan Academies, Inc.; Special Projects and Lectures, U.C.I.; Director of Beauty and Rejuvenation, Center for New Medicine; President, Mima's Design; Design Consultant, Gateway Hosiery Mills; Vice President, Ransom Group, Ltd.

**KEVIN REAGAN** (GRPH) LA

B.F.A., California State University, Long Beach  
 B.A., California State University, Long Beach  
*Related industry experience:* Senior Art Director, Geffen Records, MCA Records; Creative Director, Maverick Recording Company; Author, Alex Steinweiss, The Inventor of the Modern Album Cover

**SARAH REPETTO** (GNST) LA

*Director, International Affairs*  
 M.A., California State University, Long Beach  
 B.A., California State University, Long Beach  
 B.F.A., California State University, Long Beach  
*Related industry experience:* Assistant Registrar, FIDM Museum & Galleries for Modern Love Exhibition; Graduate Assistant/Teaching Assistant, California State University, Long Beach; Co-curator of exhibition S.M.S.: An Archive of the 60s at the University Art Museum at California State University at Long Beach; FIDM Museum Docent; Conference Coordinator, IFFTI Conference 2013

**LAURA RICHARZ** (VCOM) LA

B.A., University of Idaho  
*Related industry experience:* Set Decorator for feature films, television, and theatre

**RUTH RITCHIE** (MMKT/VCOM) SF

*Career Advisor, San Francisco*  
 A.S., Art Institute of Fort Lauderdale  
*Related industry experience:* Owner, Silver Sun Production

**ARMANDO ROBLES** (VCOM) LA

Los Angeles City College  
*Related industry experience:* Co-Founder/President, Visual Think Group; Associate, National Business Educators Association, International Society of Business Educators; Honoree, Who's Who of America's Teachers; Workshop Coordinator, California Association of College Stores, LA Municipal Business Associations

**KERRY ROUSSELLOT** (INTD/VCOM) SF

B.Arch., California State Polytechnic University, Pomona  
*Related industry experience:* Owner, Kerry A. Rousselot, Architect; Project Manager, Gensler & Associates Inc., The Irvine Company, Gilbert AJA & Associates

**BRITTANY RUBINGER** (VCOM) LA

B.S., San Francisco State University  
*Related industry experience:* Vice President, VIP PR Director, Senior Account Executive, BPCM; Fashion Director, Blu Print Public Relations; Assistant Account Executive to Senior Account Executive, Film Fashion

**GINA RUCCIONE** (VCOM) LA

B.A., Oregon State University  
 A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Director of Marketing and Brand Partnerships, NK Agency; CEO, 4F Creative Group, LLC; Culinary Director, Stage + Table; Community Director, Meal Sharing; Manager of Corporate & Community Resources, Working Wardrobes

**ELIZABETH RUSSELL** (GNST) LA

M.A., San Francisco State University  
 B.A., Biola University  
*Related industry experience:* Fine Arts Faculty, El Camino College; Museum Educator, Museum of Contemporary Art (MOCA)

**ANI SAFERIAN** (MPDV) LA

M.B.A., Woodbury University  
 California State University, Northridge  
*Related industry experience:* Merchandise Planner, Torrid; Merchandise Planner, Allocations Manager, Love Culture; Associate Buyer, Allocation Analyst, GUESS?, Inc.

**JACQUELINE SAINTANNE** (DESN) LA

*Creative Director, Film & TV Costume Design*  
 University of Miami  
*Related industry experience:* Emmy Award winner in Costume Design; President Emeritus, Costume Designers Guild; Designer, opera, theatre, dance, film, television, music videos, webisodes, commercials, IMAX

**DENNIS P. SALAZAR JR.** (VCOM) LA

B.F.A., Art Center College of Design  
 A.F.A., Long Beach City College  
*Related industry experience:* Visual Director/Lead Visual Artist windows & interior displays, Cosmetics Merchandising & Display Director, Men's Stylist, Suiting & Designer, Event Coordinator, Saks Fifth Avenue, Gucci, Armani, Escada, Fendi

**SAJAD SALEHI** (COSM/GRPH/VCOM) LA

M.F.A., California Institute of the Arts  
 B.F.A., Art Center College of Design  
*Related industry experience:* Instructor, Art Institute; Graphic Designer, Lather; Design Director, Roman Graphic; Lead Graphic Designer, Laleh Graphic; Graphic Designer, www.thesasha.com

**SHAUN SAMSON** (BDSN) LA

M.A., Central Saint Martins  
 B.A., Central Saint Martins  
 A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Design Consultant; Studio Team, Jeremy Scott; Senior Designer, Moschino S.p.A

**OSCAR M. SANTOS** (VCOM) LA

M.A., California State University, Northridge  
 B.A., University of California, Los Angeles  
*Related industry experience:* Graphic & Web Designer/Digital Consultant, Los Angeles County Museum of Art, Mesa Verde, Bee & Pine Organics, Alternative Apparel, Dreamworks Pictures; Instructor, University of Southern California, Los Angeles City College, Fusion Academy; Arts and Humanities Coordinator, Instructor, Ketchum Downtown YMCA

**CAROL E. SAPOS** (DESN) LA

M.S., Walden University  
 B.S., Pepperdine University  
 A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Production Patternmaker, Barco of California; Patternmaker, Natty of California, Lily's of Beverly Hills; Associate Instructor, Los Angeles Trade Technical College

**CHERYL SCHRIEFER** (GNST) OC

M.F.A., California State University, Fullerton  
 California State University, Fullerton  
 Certificate, California State University, Fullerton  
*Related industry experience:* Art History Textbook Editor; Professor, Orange Coast College; Professor, Exhibition Designer, Writing Tutor, California State University, Fullerton

**THOMAS SELINSKE** (BUMT) LA

M.B.A., Pepperdine University  
 B.S., California State Polytechnic University, Pomona  
*Related industry experience:* President of Board, Pasadena Unified School District; Pasadena Educational Foundation; Chair of Board, Leadership Pasadena Inc.; President, Encore Awards & Marketing Corp.; Founder, FocusOut

**SHANT (SEAN) SHAHVERDIAN** (GNST) LA

M.B.A., California State University, Northridge  
 B.S., California State University, Northridge  
 A.A., Pasadena City College  
*Related industry experience:* Business Instructor, Glendale Community College, Pasadena City College, ITT Tech Technical Institute; Financial Advisor, HD Vest Financial Services; Investment Consultant, ETrade

**AREZU SHEPARD** (COSM) LA

B.A., California State University, San Bernardino  
*Related industry experience:* Director of Planning, TechStyle Fashion Group; Planning Manager, Senior Merchandise Planner, Merchandise Planner, Guess?, Inc.; Allocation Analyst, Hot Topic

**DAVID SHERMAN** (GNST/GRPH/INTD/MRCH/VCOM) SF

B.S., Pennsylvania State University  
 A.A., Art Institute of Atlanta  
 Certificate, University of California, Berkeley  
*Related industry experience:* Design Software Instructor/Research Library Specialist, FIDM, SF; Design Software Instructor, University of California, Berkeley Extension; Landscape Designer, PlaceWorks

**WENDY SHUTE** (BUAD/MRCH) LA

M.B.A., Pepperdine University  
B.S., San Jose State University

*Related industry experience:* Division Director - Strategy and Development, Graphic Packaging International; District General Manager, Graphic Packaging International; Marketing representative, IBM

**EDWIN SIERRA** (INTD) LA

B.F.A., Rhode Island School of Design

*Related industry experience:* Associate Vice President, CallisonRTKL, Los Angeles; Architect, Leed Green; Vice President Design Director, Walker Group; Design Director, Palladeo; Senior Architecture Designer, Altoon + Porter Architects

**MARSHA SILBERSTEIN** (MMKT/MRCH/VCOM) SF

B.S., University of California, Los Angeles  
Member: The Fashion Group International

*Related industry experience:* Owner/Fashion Consultant, StyleSmart Fashion Services; Personal Shopper, Macy's West; Store Owner, Four Daughters Clothing for Girls; Designer, Koret of California, Grant Avenue Fashions; Regional Director, The Fashion Group International of San Francisco, Inc.

**LEENA SIMILU** (BDSN/TEXT) LA

Central St Martins

*Related industry experience:* Founder, The Chronicles of LA, Les Chiffoniers Ltd.; Vice President, Design, Equipment; Design Consultancy, Belstaff, Topshop, St John Knits; Head Designer Womenswear, Jil Sander; Design Director Womenswear, Stella McCarthy

**AYELET SIMONE** (MMKT/MRCH) LA

American College of Applied Arts

*Related industry experience:* Merchandiser, Star Fabrics, Alliance/Matrix Textiles; Design Director, Women's Fabrics, Pacesetter/Titanium Fabrics; Manager, Women's Fabric Sourcing/Product Development, Hot Cotton; Senior Manager, Women's Fabric Sourcing/Product Development, BCBG Max Azria Group

**BARRY JO SIMS** (GNST/TSCI) LA

B.A., Southern Illinois University  
Certificate, Southern Illinois University  
Member: The Fashion Group International of Los Angeles, Inc. (FGILA)

*Related industry experience:* Textile Consultant, Apparel and Home Furnishings Industries

**KRISTEN SLOWE** (MPDV/MRCH) SF

B.A., Regis College

A.A., Fashion Institute of Design & Merchandising

*Related industry experience:* Cofounder/Advisor, Monogram; Cofounder, Designer, Saboteur; Retail Inventory Distribution Planner, Williams-Sonoma, Inc.; Planner, TJX Inc.

**BONNIE SMITH** (DESN) LA

B.F.A., Moore College of Art

*Related industry experience:* Footwear Designer, Margaret Jerrold, Bonnie Smith for Kimel, Super Shoe Biz,

Cherokee, Paradox by Zalo, U.S. Shoe Company; IMPO International; Shoe Designer; Expert Witness, Gucci, GUESS?, Inc., Stuart Weitzman

**DAVID SMITH** (GNST/TECH/VCOM) OC

M.F.A., Chapman University

B.A., California State University, Long Beach

*Related industry experience:* Comic Colorist, Liquid Graphics/DC Comics; Photoshop Painter, Gork Enterprises; Background Painter for 2-D Animation, Go Potato.tv

**JOY SOMERVILLE** (MPDV) LA

Certificate, Los Angeles Trade Technical College

*Related industry experience:* First Production Patternmaker, Grader, Marker Maker, Technical Designer, WRR Enterprise; Freelance Technical Designer, First Through Patternmaker, Grader, Marker Maker

**OLAMIPOSI SOMOYE** (DESN) LA

B.S., Fashion Institute of Design & Merchandising

A.A., Fashion Institute of Design & Merchandising

*Related industry experience:* Pattern Drafter, J Brand; Sewing & Pattern Drafting Instructor, Sew FYI; Instructor, Unincorporated Life; Freelance Illustrator, Pattern Drafting

**YELENA SONKIN** (KNTD/TEXT) LA

B.F.A., Moscow State Textile University, Russia

*Related industry experience:* Textile Designer, Fairway Trading Inc.; Director of Design and Development, Dynashape Intima, Inc.; Sweater Designer, Rico Hand Knits, Inc.

**LAURENCE SPEARS** (GNST) SF

M.S., California State University, East Bay

B.S., University of Glasgow

*Related industry experience:* Marketing Consultant, Ellipsis.com; Associate Professor, American College of Traditional Chinese Medicine, Acupuncture and Integrative Medicine College, Academy of Chinese Culture and Health Sciences

**SUSAN NELSON SPENCER** (MPDV/MRCH) LA/OC

M.P.A., California State University, Chico

B.A., California State University, Fullerton

*Related industry experience:* Retail Marketing, Design and Merchandising, London Fog Industries; Assistant Buyer, Macy's West/Federated Department Stores; Brand Manager Gruppo GFT/Giorgio Armani Le Collezioni; Trend Manager, Spiegel Catalog

**AMANDA STARLING** (DENM/IMPV/TSCI) LA

*Chairperson, Special Projects, The Business of Denim, Textile Science; Co-Chairperson, International Manufacturing & Product Development*

B.S., University of Arkansas

*Related industry experience:* Owner/President, Cass Industries, Inc.; Executive Coach, Institute of Management Studies; Senior Vice President, Kuma Sport, Inc.; Consultant, U.S. Commerce Department; Department Director, Beeba's Creations

**KAREN STEIN** (MFTG/MPDV) LA

B.A., Fairleigh Dickinson University

*Related industry experience:* Board Member, Maktaba Project; Owner/Designer, Cricket and Monkey; Visual Concepts Consultant, Owner, Daydreamer Boutique**MEGAN STEWART** (SMED) LA

B.B.A., Georgia State University

*Related industry experience:* Marketing Director, MoZeus Worldwide; Managing Partner, The 46ers; Marketing & Creative Design Specialist, Arylessence**JEFFREY STREADER** (IMPDI) LA

B.S., Richard Stockton College

*Related industry experience:* Senior Vice President, GUESS?, Inc.; President, Kellwood Company; Vice President of Global Sourcing, VF Corporation; Director of Product Development and Global Sourcing, Oxford Industries**MIMI SU** (MRCH) LA*Director, Merchandising & Marketing*

B.A., California State University, Fullerton

A.A., Fashion Institute of Design &amp; Merchandising

*Related industry experience:* Buyer, Christian Dior, Saks Fifth Avenue**NOZOMU SUGAWARA** (INTD) LA

M.Arch., University of California, Los Angeles

B.Arch., University of Houston

*Related industry experience:* Designer/Associate, Moore Ruble Yudell Architects and Planners; Designer/Intern, Morris Architects**KRISTINE SULLIVAN** (BUMT/MMKT) SF

M.S., California State University, Sacramento

B.A., California State University, Sacramento

*Related industry experience:* Adjunct Instructor, International Academy of Design & Technology, California State University, Sacramento, San Joaquin Delta College; Fashion Concierge and Consultant, Fashion Industry; Development of Sales, Marketing and Research, Golden Valley Industries; Buyer, Nordstrom**PAIGE SULLIVAN** (SMED) LA

University of California, Los Angeles

University of Southern California

*Related industry experience:* Owner/President, Cryo Wave; Owner/Consultant, Holden Wright Consulting; Business Manager, Beach Cities Orthopedics; Area Manager, Lululemon Athletica**BARBARA SULTAN** (GNST/MFTG/MRCH) LA*Related industry experience:* Clothing Designer; Owner/Fashion Update, Da-Max.com; Author, *Applied Flat Sketching for the Fashion Industry*, *Computer-Aided Flat Sketching for the Fashion Industry*; Muralist; Painter, Sculptor, Computer Painter**KERI SUSSMAN SHURLIFF** (GNST/INTD/VCOM) LA

M.A., Dominican University of California

B.A., Dominican University of California  
Member: College Art Association (CAA)*Related industry experience:* Instructor, UCLA Extension; Archives Assistant, Bill Graham Presents; Gallery Administrator, Linda Jones Enterprises/Chuck Jones Studio Gallery; Academic Reviewer, Janson's *Basic History of Art, 8th and 9th editions***HARRIET SUSTARSIC** (COSM) LA

B.A., California State University, Long Beach

*Related industry experience:* Senior Vice President, General Merchandise Manager, True Religion Brand Jeans, Guess?, Inc.; Executive Vice President, Chief Merchandising Officer, The Wet Seal, Inc.**JULIA SZKIBA** (DESN) LA

M.F.A., Academy of Art University

American InterContinental University

*Related industry experience:* Instructor, LIM College, Art Institute of California, McKinley College, Rocky Mountain College Art + Design; Apparel, Bedding, Product Development, Textile/Surface Pattern Designer**ZIYAN TAN** (DESN) LA

Savannah College of Art and Design

Gnomon School of Visual Effects

*Related industry experience:* Costume Illustrator, *One Night in Miami*, *Malignant*, *Goosebumps 2*, Costume Designers Guild; Illustrator, HBO's *Watchmen*; Concept Illustrator/Production Assistant, 20th Century Fox**VIVIAN TELLEFSEN** (DESN) OC

M.A., University of California, Los Angeles

B.A., University of California, Los Angeles

Art Center College of Design

Los Angeles Trade Technical College

*Related industry experience:* Artist; Board Member, The Art4Kids Foundation**AMANDA THEVENOT** (VCOM) LA

Art Center College of Design

Fashion Institute of Design &amp; Merchandising

*Related industry experience:* Owner, Operator, Amanda Thevenot; Director of Store Design & Visual Merchandising, Avec Les Filles; Global Director of Store Design, Bare Escentuals; Senior Design Manager, BCBG Max Azria Group**JEANNE THOMAS** (GRPH/MMKT/VCOM) SF

M.Ed., Concordia University

B.F.A., California Institute of the Arts

*Related industry experience:* Lecturer, Expression College of Digital Arts; Owner/Art Director, Jeanne Thomas Graphic Design; Design Director, Wells Fargo; Creative Director, Autodesk; Art Director, Macromedia**JONIE THOMAS** (DESN/TEXT) LA*Assistant Chairperson, Fashion Design*

A.A., Los Angeles Trade Technical College

*Related industry experience:* Vice President Merchandising Plus Size Women, E S Sutton/Extra Sportswear; Senior Merchandiser/Brand Manager Plus Size Women, Warnaco/White Stag; Senior Designer, Carole Little

**JOSEPH TORAMANIAN** (INTD) LA

Ph.D., Institute of Town Planning, Moscow, Russia  
*Related industry experience:* Instructor, Art Institute of Hollywood, Art Institute of Los Angeles, Westwood College

**JASON TRAC** (BUMT/COSM) LA

M.B.A., California State University, Los Angeles  
 B.S., University of California, Riverside  
 Certificate, University of California, Los Angeles  
*Related industry experience:* Human Resources Manager, CBS Interactive; Human Resources Supervisor, Senior Human Resources Business Partner, Senior Human Resources Generalist, American Advisors Group; Associate Human Resources Business Partner, The Hertz Corporation

**DAT TRAN** (MFTG/MNWR) LA

B.F.A., Otis College of Art and Design  
*Related industry experience:* Co-Owner, Designer, Lua Company; Design Director, Merchandiser, BJD, Inc; Senior Woven Designer for Menswear, Calvin Klein; Designer, Geoffrey Beene Menswear

**SUSAN TRAN** (SMED) LA

M.B.A., University of Southern California  
 B.S., University of California, Los Angeles  
 A.A. Fashion Institute of Design & Merchandising  
*Related industry experience:* Director of eCommerce, K-Swiss, Donald J Pliner, Creatures of Comfort; VP of eCommerce & Multi-Channel Strategy, Chan Luu

**ISABEL TREIDL** (BUMT/GNST) LA

M.B.A., Southern State University  
 B.S., EAFIT University  
*Related industry experience:* Founder, Corpo – Educational Juice Bar; Creativity and Innovation Consultant; National Council Member, United Nations Association; President, Chair of Education, United Nations Association, Orange County; Co-Founder, IN-NOVE; Associate Professor, EAFIT University

**MELISSA TRIBER** (MPDV) LA

B.S., Central Washington University  
 A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Creative Director, Sage the Label, Young, Fabulous & Broke; Stylist; Creative Consultant; Senior Merchandiser, Patty Park Agency; Wardrobe Stylist, *Paper Magazine*

**SHEILA TROIANO** (MMKT) LA

B.A., Wayne State University  
 Certificate, University of California, Los Angeles  
 Los Angeles Trade Technical College  
*Related industry experience:* Owner/Buyer, Comment Boutique; Manager/Buyer, Helft's; Compliance Inspector, Cal Safety Compliance Corporation; Showroom Sales and Apparel Manufacturers' Representative; Microsoft Office Trainer; Real Estate Investor; Property Manager

**SAMANTHA TROY** (GRPH/TECH/VCOM) SF

B.F.A., Rhode Island School of Design  
*Related industry experience:* Co-Founder/Principal, Design des Troy; Executive Digital Artist, Goodby, Silverstein & Partners; Graphics Coordinator, Williams-Sonoma, Inc.

**JAMES TRUSH** (COSM) LA

Loyola Law School  
 University of Vermont  
*Related industry experience:* CEO, Head of Business Affairs, Runway Rogue; Attorney, Trush Law Office

**PATRICIA TURNER** (MMKT) LA

B.S., Barat College  
*Related industry experience:* Principal, Pat Turner Marketing & Events; Sales Promotion Director, Warner Bros. Studio Stores; Vice President, Event Marketing/Public Relations, Broadway Stores, Inc.

**ALISON UHLFELDER** (DESN) LA

B.F.A., University of Rhode Island  
 A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Costume Designer, Hers & History; Assistant Costume Designer, *Pretty Little Liars*; Assistant Designer, Libertalia Clothing

**ROB VANDERHENST** (COSM) LA

M.S., University of Florida  
 Hasselt University (Belgium)  
*Related industry experience:* Packaging Director, Estee Lauder Companies; Packaging Manager, Material Expert, Beierdorf AG; Packaging Expert, Friesland-Campina

**JENNIFER VATHANADIREG** (MMKT) LA/OC

B.A., California State University, Fullerton  
*Related industry experience:* Director of Marketing & eCommerce, Bella Dahl; Director of Marketing, Fam Brands; Marketing Coordinator, Executive Assistant to the President and CEO, BCBG Max Azria Group

**CARLOS VAZQUEZ** (DESN) LA

B.S., Woodbury University  
*Related industry experience:* Owner/Designer, Mona Lisa; Designer, Alex Colman Sportswear, Saint Germain Sportswear, David Brown Robes & Lounge-wear, Lucie Ann Intimate Apparel, Davina; Merchandiser, Mr. Alex

**ASHLEY VILGIATE** (COSM) LA

B.A., University of Colorado, Boulder  
*Related industry experience:* Vice President Sales & Brand Management, DuWop LLC; Brand Manager, Simple Beauty, Inc., International Licensing, GUESS? Inc.

**IVY VINING** (DESN) LA

A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Freelance Fashion Designer; Instructor/Education Coordinator, Sewing Arts Center; Owner/Designer, Ivy Vining; Associate Designer, FANG at Fashion Life Inc.

**ROBIN WAGNER** (BDSN/KNTD/MPDV/TEXT) LA

B.F.A., Fashion Institute of Technology  
 Member: The Fashion Group International of Los Angeles, Inc. (FGILA)  
 FIDM Faculty Council Vice President  
*Related industry experience:* Consultant/Women's Education Guest Speaker, United Nations International Trade Commission; Product Development, Design, and Sourcing Consultant, Robin Wagner Design/Left Coast Agency, Public School NYC; Design Consultant, Feel the Piece; Product Development and Sourcing Consultant, Kevan Hall, Windsor Stores, Three Dots, GUESS?, Inc., Design Merchants; Vice President of Design/Design Director, Aire Clothing; Design Director/Merchandiser, Jennifer Reed Inc.

**AUBREY T. WALDEN** (BUMT) LA

M.B.A., Thunderbird School of Global Management  
 B.A., Lynchburg College  
*Related industry experience:* Senior Project and Business Strategy Manager, Treasury Services, City National Bank; Senior Vice President, Treasury Management, U.S. Bank; Instructor, University of Phoenix

**ISAAC WALKER** (DESN/MFTG/MPDV/TEXT) LA

Certificate, Los Angeles Trade Technical College  
*Related industry experience:* CAD Artist; Print Designer; Designer, Disney Stores, Converse; Graphic Artist, Warner Bros., LA Gear; Product Development Manager, Team Simpson; Freelance Graphic Artist, YMLA, Big Dogs, Point Zero

**T. J. WALKER** (DESN/MFTG/MNWR) LA

M.F.A., Louisiana Tech University  
 B.F.A., Delta State University  
 Meridian Community College  
 Member: The Fashion Group International of Los Angeles, Inc. (FGILA)  
*Related industry experience:* Product Development/Design Manufacturing/Branding and Distribution, Calvin Walker Brand Consulting; Product Development Consultant, D & T Design Consulting; Vice President, Product Development and Design, Modish Nation Design Studio, Cross Colours/KarlKani

**LOUISE WALLACE** (MPDV/MRCH) LA

Certificate, Los Angeles Trade Technical College  
*Related industry experience:* General Manager, Girl Mana; Product Development and Sales, Guild Inc., Kahn Lucas Lancaster, Little Laura of California

**JORG WALLRABE** (GRPH) LA

B.A., Parsons School of Design  
*Related industry experience:* Owner, President, BrandingIron Worldwide Inc.; Director of Accounts, Art Director, Publicist, Paul Wilnot Communications Experience

**KWAME WATERS** (DESN) LA

B.A., The Art Institute of Atlanta  
*Related industry experience:* Wardrobe Stylist, Wardrobe Supervisor, Set Dresser, Stylist for television and film production

**DEBRA WEAVER** (MPDV) LA

A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Freelance Design & Consulting; Merchandising, Product Development, National Stores; Designer, Lure Studio, JNCO, SURYA; Creative Director, Merchandising, Product Development, Master Textile Mill

**MEREDITH WEBB** (GNST) SF

*Specialist, Instruction & Reference Services, San Francisco*  
 M.A., University of Oregon  
 B.A., University of California, Santa Cruz  
*Related industry experience:* Instructor, University of Oregon, The Learning Center, Inc.

**ERIC WEISSER** (GRPH/VCOM) LA

B.A., Arizona State University  
*Related industry experience:* Head of Marketing, New York County Lawyers' Association; Communications Director, Valley Beth Shalom Synagogue; Lead Graphic & Web Designer and Owner, Be Weisser Designs

**LORNE WELLINGTON** (BUMT) LA

M.B.A., American Jewish University  
 B.A., Hampton University  
 A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Creator, Owner, Sculpted Silhouette

**JAMES WEST** (DIGI) LA

M.F.A., American Film Institute Conservatory  
 B.F.A., University of Illinois at Chicago  
*Related industry experience:* Supervisor, Conservatory Camera Department, Technical Operations, American Film Institute Conservatory; Freelance photography, videography, and cinematography, James West Media Production

**LINDIE WILHELM** (DESN/MFTG/MPDV) SF

A.A., Parsons School of Design  
*Related industry experience:* Designer, Georgiou, Joanie Char, Levi Strauss & Company, Givenchy Sport; Owner/Designer, Devant

**JOAN WILLGUES** (GNST) LA

B.F.A., University of Texas, Austin  
*Related industry experience:* First Hand, Broadway Costumes, Parsons-Mears; Resident Costume Designer, Shop Foreman, Stages Theatre; Dresser, Les Misérables on Broadway; Costume Designer, Theatre West, Falcon Theatre

**CHRISTOPHER WILLIAMS** (BUMT/GNST/MRCH) OC

B.S., San Diego State University

*Related industry experience:* Instructor, Sweetwater Union School District; Lead Instructor, Kelsey Jenney College; Textbook Representative, Silver Burdett Ginn Publishing; Accountant, The Balanced Books; Department Chair, Kelsey-Jenney Business College

**JODY WILSON** (BDSN/GNST) SF

M.F.A., San Francisco Art Institute

B.A., Kalamazoo College

*Related industry experience:* Freelance Video Editor and Motion Graphics Designer

**MICHELLE WILSON** (DESN) LA

University of California, Los Angeles

University of California, Santa Barbara

*Related industry experience:* Buyer, Entertainment Production, Universal Studios Hollywood; Assistant Manager for Galleria, Buyer/Designer for Bookstore, Museum of Tolerance; Wardrobe Supervisor; Costume Designer

**ARTURO WONG** (VCOM) LA

A.A., Fashion Institute of Design & Merchandising

*Related industry experience:* Visual Presentation Athlete, Nike; Visual Presentation Athlete and Merchandising Lead, Nike; PR Coordinator, Marketing Assistant, Joyrich; PR Assistant, Elle Molchan PR

**DEBORAH E. YOUNG** (GNST/IMPD/MNWR/MPDV/TSCI) LA

*Curriculum Development Specialist*

M.F.A., California State University, Long Beach

B.F.A., California State University, Long Beach

*Related industry experience:* Technical Consultant/Expert Witness; Graduate Teaching Associate, California State University, Long Beach; Instructor, Otis College of Art & Design; Author, *Swatch Reference Guide for Fashion Fabrics* by Fairchild

**TATYANA ZHUKOVA** (INTD) LA

M.S., California State University, Northridge

B.S., California State University, Northridge

License, certification and education, CCIDC

*Related industry experience:* Principal Designer and Co-Owner, Interior AT Design Inc.; Faculty, Art Institute of California, California State University, Northridge; UCLA Extension CIDA Ambassador

**KRISTEN ZIMMER** (COSM/GRPH/SMED) LA

B.A., Arizona State University

*Related industry experience:* Vice President Licensed Brands, Recycled Karma Brands, LLC; Retail Licensing Manager, Sega of America







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# ***POLICIES & REGULATIONS***

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The following section is packed with key information to help students make the most of their time at FIDM. We recommend that students carefully review it and refer any questions or concerns to their Advisor.

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## Admissions Process

FIDM seeks to admit individuals who have the capacity and determination to complete FIDM's specialized curriculum and graduate from our college. The admissions process is designed to help the student and college reach an informed decision about a student's likelihood for success.

To be considered for admission to FIDM, students must be at least 17 years of age upon matriculation and must have earned or be enrolled in coursework leading to a high school diploma or GED (or the equivalent). Final transcript/proof of high school graduation is required before beginning classes.

### APPLICATION STEPS

*I. Complete and submit the online application* and pay the initial \$25 application fee (non-refundable). FIDM strongly encourages applicants to contact the college for assistance and to promptly respond when contacted by an Admissions Advisor from FIDM. The Advisor will help the student navigate the admissions process.

#### *II. Submit requirements*

- **Official high school and if applicable, college/university transcripts.**
- **Admissions Essay**  
maximum of two (2) page essay addressing the following questions:
  1. *What are your expectations, goals, hobbies and special interests;*
  2. *What are your reasons for choosing FIDM;*
  3. *What appeals to you about the major you are considering; and*
  4. *What are your goals and aspirations upon graduation from FIDM.*
- **Two Professional Letters of Recommendation** from teachers, counselors, employers, etc.
- **Portfolio**  
Access the portfolio requirements at *FIDM.edu* under Admissions. Contact your Admissions Advisor for guidance or with any questions.

#### *III. Interview/File Review for Admissions Decision*

Accepted students must submit the final application fee of \$200 (non-refundable).

### Program Specific Admissions Requirements:

#### ADMISSION TO THE ASSOCIATE OF ARTS DEGREE PROGRAMS

Open to high school graduates (or equivalency) or high school graduates who are transferring prior to obtaining a degree from another college.

#### ADMISSION TO THE ASSOCIATE OF ARTS PROFESSIONAL DESIGNATION DEGREE PROGRAMS

Open to candidates who have a U.S. accredited degree or a minimum of 45 semester units (67 quarter units) of

general studies coursework in various categories of academic breadth, or international bachelor's degree (or higher) with certification of U.S. equivalency. More information may be obtained from the Office of Admissions.

#### ADMISSION TO THE ASSOCIATE OF ARTS ADVANCED STUDY DEGREE PROGRAMS

Open to candidates who possess a prior academic degree from FIDM or another accredited college or university in a related discipline. Portfolio submission and/or an interview with the Department Chairperson may also be required. For further information, contact the Admissions or Student Advisement Office. (See pg. 19)

#### ADMISSION TO THE BACHELOR OF SCIENCE AND BACHELOR OF ARTS DEGREE PROGRAMS

All B.S./B.A. programs are open to qualified transfer students and FIDM A.A. graduates. Please contact Admissions or Student Advisement for further information about specific requirements.

#### ADMISSION TO THE MASTER OF BUSINESS ADMINISTRATION DEGREE PROGRAM

Admission to the MBA program is open to graduates who have a Bachelor's degree (or higher) from FIDM or another accredited college or university. Students with undergraduate business degrees are eligible for the one-year MBA program. Students with a Bachelor's degree in non-business majors will be eligible for the 15-month MBA program which provides a foundation quarter of study. The application process for FIDM's MBA program includes submission of an official university transcript, admissions essay, professional resume, demonstration of graduate-level skills in English, and recommendations from professionals such as faculty, staff, or employers. A meeting/interview with the Department Chairperson may also be required. For further information, contact Admissions or the Student Advisement Office.

#### INTERNATIONAL STUDENTS

FIDM is federally authorized to enroll nonimmigrant students. Transcripts from outside the U.S. that are not in English must be accompanied by an English translation along with the original language. International transcripts will be subject to U.S. equivalency evaluation. All students must demonstrate English proficiency. Applicants whose first language is not English must demonstrate English proficiency by successfully completing a Test of English as a Foreign Language TOEFL (or equivalent). Please contact Admissions for acceptable equivalent English tests and minimum score requirements.

Upon acceptance, international students must provide FIDM with a confidential statement of finances—an official bank letter or statement indicating adequate funds available for tuition and living expenses for one academic year. This along with a copy of the student's passport will be required in order for FIDM to process an I-20 for purposes of applying for an F-1 student visa.

All coursework is taught in English. FIDM does not offer English language services and instruction. FIDM does not provide visa services to international students other than issuing an I-20. However, FIDM will verify the student's enrollment status and any changes in enrollment status during the course of their enrollment.

| FEES DUE PRIOR TO REGISTRATION: |       |
|---------------------------------|-------|
| Out of state fee:               | \$150 |
| Interntaional fee:              | \$400 |

## Financial Aid

### FINANCIAL AID PROGRAMS

FIDM offers several different types of financial assistance. Students may apply for federal and state grants and loans, merit- and talent-based scholarships, and work-study programs, and browse Career Center listings for part-time employment. FIDM is also a Military Friendly school and accepts most VA (Veterans Affairs) education benefits for veterans, spouses, and dependents. FIDM's Financial Aid, Admissions, Student Advisement, and Scholarship Foundation offices can provide guidance in applying for these types of aid. In addition, applicants should consult their high school counselors about any grants or scholarships that may be available. Local, state, and national scholarship competitions provide many scholarship opportunities. Employers and fraternal, alumni, and civic organizations with which the students or their parents are affiliated may be another source of financial assistance and should be explored. While applicants are encouraged to seek grants and scholarships, students should not rely upon them as the sole means of financing their education.

Additional information can be found in the Financial Aid section on *FIDM.edu*. For more information about scholarship opportunities, visit the FIDM Scholarship Foundation website: [fidmscholarshipfoundation.org](http://fidmscholarshipfoundation.org). Also, if students have been accepted for admission to FIDM, additional FAQs can be found on the FIDM Portal [myfidm.fidm.edu](http://myfidm.fidm.edu).

## Government Aid Programs

### FEDERAL PELL GRANT

Money received from this program is a grant and does not have to be repaid. Aid is disbursed quarterly. This program is designed to provide financial assistance for students determined by the federal government guidelines to have financial need.

### FEDERAL SUPPLEMENTAL EDUCATION OPPORTUNITY GRANT (SEOG)

This grant is available to students who demonstrate extreme financial need and is used to supplement aid from other assistance programs. Funding received from this program does not need to be repaid. Aid is distributed quarterly.

### FEDERAL WORK-STUDY PROGRAM

Aid received from this program consists of wages paid for work. Earnings are not applied to the student's account at FIDM. Students interested in participating in this program must contact FIDM's Financial Services Office.

### FEDERAL DIRECT SUBSIDIZED LOAN

(also known as Federal Subsidized Stafford Loan)

This is a federal loan based on financial need and borrowed from the government. The federal government pays interest on the loan while the student is enrolled at least half-time. Repayment of the loan begins six months after the student leaves college or drops below half-time attendance.

### FEDERAL DIRECT UNSUBSIDIZED LOAN

(also known as Federal Unsubsidized Stafford Loan)

This loan is not based on financial need and the same process as the Direct Subsidized loan determines eligibility. The terms of the loan are similar to the Direct Subsidized loan; however, the student is responsible for the interest during in-school and deferment periods.

The annual limits for Direct loans can be found at: <https://studentaid.gov/understand-aid/types/loans/subsidized-unsubsidized#how-much-can-i-borrow>.

### FEDERAL DIRECT PLUS LOAN

The **Federal Direct Parent PLUS** loan (for undergraduate students) assists parents with good credit histories in borrowing for their dependent student's educational expenses. A creditworthy co-borrower may cosign the Parent PLUS loan with the parent. The **Federal Direct Grad PLUS** loan (for students in FIDM's MBA program) can assist students with good credit to pay for their educationally related expenses. A creditworthy co-borrower may cosign the Grad PLUS loan with the student.

### VETERANS EDUCATIONAL BENEFITS

FIDM is approved to participate in a number of programs administered by the Department of Veterans Affairs. Information regarding eligibility for the veterans educational programs may be obtained by calling the toll-free number 1.888.GI.BILL1 (1.888.442.4551) to speak with a Veterans Benefits Counselor or by visiting the website at [gibill.va.gov](http://gibill.va.gov). Additional information about the application process for VA Educational benefits can be found in FIDM's Veterans Information Bulletin (VIB) which may be obtained from the Registrar or the Financial Aid Office at FIDM, or at the Military Friendly section on *FIDM.edu*.

### CALIFORNIA STATE AID PROGRAMS

The following programs require California state residency:

#### CAL GRANT A

This grant provides tuition & fee assistance to low- and middle-income students. Eligibility is based on financial need and academic qualifications.

**CAL GRANT B**

This grant provides assistance for access and tuition & fees to disadvantaged and low-income students. Eligibility is based on financial need and academic qualifications.

**CAL GRANT C**

This grant provides assistance with tuition & fees and books & supplies to career-oriented low-and middle-income students. Eligibility is based on financial need.

The annual deadline to apply for Cal Grants is March 2.

**GRANT & SCHOLARSHIP SOURCES FOR OUT-OF-STATE STUDENTS**

Aid programs from states other than California can be found at the following website: <https://www2.ed.gov/about/contacts/state/index.html>. In most instances, state grants/scholarships are only usable in the states in which they are awarded.

Government aid, other than earnings from work-study employment, is disbursed quarterly. Federal- and state-funded programs are based on legislative action, and funding and eligibility requirements are subject to change. For current financial aid eligibility requirements and additional information regarding program availability, applicants should refer to the FIDM Student Consumer Handbook in the Financial Aid section of FIDM's website.

**Private & Institutional Scholarships**

Scholarship information can be found in the Financial Aid section of FIDM's website. For more information about scholarship opportunities, visit the FIDM Scholarship Foundation website [fidmscholarshipfoundation.org](http://fidmscholarshipfoundation.org). Also, if students have been accepted for admission to FIDM, additional FAQs can be found on the FIDM Portal [myfidm.fidm.edu](http://myfidm.fidm.edu).

**General Guidelines for Financial Aid**

Federal aid programs are awarded on an award-year basis, beginning July 1 and ending June 30, so an applicant may need to apply for aid more than once during an academic or calendar year.

**Important:** The Federal Aid application is made available and can be submitted in October of each year. The same application is used by California residents to apply for the California State Grant programs. The filing deadline for Cal Grants is March 2. Students receiving any type of financial aid must make satisfactory progress toward the completion of a specific educational program. Failure to do so will result in the termination of financial aid eligibility for the program. Student eligibility for a maximum award requires full-time (minimum 12 units per quarter) attendance at the college. Federal financial aid is

available for only one repeat of a specific course in which a grade of D- or better was received. Some aid types are given on a first-come, first-served basis. All financial aid documents must be completed before the student may register for classes.

**APPLICATION PROCEDURE**

It is the student's responsibility to ensure that processing of the financial aid package is complete before clearance for registration. It is FIDM's responsibility to administer assistance programs to insure strict compliance with regulations governing financial aid.

To be considered for financial aid, students must first notify their Admissions Advisor, Student Advisor, or the Financial Aid Office directly of their intent to apply for financial assistance. It is the student's responsibility to complete and return all documents requested by the Student Financial Services Office. Applicants should check the status of their financial aid application on the FIDM Portal.

**APPLICATIONS AND FORMS REQUIRED**

All Financial Aid documents and applications can be obtained through guidance found on FIDM's Portal. Once students have requested financial aid after meeting with their Admissions Advisor, they may visit the Finance section (under the Student Services tab) on the FIDM Portal and go to the "What documents are still due?" section for detailed information. The FIDM Portal is found at [myfidm.fidm.edu/wps/portal](http://myfidm.fidm.edu/wps/portal).

Students applying for assistance from the California aid programs or the Federal aid programs (Pell, SEOG, Work Study, and Direct Student and Direct PLUS Loans) must complete the Free Application for Federal Student Aid (FAFSA). The application can be accessed at <https://studentaid.gov/h/apply-for-aid/fafsa>.

To apply for a federal loan (Direct Subsidized and Unsubsidized and PLUS loans), visit the Direct Loan website at <https://studentaid.gov/understand-aid/types/loans>. This site will allow students, parents, and endorsers to complete the steps for the loan application process, including:

- Master Promissory Note (MPN)
- Parent PLUS and Grad PLUS loan requests
- Endorsing a PLUS loan

The student and parent borrower confirms the type and amount of their loan(s) on FIDM's Stafford or PLUS Authorization form. This form is accessed via the FIDM Portal as part of the financial aid documentation process.

Students are advised to carefully review aid applications for deadline dates and any special requirements/instructions.

**FEDERAL AID ELIGIBILITY REQUIREMENTS**

To be eligible for assistance from the Federal Pell, Federal Work Study, Federal SEOG, Federal Direct

Student loan, and Federal Direct PLUS loan programs the student must:

- Be admitted as a regular student.
- Be enrolled, or accepted for enrollment, in an eligible program on at least a half-time basis.
- Meet citizenship requirements, or eligible non-citizen requirements.
- Have a valid Social Security number.
- Complete the Free Application for Federal Student Aid (FAFSA).
- Maintain satisfactory progress in their course of study.
- Not be in default on any type of Federal Student Loan (Perkins, Stafford/Direct or PLUS loans) received at any college.
- Not owe a refund on a Federal Pell or Federal SEOG received at any college.
- Meet current requirements for selective service.
- Complete required loan entrance counseling before federal loans can be disbursed.

Aid from the Federal SEOG and Federal Work Study programs will be given on a "first come, first served" basis. Because funding is very limited, students who apply late or fail to provide documentation to substantiate need will not receive assistance from these programs.

**NON-CITIZEN ELIGIBILITY CRITERIA**

To be eligible for federal aid programs, students must be either U.S. citizens or eligible non-citizens. Eligible non-citizens (e.g., Permanent Residents) may be asked to provide a copy of approved documentation to determine citizenship eligibility before any estimated financial aid is awarded at the college. If primary confirmation is not received through the Federal Government, a secondary confirmation from the Bureau of Citizenship and Immigration Services (U.S. Department of Homeland Security) will be required.

California resident students who do not qualify as eligible non-citizens for federal aid purposes may be eligible for a Cal Grant via the California Dream Act. The California Dream Act Application must be submitted by the March 2 deadline. More information can be found at <https://dream.csac.ca.gov/>.

**FEDERAL COLLEGE WORK STUDY (FWS)**

The Federal College Work Study program is a need-based program that provides employment assistance to eligible students working in FWS-approved positions. The student applying for FWS funds is responsible for completing all necessary employment forms before beginning work.

Students accepting employment in the Federal College Work-Study Program are responsible for performing their work in a satisfactory manner.

FWS employees must arrive at work on time and comply with reasonable employer requirements.

During periods of enrollment student FWS recipients should not work more than 20 hours per week.

The amount of a Federal College Work Study (FWS) award is an estimate based on the student's anticipated earnings during an award year. Actual FWS earnings will depend on the hours worked by the student. An FWS award cannot be applied toward a student's FIDM account. Paychecks are issued to work-study recipients every two weeks, and checks are made payable to the student.

**METHOD & FREQUENCY OF FINANCIAL AID PAYMENTS**

Other than FWS wages, all financial aid will be credited to the student's tuition account. All forms of federal and state financial assistance are disbursed quarterly. Generally, private loans are disbursed quarterly but in some cases may be made in one disbursement. Students will receive a payment from FIDM if the financial aid disbursed in a quarter exceeds the institutional costs attributed to that quarter.

Students and parents who borrow federal loans will receive a notification of each disbursement from the school. If the student or parent borrower wishes to cancel all or a portion of a loan, he or she must inform staff in the Student Financial Services Department within 30 days of the date of the notification.

**STUDENT EXPENSE BUDGET**

Average cost-of-living expenses are based on surveys completed by FIDM Students to compute the student's cost of attendance (student expense budget).

The budget takes into consideration the following:

- Tuition and fees
- Room and board
- Books and supplies
- Transportation expenses
- Personal and miscellaneous costs

Standard costs of room and board, transportation and miscellaneous expenses for a 9-month academic year are:

| STUDENTS LIVING AT HOME |                 |
|-------------------------|-----------------|
| Room / board            | \$8,780         |
| Transportation          | \$938           |
| Miscellaneous           | + \$3,225       |
| <b>TOTAL</b>            | <b>\$12,943</b> |

\$700 for travel expenses is included for Out-of-State Students.

When computing their expected cost of attendance, students should use these figures merely as a guide. Tuition/fees and book/supplies costs will be shown in the student's Schedule of Payments.

**DETERMINING AID ELIGIBILITY**

FIDM uses Federal Methodology to assess financial need (i.e., cost of attendance minus the federally calculated expected family contribution).

| TENTATIVE PACKAGE EXAMPLE    |                 |
|------------------------------|-----------------|
| Cost of Attendance*          | \$58,062        |
| Expected Family Contribution | - \$999         |
| <b>NEED</b>                  | <b>\$57,063</b> |

| AID PACKAGE                      |                   |
|----------------------------------|-------------------|
| Pell                             | \$5,395           |
| Federal Direct Subsidized loan   | \$3,500           |
| Federal Direct Unsubsidized loan | + \$6,000         |
| <b>TOTAL AID PACKAGE</b>         | <b>\$14,895</b>   |
| <b>(UNMET NEED)</b>              | <b>(\$42,168)</b> |

\*This is one example of tuition/fees, books/supplies, room/board, transportation/expenses, and personal/miscellaneous expenses. All figures with the exception of actual tuition/fees and books/supplies costs are obtained from FIDM Student Surveys.

**CRITERIA FOR CONTINUED ELIGIBILITY**

Students must be enrolled and be making satisfactory progress in order to receive aid funds. Registration will be checked before aid funds are disbursed. Full time enrollment at FIDM is considered to be a minimum of 12 units per quarter. Federal Pell and Cal Grant awards will be prorated for a student who initially registers full time and subsequently drops below full time enrollment. To maintain eligibility for Federal Student Loans, students must maintain at least half-time attendance. Please contact the Student Financial Services Department for specifics.

Students are responsible for reapplying for financial assistance on a timely basis. The federal financial aid award year begins each July 1st. Aid applications are made available to students beginning in October for the following financial aid year.

Students returning from a Leave of Absence must contact their Student Advisor prior to their return to determine if they need to reapply for aid.

Students meeting all program requirements will be considered to be eligible aid recipients.

**Satisfactory Academic Progress (SAP) Requirements**

Students receiving federal financial aid must maintain satisfactory academic progress (SAP) in accordance with FIDM's SAP policy. A student who does not meet SAP standards is subject to loss of financial aid. The standards for financial aid SAP are stricter than those for students who do not receive financial aid.

**FINANCIAL AID SAP STANDARDS**

SAP is monitored periodically during the program of study. At each monitoring period, the student must meet SAP standards in three areas:

1. GPA
2. Unit completion
3. Pace

**GPA:** A student in an undergraduate program must maintain a minimum cumulative Grade Point Average of 2.0 on a 4.0 scale. A student in the Master's program must maintain a minimum Grade Point Average of 3.0 on a 4.0 scale.

**Unit completion:** A student must successfully complete a minimum number of units at each monitoring point. See the chart on the next page for examples of unit completion standards for some programs.

**Pace:** A student must successfully complete a minimum of 67% of the units attempted on a cumulative basis. For financial aid SAP purposes, "units attempted" are defined as units for classes for which the student has a grade at the completion of a quarter, with the exception of the classes Writing Skills and Financial Skills Workshop. Units for classes dropped prior to the deadline to drop in a quarter are not considered attempted, but units for a class with a grade of "W" are considered as units attempted. "Successfully completed" units are units for classes with grades of "A", "B", "C", "D" or "P". Units considered to be not successfully completed are units for classes with grades of "F" or "W". Units for classes with a grade of "I" can be either successful or not, depending on the eventual resolution of the incomplete.

**MONITORING PERIOD**

Except as noted\*, a student's financial aid SAP will be monitored at the completion of three quarters of attendance (once per academic year). To be in compliance with SAP standards, the student must meet all three components of SAP at the point of monitoring, meaning the student must: 1) Have successfully completed at least 67% of the units they have attempted, 2) Have a cumulative GPA of at least 2.0, (3.0 for Master's) and 3) Have successfully completed the minimum number of units during the monitoring period. A student who is not meeting all of these standards is subject to SAP disciplinary action.

\* *Exception for students enrolled in the Master’s program.* A student’s financial aid SAP will be monitored at the completion of two quarters of attendance.

A student in “Warning” status may receive financial aid for one additional quarter. If the student fails to meet SAP standards in that additional quarter, they are subject to SAP disciplinary actions as described in the next section.

\* *Exception for students enrolled in a 3 quarter Professional Designation or Advanced AA Program.* The SAP for students in a program of study of three quarters or less will be monitored on a quarterly basis. If a student in one of these programs fails to meet SAP standards, they will be placed on “Financial Aid Warning” status.

| PROGRAM DESCRIPTION                                  | PROGRAM LENGTH | PROGRAM UNITS | SAP MONITORING POINT                             | MINIMUM NUMBER OF SUCCESSFULLY COMPLETED UNITS REQUIRED AT EACH MONITORING PERIOD |     |     |     |
|------------------------------------------------------|----------------|---------------|--------------------------------------------------|-----------------------------------------------------------------------------------|-----|-----|-----|
|                                                      |                |               |                                                  | 1ST                                                                               | 2ND | 3RD | 4TH |
| A.A. PROFESSIONAL DESIGNATION OR A.A. ADVANCED STUDY | 3 quarters     | 45            | At the end of every quarter of attendance        | 11                                                                                | 22  | 33  | 45  |
| A.A. ADVANCED STUDY                                  | 3 quarters     | 48            | At the end of every quarter of attendance        | 12                                                                                | 24  | 36  | 48  |
| B.A. IN PROFESSIONAL STUDIES                         | 1 year         | 46            | At the end of every quarter of attendance        | 12                                                                                | 24  | 36  | 46  |
| A.A.                                                 | 2 years        | 90            | At the end of every three quarters of attendance | 30                                                                                | 60  | 90  |     |
| B.A. / B.S. BACHELOR'S DEGREE                        | 2 years        | 91            | At the end of every three quarters of attendance | 30                                                                                | 60  | 91  |     |
| MBA MASTER'S DEGREE                                  | 5 quarters     | 61            | At the end of every two quarters of attendance   | 24                                                                                | 48  | 61  |     |
| A.A. PROFESSIONAL DESIGNATION                        | 5 quarters     | 72            | At the end of every three quarters of attendance | 30                                                                                | 60  |     |     |
| A.A. PROFESSIONAL DESIGNATION                        | 5 quarters     | 60            | At the end of every three quarters of attendance | 27                                                                                | 54  |     |     |
| A.A. PROFESSIONAL DESIGNATION                        | 4 quarters     | 66            | At the end of every three quarters of attendance | 33                                                                                | 66  |     |     |
| A.A. PROFESSIONAL DESIGNATION                        | 4 quarters     | 60            | At the end of every three quarters of attendance | 30                                                                                | 60  |     |     |
| A.A. PROFESSIONAL DESIGNATION                        | 4 quarters     | 57            | At the end of every three quarters of attendance | 30                                                                                | 57  |     |     |
| A.A. PROFESSIONAL DESIGNATION                        | 4 quarters     | 54            | At the end of every three quarters of attendance | 30                                                                                | 54  |     |     |
| A.A. PROFESSIONAL DESIGNATION                        | 4 quarters     | 51            | At the end of every three quarters of attendance | 30                                                                                | 51  |     |     |

### SATISFACTORY ACADEMIC PROGRESS (SAP) DISCIPLINARY ACTIONS

A student who has not met all of the financial aid standards and who wants to retain financial aid eligibility must appeal their SAP determination. If the student does not appeal, the student will lose their financial aid eligibility in the quarter immediately following the period of monitoring. For example, if the student is determined to have not met SAP standards at the end of their third quarter of attendance and does not appeal that determination, the student loses their aid eligibility beginning with their fourth quarter of attendance. Likewise, if the student appeals and the appeal is not approved, the student loses their eligibility for aid in the first quarter following the period of monitoring. The school will notify the student if the outcome of the review of the appeal affects the student's aid eligibility.

A student who appeals their SAP standing may regain their financial aid eligibility only after the appeal has been reviewed and approved by FIDM Staff. In some cases, adherence to an academic plan may be required for the student to regain their aid eligibility. An academic plan is specific to the individual student, and may require the student to successfully follow a schedule of specific coursework, unit loads, etc. If a student's SAP appeal is approved, they are considered to be on "SAP Probation" status, and are eligible for one additional quarter of financial aid eligibility. If the student's SAP appeal is approved and requires adherence to an academic plan, the student will retain financial aid eligibility as long as the student meets the terms of the plan.

If a student who is on SAP Probation subject to the terms of an academic plan meets the minimum SAP requirements at a standard monitoring period, the SAP probation status can be removed at the discretion of FIDM financial aid staff. Should a student meet the terms of their financial aid academic plan but nonetheless be placed on FIDM academic disqualification or academic dismissal, the student would also be considered to be disqualified for financial aid purposes. If the student is allowed to return to school after academic dismissal or academic disqualification, a new SAP appeal and academic plan would be required.

### APPEAL PROCEDURES

Students who have not met SAP standards at the point of monitoring (and are not entitled to "Financial Aid Warning" status) will lose their eligibility for financial aid. The student will receive a communication from the Financial Aid Office with instructions on how to appeal. The student must follow all the instructions, including the time frame for return of the appeal form. The appeal form must be returned to the Financial Aid Office at the student's campus of attendance, unless otherwise

directed. FIDM Staff will review and respond to the appeal. The response will inform the student if:

1. The appeal has been accepted and aid has been reinstated
2. The appeal has been accepted and aid has been reinstated subject to the student's successful adherence to the terms of an academic plan, OR
3. The appeal has been denied and the student has been disqualified from receiving further aid.

### SUBSEQUENT APPEAL

FIDM Staff may accept a subsequent SAP appeal from a student who has failed to meet the terms of an Academic Plan. A subsequent appeal will only be approved if the student has encountered challenges in addition to those on which a previous appeal was approved. A revised Academic Plan would be created. To maintain financial aid eligibility, the student would then need to meet the terms of that new Plan.

### COURSE INCOMPLETES

For purposes of pace, units for a class with a grade of "I" are counted as units attempted but not completed. For purposes of unit completion, units for a class with a grade of "I" are counted as units successfully completed. If the grade is changed prior to the final SAP monitoring for the previous quarter, appropriate action will be taken, depending on the changed grade (SAP status will be changed to warning, suspension, disqualification, "OK", or no action if the SAP status is not affected). If the grade is changed after the final SAP monitoring for the previous quarter, the student's SAP will be monitored as usual at the next monitoring marker.

### COURSE WITHDRAWALS

Grades for classes with a grade of "W" are not included in the calculation of GPA. Units for classes with a grade of "W" are counted as attempted but not successfully completed for purposes of pace. For purposes of unit completion, classes with a grade of "W" are considered not successfully completed.

### QUARTERS OF NON-ATTENDANCE

Quarters of non-attendance are not included in SAP monitoring. Students are required to meet standards of attendance in addition to standards of SAP. FIDM's policies that limit the number of quarters of non-attendance can be found on page 27 of FIDM's Student Consumer Handbook for 2019-20.

### COURSE REPETITIONS

If a student repeats a class for which they received a "D" or an "F", in subsequent SAP monitoring the original grade will not be counted in the GPA calculation, but the pace and unit completion calculations will

include the units for the original grade. If a student repeats a class for which they received a grade of “C-” or better, SAP will be monitored normally as if the class was not a repeat. However, a student who repeats a class for which they received a passing grade (“D-” or better) may only receive federal financial aid for one repeat of that class.

### CHANGES OF MAJOR

A change of major within a program (for example, a student in a two-year AA program changes major from Fashion Design to Product Development) will often result in an increase in the length of time required for completion of the program. In those situations, FIDM will recalculate the unit completion requirements for the new length of time. The student will be held to that new unit completion requirement, as well as the existing Pace and GPA requirements.

### TRANSFER OF CREDIT FROM PREVIOUS INSTITUTIONS

For purposes of the measurement of pace, credit accepted in transfer from previous colleges is counted as both units attempted and units completed. The student’s GPA at FIDM is not affected by transfer units. For purposes of the measurement of unit completion, credit accepted in transfer from previous colleges is counted as successfully completed units.

### REESTABLISHING AID ELIGIBILITY

As described above, a student may retain their aid eligibility by meeting the terms of their academic plan. A student who has been disqualified for reasons of SAP may also regain aid eligibility if they meet the minimum standards of SAP for their program at the next period of monitoring.

## Student Loan Information

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.

Students should carefully review the promissory note for any loan which is accepted. The promissory note will give the borrower the legal requirements of the loan and deferment/cancellation provisions. Terms and conditions of federal loan programs may be found at the U.S. Department of Education’s website <https://studentaid.gov/understand-aid/types/loans/subsidized-unsubsidized>.

### FEDERAL DIRECT STUDENT LOAN REPAYMENT

Questions regarding repayment of a Federal Direct Student Loan may be directed to the Direct Loan Counselor, at the Los Angeles campus at x4260. See sample Direct Loan repayment schedule provided (page 201).

### FEDERAL PERKINS LOAN REPAYMENT

Questions regarding the repayment of a Federal Perkins Loan may be directed to the Perkins Loan Assistant Director, in the Perkins Loan Department at the Los Angeles campus at x4211.

A loan is not a gift — it must be repaid with interest.

### FEDERAL DIRECT LOAN EXIT COUNSELING INFORMATION

Federal Loan exit counseling will:

(i) Inform the student borrower of the average

anticipated monthly repayment amount based on the student borrower’s indebtedness or on the average indebtedness of student borrowers who have obtained Direct Subsidized Loans and Direct Unsubsidized Loans, student borrowers who have obtained only Direct PLUS Loans, or student borrowers who have obtained Direct Subsidized, Direct Unsubsidized, and Direct PLUS Loans, depending on the types of loans the student borrower has obtained, for attendance at the same school or in the same program of study at the same school;

(ii) Review for the student borrower of available

repayment plan options, including the standard repayment, extended repayment, graduated repayment, income-contingent repayment plans, and income-based repayment plans, including a description of the different features of each plan and sample information showing the average anticipated monthly payments, and the difference in interest paid and total payments under each plan;

(iii) Explain to the borrower the options to prepay each

loan, to pay each loan on a shorter schedule, and to change repayment plans;

(iv) Provide information on the effects of loan

consolidation including, at a minimum —

(A) The effects of consolidation on total interest to be paid, fees to be paid, and length of repayment;

(B) The effects of consolidation on a borrower’s underlying loan benefits, including grace periods, loan forgiveness, cancellation, and deferment opportunities;

(C) The options of the borrower to prepay the loan and to change repayment plans; and

(D) That borrower benefit programs may vary among different lenders;

(v) Include debt management strategies that are

designed to facilitate repayment;

(vi) Explain to the student borrower how to contact

the party servicing the student borrower’s Direct Loans;

(vii) Meet the requirements described in 34 CFR 685.304 (a)(6)(i), (a)(6)(iii), and (a)(6)(iv);

(viii) Describe the likely consequences of default, including adverse credit reports, delinquent debt collection procedures under federal law, and litigation;

(ix) Provide—

(A) A general description of the terms and conditions under which a borrower may obtain full or partial forgiveness or discharge of principal and interest, defer repayment of principal or interest, or be granted forbearance on a Title IV loan; and

(B) A copy, either in print or by electronic means, of the information the Secretary makes available pursuant to section 485(d) of the HEA;\*

(x) Review for the student borrower information on the availability of the Department’s Student Loan Ombudsman’s office;

(xi) Inform the student borrower of the availability of Title IV loan information in the National Student Loan Data System (NSLDS) and how NSLDS can be used to obtain Title IV loan status information;

(xii) Explain to first-time borrowers—

(A) How the borrower’s maximum eligibility period, remaining eligibility period, and subsidized usage period are determined;

(B) The sum of the borrower’s subsidized usage periods at the time of the exit counseling;

(C) The consequences of continued borrowing or enrollment, including: (1) The possible loss of eligibility for additional Direct Subsidized Loans; and (2) The possibility that the borrower could become responsible for accruing interest on previously received Direct Subsidized Loans and the portion of a Direct Consolidation Loan that repaid a Direct Subsidized Loan during in-school status, the grace period, authorized periods of deferment, and certain periods under the Income-Based Repayment and Pay As You Earn Repayment plans;

(D) The impact of the borrower becoming responsible for accruing interest on total student debt;

(E) That the Secretary will inform the student borrower of whether he or she is responsible for accruing interest on his or her Direct Subsidized Loans; and

(F) That the borrower can access NSLDS to determine whether he or she is responsible for accruing interest on any Direct Subsidized Loans;

(xiii) A general description of the types of tax benefits that may be available to borrowers; and

(xiv) Require the student borrower to provide current

information concerning name, address, Social Security number, references, and driver’s license number and state of issuance, as well as the student borrower’s expected permanent address, the address of the student borrower’s next of kin, and the name and address of the student borrower’s expected employer (if known).

\*Section 485 requires the Secretary (i.e., the Department) to provide “descriptions of federal student assistance programs, including the rights and responsibilities of student and institutional participants,” including “information to enable students and prospective students to assess the debt burden and monthly and total repayment obligations” for their loans.

Section 485(d) also refers to information:

– to enable borrowers to assess the practical consequences of loan consolidation, including differences in deferment eligibility, interest rates, monthly payments, finance charges, and samples of loan consolidation profiles.

– concerning the specific terms and conditions under which students may obtain partial or total cancellation or defer repayment of loans for service.

– on the maximum level of compensation and allowances that a student borrower may receive from a tax-exempt organization to qualify for a deferment and shall explicitly state that students may qualify for such partial cancellations or deferments when they serve as a paid employee of a tax-exempt organization.

– on state and other prepaid tuition programs and savings programs; and disseminates such information to states, eligible institutions, students, and parents in departmental publications.



**SAMPLE REPAYMENT CHART**

Federal Subsidized Direct Loan estimated monthly repayment (5.05% interest rate)

| AMOUNT BORROWED | NUMBER OF PAYMENTS | MONTHLY PAYMENT | TOTAL INTEREST COST |
|-----------------|--------------------|-----------------|---------------------|
| \$3,500         | 84                 | \$50            | 654.87              |
| \$4,500         | 114                | \$50            | \$1,167.62          |
| \$5,500         | 120                | \$58.47         | \$1,516.49          |
| \$8,000         | 120                | \$85.05         | \$2,205.70          |
| \$12,500        | 120                | \$132.89        | \$3,446.43          |
| \$16,500        | 120                | \$175.41        | \$4,549.46          |
| \$19,000        | 120                | \$201.99        | \$5,238.67          |

**SAMPLE REPAYMENT CHART**

Federal Unsubsidized Direct Loan estimated monthly repayment (5.05% interest rate)

Interest not paid while in school will be added to your principle balance.

| AMOUNT BORROWED | NUMBER OF PAYMENTS | MONTHLY PAYMENT | TOTAL INTEREST COST | NUMBER OF PAYMENTS | MONTHLY PAYMENT WITH CAPITALIZED INTEREST | INTEREST PAID WITH CAPITALIZATION |
|-----------------|--------------------|-----------------|---------------------|--------------------|-------------------------------------------|-----------------------------------|
| \$2,000         | 43                 | \$50            | \$352               | 48                 | \$50                                      | \$400                             |
| \$4,000         | 97                 | \$50            | \$1,254             | 110                | \$50                                      | \$1,500                           |
| \$8,000         | 120                | \$85.05         | \$3,014             | 120                | \$93.64                                   | \$3,236.80                        |
| \$12,000        | 120                | \$127.57        | \$4,520.40          | 120                | \$140.46                                  | \$4,855.20                        |
| \$16,000        | 120                | \$170.10        | \$6,028             | 120                | \$187.28                                  | \$6,473.60                        |
| \$24,000        | 120                | \$255.14        | \$9,040.80          | 120                | \$280.91                                  | \$9,709.20                        |

Unsubsidized Direct Loans in deferment for 24 months accrue interest daily and will capitalize at repayment.

This is only an estimate. The student's actual payment amount is determined by the student's servicer based on the amount that the student borrowed. The minimum payment for the Direct Loan program is \$50 per month. It is recommended that the student's educational loan payments represent no more than 10% to 15% of their income. To calculate monthly payments, go to [finaid.org/calculators/](http://finaid.org/calculators/).

Schedule of Charges

ASSOCIATE OF ARTS DEGREE TWO-YEAR PROGRAMS — 1ST YEAR

EFFECTIVE MAY 1, 2019

| MAJORS                                 | UNITS | TUITION  | BOOKS & APPLICABLE SALES TAXES | SUPPLIES & APPLICABLE SALES TAXES | COURSE-RELATED RESOURCES | STUDIO / LAB USAGE FEE | MATRICULATION FEE | STUDENT ASSOC. FEE | GRADUATION FEE | SUB-TOTAL (SEE APPLICATION FOR CALCULATE GRAND TOTAL) | *TOTAL CHARGES FOR THE CURRENT PERIOD OF ATTENDANCE (FIRST QUARTER) | ESTIMATED CHARGES FOR THE ENTIRE EDUCATIONAL PROGRAM | LENGTH OF PROGRAM |
|----------------------------------------|-------|----------|--------------------------------|-----------------------------------|--------------------------|------------------------|-------------------|--------------------|----------------|-------------------------------------------------------|---------------------------------------------------------------------|------------------------------------------------------|-------------------|
| <b>FIRST ACADEMIC YEAR</b>             |       |          |                                |                                   |                          |                        |                   |                    |                |                                                       |                                                                     |                                                      |                   |
| APPAREL INDUSTRY MANAGEMENT            | 45    | \$31,500 | \$1,990                        | \$545                             | \$210                    | \$800                  | \$100             | \$320              | \$0            | \$35,465                                              | \$12,469                                                            | \$71,790                                             | 2 YEARS           |
| BEAUTY MARKETING & PRODUCT DEVELOPMENT | 45    | \$31,050 | \$2,173                        | \$200                             | \$75                     | \$800                  | \$100             | \$320              | \$0            | \$34,718                                              | \$12,193                                                            | \$70,510                                             | 2 YEARS           |
| DIGITAL MARKETING                      | 45    | \$31,050 | \$1,722                        | \$245                             | \$162                    | \$800                  | \$100             | \$320              | \$0            | \$34,399                                              | \$12,019                                                            | \$69,120                                             | 2 YEARS           |
| DIGITAL MEDIA                          | 45    | \$31,500 | \$955                          | \$795                             | \$601                    | \$800                  | \$100             | \$320              | \$0            | \$35,071                                              | \$12,207                                                            | \$70,750                                             | 2 YEARS           |
| FASHION DESIGN                         | 45    | \$31,500 | \$1,940                        | \$1,126                           | \$220                    | \$800                  | \$100             | \$320              | \$0            | \$36,006                                              | \$12,738                                                            | \$72,250                                             | 2 YEARS           |
| FOOTWEAR DESIGN & DEVELOPMENT          | 45    | \$31,500 | \$1,464                        | \$1,370                           | \$785                    | \$800                  | \$100             | \$320              | \$0            | \$36,339                                              | \$12,810                                                            | \$72,420                                             | 2 YEARS           |
| GRAPHIC DESIGN                         | 45    | \$31,500 | \$1,167                        | \$706                             | \$475                    | \$800                  | \$100             | \$320              | \$0            | \$35,068                                              | \$12,227                                                            | \$71,000                                             | 2 YEARS           |
| INTERIOR DESIGN                        | 45    | \$31,500 | \$888                          | \$912                             | \$296                    | \$800                  | \$100             | \$320              | \$0            | \$34,816                                              | \$12,130                                                            | \$70,890                                             | 2 YEARS           |
| JEWELRY DESIGN                         | 45    | \$31,500 | \$547                          | \$2,040                           | \$415                    | \$800                  | \$100             | \$320              | \$0            | \$35,722                                              | \$12,564                                                            | \$71,610                                             | 2 YEARS           |
| MERCHANDISING & MARKETING              | 45    | \$31,050 | \$2,162                        | \$155                             | \$130                    | \$800                  | \$100             | \$320              | \$0            | \$34,717                                              | \$12,184                                                            | \$70,710                                             | 2 YEARS           |
| MERCHANDISE PRODUCT DEVELOPMENT        | 45    | \$31,050 | \$1,795                        | \$550                             | \$162                    | \$800                  | \$100             | \$320              | \$0            | \$34,777                                              | \$12,208                                                            | \$70,800                                             | 2 YEARS           |
| TEXTILE DESIGN                         | 45    | \$31,500 | \$1,415                        | \$642                             | \$206                    | \$800                  | \$100             | \$320              | \$0            | \$34,983                                              | \$12,229                                                            | \$70,680                                             | 2 YEARS           |
| VISUAL COMMUNICATIONS                  | 45    | \$31,500 | \$1,405                        | \$706                             | \$174                    | \$800                  | \$100             | \$320              | \$0            | \$35,005                                              | \$12,245                                                            | \$71,310                                             | 2 YEARS           |

## ASSOCIATE OF ARTS DEGREE TWO-YEAR PROGRAMS — 2ND YEAR

EFFECTIVE APRIL 1, 2019

| MAJORS                                 | UNITS | TUITION  | BOOKS & APPLICABLE SALES TAXES | SUPPLIES & APPLICABLE SALES TAXES | COURSE-RELATED RESOURCES | STUDIO / LAB USAGE FEE | MATRICULATION FEE | STUDENT ASSOC. FEE | GRADUATION FEE | TOTAL    | TOTAL CHARGES FOR THE CURRENT PERIOD OF ATTENDANCE (FIRST QUARTER) | ESTIMATED CHARGES FOR THE ENTIRE EDUCATIONAL PROGRAM | LENGTH OF PROGRAM |
|----------------------------------------|-------|----------|--------------------------------|-----------------------------------|--------------------------|------------------------|-------------------|--------------------|----------------|----------|--------------------------------------------------------------------|------------------------------------------------------|-------------------|
| <b>SECOND ACADEMIC YEAR</b>            |       |          |                                |                                   |                          |                        |                   |                    |                |          |                                                                    |                                                      |                   |
| APPAREL INDUSTRY MANAGEMENT            | 45    | \$31,500 | \$1,344                        | \$158                             | \$672                    | \$800                  | \$0               | \$320              | \$250          | \$35,044 | \$11,932                                                           | \$71,790                                             | 2 YEARS           |
| BEAUTY MARKETING & PRODUCT DEVELOPMENT | 45    | \$31,050 | \$1,797                        | \$68                              | \$245                    | \$800                  | \$0               | \$320              | \$250          | \$34,530 | \$11,821                                                           | \$70,510                                             | 2 YEARS           |
| DIGITAL MARKETING                      | 45    | \$31,050 | \$629                          | \$155                             | \$290                    | \$800                  | \$0               | \$320              | \$250          | \$33,494 | \$11,295                                                           | \$69,120                                             | 2 YEARS           |
| DIGITAL MEDIA                          | 45    | \$31,500 | \$859                          | \$45                              | \$650                    | \$800                  | \$0               | \$320              | \$250          | \$34,424 | \$11,625                                                           | \$70,750                                             | 2 YEARS           |
| FASHION DESIGN                         | 45    | \$31,500 | \$933                          | \$718                             | \$450                    | \$800                  | \$0               | \$320              | \$250          | \$34,971 | \$11,932                                                           | \$72,250                                             | 2 YEARS           |
| FOOTWEAR DESIGN & DEVELOPMENT          | 45    | \$31,500 | \$1,155                        | \$182                             | \$600                    | \$800                  | \$0               | \$320              | \$250          | \$34,807 | \$11,825                                                           | \$72,420                                             | 2 YEARS           |
| GRAPHIC DESIGN                         | 45    | \$31,500 | \$788                          | \$265                             | \$745                    | \$800                  | \$0               | \$320              | \$250          | \$34,668 | \$11,732                                                           | \$71,000                                             | 2 YEARS           |
| INTERIOR DESIGN                        | 45    | \$31,500 | \$1,329                        | \$315                             | \$208                    | \$800                  | \$0               | \$320              | \$250          | \$34,802 | \$11,975                                                           | \$70,890                                             | 2 YEARS           |
| JEWELRY DESIGN                         | 45    | \$31,500 | \$833                          | \$386                             | \$540                    | \$800                  | \$0               | \$320              | \$250          | \$34,629 | \$11,746                                                           | \$71,610                                             | 2 YEARS           |
| MERCHANDISING & MARKETING              | 45    | \$31,050 | \$1,903                        | \$79                              | \$325                    | \$800                  | \$0               | \$320              | \$250          | \$34,727 | \$11,906                                                           | \$70,710                                             | 2 YEARS           |
| MERCHANDISE PRODUCT DEVELOPMENT        | 45    | \$31,050 | \$1,340                        | \$410                             | \$588                    | \$800                  | \$0               | \$320              | \$250          | \$34,758 | \$11,878                                                           | \$70,800                                             | 2 YEARS           |
| TEXTILE DESIGN                         | 45    | \$31,500 | \$275                          | \$875                             | \$415                    | \$800                  | \$0               | \$320              | \$250          | \$34,435 | \$11,670                                                           | \$70,680                                             | 2 YEARS           |
| VISUAL COMMUNICATIONS                  | 45    | \$31,500 | \$756                          | \$622                             | \$785                    | \$800                  | \$0               | \$320              | \$250          | \$35,033 | \$11,907                                                           | \$71,310                                             | 2 YEARS           |

PROFESSIONAL DESIGNATION ASSOCIATE OF ARTS DEGREE PROGRAMS

EFFECTIVE MAY 1, 2019

| MAJORS                                                                           | UNITS | TUITION  | BOOKS & APPLICABLE SALES TAXES | SUPPLIES & APPLICABLE SALES TAXES | COURSE-RELATED RESOURCES | STUDIO / LAB USAGE FEE | MATRICULATION FEE | STUDENT ASSOC. FEE | E-LEARNING FEE | GRADUATION FEE | SUB-TOTAL (SEE APPLICATION FEES TO CALCULATE GRAND TOTAL) | *TOTAL CHARGES FOR THE CURRENT PERIOD OF ATTENDANCE (FIRST QUARTER) | ESTIMATED CHARGES FOR THE ENTIRE EDUCATIONAL PROGRAM | LENGTH OF PROGRAM |  |
|----------------------------------------------------------------------------------|-------|----------|--------------------------------|-----------------------------------|--------------------------|------------------------|-------------------|--------------------|----------------|----------------|-----------------------------------------------------------|---------------------------------------------------------------------|------------------------------------------------------|-------------------|--|
| <b>PROFESSIONAL DESIGNATION PROGRAMS</b>                                         |       |          |                                |                                   |                          |                        |                   |                    |                |                |                                                           |                                                                     |                                                      |                   |  |
| APPAREL INDUSTRY MANAGEMENT                                                      | 57    | \$36,480 | \$2,560                        | \$525                             | \$719                    | \$800                  | \$100             | \$320              | \$0            | \$250          | \$41,754                                                  | \$11,435                                                            | \$41,979                                             | 15 MONTHS         |  |
| BEAUTY MARKETING & PRODUCT DEVELOPMENT                                           | 48    | \$30,720 | \$1,899                        | \$79                              | \$245                    | \$800                  | \$100             | \$320              | \$0            | \$250          | \$34,413                                                  | \$12,026                                                            | \$34,638                                             | 12 MONTHS         |  |
| DIGITAL MARKETING                                                                | 60    | \$38,400 | \$1,678                        | \$164                             | \$476                    | \$800                  | \$100             | \$320              | \$0            | \$250          | \$42,188                                                  | \$11,233                                                            | \$42,413                                             | 15 MONTHS         |  |
| DIGITAL MEDIA                                                                    | 60    | \$38,400 | \$852                          | \$190                             | \$1,100                  | \$800                  | \$100             | \$320              | \$0            | \$250          | \$42,012                                                  | \$6,940                                                             | \$42,237                                             | 18 MONTHS         |  |
| FASHION DESIGN                                                                   | 54    | \$34,560 | \$1,747                        | \$1,682                           | \$523                    | \$800                  | \$100             | \$320              | \$0            | \$250          | \$39,982                                                  | \$11,078                                                            | \$40,207                                             | 15 MONTHS         |  |
| FOOTWEAR DESIGN & DEVELOPMENT                                                    | 60    | \$38,400 | \$1,154                        | \$976                             | \$785                    | \$800                  | \$100             | \$320              | \$0            | \$250          | \$42,785                                                  | \$9,421                                                             | \$43,010                                             | 18 MONTHS         |  |
| GRAPHIC DESIGN                                                                   | 60    | \$38,400 | \$845                          | \$805                             | \$1,078                  | \$800                  | \$100             | \$320              | \$0            | \$250          | \$42,598                                                  | \$7,875                                                             | \$42,823                                             | 21 MONTHS         |  |
| INTERIOR DESIGN                                                                  | 66    | \$42,240 | \$1,684                        | \$1,131                           | \$556                    | \$800                  | \$100             | \$320              | \$0            | \$250          | \$47,081                                                  | \$10,486                                                            | \$47,306                                             | 18 MONTHS         |  |
| JEWELRY DESIGN                                                                   | 66    | \$42,240 | \$522                          | \$2,266                           | \$943                    | \$800                  | \$100             | \$320              | \$0            | \$250          | \$47,441                                                  | \$10,550                                                            | \$47,666                                             | 18 MONTHS         |  |
| MERCHANDISING & MARKETING<br><i>Fashion Marketing Option</i>                     | 45    | \$30,150 | \$2,723                        | \$15                              | \$540                    | \$800                  | \$100             | \$320              | \$0            | \$250          | \$34,898                                                  | \$12,314                                                            | \$35,123                                             | 12 MONTHS         |  |
| MERCHANDISING & MARKETING<br><i>Merchandising &amp; Buying Option</i>            | 45    | \$30,150 | \$2,236                        | \$25                              | \$520                    | \$800                  | \$100             | \$320              | \$0            | \$250          | \$34,401                                                  | \$12,069                                                            | \$34,626                                             | 12 MONTHS         |  |
| MERCHANDISING & MARKETING<br><i>Merchandising &amp; Buying Option (Online) †</i> | 45    | \$30,150 | \$2,236                        | \$25                              | \$520                    | \$0                    | \$100             | \$0                | \$1,120        | \$250          | \$34,401                                                  | \$12,069                                                            | \$34,626                                             | 12 MONTHS         |  |
| MERCHANDISE PRODUCT DEVELOPMENT                                                  | 51    | \$32,640 | \$1,942                        | \$779                             | \$692                    | \$800                  | \$100             | \$320              | \$0            | \$250          | \$37,523                                                  | \$10,286                                                            | \$37,748                                             | 15 MONTHS         |  |
| TEXTILE DESIGN                                                                   | 60    | \$38,400 | \$702                          | \$1,228                           | \$606                    | \$800                  | \$100             | \$320              | \$0            | \$250          | \$42,406                                                  | \$11,309                                                            | \$42,631                                             | 15 MONTHS         |  |
| VISUAL COMMUNICATIONS                                                            | 60    | \$38,400 | \$680                          | \$1,285                           | \$1,106                  | \$800                  | \$100             | \$320              | \$0            | \$250          | \$42,941                                                  | \$11,452                                                            | \$43,166                                             | 15 MONTHS         |  |

## ADVANCED STUDY ASSOCIATE OF ARTS DEGREE PROGRAMS

EFFECTIVE APRIL 1, 2019

| MAJORS                                                                       | UNITS | TUITION  | BOOKS & APPLICABLE SALES TAXES | SUPPLIES & APPLICABLE SALES TAXES | COURSE-RELATED RESOURCES | STUDIO / LAB USAGE FEE | MATRICULATION FEE | STUDENT ASSOC. FEE | GRADUATION FEE | SUB-TOTAL (SEE APPLICATION FEES TO CALCULATE GRAND TOTAL) | TOTAL CHARGES FOR THE CURRENT PERIOD OF ATTENDANCE (FIRST QUARTER) | ESTIMATED CHARGES FOR THE ENTIRE EDUCATIONAL PROGRAM | LENGTH OF PROGRAM |
|------------------------------------------------------------------------------|-------|----------|--------------------------------|-----------------------------------|--------------------------|------------------------|-------------------|--------------------|----------------|-----------------------------------------------------------|--------------------------------------------------------------------|------------------------------------------------------|-------------------|
| <b>ADVANCED STUDY PROGRAMS</b>                                               |       |          |                                |                                   |                          |                        |                   |                    |                |                                                           |                                                                    |                                                      |                   |
| ENTERTAINMENT SET DESIGN & DECORATION *                                      | 48    | \$40,000 | \$788                          | \$721                             | \$510                    | \$800                  | \$0               | \$320              | \$250          | \$42,889                                                  | \$14,465                                                           | \$42,889                                             | 9 MONTHS          |
| FASHION DESIGN                                                               | 45    | \$33,750 | \$345                          | \$795                             | \$1,294                  | \$800                  | \$0               | \$320              | \$250          | \$37,554                                                  | \$12,708                                                           | \$37,554                                             | 9 MONTHS          |
| FILM & TV COSTUME DESIGN *                                                   | 45    | \$33,750 | \$758                          | \$678                             | \$876                    | \$800                  | \$0               | \$320              | \$250          | \$37,432                                                  | \$12,717                                                           | \$37,432                                             | 9 MONTHS          |
| INTERNATIONAL MANUFACTURING & PRODUCT DEVELOPMENT (INCLUDES TWO STUDY TOURS) | 48    | \$42,000 | \$355                          | \$708                             | \$1,995                  | \$800                  | \$0               | \$320              | \$250          | \$45,928                                                  | \$15,403                                                           | \$45,928                                             | 9 MONTHS          |
| MENSWEAR * (INCLUDES STUDY TOUR)                                             | 48    | \$36,000 | \$894                          | \$422                             | \$812                    | \$800                  | \$0               | \$320              | \$250          | \$39,498                                                  | \$13,385                                                           | \$39,498                                             | 9 MONTHS          |
| THE BUSINESS OF DENIM * (INCLUDES THREE STUDY TOURS)                         | 48    | \$42,000 | \$146                          | \$35                              | \$2,332                  | \$800                  | \$0               | \$320              | \$250          | \$45,883                                                  | \$15,325                                                           | \$45,883                                             | 9 MONTHS          |
| THEATRE COSTUME DESIGN                                                       | 45    | \$33,750 | \$465                          | \$1,204                           | \$1,264                  | \$800                  | \$0               | \$320              | \$250          | \$38,053                                                  | \$12,963                                                           | \$38,053                                             | 9 MONTHS          |

**BACHELOR OF ARTS DEGREE PROGRAMS**

EFFECTIVE APRIL 1, 2019

| MAJORS                                | UNITS | TUITION  | BOOKS & APPLICABLE SALES TAXES | SUPPLIES & APPLICABLE SALES TAXES | COURSE-RELATED RESOURCES | STUDIO / LAB USAGE FEE | MATRICULATION FEE | STUDENT ASSOC. FEE | GRADUATION FEE | SUB-TOTAL (SEE APPLICATION FEES TO CALCULATE GRAND TOTAL) | TOTAL CHARGES FOR THE CURRENT PERIOD OF ATTENDANCE (FIRST QUARTER) | ESTIMATED CHARGES FOR THE ENTIRE EDUCATIONAL PROGRAM | LENGTH OF PROGRAM |
|---------------------------------------|-------|----------|--------------------------------|-----------------------------------|--------------------------|------------------------|-------------------|--------------------|----------------|-----------------------------------------------------------|--------------------------------------------------------------------|------------------------------------------------------|-------------------|
| <b>BACHELOR OF ARTS PROGRAMS</b>      |       |          |                                |                                   |                          |                        |                   |                    |                |                                                           |                                                                    |                                                      |                   |
| DESIGN + JUNIOR YEAR                  | 46    | \$30,820 | \$628                          | \$452                             | \$384                    | \$800                  | \$0               | \$320              | \$0            | \$33,404                                                  | \$11,315                                                           |                                                      | 2 YEARS           |
| DESIGN SENIOR YEAR                    | 45    | \$30,150 | \$1,072                        | \$64                              | \$760                    | \$800                  | \$0               | \$320              | \$250          | \$33,416                                                  | \$11,328                                                           | \$67,820                                             | 2 YEARS           |
| DIGITAL CINEMA + JUNIOR YEAR          | 45    | \$30,150 | \$1,094                        | \$365                             | \$585                    | \$800                  | \$0               | \$320              | \$0            | \$33,314                                                  | \$11,348                                                           |                                                      | 2 YEARS           |
| DIGITAL CINEMA SENIOR YEAR            | 46    | \$30,820 | \$1,296                        | \$277                             | \$520                    | \$800                  | \$0               | \$320              | \$250          | \$34,283                                                  | \$11,490                                                           | \$68,630                                             | 2 YEARS           |
| DIGITAL MARKETING + JUNIOR YEAR       | 46    | \$30,820 | \$1,421                        | \$1,545                           | \$647                    | \$800                  | \$0               | \$320              | \$0            | \$35,553                                                  | \$12,345                                                           |                                                      | 2 YEARS           |
| DIGITAL MARKETING SENIOR YEAR         | 45    | \$30,150 | \$956                          | \$16                              | \$718                    | \$800                  | \$0               | \$320              | \$250          | \$33,210                                                  | \$11,232                                                           | \$69,800                                             | 2 YEARS           |
| FASHION KNITWEAR DESIGN + JUNIOR YEAR | 45    | \$30,150 | \$1,282                        | \$246                             | \$658                    | \$800                  | \$0               | \$320              | \$0            | \$33,456                                                  | \$11,407                                                           |                                                      | 2 YEARS           |
| FASHION KNITWEAR DESIGN SENIOR YEAR   | 46    | \$30,820 | \$705                          | \$85                              | \$640                    | \$800                  | \$0               | \$320              | \$250          | \$33,620                                                  | \$11,338                                                           | \$68,080                                             | 2 YEARS           |
| GRAPHIC DESIGN + JUNIOR YEAR          | 45    | \$30,150 | \$1,054                        | \$198                             | \$725                    | \$800                  | \$0               | \$320              | \$0            | \$33,247                                                  | \$11,291                                                           |                                                      | 2 YEARS           |
| GRAPHIC DESIGN SENIOR YEAR            | 46    | \$30,820 | \$1,196                        | \$123                             | \$530                    | \$800                  | \$0               | \$320              | \$250          | \$34,039                                                  | \$11,566                                                           | \$68,310                                             | 2 YEARS           |
| INTERIOR DESIGN + JUNIOR YEAR         | 45    | \$30,150 | \$1,212                        | \$121                             | \$550                    | \$800                  | \$0               | \$320              | \$0            | \$33,153                                                  | \$11,273                                                           |                                                      | 2 YEARS           |
| INTERIOR DESIGN SENIOR YEAR           | 46    | \$30,820 | \$893                          | \$56                              | \$431                    | \$800                  | \$0               | \$320              | \$250          | \$33,570                                                  | \$11,348                                                           | \$67,730                                             | 2 YEARS           |
| PROFESSIONAL STUDIES SENIOR YEAR      | 46    | \$30,820 | \$1,984                        | \$45                              | \$0                      | \$800                  | \$0               | \$320              | \$250          | \$34,219                                                  | \$11,745                                                           | \$34,219                                             | 2 YEARS           |

## BACHELOR OF ARTS DEGREE PROGRAMS

EFFECTIVE MAY 1, 2019

| MAJORS                                                     | UNITS | TUITION  | BOOKS & APPLICABLE SALES TAXES | SUPPLIES & APPLICABLE SALES TAXES | COURSE-RELATED RESOURCES | STUDIO / LAB USAGE FEE | MATRICULATION FEE | STUDENT ASSOC. FEE | GRADUATION FEE | SUB-TOTAL FEES TO CALCULATE GRAND TOTAL | *TOTAL CHARGES FOR THE CURRENT PERIOD OF ATTENDANCE (FIRST QUARTER) | ESTIMATED CHARGES FOR THE ENTIRE EDUCATIONAL PROGRAM | LENGTH OF PROGRAM |
|------------------------------------------------------------|-------|----------|--------------------------------|-----------------------------------|--------------------------|------------------------|-------------------|--------------------|----------------|-----------------------------------------|---------------------------------------------------------------------|------------------------------------------------------|-------------------|
| <b>BACHELOR OF ARTS IN CREATIVE INDUSTRY STUDIES</b>       |       |          |                                |                                   |                          |                        |                   |                    |                |                                         |                                                                     |                                                      |                   |
| APPAREL INDUSTRY MANAGEMENT CORE<br>JUNIOR YEAR            | 45    | \$28,800 | \$2,034                        | \$452                             | \$495                    | \$800                  | \$100             | \$320              | \$0            | \$33,001                                | \$11,415                                                            |                                                      | 2 YEARS           |
| APPAREL INDUSTRY MANAGEMENT CORE<br>SENIOR YEAR            | 46    | \$29,440 | \$2,130                        | \$115                             | \$354                    | \$800                  | \$0               | \$320              | \$250          | \$33,409                                | \$11,511                                                            | \$67,410                                             | 2 YEARS           |
| BEAUTY MARKETING & PRODUCT DEVELOPMENT CORE<br>JUNIOR YEAR | 45    | \$28,800 | \$1,592                        | \$79                              | \$245                    | \$800                  | \$100             | \$320              | \$0            | \$31,936                                | \$10,924                                                            |                                                      | 2 YEARS           |
| BEAUTY MARKETING & PRODUCT DEVELOPMENT CORE<br>SENIOR YEAR | 46    | \$29,440 | \$2,378                        | \$43                              | \$0                      | \$800                  | \$0               | \$320              | \$250          | \$33,231                                | \$11,481                                                            | \$66,160                                             | 2 YEARS           |
| DIGITAL MARKETING CORE<br>JUNIOR YEAR                      | 45    | \$28,800 | \$1,370                        | \$44                              | \$235                    | \$800                  | \$100             | \$320              | \$0            | \$31,669                                | \$10,792                                                            |                                                      | 2 YEARS           |
| DIGITAL MARKETING CORE<br>SENIOR YEAR                      | 46    | \$29,440 | \$2,060                        | \$154                             | \$241                    | \$800                  | \$0               | \$320              | \$250          | \$33,265                                | \$11,457                                                            | \$65,930                                             | 2 YEARS           |
| DIGITAL MEDIA CORE<br>JUNIOR YEAR                          | 45    | \$28,800 | \$954                          | \$190                             | \$593                    | \$800                  | \$100             | \$320              | \$0            | \$31,757                                | \$10,776                                                            |                                                      | 2 YEARS           |
| DIGITAL MEDIA CORE<br>SENIOR YEAR                          | 46    | \$29,440 | \$1,210                        | \$39                              | \$455                    | \$800                  | \$0               | \$320              | \$250          | \$32,514                                | \$11,046                                                            | \$65,250                                             | 2 YEARS           |
| FASHION DESIGN CORE<br>JUNIOR YEAR                         | 45    | \$28,800 | \$2,162                        | \$1,006                           | \$218                    | \$800                  | \$100             | \$320              | \$0            | \$33,406                                | \$11,663                                                            |                                                      | 2 YEARS           |
| FASHION DESIGN CORE<br>SENIOR YEAR                         | 46    | \$29,440 | \$1,666                        | \$716                             | \$305                    | \$800                  | \$0               | \$320              | \$250          | \$33,517                                | \$11,573                                                            | \$67,930                                             | 2 YEARS           |
| FOOTWEAR DESIGN & DEVELOPMENT CORE<br>JUNIOR YEAR          | 45    | \$28,800 | \$1,574                        | \$1,257                           | \$846                    | \$800                  | \$100             | \$320              | \$0            | \$33,697                                | \$11,704                                                            |                                                      | 2 YEARS           |
| FOOTWEAR DESIGN & DEVELOPMENT CORE<br>SENIOR YEAR          | 46    | \$29,440 | \$1,255                        | \$177                             | \$495                    | \$800                  | \$0               | \$320              | \$250          | \$32,737                                | \$11,151                                                            | \$67,420                                             | 2 YEARS           |

BACHELOR OF ARTS DEGREE PROGRAMS

EFFECTIVE MAY 1, 2019

| MAJORS                                                                              | UNITS | TUITION  | BOOKS & APPLICABLE SALES TAXES | SUPPLIES & APPLICABLE SALES TAXES | COURSE-RELATED RESOURCES | STUDIO / LAB USAGE FEE | MATRIGULATION FEE | STUDENT ASSOC. FEE | GRADUATION FEE | SUB-TOTAL (SEE APPLICATION FEES TO CALCULATE GRAND TOTAL) | * TOTAL CHARGES FOR THE CURRENT PERIOD OF ATTENDANCE (FIRST QUARTER) | ESTIMATED CHARGES FOR THE ENTIRE EDUCATIONAL PROGRAM | LENGTH OF PROGRAM |
|-------------------------------------------------------------------------------------|-------|----------|--------------------------------|-----------------------------------|--------------------------|------------------------|-------------------|--------------------|----------------|-----------------------------------------------------------|----------------------------------------------------------------------|------------------------------------------------------|-------------------|
| <b>BACHELOR OF ARTS IN CREATIVE INDUSTRY STUDIES</b>                                |       |          |                                |                                   |                          |                        |                   |                    |                |                                                           |                                                                      |                                                      |                   |
| GRAPHIC DESIGN CORE JUNIOR YEAR                                                     | 45    | \$28,800 | \$882                          | \$582                             | \$463                    | \$800                  | \$100             | \$320              | \$0            | \$31,947                                                  | \$10,893                                                             |                                                      | 2 YEARS           |
| GRAPHIC DESIGN CORE SENIOR YEAR                                                     | 46    | \$29,440 | \$1,131                        | \$258                             | \$680                    | \$800                  | \$0               | \$320              | \$250          | \$32,879                                                  | \$11,191                                                             | \$65,810                                             | 2 YEARS           |
| INTERIOR DESIGN CORE JUNIOR YEAR                                                    | 45    | \$28,800 | \$1,174                        | \$972                             | \$296                    | \$800                  | \$100             | \$320              | \$0            | \$32,412                                                  | \$11,153                                                             |                                                      | 2 YEARS           |
| INTERIOR DESIGN CORE SENIOR YEAR                                                    | 46    | \$29,440 | \$1,686                        | \$249                             | \$260                    | \$800                  | \$0               | \$320              | \$250          | \$33,005                                                  | \$11,324                                                             | \$66,410                                             | 2 YEARS           |
| JEWELRY DESIGN CORE JUNIOR YEAR                                                     | 45    | \$28,800 | \$813                          | \$2,038                           | \$348                    | \$800                  | \$100             | \$320              | \$0            | \$33,219                                                  | \$11,548                                                             |                                                      | 2 YEARS           |
| JEWELRY DESIGN CORE SENIOR YEAR                                                     | 46    | \$29,440 | \$1,057                        | \$262                             | \$595                    | \$800                  | \$0               | \$320              | \$250          | \$32,724                                                  | \$11,128                                                             | \$66,920                                             | 2 YEARS           |
| MERCHANDISING & MARKETING CORE JUNIOR YEAR <i>Fashion Marketing Option</i>          | 45    | \$28,800 | \$2,723                        | \$15                              | \$540                    | \$800                  | \$100             | \$320              | \$0            | \$33,298                                                  | \$11,556                                                             |                                                      | 2 YEARS           |
| MERCHANDISING & MARKETING CORE JUNIOR YEAR <i>Merchandising &amp; Buying Option</i> | 45    | \$28,800 | \$2,236                        | \$25                              | \$520                    | \$800                  | \$100             | \$320              | \$0            | \$32,801                                                  | \$11,311                                                             |                                                      | 2 YEARS           |
| MERCHANDISING & MARKETING CORE SENIOR YEAR                                          | 46    | \$29,440 | \$1,958                        | \$43                              | \$0                      | \$800                  | \$0               | \$320              | \$250          | \$32,811                                                  | \$11,271                                                             | \$67,090                                             | 2 YEARS           |
| MERCHANDISE PRODUCT DEVELOPMENT CORE JUNIOR YEAR                                    | 45    | \$28,800 | \$2,004                        | \$616                             | \$431                    | \$800                  | \$100             | \$320              | \$0            | \$33,071                                                  | \$11,460                                                             |                                                      | 2 YEARS           |
| MERCHANDISE PRODUCT DEVELOPMENT CORE SENIOR YEAR                                    | 46    | \$29,440 | \$2,266                        | \$216                             | \$325                    | \$800                  | \$0               | \$320              | \$250          | \$33,617                                                  | \$11,619                                                             | \$67,700                                             | 2 YEARS           |
| TEXTILE DESIGN CORE JUNIOR YEAR                                                     | 45    | \$28,800 | \$497                          | \$894                             | \$365                    | \$800                  | \$100             | \$320              | \$0            | \$31,776                                                  | \$10,824                                                             |                                                      | 2 YEARS           |
| TEXTILE DESIGN CORE SENIOR YEAR                                                     | 46    | \$29,440 | \$1,507                        | \$375                             | \$334                    | \$800                  | \$0               | \$320              | \$250          | \$33,026                                                  | \$11,322                                                             | \$65,790                                             | 2 YEARS           |
| VISUAL COMMUNICATIONS CORE JUNIOR YEAR                                              | 45    | \$28,800 | \$633                          | \$1,306                           | \$468                    | \$800                  | \$100             | \$320              | \$0            | \$32,427                                                  | \$11,132                                                             |                                                      | 2 YEARS           |
| VISUAL COMMUNICATIONS CORE SENIOR YEAR                                              | 46    | \$29,440 | \$1,660                        | \$225                             | \$210                    | \$800                  | \$0               | \$320              | \$250          | \$32,905                                                  | \$11,283                                                             | \$66,320                                             | 2 YEARS           |

## BACHELOR OF SCIENCE DEGREE PROGRAMS

EFFECTIVE APRIL 1, 2019

| MAJORS                                       | UNITS | TUITION  | BOOKS & APPLICABLE SALES TAXES | SUPPLIES & APPLICABLE SALES TAXES | COURSE-RELATED RESOURCES | STUDIO / LAB USAGE FEE | MATRICULATION FEE | STUDENT ASSOC. FEE | E-LEARNING FEE | GRADUATION FEE | SUB-TOTAL (SEE APPLICATION FEES TO CALCULATE GRAND TOTAL) | TOTAL CHARGES FOR THE CURRENT PERIOD OF ATTENDANCE (FIRST QUARTER) | ESTIMATED CHARGES FOR THE ENTIRE EDUCATIONAL PROGRAM | LENGTH OF PROGRAM |  |
|----------------------------------------------|-------|----------|--------------------------------|-----------------------------------|--------------------------|------------------------|-------------------|--------------------|----------------|----------------|-----------------------------------------------------------|--------------------------------------------------------------------|------------------------------------------------------|-------------------|--|
| <b>BACHELOR OF SCIENCE PROGRAMS</b>          |       |          |                                |                                   |                          |                        |                   |                    |                |                |                                                           |                                                                    |                                                      |                   |  |
| APPAREL TECHNICAL DESIGN + JUNIOR YEAR       | 45    | \$30,150 | \$1,130                        | \$132                             | \$742                    | \$800                  | \$0               | \$320              | \$0            | \$0            | \$33,274                                                  | \$11,302                                                           | \$68,970                                             | 2 YEARS           |  |
| APPAREL TECHNICAL DESIGN SENIOR YEAR         | 46    | \$30,820 | \$1,145                        | \$65                              | \$1,210                  | \$800                  | \$0               | \$320              | \$0            | \$250          | \$34,610                                                  | \$11,738                                                           | \$68,970                                             | 2 YEARS           |  |
| BEAUTY BUSINESS MANAGEMENT + JUNIOR YEAR     | 46    | \$30,820 | \$1,360                        | \$16                              | \$368                    | \$800                  | \$0               | \$320              | \$0            | \$0            | \$33,684                                                  | \$11,458                                                           | \$67,875                                             | 2 YEARS           |  |
| BEAUTY BUSINESS MANAGEMENT SENIOR YEAR       | 45    | \$30,150 | \$1,436                        | \$24                              | \$215                    | \$800                  | \$0               | \$320              | \$0            | \$250          | \$33,195                                                  | \$11,308                                                           | \$67,875                                             | 2 YEARS           |  |
| BUSINESS MANAGEMENT + JUNIOR YEAR            | 45    | \$30,150 | \$2,452                        | \$54                              | \$195                    | \$800                  | \$0               | \$320              | \$0            | \$0            | \$33,971                                                  | \$11,741                                                           | \$69,580                                             | 2 YEARS           |  |
| BUSINESS MANAGEMENT SENIOR YEAR              | 46    | \$30,820 | \$2,336                        | \$44                              | \$0                      | \$800                  | \$0               | \$320              | \$0            | \$250          | \$34,570                                                  | \$11,920                                                           | \$69,580                                             | 2 YEARS           |  |
| BUSINESS MANAGEMENT + JUNIOR YEAR (online) † | 45    | \$30,150 | \$2,452                        | \$54                              | \$195                    | \$0                    | \$0               | \$0                | \$1,120        | \$0            | \$33,971                                                  | \$11,741                                                           | \$69,580                                             | 2 YEARS           |  |
| BUSINESS MANAGEMENT SENIOR YEAR (online) †   | 46    | \$30,820 | \$2,336                        | \$44                              | \$0                      | \$0                    | \$0               | \$0                | \$1,120        | \$250          | \$34,570                                                  | \$11,920                                                           | \$69,580                                             | 2 YEARS           |  |

## MASTER'S DEGREE PROGRAM

EFFECTIVE APRIL 1, 2019

| MAJORS                              | UNITS | TUITION  | BOOKS & APPLICABLE SALES TAXES | SUPPLIES & APPLICABLE SALES TAXES | COURSE-RELATED RESOURCES | STUDIO / LAB USAGE FEE | MATRICULATION FEE | STUDENT ASSOC. FEE | E-LEARNING FEE | GRADUATION FEE | SUB-TOTAL (SEE APPLICATION FEES TO CALCULATE GRAND TOTAL) | TOTAL CHARGES FOR THE CURRENT PERIOD OF ATTENDANCE (FIRST QUARTER) | ESTIMATED CHARGES FOR THE ENTIRE EDUCATIONAL PROGRAM | LENGTH OF PROGRAM |
|-------------------------------------|-------|----------|--------------------------------|-----------------------------------|--------------------------|------------------------|-------------------|--------------------|----------------|----------------|-----------------------------------------------------------|--------------------------------------------------------------------|------------------------------------------------------|-------------------|
| MASTER OF BUSINESS ADMINISTRATION + | 61    | \$40,870 | \$2,560                        | \$42                              | \$25                     | \$800                  | \$0               | \$320              | \$0            | \$250          | \$44,867                                                  | \$7,754                                                            | \$44,867                                             | 15 MONTHS         |

the institution, prepaid tuition, and suffered an economic loss. Unless relieved of the obligation to do so, you must pay the state-imposed assessment for the STRF, or it must be paid on your behalf, if 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. You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if you are not a California resident, or are not enrolled in a residency program.

It is important that you keep copies of your enrollment agreement, financial aid documents, receipts, or any other information that documents the amount paid to the school. Questions regarding the STRF may be directed to the Bureau for Private Postsecondary Education, 2555 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833, (916) 431-6959 or (888) 370-7589.

To be eligible for STRF, you must be a California resident or are enrolled in a residency program, prepaid tuition, paid or deemed to have paid the STRF assessment, and suffered an economic loss as a result of any of the following:

1. The institution, a location of the institution, or an educational program offered by the institution was closed or discontinued, and you did not choose to participate in a teach-out plan approved by the Bureau or did not complete a chosen teach-out plan approved by the Bureau.
2. You were enrolled at an institution or a location of the institution within the 120-day period before the closure of the institution or location of the institution, or were enrolled in an educational program within the 120-day period before the program was discontinued.
3. You were enrolled at an institution or a location of the institution more than 120 days before the closure of the institution or location of the institution, in an educational program offered by the institution as to which the Bureau determined there was a significant decline in the quality or value of the program more than 120 days before closure.
4. The institution has been ordered to pay a refund by the Bureau but has failed to do so.
5. The institution has failed to pay or reimburse loan proceeds under a federal student loan program as required by law, or has failed to pay or reimburse proceeds received by the institution in excess of tuition and other costs.
6. You have been awarded restitution, a refund, or other monetary award by an arbitrator or court, based on a violation of this chapter by an institution or representative of an institution, but have been unable to collect the award from the institution.
7. You sought legal counsel that resulted in the cancellation of one or more of your student loans and have an invoice for services rendered and evidence of the cancellation of the student loan or loans.

To qualify for STRF reimbursement, the application must be received within four (4) years from the date of the action or event that made the student eligible for recovery from STRF.

A student whose loan is revived by a loan holder or debt collector after a period of noncollection may, at any time, file a written application for recovery from STRF for the debt that would have otherwise been eligible for recovery. If it has been more than four (4) years since the action or event that made the student eligible, the student must have filed a written application for recovery within the original four (4) year period, unless the period has been extended by another act of law.

However, no claim can be paid to any student without a social security number or a taxpayer identification number.

NOTES (CONT'D)

- B.S. Beauty Business Management — FIDM A.A. Degree in Beauty Marketing & Product Development, Digital Marketing, Merchandising & Marketing, and to qualified transfer students
- B.S. Business Management — FIDM A.A. Degree and to qualified transfer students
- B.A. Creative Industry Studies — FIDM A.A. Degree and to qualified transfer students
- B.A. Design — FIDM A.A. Degree in Fashion Design, Graphic Design, Interior Design, Textile Design, or Visual Communications, and the Fashion Design Track only is open to qualified transfer students
- B.A. Digital Cinema — FIDM A.A. Degree in Digital Media and to qualified transfer students
- B.A. Digital Marketing — FIDM A.A. Degree in Digital Marketing, Graphic Design, Merchandise Product Development, Merchandising & Marketing, Visual Communications, and to qualified transfer students
- B.A. Fashion Knitwear Design — FIDM A.A. Degree in Fashion Design and to qualified transfer students
- B.A. Graphic Design — FIDM A.A. Degree in Graphic Design, Digital Media, Visual Communications, and to qualified transfer students
- B.A. Interior Design — FIDM A.A. Degree in Interior Design and to qualified transfer students
- B.A. Professional Studies — FIDM A.A. Advanced Study Degree

One-on-one advisement is available to students from other FIDM Majors to consider eligibility for special admissions to the Bachelor's degree programs. All Bachelor's degree graduates may apply to the Master of Business Administration program. Contact the appropriate department chairperson.

The State of California established the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic loss suffered by a student in an educational program at a qualifying institution, who is or was a California resident while enrolled, and was enrolled in a residency program, if the student enrolled in

INITIAL AND FINAL APPLICATION FEES FOR ALL

FIRST-TIME STUDENTS

(Application fees are in addition to the tuition schedule and are non-refundable).

|                                                        |       |
|--------------------------------------------------------|-------|
| Initial Application Fee                                | \$25  |
| Non-refundable                                         |       |
| Final Application Fee due upon Acceptance              | \$200 |
| Non-refundable                                         |       |
| Additional Out-of-State Fee Due prior to registration  | \$150 |
| Additional International Fee Due prior to registration | \$400 |

NOTES

- Total charges for the Current Period of Attendance (First Quarter)
- \* See FIDM's refund policy. This charge does not include the Out-of-State or International Fee.
- + FIDM's online programs are offered in selected states. Check with the Admissions Department for availability.
- ♦ A first-time FIDM Student will be assessed a \$100 matriculation fee.
- See application fees to calculate grand total.
- Charges for the second year of any two-year program will be based upon the prevailing cost at the time of acceptance and completion of second year enrollment forms.
- A change in major will result in a change in cost.
- FIDM Associate's degree holders or A.A./A.S. graduates fulfilling the prerequisite(s) indicated below are eligible to apply for the following Bachelor's degree programs:
  - B.S. Apparel Technical Design — FIDM A.A. Degree in Apparel Industry Management, Fashion Design, Merchandise Product Development, and to qualified transfer students

Initial and Final Application Fees for all first-time students. Application fees are in addition to the tuition schedule and are non-refundable. Table lists fees for Initial Application, Final Application, Out-of-State, and International fees.

Notes regarding application fees, including refund policy, online programs, matriculation fee, and program charges. Also includes a note about the Student Tuition Recovery Fund (STRF) and eligibility for Bachelor's degree programs.

## Cancellation, Withdrawal, & FIDM Refund Policy

When a student cancels (Cancels or Cancellation), withdraws from all classes (Withdraws or Withdrawal), or takes an Unapproved Leave of Absence, it is necessary to make a calculation of the FIDM Refund due to Cancellation or Withdrawal as described, as well as a calculation for Return of Federal Title IV Funds, if the student received federal financial aid. An Approved Leave of Absence occurs when a student leaves for a full quarter with the stated intention to return. An Unapproved Leave of Absence occurs when a student takes a leave during the quarter or takes more than one quarter off within a 12-month period. Requests for all Leaves of Absence must be submitted in writing to the Student Advisement Office prior to the leave.

### STUDENT'S RIGHT TO CANCEL

The student has the right to cancel an enrollment agreement and obtain a refund of institutional charges paid through FIDM's first week of scheduled classes or the seventh day after enrollment, whichever is later. Within 45 days of a written notice of cancellation, FIDM will refund all institutional charges paid, less the initial and final application fees totaling \$225. If a student has been provided with a set of books and supplies, a refund will be made in accordance with FIDM's Refund Policy for Books and Supplies. Cancellation shall occur when the student gives dated, written notice of cancellation to FIDM Admissions Office, 919 South Grand Avenue, Suite 215A, Los Angeles, CA 90015. The written notice of cancellation, if sent by mail, is effective when postmarked.

### STUDENT'S RIGHT TO WITHDRAW

A student has the right to withdraw from the College following the cancellation period. Withdrawals include withdrawing from all classes, academic dismissal and academic disqualification and may be effectuated by the student's notice or by the student's conduct, including, but not necessarily limited to, a student's lack of attendance and failure to meet financial obligations to the College. The date on which a student officially notifies the Student Advisement Office of his/her intent to withdraw will be used as the basis for calculating refunds and returns. In the absence of official notification of withdrawal, the withdrawal date will be the last date the College can determine that the student participated in academically related activity.

### FIDM REFUND POLICY

Upon withdrawal, FIDM will refund tuition, course-related resources and most fees, at a prorated amount through the 60% point of each quarter. The initial and final application fees totaling \$225 are non-refundable. Once the student has attended past the 60% point of the quarter, no refund will be made for that period. To determine the quarterly amounts on which the refund will be based, tuition, refundable fees, and course-related resources for the total period of enrollment are allocated evenly among the number of quarters in the enrollment period as stated in the agreement ("the quarterly cap"). Should the student return, the refunded tuition will be reinstated. The quarterly cap amount will be the basis for calculating the pro-rata refund for any quarter in which the remaining balance is greater than the cap amount. Upon withdrawal, Books and Supplies are refundable in accordance with FIDM's Refund Policy for Books and Supplies.

## REFUND PERCENTAGES FOR REFUND CALCULATION OF TUITION, FEES AND COURSE-RELATED RESOURCES AT VARYING DATES THROUGHOUT THE QUARTER

This example is based on a quarter that has 74 days.

|              | NUMBER OF DAYS ATTENDED IN THE PERIOD OF ATTENDANCE (ONE QUARTER)  | REFUND PERCENTAGE |
|--------------|--------------------------------------------------------------------|-------------------|
| Cancellation | Prior to the start of classes — no days attended                   | 100%              |
| Cancellation | Prior to or on cancellation date shown on the enrollment agreement | 100%              |
| Withdrawal   | 10th day of the quarter                                            | 87%               |
| Withdrawal   | 20th day of the quarter                                            | 73%               |
| Withdrawal   | 30th day of the quarter                                            | 60%               |
| Withdrawal   | 40th day of the quarter                                            | 46%               |
| Withdrawal   | 45th day of the quarter                                            | 0%                |

The number of days in the quarter is based on, and includes, the first and last dates of each quarter as published in the FIDM college calendar and is the number of days used to determine the 60% point of each quarter in the refund calculation. These dates, as shown in the calendar are subject to change. The student's agreement with the College specifies the duration of the enrollment period and the number of quarters. Arrangements for financial aid or for additional time in which to complete courses do not change the duration for refund purposes. Transferred-in units may change the program length, and may reduce the total charges for the enrollment period and any resulting refund.

**FIDM'S REFUND POLICY FOR BOOKS AND SUPPLIES**

**Upon Cancellation**, students will be charged for all Books and Supplies received. Charges paid for Books and Supplies will be refunded provided that the materials are returned new and unused within 20 days of the student's cancellation. Used items are non-refundable. eAccess cards and materials showing wear, damage, or not in the original packaging (including shrink-wrap) are not returnable. College Services will make these determinations.

**Upon Withdrawal** from the College, students who have not attended past the 6th week of the quarter may return current quarter Books and Supplies that are new and unused and receive a refund for charges paid. They must be returned by appointment to the College Services Office within 20 days from the student's withdrawal date. Used items are non-refundable. eAccess cards and materials showing wear, damage, or not in the original packaging (including shrink-wrap) are not returnable. College Services will make these determinations.

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 federal student financial aid funds, the student may be entitled to a refund of the moneys not paid from federal financial aid funds.

**Return of Title IV Funds****FEDERAL RETURN OF TITLE IV FUNDS POLICY**

The funds will be returned by FIDM and/or the student, as applicable, according to federal regulations. These federal regulations require that funds be returned to their original source in the following order. In some cases 50% of the federal portion of the Federal Pell and Federal SEOG grants is subject to return by the student.

1. Federal Unsubsidized Direct Loan
2. Federal Subsidized Direct Loan
3. Federal Perkins Loan
4. Federal Direct Graduate Plus Loan
5. Federal Direct Parent Plus Loan
6. Federal Pell Grant
7. Federal SEOG Grant

**REAPPLY FOR FINANCIAL AID**

Students returning from any absence must reapply for financial aid upon returning to FIDM. Previously awarded financial aid may not be available upon returning depending on funding levels and the remaining units in the student's program.

**STUDENTS WHO ARE SUBJECT TO THE RETURN OF TITLE IV FUNDS POLICY ARE:**

A. Students who are awarded Title IV loans and/or grants in the quarter in which they have withdrawn. This includes funds that were or could have been disbursed under federal regulations, as students may be entitled to a Post Withdrawal Disbursement for funds that could have been disbursed by the withdrawal date but were not.

—AND—

B. Students who withdraw through the 60% point of the quarter. The percentage is calculated by dividing:

- a. the number of days from the first day of school to and including the withdrawal date by
- b. the total number of days in the quarter from the first day to and including the last day of the quarter.

**THE FOLLOWING APPLIES TO BOTH THE REFUND AND RETURN OF TITLE IV FUNDS POLICIES****Debit Balances**

In some instances, the FIDM Institutional Refund and/or Return of Title IV Funds Policies may result in funds being returned by FIDM on behalf of the student to the Federal and/or other financial aid programs. The student agrees that any monies owed to FIDM, including those as a result of the FIDM Institutional Refund and/or Return of Title IV Funds Policies, are payable within 30 days.

**Credit Balances**

If the student has a credit balance on his/her account after any FIDM Institutional Refund and/or Return of Title IV Funds calculations, the funds will be returned to the original source, according to the rules set forth by the source, and then to the student or parent (if a PLUS loan recipient) by credit to charge card(s) or by check as applicable. If the amount to be returned to a student who received only Title IV Funds is less than \$1 (one dollar), the amount will be retained by FIDM and no return will be made; for all other students, balances of \$25 or less will be retained.

## Academic Information & Policies

### ORIENTATION

All new students are strongly encouraged to attend on-campus orientation, during which they will be informed about college facilities, student services, and general policies, including scheduling of classes, grading, transfer of coursework, finances, and job placement.

### FINANCIAL CLEARANCE

Financial clearance is the initial step in the process leading to registration for classes each quarter. All students must complete financial clearance through a Fiscal Counselor in the Student Financial Services Office. Typically, this process may include:

- Making all scheduled tuition and fee payments per their schedule of payments, including any adjustments
- Fulfilling other non-tuition financial obligations such as library fines and other book charges
- Requesting financial aid (if applicable), completing and turning in all information or other documentation requested by the student's Financial Aid Officer
- Resolving issues with other departments that are non-tuition related obligations such as I-20 status, or leave of absence paperwork

### NEW STUDENT REGISTRATION

New students register for classes before the beginning of their first quarter or on Orientation Day with assistance from Admissions and the Education Department. Students then submit their schedules to the Registrar for final approval.

### CONTINUING STUDENT REGISTRATION

Registration for each upcoming quarter will take place during the latter part of the previous quarter. Any student who does not register for classes during this period will go through Late Registration during the first two weeks of classes.

### SUCCESS SEMINAR PROGRAM

Success Seminar is a required program for all first-time college students. Students with previous college experience are invited, but it is not mandatory. Making a smooth transition into college life is an important step towards achieving success. The seminar teaches techniques to help improve study skills, time management, stress management, and online research skills; it provides a chance to get to know FIDM Students, Faculty, Staff, and other first-quarter participants.

### FIRST WEEK OF CLASS

In order to hold an enrolled place in class, students must be present at the start of the first class session.

### ATTENDANCE

FIDM does not take attendance, and attendance does not have any direct effect on a student's final grade. However, attending class regularly does have a positive effect on a student's experience and overall performance. FIDM highly encourages students to attend classes regularly in order to be the most successful.

### INSTRUCTION

All instruction at FIDM is in English.

### PROGRAM COURSE SEQUENCE / ADVISEMENT SHEETS

Each student is provided with an advisement sheet, which outlines the course of instruction in proper sequence. Students who follow the sequence precisely will meet all class requirements and will complete courses in the designated time period. Students who wish to make changes in the sequence of course requirements must have the approval of the Education Department and may have to purchase separate books or supplies. If students take courses out of sequence without approval, this may cause a delay in their graduation date. Any student's program that extends beyond one quarter from the scheduled completion date may be subject to a tuition increase.

### CHANGES TO DEGREE LOCATION / COMPLETION

FIDM schedules program starts and class sections to help students meet their education goals and graduate on time. In many majors, the first year of study is offered on all campuses (LA, SF, and OC). Prior to enrolling, however, students should be aware that not all programs can be completed at all FIDM campuses. In particular, all students enrolling at the OC and SF campuses will be required to complete their second year in Los Angeles or in some majors, online.

Occasionally, branch campus programs start at non-traditional times, which can cause a program to stretch beyond its published dates; these programs may also fail to maintain a minimum cohort size of five (5) students. In such a case, the program will continue but will be moved to the Los Angeles campus (919 South Grand Avenue, Los Angeles, CA 90015).

FIDM also makes every effort to maintain stability in its scheduling of class days and times at the branch campuses. Sufficient numbers of class sections to accommodate demand will always be available to students in the quarters in which they are scheduled to take those classes. Once a student has enrolled at FIDM and has received his/her schedule, the day and time a class meets will not be changed without consent from at least 90% of the students enrolled in the class. Very rarely, a course section may be cancelled due to low enrollment, and in such cases, students will be offered another section of that course.

**PREREQUISITES**

Prerequisites are preliminary courses covering information that is required prior to enrolling in another course.

**STUDENT ACADEMIC LOAD**

International students must attend a full course of study, or at least 12 units per quarter for undergraduates. Exceptions are made when a student needs less than 12 credits to complete a course of study.

**REPEAT COURSES**

Any student who fails a required class must repeat that course in order to graduate. In most cases, course books and supplies may be used when repeating the class. If any of the course books or supplies in a subsequent quarter have been changed, the student will be responsible for purchasing the new items. If a student repeats a course in which a grade of "D+, D, D-" or "F" was received, the original grade is no longer counted in the student's cumulative grade point average calculation, but will remain as part of the permanent record and quarterly grade point average for the quarter in which the class was taken.

All repeats must be completed at FIDM. General Studies courses may be an exception with the approval of the Department Chairperson. Credits for GNST courses that have been approved to be taken elsewhere are transferable for failed courses; however, the "F" earned at FIDM remains as part of the cumulative GPA. Federal financial aid may be received for only one repeat of a class for which a student has received a passing grade ["D-" or better].

**ADDITIONAL COURSES**

Additional charges are applied when the student exceeds the number of units for an enrollment agreement. Students who change their major and complete courses that do not apply to the new major are required to complete an additional enrollment agreement for the extra units. Any student who retakes a course with a passing grade ["D-" or better] will be responsible for the full course cost, and required to complete an additional agreement for the units and course-related resource fees.

**ADDING & DROPPING A CLASS**

A Class Change Form is used to add and drop classes. Students have the first two weeks to add a class and the first three weeks to drop a class that meets for the entire quarter. Students adding a class must be officially registered in the course and elect FIDM's Method of Book & Supply Distribution to receive books and supplies for the added class. Between weeks four and six, Education Department approval is required to withdraw from a course which, if approved, would result in a grade of "W." Withdrawals will be noted as a "W" on the transcript and students will be charged full tuition and fees when they re-register. If a student

does not file the paperwork to withdraw from a course by the last day of week six, their final grade will be based on the points earned on all assignments accepted by the instructor throughout the quarter, and in many cases, that final grade may be an "F." Students will have to re-register and pay tuition and fees for any courses they fail to complete.

**INDEPENDENT STUDY**

To qualify for Independent Study, a student must have a strong background in the subject matter or a valid reason determined by the college, and a 3.0 grade point average at FIDM. Qualified students are allowed one Independent Study during their program; however, for special circumstances as determined by a Chairperson, additional Independent Studies can be granted. Independent Study is typically available during the second year and must be approved by the Department Chairperson or the Education Department, and the instructor.

**CREDIT FOR ACADEMICALLY RELEVANT EXPERIENCE (CARE)**

In some cases, students may challenge courses by participating in the Credit for Academically Relevant Experience (CARE) program. Information and application forms are available to students from the Education Department at each campus. Documentation of equivalent skills, employment, military training or subject matter expertise acquired through independent learning is required. Approval from the Dean of Academic Development is required before credit (15 units maximum) can be awarded. Students may appeal adverse decisions with the Vice President of Education. There is a \$350 fee for each 3-unit course accepted through the CARE program.

**INTERNSHIPS**

Internships are opportunities for students to combine academic training with employment in fields related to their course of study. In addition, students apply classroom principles to "real life" situations and explore various career options while in their program. In order to qualify, Students should meet with a Career Advisor, must maintain a minimum 3.0 grade point average, have proof of medical insurance, and be in the second, third, or fourth year of a FIDM undergraduate degree. Students enrolled in Professional Designation, Bachelor's, and Master's degree programs are eligible to apply for internships after their first quarter. Internships must be secured and paperwork completed prior to the end of the quarter preceding the internship's start date (i.e., by the end of Winter quarter for an internship starting in Spring.) To receive academic credit, students must confirm their plans with their department prior to applying and will be asked to complete specific coursework. International students may be eligible to complete internships, subject to federal/state regulations.

## Transfer Credit Policies

### TRANSFER OF COURSEWORK

Coursework taken at another accredited college will be considered if there is an equivalent course at FIDM that is required for a specific major and the grade on a course already completed elsewhere is a grade of Pass or a minimum grade of "C-" (70%). Students must request a transfer credit evaluation from the Education Department before or during the first quarter of attendance at FIDM. Applicants for Veterans benefits must be evaluated prior to attending the first class. All documentation of transferred work must be submitted and evaluated prior to the start of the student's second quarter so the student can select the correct classes. Transcripts must be official (stamped and signed by the Registrar of the college previously attended). They become a part of the student's academic file and are not returned or copied for distribution. If a course was transferred in to FIDM but the student enrolled in that class, once brought to the attention of the college, a grade of "W" will replace the grade earned and the transfer class stands. Students currently registered in a class for which the prerequisite course was waived, or equivalent units were transferred from another institution, must go to their Department Advisor (LA) or the Education Department (SF, OC) for approval to receive necessary books (if applicable) distributed in the prerequisite course through College Services. Corresponding supplies may be purchased.

FIDM also accepts students holding prior degrees for upper division transfer into selected programs. Check with an Admissions Advisor to confirm eligibility.

### FIDM TRANSFER CREDIT POLICIES

#### Advanced Placement (AP)

Students entering from high school may apply for college credit by taking examinations given by the Advanced Placement Program of the College Entrance Examination Board. Students who have taken any of these examinations should arrange to have the results forwarded to FIDM by the College Board if the AP score is not indicated on the official high school transcript. As determined by FIDM, applicable credits will be awarded for AP scores of three (3) or higher and awarded credits may count toward general education requirements of student's intended major.

#### Credit Through Standardized Testing (CLEP and DANTES)

Students may earn college credit through College Level Examination Placement (CLEP) with a Score of 50 or higher, or Defense Activity for Non-Tradition Education Support (DANTES). Examinations must have been taken before the student has been granted A.A. or B.A./B.S. degree-seeking status at FIDM.

#### International Baccalaureate (IB)

FIDM awards academic credit for test scores of four (4) or higher on individual higher-level IB courses. Credit is awarded at the time of matriculation and is based on the scores earned on the IB examinations. All credit awarded will be recorded on the student's permanent record and will be included in the credit total toward degree requirements. Credit will be awarded for 100- and 200-level course work. Credits awarded may count toward general education requirements. Questions regarding IB credit equivalencies should be directed to the Chairperson of General Studies.

#### Military Credit

The American Council on Education (ACE) collaborates with the Department of Defense to review military training and experience and recommend appropriate college credit for members of the Armed Forces. ACE provides quality assurance and policy guidance for the Joint Services Transcript (JST) used by the Army, Marine Corps, Navy, and Coast Guard. FIDM will consider the guidelines set forth by ACE.

#### Transfer Credit From International Institutions

All applicants educated outside the U.S. are required to have their credentials evaluated by a recognized certification agency. These evaluations constitute non-binding advisory opinions only. FIDM makes all final determinations regarding course/grade/credit/GPA equivalencies, degree equivalencies, and the award of any transfer credit for coursework completed (as provided in FIDM's transfer credit evaluation).

### TRANSFER GRADE POLICIES

All transfer courses graded Pass/No Pass or Credit/No Credit are computed at neutral value, except in those cases where the specific grading symbol is identified by the source institution as equivalent to a grade less than C in which case it will be taken at face value.

All transfer course grades or symbols used to designate unsatisfactory, failing, or non-passing work at time of withdrawal such as UW, WU, or WF are evaluated as failing grades (F) unless otherwise defined by the source institution. FIDM only awards applicable course credit for courses taken at other institutions to which the student received a grade of "C-" or higher.

MAXIMUM TRANSFERABLE UNITS / RESIDENCY REQUIREMENTS

|                                                                                                                                    | UNITS | MAXIMUM TRANSFERABLE UNITS | RESIDENCY REQUIREMENTS (UNITS) |
|------------------------------------------------------------------------------------------------------------------------------------|-------|----------------------------|--------------------------------|
| <b>ASSOCIATE OF ARTS</b>                                                                                                           |       |                            |                                |
| APPAREL INDUSTRY MANAGEMENT                                                                                                        | 90    | 45                         | 45                             |
| BEAUTY MARKETING & PRODUCT DEVELOPMENT                                                                                             | 90    | 45                         | 45                             |
| DIGITAL MARKETING                                                                                                                  | 90    | 45                         | 45                             |
| DIGITAL MEDIA*                                                                                                                     | 90    | 45                         | 45                             |
| FASHION DESIGN*                                                                                                                    | 90    | 45                         | 45                             |
| FOOTWEAR DESIGN & DEVELOPMENT*                                                                                                     | 90    | 45                         | 45                             |
| GRAPHIC DESIGN*                                                                                                                    | 90    | 45                         | 45                             |
| INTERIOR DESIGN*                                                                                                                   | 90    | 45                         | 45                             |
| JEWELRY DESIGN*                                                                                                                    | 90    | 45                         | 45                             |
| MERCHANDISE PRODUCT DEVELOPMENT                                                                                                    | 90    | 45                         | 45                             |
| MERCHANDISING & MARKETING                                                                                                          | 90    | 45                         | 45                             |
| TEXTILE DESIGN*                                                                                                                    | 90    | 45                         | 45                             |
| VISUAL COMMUNICATIONS*                                                                                                             | 90    | 45                         | 45                             |
| <b>ASSOCIATE OF ARTS PROFESSIONAL DESIGNATION</b>                                                                                  |       |                            |                                |
| APPAREL INDUSTRY MANAGEMENT                                                                                                        | 57    | 27                         | 30                             |
| BEAUTY MARKETING & PRODUCT DEVELOPMENT                                                                                             | 48    | 18                         | 30                             |
| DIGITAL MARKETING                                                                                                                  | 60    | 30                         | 30                             |
| DIGITAL MEDIA*                                                                                                                     | 60    | 30                         | 30                             |
| FASHION DESIGN*                                                                                                                    | 54    | 24                         | 30                             |
| FOOTWEAR DESIGN & DEVELOPMENT*                                                                                                     | 63    | 30                         | 33                             |
| GRAPHIC DESIGN*                                                                                                                    | 60    | 30                         | 30                             |
| INTERIOR DESIGN*                                                                                                                   | 66    | 36                         | 30                             |
| JEWELRY DESIGN*                                                                                                                    | 66    | 36                         | 30                             |
| MERCHANDISE PRODUCT DEVELOPMENT                                                                                                    | 51    | 21                         | 30                             |
| MERCHANDISING & MARKETING                                                                                                          | 45    | 15                         | 30                             |
| TEXTILE DESIGN*                                                                                                                    | 60    | 30                         | 30                             |
| VISUAL COMMUNICATIONS*                                                                                                             | 60    | 30                         | 30                             |
| <b>ASSOCIATE OF ARTS ADVANCED STUDY — for students who have earned an A.A. Degree from FIDM in a related discipline</b>            |       |                            |                                |
| THE BUSINESS OF DENIM ❖❖                                                                                                           | 48    | 0                          | 48                             |
| ENTERTAINMENT SET DESIGN & DECORATION*❖❖                                                                                           | 48    | 3                          | 45                             |
| FASHION DESIGN*                                                                                                                    | 45    | 0                          | 45                             |
| FILM & TV COSTUME DESIGN* ❖❖                                                                                                       | 45    | 0                          | 45                             |
| INTERNATIONAL MANUFACTURING & PRODUCT DEVELOPMENT                                                                                  | 48    | 3                          | 45                             |
| MENSWEAR* ❖❖                                                                                                                       | 48    | 3                          | 45                             |
| THEATRE COSTUME DESIGN*                                                                                                            | 45    | 0                          | 45                             |
| <b>BACHELOR OF ARTS — two-year degree completion for students who have earned an A.A. Degree from FIDM in a related discipline</b> |       |                            |                                |
| B.A. DESIGN* ❖❖                                                                                                                    | 91    | 46                         | 45                             |
| B.A. DIGITAL CINEMA* ❖❖                                                                                                            | 91    | 46                         | 45                             |
| B.A. DIGITAL MARKETING ❖❖                                                                                                          | 91    | 46                         | 45                             |
| B.A. FASHION KNITWEAR DESIGN ❖❖                                                                                                    | 91    | 46                         | 45                             |
| B.A. GRAPHIC DESIGN* ❖❖                                                                                                            | 91    | 46                         | 45                             |
| B.A. INTERIOR DESIGN* ❖❖                                                                                                           | 91    | 46                         | 45                             |

FIDM MAXIMUM TRANSFERABLE UNITS / RESIDENCY REQUIREMENTS (CONTINUED)

|                                                                                                                                                                       | UNITS | MAXIMUM TRANSFERABLE UNITS | RESIDENCY REQUIREMENTS (UNITS) |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|----------------------------|--------------------------------|
| <b>BACHELOR OF ARTS — one-year degree completion for students who have earned an A.A. Degree and an A.A. Advanced Study Degree from FIDM</b>                          |       |                            |                                |
| B.A. PROFESSIONAL STUDIES                                                                                                                                             | 46    | 16                         | 30                             |
| <b>BACHELOR OF SCIENCE — two-year degree completion for students who have earned an A.A. Degree from FIDM in a related discipline</b>                                 |       |                            |                                |
| B.S. APPAREL TECHNICAL DESIGN ❖❖                                                                                                                                      | 91    | 46                         | 45                             |
| B.S. BEAUTY BUSINESS MANAGEMENT ❖❖                                                                                                                                    | 91    | 46                         | 45                             |
| B.S. BUSINESS MANAGEMENT ❖❖                                                                                                                                           | 91    | 46                         | 45                             |
| <b>BACHELOR'S DEGREES — for qualified transfer students</b>                                                                                                           |       |                            |                                |
| B.A. CREATIVE INDUSTRY STUDIES                                                                                                                                        | 181   | varies                     | 54                             |
| OTHER TRANSFER-QUALIFIED BACHELOR'S DEGREES                                                                                                                           | 181   | 108                        | 73                             |
| <b>MASTER OF BUSINESS ADMINISTRATION — requires a Bachelor's Degree from FIDM or an accredited college/university in which the language of instruction is English</b> |       |                            |                                |
| M.B.A. BUSINESS ADMINISTRATION                                                                                                                                        | 61    | 15                         | 46                             |

FIDM is accredited by WASC Senior College and University Commission.

\* All FIDM Art & Design majors are accredited by NASAD

❖❖ For qualified transfer students

**TRANSFERRING TO FIDM**

FIDM accepts transfer students into both its Associate of Arts and Bachelor of Arts/Bachelor of Science programs. Applicants with completed Associate's, Bachelor's, and Master's degrees are also eligible for admission to FIDM's specialized degree programs.

**Transferring college credits into an Associate's program:**

If you have attended an accredited 2-year or 4-year college, up to 30 semester units (45 quarter units) may be transferable into one of FIDM's Associate of Arts programs. We maintain Course Equivalency agreements with many U.S. colleges. You may request that your transcript be evaluated by the Admissions department whether or not an agreement is in place. Please see <https://fidm.edu/en/admissions/transfer+students/>, or contact an Admissions Advisor for more information.

**Transferring college credits into a Bachelor's program:**

- FIDM maintains upper-division pathway articulation agreements with many colleges in the U.S. Students holding degrees from these colleges are invited to apply to the Bachelor of Arts in Creative Industry Studies program or to the specialized Bachelor's degree program to which their Associate's degree major is linked.
- FIDM welcomes upper-division transfer applicants from most U.S. colleges to its Bachelor of Arts in Creative Industry Studies program. You are eligible for admission if you have completed:

- an Associate's degree in an academic or career-focused major; or
- the certified transfer curriculum for admission to your state university; or
- at least 45-60 semester units (67-90 quarter units) of transferable academic coursework

- FIDM's specialized Bachelor of Arts and Bachelor of Science programs welcome upper-division transfer applicants. You are eligible for admission if you have completed an Associate's degree in a relevant major.

Please see <https://fidm.edu/en/admissions/transfer+students/>, or contact an Admissions Advisor for more information.

**Applying to FIDM as a college graduate:**

FIDM's Master of Business Administration program, Advanced Study programs in Entertainment Set Design & Decoration, Film & TV Costume Design, Menswear, and The Business of Denim, and Professional Designation programs are open to applicants holding Associate's, Bachelor's, and Master's degrees. Requirements vary; please see specific majors for information about the programs that interest you. Please see <https://fidm.edu/en/admissions/transfer+students/> for more information or contact an Admissions Advisor.

FIDM additionally maintains Agreements with ROP and BOCES. In 1948 the New York State legislature created Boards of Cooperative Educational Services (BOCES) to provide shared educational programs and services to school districts within the state. The Regional Occupational Program (ROP) in California provides

high-quality career preparation classes and services to prepare youth (16 years of age and older) and adults for successful careers in response to the needs of the local labor market.

The Southern California Regional Occupational Center (ROC) is intended to provide training for trades in traditional occupational settings. With an emphasis on the contemporary workplace, ROC believes that Career Technical Education is for everyone — from the individual seeking to enter the job market with upgraded skills, to the college-prep student desiring greater academic challenge and the opportunity to apply their knowledge. FIDM currently maintains Articulation Agreements with the following BOCES, ROP, and ROC programs:

1. Eastern Suffolk BOCES (NY)
2. Eastern Suffolk BOCES-Fashion (NY)
3. Kern High School ROC (CA)
4. King Career Center (AK)
5. Lake Elsinore Unified School District
6. Las Virgenes Unified School ROP (CA)
7. Manteca Unified School District ROP (CA)
8. Mission Valley ROP (CA)
9. Nassau BOCES Advertising program (NY)
10. Nassau BOCES Fashion Design program (NY)
11. Quincy High School (MA)
12. San Ramon Valley (CA)
13. Ventura County ROC (CA)
14. Western Suffolk BOCES (NY)
15. Yorktown BOCES (NY)

### TRANSFER TO OTHER COLLEGES

How credit for a course at FIDM transfers to another educational institution depends on how that college or university will accept the course and how clearly defined a student's transfer goal is. Students who wish to explore their transfer options should consult with FIDM's Academic Support Staff in San Francisco and Orange County, or with FIDM's Articulation Officer on the Los Angeles campus. Students graduating from FIDM must complete the graduation requirements for their specific degree. FIDM requirements, however, do not necessarily meet all lower division or general education requirements for other colleges. FIDM currently maintains articulation agreements with selected colleges with the intent of enhancing a student's transfer opportunities.

Articulation is the planned, documented pathway between two or more colleges or universities and their academic programs. Articulation agreements are also called transfer agreements, transfer guides, and transfer pathways by various audiences. FIDM currently has articulation agreements with the following institutions:

**California College of the Arts** (San Francisco and Oakland campuses)

<https://www.cca.edu/admissions/transfer/>

See Articulation Guidelines. Humanities and Science Curriculum articulated for B.A.; B.F.A.; and B.Arch degrees; Interior Design curriculum articulated for

B.F.A. degree. Visual Studies electives and seminar, required by CCA, can be met with articulated courses from FIDM's A.A. design majors.

**California State University system** (CSU)

<https://www2.calstate.edu/attend/transfer>

CSU GE Certification has provided for articulation of lower division general education courses from FIDM as being readily transferable to the CSU Academic Breadth requirements systems for any of the 23 CSU campuses. Major specific coursework in the past was articulated with specific CSU campuses that provide equivalency confirmations and/or course-to-course articulation. FIDM has maintained articulation with specific CSU campuses: CSU Long Beach, CSU Northridge. Students in most instances will have to supplement FIDM course offerings with additional coursework to complete upper division transfer requirements. In the case of a program being impacted, there may be supplemental requirements.

**LIM (Laboratory Institute of Merchandising)**

[limcollege.edu/admissions/transfer](http://limcollege.edu/admissions/transfer)

Basis of Agreement: 1. LIM will accept all course credits earned at FIDM for which the transferring student receives a grade of C or better and will allow FIDM Student with fewer than 59 semester credits (90 quarter credits) to make up the deficiencies at LIM; 2. FIDM Graduates with an Associate's Degree may enter LIM with full junior status. Currently, transfer pathways have been created for graduates of FIDM's A.A. programs in Merchandising & Marketing, Visual Communications, and Merchandise Product Development.

**Notre Dame de Namur University** (NDNU)

[ndnu.edu/admissions/transfer/transfer-agreements/fidm/](http://ndnu.edu/admissions/transfer/transfer-agreements/fidm/)

Articulation agreement describes how courses taken at FIDM will transfer to meet Notre Dame de Namur University requirements for General Education and lower division major preparation. Students do not need to complete all of the requirements before transferring to NDNU.

**Otis College of Art & Design**

[otis.edu/registration-records/transfer-credits](http://otis.edu/registration-records/transfer-credits)

Foundation/Freshman Liberal Arts and Sciences Courses, Foundation Studio Courses and Architecture/Landscape/Interiors Courses articulated to facilitate upper division transfer into the B.F.A. program in Architecture/Landscape/Interior program at Otis.

**Regent's University London**

[regents.ac.uk/](http://regents.ac.uk/)

Sufficient course content from FIDM's Merchandise Product Development, Merchandising & Marketing, Fashion Design, Graphic Design, and Visual Communications programs articulated as equivalent to the first two years (levels 3 and 4) of the B.A. (Hons) Fashion Marketing; B.A. (Hons) Fashion Design (Marketing); B.A. (Hons) Fashion Design; and B.A. (Hons) Communication Design programs at Regent's University.

**Santa Monica College (SMC)**

[https://www.smc.edu/StudentServices/TransferServices/AreasOfStudy/Documents/Interaction\\_Design/FIDM.pdf](https://www.smc.edu/StudentServices/TransferServices/AreasOfStudy/Documents/Interaction_Design/FIDM.pdf)

FIDM maintains articulation with SMC to facilitate preparation for admissions to their Bachelor of Science degree in Interaction Design.

**University of Phoenix**

[phoenix.edu/admissions/transfer\\_information.html](http://phoenix.edu/admissions/transfer_information.html)

Block transfers for all FIDM majors; details of the application of transfer credit outlined on the University of Phoenix website.

For assistance in applying to graduate schools after completing a FIDM Bachelor of Science and/or Bachelor of Arts program, contact FIDM’s Articulation Officer at the Los Angeles campus to discuss the necessary requirements and application procedures.

**NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION**

Each institution is responsible for determining its own policies and practices with regard to the transfer and award of credit. It is the receiving institution’s responsibility to provide reasonable and definitive policies and procedures for determining a student’s knowledge in required subject areas. All institutions have a responsibility to furnish transcripts and other documents necessary for a receiving institution to judge the quality and quantity of a student’s work. Institutions also have a responsibility to advise students that the work reflected on the transcript may or may not be accepted by a receiving institution.

The transferability of credits you earn at FIDM is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the degree you earn is also at the complete discretion of the institution to which you may seek to transfer. If the credits that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. 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 FIDM to determine if your credits or degree will transfer.

Please note that completing a program at FIDM does not necessarily qualify students for upper division transfer.

**GRADES**

Final grades are issued at the end of each quarter. A student’s performance in a course is expressed in terms of the following letter grades, with their numerical equivalents for computation purposes. Quality of performance is reported as follows:

| LETTER GRADE   | GPA | PERCENTAGE |
|----------------|-----|------------|
| A              | 4.0 | 93–100     |
| A-             | 3.7 | 90–92.9    |
| B+             | 3.3 | 87–89.9    |
| B              | 3.0 | 83–86.9    |
| B-             | 2.7 | 80–82.9    |
| C+             | 2.3 | 77–79.9    |
| C              | 2.0 | 73–76.9    |
| C-             | 1.7 | 70–72.9    |
| D+             | 1.3 | 67–69.9    |
| D              | 1.0 | 63–66.9    |
| D-             | 0.7 | 60–62.9    |
| F (Failing)    | 0.0 | Below 59.9 |
| I (Incomplete) | 0.0 |            |
| P (Pass)       | 0.0 |            |
| W (Withdrawal) | 0.0 |            |

**HONOR ROLL/PRESIDENT’S HONOR ROLL**

Students in any quarter with a minimum of 12 units who obtain a grade point average of 3.5 will be placed on the Honor Roll. If students earn a grade point average of 3.95 in any quarter, with a minimum of 12 units, they will be placed on the President’s Honor Roll.

**INCOMPLETE GRADES**

Students receiving a grade of Incomplete (“I”) must complete the coursework during the following quarter or by a specified date determined by the Education Department or instructor. An Incomplete will be given only in cases involving extreme personal difficulties that prevent the student from completing a final project or taking the final examination. Students must be in good standing with a “C-” grade or better, to qualify for an Incomplete grade. If by the end of the following quarter the coursework has not been completed, the “I” will automatically be changed to an “F.” Incomplete grades cannot be completed once a grade of “F” is assigned.

**ACADEMIC FREEDOM**

Faculty members are free to teach and discuss the facts and ideas within their curriculum which they believe to be in accord with available evidence, and to examine unpopular or controversial ideas in classroom teaching when appropriate to course content.

**ACADEMIC DISCIPLINARY PROCEDURES**

Students are expected to maintain a 2.0 grade point average at all times. In order to graduate, a student must have a cumulative GPA of at least 2.0. Failure to do so will result in the additional cost of class(es) to raise the GPA to 2.0.

FIDM academically disciplines students who fail to maintain the standard 2.0 cumulative grade point average, as follows:

## ACADEMIC DISCIPLINARY STAGES

**ACADEMIC WARNING**

Quarterly GPA falls below a 2.0, but the cumulative GPA remains 2.0 or higher.

**ACADEMIC PROBATION\***

Cumulative GPA falls below a 2.0.

**ACADEMIC CONTRACT\*\***

Cumulative GPA falls below a 2.0 for two quarters in a row.

**ACADEMIC DISMISSAL\*\*\***

Cumulative GPA falls below a 2.0 for the third consecutive quarter. Student must apply for reinstatement.

**ACADEMIC DISQUALIFICATION**

Quarterly and cumulative GPA below 2.0 in any quarter subsequent to reinstatement.

\* While a student is on probation and earns at least a 2.0 GPA for the quarter, but the cumulative is still below a 2.0 GPA. the student will remain on probation.

\*\* While a student is on contract and earns at least a 2.0 GPA for the quarter, but the cumulative is still below a 2.0 GPA. the student will remain on contract.

\*\*\* To be reinstated, students must submit a letter to the Education Department explaining their academic record and requesting readmission. A final decision is determined by the College Review Board. Once approved to return from dismissal, the return is expected within a year or the student will be subject to an additional meeting with the College Review Board.

## REINSTATEMENT POLICY

A student who wishes to be reinstated and has not attended class for eight consecutive academic quarters or more, and who left in good academic standing, must complete a new application from the Student Advisement Office to re-enter the college. Graduation requirements will be determined from the catalog in effect on the date of acceptance for re-entry, and the student may incur additional costs and fees to complete the program. Disqualified students are not eligible to be reinstated.

## Student Rights

## ACCREDITATION

Students may review letters of accreditation. Students seeking such a review should contact the college Vice President of Education. Additional information is available from FIDM's institutional accreditor, the Western Association of Schools and Colleges Senior College and University Commission, at <https://www.wscuc.org/institutions/fidmfashion-institute-design-merchandising> and from its design program accreditor, the National Association of Schools of Art and Design, at <https://nasad.arts-accredit.org/directory-lists/accredited-institutions/search/?id=11312>

## BUREAU FOR PRIVATE POSTSECONDARY EDUCATION

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 1747 North Market, Suite 225, Sacramento, CA 95834 or P.O. Box 980818, West Sacramento, CA 95798-0818, [www.bppe.ca.gov](http://www.bppe.ca.gov), (888) 370-7589; or by fax (916) 263-1897.

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 Internet website ([www.bppe.ca.gov](http://www.bppe.ca.gov)).

## CONSUMER INFORMATION

Any questions or unresolved problems concerning the college or its faculty and staff should be forwarded in writing to the FIDM Dean of Academic Development at 919 South Grand Avenue, Los Angeles, CA 90015.

## DIRECTORY INFORMATION

FIDM may release directory information, including the student's name, address(es), telephone number(s), major, current enrollment status, dates of attendance, degrees (including date and level of distinction), details about participation in officially recognized activities, and name of the most recent school attended by the student. This information may be released to prospective employers, in media releases, in announcements of scholarships and awards, and for similar purposes approved by the college administration. The student may request that directory information be withheld by notifying the Vice President of Education in writing.

## ENROLLMENT AGREEMENT &amp; PERFORMANCE FACT SHEET

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.

## GRADE APPEAL

Students may appeal a final grade during the subsequent quarter and not beyond such time. The student contacts the instructor to discuss how the final grade

was determined. If no resolution is achieved, the student may go to the Education Department to fill out the Grade Appeal Petition form. The appeal will be reviewed, and the student will be notified of the petition results within three weeks.

**DISABILITY ACCOMODATIONS & GRIEVANCE POLICY**

**Statement of Non-Discrimination and Accommodation**

FIDM/Fashion Institute of Design & Merchandising (“FIDM”) does not discriminate on the basis of disability. Individuals with disabilities are entitled to a reasonable accommodation to ensure that they have full and equal access to the educational resources of FIDM, consistent with Section 504 of the Rehabilitation Act of 1973 [29 U.S.C. § 794] (“Section 504”) and the Americans with Disabilities Act [42 U.S.C. § 12182] (“ADA”) and their related statutes and regulations.

Section 504 prohibits discrimination on the basis of disability in any program or activity receiving federal financial assistance. The ADA prohibits a place of public accommodation from discriminating on the basis of disability. The applicable law and regulations may be examined in the office of the ADA 504 Compliance Coordinator, who has been designated to coordinate the efforts of FIDM to comply with Section 504 and ADA.

The ADA 504 Compliance Coordinator is Julie Ann Otteson, 919 South Grand Avenue, Los Angeles, California 90015; 213.624.1200, x3530; jotteson@fidm.edu.

**Requests for Accommodation**

Individuals with disabilities wishing to request a reasonable accommodation must contact the ADA 504 Compliance Coordinator. A disclosure of a disability or a request for accommodation made to a faculty or staff member, other than the ADA 504 Compliance Coordinator, will not be treated as a request for an accommodation. However, if a student discloses a disability to faculty or staff member, they are required to direct the student to the ADA 504 Compliance Coordinator.

The ADA 504 Compliance Coordinator will provide a student or applicant with a **Request for Accommodation form**.

Reasonable accommodations are available for students and applicants who provide the appropriate documentation of a disability. Such documentation should specify that a student has a physical or mental impairment and how that impairment substantially limits one or more major life activities. In general, the supporting documentation must be dated less than three years from the date a student requests a reasonable accommodation, and must be completed by a qualified professional in the area of the student’s disability, as enumerated below:

| DISABILITY                      | QUALIFIED PROFESSIONAL           |
|---------------------------------|----------------------------------|
| Physical disability             | MD, DO                           |
| Visual impairment               | MD, ophthalmologist, optometrist |
| Mobility, orthopedic impairment | MD, DO                           |

|                                |                                                                                          |
|--------------------------------|------------------------------------------------------------------------------------------|
| Hearing impairment             | MD, Audiologist [Au.D]<br><i>*audiology exam should not be more than a year old</i>      |
| Speech and language impairment | Licensed speech professional                                                             |
| Learning disability            | PhD Psychologist, college learning disability specialist, other appropriate professional |
| Acquired brain impairment      | MD neurologist, neuropsychologist                                                        |
| Psychological disability       | Psychiatrist, PhD Psychologist, LMFT or LCSW                                             |
| ADD/ADHD                       | Psychiatrist; PhD Psychologist, LMFT or LCSW                                             |
| Other disabilities             | MD who practices or specializes within the field of the disability.                      |

Documentation used to evaluate the need and reasonableness of potential accommodations may include a licensed professional’s current medical diagnosis and date of diagnosis, evaluation of how the student’s disability affects one or more of the major life activities and recommendations, psychological and/or emotion diagnostic tests, functional effects or limitations of the disability, and/or medications and recommendations to ameliorate the effects or limitations. FIDM may request additional documentation as needed. FIDM may, at its discretion, waive the requirement for medical documentation to support accommodation requests that relate to obvious impairments.

In general, FIDM does not consider an Individualized Education Program (“IEP”) as sufficient medical documentation to evaluate the need and reasonableness of potential accommodations. However, we will consider a current IEP (less than 3 years old) as reasonable medical documentation for students who request the following accommodations: (1) a test reader or (2) a quiet place to take a test. Any other requested accommodation(s) will require medical documentation completed by a qualified professional in the area of the student’s disability, as specified in the chart located within this policy.

After the ADA 504 Compliance Coordinator receives the Request Form and the required documentation, they will engage the student or applicant in an interactive process to determine what accommodations may be reasonable.

The ADA 504 Compliance Coordinator will maintain a list of all students receiving accommodations and will coordinate the implementation of those accommodations with each student’s instructors at the beginning (or in advance) of each quarter.

Students may file a grievance using the Grievance Process below or may file a complaint with the U.S. Department of Education’s Office for Civil Rights or a similar state entity.

FIDM will make appropriate arrangements to ensure that disabled persons are provided other accommodations, if needed, to participate in this grievance

process. The ADA 504 Compliance Coordinator will be responsible for such arrangements.

### **Grievance Process**

FIDM has adopted an internal grievance procedure providing for prompt and equitable resolution of complaints alleging any action prohibited by Section 504 and/or the ADA.

Any person who believes they have been subjected to discrimination on the basis of disability, including disagreements regarding requested accommodations, may file a grievance pursuant to the procedure outlined below. FIDM will not retaliate against anyone who files a grievance in good faith or cooperates in the investigation of a grievance.

Procedure:

- Grievances must be submitted to the ADA 504 Compliance Coordinator, Julie Ann Otteson, 919 South Grand Avenue, Los Angeles, California 90015; 213.624.1200, x3530; jotteson@fidm.edu. Grievances must be submitted to the ADA 504 Compliance Coordinator, within thirty (30) days of the date the person filing the grievance becomes aware of the alleged discriminatory action.
- A complaint must be in writing, containing the name and address of the person filing it. The complaint must state the problem or action alleged to be discriminatory and the remedy or relief sought.
- The ADA 504 Compliance Coordinator (or their trained designee) shall investigate the complaint and afford all interested persons an opportunity to submit relevant evidence. The Complainant may also present witnesses relative to the complaint. The ADA 504 Compliance Coordinator will maintain the files and records relating to such grievances.
- All reasonable efforts will be made to provide a written determination to the student or applicant within 30 days after its filing. If a written determination cannot be made within 30 days of the complaint's filing, the ADA 504 Compliance Coordinator will so advise the student and provide an update as to the status of the investigation. The student may also contact the ADA 504 Compliance Coordinator to inquire as to the status of the investigation at reasonable intervals.
- The person filing the grievance may appeal the decision of the ADA 504 Compliance Coordinator by writing to the Vice President of Education Barbara Bundy, 919 South Grand Avenue, Los Angeles, California 90015; 213.624.1200 x 3000; bbundy@fidm.edu, within 15 days of receiving the ADA 504 Compliance Coordinator's decision. The Vice President of Education shall issue a written decision in response to the appeal no later than 30 days after its filing.
- The availability and use of this grievance procedure does not prevent a person from filing a

- complaint of discrimination on the basis of disability with the U. S. Department of Education's Office for Civil Rights and/or a similar state agency.
- FIDM will take all steps to prevent recurrence of any harassment or other discrimination and to correct discriminatory effects where appropriate.

### **REQUIRED CONSUMER DISCLOSURES**

College information as reported to the U.S. Department of Education may be accessed at the College Navigator site at [nces.ed.gov/COLLEGENAVIGATOR/](http://nces.ed.gov/COLLEGENAVIGATOR/). The site has a large amount of statistical information about expenses, financial aid, enrollment, admissions, retention rates, and much more. The site allows consumers to compare information from different colleges.

### **RIGHTS OF EXPRESSION**

Students are expected to acknowledge the existence of different opinions and to respect the right of others to hold those views, specifically:

- To hear, discuss, and study any issue related to the academic content of the class in an atmosphere conducive to learning.
- To have easy access to all academic information.
- To receive competent instruction in an atmosphere of respect, free from favoritism, prejudice, discrimination, and harassment.
- To form and express opinions on issues without jeopardizing his or her relationship with the instructor.
- To be evaluated in accord with academic merit and performance and not on matters irrelevant to that performance.

### **STUDENT ACADEMIC GRIEVANCE**

The student grievance process aims to provide a prompt and equitable resolution for any student who believes a college decision or action was unfair or has adversely affected his/her status, rights, or privileges. The student must make a reasonable effort to resolve the issue on an informal basis. Within 30 days, the student must meet with the Department Chairperson or the Education Department and may be required to complete a written statement about the grievance. If there is no satisfactory resolution, the student then forwards the written statement to the Dean of Academic Development, who will submit the statement to the Ad Hoc Committee on Student Concerns. This committee acts as advisor to the Dean of Academic Development, who is responsible for final resolution of the problem. For further information or copies of the Student Grievance Procedures, contact the Office of the Dean of Academic Development.

### **STUDENT HOUSING GRIEVANCE**

The student housing grievance process aims to provide a prompt and equitable resolution for any student who believes a decision or action by FIDM Housing has adversely affected his/her status, rights, or privileges. The student must first make a reasonable effort to resolve the issue on an informal basis with the Resident

Advisor. If there is no satisfactory resolution, the student(s) should provide a written statement about the grievance to the LA Housing staff. The FIDM Housing staff may arrange a meeting with the student(s) for further investigation of grievances filed. Should a student concern remain unresolved, the student then forwards the written complaint to the Executive Director of Admissions (LA Campus) who will consult with the FIDM Housing Committee and provide final resolution.

### STUDENT WORK

FIDM is proud of the work produced by its students and reserves the right to photograph, publish, display, or retain work done by students and alumni. Final projects must be picked up no later than the first two weeks of the next quarter. After that time, the projects become the property of FIDM.

### STUDENTS' EDUCATION RECORDS & FERPA POLICY

Student files reside permanently on the system database. Transcripts are generated on demand.

The Family Educational Rights and Privacy Act (FERPA) (20 U.S.C. § 1232g; 34 CFR Part 99) is a federal law that protects the privacy of student education records. The law applies to all schools that receive funds under an applicable program of the U.S. Department of Education. FIDM/Fashion Institute of Design & Merchandising ("FIDM") fully complies with FERPA regulations.

FERPA gives parents certain rights with respect to their children's education records. These rights transfer to the student when he or she reaches the age of 18 or attends a school beyond the high school level. Students to whom the rights have transferred are "eligible students." In accordance with FERPA, students have the following rights:

- The right to review their educational records.
- The right to seek correction of the contents of these records.
- The right to a formal hearing if seeking the correction of these records.
- The right to place a note of explanation in the records if their requested correction was unsuccessful.
- The right to request disclosure of the contents of the records.
- The right to file a complaint with the Department of Education if the Institute fails to comply with FERPA policies.

Family Policy Compliance Office  
U.S. Department of Education  
400 Maryland Ave SW  
Washington, DC 20202-5920

Students who wish to inspect and review their records may do so by submitting a written request to the Vice President of Education. An appointment for the student to review the requested record will be made within 45 days of the request; a college official will be present at the time of review. FIDM will not release personally identifiable information

without written consent of the student, unless the student is under the age of 18 and the request is made by a legal guardian. Legal exceptions may also apply.

The following is a non-exclusive list of FERPA exemptions that permit disclosure without student consent:

- Disclosure to school officials with legitimate educational interests. A school official is defined as a person employed by FIDM in an administrative, supervisory, academic, research, or support staff position (including law enforcement unit personnel and health staff); a person or company with whom FIDM has contracted as its agent to provide a service instead of using Institute employees or officials (such as an attorney, auditor, information technology contractor, consultant, or collection agent); or assisting another school official in performing his or her tasks. A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibilities for FIDM.
- Disclosure upon request to officials of another school in which a student seeks or intends to enroll.
- Disclosure to authorized representatives of the U.S. Government, state and local authorities where required, and accrediting agencies.
- Disclosure of records requested through court order or subpoena.

At its discretion, FIDM may provide "directory information" in accordance with FERPA provisions. Directory information is defined as information which would not generally be considered harmful or an invasion of privacy if disclosed. Designated directory information at FIDM includes the following: student's name, address, FIDM email address, photograph, major field of study and degree program, dates of attendance (defined as first and last date of term), grade level, enrollment status (full-time or part-time), degrees, honors and awards received. Students may request that such directory information not be released by notifying the Vice President of Education in writing. In an emergency, FIDM may need to disclose directory information on students that provide general contact information. However, more specific information may be disclosed in a health or safety emergency where additional student information should be disclosed to appropriate parties.

A complete copy of the policy is available upon request from the administrative office.

### POLICY REGARDING SEXUAL MISCONDUCT (TITLE IX)

FIDM is committed to providing a work and school environment free of unlawful harassment, sexual violence or discrimination. FIDM policy prohibits harassment or discrimination based on race, religion, creed, color, national origin, ancestry, sex, military or

veteran status, physical or mental disability, medical condition, age, sexual orientation, gender, gender identity or expression, genetic information or any other basis protected by the federal, state or local law. In accordance with Title IX of the Education Amendments of 1972, FIDM prohibits discrimination based on sex, which includes gender-based discrimination, sexual harassment and sexual violence (collectively referred to as “sexual misconduct”). FIDM’s Title IX policy applies to all persons involved in the operation of FIDM, and prohibits sexual misconduct by any employee, as well as students, customers, vendors or anyone who does business with FIDM.

If you believe that you have experienced or witnessed sexual misconduct, notify the Title IX Coordinator as soon as possible after the incident. Do not allow an inappropriate situation to continue by not reporting it, regardless of who is creating the situation.

FIDM’s Title IX Coordinator oversees the centralized review, investigation, and resolution of reports of sexual misconduct. The Title IX Coordinator ensures the College’s compliance and fulfillment of its obligations

with regards to policies, procedures, and relevant state and federal laws, including VAWA, the Clery Act, Campus SaVE Act, and California SB 967 (Affirmative Consent).

FIDM’s complete Policy Regarding Sexual Misconduct (Title IX) [which includes key definitions, the procedure for reporting sexual misconduct, and the investigation of complaints] is located in FIDM’s most recent Annual Safety and Security Report available on FIDM’s website <http://fidm.edu/en/about/policies+disclosures/Title+IX/> and <http://fidm.edu/en/about/policies+disclosures/general+information/>. You can also obtain a copy of FIDM’s Policy Regarding Sexual Misconduct (Title IX) and/or the Annual Safety and Security Report by contacting the Title IX Coordinator: Julie Ann Otteson, Executive Director, Human Resources, 919 South Grand Avenue, Los Angeles, CA 90015, [jotteson@fidm.edu](mailto:jotteson@fidm.edu), 213.624.1200, extension 3530.

If you believe that you have experienced or witnessed harassment, retaliation, or prohibited discrimination on the basis of a protected category other than sex, please contact the Dean of Education or the Office of Human Resources.

**FIDM TITLE IX COORDINATOR & DEPUTIES**

| NAME                                                                           | TITLE                                                       | EMAIL                                                    | EXTENSION |
|--------------------------------------------------------------------------------|-------------------------------------------------------------|----------------------------------------------------------|-----------|
| <b>All Campuses: Los Angeles, San Francisco, Orange County</b>                 |                                                             |                                                          |           |
| Julie Ann Otteson<br>213.624.1200                                              | Title IX Coordinator<br>Executive Director, Human Resources | <a href="mailto:jotteson@fidm.edu">jotteson@fidm.edu</a> | x3530     |
| <b>Los Angeles, 919 South Grand Avenue, Los Angeles, CA 90015 213.624.1200</b> |                                                             |                                                          |           |
| Lisa Davis                                                                     | Executive Assistant to the Vice<br>President, Education     | <a href="mailto:ldavis@fidm.edu">ldavis@fidm.edu</a>     | x3017     |
| <b>San Francisco, 55 Stockton Street, San Francisco, CA 94108 415.675.5200</b> |                                                             |                                                          |           |
| Kim Wetzel                                                                     | Campus Director,<br>ADA 504 Compliance Coordinator          | <a href="mailto:kwetzel@fidm.edu">kwetzel@fidm.edu</a>   | x1530     |
| <b>Orange County, 17590 Gillette Avenue, Irvine, CA 92614 949.851.6200</b>     |                                                             |                                                          |           |
| Lynne Stroner                                                                  | Campus Manager,<br>Education & Career Center                | <a href="mailto:lstroner@fidm.edu">lstroner@fidm.edu</a> | x1764     |

**WITHIN THE CLASSROOM**

| CLASS HOURS FOR THE LOS ANGELES AND SAN FRANCISCO CAMPUSES |                                                                           |            |
|------------------------------------------------------------|---------------------------------------------------------------------------|------------|
| CLASS BEGINS                                               | CLASS BREAKS                                                              | CLASS ENDS |
| <b>1, 2, 3-Unit Classes</b>                                |                                                                           |            |
| 8:30 a.m.                                                  | 9:30 a.m. – 9:45 a.m.                                                     | 11:15 a.m. |
| 12:00 p.m.                                                 | 1:15 p.m. – 1:30 p.m.                                                     | 2:45 p.m.  |
| 3:30 p.m.                                                  | 4:30 p.m. – 4:45 p.m.                                                     | 6:15 p.m.  |
| 7:00 p.m.*                                                 | 8:00 p.m. – 8:15 p.m.                                                     | 9:45 p.m.  |
| <b>6-Unit Classes (or 3-Unit / 6-Hour Classes)</b>         |                                                                           |            |
| 8:30 a.m.                                                  | 9:30 a.m. – 9:45 a.m.<br>11:15 a.m. – 12:00 p.m.<br>1:15 p.m. – 1:30 p.m. | 2:45 p.m.  |
| 12:00 p.m.                                                 | 1:00 p.m. – 1:15 p.m.<br>2:45 p.m. – 3:30 p.m.<br>4:30 p.m. – 4:45 p.m.   | 6:15 p.m.  |
| 3:30 p.m.                                                  | 4:30 p.m. – 4:45 p.m.<br>6:15 p.m. – 7:00 p.m.<br>8:00 p.m. – 8:15 p.m.   | 9:45 p.m.  |

\* Evening classes are offered at the Los Angeles campus.

| CLASS HOURS FOR THE ORANGE COUNTY CAMPUS |                                                                            |            |
|------------------------------------------|----------------------------------------------------------------------------|------------|
| CLASS BEGINS                             | CLASS BREAKS                                                               | CLASS ENDS |
| <b>3-Unit Classes</b>                    |                                                                            |            |
| 9:30 a.m.                                | 10:30 a.m. – 10:45 a.m.                                                    | 12:15 p.m. |
| 1:00 p.m.                                | 2:15 p.m. – 2:30 p.m.                                                      | 3:45 p.m.  |
| 4:30 p.m.                                | 5:45 p.m. – 6:00 p.m.                                                      | 7:15 p.m.  |
| <b>3-Unit / 6-Hour Classes</b>           |                                                                            |            |
| 9:30 a.m.                                | 10:30 a.m. – 10:45 a.m.<br>12:15 p.m. – 1:00 p.m.<br>2:15 p.m. – 2:30 p.m. | 3:45 p.m.  |
| 1:00 p.m.                                | 2:15 p.m. – 2:30 p.m.<br>3:45 p.m. – 4:30 p.m.<br>5:45 p.m. – 6:00 p.m.    | 7:15 p.m.  |

**DEFINITION OF A CREDIT HOUR AT FIDM**

A credit hour is the amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than one hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for approximately ten weeks for one quarter unit of credit.

Lecture Course

- 1 credit = 1 hour per week (2 hours outside preparation)
- 2 credits = 2 hours per week (4 hours outside preparation)
- 3 credits = 3 hours per week (6 hours outside preparation)

Lab Course (these are 3-unit courses)

- 3 credits = 2 hours lecture and 4 hours lab

Studio Course (these are 6-unit courses)

- 6 credits = 4 hours lecture and 8 hours studio

Internships

- 3 units of credit for 80-100 hours at an institutionally approved internship site

**LABS** provide students with an environment for planned, structured, and directed analytical exploration and experimentation. Three hours in duration, labs immediately follow formal classroom instruction in designated courses. Courses with labs are noted on the Advisement Sheet for each major.

**STUDIOS** assist students with assignments and projects, giving them an avenue to explore and express creativity. Expert advice and constructive critiquing appropriate to the subject matter are provided. Each campus posts studio schedules quarterly.

**WORKSHOPS** are concise educational programs for groups of students focusing on techniques and skills in a particular subject area.

**CLASS SIZE & SCHEDULING**

The college has an obligation to provide the optimum scheduling and faculty staffing for the programs offered. Should changes of any sort be necessary, they do not affect the student's ability to fulfill all requirements. Every effort is made to maintain class limits based on the subject matter and nature of activity in the course.

**BOOKS & SUPPLIES**

In order to best meet the educational requirements of its programs, FIDM provides, for sale, the books and supplies necessary for success for each course for which the student is enrolled. After registration, all book and supplies may be purchased online at [www.thefidmstore.com](http://www.thefidmstore.com) or at The FIDM Store on each campus. Students MUST acquire all required course materials by the first class meeting of each class. Students who attend the first week of class unprepared may be dismissed from the class and unable to return until all course materials are acquired.

Books & Supplies Return:

Students who drop a class may return the complete course kit of books and supplies no later than the last day of the third week of the quarter. The returned

books and supplies must be unused, in perfect condition, and accompanied with a receipt.

#### Book Buyback:

FIDM partners with MBS Books to purchase used books at the end of each quarter. Students are encouraged to wait until Finals to sell their books. Textbook value is determined by the physical condition of the book and the national demand. Buyback occurs on the LA campus during the last week of classes, or online at [www.thefidmstore.com](http://www.thefidmstore.com).

#### FIELD TRIPS

Students are responsible for their own transportation to and from field trips.

#### FILMING & PHOTOGRAPHY ON CAMPUS

Filming and photography in classrooms and on campus require prior approval from the Vice President of Education.

## Facilities and Equipment

All of the equipment listed within this document is owned by FIDM/Fashion Institute of Design & Merchandising with the exception of the computer systems, which are leased.

#### FIDM FACILITIES (LA, SF, OC)

Classroom and laboratory equipment on all FIDM campuses reflects the most advanced educational and technical practices, enabling students to work on challenging projects in a realistic setting. All equipment has been selected to enable students to achieve the educational program learning outcomes of each major.

#### GENERAL CLASSROOMS

FIDM has general purpose classrooms and technology classrooms that are equipped for faculty to use technology in their classes. Room layouts vary, with some rooms offering individual student stations (drafting tables, tablet armchairs) and others offering collaborative student stations with chairs and larger tables designed to be flexible in arrangement so that classes can transform the spaces as needed. Rooms range from general classrooms that hold 20 students to large lecture spaces with room divider walls that can open up to accommodate up to 400. Portable Edu-carts (with DVD/video/computer output projection), as well as slide projectors, VCRs, overhead transparency projectors, and other audio-visual equipment are available to faculty to incorporate various types of media into the classroom. Some rooms contain fixed carts for enhanced lectures with projectors containing a computer, DVD, and a port to plug in additional equipment. Rooms that are used for classes and majors which involve hands-on projects contain a sink for clean-up.

#### HOPE STREET ANNEX

FIDM's Hope Street Annex facility is located at 800 South Hope Street, Los Angeles. The facility provides lecture classrooms on the ground floor for students of all majors. The Hope Street Studio, located on the fifth floor, houses FIDM's state-of-the-industry pattern labs, sewing rooms, 3-D Prototyping Lab, Textile Design Print Studio, Pigment Lab, and the Theatre Costume Design Studio.

#### JEWELRY DESIGN STUDIO

FIDM's Jewelry Design Studio is located on the 7th floor of the St. Vincent Jewelry Center at 640 South Hill Street, Plaza 3, Suite 754, Los Angeles. This custom-designed, state-of-the-industry facility provides hands-on experience in rendering, soldering, metalsmithing, wax carving, and casting.

#### COMPUTER FACILITIES

FIDM's standard offering for technology is to provide each student access to a single computer in Computer Lab classrooms. Other learning areas provide for mixed or casual-use computers to assist with shared research or demonstration (i.e., Library, IDEA Center, Student Lounge area).

On the Los Angeles campus, we are in the process of moving toward having students bring their own device. Students will have ability to use their own computers for classwork, for research in the library, in common areas such as the Student Lounge area.

In the meantime, each student-use computer is acquired new. Windows computers have Windows 10 operating system, Microsoft Office, Adobe Creative Cloud, Sketchup Pro, and The Autodesk AutoCAD software suite.

Other specific PC Labs offer Rhino software utilized in the Jewelry Design Program, and access to AIMS360 ERP software in the Apparel Industry Management program.

San Francisco and Los Angeles campuses have selected classrooms that provide Gerber Accumark technology, with Silhouette tables, digitizers, and large and small plotters that mirror the technology used in apparel manufacturing centers worldwide. Students in these programs have supervised access to an industry-grade Gerber cutter table to experience their computerized designs being cut into fabric. Apple Mac Labs host the Graphic Design programs and offer the Apple OS X operating system, Microsoft Office, and Adobe Creative Cloud. In addition, the Digital Media Mac classrooms (Media Lounge 101 and Mac Lab 414) offer Avid Media Composer, 4D Cinema, Pro Tools and Final Cut X.

Every PC and Mac Lab offers audio-visual projection capabilities, printing, and scanning functionality. Libraries and Studios also offer printing and scanning capabilities.

For classrooms that do not have permanent technology installed, FIDM offers portable technology carts and podiums across all campuses that feature a computer CPU and projector. We are piloting a new configuration

of technology in Los Angeles Campus classrooms. This will include TV monitors with Mac Mini technology providing internet capabilities. Soon, all classrooms in Los Angeles will be taking advantage of newer technology, offering a better learning experience.

The Los Angeles and San Francisco campuses have a wireless network available to students that is often used in the Libraries and classrooms for in-class exercises. Students can opt to use these instead of or in conjunction with FIDM-provided technology.

### LIBRARY FACILITIES

The Library provides an effective environment for study, offering students a space that supports research and learning. The Library is commonly used by students to work on course assignments, prepare for class, or meet with classmates. Both the Los Angeles and San Francisco campus Libraries also include a multi-purpose conference room which students may use for quiet study during peak times.

Within each campus Library, students will find the IDEA Center where they can access a variety of technology and software options. While technologies vary by campus, they may include PC and/or Mac workstations, Wifi, and self-service printers/copiers.

Depending on the campus, additional equipment may include standard-size and oversize scanners, portable light boxes, a Macbeth Judge light box, digital scale, digital microscope and 3-D printer. Each Library provides access to a Pantone color scanner, a professional tool that captures color properties and converts the data into a corresponding industry standard Pantone code number.

And while each campus Library offers a variety of textile and material collections which are available to use for student projects, the Los Angeles campus Library has a designated Textile and Design Research room where students access the Material ConneXion® tableau library and a unique Innovative Materials Collection.

Each campus Library also includes a designated media area where students can view general news and industry-related programming on a large-screen monitor. There is also a variety of audiovisual equipment to view titles in the media collections curated to support the different program majors the college offers.

### TEXTILE SCIENCE FACILITIES

The Textile Science labs on the Los Angeles campus are on the fifth floor of the main building and are comprised of three rooms, 512A, 512B, and 513. Room 512A contains a Kenmore washer and dryer, a heat press, a stove top, and a microwave. This equipment is used to test consumer wash and dry standards, apply color or print to fabric and apparel, and activate dyes. Room 512B houses an SP III Light Box which is used for color analysis and scale, as well as a Spectrophotometer which is used to measure color and quality. Room 513 holds the textile testing equipment. Students utilize

a quick wash, Perspirometer, electric crockmeter, Martindale, flammability chamber, digital Elmendorf, textile scales, fabric cutters, microscopes, Elmendorf tear tester, sun tester, and a jet press. The students use the aforementioned equipment to test the abilities of fabrics such as consumer wash standards, reactions to body heat and perspiration, colorfastness, resistance to abrasion and pilling. This equipment is also used to measure the fabrics ability to withstand flame and the ability to ignite based on industry standards, as well as the tear strength of fabric. Fabric is also weighed and examined in order to classify yarn fibers, testing the resistance to aging and sunlight, and also to apply color and print to fabric and apparel.

Several programs of study utilize the labs.

### FACILITY AND EQUIPMENT USE BY MAJOR

#### APPAREL INDUSTRY MANAGEMENT

The Apparel Industry Management Program offers both years on the Los Angeles campus. There are three pattern rooms and two sewing rooms at the Hope Street building of the Los Angeles campus. Manual pattern drafting and sewing are taught at this facility for both Apparel Industry Management and Merchandise Product Development majors. The equipment at this facility includes drafting tables, dress forms, irons, ironing boards, rabbit punches, single needle sewing machines, overlock sewing machines, coverstitch sewing machines, merron machines, blind sewing machine, coverstitch sewing machine, buttonhole machine, punch, and rolling racks. Students utilize the full suite of equipment in the Textile Testing Lab for their studies in fabric management and quality assurance. The program requires training on computer-aided patternmaking systems. The system used on both the Los Angeles campus and the San Francisco campus is Gerber Accumark. On the Los Angeles campus there are two dedicated labs and on the San Francisco campus there are two dedicated labs for the Gerber Accumark system. In addition, the Los Angeles campus has a room for the Gerber Cutter. In addition, the software Opitex has been added to these labs to teach 3-D pattern drafting. These labs are used by Apparel Industry Management, Fashion Design, Menswear, and Apparel Technical Design majors. The equipment includes the following: Accumark software, digitizing tables, digitizing pens, silhouette tables, large plotters, small plotters, projectors, and a cutter with computer and cutting software.

PC Labs are used for Adobe Illustrator, Photoshop, CLO 3D Design, FastFit360, NGC® PLM, and ERP software.

#### APPAREL TECHNICAL DESIGN

In addition to standard equipment (see Computer Facilities) Apparel Technical Design students are required to be trained in the use of computer-aided patternmaking systems to develop proficiency in pattern making and

pattern correction skills. The system used on the Los Angeles campus is Gerber Accumark. There are two dedicated labs and a separate room for the Gerber cutter on the campus. All spaces are shared with students in the Apparel Industry Management, Menswear, and Fashion Design majors. The full package of equipment includes the following: Accumark software, digitizing tables, digitizing pens, silhouette tables, large plotters, small plotters, projectors, and a cutter with computer and cutting software. 3-D pattern making software is also available to the student in select PC labs on the Los Angeles campus to allow for experimentation with the design and production of virtual garments.

The students in this major also utilize the full suite of equipment and dye chemicals available in the Textile Testing and Dye labs on the Los Angeles campus for their studies in fabric management, denim design and quality assurance. This program is offered on the Los Angeles campus.

### BEAUTY MARKETING & PRODUCT DEVELOPMENT / BEAUTY BUSINESS MANAGEMENT

In addition to standard equipment (see Computer Facilities), the Beauty Marketing & Product Development students have access to a fragrance organ used in their Fundamentals of Fragrance class in order to mix oils and create fragrances, bulk ingredients to blend beauty products in Principles of Beauty Science, and samples of the latest product innovations in Fundamentals of Skin Care & Wellness. Students in the Bachelor in Beauty Business Management utilize merchandising fixtures in Merchandising in the Beauty Environment.

### DIGITAL MEDIA / DIGITAL CINEMA

FIDM's Digital Media and Digital Cinema majors are based in the Digital Media Center, built expressly to house both FIDM Productions and the primary Digital Media lab. The majors also use an additional lab dedicated solely to Digital Media, Digital Cinema, and Graphic Design. Both labs are fully equipped with cutting-edge hardware and software (see Computer Facilities), including Apple computers with large display monitors and high quality speakers designed and placed to disperse sound throughout the lab. Ceiling mounted high-definition LED projectors are provided for detailed instructions as well as top-mounted automated screens with high resolution displays and Tectronic printers and scanners that are capable of outputting professional-grade projects. The Digital Media and Digital Cinema majors provide Canon digital DSLR cameras with video capability and other professional level production equipment for checkout by the students, as well as granting students access to FIDM Productions' professional facilities and technology, including an insert stage, professional audio equipment, and a fully equipped machine room. The technology in the labs and in the professional facility is updated every year. Digital facilities and equipment are currently available only on the Los Angeles campus.

### FASHION DESIGN

Students in the Fashion Design Program use industrial single needle sewing machines in order to produce completed sewn garments, applying all the techniques taught in each course. Overlock machines are also used to sew over the edge of the fabric to prevent fraying and provide a finished look. Some overlock machines in FIDM's facilities have cutters to remove excess material and are known as sergers. Merrow machines and four thread/overlock machines are used by students to complete the edges of fabrics. Two types of dress forms are used in the program, torso only, and full body dress forms. They provide students with the ability to fit sample garments, measure and establish a pattern, and to drape garments using muslin or fabric. Irons and ironing boards are used to press garments. Students also use pattern tables to draft patterns, cut fabrics and paper, or any other use in order to support the process of creating and completing a garment.

Throughout their program, students use rolling racks to hang their patterns, garments, and muslin samples. Fashion Design sewing labs are also used by Merchandise Product Development and Apparel Industry Management students. All Fashion Design facilities and equipment are also used by the Advanced Study programs. They include Advanced Fashion Design, Film & TV Costume Design, and Theatre Costume Design. All first-year Fashion Design equipment and facilities are available on the Los Angeles, San Francisco and Orange County locations. Second-year facilities and equipment are only available on the Los Angeles and San Francisco campuses. Students also use CAD (Computer Aided Design) programs. There are several computer rooms with Mac computers equipped with Adobe programs such as Illustrator and Photoshop. Computer programs, hardware, and systems are also used in Computer Pattern Drafting classes, where students use the Gerber Accumark system.

### FASHION KNITWEAR DESIGN

There are two Knitwear labs that support both the Fashion Knitwear Design and Textile Design students. The first of the labs has seven CAD stations, a scanner, and a color printer. All computers in the Knitwear lab are loaded with Adobe Creative Cloud, Stoll M1 Plus, and WeavePoint software for programming both computerized knitting and weaving equipment. There are several punch card handloom knitting machines available for students to use during class and studio time. A linker is available for garment assembly. The handlooms knitting machines have double beds for reverse stitching. There are four harness Baby Wolf looms, an AVL 24 Dobby loom, and two warping stations. All the looms are setup with different design capabilities to maximize patter versatility.

The second lab has two STOLL industrial knitting machines, one 7.2 multi-gauge, and one 5.2 multi-gauge. The STOLL Knitwear Lab has one computer station loaded with the same software as listed above. The

studios have staffing to support the use of the equipment.

The Fashion Knitwear Design program, facilities, and equipment are only available on the Los Angeles Campus.

### FOOTWEAR DESIGN & DEVELOPMENT

Footwear related resources and equipment available to students, located adjacent to a dedicated classroom, include a collection of lasts, components, leathers, materials, ornamentation and various tools used in shoe making and footwear pattern drafting. In addition, there is a Vacuform machine which uses the process of thermoforming, a process where a plastic styrene sheet is heated to a pliable temperature, and pressed over a last to form a "sleeve or shirt" in the shape of the last. This sleeve can then be used as a 3-D visual tool to draw designs on.

### GRAPHIC DESIGN

FIDM has four dedicated, fully equipped labs on the Los Angeles campus and one on the San Francisco campus. The technology in place for this program includes the Apple platform in all graphic labs. In addition, dedicated graphic labs are designed with sound, ceiling mounted high-definition LED projectors for detailed instruction, and top-mounted automated screens for color and resolution. All labs have printers, scanners, Canon digital SLR cameras with video capability, and camera equipment.

The Graphic Design program, facilities, and equipment are available on the Los Angeles and San Francisco campuses.

### INTERIOR DESIGN

The Interior Design major utilizes PC Labs to facilitate the software requirements for the on-site classes to include AutoCAD, Revit, SketchUp, Rhino, Photoshop, Illustrator, and InDesign. Students receive all of the necessary software for off-site usage and compatible for both PC or MAC. Use of the 3-D printer is an accessed collaboration with the IT department. The Textile Testing Lab is used in conjunction with the Textile Science for Interior Design course required for the major.

The students enrolled in the Bachelor of Arts Interior Design program access specialized equipment in Textile labs and digital camera equipment as specified for checkout purposes.

### JEWELRY DESIGN

Dedicated facilities and equipment are available to Jewelry Design students in the heart of the Los Angeles Jewelry District. The FIDM Jewelry Lab is located five blocks from the main campus on the 7th floor of the St. Vincent Jewelry Center at 640 South Hill Street. Shuttle service is provided to and from classes. The Lab has 12 jewelers benches equipped with oxygen-assisted gas torches. Each bench is also outfitted with a compliment of hand tools. This allows students to work on projects

without having to wait for access to resources. The limited number of benches also ensures that courses taught in FIDM Jewelry Lab are small and students have ample access to instructors. The majority of tools and equipment maintained in the FIDM Jewelry Lab enable students to investigate a wide range of traditional "bench" activities including: direct fabrication techniques, wax carving and casting, chasing and repoussé, and stone setting. In addition to traditional bench equipment, the Lab also includes cutting edge technology. A computer loaded with computer aided design (CAD) software allows students to develop and refine digital designs. Likewise, the Lab's 3-D printer allows students working with CAD software to output their designs. The Lab is also equipped with an eyewash station and first aid kits. Materials Safety Data Sheets (MSDS) are maintained for review by students and emergency responders.

The Jewelry Design Program, facilities, and equipment are only available on the Los Angeles Campus to students enrolled in a lab based course.

### MERCHANDISE PRODUCT DEVELOPMENT

In addition to standard equipment (see Computer Facilities) Merchandise Product Development students utilize the three pattern rooms and two sewing rooms at the Hope Street building of the Los Angeles campus for training in manual pattern drafting, sewing, draping and fit analysis. The equipment at this facility includes drafting tables, dress forms, irons, ironing boards, rabbit punches, single needle sewing machines, overlock sewing machines, merrow machines, blind sewing machine, coverstitch sewing machine, buttonhole machine, and rolling racks. There are comparable facilities and equipment for first year classes on the San Francisco and Orange County campuses. Second year facilities and equipment are only available on the Los Angeles and San Francisco campuses. All spaces are shared with the Apparel Industry Management and Fashion Design students.

The students in this major also utilize the full suite of equipment and dye chemicals available in the Textile Testing and Dye labs on the Los Angeles and San Francisco campuses for their second-year coursework in color management and textile testing. They also have access to PLM (Product Lifecycle Management) software by NGC to help develop, build, cost, produce, and track new designs.

### MENSWEAR

FIDM's Menswear major is an Advanced Study Program offered on the Los Angeles Campus. The Menswear program provides students with a comprehensive understanding of the design, marketing, and operational functions of today's global menswear industry. The pattern and sewing portion of this program is taught in the Hope Street building and the rest of the course in PC Labs, Gerber Labs, and multipurpose classrooms. The equipment and computer programs used are the

same as Apparel Industry Management with the following additions: men's torso forms, men's full body forms, and a rolling presentation rack.

### TEXTILE DESIGN

There are suites of textile design and weaving labs for the printing, painting, dyeing, and weaving of textiles. These labs are shared by Fashion Knitwear Design, Textile Design, Theatre Costume Design, and Bachelor Design students.

The textile design labs are comprised of a print lab, dye lab, and a darkroom. The darkroom is equipped for the photo sensitive screen development processing and contains a 4' x 6' backlit washout sink, a 20" x 24" exposure unit, a dehumidifier, and a 1.7 cubic foot refrigerator. The room also has an area for coating silkscreens with a photo-emulsion, and drying racks.

The dye, or pigment lab, is for the mixing of dyes and dye past, vat drying, and the post treatment of steaming and washing of fabrics and yarn. There is a 20-gallon dye kettle and an induction stove used for large and small dye vats. This lab also has several large sinks, a ventilated drying area, and several large work tables. There is a CAD station with Adobe Creative Cloud and Wasatch Rip software.

The print lab is for the printing and painting of textiles and has 4' x 7' padded print tables and a 4' x 15' table. All tables have a built-in established registration system. Students also have use of silk-screens and squeegees in a variety of sizes.

### VISUAL COMMUNICATIONS

In addition to standard equipment (see Computer Facilities) the following equipment is used to design, develop, and fabricate shadow boxes, windows, and other displays: laserjet printer, 3-D printer, cutawls, hotwire machines, a hot knife, dremel tools, and a graphic 24" vinyl cutter.

The Visual labs on the Los Angeles and San Francisco campuses are used for over 75% of the Visual Communications classes. Labs and studios are also held in these rooms. The Prop Room is shared and stores mannequins, paint, and other miscellaneous props. It also contains a sink. Each of the work tables in the Prop Room contains cutting matte boards. The Prop Room and Visual Labs are also equipped with an eyewash station and first aid kits.

The Entertainment Set Design & Decoration Advanced Study Program shares all Visual Communications facilities and equipment, including Drafting Rooms on the Los Angeles Campus.

The Visual Communications Programs and facilities are available on the Los Angeles campus, with only first-year students on the San Francisco and Orange County campuses.



## FIDM FACILITY BY MAJOR

|                                                   | CLASSROOM FACILITIES | COMPUTER FACILITIES | DIGITAL MEDIA STUDIO | DYE LAB | FASHION DESIGN STUDIOS | GRAPHIC DESIGN STUDIOS | JEWELRY DESIGN STUDIO | KNITWEAR LABS | LIBRARY FACILITIES | PROP ROOMS | STOLL KNIT LAB | TEXTILE SCIENCE FACILITIES | VISUAL LABS | WEAVING LAB | ADDITIONAL FACILITIES |
|---------------------------------------------------|----------------------|---------------------|----------------------|---------|------------------------|------------------------|-----------------------|---------------|--------------------|------------|----------------|----------------------------|-------------|-------------|-----------------------|
| ADVANCED FASHION DESIGN                           | X                    | X                   |                      |         | X                      |                        |                       |               | X                  |            |                |                            |             |             | X                     |
| APPAREL INDUSTRY MANAGEMENT                       | X                    | X                   |                      |         | X                      |                        |                       |               | X                  |            |                | X                          |             |             | X                     |
| APPAREL TECHNICAL DESIGN (B.S.)                   | X                    | X                   |                      | X       | X                      |                        |                       |               | X                  |            |                | X                          |             |             | X                     |
| BEAUTY BUSINESS MANAGEMENT (B.S.)                 | X                    | X                   |                      |         |                        |                        |                       |               | X                  |            |                |                            |             |             | X                     |
| BEAUTY MARKETING & PRODUCT DEVELOPMENT            | X                    | X                   |                      |         |                        |                        |                       |               | X                  |            |                |                            |             |             | X                     |
| BUSINESS MANAGEMENT (B.S.)                        | X                    | X                   |                      |         |                        |                        |                       |               | X                  |            |                |                            |             |             | X                     |
| THE BUSINESS OF DENIM                             | X                    | X                   |                      |         |                        |                        |                       |               | X                  |            |                | X                          |             |             | X                     |
| CREATIVE INDUSTRY STUDIES (B.A.)                  | X                    | X                   |                      |         |                        |                        |                       |               | X                  |            |                |                            |             |             | X                     |
| DESIGN (B.A.)                                     | X                    | X                   |                      | X       | X                      |                        |                       | X             | X                  |            | X              |                            |             | X           | X                     |
| DIGITAL MARKETING                                 | X                    | X                   |                      |         |                        |                        |                       |               | X                  |            |                |                            |             |             | X                     |
| DIGITAL MEDIA / DIGITAL CINEMA                    | X                    | X                   | X                    |         |                        | X                      |                       |               | X                  |            |                |                            |             |             | X                     |
| ENTERTAINMENT SET DESIGN & DECORATION             | X                    | X                   |                      |         |                        |                        |                       |               | X                  | X          |                |                            | X           |             | X                     |
| FASHION DESIGN                                    | X                    | X                   |                      |         | X                      |                        |                       |               | X                  |            |                | X                          |             |             | X                     |
| FASHION KNITWEAR DESIGN (B.A.)                    | X                    | X                   |                      | X       | X                      |                        |                       | X             | X                  |            | X              |                            |             | X           | X                     |
| FILM & TV COSTUME DESIGN                          | X                    | X                   |                      |         | X                      |                        |                       |               | X                  |            |                |                            |             |             | X                     |
| FOOTWEAR DESIGN & DEVELOPMENT                     | X                    | X                   |                      |         | X                      |                        |                       |               | X                  |            |                |                            |             |             | X                     |
| GRAPHIC DESIGN                                    | X                    | X                   |                      |         |                        | X                      |                       |               | X                  |            |                |                            |             |             | X                     |
| INTERIOR DESIGN                                   | X                    | X                   |                      |         |                        |                        |                       |               | X                  |            |                | X                          |             |             | X                     |
| INTERNATIONAL MANUFACTURING & PRODUCT DEVELOPMENT | X                    | X                   |                      |         |                        |                        |                       |               | X                  |            |                | X                          |             |             | X                     |
| JEWELRY DESIGN                                    | X                    | X                   |                      |         |                        |                        | X                     |               | X                  |            |                |                            |             |             | X                     |
| MASTER OF BUSINESS ADMINISTRATION (MBA)           | X                    | X                   | X                    |         |                        |                        |                       |               | X                  |            |                |                            |             |             | X                     |
| MENSWEAR                                          | X                    | X                   |                      |         | X                      |                        |                       |               | X                  |            |                | X                          |             |             | X                     |
| MERCHANDISE PRODUCT DEVELOPMENT                   | X                    | X                   |                      | X       | X                      |                        |                       |               | X                  |            |                | X                          |             |             | X                     |
| MERCHANDISING & MARKETING                         | X                    | X                   |                      |         |                        |                        |                       |               | X                  |            |                |                            |             |             | X                     |
| PROFESSIONAL STUDIES (B.A.)                       | X                    | X                   |                      |         |                        |                        |                       |               | X                  |            |                |                            |             |             | X                     |
| TEXTILE DESIGN                                    | X                    | X                   |                      | X       | X                      |                        |                       | X             | X                  |            | X              |                            |             | X           | X                     |
| THEATRE COSTUME DESIGN                            | X                    | X                   |                      |         | X                      |                        |                       |               | X                  |            |                |                            |             |             | X                     |
| VISUAL COMMUNICATIONS                             | X                    | X                   |                      |         |                        |                        |                       |               | X                  | X          |                |                            | X           |             | X                     |

## FIDM eLearning System

The FIDM eLearning System is a course management system that allows learning to take place in a virtual environment, beyond the traditional classroom setting. The eLearning System uses Canvas to offer two types of online learning: web-enabled courses and online courses. Students access Canvas via the student portal or the Mobile application. There is no separate login for Canvas.

### WEB-ENABLED COURSES

A supplement to an on-campus course, a web-enabled course operates through Canvas and provides a space for the course syllabus, as well as shared resources, file downloads, sample projects and homework, an assignment tool where students can view assignment requirements and submit (where applicable); a grade-book where students can see assignment and course grades and built-in messaging and chat tools. Some instructors may use additional online course tools as well.

### ONLINE COURSES

Online courses are distance-learning classes that take place in a virtual classroom where students can review lectures, participate in classroom discussion, work on projects, and access exams. Students do not need to be in a specific physical location to take part in an online course.

To ensure success in taking an online course, students should:

- Keep their email address current so that the eLearning Team can communicate directly with students about access to Canvas, technical issues, and anything related to an online class.
- Confirm that they have a computer that meets the technical requirements for the FIDM eLearning Program.
- Be sure that they have all of the required books and supplies for their eLearning course. Some classes require headsets for web meetings.
- Read the FIDM eLearning Student Help Guide before their class begins so that they know what to do if they encounter a technical issue.

## Student Conduct & Responsibilities

### STUDENT CONDUCT

All students must conform to federal, state, and local laws. They must respect the rights of others and conduct themselves in a manner conducive to the educational mission of the college. Below are important policies, which FIDM must enforce in order to maintain a safe and compliant environment for all faculty, staff, and students.

### ALCOHOL & SUBSTANCE-FREE ENVIRONMENT

The unlawful manufacture, distribution, possession, or use of illicit drugs and alcohol is strictly prohibited on FIDM's property or as part of any FIDM officially sponsored off-campus activities. Students are also prohibited from being under the influence of alcohol, illegal drugs or any other substance that could adversely affect the health, safety or welfare of students and staff on FIDM property or at any of its officially sponsored activities. This includes all forms of marijuana, regardless of the state legality of the substance. Violation of this policy may result in immediate dismissal from academic programs or college-related employment.

All FIDM campuses are smoke-free environments. Smoking includes, but is not limited to, cigarettes, cigars, snuff, smoking tobacco, smokeless tobacco, nicotine, nicotine-delivering devices, chemicals or devices that produce the same flavor or physical effect of nicotine substances; and any other tobacco innovation. Information on substance abuse programs, prevention awareness, and all other counseling services is available upon request and in the Annual Safety and Security Report on FIDM's website at <http://fidm.edu/en/about/policies+disclosures/general+information/>

### ACADEMIC HONESTY

All academic work submitted by a student must be original work. Purchasing papers or using a tutor who re-writes the majority of a paper (essentially becomes the author of the paper) is considered cheating and may result in suspension from FIDM. Cheating or academic dishonesty includes, but is not limited to, all forms of giving or getting unauthorized help or using unauthorized materials on examinations and projects. Plagiarism, a form of cheating, involves obtaining or attempting to obtain academic credit by copying the words or ideas of another (from a book, magazine article, or website, for example) and passing them off as one's own without documentation — that is, without acknowledging the source with quotation marks, footnotes, and lists of works cited. Claiming credit for artistic work done by someone else, such as an artwork, photos, a painting, drawing, or design is considered plagiarism. Cheating and plagiarism are cause for formal counseling. Students who cheat or plagiarize will receive a zero "0" on the assignment and may be subject to further disciplinary action. Violations of the academic honesty policy are reported to the Department Chair designate in Los Angeles or the Education Department (SF, OC).

### CONDUCT

FIDM is committed to a collegiate environment in which respect for others and proper conduct is demonstrated. Hateful language including profanity, racial, gender, or religious slurs is contrary to FIDM policy, may be a violation of state and/or federal laws and is in direct opposition to a positive education environment. FIDM promotes a professional environment free from hostility and will not

tolerate harassing, bullying, intimidating, or threatening behavior or communication. Any violation will result in disciplinary action including suspension of services, and/or privileges, or dismissal.

Students are responsible for conducting themselves in a mature and professional manner while in the classroom, on campus, or using any online or offline platform to complete FIDM coursework or off campus participating in a college-endorsed internship program or college related activities or in FIDM non-campus housing. Eating and drinking are not permitted in FIDM's classrooms, computer labs, halls, Library, or elevators. Excessive talking, rudeness or disruption of class will not be tolerated. Electronic devices (MP3 players, cellular phones, etc.) are considered disruptive and must be turned off during class time and in any environment in which other students are studying, researching, or gathering for educational purposes, unless permitted by an instructor or designated staff member. In addition, FIDM respects the student's right to individual expression through dress and appearance; however, we ask that they exercise discretion in regard to their choices to reflect the dress of a professional college student that does not cause undue attention or interfere with the educational process.

#### NON-DISCRIMINATION POLICY

FIDM is committed to providing a safe learning and working environment for members of the campus community that is free from all forms of unlawful discrimination, harassment, exploitation or intimidation. FIDM prohibits unlawful harassment or discrimination based on race, religion, color, gender, gender identity or expression, sexual orientation, age, national or ethnic origin, disability, veteran status or any other characteristics or condition protected by federal, state or local law. Conduct of the type that is prohibited may not rise to the level of a violation of law, but is still a violation of FIDM policy. Violation of this policy will result in appropriate disciplinary action, up to and including dismissal or expulsion from school.

If a member of the campus community believes they are a victim of prohibited discrimination, harassment, or retaliation, they may file a complaint with their Department Chairperson, Supervisor, Campus Director or the Office of Human Resources. The college will take immediate action to investigate if the incident has occurred. If so determined, the college will eliminate the discrimination, prevent its recurrence, offer remedies that address its effects and cooperate with any criminal investigation, separate from the college investigation.

#### CAMPUS SAFETY & ACCESS

FIDM is committed to the safety of its students, faculty, and staff. Students are prohibited from bringing firearms, hoverboards, electronic skateboards, and any other motorized board onto any FIDM campus. Illegal

weapons or threatening gestures with an object that can be used as a weapon will lead to immediate dismissal. Students are required to wear their valid FIDM Student Photo Identification cards where visible while on FIDM premises. FIDM Student Photo ID cards may not be altered, copied, or forged and are non-transferable. If a student is discovered loaning or altering a FIDM Student Photo ID card, that card will be confiscated and the student will face a mandatory appointment with the Dean of Education (LA), or the Education Department (SF/OC). Campus access is restricted to posted hours of operation.

Only registered students are permitted in the classroom. Authorized guests/visitors are allowed on campus with prior approval and notification to Security from FIDM Staff for college business purposes (i.e., guest presenter, authorized vendor, campus meeting, etc.). All authorized visitors are required to check-in with the Security desk (LA) / Building Security (SF) / front desk (OC) to obtain a guest/visitor pass. Students and faculty are not permitted to bring family, friends, or business acquaintances on campus.

#### DEFACING FIDM PROPERTY

Any student who defaces, vandalizes, or destroys FIDM property (including but not limited to library materials, computers, elevators, restrooms, parking structure, etc.) will be dismissed from the college. All types of spray mount adhesive and spray paint are prohibited from being used on all FIDM campuses.

#### SOLICITATION/DISTRIBUTION

The solicitation and distribution to students of non-FIDM materials and the use of the college facility for non-FIDM business purposes is prohibited. Posting flyers, pamphlets, posters, or other means of advertising on the walls or bulletin boards is not allowed.

#### STUDENT RESPONSIBILITIES

##### PREPARATION & STUDY

FIDM values the importance of learning, preparation, and study. It is the responsibility of the student to keep up with the assigned readings and homework and to manage their time. A minimum of two hours preparation for each hour in class is recommended for research and study time outside of class.

##### SATISFACTORY ACADEMIC PROGRESS (SAP)

FIDM requires students attending the college to make reasonable progress toward the completion of their educational objective. All students are expected to maintain a minimum 2.0 grade point average (3.0 for students in the Master's program) and complete a specified minimum number of units each quarter. Students who fail to meet FIDM's Satisfactory Academic Progress requirements may lose their eligibility for financial aid and/or veterans benefits.

### UPDATING CONTACT INFORMATION

It is the students' responsibility to provide current contact information to the college. Students can make the following changes:

- Cell and home phone number, mailing address, and email can be updated on all campuses in the Student Advisement Office and the Financial Services Department. In addition, on the SF and OC campuses, this information can be updated in the Education Department.
- Name Change can be updated in the Financial Services Department by presenting a current Driver License, State Identification Card, Passport, or any certified legal document with name change.

### INSTITUTIONAL GOVERNANCE PARTICIPATION

FIDM/Fashion Institute of Design & Merchandising's Board of Administration formally approves institutional policies. FIDM's approved policies are available in print.

FIDM has maintained a practice of policy review by the Board of Administration for over thirty years. Policy changes generally result from regulatory action at the city, county, state, or federal level. In addition, changes may result from suggestions from within the FIDM community, or be a response to issues that arise on one of the campuses or actions taken by the Faculty Council. These policies are presented to the Board of Administration for review by the Office of Human Resources. If the policy is approved, it is then implemented and presented to supervisors.

All FIDM policies and the procedures for implementing the policies are reviewed annually or as needed.

### FIDM STUDENT TRAVEL POLICY

The Study Abroad Department requires that students who participate in college-related travel to submit a passport or driver's license/ID card upon enrollment. International students may need a visa to travel. Students are responsible for determining their status and obtaining a visa, if necessary, prior to their trip. Some travel programs may require that students purchase short-term medical coverage in order to participate. Additional travel documents must be completed prior to departure.

### STUDENT TECHNOLOGY USE POLICY

#### OFF CAMPUS

In an effort to provide FIDM Students with a quality education which keeps pace with our rapidly changing world, it has been essential to implement new technology standards for email, Internet, and computer access.

- Email — All students should check their FIDMCloud Mail on a regular basis. It is necessary to have an email account not only for maintaining contact with instructors, but also to maintain access to the Adobe Creative Cloud, LinkedIn Learning, Career

Network, and invitations to necessary software. All students are issued FIDMCloud Mail accounts.

- Access to a Computer — FIDM strongly recommends each student buy or have access to a personal computer. Students who have access are more proficient and better prepared for the workforce.
- Internet Access — Given the increasing use of the Internet as a source of information for research, class assignments, job-hunting, and personal enjoyment, FIDM strongly encourages all students to have access to the Internet from home, in addition to access available at FIDM.

#### ON CAMPUS

FIDM/Fashion Institute of Design & Merchandising has invested substantial assets in order to provide students with the most updated functional versions of technology software to help prepare students for their prospective industries. Students are expected to exercise good judgment to ensure that all of their electronic communications reflect high ethical standards and convey mutual respect and civility. In accordance, the following terms and provisions state the Student Technology Use Policy for the college:

Students may not:

1. *Advocate or encourage violence against any government, organization, group, individual, or property, or provide instruction, information, or assistance in causing or carrying out such violence, regardless of whether such activity is unlawful. Violations will be reported to the appropriate civil authorities.*
2. *Change FIDM computer or hardware system settings or disconnect, connect, or switch off any hardware from computers, including, but not limited to, printers, projectors, or other FIDM technology resources.*
3. *Introduce or activate any viruses, worms, harmful code, and/or Trojan horses; evade spam filters to the FIDM network.*
4. *Use FIDMCloud Mail accounts, web-related content, or computer resources for personal gain, gambling activities, partisan political purposes, or with the intent of harming a particular individual.*
5. *Create, download, install, or store programs and software on FIDM systems.*
6. *Use FIDM network resources to send or post unsolicited messages or email, whether commercial or not:
 
  - a. to any recipients who have requested that messages not be sent to them.
  - b. to a large number of recipients, including users, newsgroups, or bulletin boards, at one time; send or post a message or email with deceptive, absent, or*

- forged header or sender identification information.
    - c. resell FIDM's services, in whole or in part, to any entity or individual.
    - d. hold FIDM, or its affiliates to public scorn or ridicule.
- 7. *Use the FIDM network or computer resources to play games, use non-FIDM chatrooms, download, display, perform, send, receive, or store any content that is obscene, pornographic, lewd, or lascivious.*
- 8. *Have food or beverages near computer terminals or in the computer labs.*
- 9. *Search, read, copy, alter, or delete another person's files or use another person's user ID or password.*
- 10. *Transmit intimidating, harassing, threatening, discriminating messages, or forge electronic communication. Propagate chain letters or pyramid schemes, whether or not the recipient wishes to receive such mailings.*
- 11. *Communicate with their instructor via personal telephone number or email address, text messaging or any social media, including, but not limited to, Facebook, Instagram, Snapchat, or Twitter.*
- 12. *Use the FIDM network or computer resources to plagiarize or reproduce copyrighted materials, trademarks, or other protected material in any electronic form without express written permission from the material's owner. This includes FIDM's trademarks, college logo, and seal.*
- 13. *Distribute or duplicate copyrighted software or programs without appropriate licensing agreements. Access, send, receive, display, perform, disclose, store, or execute any content:*
  - a. in violation of any copyright, right of publicity, patent, trademark, service mark, trade name, trade secret, or other intellectual property right.
  - b. in violation of any applicable agreement, —OR—
  - c. without authorization.
- 14. *Distribute or reproduce, in any digital form, copyrighted music, video, or other multimedia content without the express written permission of the owner.*

Violating this policy in whole or in part could result in restrictions to computer resources access or further disciplinary action by the college (such as dismissal from school) and/or criminal prosecution by appropriate legal authorities.

The computer labs are designated for students

working on academic projects. Out of consideration for all students, recreational computer use is not allowed at busy times when students with academic work are waiting. Use of computers for recreational purposes is not permitted within the classroom when the class is in session.

#### HOW TO AVOID PENALTIES

- Do not use file sharing software, (also known as peer-to-peer or p2p software) to download copyrighted media. Students MUST have the copyright owner's permission or the download is considered infringing and illegal.
- Most programs that allow for the download of songs and movies without payment will share the recipient's computer's files and personal information to the Internet by default.
- Popular file sharing programs used to distribute and obtain media illegally include: DropBox, BitTorrent, Gnutella, Warez P2P and many others. While these sites are not illegal, they are used for illegal activities.
- Students should only use legal downloading or subscription streaming services, such as Amazon, iTunes, YouTube, and Netflix, to view media.
- Students should not share media obtained legally, except as the copyright holder permits (iTunes streaming, etc.). Most file sharing software, by default, finds, advertises and shares all music and movies on the recipient's computer regardless of whether or not they have the right to share/upload these files.
- Students should protect their computers from malicious software by not installing file sharing software. While malware rarely installs file sharing software, that software is routinely exploited by criminals to provide a distribution channel for 'free' files that let them steal information. Students should make sure they have obtained virus scanning and malware detection software above and beyond what Windows or Apple provides by default.

#### RECOMMENDED COMPUTER SOFTWARE SPECIFICATIONS

Recommended computer specifications can be found in Student Activities, on the FIDM Portal, and on FIDM's website at <https://fidm.edu/en/admissions/parent+faq/>.

#### FIDM CLOUD MAIL

Microsoft O365 provides the FIDM web-based email system for students and the email program is Outlook. Students are required to activate and maintain their FIDMCloud Mail account. FIDMCloud Mail is the official communications route for students to receive all school and class communication as well as access to additional programs, such as Adobe Creative Cloud, MS Office products and LinkedIn Learning. New students will receive an email from [learning@us.fidm.edu](mailto:learning@us.fidm.edu) to activate their FIDMCloud Mail account.

To log in to FIDMCloud Mail

- Go to <https://portal.office.com>, with the following username and password
  - Username: xxx@us.fidm.edu
  - Password: <<MS provisioning randomly generated>>
- Download the Outlook mobile app which is available for iOS and Android. Search for "Outlook" in the App store or Google Play.

If you have any questions you can email [elarning@us.fidm.edu](mailto:elarning@us.fidm.edu), or call 213-624-1200 extension 4477.

## Student Services

### CAREER CENTER

From the first day of class, students begin to integrate into a network of industry leaders, FIDM Faculty, and influential FIDM Graduates. The Career Center works with FIDM Students and Graduates one-on-one to ensure a targeted and efficient career search.

The Career Center believes that what is learned in the FIDM classroom, combined with the experience gained from working alongside industry professionals, enhances career growth post-graduation. Career Center Staff provides students and graduates with the best resources to help them hone the skills they have learned at FIDM and effectively apply them to the working world.

Some of those services include:

- Career Network: 24/7 access to connect directly to the Career Center; resources, documents, employment opportunities, industry job links, and appointment scheduling
- One-on-one individual career advising and planning
- Resume and portfolio review
- Interviewing and networking assistance
- Internship assistance
- Part-time and full-time employment opportunities through Career Network
- Academic and paid internships through Career Network
- Volunteer opportunities
- Career Center events: Career Connections, Industry Partnerships, Industry Expo, Open Portfolio Day, On-campus Recruitment, and Job Fairs

### Internships

Internships are opportunities for students to combine academic training with employment in fields related to their course of study. Students who are interested in gaining this type of "real life" experience should meet with a Career Advisor. To qualify, students must maintain a minimum 3.0 grade point average, have proof of medical insurance, and be in the second, third, or fourth year of a FIDM undergraduate degree. Students

enrolled in Professional Designation, Bachelor's, and Master's degree programs are eligible to apply for internships after their first quarter. Internships must be secured and paperwork completed prior to the end of the quarter preceding the internship's start date (i.e., by the end of Winter quarter for an internship starting in Spring.) To receive academic credit, students must confirm their plans with their department prior to applying and will be asked to complete specific coursework. International students may be eligible to complete internships, subject to federal/state regulations.

### Industry Relations

Career Center Staff constantly works to build and maintain relationships with employers to find quality industry jobs and internship leads within all the FIDM majors. Through on-campus recruitment, site visits, internships, and job opportunities, the Career Center stays in tune with the latest industry career trends. Job opportunities are posted daily in the Career Center employer database. Students and Alumni have full access to job leads, internship leads, resume builder, and employer company history through Career Network.

### HOUSING

The Housing Department is committed to assisting students with finding the residential plan that best suits their needs. FIDM does not own or operate any dormitory or apartment facilities. The FIDM Housing Department offers third-party apartment rentals through FIDM (FIDM Student Housing) as well as independent housing referrals. This popular option creates an exciting community of FIDM Students in each location with FIDM Housing Staff on-site or easily accessible. Space is assigned on a first-come, first-served basis. All apartments are two bedroom/two bathroom units. FIDM LA Housing options are within walking distance of the campus. The current quarterly cost for FIDM Housing consists of a one-time, non-refundable, initial placement fee of \$350 along with one quarter of rent (\$3,800\* for a shared bedroom or \$7,600\* for a private bedroom). \*Subject to change annually.

Rates will increase beginning Winter 2021. Check with the FIDM Housing Department for the rates.

Currently, FIDM Housing in San Francisco handles independent housing options and works closely with students to assist with their housing needs.

Independent Housing listings are available through the FIDM website and provide current students on all campuses with apartment referrals. For accepted students, roommate referrals are available via the FIDM Portal. All students are responsible for contacting apartment complexes and potential roommates directly, as FIDM Housing does not verify any listing. Independent referrals come from current FIDM Students, FIDM Alumni, students from other local colleges, and local residents that live in the area. Referral housing location distances range from less than a mile to a 17-mile radius of the campus. Prices vary from \$800 to \$1,300

monthly to share a room, and \$1,500 to \$2,200 to rent a private room. Please visit the properties website for the most up-to-date rates. The properties that are used by FIDM Student Housing are also available to students independently; however, the leasing packages and rates may vary.

### IDEA CENTER (INDIVIDUAL DEVELOPMENT & EDUCATIONAL ASSISTANCE)

The IDEA Center provides students with assistance in the areas of writing, math, reading comprehension, study and research skills, time management, speech presentation, Photoshop, Illustrator, sketching, and more.

### LIBRARY

The FIDM Library provides a variety of resources and services focused on meeting the unique information and research needs of the FIDM community. Each campus Library is staffed by a team of librarians and specialists who provide instruction, reference, and other research support services.

The resources and services at each campus are curated to support the program majors offered at that campus. The Los Angeles campus library maintains the largest, most diverse collections including a Textile & Design Research Room where students can explore and gain experience with materials and tools used in the various design industries. In addition, students can also access the renowned Material ConneXion Library® and database, and an extensive collection of fabric swatches, trims, and findings for projects. Special Collections houses rare and unique fashion and interior design periodicals, reflecting the design aesthetic of the 19th and 20th centuries.

One collection type that sets the FIDM Library apart from other libraries is its collection of trend reports. These exclusive reports offer market intelligence for designers and product development professionals across many creative industries including fashion, interior design, and visual communication.

The Library's electronic resource collections include research databases and eBooks that are accessible on and off-campus, as well as on mobile devices, ensuring the Library's resources are always available to inform and inspire.

### PERSONAL COUNSELING

The Personal Counseling Department provides counseling support for all students who self-refer or are referred by staff or faculty to address emotional, social, and academic issues pertaining to their personal and professional goals. The counseling session focuses on basic counseling needs such as problem solving, conflict resolution, goal setting, communication improvement, time management, and stress management related to academic and personal issues, as well as crisis counseling. Mental health related referrals for licensed therapists, psychologists and psychiatrists, as well as clinics and agencies, are provided to all students who are seeking mental health and healthcare

support while attending FIDM. All counseling sessions are held in a supportive, safe, and confidential environment. In the event of any emotional situation or crisis, students should contact a personal counselor for an appointment immediately. If the student has an urgent need to speak with a counselor and the counselor is not immediately available, please contact the Front Desk at any campus. FIDM will make every attempt to reach a Personal Counselor, a family member or friend, or they will call 911.

### REGISTRAR

The Registrar's Office manages student records, produces strategic reports, and supports the college's mission by facilitating students timely program completion. The Registrar's Office (LA, SF) and Education Department (OC) provide the following services:

- Verifies enrollment, including student deferments
- Provides Veterans Administration Enrollment Certification\*
- Processes FIDM transcript requests
- Issues Late Registration Forms
- Supplies Advisement Sheets listing the quarterly sequence of courses for each program/major
- Provides registration materials and the Schedule of Classes prior to web registration for each quarter
- Processes grades submitted by instructors

**[Note:** Questions regarding a specific grade should be directed to the instructor or the Education Department].

\*Students should contact the VA Education Benefits Coordinator at the Los Angeles campus.

## Student Advisement

The Student Advisement Office assists with the advancement and completion of a student's academic program by providing direction and support for all aspects of the FIDM educational experience.

### WITHDRAWAL AND LEAVE OF ABSENCE

Each academic program is considered an uninterrupted sequence. If it becomes necessary for a student to withdraw or take a leave from the college, a Leave of Absence/Withdrawal Form must be completed with the Student Advisement Office. An Approved Leave of Absence may be taken for only one full quarter. Any student taking an Unapproved Leave of Absence or withdrawing from the college after the third week of classes may incur repeat fees, course-related resource fees and be responsible for purchasing books and supplies that are changed in repeated classes in subsequent quarters. Students on a Leave of Absence are required to continue their schedule of payments and are eligible to receive assistance from the Career Center. Students receiving a Cal Grant award must notify the California Student Aid Commission of their Leave of Absence or they will lose their award.

- Regarding a refund: A refund will be calculated when a student either withdraws from all classes or takes an Unapproved Leave of Absence. Students are reminded that when a refund is calculated based upon a student's Leave of Absence, it is the student's responsibility to reapply for all financial aid prior to returning to the college.

**TUITION**

As a supplement to the catalog, a current tuition schedule is available from the Admissions Office.

**FEES**

| FEES     | PURPOSE                                                                                                                                                            |
|----------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| \$9      | FIDM Transcript<br>A written request must be sent to the Registrar's Office with the correct fee. Allow a minimum of five working days for processing transcripts. |
| \$25     | Late Registration fee (if form is returned late)                                                                                                                   |
| \$15     | Additional/Replacement diploma fee                                                                                                                                 |
| Variable | Additional 3-unit class                                                                                                                                            |
| \$350    | CARE challenge fee (per 3 units)                                                                                                                                   |
| \$25     | Non-sufficient funds check charge                                                                                                                                  |
| \$850    | Developmental Writing, plus books & supplies                                                                                                                       |
| \$350    | Exchange Program Application fee                                                                                                                                   |

**REPEATING A FAILED COURSE\***

A student who needs to repeat a course will be charged tuition and fees at the prevailing rate. Course-related resource fees are applied at the same time that the student registers for the repeated course.  
Three (3) hour, zero (0) unit courses such as GNST 0400 Writing Skills will be charged tuition and fees at the prevailing rate.

**REPEATING A PASSING COURSE\***

Students who repeat a course in order to improve their grade point average (GPA) will be charged tuition and fees at the prevailing rate.

\*Does not include books and supplies

**FOR SCHOLARSHIP INFORMATION**

- Visit a Student Advisor.
- Utilize the FIDM Scholarship Foundation, Inc. website [FIDMscholarshipfoundation.org](http://FIDMscholarshipfoundation.org).

**F-1 Visa International Students**

**INSTRUCTION**

All instruction at FIDM is in English.

**MAINTAINING F-1 STATUS**

After an international student obtains a visa and enters the U.S. in F-1 status he/she must continue to maintain that status and follow F-1 regulations upon entry until final departure. The key requirements for maintaining F-1 status include, but are not limited to the following:

1. Report to FIDM's Designated School Official (DSO) for Student and Exchange Visitor Information System (SEVIS) registration upon arriving at FIDM. Students must be registered in SEVIS no later than 30 days after the program start date.
2. Attend the school authorized on the I-20.
3. Maintain a full course of study (minimum of 12 units) each quarter and make normal academic progress towards completion of program. Nine of the 12 units must be in the classroom (not online), unless approved under a specific exception, in advance (before dropping a class), by the FIDM International Students Office.
4. Transfer or extend program in a timely manner or file timely requests for extension of stay, change of status, transfer, optional practical training, and other benefits.
5. Keep continuity in program of study (absence from the U.S. or any other academic break of more than 5 months terminates F-1 status).
6. Refrain from unauthorized work or illegal activity.
7. When traveling abroad, always return in proper F-1 status.
8. Keep the passport valid for six months into the future.
9. Report any changes of address to FIDM's Designated School Official within 10 days of the change.
10. Abide by the aggregate unemployment rules while on post-completion Optional Practical Training (OPT).

At normal conclusion of studies or practical training, F-1 students usually have 60 days (grace period) in which to prepare to leave the U.S., to move to a new academic program, or to transfer to another institution. However, certain factors may reduce that grace period.

**EMPLOYMENT IN F-1 STATUS**

An F-1 student may only work under the following conditions (any work not authorized by this section will violate F-1 status and serve as grounds for cancellation).

- **On-campus employment:** Must be performed on campus, and is limited to 20 hours a week while school is in session.
- **Off-campus work authorization:** In general if an F-1 student wishes to work off-campus before graduation, one of the following circumstances must exist:

### 1. ECONOMIC HARDSHIP

Student must have been in F-1 status for at least one full academic year. The student must prove to U.S. Citizens and Immigration Service (USCIS) that employment is necessary due to severe economic hardship caused by circumstances beyond his/her control that arose after obtaining F-1 status. It is designed for off-campus employment, but there is no specific prohibition against it being used on-campus. It is granted by USCIS in increments of one year at a time, or until the program end-date, whichever is shorter. Authorization ends if a student transfers schools. It is limited to 20 hours per week while school is in session; can be full-time during official school breaks. The work can be in any job; it does not have to be related to the course of study. The student must apply for Employment Application Document (EAD) from USCIS, and receive EAD before employment begins.

### 2. INTERNSHIP/APPRENTICESHIP/CURRICULUM PRACTICAL TRAINING (CPT)

Student must have been lawfully enrolled on a full-time basis at a Department of Homeland Security (DHS)-approved school for one full academic year before being eligible for CPT. Additional requirements per FIDM policy are:

- Student may only be authorized for CPT during his/her last or second-to-last quarter of his/her program and must maintain a 3.0 grade point average or higher to be eligible.
- Student may engage in CPT only for the specific employer, location, and period approved and recorded by FIDM's International Students Office in SEVIS. CPT must be an integral part of student's established curriculum to qualify.
- Student must first receive an offer letter from his/her potential employer specifying the job title, job duties, days and hours of employment, and the company's Employment Identification Number.
- The potential CPT must be approved by both FIDM's Career Center and the Education Department/Office of Academic Support prior to being submitted to FIDM's International Students Office for processing.

### 3. OPTIONAL PRACTICAL TRAINING (OPT)

To qualify, an F-1 student must have been lawfully

enrolled on a full-time basis at a DHS-approved school for one full academic year before being eligible for OPT. Students may engage in OPT for any employer for the duration of their OPT authorization, as long as the employment qualifies under OPT standards. Standard, post-completion OPT is authorized for a maximum of 12 months (no FIDM major qualifies for a STEM extension). OPT must be directly related to the student's course of study. Students on post-completion OPT are limited to a maximum of 90 days of unemployment. Student files I-765 application for EAD with USCIS. Work can begin only after receiving EAD issued by USCIS. F-1 International Students may apply for OPT as early as 90 days before their program end date, the application must be RECEIVED by the USCIS no later than 60 days after students program end date. OPT must start and end within a 14-month period.

**STUDENTS:** Please see the Designated Student Officer (DSO) at your campus for a complete employment policy form and for more information regarding International F-1 students.

## Campus & Personal Safety

### PERSONAL SAFETY & CRIME PREVENTION ON CAMPUS

FIDM is dedicated to providing a safe working and learning environment. All students are informed of campus security procedures during orientation and employees are informed upon hire. While Campus Security plays a role in ensuring that campuses remain as safe as possible, students and employees are also responsible for their own safety, as well as for the safety of those around them. Students and employees should be familiar with FIDM's campus security procedures and report an incident when it occurs.

For information on FIDM's campus security policies and crime statistics, please see FIDM's most recent Annual Safety and Security Report, which is available on FIDM's website: <http://fidm.edu/en/about/policies+disclosures/title+ix/>, <http://fidm.edu/en/about/policies+disclosures/general+information/>.

### TO REPORT A CRIME OR EMERGENCY

Students and employees should report any and all suspicious campus activity immediately upon witnessing it. Students, faculty, and staff are strongly encouraged to report all crimes to local law enforcement, dial 9-1-1 (emergencies only). Any suspicious activity or person seen in the parking lots or loitering around vehicles or inside the building should be reported to the local law enforcement agency. The Annual Safety and Security Report contains applicable contact information.

**Off-campus:** Report any crime to the local police. For emergencies, please call 911.

**On-campus:** Report any crime, emergency, and/or suspicious or potentially criminal activity immediately to the FIDM Campus Security Authorities.

CAMPUS SECURITY AUTHORITIES

| NAME                              | TITLE                                                       | EMAIL                | EXTENSION |
|-----------------------------------|-------------------------------------------------------------|----------------------|-----------|
| Los Angeles Campus 213.624.1200   |                                                             |                      |           |
| Julie Ann Otteson                 | Title IX Coordinator<br>Executive Director, Human Resources | jotteson@fidm.edu    | x3530     |
| Todd Anderson                     | Campus Security Director                                    | tjanderson@fidm.com  | x2022     |
| Robert Montenegro                 | Campus Security Director                                    | rmontenegro@fidm.com | x 2022    |
| San Francisco Campus 415.675.5200 |                                                             |                      |           |
| Kim Wetzel                        | Campus Director                                             | kwetzel@fidm.edu     | x1530     |
|                                   | Front Desk                                                  |                      | x1510     |
| Orange County Campus 949.851.6200 |                                                             |                      |           |
| Lynne Stroner                     | Campus Manager                                              | lstroner@fidm.edu    | x1764     |
|                                   | Front Desk                                                  |                      | x1710     |

PREPARING ANNUAL DISCLOSURE OF CRIME STATISTICS

To maintain compliance with Jeanne Clery Disclosure of Campus Security Policy and Crime Statistics Act ("Clery Act"), Higher Education Act ("HEA") requirements, and related statutes and regulations, and in an effort to continuously promote and improve safety and security measures on campus, FIDM collects and publishes information regarding its security policies, available services and crime statistics. Once collected, the information is presented annually in this Annual Safety and Security Report ("the Report") to prospective and current students, prospective and current faculty and staff, and to the public. FIDM distributes the Report to all enrolled students and current employees via a notice by electronic mail that the current version of the Report has been posted to FIDM's website. A paper copy is also available upon request.

FIDM's most recent Annual Safety and Security Report is available on FIDM's website; <http://fidm.edu/en/about/policies+disclosures/general+information/>. Any questions about this Report should be directed to Julie Ann Otteson, Executive Director, Human Resources & Title IX Coordinator, who serves as the Campus Security Survey Administrator at 213.624.1200, extension 3530 or jotteson@fidm.edu.

EMERGENCY ALERT NOTIFICATION PROCEDURE

In the event of an emergency, students receive "FIDM Alert" messages via cell phone, email, and/or text messaging. It is the student's responsibility to provide current contact information quarterly in order to receive timely communications. To ensure the optimal level of performance in an emergency, FIDM will regularly conduct a test of the emergency alert notification system. Phone calls and text messages are subject

to the conditions and rates of the student's particular calling plan. FIDM will not be held responsible for any charges billed by cell phone providers in efforts to relay emergency information.

General Information

STUDENT PHOTO IDENTIFICATION CARDS

All current students must display their FIDM Student Photo ID along with a valid quarter sticker while on campus. This card is required for access to any FIDM campus, and it allows students to check out books and DVDs in the Library, pick up books and supplies from the Bookroom, print in the Library/IDEA Center and computer labs, and receive student discounts around town. The fee for a lost FIDM Student Photo ID is \$10.

FIDMPRINTS

Color and black/white printing and copying are available to students using printers and multi-function copiers in the Library/IDEA Center and computer labs with a valid FIDM Student Photo ID card.

TRANSPORTATION

All FIDM campuses are located in key cities with many public transportation options available to meet students' needs. For information on selective transportation schedules, student discounts on public transportation, and directions, students should contact the Student Activities Office on their campus.

PARKING INFORMATION

Students should contact the Student Activities Office for parking information for their campus and surrounding community.

### THE FIDM STORE

The FIDM Store stocks college-related reference books, supplies, notebooks, art materials, stationery, and gifts. The store also sells FIDM-branded clothing, accessories, tote bags, and gifts made especially for FIDM. The store hours are posted on each campus. The website is [theFIDMstore.com](http://theFIDMstore.com).

### FIDM SCHOLARSHIP FOUNDATION & FIDM SCHOLARSHIP STORE

The FIDM Scholarship Foundation Inc. was established in 1978, with the sole purpose of helping students and their families afford a college education. We do that in two ways: first, through store sales at the FIDM Scholarship Store, and second, by providing scholarship listings to students.

Located on the Los Angeles campus, the FIDM Scholarship Store is open to the public and sells merchandise donated by top fashion companies. All prices are below wholesale and proceeds from store sales generate scholarships for current FIDM Students.

We also provide information about scholarships from



organizations outside of FIDM. An up-to-date list, including links to applications, can be found at [FIDMscholarshipfoundation.org](http://FIDMscholarshipfoundation.org). The site is updated weekly so check back often.

### FIDM MUSEUM

The FIDM Museum was organized as a nonprofit in 1978 to provide a research facility of garments and visual materials to serve the needs of students, scholars, designers, and the public. Housed within the Los Angeles campus, the 15,000 piece collection represents over 300 years of fashion history, including *haute couture* and ready-to-wear, non-Western dress, film costumes, accessories, jewelry, textiles, fragrance, and ephemera.

The Museum Collections are split into two major parts: the Permanent Collection, used for exhibition and research; and the Study Collection, used by students for hands-on inspection. The Study Collection is divided among all FIDM campuses: Los Angeles, San Francisco, and Orange County. The collections are constantly researched, exhibited, and published nationally and internationally.

The Museum offers 8,000 square feet of exhibition space. The FIDM Museum hosts up to three major exhibitions each year, in addition to smaller installations and conferences. At the entrance to the galleries is the popular Museum Shop, with an online site [FIDMmuseumshop.org](http://FIDMmuseumshop.org). The volunteer FIDM Museum Fashion Council supports acquisitions and educational endeavors through fundraising and outreach. The FIDM Museum is committed to the development of educational exhibitions that explore the limitless relationships of fashion with the arts, history, society, and technology. Additional satellite galleries are located on the San Francisco and Orange County campuses. [FIDMmuseum.org](http://FIDMmuseum.org) / [blog.FIDMmuseum.org](http://blog.FIDMmuseum.org).

### FIDM MUSEUM SHOP

The FIDM Museum Shop, located on the Los Angeles campus, features unique jewelry, accessories, home décor, and books. Many of these distinctive pieces are designed by FIDM Faculty, Alumni, and LA designers. Contact the Los Angeles campus for shop hours. Check the FIDM Museum website [FIDMmuseum.org](http://FIDMmuseum.org) for upcoming book signings and guest speakers. Shop online at [FIDMmuseumshop.org](http://FIDMmuseumshop.org).

### STUDENT LOUNGE

Each FIDM campus has a Student Lounge. This is a place to eat lunch, catch up on homework, get information, participate in campus events and activities, or to relax. Microwaves and vending machines are also available for student use.

### STUDENT NEWSLETTER

The Student Newsletter is published at all campuses and is available in the Student Activities Office and in the Student Lounge on each campus. All FIDM departments make important announcements for students in the Student Newsletter.

**FIDM TOTE BAG**

The FIDM tote bag is provided to students during the first quarter of each contracted program. Tote bag distribution days and hours are posted quarterly. Additional FIDM tote bags may be purchased in the FIDM Store.

**LOST & FOUND**

Each campus has a Lost & Found. Students should see the receptionist on their campus.

**FIRST-AID / HEALTH INFORMATION**

Although FIDM does not have a health office or nurse’s center, each campus does provide first-aid supplies. Students should see their campus receptionist for the specific location of the first aid supplies. FIDM does not require vaccinations of staff or students. Students needing information regarding vaccinations should contact a health care professional. Students may visit the Student Activities Office or the Personal Counseling Office for health insurance brochures and other health information. Health resources are not affiliated with FIDM.

**Student Activities**

**GETTING INVOLVED**

Student Activities is committed to the development of the students’ collegiate experience by supporting their educational goals and career objectives. Student Activities fosters a comfortable environment that provides personal growth through the implementation of co-curricular events pertaining to cultural awareness, civic awareness, personal development, and social activities.

FIDM Students can learn about upcoming events through the Student Activities Office and the Student Newsletter, and by following Instagram accounts @FIDMStudentActivities and @fidm.

Benefits to Involvement in Student Activities

- Promote and develop leadership skills
- Participate in community awareness activities
- Enhance opportunities and awareness in all industry professions
- Develop relationships with peers
- Develop an interest in current issues
- Network with industry professionals
- Enhance awareness of various customs and cultures

**VOTER REGISTRATION**

The Student Activities Office provides voter registration forms and online information to all students. Voter registration information can also be found on the California Online Voter Registration website <https://registertovote.ca.gov>.

**STUDENT ORGANIZATIONS**

**ALUMNI ASSOCIATION**

The FIDM Alumni Association keeps FIDM Grads connected and provides up-to-the-minute alumni news

and information. Currently there are 25 FIDM alumni chapters in the United States, Europe, and Asia with 70,000 alumni members.

The Alumni Relations Office communicates about industry related workshops and seminars, monthly alumni chapter events, and news through LiveWire, a monthly eNewsletter. Alumni social media groups, Facebook, and LinkedIn support members by enhancing the exchange of ideas and networking across industries and around the world.

Membership in the FIDM Alumni Association is free upon graduation. Contact the Alumni Relations Office at the FIDM Los Angeles campus for more information.

**AMERICAN SOCIETY OF INTERIOR DESIGNERS (ASID) STUDENT CHAPTER**

ASID is the oldest, largest, and only multi-disciplinary professional organization for Interior Designers, interior design students, and the manufacturers and suppliers who support the profession. Through education, knowledge sharing, advocacy, community building, and outreach, the Society strives to advance the interior design profession and, in the process, to demonstrate and celebrate the power of design to positively change people’s lives. Student members prepare for their career by joining the ASID network.

In addition to ASID, professional design organizations for areas of specialization include International Interior Design Association (IIDA), Network of Executive Women in Hospitality (NEWH), Retail Design Institute (RDI), and Set Decorators Society of America (SDSA) offer educational and scholarship opportunities for student participation.

**FIDM MODE™**

*FIDM MODE™* is a publication written, photographed, and designed by students interested in promoting awareness in the fashion and design industries, student life, and current events. Students from all majors and campuses may participate.

**PHI THETA KAPPA INTERNATIONAL HONOR SOCIETY**

The mission of the honor society is to recognize and encourage the academic achievement of two-year college students and provide opportunities for individual growth and development through participation in leadership, service, and fellowship programming. Currently enrolled students with a grade point average of 3.0 are eligible to apply for membership. Interested students should attend a scheduled meeting. All meetings are announced in the Student Newsletter and on Instagram @FIDMStudentActivities. Formal induction is offered bi-annually.

**SET DECORATORS SOCIETY OF AMERICA (SDSA)**

The Set Decorators Society of America is the only national nonprofit professional organization dedicated to the support of the past, present, and future of set decorators in motion pictures, television, commercials, and music videos. Students at the Los Angeles campus may join the SDSA Student Chapter as a non-voting member. Students are mentored by professionals,

attend discussions by set decorator/industry partners, tour film/TV sets, prop houses, and participate in networking opportunities.

### STUDENT COUNCIL

The Student Council promotes student rights and provides effective representation of student interests and concerns. The Student Council also strives to keep students informed of available resources and services, and promotes the development of student leadership, service, and school spirit. All current students are eligible to join. Meetings are announced in the Student Newsletter and on Instagram @FIDMStudentActivities.

### STUDENT VETERANS OF AMERICA (SVA)

The FIDM Student Veterans of America Chapter provides military veterans, dependents of veterans, and supporters with the resources, support, and advocacy needed to succeed in higher education and following graduation. The SVA helps students use their veteran benefits to achieve their academic goals and find meaningful employment, as well as involvement in community service.

Please note: Not all student organizations are offered at each campus, every quarter.

### STUDENT INVOLVEMENT

#### BACHELOR STUDENTS THESIS EXHIBITION

FIDM Students graduating from the Bachelor of Arts programs have the opportunity to exhibit their work in the FIDM Museum.

#### COTTONWORKS™

The mission of CottonWorks™ is to increase and enhance the understanding of cotton textiles for professionals, faculty, and students through education and community. FIDM Students and Faculty may register for free membership to CottonWorks™ and obtain access to valuable online community resources to help achieve their goals and enrich their textile understanding and expertise about cotton.

#### DEBUT RUNWAY SHOW

FIDM Students are invited to attend the DEBUT Runway Show, which is held in Los Angeles each spring quarter. DEBUT showcases the work of graduating students in FIDM's Advanced Study Fashion Design and Theatre Costume Design programs, as well as the work of Interior Design and Textile Design students.

#### DEVELOPMENTAL WORKSHOPS

Each quarter, Student Activities offers a variety of leadership, personal, professional, and career development workshops that help to enhance the students experience and growth outside the classroom. Civic Awareness, Wellness Week, Dining Etiquette, Stress Management, Cultural Celebrations, and Fashion District Tours are just a few of the many workshops offered.

### INDUSTRY EVENTS & SPEAKERS

Industry-related events give students an opportunity to become familiar with a variety of positions and understand how their classroom knowledge relates to the real world. These events are a platform for students to network with industry professionals and to obtain first-hand knowledge of their professional experience.

### NATIONAL RETAIL FEDERATION STUDENT ASSOCIATION (NRFSA)

FIDM is one of 85 colleges and universities who have joined the nonprofit organization NRF Foundation as partners through a program that provides educators and students exclusive access to retail industry research, educational events, industry networking opportunities, and scholarships. The NRF Foundation's mission is to promote retail as a career path by providing students with the tools needed to be successful in retail, while demonstrating that paths in the retail industry include marketing, operations, merchandising, logistics, IT, analytics, criminal justice, and dozens of others. This group is open to all majors at FIDM.

### VOLUNTEER COMMUNITY SERVICE

Volunteer community service is any activity or job performed without pay that goes to benefit a nonprofit organization and/or community. Community service provides a critical component to the educational experience and future employability by giving students the opportunity to strengthen their resume while making an important difference in the world. FIDM highly encourages students to take full advantage of their time in college and participate in volunteer community service, either through FIDM student organizations or on their own. There are volunteer opportunities in just about any area. Read the Student Newsletter or visit the Student Activities Office and the Career Center for upcoming volunteer community service events and outside volunteer community service opportunities. Examples of volunteer community service opportunities are:

- Beach clean-ups
- Fundraisers
- Reading to young children or spending time with the elderly
- Food/clothing drives
- Working at a food bank
- Donating blood or organizing a blood drive

## Graduation

### GRADUATION COMMENCEMENT EXERCISES

Graduates of the summer, fall, winter, and spring quarters are encouraged to attend the formal graduation ceremony held in June in Los Angeles and San Francisco. With the exception of the Bachelor's and Master's degree programs, a cap and gown and graduation fee is applicable upon matriculation regardless of whether a student participates in the ceremony or not.

**GRADUATION REQUIREMENTS**

Students are responsible to complete all course requirements and have a 2.0 cumulative grade point average (GPA) in order to graduate. The Graduation Handbook can be found on the FIDM website for additional information.

**COMMENCEMENT HONORS**

Any student receiving a 3.5 or higher cumulative grade point average graduates cum laude, a 3.8 or higher cumulative grade point average graduates magna cum laude, and a 3.95 or higher cumulative grade point average graduates summa cum laude. This is noted on the student's diploma.

**DIPLOMAS**

Final degrees are not awarded at the commencement ceremony. Diplomas are mailed to all graduates four to six months after their graduation date if the student is financially cleared. It is the graduate's responsibility to complete the online application for their degree in order for their diploma to be sent to the appropriate address.

**VALEDICTORIAN**

Students from each graduating class who have achieved a 3.98 cumulative grade point average or above are eligible for consideration as Class Valedictorian. Candidates are asked to submit a written valedictory speech. The submitted speeches are reviewed by a panel of college staff and faculty. One speech is chosen to represent the class based on an oral and written presentation of the proposed speech.

**GRADUATION AWARDS—FIDM LOS ANGELES****ASSOCIATE OF ARTS IN APPAREL INDUSTRY MANAGEMENT AWARD**

The Apparel Industry Management Award is presented to a graduate for outstanding achievement in the Apparel Industry Management program. The recipient is chosen by the Apparel Industry Management faculty based on a cumulative grade point average of 3.7 or above, professionalism, creativity, leadership capabilities, managerial skills, industry experience, and community involvement.

**ASSOCIATE OF ARTS IN BEAUTY MARKETING & PRODUCT DEVELOPMENT AWARD**

The Beauty Marketing & Product Development Award is presented to a graduate for outstanding achievement in the Beauty Marketing & Product Development program. Faculty select the recipient, using criteria based on a cumulative grade point average of 3.7 or above, professionalism, leadership capabilities, industry experience, and creativity.

**ASSOCIATE OF ARTS IN DIGITAL MARKETING AWARD**

The Digital Marketing Award is presented to a graduate for outstanding achievement in the Digital

Marketing program. Faculty select the recipient based on a cumulative grade point average of 3.7 or above, who have exhibited a professional attitude, leadership capabilities, creativity, industry experience and involvement.

**ASSOCIATE OF ARTS IN DIGITAL MEDIA AWARD**

The Digital Media Award is presented to a graduate for outstanding achievement in Digital Media. Instructors select the recipient based on a cumulative grade point average of 3.5 or above, dedication, creativity, excellent technical skills, and a strong passion for the industry.

**ASSOCIATE OF ARTS IN FASHION DESIGN AWARD**

The Fashion Design Award recognizes the outstanding achievement of a graduate in the Fashion Design program who has exhibited a strong understanding of the creative and technical process of producing apparel. The Fashion Design faculty select nominees based on graduates who have attained a cumulative grade point average of 3.8 or above. Finalists submit a portfolio and are interviewed by a panel composed of faculty and fashion design industry professionals.

**ASSOCIATE OF ARTS IN FOOTWEAR DESIGN & DEVELOPMENT AWARD**

The Footwear Design & Development Award recognizes the achievement of an outstanding graduate in the Footwear Design & Development program. The recipient is selected by the faculty based on cumulative grade point average of 3.7 or above, professional attitude, leadership capabilities, creativity, industry experience and involvement.

**ASSOCIATE OF ARTS IN GRAPHIC DESIGN AWARD**

The Graphic Design Award is presented to a graduate for outstanding achievement in the Graphic Design program. The Graphic Design faculty select a recipient based on a cumulative grade point average of 3.7 or above, professionalism, creativity, and technical skills.

**ASSOCIATE OF ARTS IN INTERIOR DESIGN AWARD**

The Interior Design Award honors a graduate for outstanding achievement in the Interior Design program. The recipient is selected by the Interior Design faculty. Criteria for the award is based on a cumulative grade point average of 3.7 or above, excellent technical skills, design aesthetic, professionalism, and industry involvement.

**ASSOCIATE OF ARTS IN JEWELRY DESIGN AWARD**

The Jewelry Design Award recognizes the graduate who exhibits an exceptional understanding of the creative and technical process of designing jewelry. The Jewelry Design faculty determine the recipient from graduates who have attained a cumulative grade point average of 3.5 or above.

**ASSOCIATE OF ARTS IN MERCHANDISE PRODUCT DEVELOPMENT AWARD**

The Merchandise Product Development Award recognizes outstanding achievement in the Merchandise Product Development program. Faculty select the recipient based on a 3.8 or above cumulative grade point average, leadership capabilities, professionalism, and industry involvement.

**ASSOCIATE OF ARTS IN MERCHANDISING & MARKETING AWARD**

The Merchandising & Marketing Award is presented to a graduate for outstanding achievement in the Merchandising & Marketing program. The Merchandising & Marketing faculty select the recipient based on a cumulative grade point average of 3.8 or above, leadership capabilities, professionalism, and industry experience.

**ASSOCIATE OF ARTS IN VISUAL COMMUNICATIONS AWARD**

The Visual Communications Award recognizes the graduate who has made an exceptional and sustained effort to achieve excellence in the art of visual communication. Faculty select the recipient based on a cumulative grade point average of 3.7 or above, creativity, craftsmanship skills, professional attitude, and industry involvement.

**BACHELOR OF ARTS IN DESIGN AWARD**

The Design Award recognizes the outstanding achievement of a graduate in the Bachelor of Arts, Design program who has applied an outstanding innovative and critical approach to the creative and technical processes of design. The Bachelor of Arts in Design faculty select the recipient based on a cumulative grade point average of 3.7 or above, professionalism, creativity, and technical skills. Finalists submit a website or electronic portfolio for faculty review.

**BACHELOR OF ARTS IN DIGITAL CINEMA AWARD**

The Digital Cinema Award recognizes an outstanding graduate in the Bachelor of Arts, Digital Cinema program. The award is presented for outstanding achievement, and is chosen by the faculty and the chairperson based on demonstrated creativity, a strong work ethic, and exceptional technical skills. Other characteristics represented by the award recipient include leadership, professionalism, and a strong passion for the industry.

**BACHELOR OF ARTS IN DIGITAL MARKETING AWARD**

The Digital Marketing Award recognizes the achievement of an outstanding graduate in the Bachelor of Arts, Digital Marketing program. The recipient is selected by the Digital Marketing faculty based on a cumulative grade point average of 3.7 or above, professional attitude, leadership capabilities, creativity, industry experience, and involvement.

**BACHELOR OF ARTS IN GRAPHIC DESIGN AWARD**

The Graphic Design Award recognizes an outstanding graduate in the Bachelor of Arts, Graphic Design program. The recipient is selected by the Graphic Design

faculty and the chairperson based professionalism, creativity, and technical skills.

**BACHELOR OF ARTS IN INTERIOR DESIGN AWARD**

The Interior Design Award is presented to a graduate for outstanding achievement in the Bachelor of Arts, Interior Design program. The recipient is selected by the Interior Design faculty based on exceptional technical skills, demonstrated creativity, and professionalism.

**BACHELOR OF ARTS IN PROFESSIONAL STUDIES AWARD**

The Professional Studies Award recognizes an outstanding graduate in the Bachelor of Arts in Professional Studies program. The recipient is selected by the faculty based upon a cumulative grade point average of 3.8 or above, with demonstrated skills in research, critical thinking, and professionalism.

**BACHELOR OF SCIENCE IN APPAREL TECHNICAL DESIGN AWARD**

The Apparel Technical Design Award recognizes an outstanding graduate in the Bachelor of Science in Apparel Technical Design program. The recipient is selected by the faculty and the chairperson based on a cumulative grade point average of 3.7 or above, exceptional technical skills, professionalism, leadership capabilities, and industry involvement.

**BACHELOR OF SCIENCE IN BUSINESS MANAGEMENT AWARD**

The Business Management Award recognizes an outstanding graduate in the Bachelor of Science in Business Management program. Candidates are determined based on a cumulative grade point average of 3.8 or above and a faculty nomination. Final candidates are interviewed by an industry panel who selects the recipient based on aptitude for understanding management concepts along with professional and personal leadership behaviors.

**GRADUATION AWARDS—FIDM SAN FRANCISCO****BACHELOR OF ARTS IN DESIGN AWARD**

The Design Award recognizes the outstanding achievement of a graduate in the Bachelor of Arts Design program who has demonstrated an innovative and critical approach to the creative and technical processes of design. The Bachelor of Arts in Design faculty select a recipient based on a cumulative grade point average of 3.7 or above, professionalism, creativity, and technical skills. Finalists submit a website or electronic portfolio for faculty review.

**BACHELOR OF SCIENCE IN BUSINESS MANAGEMENT AWARD**

The Business Management Award recognizes an outstanding graduate in this Bachelor of Science program. Candidates are determined based on a cumulative grade point average of 3.7 or above and a faculty nomination. Final candidates are interviewed by an industry panel who selects the recipient based on aptitude for understanding management concepts along with professional and personal leadership behaviors.

#### CYRIL MAGNIN AWARD

The Cyril Magnin Award is given to a Merchandising & Marketing graduate who demonstrates outstanding promise in the field of merchandising and marketing, and best exemplifies the entrepreneurial spirit of one of FIDM's founding Advisory Board members, Mr. Cyril Magnin. Nominees are selected based on a cumulative grade point average of 3.7 or above in conjunction with a nomination by department faculty. Ellen Magnin interviews the finalists and selects the winner.

#### GRAPHIC DESIGN AWARD

The Graphic Design Award is awarded to one graduate for outstanding achievement in the field of Graphic Design. Graduates qualify for the award by achieving a cumulative grade point average of 3.7 or above. A panel of graphic design faculty and industry professionals interview candidates. The award recipient is determined based on presentation of professional skills relating to creativity and craftsmanship.

#### HENRY ADAMS AWARD

The Henry Adams Award is awarded to an outstanding Interior Design graduate who exhibits exceptional design creativity and imagination, combined with exemplary technical skills and dedication to the pursuit of excellence in interior design. Nominees are selected based on a cumulative grade point average of 3.7 or above and are voted on by the department faculty. Candidates are interviewed and a winner selected by a panel of industry professionals.

#### LEVI STRAUSS AWARD

The Levi Strauss Award is presented for outstanding achievement in Fashion Design. This award recognizes a student who exhibits an exceptional understanding of the creative and practical process of developing and producing an apparel collection. The Fashion Design faculty, from a circulated list of graduates who have attained a cumulative grade point average of 3.7 or above, select the finalists. A panel of industry professionals interviews all finalists and selects the award recipient.

#### ROBERT J. MAHONEY AWARD

The Robert J. Mahoney Award recognizes the achievements of an outstanding Visual Communications graduate who exhibits exceptional creativity and technical skills from concept to project execution in the area of visual presentation. Nominees are selected based on a cumulative grade point average of 3.7 or above and are voted on by the department faculty. The award recipient is selected following interviews with San Francisco visual communications professionals.

#### WILKES BASHFORD AWARD


The Wilkes Bashford Award is awarded to a Merchandise Product Development graduate for excellence in the field. Nominees who have attained a 3.7 or above cumulative grade point average are voted on by the department faculty. The award recognizes a graduate

who possesses exceptional skills in understanding the product cycle as well as demonstrates expertise in the technical aspects of product development. Nominees are interviewed by executives from the Wilkes Bashford store who select the recipient.

# CAFE 55





A woman with long hair is looking down at a sewing machine in a studio. The background is a purple-tinted image of a sewing machine and a lamp. The foreground shows a woman with short hair wearing a tiger-print sweater, looking at a table with various items, including a coffee cup and some papers.

# *CAMPUS LIFE & RESOURCES*

From Admission to Graduation (and beyond), FIDM Staff & Faculty are dedicated to helping our students and alumni make the most of their educational and career opportunities. Advisors in Admissions, Advisement, and Career Services meet with students one-on-one to help guide the choice of a major, plan a degree path, and launch their careers. Our Librarians assist students as they research history, art, fashion, textiles, and interiors; and our Student Activities Coordinators ensure that campus life is rewarding and inspiring.



**Orange County  
Library**

*Designed by  
world-renowned architect  
Clive Wilkinson, the Orange  
County Library offers  
students both inspiration  
and resources.*

# FIDM LIBRARY

The Library is a unique blend of resources and services focused on meeting the special information and research needs of the FIDM community. Each campus library includes collections of print materials and digital resources that support the curriculum of the college.

Collections include:



**Books, eBooks, Academic Journals & Periodicals** The Library maintains a large collection of print and electronic titles, encompassing all majors and general subject areas, with emphasis on fashion, business, marketing, retail, art, and all areas of design.

**Trend Reports** Trend forecasts provide important information about the future direction of design. They predict color, silhouettes, key details, and fabrics up to 18 months in advance.

**Research Databases** The Library subscribes to several online business research and trend services including WGSN, Vogue Archive, Bloomsbury Fashion Central, Hoovers, and Mintel Global Market Indicator.

**Special Collections** 19th and 20th century fashion and interior design resources that represent the cultural and social zeitgeist. Also included are vintage sewing patterns dating from the 1920s to the 1990s.



**Material ConneXion® Library** The Los Angeles campus library offers an exclusive curated selection of innovative and sustainable materials for research and inspiration.

**Textiles & Materials** The Library is noted for its innovative Textile Design & Research area and its Textiles & Materials Resources, which give students exclusive access to current industry offerings. Selection varies by campus.

**Visionaire** Published one to two times a year, each issue focuses on a different theme, which features invited artists, designers, and photographers. A unique inspirational resource for design, graphics, and packaging.

**Specialized Research** The Library staff includes degreed Librarians and Subject Specialists who are available to assist students and faculty. Alumni and Industry Researchers may utilize the Library by appointment.

# HOUSING



Moving to a new city or just living on your own for the first time can be a challenging and rewarding experience. Whether you want to live with other FIDM Students in a dorm-like residence or just need help exploring local rental options, the FIDM Student Housing Office is here to guide you every step of the way.

**Home Away From Home** FIDM Student Housing feels like independent living with dorm-like rules and services. It's a great opportunity to make friends, learn life skills, and be part of a smaller community within FIDM. It's also a stepping-stone to fully independent living. If independent housing is a better fit, the Housing Office can assist with apartment referrals. Those looking for roommate referrals can find them via the FIDM Portal for accepted students.

FIDM Students also have the option to connect with potential roommates through a private social network for FIDM Applicants and Students.

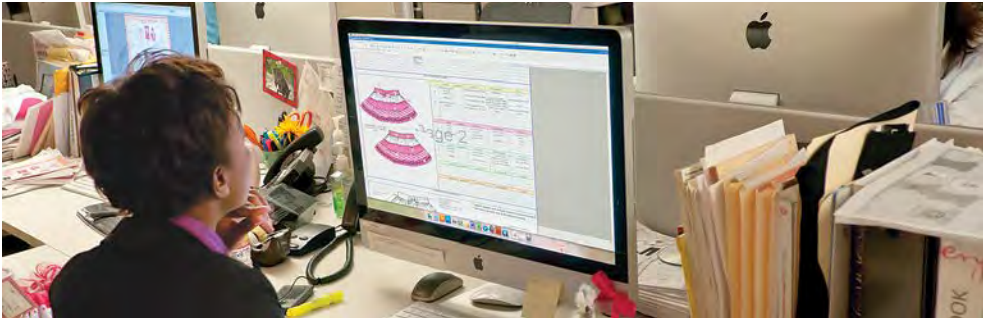
# CAREER DEVELOPMENT



At FIDM, we understand the importance of gaining professional career advice. A full-time department works one-on-one with you to identify industry-related internships and employment opportunities so you can gain valuable experience while attending college.

**When you begin your education at FIDM,** Career Advisors partner with you to support your goals and help guide you on your career path. You will have access to Career Network—a dynamic, user-friendly online system that lets students and alumni search and apply for jobs, make appointments with Advisors; search keywords for jobs, employers, or companies; and post a profile including portfolio, resume, and website. Based on our long-standing relationships with major companies in our industries, many firms use the Career Center as their main source to recruit talented FIDM Students and Alumni.

# INTERNSHIPS



In her internship at Evy in Downtown Los Angeles, a Merchandise Product Development student works on a garment.

At FIDM, we believe that students get more out of their education when they apply what they've learned as they work alongside professionals in their field. The Career Center works hard to research industry-related internships so our students can get valuable experience on their resumes while attending college.

**On The Job Training** FIDM works with top companies to give students access to some of the best internships available. Here are just a few companies that work with FIDM Students as interns:

- 5.11 Tactical
- Academy of Television Arts & Sciences (Emmys)
- Amazon
- Anthropologie
- Asics
- Athleta
- Bare Escentuals
- Benefit Cosmetics
- Billabong
- Burlington
- BuzzFeed
- Coty
- Disney
- Dolce & Gabbana
- Duty-free shop
- Eric Brand
- Global Brands
- Good American
- GUESS
- Halston
- J BRAND Jeans
- Karen Kane
- KKW Beauty
- Levi Strauss & Co
- L'Oréal
- Mattel
- Michael Kors
- NBC Universal
- Nordstrom
- OBEY Clothing
- Old Navy
- Perry Ellis International
- Petco
- Pottery Barn
- Reef
- Restoration Hardware
- RVCA
- Seed Beauty (ColourPop)
- Sephora
- Smashbox
- St. John Knits
- Stila
- TechStyle Fashion Group
- theBalm Cosmetics
- The North Face
- TJX Companies
- Vans
- Vera Wang
- Volcom
- Warner Bros.
- Williams Sonoma
- Zappos

# INDUSTRY PARTNERSHIPS



Converse challenged IMPD students to create apparel for a specific target market.

Our Industry Partnerships are with some of the world's most recognizable and influential brands. Classroom collaborators include Zara, Warner Bros., Disney, Pottery Barn, Victoria's Secret, UNIQLO, GUESS, L'Oréal, Red Bull, PacSun, Levi's, Pixar, and so many more.

**Nike, Inc.** International Manufacturing & Product Development Advanced Study students collaborated with NIKE, Inc., a global corporation that fosters a culture of innovative products, services, and experiences for today's athlete. By understanding the young female athlete in and out of the competitive game, students were challenged to research the global consumer specific to their assigned discipline and create a fashionable collection staying true to the target age of a 10-year-old female and the mission of the brand.

**Signal Snowboards** Fashion and action sports collided when Graphic Design students and Huntington Beach-based Signal Snowboards collaborated to design and produce custom boards for FIDM's annual fashion gala, the DEBUT Runway Show.

**Macy's** Visual Communications students had the unique opportunity to create mannequin displays for the annual Macy's Flower Show.

The visual team from Macy's flagship San Francisco store met with students throughout the quarter to give them an overview of the theme, choose the best concepts, and provide feedback during production and installation.

**Kiehl's** A preeminent American beauty brand, Kiehl's partners with students in the Beauty Marketing & Product Development Program. Students create individualized store events in Kiehl's locations throughout the Los Angeles area, developing and executing promotions and demonstrating a comprehensive understanding of marketing and in-store events.

**Converse** Partnering with the International Manufacturing & Product Development Advanced Study Program, Converse challenged students to create tops, bottoms, graphic tees, shoes, and outerwear for the target market of a 17-year-old male and female consumer living in New York, Los Angeles, Paris, and Milan.

# ONLINE LEARNING



FIDM's eLearning Program ensures that students' educational experience can take place almost anywhere. The online courses are set up to specifically model what it's like to attend a class on campus. eLearning students are granted the same quality education as students on campus and have immediate access to valuable campus resources, including the FIDM Library, Career Center Advisors, and enthusiastic, knowledgeable instructors.

**A World of Possibilities** We've made it easy for our students to communicate and collaborate with their classmates and instructors. As eLearning participants, they are part of a vibrant online community of educators and students.

Our selection of eLearning courses grows each quarter. The Merchandising & Marketing Professional Designation Program (Merchandising & Buying option) can be taken entirely online. FIDM Graduates are also eligible to apply to continue their studies in the Bachelor of Science in Business Management program completely online. Various courses in the MBA, B.A., B.S., and selected A.A. programs may be taken online. To find out if you qualify as a candidate for the programs, contact an Admissions Advisor (for incoming students) or a Student Advisor (for continuing students).

FIDM offers educational opportunities through distance education. Colleges offering the opportunity to take classes outside of their state must be authorized, or exempt from authorization for each state in which they offer those courses. No assumptions of availability should be made on the part of the student until checking with FIDM's Admissions or Student Advisement Departments.

# STUDY ABROAD



FIDM offers several options for students who want to make travel part of their college experience. We offer various short-term study tours open to all students and some especially curated with specific majors in mind. The FIDM Exchange program allows participants to experience life in another country while attending courses at one of our partner institutions.

**Study Tours** Specializing in short-term travel opportunities to the world's great fashion and design centers, these intensive trips take students behind-the-scenes and into the showrooms of couturiers, designers, and company leaders, where they have the opportunity to network with industry professionals.

**Exchange Program** International partnerships expand opportunities for our students across the globe. Students may participate in the Exchange Program and spend a term living abroad studying at one of our partner institutions.

## **International Partnerships**

Copenhagen School of Design and Technology (KEA)

Instituto Europeo de Design (IED)

Jannette Klein Instituto De La Moda

Accademia Koefia

London College of Fashion

Pearl Academy of Fashion

RMIT University

UNINT: Università degli studi Internazionali di Roma

Universidad De La Salle Bajío

VIA University College

# STUDENT ACTIVITIES



Rock the Vote



Halloween Costume Contest

The Student Activities Office at each campus helps students thrive during their time at FIDM. There are countless opportunities to socialize, network, and connect with the FIDM Community.

**Student Activities include:**

- Welcome Week
- Halloween Costume Contest
- Fashion District Tours
- *FIDM MODE™* Launch Parties
- Memorial Day Celebration
- Summer BBQ
- Student Mixers
- Rock the Vote
- Recycled Denim Drive
- Personal Development Workshops
- FIDM Best Friend Mentor Program
- Health & Wellness Events
- Community Volunteer Opportunities
- Thanksgiving Dinner
- FIDM Family Game Night
- Graduation Cap Decorating
- Graduation Carnival (LA)
- Graduation Party (SF)

**Meet other students** through on-campus organizations such as the Student Council, Social Ambassadors, Phi Theta Kappa Honor Society, *FIDM MODE™* magazine, Student Veterans of America, the ASID Student Chapter for Interior Design majors, and the Student Chapter of Set Decorators Society of America.

The Student Activities Office hosts panels and events featuring top industry pros, including alumni, and plans community and cultural events that enhance the FIDM experience.

# GIVING BACK



Little Dresses for Africa



AIDS Walk

Attend FIDM and become part of a larger community.

FIDM believes in giving back to the communities in which we live and work. For us, that means not only the Apparel and Design Industries, but also the educational community and the community at large.

**Supporting Educators** As part of our support for the arts and education, the FIDM Community & Educational Affairs department offers presentations free-of-charge to high school and college educators and their students on curriculum-related topics. The “Just for Educators” section of our website provides free classroom resources, visit FIDM grants, and other valuable content exclusively for high school and college educators at [fidm.edu](http://fidm.edu).

**FIDM Fashion Club** FIDM sponsors high school and college Fashion Clubs across the world that inspire and mentor students interested in careers in creative industries. FIDM Fashion Club offers its official members the opportunity to win a one-year full tuition or \$5,000 scholarship and earn a \$6,000 Presidential and \$4,000 Active Member Scholarship to FIDM. Visit [FashionClub.com](http://FashionClub.com) for more information on how to start a club today!

**The FIDM Scholarship Foundation** The Scholarship Foundation’s mission is to help students and their families afford a college education. The FIDM Scholarship Store, on the LA campus, sells donated merchandise at below wholesale prices, to generate scholarship dollars for current FIDM Students. In addition, the Foundation has an up-to-date listing of outside scholarships, available to FIDM Students as well as non-FIDM Students: [www.FIDMScholarshipFoundation.org](http://www.FIDMScholarshipFoundation.org).

**American Heart Association** Each year, we partner with the American Heart Association to have a select group of our fashion design students create red dresses in honor of Go Red For Women®.

**Born This Way Foundation** The FIDM DEBUT Runway Show, our biggest event of the year, has partnered with Lady Gaga’s Born This Way Foundation. Ticket proceeds help fund programs like Channel Kindness, a platform featuring stories of kindness.

# NOTABLE GUESTS



Tim Gunn



Chriselle Lim



Ruth E. Carter

Guest speakers visit FIDM every week to share their advice with the next generation of talent. Here are just a few of the industry leaders and rising stars who've spent time with our students via guest lectures, Q&A sessions, and classroom visits:

- [Janie Bryant](#) Emmy Award®-winning Costume Designer, HBO's *Deadwood*; Emmy Award®-nominated Costume Designer, AMC's *Mad Men*
- [Drew Scott](#) Influencer and Men's Lifestyle Blogger
- [Kim Culmone \(Alumna\)](#) SVP Global Head of Design Barbie & Fashion Dolls, Mattel, Inc.
- [Mary Zophres](#) Academy Award®-nominated Costume Designer, *La La Land*, *True Grit*, *The Ballad of Buster Scruggs*
- [Sean Rad](#) Founder and Chairman, Tinder
- [Chriselle Lim \(Alumna\)](#) Founder and Creative Director, Chriselle INC.
- [Anastasia Soare](#) Founder and CEO, Anastasia Beverly Hills
- [Bri Emery \(Alumna\)](#) Graphic Designer, Owner, DesignLoveFest
- [Alexis Ohanian](#) Co-Founder, Reddit
- [Tim Gunn\\*](#) Host of Lifetime's *Project Runway* and *Project Runway: Junior*
- [Donald Robertson](#) SVP Creative Director, Estée Lauder
- [Anna Tran](#) Social Brand Manager, REVOLVE
- [James Charles](#) Beauty and Lifestyle YouTuber
- [Justine Vazquez \(Alumna\)](#) Visual Merchandising Manager, Too Faced Cosmetics
- [Brittany Hampton \(Alumna\)](#) Social Media Influencer, Former Global Brand Ambassador, Diane von Furstenberg
- [Candice Cuoco \(Alumna\)](#) Owner and Creative Director, CANDICE CUOCO, *Project Runway: Season 14* Finalist, *Project Runway All Stars: Season 6*



Janie Bryant



Colleen Atwood



Mona May

- [Patrick Starr](#) Beauty Influencer and Entrepreneur
- [Jana Khamo](#)\*\* Director of Digital and Social Media, FOX (Film, TV and Sports)
- [Ruth E. Carter](#) Academy Award®-winning Costume Designer, *Black Panther*
- [Jeanne Yang](#) Celebrity Stylist, Robert Downey Jr., George Clooney, Justin Timberlake
- [Salvador Perez Jr.](#) President of the Costume Designers Guild, Film and TV Costume Designer, *The Mindy Project*, *Pitch Perfect*
- [William DeBiasio](#) Set Decorator, *Pretty Little Liars*, *Famous in Love*, *Gossip Girl*
- [Melissa Triber \(Alumna\)](#)\*\* Celebrity Stylist, Demi Lovato, Anna Kendrick, Givenchy
- [Caitlin Conlee \(Alumna\)](#) Buying and Merchandising Manager, Alliance Apparel at REVOLVE
- [Colleen Atwood](#)\* Academy Award®-winning Costume Designer, *Fantastic Beasts and Where to Find Them*
- [Karen Kane \(Alumna\)](#)\* Vice President and Creative Director, Karen Kane, Inc.
- [Michele Clapton](#) Emmy Award®-winning Costume Designer, *Game of Thrones*, *The Crown*
- [Aneesha DuBois](#) Founder and Creative Director, WELL(UN)KNOWN
- [Mandi Line \(Alumna\)](#) Costume Designer, *Pretty Little Liars*
- [Mayes C. Rubeo](#) Costume Designer, *Thor: Ragnarok*
- [Keith Christensen](#) Costume Illustrator, *Man of Steel*, *Star Trek*
- [Mona May \(Alumna\)](#) Costume Designer, *Enchanted*, *Clueless*
- [Ilse Metchek](#)\* President, California Fashion Association
- [Laura Richarz](#)\*\* Emmy Award®-nominated Set Decorator, *Jesse*, *Bunk'd*
- [Whitney Bonrud](#)\*\* Senior Brand Manager, Parachute Home
- [Matthew Shay](#) President and CEO, National Retail Federation
- [Mandy Moore](#) Actress, *This is Us* & [Hala Bahmet](#) Costume Designer, *This is Us*
- [Daniel Musto \(Alumnus\)](#) Celebrity Stylist and TV Personality, *Fashion Star*
- [Brittany Diego](#) Fashion Stylist, CEO and Founder, fashionmentor.co
- [Glenn Dellimore](#) Co-Founder, GLAMGLOW

\*FIDM Advisory Board Member

\*\*FIDM Instructor

# MUSEUM & GALLERIES



The FIDM Museum contains 15,000 objects representing over 300 years of fashion history, including haute couture and ready-to-wear, world dress, film costumes, textiles, jewelry, and fragrance. The Study Collection, available on each campus, consists of 1,500 objects that students from all majors use for hands-on examination and inspiration.

**The FIDM Galleries** host several exhibitions per year. Our *Art of Motion Picture Costume Design* exhibition is internationally recognized and anticipated each Academy Awards® season. The Museum's exhibitions are always free and private tours can be arranged by appointment.

For more information, including the current exhibition calendar and hours of operation, please visit [FIDMmuseum.org](http://FIDMmuseum.org).

# DEBUT RUNWAY SHOW & LA FASHION GALA



DEBUT 2019 Runway Show\*



DEBUT 2019 Chairing Styles\*\*

FIDM's annual DEBUT Runway Show & LA Fashion Gala is attended by industry leaders and raises money for the FIDM Scholarship Foundation. The show features designs by graduating students in FIDM's Fashion Design and Theatre Costume Design Advanced Study Programs as well as work from Interior Design, Textile Design, and Digital Media students.

**Each Advanced Study Fashion Design** student works closely with dedicated instructors in a special studio space to create a collection based on personal aesthetic choices. Advanced Study Theatre Costume Design students design and construct costumes based on the year's theme.

**Chairing Styles** Exploring the relationships between three design disciplines: textile, fashion, and interior design, *Chairing Styles* is a fabric, fashion, and furniture collaboration. These original textile, fashion, and chair designs have been created by selected students from the three majors and supported by industry participation. The collaborative partnerships include chair fabrication by Ana Maria Designs.

\*DEBUT 2019 student designer: Andrea Isaza

\*\*Chairing Styles 2019:

Foreground chair designed by student:

- Shanie Revivo (Interior Design)

Background chair designed by student:

- Sarah Pearl (Interior Design)

Textiles designed by student:

- Sofia Masuda (Textile Design)

Chairs Manufactured by: Ana Maria Designs

# LOS ANGELES CAMPUS



919 South Grand Avenue, Los Angeles, California 90015  
213.624.1201 or 800.624.1200

FIDM Los Angeles is nestled at the center of South Park, the revitalized Apparel and Entertainment hub, surrounded by the Fashion, Entertainment, Jewelry, and Financial Districts. The award-winning campus features stunning Design Studios and Labs, and innovative study spaces for individuals and groups.

**Our main campus** is situated next to tree-filled Grand Hope Park. FIDM's Jewelry Design Studio in the Jewelry District and Hope Street Annex provide FIDM with additional classroom, studio, and office space.

**Parking** is available underneath the FIDM building at 9th Street, between Grand Avenue and Hope Street. This independent parking garage is open to students after 3:00 p.m. on a space available basis at the rate of \$5 per day. Validation is not available. Additional parking is available at surrounding parking lots and meters. Prices vary and are subject to change.

## Programs offered at FIDM Los Angeles:

### Associate of Arts Degrees

- Apparel Industry Management
- Beauty Marketing & Product Development
- Digital Marketing
- Digital Media\*
- Fashion Design\*
- Footwear Design & Development\*
- Graphic Design\*
- Interior Design\*
- Jewelry Design\*
- Merchandise Product Development
- Merchandising & Marketing
- Textile Design\*
- Visual Communications\*

### Associate of Arts Professional Designation Degrees

- Apparel Industry Management
- Beauty Marketing & Product Development
- Digital Marketing
- Digital Media\*
- Fashion Design\*
- Footwear Design & Development\*
- Graphic Design\*
- Interior Design\*
- Jewelry Design\*
- Merchandise Product Development
- Merchandising & Marketing  
(also available online in some states and internationally)
- Textile Design\*
- Visual Communications\*

### Associate of Arts Advanced Study Degrees

- The Business of Denim
- Entertainment Set Design & Decoration\*
- Fashion Design\*
- Film & TV Costume Design\*
- International Manufacturing & Product Development
- Menswear\*
- Theatre Costume Design\*

### Bachelor of Science Degrees

- Apparel Technical Design
- Beauty Business Management
- Business Management  
(also available online in some states and internationally)

### Bachelor of Arts Degrees

- Creative Industry Studies
- Design\*
- Digital Cinema\*
- Digital Marketing
- Fashion Knitwear Design
- Graphic Design\*
- Interior Design\*
- Professional Studies with a Specialization in:
  - The Business of Denim
  - Entertainment Set Design & Decoration\*
  - Fashion Design\*
  - Film & TV Costume Design\*
  - International Manufacturing & Product Development
  - Menswear\*
  - Theatre Costume Design\*
 (Select courses in the B.A. Professional Studies program are also available online in some states and internationally)

### Master's Degree

- Master of Business Administration

\*All FIDM Art and Design majors are accredited by NASAD.

FIDM is accredited by WASC Senior College and University Commission.

FIDM offers educational opportunities through distance education. Colleges offering the opportunity to take classes outside of their state must be authorized, or exempt from authorization for each state in which they offer those courses. No assumptions of availability should be made on the part of the student until checking with FIDM's Admissions or Student Advisement Departments.

# SAN FRANCISCO CAMPUS



Located in San Francisco's historic Union Square, the campus features creative and spacious classrooms and common areas, as well as a state-of-the-art library.

The stimulating atmosphere combined with the industry focused staff and faculty make the San Francisco campus as incredible as the city in which it resides.

**Visual inspiration is everywhere** in San Francisco, from the world-class museums and heart-pounding scenery to the unique communities of Japantown, café-dotted North Beach, Fisherman's Wharf, and Chinatown. There are endless opportunities to experience the city's arts and culture as well as its remarkable diversity.

**Parking** is available at independent parking garages around the Union Square area. Rates range from \$3–10 per hour or \$10–30 per day, depending on the length of your stay and the time of day. Validation is not available.

55 Stockton Street,  
San Francisco, California 94108  
415.675.5200 or 800.422.3436

Programs offered at FIDM San Francisco:

## Associate of Arts Degrees

### First year only:

- Beauty Marketing & Product Development
- Fashion Design\*
- Graphic Design\*
- Merchandise Product Development\*\*
- Merchandising & Marketing\*\*
- Visual Communications\*

\*All FIDM Art and Design majors are accredited by NASAD.

\*\* The second year classes in the Merchandising & Marketing program and the Merchandise Product Development program are offered online based on enrollment.

FIDM is accredited by WASC Senior College and University Commission.

All programs require completion of second year at the Los Angeles campus or online.

FIDM offers educational opportunities through distance education. Colleges offering the opportunity to take classes outside of their state must be authorized, or exempt from authorization for each state in which they offer those courses. No assumptions of availability should be made on the part of the student until checking with FIDM's Admissions or Student Advisement Departments.

# ORANGE COUNTY CAMPUS



17590 Gillette Avenue  
Irvine, California 92614  
949.851.6200 or 888.974.3436

Programs offered at FIDM Orange County:

## Associate of Arts Degrees

### First year only:

- Beauty Marketing & Product Development
- Fashion Design\*
- Merchandise Product Development\*\*
- Merchandising & Marketing\*\*
- Visual Communications\*

\*All FIDM Art and Design majors are accredited by NASAD.

\*\* The second year classes in the Merchandising & Marketing program and the Merchandise Product Development program are offered online based on enrollment.

FIDM is accredited by WASC Senior College and University Commission.

All programs require completion of second year at the Los Angeles campus or online.

FIDM offers educational opportunities through distance education. Colleges offering the opportunity to take classes outside of their state must be authorized, or exempt from authorization for each state in which they offer those courses. No assumptions of availability should be made on the part of the student until checking with FIDM's Admissions or Student Advisement Departments.

Our FIDM Orange County campus is a dynamic visual experience with ultra-modern lofts, an indoor/outdoor student lounge, eye-popping colors, and a sensational, one-of-a-kind audio-visual igloo. The invigorating environment is truly one of a kind.

**Orange County** is home to some of the biggest sportswear manufacturers and major retailers, the thriving surf and skate industry, and entertainment and design heavy hitters. Culture buffs will appreciate the many museums and public gardens as well as the Orange County Center for the Performing Arts. Recreation includes Laguna Beach, Balboa Island, and Huntington Beach. Orange County is the perfect setting to spark creativity and inspire students.

**Parking** is free.

# CALIFORNIA



This is the place where the world's entertainment, fashion, tech, and action sports capitals launch global trends. It's the land of opportunity, entrepreneurship, and innovation, and home to an A-list roster of influencers and style icons. This is where it all begins.



Skateboards, Barbie dolls, Apple computers, Disneyland, blue jeans, wetsuits, and Vans originated in California.

Many of the world's premium denim brands are based in California, including J. Brand, Levi's, Citizens of Humanity, Paige, Frame, AG Jeans, and DLSTD.

Red carpet events like the Emmy Awards® and the Academy Awards® as well as the world premieres of blockbuster films give luxury labels and indie dress designers alike global reach and all-star clientele.

Companies headquartered in California include: Disney, Warner Bros., Netflix, Facebook, Snapchat, YouTube, Blizzard, Hulu, Bliss, Pixar, Smashbox, Lucky Brand, TOMS, Patagonia, Vans, PacSun, and hundreds more...

# ALUMNI

Our alumni are highly marketable, and we have a strong employment rate across all of our majors. Our curriculum and resources are geared toward ensuring that our grads are highly sought-after in the marketplace.

## ASHTON MICHAEL

*Fashion Designer,*  
Beyoncé, Cardi B, Lizzo, Post Malone; *Finalist,* Netflix's Next in Fashion

## KIA RAGLAND

*Director of Global Product Development,* Smashbox

## JENNY CHANG

*Event Planner/Founder,* ROCKNEVENTS

## ALLI ROSENBLUM

*Sr. Reporter,* E! News & E! Online, NBCUniversal Media

## PAIGE ALEXANDER

*Senior Sales Stylist,* Anthropologie

## MONIQUE LHUILLIER

*Owner/Designer,* Monique Lhuillier, Inc.

## JONATHAN GITLIN

*President of TV/Streaming, Games, VR Advertising,* Create Advertising Group

## JUSTINE VAZQUEZ

*Visual Merchandising Manager,* Too Faced Cosmetics

## NIKITA DRAGUN

*Beauty Influencer,* Owner, Dragun Beauty

## NEYSA BOVÉ

*Visual Development Costume Designer,* Walt Disney Animation Studios

## REA ANN SILVA

*Founder/CEO,* Beautyblender

## CARMEN CALDERON

*Jewelry Designer,* Brighton Collectibles

## SARAH TRULY BEERS

*VP Franchise Creative & Marketing,* Marvel Studios

## DEVI VUONG

*Sr. Technical Developer,* Nike, Inc.

## KELSIE HAYES

*Founder/CEO,* PopUp Florist

## LEXY LYNCH

*Studio Services Manager,* Giorgio Armani

## ERIC ACASIO

*Sr. Designer,* Disney Parks, Experiences and Products

## PAMELA SKAIST-LEVY

*Co-Founder/Designer,* Juicy Couture, Pam & Gela

## JAEWON SHIN

*Sr. Footwear Designer,* Adidas Originals

## BRIAN MCDONELL

*Co-Founder/President,* Melin

## SERGIO GUADARRAMA

*Co-Owner/Fashion Designer,* Celestino Couture; *Finalist,* Bravo's Project Runway

## TAYLOR SHANLE

*Social Media Marketing Specialist,* Dutch Bros Coffee

## JILL LARUE-RIESER

*SVP/Chief Merchandising Officer,* California Closets

## KIM CULMONE

*SVP Global Head of Design Barbie & Fashion Dolls,* Mattel, Inc.

## SHIDEH KAVIANI

*Co-Founder/President,* Naked Wardrobe

## MELANIE OWEN

*Vice President Design,* Target

## BRYAN HEARNS

*Fashion Designer,* Cardi B, Kylie Jenner, Khloe Kardashian, Ariana Grande

## PAMELLA PROTZEL

*Creative Director,* Ella Moss/Splendid

## POPLAR SCHOERNER SMITH

*Director Visual Merchandising,* Modernica

## DIANA ARANA

*Art Director,* TechStyle Fashion Group

**Career Partners** Our relationship with our students doesn't end when they graduate. Alumni are part of the FIDM Community and have ongoing access to our industry-based resources, including Career Services and our Alumni Association.

Graduates join a network of 70,000 alumni with FIDM Alumni Chapters in over 25 cities around the world. The Alumni Association keeps grads updated on industry trends and hosts year-round networking and other career-related events, including workshops.

# ADMINISTRATION & STAFF

Our Board of Administration, Governing Board, and Administrative Staff are composed of community and industry leaders. They are committed to excellence and work tirelessly to ensure that students receive the highest quality education.

## Board of Administration

**TONIAN HOHBERG** *President*

**BARBARA BUNDY** *Vice President, Education*

**TESS STOLZER** *Vice President, Treasurer*

**BELINDA HARDING** *Executive Director, Admissions, Marketing, Student Advisement*

## Governing Board

This special Board, composed of community leaders, provides oversight for the quality and integrity of the college. Its members ensure that students receive educational programs of high quality, promote the college's unique response to community needs, and enthusiastically support the international goals of the college.

**EDDIE GUERBOIAN** *Member*

**ANGELA HAWEKOTTE** *Member*

**BYRON HAYES, JR.** *Board Chair*

**STEVE HIRSH** *Member*

**TONIAN HOHBERG** *FIDM President; Director*

**LOIS VON MORGANROTH** *Member*

**SHARON RYAN** *Member*

**CAROL SCHATZ** *Member*

**JAMES TRAVERS** *Member*

**SHIRLEY WILSON** *Member*

## Administrative Staff

**PAIGE ADAMCZYK**

*Director, Digital Cinema, Digital Media*

**JOHN AHR**

*Creative Director, Jewelry Design*

**ANNE-MARIE ALLEN**

*Creative Director, Theatre Costume Design*

**TODD ANDERSON**

*Director, Security*

**DENISE BACA**

*Campus Director / Admissions Director, FIDM Orange County Campus*

**SHERYL BADALAMENTI**

*Director, Admissions, FIDM San Francisco Campus*

**KATHY BAILON**

*Director, FIDM Library, Footwear Design & Development*

**ANNE BENNION**

*Chairperson, Fashion Knitwear Design, Textile Design, Design*

**CHERYL BENS MILLER**

*Manager, eLearning*

**MICHELE BOBAK**

*Director, European Affairs*

**CONNIE MAN BOLOGNONE**

*Director, Student Advisement Operations*

**JOHN (BUDDY) BOLOGNONE**

*Director, FIDM Facilities*

**KENNETH CHANG**

*Assistant Chairperson, Apparel Industry Management*

**LISA DAVIS**

*Executive Assistant to the Vice President, Education*

**TRICIA EDWARDS**

*Assistant Chairperson, Special Projects*

**EVA GILBERT**

*Chairperson, Apparel Technical Design, Merchandise Product Development, Merchandising & Marketing*

**MICHAEL GILBERT**

*Registrar*

**SUZANNA GRUESER***Director, Information Technology***ESTEL HAHN***Assistant Chairperson,  
Merchandise Product Development***TOM HENKENIUS***Director, Digital Marketing***LISA HOFFMAN***Director, Graphic Design***SUSAN JENKINS***Director, Admission Operations***CHRIS JENNINGS***Director, Student Financial Aid***MIKE KAMINSKI***Director, Publications, Web Marketing  
Operations***KEVIN KEELE***Director, Alumni Relations & Career Center***WENDY KLARIK***Executive Director, Career Center***PETER LAM***Creative Director, FIDM Museum***SAIMA LATIF***Director, Academic Computing, IT Technical  
Services***GENE LEBROCK***Chairperson, Digital Cinema, Digital Media;  
Director, FIDM Productions***RONI MILLER START***Dean, Academic Development; Accreditation  
Liaison Officer; Chairperson, Apparel Industry  
Management, Menswear***ROBERT MONTENEGRO***Director, Security***LISA MORABITO***Executive Director, Community & Educational  
Affairs, Speakers Bureau***DINA MORGAN***Chairperson, Interior Design***DENNIS MORRISON***Assistant Chairperson, Business Management***JULIE ANN OTTESON***Executive Director, Human Resources, Title IX  
& ADA Compliance***PAUL OLSZEWSKI***Creative Director, FIDM Campus Visuals and  
Special Projects***VICKI PAGANINI***Director, Marketing***CYNTHIA PATINO***Director, Entertainment Set Design & Decora-  
tion, Visual Communications***DAVID PAUL***Co-Chairperson, Fashion Design, Fashion Design  
Advanced Study, Film & TV Costume Design,  
Footwear Design & Development, Jewelry Design,  
Theatre Costume Design***CHRISTINA (TINA) PEREZ***Director, Beauty Business Management, Beauty  
Marketing & Product Development***SHERYL RABINOVICH***Dean, Education; Chairperson, General Studies,  
Professional Studies***SARAH REPETTO***Director, International Affairs***JACQUELINE SAINTANNE***Creative Director, Film & TV Costume Design***LISA SCHOENING***Dean, Academic Development; Accreditation  
Liaison Officer***ROSE SGROI***Director, Fiscal Operations***GEORGE SIMS***Chairperson, Business Administration, Business  
Management***AMANDA STARLING***Chairperson, The Business of Denim, Special  
Projects, Textile Science; Co-Chairperson,  
International Manufacturing & Product  
Development***LYNNE STRONER***Manager, Education & Career Center,  
FIDM Orange County Campus; VA School  
Certifying Official***MIMI SU***Director, Merchandising & Marketing***JONIE THOMAS***Assistant Chairperson, Fashion Design***LYN TOBMAN***Chairperson, Beauty Business Management,  
Beauty Marketing & Product Development, Digital  
Marketing, Entertainment Set Design & Decora-  
tion, Graphic Design, Visual Communications***ELLA VAN NORT***Director, Retail Operations, FIDM Scholarship  
Foundation***NICK VERREOS***Co-Chairperson, Fashion Design, Fashion Design  
Advanced Study, Film & TV Costume Design,  
Footwear Design & Development, Jewelry Design,  
Theatre Costume Design***BEN WEINBERG***International Student Director; Articulation Officer***V. KIM WETZEL***Campus Director, FIDM San Francisco Campus***SHIRLEY WILSON***Public Relations, Publicity, The Wilson Group*

# ACADEMIC CALENDAR

## Summer 2020

|                           |                           |
|---------------------------|---------------------------|
| <u>Orientation</u>        | <u>July 9, 2020</u>       |
| <u>First Day of Class</u> | <u>July 13, 2020</u>      |
| <u>* Labor Day</u>        | <u>September 7, 2020</u>  |
| <u>Last Day of Class</u>  | <u>September 21, 2020</u> |

## Fall 2020

|                              |                          |
|------------------------------|--------------------------|
| <u>Orientation</u>           | <u>October 5-6, 2020</u> |
| <u>First Day of Class</u>    | <u>October 7, 2020</u>   |
| <u>* Veterans Day</u>        | <u>November 11, 2020</u> |
| <u>* Thanksgiving Recess</u> | <u>Nov. 26-29, 2020</u>  |
| <u>Last Day of Class</u>     | <u>December 19, 2020</u> |

## Winter 2021

|                                      |                          |
|--------------------------------------|--------------------------|
| <u>Orientation</u>                   | <u>January 5-6, 2021</u> |
| <u>First Day of Class</u>            | <u>January 7, 2021</u>   |
| <u>* Martin Luther King, Jr. Day</u> | <u>January 18, 2021</u>  |
| <u>* Presidents Day (Observed)</u>   | <u>February 12, 2021</u> |
| <u>Last Day of Class</u>             | <u>March 22, 2021</u>    |

## Spring 2021

|                           |                        |
|---------------------------|------------------------|
| <u>Orientation</u>        | <u>April 6-7, 2021</u> |
| <u>First Day of Class</u> | <u>April 8, 2021</u>   |
| <u>* Memorial Day</u>     | <u>May 31, 2021</u>    |
| <u>Last Day of Class</u>  | <u>June 21, 2021</u>   |

## Summer 2021

|                           |                           |
|---------------------------|---------------------------|
| <u>Orientation</u>        | <u>July 6-7, 2021</u>     |
| <u>First Day of Class</u> | <u>July 8, 2021</u>       |
| <u>* Labor Day</u>        | <u>September 6, 2021</u>  |
| <u>Last Day of Class</u>  | <u>September 20, 2021</u> |

## Fall 2021

|                                  |                          |
|----------------------------------|--------------------------|
| <u>Orientation</u>               | <u>October 4-5, 2021</u> |
| <u>First Day of Class</u>        | <u>October 6, 2021</u>   |
| <u>* Veterans Day (Observed)</u> | <u>November 10, 2021</u> |
| <u>* Thanksgiving Recess</u>     | <u>Nov. 25-28, 2021</u>  |
| <u>Last Day of Class</u>         | <u>December 18, 2021</u> |

## Winter 2022

|                                      |                          |
|--------------------------------------|--------------------------|
| <u>Orientation</u>                   | <u>January 4-5, 2022</u> |
| <u>First Day of Class</u>            | <u>January 6, 2022</u>   |
| <u>* Martin Luther King, Jr. Day</u> | <u>January 17, 2022</u>  |
| <u>* Presidents Day (Observed)</u>   | <u>February 18, 2022</u> |
| <u>Last Day of Class</u>             | <u>March 21, 2022</u>    |

## Spring 2022

|                           |                          |
|---------------------------|--------------------------|
| <u>Orientation</u>        | <u>April 5-6, 2022</u>   |
| <u>First Day of Class</u> | <u>April 7, 2022</u>     |
| <u>* Spring Break</u>     | <u>April 15-17, 2022</u> |
| <u>* Memorial Day</u>     | <u>May 30, 2022</u>      |
| <u>Last Day of Class</u>  | <u>June 20, 2022</u>     |

## Summer 2022

|                           |                           |
|---------------------------|---------------------------|
| <u>Orientation</u>        | <u>July 5-6, 2022</u>     |
| <u>First Day of Class</u> | <u>July 7, 2022</u>       |
| <u>* Labor Day</u>        | <u>September 5, 2022</u>  |
| <u>Last Day of Class</u>  | <u>September 19, 2022</u> |

## Fall 2022

|                                  |                          |
|----------------------------------|--------------------------|
| <u>Orientation</u>               | <u>October 4-5, 2022</u> |
| <u>First Day of Class</u>        | <u>October 6, 2022</u>   |
| <u>* Veterans Day (Observed)</u> | <u>November 9, 2022</u>  |
| <u>* Thanksgiving Recess</u>     | <u>Nov. 24-27, 2022</u>  |
| <u>Last Day of Class</u>         | <u>December 17, 2022</u> |

## Winter 2023

|                                      |                          |
|--------------------------------------|--------------------------|
| <u>Orientation</u>                   | <u>January 3-4, 2023</u> |
| <u>First Day of Class</u>            | <u>January 5, 2023</u>   |
| <u>* Martin Luther King, Jr. Day</u> | <u>January 16, 2023</u>  |
| <u>* Presidents Day (Observed)</u>   | <u>February 17, 2023</u> |
| <u>Last Day of Class</u>             | <u>March 20, 2023</u>    |

## Spring 2023

|                           |                        |
|---------------------------|------------------------|
| <u>Orientation</u>        | <u>April 3-4, 2023</u> |
| <u>First Day of Class</u> | <u>April 5, 2023</u>   |
| <u>* Spring Break</u>     | <u>April 7-9, 2023</u> |
| <u>* Memorial Day</u>     | <u>May 29, 2023</u>    |
| <u>Last Day of Class</u>  | <u>June 19, 2023</u>   |

## Summer 2023

|                           |                           |
|---------------------------|---------------------------|
| <u>Orientation</u>        | <u>July 6-7, 2023</u>     |
| <u>First Day of Class</u> | <u>July 10, 2023</u>      |
| <u>* Labor Day</u>        | <u>September 4, 2023</u>  |
| <u>Last Day of Class</u>  | <u>September 18, 2023</u> |

## Fall 2023

|                                  |                          |
|----------------------------------|--------------------------|
| <u>Orientation</u>               | <u>October 2-3, 2023</u> |
| <u>First Day of Class</u>        | <u>October 4, 2023</u>   |
| <u>* Veterans Day (Observed)</u> | <u>November 8, 2023</u>  |
| <u>* Thanksgiving Recess</u>     | <u>Nov. 23-26, 2023</u>  |
| <u>Last Day of Class</u>         | <u>December 16, 2023</u> |

**Winter 2024**

|                               |                   |
|-------------------------------|-------------------|
| Orientation                   | January 2-3, 2024 |
| First Day of Class            | January 4, 2024   |
| * Martin Luther King, Jr. Day | January 15, 2024  |
| * Presidents Day (Observed)   | February 16, 2024 |
| Last Day of Class             | March 18, 2024    |

**Spring 2024**

|                    |                 |
|--------------------|-----------------|
| Orientation        | April 2-3, 2024 |
| First Day of Class | April 4, 2024   |
| * Memorial Day     | May 27, 2024    |
| Last Day of Class  | June 17, 2024   |

**Summer 2024**

|                    |                    |
|--------------------|--------------------|
| Orientation        | July 9-10, 2024    |
| First Day of Class | July 11, 2024      |
| * Labor Day        | September 2, 2024  |
| Last Day of Class  | September 23, 2024 |

**Fall 2024**

|                           |                        |
|---------------------------|------------------------|
| Orientation               | October 7-8, 2024      |
| First Day of Class        | October 9, 2024        |
| * Veterans Day (Observed) | November 13, 2024      |
| * Thanksgiving Recess     | Nov. 28 - Dec. 1, 2024 |
| Last Day of Class         | December 21, 2024      |

\* College is closed



**Credits**

Kimberley Askew, *Content Director*  
 David Misumi & Harriet Grant, *Art Direction & Design*  
 Roseanna Garcia, *Education Content Manager*  
 Yvonne Doggett, *Marketing Compliance Coordinator*  
 Mark Jaress, *Photo Archivist, Photo Contributor*  
 Gigi Hooghkirk, *Senior Writer*

**Design & Printing**

**Printer:** Clear Image Printing, Glendale, CA  
**Fonts:** FF Din & Archer  
**Paper:** 120# Accent Opaque (*cover*)  
 60# Accent Opaque (*text*)

**Catalog Editor's Note**

The FIDM Catalog is produced under the direction of Belinda Harding, Executive Director, Admissions, Marketing, Student Advisement, and Lisa Davis, Executive Assistant to the Vice President of Education, in cooperation with the Publications Department, and is printed for informational purposes. While every effort is made to ensure its accuracy, the provisions in this catalog are under ongoing review and are not to be regarded as legally binding by the college. The college reserves the right to make changes from time to time affecting policies, fees, curricula, and other matters announced in this or any other publication. Statements in this and other publications do not constitute a contract. Suggestions and comments on the substance and organization of the catalog are accepted in writing. We especially request that omissions and/or inaccuracies be brought to our attention. For the most up-to-date, accurate information, visit [FIDM.edu](http://FIDM.edu).

**Note:** As required by California Education Code 94909(a)(12), FIDM discloses that it has no pending petition in bankruptcy, is not operating as a debtor in possession, has not filed a petition within the preceding five years, and has not had a petition 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.).

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# HOW TO STAY CONNECTED



[Go to FIDM.edu](https://www.fidm.edu) for details

- Call us at 800.624.1200 to speak with an Advisor
- Drop in for a visit or take a virtual campus tour
- RSVP for FIDM Events and Programs
- Join us for an on-campus or virtual Lecture or Open House
- Meet with a representative from FIDM near you
- Take the Career Quiz
- Ask us about a presentation in your classroom
- Start an official FIDM Fashion Club
- Follow @FIDM on Social Media



@FIDM



FIDMCollege



@FIDMCollege



@FIDM



FIDM



FIDMUSA



FIDMCollege



FIDM



# HOW TO APPLY



Get connected with an Advisor as early as possible. Admissions Advisors will help you explore majors and customized degree options, explain financial aid and tuition, and provide individual feedback on how to best prepare your FIDM application.

## APPLICATION PROCESS

[To start your application, go to FIDM.edu](https://www.fidm.edu)

### Step 1: Apply Online

Submit the online form and Initial Application Fee of \$25.

### Step 2: Submit Application Materials

- Official transcripts from high schools and all colleges/universities attended
- SAT and/or ACT scores *(if available)*
- Two letters of recommendation
- Admissions essay
- Portfolio

You may submit materials online, by email, or mail.

### Step 3: Schedule Admissions Interview

Connect with your Admissions Advisor who will review your application materials with you to prepare for your official Admissions Interview (in person or by phone). If accepted to FIDM, the Final Application Fee of \$200 is due at that time.

# FIDM CAMPUSES



## Los Angeles

919 South Grand Avenue  
Los Angeles, CA 90015-1421  
213.624.1200; 213.624.1201  
800.624.1200

## Additional classrooms on the L.A. campus:

### Hope Street Annex

800 South Hope Street  
Los Angeles, CA 90017  
213.624.1200

### Jewelry Design Studio

640 South Hill Street, Plaza 3, Suite 754  
Los Angeles, CA 90014  
213.624.1200



## San Francisco

55 Stockton Street  
San Francisco, CA 94108-5829  
415.675.5200; 800.422.3436



## Orange County

17590 Gillette Avenue  
Irvine, CA 92614-5610  
949.851.6200; 888.974.3436

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