

The logo for FIDM College is displayed in large, white, sans-serif letters. The letters 'F' and 'I' are positioned in the upper half, while 'D' and 'M' are in the lower half. The letters are semi-transparent, revealing a collage of student photos in the background. The background itself is a gradient from light green at the top to teal at the bottom. The photos show students in various settings: some are working on laptops in a classroom or office, others are in a library or study area, and one is sitting on a bench outdoors. The overall aesthetic is modern and educational.

# FIDM

FIDM COLLEGE CATALOG  
JULY 1, 2015 – JUNE 30, 2016







# 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 over 45 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 of our four campuses 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.

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.







# QUICK FACTS

- [26](#) professionally-based majors
- [2-year Associate of Arts](#) Degree Programs
- [Associate of Arts](#) Professional Designation Degree Programs
- [9 Associate of Arts Advanced Study](#) Degree Programs
- [4-year Bachelor of Science](#) Degree Programs
- [4-year Bachelor of Arts](#) Degree Programs
- [6,200 students](#) and a dedicated faculty of 300 industry professionals
- [Industry-driven](#) curriculum
- [Classes](#) starting quarterly
- [Powerful network](#) of more than 65,000 alumni
- [Internships](#) posted by the Career Center
- [Four strategically-placed](#) California campuses in Los Angeles, San Francisco, Orange County & San Diego
- [Online learning](#) opportunities with our eLearning Program
- [Famous graduates](#) working in the U.S. and around the globe
- [Industry partnerships](#) unparalleled
- [Professional Career Center](#) for students, graduates, and alumni with career assistance throughout their entire industry careers
- [Accreditation](#) Senior College and University Commission of the Western Association of Schools and Colleges (WASC), and National Association of Schools of Art and Design (NASAD)

# FIDM'S MISSION



FIDM Los Angeles campus

FIDM's focused curriculum integrates creative and leadership skills to develop graduates for the global industries of Fashion, Visual Arts, Interior Design, and Entertainment. Combined with these skills, FIDM Graduates value ethical choice, demonstrate an awareness of cultural diversity, communicate effectively, think critically, and possess the knowledge of technology essential to their professions.





# 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, Orange County, and San Diego. The college is accredited by the Senior College and University Commission of the Western Association of Schools and Colleges (WASC), a regional accrediting agency recognized by the U.S. Department of Education, 510.748.9001, 985 Atlantic Avenue #100, Alameda, CA 94501.

In addition, FIDM's art and design programs are also accredited by the National Association of Schools of Art and Design (NASAD), 703.437.0700, 11250 Bacon Drive, Suite 21, Reston, VA 20190.

FIDM is a member of the American Council on Education (ACE), and the Council on Higher Education Accreditation (CHEA).

**Approved for Veterans** FIDM is approved by the California State Approving Agency for Veterans Education, the Bureau of Private Postsecondary and Vocational Education, for the training of veterans.

**International Students** FIDM is authorized under Federal law to enroll non-immigrant alien students. For more information, see the F-1 Visa — International Students section.

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

# ADVISORY BOARD

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

## JAMES ACHESON

*Costume Designer*

## TRISHA BIGGAR

*Costume Designer*

## PIERRE CARDIN

*Designer, Pierre Cardin*

## DON CHANG

*President / CEO, Forever 21*

## 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*

## TOM JULIAN

*Director of Strategic Business Development, The Doneger Group*

## NORMA KAMALI

*Designer, OMO Norma Kamali*

## KAREN KANE

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

## LONNIE KANE

*President, Karen Kane, Inc.*

## TOM KENNEDY

*Executive Vice President, Fossil Brand*

## BARBARA KOLSUN

*Executive Vice President / General Counsel, Stuart Weitzman*

## SALLY SIRKIN LEWIS

*President / CEO, J. Robert Scott*

## TERRY J. LUNDGREN

*Chairman / CEO, Macy's, Inc.*

## BOB MACKIE

*Elizabeth Courtney Costumes*

## MAURICE MARCIANO

*Chairman, GUESS?, Inc.*

## PAUL MARCIANO

*CEO / Vice Chairman, GUESS?, Inc.*

## MANNY MASHOUF

*Chairman / CEO, bebe*

## ILSE METCHEK

*President, California Fashion Association*

## ELLEN MAGNIN NEWMAN

*Ellen Newman Associates*

## ZANDRA RHODES

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

## ALEX ROLDAN

*Alex Roldan Salon*

## FRED SEGAL

## HENRI J. SILLAM

*Jewelry Designer*

## EMANUEL UNGARO

*Designer, Ungaro*

## ROEL VOSSEN

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

## JAMES R. WATTERSON

*Consultant*

## JACQUELINE WEST

*Costume Designer*

## CLIVE WILKINSON

*President, Clive Wilkinson Architects*





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# *PROGRAMS of STUDY*

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FIDM'S curriculum is intense, concentrated, and rewarding. The college prepares students to enter 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, and Bachelor's Degree programs designed to enhance a variety of educational backgrounds. Every program leads to a degree. Our curriculum has been developed, and is continually updated, to reflect the needs of each industry served by our majors.

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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 Industry Merchandising & Marketing
- Digital Media\*
- Fashion Design\*
- Fashion Knitwear Design\*
- Graphic Design\*
- Interior Design\*
- Jewelry Design\*
- Merchandise Marketing
- Merchandise Product Development
- Social Media
- Textile Design\*
- Visual Communications\*

## Associate of Arts Professional Designation Degree Programs

Professional Designation Programs are concentrated programs for individuals who have a U.S. accredited college degree or a certified international Bachelor's or higher degree. These are programs of intensive study in one of the college's specialized majors that culminate in the awarding of an Associate of Arts degree. This is an opportunity to complement a previous education. Programs are offered in the following majors:

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

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

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

1. Possession of a U.S. regionally accredited Associate, Bachelor's, or Master's degree.
2. Associate of Applied Science degrees or non-accredited degrees will be evaluated to verify that a sufficient number of liberal arts requirements have been met to gain acceptance into the Associate of Arts Professional Designation degree programs.

#### **International Students:**

1. A certified International degree equivalent to a U.S. accredited Associate, Bachelor's, or Master's degree.
2. TOEFL score of 183 (computer based) or 65 (Internet based) –OR– successful passing of 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 limited to candidates who possess a prior FIDM degree in a related discipline. Programs are offered in the following majors:

- Beauty Industry Management
- Entertainment Set Design & Decoration\*
- Fashion Design\*
- Film & TV Costume Design\*
- Footwear Design\*
- International Manufacturing & Product Development
- Menswear\*
- Textile Production & Development
- Theatre Costume Design\*

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

FIDM is accredited by WASC Senior College and University Commission.

For more information about the completion rate, educational debt, and earnings of students who attended these programs, go to <http://fidm.edu/gainfulemploymentdisclosures>

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.

### Bachelor of Science Degree Programs

The Bachelor of Science in Apparel Technical Design program is open to students who have earned an Associate of Arts degree from FIDM in Merchandise Product Development.

- Apparel Technical Design  
(select courses also available online in some states and internationally)

The Bachelor of Science in Business Management is open to FIDM Associate of Arts Graduates who want to enhance their education in the areas of global management and entrepreneurship.

- Business Management  
(also available online in some states and internationally)

### Bachelor of Arts Degree Programs

The Bachelor of Arts in Design program is open to students who have earned an Associate of Arts degree from FIDM in one of the following majors: Fashion Design, Graphic Design, Interior Design, Textile Design, or Visual Communications.

- Design\*  
(select courses also available online in some states and internationally)

The Bachelor of Arts in Digital Media program is open to students who have earned an Associate of Arts degree from FIDM in Digital Media.

- Digital Media\*  
(select courses also available online in some states and internationally)

The Bachelor of Arts in Graphic Design program is open to students who have earned an Associate of Arts degree from FIDM in Graphic Design.

- Graphic Design\*  
(select courses also available online in some states and internationally)

The Bachelor of Arts in Interior Design program is open to students who have earned an Associate of Arts degree from FIDM in Interior Design.

- Interior Design\*  
(select courses also available online in some states and internationally)

The Bachelor of Arts in Social Media program is open to students who have earned an Associate of Arts degree from FIDM in Social Media.

- Social Media  
(select courses also available online in some states and internationally)

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.

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.

- Professional Studies with a Specialization in
    - Advanced Fashion Design\*
    - Beauty Industry Management
    - Entertainment Set Design & Decoration\*
    - Film & TV Costume Design\*
    - Footwear Design\*
    - International Manufacturing & Product Development
    - Menswear\*
    - Textile Production & Development
    - Theatre Costume Design\*
- (select courses also available online in some states and internationally)

### 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 design majors: art history and textile science. 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.

### English as a Second Language

For students whose first language is not English, FIDM offers a Developmental Writing course with emphasis on written expression and grammar. Students must have a minimum TOEFL score of 183 CPT or 65-74/75 IBT or pass the FIDM Essay and English Placement Exam.

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

FIDM is accredited by WASC Senior College and University Commission.

For more information about the completion rate, educational debt, and earnings of students who attended these programs, go to <http://fidm.edu/gainfulemploymentdisclosures>

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.







**Hands-on Skills**

*Using Gerber Technology software, students practice computer-generated tech packs and pattern drafting techniques.*

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, 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, 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, global sourcing, production, and human resources, 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 Technical Design Directors.

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

Using the right technology, 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 1440	Textile Science	3
GNST 1450	College Mathematics	3
GNST 1600	Effective Speaking	3
GNST 1650	Critical Thinking	3
GNST 2960	American Political & Economic History	3
MFTG 1050	Survey of Manufacturing & Merchandising	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
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)

GNST 1440	Textile Science	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 1700	Textile Testing for Quality Assurance	3
	<b>Total Units of Credit</b>	<b>54</b>

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

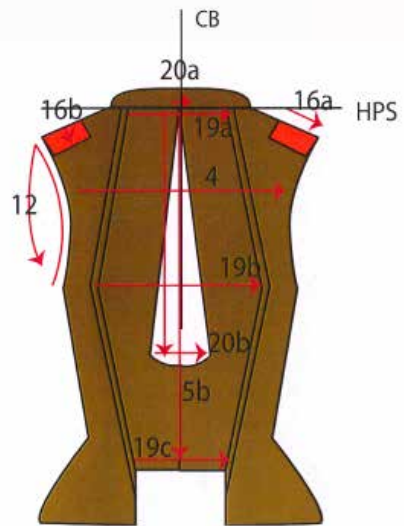
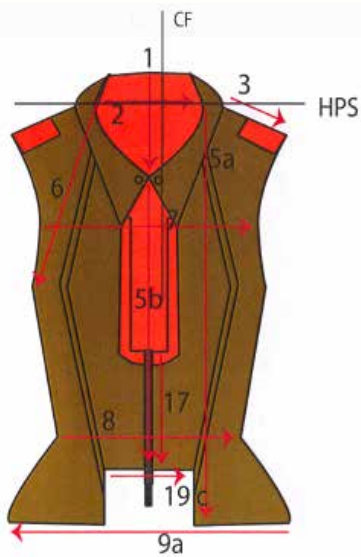
**Prerequisite:** Acceptance to the Professional Designation program is contingent upon completion of a Marketing Principles course or equivalent.

For important information about the completion rate, educational debt, and earnings of students who attended this program, go to <http://fidm.edu/go/ge/aim>

\* Creativity, speed-to-market, computer technology, and globalization – the biggest trends in the fashion industry – are major components of the Apparel Industry Management program.

## 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] Fall Collection Presentation; *Class:* Market Analysis & Presentation; *Student:* Jordan Sims

A woman with long dark hair, wearing a black and white striped long-sleeved shirt, is looking at a perfume bottle she is holding. She is standing in front of a bulletin board. The bulletin board has several papers pinned to it, including a large chart with a perfume bottle illustration and a grid of smaller photos of people. The background is a plain wall with a light blue and green gradient.

**Fundamentals  
of Fragrance**

*Students learn to  
evaluate fragrances as  
they develop their  
individual scents in the  
Fundamentals of  
Fragrance class.*

ASSOCIATE OF ARTS

# BEAUTY INDUSTRY MERCHANDISING & MARKETING

The Beauty Industry Merchandising & Marketing Program is a comprehensive curriculum that prepares students to enter the world of beauty with the knowledge of the complexities and challenges of each of the components and factors that make up the beauty industry. This program offers theoretical and practical disciplines as well as interactive demonstrations and hands-on applications including beauty technology, package development and design, operations management, fundamentals of fragrance, treatment, color, hair, and environmental fragrances.

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

**Why FIDM** We partner with companies such as Kevin Aucoin, Lisa Hoffman, Scott Vincent Borba, and wet n wild, who work closely with our students as they learn practical skills in a project-oriented program. Students intern with top beauty brands such as Arbonne, GLAMGLOW, Josie Maran, Orly, Smashbox, and Stila.

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\* Executives from Estée Lauder, Inc., Napoleon Perdis, Coty, and Dermalogica serve on the Beauty Industry Merchandising & Marketing Program's Advisory Council at FIDM.

ASSOCIATE OF ARTS

# BEAUTY INDUSTRY MERCHANDISING & MARKETING

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

COSM 2050	Beauty: Social Media Marketing	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 2550	Beauty: Fundamentals of Body & Hair Care	3
COSM 2580	Beauty: Current Industry Topics	3
COSM 2650	Principles of Beauty Technology	3
COSM 2720	Beauty: Marketing/Management	3
COSM 2750	Package Development & Design	3
COSM 2920	Beauty: Global Business	3
COSM 2950	Beauty: Principles of Entrepreneurship	3
COSM 2960	Beauty: Wellness/Spa	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 2420	Survey of Western Art II	3
GNST 2960	American Political & Economic History	3
MMKT 1650	Consumer Behavior & Research	3
MMKT 2080	Brand Management Strategies	3
MMKT 2880	Marketing Essentials	3
MRCH 1550	The Retail Environment	3
MRCH 1700	Merchandise Math	3
VCOM 1850	Trends: Past, Present & Future	3
VCOM 2180	Computer Rendering	3
VCOM 2350	Computer Graphics	3
	Total Units of Credit	90

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

COSM 2050	Beauty: Social Media Marketing	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 2550	Beauty: Fundamentals of Body & Hair Care	3
COSM 2580	Beauty: Current Industry Topics	3
COSM 2650	Principles of Beauty Technology	3
COSM 2720	Beauty: Marketing/Management	3
COSM 2750	Package Development & Design	3
COSM 2920	Beauty: Global Business	3
COSM 2950	Beauty: Principles of Entrepreneurship	3
COSM 2960	Beauty: Wellness/Spa	3
GNST 1620	The Creative Process	3
VCOM 2350	Computer Graphics	3
	Total Units of Credit	48

For important information about the completion rate, educational debt, and earnings of students who attended this program, go to <http://fidm.edu/go/ge/bimm>





[top] Students meet with executives from top New York beauty brands during a week long study tour.

[left] Guest Speakers Taryn Aronson, FIDM Alumna and FIDM Instructor, and Suzie Weiss-Fischmann, Creative Director and Founder of OPI

[bottom] Final Project / Presentation; Class: Social Media Marketing





**Digital  
Media**

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

ASSOCIATE OF ARTS

# DIGITAL MEDIA

The Digital Media 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, including proficiency in editing, sound design, cinematography, lighting, and motion graphics. 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 our program, students learn technical skills such as 3-D modeling, sound design, editing, motion graphics, 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 Ant Farm, Trailer Park, Create, and Warner Bros.

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\* *The Digital Media Center at FIDM's Los Angeles campus is a state-of-the-art facility equipped with cutting-edge technology.*

ASSOCIATE OF ARTS

DIGITAL MEDIA

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

DIGI 1100	Photoshop for Digital Media	3
DIGI 1150	Design and Art Theory	3
DIGI 1250	3-D Foundations	3
DIGI 1550A	Motion Graphics I	3
DIGI 1550B	Motion Graphics II	3
DIGI 1650	Computer Graphics	3
DIGI 1770	Digital Photography for Digital Media	3
DIGI 1850	Digital Storytelling	3
DIGI 1880	Digital Cinematography I	3
DIGI 1950	Production Sound	3
DIGI 2050	Web Design Fundamentals	3
DIGI 2150	Compositing Fundamentals	3
DIGI 2250	Editing Digital Video	3
DIGI 2280	Digital Cinematography II	3
DIGI 2350A	Digital Audio Design I	3
DIGI 2520	Film Production	3
DIGI 2550	Editing Digital Video & Visual Effects	3
DIGI 2780	Advanced Web Design	3
DIGI 2820	Intellectual Property and Law	3
DIGI 2920	Digital Studio	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 2000	Film: History and Development	3
GNST 2020	Survey of Western Art I	3
GNST 2420	Survey of Western Art II	3
GNST 2960	American Political & Economic History	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 1550A	Motion Graphics I	3
DIGI 1550B	Motion Graphics II	3
DIGI 1770	Digital Photography for Digital Media	3
DIGI 1850	Digital Storytelling	3
DIGI 1880	Digital Cinematography I	3
DIGI 1950	Production Sound	3
DIGI 2050	Web Design Fundamentals	3
DIGI 2150	Compositing Fundamentals	3
DIGI 2250	Editing Digital Video	3
DIGI 2280	Digital Cinematography II	3
DIGI 2350A	Digital Audio Design I	3
DIGI 2520	Film Production	3
DIGI 2550	Editing Digital Video & Visual Effects	3
DIGI 2780	Advanced Web Design	3
DIGI 2820	Intellectual Property and Law	3
DIGI 2920	Digital Studio	3
DIGI 2950	Digital Media Portfolio	3
GNST 2000	Film: History and Development	3
GNST 2780	Major Art Movements	3
	Total Units of Credit	60

For admittance to second year of A.A. program, a 3.0 grade point average is required in all courses.

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

For important information about the completion rate, educational debt, and earnings of students who attended this program, go to <http://fidm.edu/go/ge/dm>

\* Digital Media grad Jay Trumbull is Games Capture Director at leading agency Ant Farm, where he works on video games.



[top] Students learn lighting techniques; *Class:* Digital Cinematography

[middle] Students learn film production techniques for their post-production classes; *Class:* Digital Media Portfolio

[bottom] Students work on their portfolios; *Class:* Digital Studio



***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, and pattern drafting. 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 patternmaking through hands-on experience. They 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, Computer-Aided Design (CAD) sketches, and specification sheets.

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\* Executives from fashion companies such as Juicy Couture, BCBG, Karen Kane, Kevan Hall, GUESS?, Inc., Cotton, Inc., Mattel™, and Disney are guest speakers and mentors for Fashion Design students.

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 1220	Basic Draping Techniques	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 1440	Textile Science	3
GNST 1600	Effective Speaking	3
GNST 1650	Critical Thinking	3
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
MFTG 2330	Computer Grading, Marking & Cutting	3
MPDV 1800	Fundamentals of Sketching	3
MPDV 2200	Digital Design	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 1220	Basic Draping Techniques	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
GNST 1440	Textile Science	3
MFTG 2560	Computer Pattern Drafting, Grading & Marking	3
MPDV 1800	Fundamentals of Sketching	3
MPDV 2200	Digital Design	3
TSCI 1800	Fabric Identification	3
	Total Units of Credit	57

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

For important information about the completion rate, educational debt, and earnings of students who attended this program, go to <http://fidm.edu/go/ge/fd>

\* Students and faculty have access to over 1,000 objects in the FIDM Museum Study Collection. These vintage garments and accessories can be examined and touched to fully understand design and construction.





# TOXIC WASTELAND



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





***Designing  
a Knitwear  
Collection***

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

ASSOCIATE OF ARTS

# FASHION KNITWEAR DESIGN

The Fashion Knitwear Design Program provides specialized courses in knitwear design for fashion and apparel manufacturing industries. The curriculum is structured to provide principles of design and construction for full-fashion knitwear including: fashion illustration, pattern drafting, swatch development, knitwear construction, utilizing the hand loom and Stoll industrial knitting equipment, specification, and cost analysis.

**What Our Students Learn** In our program, students learn all aspects of fashion knitwear design, from design principles and historic and trend research to fashion illustration, swatch development, and construction of knit garments.

**Why FIDM** More than 50% of the program incorporates traditional fashion design skills such as sketching, computer skills, and patternmaking.

Fashion Knitwear Design students exhibit their portfolios and design collections in the 3rd floor Museum Promenade at the LA campus as part of the annual Textile Design Exhibit.

In addition to knit technologies, students receive hands-on experience working at looms, learning how to weave, and experimenting with color in the dye lab.

Fashion Knitwear Design instructors are industry professionals who bring years of real world experience to the classroom.

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\* Students learn to program and knit patterns on knitting machines, including the industrial Stoll CMS, using M1 Plus® software.

ASSOCIATE OF ARTS

FASHION KNITWEAR 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 1550	Fashion Sketching for Design II	3
DESN 2530	Computer-Aided Fashion Design I	3
GNST 1040	English Composition	3
GNST 1170	History of Costume	3
GNST 1200	20th Century Designers	3
GNST 1230	Color & Design Theory	3
GNST 1440	Textile Science	3
GNST 1600	Effective Speaking	3
GNST 1650	Critical Thinking	3
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
KNTD 1800	Essentials of Machine Knitting (6 hours)*	3
KNTD 2100	Stitch, Color & Surface Design	6
KNTD 2400	Stoll M1 Plus Industrial Knitting	6
KNTD 2600	Shape & Detail for Fashion Knitwear	6
KNTD 2700	Knit Construction & Specification	3
KNTD 2750	Line Development for Knitwear	3
KNTD 2850	Advanced Knitwear Construction (6 hours)*	3
MFTG 1400	Apparel Process I (6 hours)*	3
MFTG 1700	Apparel Process II (6 hours)*	3
MPDV 1800	Fundamentals of Sketching	3
MPDV 2200	Digital Design	3
TEXT 1750	Creating Fabric Structures (6 hours)*	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 1550	Fashion Sketching for Design II	3
DESN 2530	Computer-Aided Fashion Design I	3
GNST 1170	History of Costume	3
GNST 1440	Textile Science	3
GNST 2750	Seminar in the Arts	3
KNTD 1800	Essentials of Machine Knitting (6 hours)*	3
KNTD 2100	Stitch, Color & Surface Design	6
KNTD 2400	Stoll M1 Plus Industrial Knitting	6
KNTD 2600	Shape & Detail for Fashion Knitwear	6
KNTD 2700	Knit Construction & Specification	3
KNTD 2750	Line Development for Knitwear	3
KNTD 2850	Advanced Knitwear Construction (6 hours)*	3
MFTG 1400	Apparel Process I (6 hours)*	3
MPDV 1800	Fundamentals of Sketching	3
MPDV 2200	Digital Design	3
TEXT 1750	Creating Fabric Structures (6 hours)*	3
	Total Units of Credit	60

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

For important information about the completion rate, educational debt, and earnings of students who attended this program, go to <http://fidm.edu/go/ge/fkd>

\* *“Knitwear is a fashion design niche that makes students versatile and valuable in this competitive job market by giving them highly-specialized skills that few people in the U.S. can claim to have.” –Robin Wagner, FIDM Instructor*



[top] Handweavers Guild of America Student Challenge; *Students from two majors:* Summit Patel (Textile Design) and Katie Chick (Fashion Knitwear Design)  
[left] Knit dress from FIDM DEBUT 2015; *Student:* Martha Calderon  
[bottom] Knitwear for children from FIDM DEBUT 2014; *Student:* Erika Corona





**Graphically  
Speaking**

*Classroom  
presentations  
prepare  
Graphic Design  
students for  
the workplace.*

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** No other Graphic Design program has the same unique focus on the fashion and entertainment industries. Instructors are working professionals with exciting careers and industry connections.

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, and leave the program having created a professional portfolio of their work.

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 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
GNST 2980	Professional Practices	3
GRPH 1050	Digital Imaging	3
GRPH 1100	Desktop Publishing	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
	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 2220	History of Design	3
GNST 2420	Survey of Western Art II	3
GRPH 1050	Digital Imaging	3
GRPH 1100	Desktop Publishing	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

For admittance to second year of A.A. program, a 3.0 grade point average is required in all courses.

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

For important information about the completion rate, educational debt, and earnings of students who attended this program, go to <http://fidm.edu/go/ge/gd>

\* Graphic Design instructor Kevin Reagan is a 3-time Grammy® Award Winner for “Best Art Direction and Design” for Madonna’s Ray of Light and Music albums, and for the Dixie Chicks’ Home.





TAYLOR GOLD

Logo and Branding  
for snowboarder  
Taylor Gold  
[from top to bottom]  
Logo; Jacket;  
Outdoor Advertising;  
Snowboards; *Class:*  
Brand X; *Student:*  
Riva Corey





***Fabric  
Concepts***

*A student  
presents her  
textile application  
to an industry  
manufacturer.*

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 a pediatric play center for LA County + USC Medical Center; and, in collaboration with the LA Dodgers, the Learning Center for Union Rescue Mission.

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

\* Interior Design grad Caitlin McCarthy won the "Best Small Spaces" award on HGTV's Fresh Faces of Design.

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 1420	Historic Textiles	3
GNST 1450	College Mathematics	3
GNST 1600	Effective Speaking	3
GNST 1620	The Creative Process	3
GNST 1650	Critical Thinking	3
GNST 2080	Human Factors in Design	3
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 1480	Computer Graphics I	3
INTD 1650	Survey of Architecture & Interior Design II	3
INTD 1850	Commercial Design Concepts	3
INTD 1880	Computer Graphics II	3
INTD 2000	Lighting Design	3
INTD 2050	Materials for Interior Design	3
INTD 2810	Computer Graphics III	3
INTD 2830	Interior Design Thesis	6
INTD 2930	Business Practice for Interior Design	3
INTD 2980	Presentation & Portfolio	3
INTD	Elective: (1) three-unit course	3
TSCI 1750	Textile Science for Interior Design	3
	Total Units of Credit	90

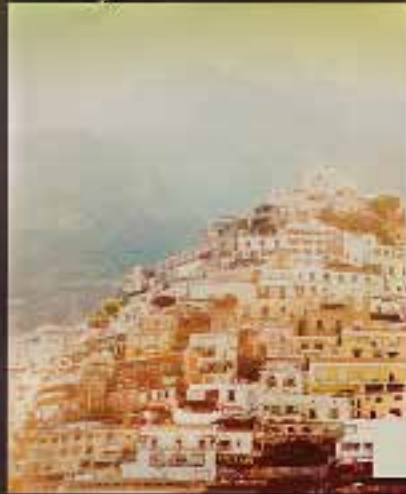
REQUIRED CLASSES FOR PROFESSIONAL DESIGNATION (A.A.)  
(for students with a prior college degree)

GNST 1230	Color & Design Theory	3
GNST 2080	Human Factors in Design	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 1480	Computer Graphics I	3
INTD 1650	Survey of Architecture & Interior Design II	3
INTD 1850	Commercial Design Concepts	3
INTD 1880	Computer Graphics II	3
INTD 2000	Lighting Design	3
INTD 2050	Materials for Interior Design	3
INTD 2810	Computer Graphics III	3
INTD 2830	Interior Design Thesis	6
INTD 2930	Business Practice for Interior Design	3
INTD 2980	Presentation & Portfolio	3
TSCI 1750	Textile Science for Interior Design	3
	Total Units of Credit	66

For important information about the completion rate, educational debt, and earnings of students who attended this program, go to <http://fidm.edu/go/ge/id>

\* Interior Design students Lara Hayes and Juliette Mutzke-Felippelli won the ASID (American Society of Interior Designers) student design competition for their futuristic nightclub design.

# Concept



## Charming

Inspired by the historic streets of a quiet European town and the sleek, minimalist lines of modern design, this collection features a warm, inviting color palette and timeless style.

## Luxurious

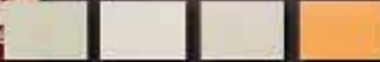
The color palette features rich, warm tones, with a focus on deep reds, golds, and neutrals, creating a sense of elegance and sophistication. The space is designed to be both functional and aesthetically pleasing, with a focus on quality materials and craftsmanship. The overall aesthetic is a blend of traditional and modern, creating a timeless and sophisticated look.

## Modern

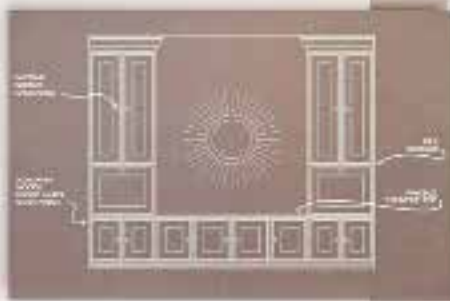
The design palette for the space was created by combining the elements of classic design with modern and traditional.

## Traditional

The design palette for the space was created by combining the elements of classic design with modern and traditional.



CHELSEA 01



CHELSEA 02



Residential Design  
[from top to bottom]  
Concept Board,  
Elevation/Rendered  
Perspective  
Drawing, Materials/  
Finishes; Class:  
Interior Design  
Thesis; Student:  
Hawlie Ohe



***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.

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\* *FIDM Alumna, Jewelry Designer Chan Luu's showroom is a short walk from the LA Campus. She often hires FIDM Grads.*

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 1230	Color & Design Theory	3
GNST 1520	Gemology	3
GNST 1560	History of Jewelry	3
GNST 1600	Effective Speaking	3
GNST 1620	The Creative Process	3
GNST 1650	Critical Thinking	3
GNST 2020	Survey of Western Art I	3
GNST 2780	Major Art Movements	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 CAD	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 1520	Gemology	3
GNST 1560	History of Jewelry	3
GNST 2780	Major Art Movements	3
JDSN 1100	Material & Methods for Jewelry Manufacturing	3
JDSN 1200	Rendering I	3
JDSN 1400	Rendering II	3
JDSN 1500	Introduction to CAD	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

Acceptance to the Jewelry Design program is contingent upon documented proficiency in Photoshop and Illustrator.

For important information about the completion rate, educational debt, and earnings of students who attended this program, go to <http://fidm.edu/go/ge/jd>





[top left] Gold necklace; *Class:* Computer-Aided Jewelry Design II; *Student:* Maye Rangel  
[top right] Gold necklace; *Class:* Sample Case Development & Presentation; *Student:* Monica Gillardi  
[middle right] Gold cuff with turquoise; *Class:* Creative Design for Jewelry I; *Student:* Raquel Gilliland  
[bottom] Jewelry collection; *Class:* Sample Case Development & Presentation; *Student:* Kaliah Amiro



**Retail  
Buying**

*Students in the Applied Buying class present a simulated buying experience to Burlington at their Los Angeles headquarters.*

ASSOCIATE OF ARTS

# MERCHANDISE MARKETING

The Merchandise Marketing Program prepares students for a wide range of careers within a changing global marketplace. The curriculum educates students in the marketing of merchandise, retail buying, application of technology to this task, and the development of leadership, teamwork, and management skills. Students will understand the importance of professionalism, effective communication, research, creative and critical reasoning for achieving results in this diversified industry.

**What Our Students Learn** In our program, students learn how to critically evaluate information and create effective business solutions and strategies 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 environment, the Merchandise Marketing curriculum prepares students for a wide variety of business careers within the omni-channel environment. Along with instructors with industry experience, frequent business professionals and alumni guest speakers bring the business of fashion to 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 a professional portfolio that showcases their readiness to begin careers in marketing, buying, and management.

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\* *The Merchandise Marketing Professional Designation program can be taken entirely online in some states and internationally via FIDM's eLearning website.*

ASSOCIATE OF ARTS

# MERCHANDISE MARKETING

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

BUAD 1800	Leadership Development	3
BUAD 2000	Organizational Behavior & Management	3
GNST 1040	English Composition	3
GNST 1180	Technology for Business Applications	3
GNST 1200	20th Century Designers	3
GNST 1230	Color & Design Theory	3
GNST 1440	Textile Science	3
GNST 1450	College Mathematics	3
GNST 1600	Effective Speaking	3
GNST 1650	Critical Thinking	3
GNST 2960	American Political & Economic History	3
GNST 2980	Professional Practices	3
MMKT 1650	Consumer Behavior and Research	3
MMKT 2080	Brand Management Strategies	3
MMKT 2180	Promotion in the Merchandising Environment	3
MMKT 2420	Marketing Communications	3
MMKT 2640	International Business	3
MMKT 2880	Marketing Essentials	3
MRCH 1450	Concepts in Trend Forecasting	3
MRCH 1550	The Retail Environment	3
MRCH 1650	Applied Trend Forecasting	3
MRCH 1700	Merchandise Math	3
MRCH 1750	Merchandising Strategies	3
MRCH 2200	Merchandise Buying	3
MRCH 2250	Technology for Merchandise Buying	3
MRCH 2520	Site Management & Operations –or–	3
MRCH 2700	Applied Buying	3
MRCH 2580	Digital Retailing	3
MRCH 2760	Advanced Business Applications	3
MRCH 2860	Merchandise Planning & Allocation –or–	3
BUAD 2850	Entrepreneurship	3
MRCH 2980	Contemporary Business Strategies	3
	<b>Total Units of Credit</b>	<b>90</b>

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

BUAD 2850	Entrepreneurship	3
GNST 1440	Textile Science	3
MMKT 2080	Brand Management Strategies	3
MMKT 2180	Promotion in the Merchandising Environment	3
MMKT 2420	Marketing Communications	3
MRCH 1450	Concepts in Trend Forecasting	3
MRCH 1650	Applied Trend Forecasting	3
MRCH 1700	Merchandise Math	3
MRCH 1750	Merchandising Strategies	3
MRCH 2200	Merchandise Buying	3
MRCH 2250	Technology for Merchandise Buying	3
MRCH 2700	Applied Buying	3
MRCH 2760	Advanced Business Applications	3
MRCH 2860	Merchandise Planning & Allocation	3
MRCH 2980	Contemporary Business Strategies	3
	<b>Total Units of Credit</b>	<b>45</b>

For important information about the completion rate, educational debt, and earnings of students who attended this program, go to <http://fidm.edu/go/ge/mm>



[top] Students travel to New York to attend the annual National Retail Federation (NRF) BIG SHOW  
[middle left] Entrepreneur Lisa Kline speaks with the Premiere Marketing Group  
[middle right] Students review luxury fashion brand "look books" *Class: Applied Trend Forecasting*  
[left] Matthew Shay, President & CEO of the NRF, speaks to FIDM Students on his visit to the LA campus.



**Forecast Trends**

*In the Classification & Line Development class, students forecast styles for the upcoming season.*

ASSOCIATE OF ARTS

# MERCHANDISE PRODUCT DEVELOPMENT

The Merchandise Product Development Program prepares students for a career in merchandising established fashion brands. The curriculum focuses on planning, developing, and presenting product lines, and on the technical design of individual styles within the line. Students learn to compete successfully in trend analysis, strategic planning, line development, and preproduction planning.

**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.

**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, NastyGal, Old Navy, and BCBG) 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.

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\* *Our graduates have exciting careers all over the globe in countries like Brazil, Italy, England, Portugal, the Netherlands, and China.*

ASSOCIATE OF ARTS

**MERCHANDISE PRODUCT DEVELOPMENT**

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

DESN 2530	Computer-Aided Fashion Design I	3
GNST 1040	English Composition	3
GNST 1200	20th Century Designers	3
GNST 1230	Color & Design Theory	3
GNST 1440	Textile Science	3
GNST 1450	College Mathematics	3
GNST 1600	Effective Speaking	3
GNST 1650	Critical Thinking	3
GNST 2420	Survey of Western Art II	3
GNST 2960	American Political & Economic History	3
GNST 2980	Professional Practices	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 2100	Fashion Merchandising & Assortment Planning	3
MPDV 2200	Digital Design	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 2850	Brand Portfolio Development	3
MPDV 2880	Digital Presentation	3
MRCH 1550	The Retail Environment	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)

DESN 2530	Computer-Aided Fashion Design I	3
GNST 1440	Textile Science	3
MFTG 1400	Apparel Process I (6 hours)*	3
MFTG 1700	Apparel Process II (6 hours)*	3
MPDV 1500	Product Development Fundamentals	3
MPDV 1800	Fundamentals of Sketching	3
MPDV 2100	Fashion Merchandising & Assortment Planning	3
MPDV 2200	Digital Design	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	3
MPDV 2850	Brand Portfolio Development	3
MPDV 2880	Digital Presentation	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

For important information about the completion rate, educational debt, and earnings of students who attended this program, go to <http://fidm.edu/go/ge/mpd>

\* *Urban Outfitters, Forever 21, Paige Denim, Virgin Galactic, Quiksilver, Vince, Fox Racing, and bebe are just some of the hundreds of brands that hire FIDM Merchandise Product Development Students and Graduates.*





[top] A student makes recommended pattern adjustments prior to final fit approval; *Class:* Technical Design

[left and bottom] Students develop a full line of apparel or accessories for a brand of their choice. *Class:* Brand Portfolio Development; *Student:* Crystal Chow





**Online  
Marketing**

*In the  
New Media Trends  
class, students evaluate  
current trends and  
forecast new online  
marketing  
practices.*

ASSOCIATE OF ARTS

# SOCIAL MEDIA

The Associate of Arts in Social Media Program prepares students for careers in 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 social media contexts in order to develop media campaign strategies.

**What Our Students Learn** In our program, students learn how to research, create, and apply marketing principles to the various business aspects of social media from creating social communities to establishing brand voice and developing social media campaigns.

**Why FIDM** One of the few Social Media 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, blogging for business, plus industry internships, prepare grads to enter the quickly evolving world of social media.

ASSOCIATE OF ARTS

SOCIAL MEDIA

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

BUAD 1800	Leadership Development	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 2120	Ethics	3
GNST 2750	Seminar in the Arts	3
GNST 2960	American Political & Economic History	3
MMKT 1650	Consumer Behavior & Research	3
MMKT 2080	Brand Management Strategies	3
MMKT 2880	Marketing Essentials	3
MRCH 1450	Concepts in Trend Forecasting	3
MRCH 1650	Applied Trend Forecasting	3
SMED 1100	Introduction to Social Media	3
SMED 2100	New Media Strategy	3
SMED 2300	New Media Trends	3
SMED 2400	New Media Business Channels	3
SMED 2600	Social Media Analysis	3
SMED 2700	Blogging for Business	3
SMED 2750	E-Commerce Marketing	3
SMED 2800	New Media Demographics	3
SMED 2880	New Media Public Relations	3
SMED 2920	Social Media & Culture	3
SMED 2950	Internship	3
VCOM 2010	Business Marketing for Social Media	3
VCOM 2180	Computer Rendering	3
VCOM 2350	Computer Graphics	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)

BUAD 1800	Leadership Development	3
MMKT 1650	Consumer Behavior & Research	3
MMKT 2080	Brand Management Strategies	3
MMKT 2880	Marketing Essentials	3
MRCH 1450	Concepts in Trend Forecasting	3
SMED 1100	Introduction to Social Media	3
SMED 2100	New Media Strategy	3
SMED 2300	New Media Trends	3
SMED 2400	New Media Business Channels	3
SMED 2600	Social Media Analysis	3
SMED 2700	Blogging for Business	3
SMED 2750	E-Commerce Marketing	3
SMED 2800	New Media Demographics	3
SMED 2880	New Media Public Relations	3
SMED 2920	Social Media & Culture	3
SMED 2950	Internship	3
VCOM 2010	Business Marketing for Social Media	3
VCOM 2180	Computer Rendering	3
VCOM 2350	Computer Graphics	3
VCOM 2420	Design for Social Media Branding	3
	Total Units of Credit	60

For important information about the completion rate, educational debt, and earnings of students who attended this program, go to <http://fidm.edu/go/ge/sm>



[top] Student teams measure and analyze current trends; *Class:* Social Media Analysis;  
[middle] Students learn the latest mobile e-commerce business tools; *Class:* E-Commerce Marketing  
[bottom] Students use case studies to develop strategies for targeted marketing campaigns; *Class:* New Media Demographics



**Print  
& Dye**

*Designs come  
to life as a  
student prints  
her own  
repeat pattern.*

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.

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\* *Textile Design students have designed prints in partnership with companies such as Beach Rays and Jerry Leigh for the annual Student Textile Design exhibition on the LA Campus.*

## 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 1420	Historic Textiles	3
GNST 1440	Textile Science	3
GNST 1450	College Mathematics	3
GNST 1600	Effective Speaking	3
GNST 1650	Critical Thinking	3
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
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 2220	Introduction to Photoshop	3
TEXT 2240	Introduction to Illustrator	3
TEXT 2550	Computer-Aided Surface Design I	6
TEXT 2600	Design for Form & Function	3
TEXT 2750	Computer-Aided Surface Design II	6
TEXT 2850	Textile Printing	3
TEXT 3150	Trend Analysis	3
TEXT 4650	Line Development	3
TEXT 4950	Portfolio Development	3
TSCI 1800	Fabric Identification	3
	<b>Total Units of Credit</b>	<b>90</b>

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

GNST 1420	Historic Textiles	3
GNST 1440	Textile Science	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 2220	Introduction to Photoshop	3
TEXT 2240	Introduction to Illustrator	3
TEXT 2550	Computer-Aided Surface Design I	6
TEXT 2600	Design for Form & Function	3
TEXT 2750	Computer-Aided Surface Design II	6
TEXT 2850	Textile Printing	3
TEXT 3150	Trend Analysis	3
TEXT 4650	Line Development	3
TEXT 4950	Portfolio Development	3
TSCI 1800	Fabric Identification	3
	<b>Total Units of Credit</b>	<b>60</b>

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

For important information about the completion rate, educational debt, and earnings of students who attended this program, go to <http://fidm.edu/go/ge/td>





[top left] Rug; *Class:* Creating Fabric Structures; *Student:* Dohee Lee  
[top right] Wallpaper; *Class:* Computer-Aided Surface Design I; *Student:* Dohee Lee  
[bottom left] TOMS Shoes "Style Your Sole"; *Custom designs painted by students:* Liz Hale, Summit Patel, Lois Lee, & Moss Rabbin  
[bottom right] Wallpaper & fabric; *Class:* Surface Design for Interior Applications; *Student:* Tina Hua Chen





**Creative  
Concepts**

*A team of  
Visual Communications  
students creates  
a window display  
in Pasadena for  
a Design Installation  
class.*

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 Saks Fifth Avenue, American Heart Association, Global Shop, PAVE/Planning, Visual Education Partnership, Giorgio Armani, Bloomingdale's, and Richemont (which encompasses Cartier, Chloé, and Van Cleef & Arpels) who have partnered 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.

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\* *Anthropologie, BCBG, Gucci, and Rolling Greens are just a few of the companies that hire FIDM Students for internships that often turn into full-time positions after graduation.*

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 1650	Critical Thinking	3
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
GNST	Elective: (1) three-unit course**	3
MMKT 1550	Marketing & Brand Development	3
SMED 1100	Introduction to Social Media	3
VCOM 1250	Survey of Visual Communications	3
VCOM 1350	Ideation Sketching	3
VCOM 1480	Perspective Sketching	3
VCOM 1550	Critical Concepts for Visual Communications	3
VCOM 1850	Trends: Past, Present & Future	3
VCOM 1900	Drafting Techniques for Visual Presentation	3
VCOM 2020	Layout & Design	3
VCOM 2180	Computer Rendering	3
VCOM 2220	Materials & Props (6 hours)*	3
VCOM 2350	Computer Graphics	3
VCOM 2380	Advanced Digital Imaging	3
VCOM 2420	Design for Social Media Branding	3
VCOM 2460	Design Installation (6 hours)*	3
VCOM 2520	Lifestyle Presentation	3
VCOM 2640	Public Relations & Entertainment & Fashion	3
VCOM 2780	Portfolio Preparation & Presentation	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)

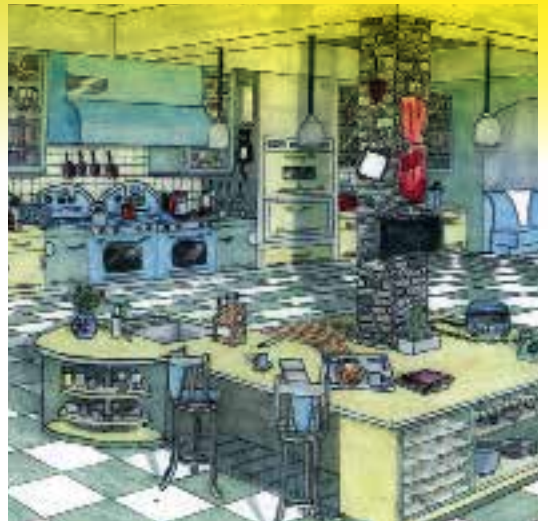
GNST 1230	Color & Design Theory	3
SMED 1100	Introduction to Social Media	3
VCOM 1250	Survey of Visual Communications	3
VCOM 1350	Ideation Sketching	3
VCOM 1480	Perspective Sketching	3
VCOM 1550	Critical Concepts for Visual Communications	3
VCOM 1850	Trends: Past, Present & Future	3
VCOM 1900	Drafting Techniques for Visual Presentation	3
VCOM 2020	Layout & Design	3
VCOM 2180	Computer Rendering	3
VCOM 2220	Materials & Props (6 hours)*	3
VCOM 2350	Computer Graphics	3
VCOM 2380	Advanced Digital Imaging	3
VCOM 2420	Design for Social Media Branding	3
VCOM 2460	Design Installation (6 hours)*	3
VCOM 2520	Lifestyle Presentation	3
VCOM 2640	Public Relations for Entertainment & Fashion	3
VCOM 2780	Portfolio Preparation & Presentation	3
VCOM 2820	Fashion Styling & Coordination	3
VCOM 2840	Entrepreneurship for Visual Presentation	3
	Total Units of Credit	60

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

\*\*Elective Course Options:

- (GNST 1620) The Creative Process
- (GNST 2380) World Art

For important information about the completion rate, educational debt, and earnings of students who attended this program, go to <http://fidm.edu/go/ge/vc>



[top left] *design: retail magazine and Saks Fifth Avenue Window Design Challenge; Class: Design Installation; Students: Natalie Kunkle, Ali Nance, James Ryerson, Katie Skolas*

[top right] *Line and marker drawing; Class: Perspective Sketching; Student: Richard La*

[bottom] *Model; Class: Materials & Props; Students: Katie Rohn, Marissa Pressimone, Yeobeen Chung*





**Executive  
Beauty**

*For managerial  
advancement in the  
beauty industry,  
good presentation  
skills are a must.*

# BEAUTY INDUSTRY MANAGEMENT ADVANCED STUDY

The Advanced Study Program in Beauty Industry Management is a comprehensive curriculum that prepares students to identify, implement, and solve management issues within the beauty industry. This program offers students both theoretical and practical foundations in the discipline, including interactive demonstrations and hands-on applications in retail business management, forecasting and analysis, global business operations, managerial decision-making, product innovation, and luxury brand management.

**What Our Students Learn** In our program, students learn analytical and management skills to develop and cultivate global beauty brands. Students learn how to execute retail forecasts, manage targeted marketing campaigns, and create production plans to meet business goals.

**Why FIDM** Beauty Industry Management students are exposed to the industry first-hand, from a mandatory industry

internship to a week in San Francisco meeting with management at Benefit, Bliss, Sephora, Bare Escentuals, and more.

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

COSM 3100	Beauty: Forecasting & Analysis	3
COSM 3150	Beauty: Retail Business Management	3
COSM 3200	Beauty: Direct Marketing & Press Relations	3
COSM 3300	Beauty: Retail & Manufacturer Buying	3
COSM 3350	Human Resources & Organizational Behavior	3
COSM 3400	Managerial Decision Making	3
COSM 3450	Merchandising in the Beauty Environment	3
COSM 3500	Beauty: Research & Analysis in Emerging Markets	3
COSM 3550	Global Business Operations	3
COSM 3600	Product Innovation	3
COSM 3700	Beauty: Luxury Brand Management	3
COSM 3750	Beauty: Internet Marketing & E-Commerce	3
COSM 3800	Licensing	3
COSM 3950	Internship	3
GNST 3200	Consumer Social Behavior	3
Total Units of Credit		45

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

**Prerequisites:** FIDM degree in Beauty Industry Merchandising & Marketing, Merchandise Product Development\*, or Merchandise Marketing\*

\*These A.A. majors also require the following three (3) courses:  
 – (COSM 2350) Beauty: Fundamentals of Fragrance  
 – (COSM 2550) Beauty: Fundamentals of Body & Hair Care  
 – (COSM 2650) Principles of Beauty Technology

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.

\* *Beauty Industry Management student Brhea Harper was selected to take part in the Taste of L’Oreal event in New York, a nationwide talent search for the company’s coveted summer internship program.*

A young woman with dark hair and glasses is focused on her work, carefully assembling a small, intricate scale model. She is wearing a dark blue top and a ring on her finger. In the background, other students are visible at their desks, some working on similar projects. The setting appears to be a classroom or workshop. On the table in front of her is a large sheet of paper with a grid pattern and a technical drawing of a chair or similar object. The overall atmosphere is one of concentration and creative learning.

**Theatre  
Scale Models**

*Under the instruction  
of Set Decorator  
Daryn Goodall and  
guest Art Director  
Allan Rudolph, students  
build theatre  
scale models.*



# ENTERTAINMENT SET DESIGN & DECORATION ADVANCED STUDY

The Advanced Study Program in Entertainment Set Design & Decoration is designed to provide a quality professional education that will meet 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 travel internationally to learn from industry experts and get inspired by art and culture from around the world.

**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 (for students with a prior FIDM degree)

GNST 2000	Film: History & Development	3
VCOM 3000	Preproduction Sketching	3
VCOM 3050	Arts & Entertainment Interior Styles	3
VCOM 3300	Essentials of Film Production	6
VCOM 3460	Production & Set Design	6
VCOM 3760	Set Decorating	6
VCOM 3800	Internship*	12
VCOM 3880	Design for Theatre	6
VCOM 3920	Design: The Camera's View	3
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.

\*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.

\* Students in the program have traveled to London, Florence, Venice, and Rome to meet with set designers and art historians.



**The  
Runway**

*The Advanced  
Study Program  
culminates in DEBUT,  
a runway show where  
graduating students  
show their  
collections.*

# FASHION DESIGN ADVANCED STUDY

The Advanced Study Program in Fashion Design develops specialized expertise in the student's individual area of study. The curriculum is structured to provide the opportunity to explore and analyze new ideas, and study industry related principles of design and construction as well as to apply industry techniques.

**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** This is a once-in-a-lifetime opportunity to work closely with dedicated instructors in a special studio space to create a collection based on personal aesthetic choices.

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.

For important information about the completion rate, educational debt, and earnings of students who attended this program, go to <http://fidm.edu/go/ge/aid>

DEBUT 2015 design by Leetal Platt.

\* *The only student runway show like it on the West Coast, DEBUT attracts almost 10,000 people over three days.*



**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 have collaborated with film students from the American Film Institute (AFI) on AFI Master's Thesis films.

## REQUIRED CLASSES FOR ADVANCED STUDY

(for students with a prior FIDM degree)

DESN 4000	Script Analysis — How to Read a Script	3
DESN 4050	Costume Design for Film & TV I	3
DESN 4180	Costume Illustration for Film & TV I	3
DESN 4230	History of Film — An Eye on the Wardrobe 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 4530	History of Film — An Eye on the Wardrobe II	3
DESN 4620	History of Art, Costume & Culture II	3
DESN 4680	Studio Design Project I	3
DESN 4780	Film & TV Now	3
DESN 4820	Sourcing the Costume	3
DESN 4850	Studio Design Project II	3
DESN 4880	Costume Illustration for Film & TV Portfolio	3
	Total Units of Credit	45

This program starts in the fall 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.

For important information about the completion rate, educational debt, and earnings of students who attended this program, go to <http://fidm.edu/go/ge/ftv>

\* *FIDM Grads have worked as costumers on television and in movies, including Hunger Games, Avatar, Tim Burton's Alice in Wonderland, Project Runway: Season 5, Prison Break, and many more.*



**Footwear  
Sketching**

*Famed fashion  
illustrator and  
FIDM Instructor  
Nancy Riegelman  
mentors a Footwear  
Design student.*

# FOOTWEAR DESIGN ADVANCED STUDY

The Advanced Study Program in Footwear Design provides the student with a comprehensive view of the global footwear industry. It offers students an opportunity to express creative and technical skills while acquiring a professional understanding of the decision-making process of designing, producing, merchandising, and marketing of footwear.

**What Our Students Learn** In our program, students learn how to develop a cohesive footwear collection, from trend research to designing shoes, developing sourcing strategies, and marketing plans. Students gain an understanding of construction that enables them to express their creativity while adhering to industry practices.

**Why FIDM** Instructors are working professionals with amazing talent and industry connections so students gain a thoroughly integrated understanding of the process of Footwear Design.

The Footwear Design Program has worked closely to develop the best collaborative opportunities, from California to Italy, to help students learn and grow creatively.

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

DESN 4080	Applied Footwear Design I	6
DESN 4100	Marketing Strategies for Footwear	3
DESN 4150	Historical Footwear Research & Trend Analysis	3
DESN 4250	Creative Design for Footwear	3
DESN 4280	Applied Footwear Design II	6
DESN 4500	Advanced Creative Design for Footwear	3
DESN 4550	Industry Practices	3
DESN 4580	Pattern Drafting for Footwear	3
DESN 4650	Computer-Aided Design for Footwear	3
DESN 4800	Footwear Collection Development	12
	Total Units of Credit	45

This program starts in the fall 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.



**LA Harbor  
Field Trip**

*Participating in  
a class field trip,  
students visit the  
no. 1 West Coast port  
for international  
cargo shipments.*



# 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.

## REQUIRED CLASSES FOR ADVANCED STUDY

(for students with a prior FIDM degree)

IMPD 3100	Strategies for Import/Export	3
IMPD 3150	Global Relations & Negotiations	3
IMPD 3300	International Merchandising Strategies	9
IMPD 3350	Management Concepts & Global Entrepreneurship	3
IMPD 3450 A	Technology Applications for International Manufacturing I	3
IMPD 3450 B	Technology Applications for International Manufacturing II	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.

For important information about the completion rate, educational debt, and earnings of students who attended this program, go to <http://fidm.edu/go/ge/impd>

\* Each year, students in the IMPD program collaborate with a company, such as PacSun, JCPenney, Pottery Barn, bebe, or Disney, to produce a collection of apparel, accessories, or home goods.



### **Menswear Details**

*FIDM Instructor  
Will Hoover lectures  
on men's sportswear  
as his class learns  
about creating their  
own collection.*

# 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 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 Advisory Board for this unique program includes heavy hitters Tom Julian, Director of Strategic Business Development, The Doneger Group; Susan Kellogg, President of 7 For All Mankind; and Joe Knoerschild, founding partner Billabong and Hurley. 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  
(for students with a prior FIDM degree)

BUMT 4250	Supply Chain Management	3
GNST 1200	20th Century Designers	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 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 spring, summer, and fall 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.

A young man with dark hair, wearing a white lab coat over a black t-shirt with a graphic, is focused on working on a pair of dark denim jeans. He is in a denim finishing lab, with large industrial machines, including a large circular one with the number '3' on its door, visible in the background. The jeans are laid out on a table with an orange and white striped pattern. The student is smiling slightly as he works.

**Denim  
Seminar**

*A student  
learns denim  
finishing techniques  
at an industry-  
certified lab  
in Los Angeles.*

# TEXTILE PRODUCTION & DEVELOPMENT ADVANCED STUDY

The Advanced Study Program in Textile Production & Development is designed to promote a unique education for students in the areas of advanced textile production, industry sustainability, and textile finishing. Students will be prepared to enter and succeed in the international world of textile development from fiber conception to finished marketable consumer products. Students will train in certified industry facilities which will immerse the student in the latest innovative techniques and processes from a global perspective. Study tours to agricultural sites, textile mills, and finishing labs will advance the students' ability to apply their knowledge to the ever-changing industry.

**What Our Students Learn** In our hands-on program, students learn the textile development process from fiber origin through trend design and production along with the management skills to become knowledgeable decision-makers in the global industry.

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

TXPD 3100	Federal Regulations, Consumer Care & Textile Compliance	3
TXPD 3150	Textile Innovations & Trends	3
TXPD 3200	The History of Fibers, Natural & Man-Made	3
TXPD 3250	Denim: Seminar	3
TXPD 3300	Business Ethics	3
TXPD 3350	Printing Techniques: Dyeing & Finishing	3
TXPD 3400	Technical Textiles: Performance Features	3
TXPD 3450	Textile Trade: Production, Sourcing & Cost	3
TXPD 3500	Sustainable Textiles in the Production Cycle	3
TXPD 3550	Negotiation & Communication	3
TXPD 3600	Textile Application	3
TXPD 3650	Embellishments, Processes & Technical Finishes	3
TXPD 3700	Professional Leadership	3
TXPD 3800	Textile Seminar	6
	Total Units of Credit	45

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

### Prerequisite:

FIDM degree in Apparel Industry Management, Fashion Design, Fashion Knitwear Design, Merchandise Marketing, Merchandise Product Development, or Textile Design

For important information about the completion rate, educational debt, and earnings of students who attended this program, go to <http://fidm.edu/go/ge/rpd>

\* *"Textile Production & Development students analyze fibers, fabrics, and their properties beyond basic textile science classes, giving them an advantage when entering the industry." -Tricia Edwards, FIDM Instructor*



***Runway  
Preparations***

*A student pins  
a Les Misérables-themed  
costume design on  
a fit model for the  
DEBUT 2013  
Runway Show.*

# 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 from the legitimate stage to television, film, and video. The student studies costume crafts, costume design, costume construction, wardrobing, 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, film, television, video, and spectacle.

**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 3050	History of Décor & Costume I	3
DESN 3080	Historical Costume Cutting I (6 hours)*	3
DESN 3250	Theatre Analysis	3
DESN 3280	Costume Design for Theatre	3
DESN 3350	History of Décor & Costume II	3
DESN 3380	Historical Costume Cutting II (6 hours)*	3
DESN 3450	Costume Crafts I	3
DESN 3530	Drawing & Rendering for the Theatre	3
DESN 3580	Wardrobing for Film & TV	3
DESN 3620	Historical Costume Cutting III (6 hours)*	3
DESN 3650	History of Décor & Costume III	3
DESN 3680	Costume Crafts II	3
DESN 3780	Costume Design for Film & TV	3
DESN 3840	Theatre Practice ( <i>Internship</i> )	6
	Total Units of Credit	45

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

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.

\* Costumes created by Advanced Study Theatre Costume Design students are featured in the DEBUT Runway Show and LA Fashion Gala.



***Innovative  
Thinking***

*Students create technical design solutions for new products in their final portfolio classes.*



BACHELOR OF SCIENCE

# APPAREL TECHNICAL DESIGN

The Bachelor of Science in Apparel Technical Design Program allows students who have completed an Associate of Arts degree in the Merchandise Product Development Program to specialize in the field of apparel technical design. The program provides a sequential curriculum that fosters creativity, professional knowledge, technical expertise, critical thought, and a global perspective. Students obtain 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.

Required classes for BACHELOR OF SCIENCE (B.S.)  
(for students with a prior FIDM degree)

BUMT 3100	Ethics in Business+	3
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 3020	Statistics+	3
GNST 3050	Writing for Professionals	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 3900	Issues in Contemporary Society+	3
MPDV 3100	Garment Construction & Analysis	3
MPDV 3150	Advanced Technical Illustration	3
MPDV 3250	Quality Assurance in Technical Design	3
MPDV 3300	Fabric Management	3
MPDV 3400	Principles of Supply Chain Management	3
MPDV 3450	Computerized Patternmaking Applications	3
MPDV 4100	Production Pattern Drafting	6
MPDV 4200	Trim Development & Application	3
MPDV 4300	Apparel Lifecycle Planning	3
MPDV 4500	Internship	3
MPDV 4600	Portfolio I	3
MPDV 4700	Prototype Development & Analysis	3
MPDV 4800	Portfolio II	3
TXPD 3400	Technical Textiles: Performance Features	3
TXPD 3750	Denim Design & Finishing	3
Total Units of Credit		91

+ Available as an online (distance learning) course

This program starts each quarter on the Los Angeles campus.

**Prerequisite:** FIDM degree in 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.

\* *Industry partners Patagonia, GUESS, Inc., Kellwood Industries, Monique Lhuillier, Foxhead Racing, Zumiez, and Hybrid Apparel were instrumental in developing this new program.*

For important information about the completion rate, educational debt, and earnings of students who attended this program, go to <http://fidm.edu/go/getafad>



***Business  
Practices***

*Students  
in a Professional  
Presentation  
class simulate  
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 who have completed an A.A. degree at FIDM learn business strategy, entrepreneurial creativity, financial management, and management skills.

**Why FIDM** The entire Business Management program is also available online via eLearning so students can start or continue their careers while earning their Bachelor’s degree.

In the final quarter, the students are divided into teams and tasked with selecting a real company and dissecting it, making strategic recommendations as if they are consultants. Students leave the program having completed a feasibility study on a startup and developed a business model for a company that defines how it will generate revenue.

Required classes for BACHELOR OF SCIENCE (B.S.)  
(for students with a prior FIDM degree)

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 2470	Principles of Biology	3
GNST 2470L	Principles of Biology Lab	1
GNST 2570	Microeconomics	3
GNST 2630	Principles of Chemistry	3
GNST 2870	Macroeconomics	3
GNST 3000	World Political History	3
GNST 3020	Statistics	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 degree in any major required.

This program starts each quarter on the Los Angeles campus and in the online format. Students may start in the summer and fall on the San Francisco campus.

For important information about the completion rate, educational debt, and earnings of students who attended this program, go to <http://fidm.edu/go/ge/bm>

**\*** A number of our graduates are currently pursuing M.B.A. or Ph.D. degrees while others have started their own businesses.

A photograph of a student working at a desk in a modern, brightly lit classroom or design studio. The student is focused on their work, with a laptop open in front of them. The room features large windows and a clean, minimalist aesthetic. In the foreground, a large, bright green geometric shape is partially visible, adding a vibrant touch to the scene.

***Creative  
Collaboration***

*Student designers  
work in teams  
that reflect  
real world  
practice.*

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.

## BACHELOR OF ARTS

## DESIGN

REQUIRED CLASSES FOR BACHELOR OF ARTS (B.A.)  
(for students with a prior FIDM degree) <sup>5</sup>

BDSN 3100	Advanced Practices in Color, Design & 3-D Form	6	
BDSN 3200	Structural Drawing <sup>1</sup>	3	
BDSN 3400	Drawing the Figure in Context	6	
BDSN 3500	Human Dynamics	3	
BDSN 3600	Creative Design Strategies	3	
BDSN 3700	Digital Photographic Image	3	
BDSN 3850	Theory & Context of Design	3	
BDSN 4100	Visual Identity & Image	3	
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 4250D	The Studio I — Digital Communication	6	Textile Design Students <sup>2</sup> (A.A.)
BDSN 4500D	The Studio II — Digital Communication	6	
BDSN 4750D	The Studio III — Digital Communication	6	
BDSN 4250E	The Studio I — Environment & Product	6	Interior Design Students <sup>2</sup> (A.A.)
BDSN 4500E	The Studio II — Environment & Product	6	
BDSN 4750E	The Studio III — Environment & Product	6	
BDSN 4250E	The Studio I — Environment & Product	6	Visual Communications Students <sup>2</sup> (A.A.)
BDSN 4500E	The Studio II — Environment & Product	6	
BDSN 4750E	The Studio III — Environment & Product	6	
BDSN 4250F	The Studio I — Fashion Apparel	6	Fashion Design Students <sup>2</sup> (A.A.)
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 <sup>4</sup>	3	
GNST 1450	College Mathematics <sup>3</sup>	3	
GNST 2470	Principles of Biology <sup>4</sup>	3	
GNST 2470L	Principles of Biology Lab <sup>4</sup>	1	
GNST 2630	Principles of Chemistry <sup>4</sup>	3	
GNST 3000	World Political History <sup>4</sup>	3	
GNST 3150	Research on Topics of Design History	3	
GNST 3400	Social Psychology <sup>4</sup>	3	
GNST 3450	Applied Mathematics	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 <sup>4</sup>	3	
	Total Units of Credit	91	



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

<sup>2</sup> Students take a series of three studio courses based on their original FIDM A.A. degree.

<sup>3</sup> Interior Design students will take GNST 2750 Seminar in the Arts in place of GNST 1450 College Mathematics.

<sup>3</sup> Visual Communications students will take GNST 1650 Critical Thinking in place of GNST 1450 College Mathematics.

<sup>4</sup> Available as online (distance learning) course

<sup>5</sup> **Prerequisite:** FIDM degree in one of the following majors:

- Fashion Design
- Graphic Design
- Interior Design
- Textile Design
- Visual Communications

For important information about the completion rate, educational debt, and earnings of students who attended this program, go to <http://fidm.edu/go/ge/des>

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.

\* *The Design Thesis Presentation course is a personal, industry-centered project, resulting in the creation of an e-portfolio which will be presented annually in a Bachelor's Thesis exhibition in the FIDM Museum.*

A photograph of three students in a dark environment, looking intently at a professional video camera mounted on a tripod. The camera is the central focus, with its lens and various attachments clearly visible. The students are dressed in casual attire, including hoodies and a baseball cap. The lighting is dramatic, highlighting the students' faces and the camera against the dark background.

**Future  
Filmmakers**

*In Digital Cinematography I and II, students learn to shoot professional-level original projects using industry-standard equipment.*



BACHELOR OF ARTS

# DIGITAL MEDIA

The Bachelor of Arts in Digital Media 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, including proficiency in editing, sound design, cinematography, lighting, and motion graphics. 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, and gain hands-on experience in everything from cinematography to editing and sound design. Many of the program’s graduates have gone on to hold successful jobs at the various entertainment studios, television networks, and advertising agencies throughout Southern California.

**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. Internships are offered at companies such as Create Advertising and Greenhaus GFX, among others.

Required classes for BACHELOR OF ARTS (B.A.)  
(for students with a prior FIDM degree)

BUMT 3100	Ethics in Business+	3
BUMT 4840	Studies in Leadership+	3
DIGI 3010	Directing for Film & TV	3
DIGI 3020	Introduction to Script Analysis for Film & TV	3
DIGI 3030	Filmmaking Concepts & Practices	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 3800	Lighting Techniques	3
DIGI 4200	Pre-Production	3
DIGI 4300	Introduction to Producing for Film & TV	3
DIGI 4400	Production	3
DIGI 4500	Business of Film	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
GNST 1450	College Mathematics	3
GNST 2470	Principles of Biology+	3
GNST 2470L	Principles of Biology Lab+	1
GNST 2570	Microeconomics+	3
GNST 2630	Principles of Chemistry+	3
GNST 2870	Macroeconomics+	3
GNST 3000	World Political History+	3
GNST 3020	Statistics+	3
GNST 3050	Writing for Business Professionals+	3
GNST 3400	Social Psychology+	3
GNST 3450	Applied Mathematics	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	91

+ Available as an online (distance learning) course

**Prerequisite:** FIDM degree in Digital Media

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.

For important information about the completion rate, educational debt, and earnings of students who attended this program, go to <http://fidm.edu/go/edim>

\* *The entertainment industry in Los Angeles accounts for 162,000 jobs, as well as 85,000 jobs for freelancers and independent contractors.*



**Design  
Careers**

*FIDM Alumna  
Elizabeth Murray,  
Creative Director,  
is making her mark  
at Branding Iron  
Worldwide*

## 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 our program, students learn how to apply historical and global perspectives, trend analysis, and marketing principles to create visual messages to a target audience.

**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.)  
(for students with a prior FIDM degree)

BUMT 3100	Ethics in Business+	3
BUMT 4840	Studies in Leadership+	3
GNST 2380	World Art	3
GNST 2470	Principles of Biology+	3
GNST 2470L	Principles of Biology Lab+	1
GNST 2570	Microeconomics+	3
GNST 2630	Principles of Chemistry+	3
GNST 2780	Major Art Movements	3
GNST 2870	Macroeconomics+	3
GNST 3000	World Political History+	3
GNST 3020	Statistics+	3
GNST 3050	Writing for Business Professionals+	3
GNST 3400	Social Psychology+	3
GNST 3450	Applied Mathematics	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 3780	Key Art Design: Television	3
GRPH 4080	Key Art Design: Home Entertainment	3
GRPH 4110	Outdoor Marketing	3
GRPH 4480	Motion Graphics I	3
GRPH 4780	Entertainment Licensing	3
GRPH 4880	Motion Graphics II	3
GRPH 4980	Industry Portfolio	3
	Total Units of Credit	91

+ Available as an online (distance learning) course

This program starts each quarter on the Los Angeles campus.

**Prerequisite:** FIDM degree in Graphic 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.

For important information about the completion rate, educational debt, and earnings of students who attended this program, go to <http://fidm.edu/go/ge/igs>

\* *FIDM SF Graphic Design Students collaborated with beauty brand YES TO on new packages for their earth friendly line of wipes.*



**Design  
Collaborations**

*Students work  
in teams  
using current  
design  
technology.*

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.

Required classes for BACHELOR OF ARTS (B.A.)  
(for students with a prior FIDM degree)

BDSN 3700	Digital Photographic Image	3
GNST 2470	Principles of Biology+	3
GNST 2470L	Principles of Biology 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 3650	Psychology of Color & Application	3
GNST 3800	Icons of Culture: Context of Meaning	3
INTD 3170	Advanced Residential Design	6
INTD 3210	Conservation & Historic Preservation	3
INTD 3410	Specifications & Materials	3
INTD 3540A	Building Systems & Codes I	3
INTD 3540B	Building Systems & Codes II	3
INTD 3870	Advanced Commercial Design	6
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
	<b>Total Units of Credit</b>	<b>91</b>

+Available as an online (distance learning) course.

**Prerequisite:** FIDM degree in Interior Design.

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.

For important information about the completion rate, educational debt, and earnings of students who attended this program, go to <http://fidm.edu/go/ge/id>

\* *“The ability to sketch is the kind of asset taught at FIDM that follows wherever you go, and is invaluable.”  
- Xander Khajavi-Noori, FIDM Grad, Product Design Director, Michael Berman Limited*



***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 clear thinking and strengthening communication skills. This program encourages lifelong learning by offering a broad curricular foundation focusing on quantitative reasoning and developing multidimensional understanding of the physical, cultural, and socio-economic environment.

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

- Advanced Fashion Design
- Beauty Industry Management
- Entertainment Set Design & Decoration
- Film & TV Costume Design
- Footwear Design
- International Manufacturing & Product Development
- Menswear
- Textile Production & Development
- Theatre Costume Design

**What Our Students Learn** In our program, students who have completed an Associate of Arts degree and an Advanced Study degree at FIDM learn the critical thinking, communication, and analytic skills that result in a broader global perspective.

**Why FIDM** Our students work collaboratively on industry-related case studies, integrating analytic skills with creative thinking to solve real world problems. The availability of many courses online makes the program flexible for working students.

Required classes for BACHELOR OF ARTS (B.A.)  
(for students with a prior FIDM degree)

BUMT 3100	Ethics in Business+	3
GNST 2470	Principles of Biology+	3
GNST 2470L	Principles of Biology Lab+	1
GNST 2570	Microeconomics+	3
GNST 2630	Principles of Chemistry+	3
GNST 2870	Macroeconomics+	3
GNST 3000	World Political History+	3
GNST 3020	Statistics+	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

This program starts each quarter on the Los Angeles and San Francisco campuses, with many courses offered online.

**Prerequisites:** 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.

For important information about the completion rate, educational debt, and earnings of students who attended this program, go to <http://fidm.edu/go/baps>

\* *The ability to understand quantitative analysis is a key requirement in today's tech-driven business environment.*



**Social  
at School**

*In the Mobile  
Application Marketing  
class, students analyze  
and discuss a  
variety of mobile  
applications.*



BACHELOR OF ARTS

# SOCIAL MEDIA

The Bachelor of Arts in Social Media Program prepares students for careers in 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 social media 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 make strategic decisions.

**Why FIDM** At one of the few Social Media degree programs in the country, students participate in three required internships. They also create content for apparel companies like NastyGal, Forever 21, JustFab, and GUESS?, Inc., forging valuable industry connections and relevant work experience.

Required classes for BACHELOR OF ARTS (B.A.)  
(for students with a prior FIDM degree)

BUMT 3100	Ethics in Business+	3
BUMT 3600	Management Theory & Principles+	3
BUMT 3680	Global Marketing Communications+	3
BUMT 3820	Business Law+	3
BUMT 4600	Marketing Management+	3
BUMT 4840	Studies in Leadership+	3
GNST 2470	Principles of Biology+	3
GNST 2470L	Principles of Biology Lab+	1
GNST 2570	Microeconomics+	3
GNST 2630	Principles of Chemistry+	3
GNST 2870	Macroeconomics+	3
GNST 3000	World Political History+	3
GNST 3020	Statistics+	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 3900	Issues in Contemporary Society+	3
SMED 3100	Mobile Application Marketing	3
SMED 3300A	Search Engine Optimization & Analysis I	3
SMED 3300B	Search Engine Optimization & Analysis II	3
SMED 3400	New Media Narrative Writing	3
SMED 3750	PR Writing for Social Media	3
SMED 3950	Internship	3
SMED 4100	Video Online Marketing	3
SMED 4400	Social Media Sales & Consulting	3
SMED 4600	New Media Community Management	3
SMED 4750	Strategies in Business Management	3
SMED 4800	Digital Media Campaign Strategy	3
SMED 4850	Creative Business Management	3
SMED 4950	Internship	3
Total Units of Credit		91

+ Available as an online (distance learning) course

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

**Prerequisite:** FIDM degree in Social Media

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.

For important information about the completion rate, educational debt, and earnings of students who attended this program, go to <http://fidm.edu/go/ge/sm>

\* Facebook has 1.25 billion users.





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# *COURSE DESCRIPTIONS*

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During FIDM's annual Curriculum Overview, and working closely with our dedicated Advisory Board members, we evaluate all courses and programs, updating them as necessary to ensure that they are industry-relevant and meet our rigorous standards.

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**BDSN****BDSN 3100 — 6 UNITS****ADVANCED PRACTICES IN COLOR, DESIGN & 3-D FORM**

This course is designed to explore the relationship between color and three-dimensional form. Students explore how an object changes when color and pattern is applied to three-dimensional forms and space. Through the formal principles and elements of design students increase sensitivity to the application of color. This course includes both collaborative and individual explorations.

**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 3600 — 3 UNITS****CREATIVE DESIGN STRATEGIES**

Working collaboratively, students approach design problems as opportunities for creativity and innovation, drawing upon analysis, research, experimentation, and concept development, to achieve design solutions. Using divergent and convergent thinking, students develop a variety of results that target specific markets and resolve specific design challenges.

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

In this course, students formulate a personal creative research project relevant to their area of specializa-

tion, 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 contempo-

rary 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 4500*

## BUAD

#### BUAD 1800 — 3 UNITS

##### LEADERSHIP DEVELOPMENT

A preliminary course in the fundamentals of effective leadership. Students examine their own leadership profile and develop best business practices to improve their management skills. A key emphasis of this course is the study of successful industry leaders and identification of common traits.

#### BUAD 2000 — 3 UNITS

##### ORGANIZATIONAL BEHAVIOR & MANAGEMENT

A comprehensive overview of the issues in human relations encountered in business by today's leaders and managers. This course provides students with problem solving opportunities which equip them with effective strategies for leading and managing in today's business environment. *Prerequisite: BUAD 1800*

#### 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, MMKT 2420, MRCH 2200*

## 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, 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 will 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. *Prerequisites:* BUMT 3820, BUMT 4200

#### **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. *Prerequisites: BUMT 4200, BUMT 4300*

#### **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 3950*

#### **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.

#### **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*

### **COSM**

#### **COSM 2050 — 3 UNITS**

##### **BEAUTY: SOCIAL MEDIA MARKETING**

Students examine the strategies, tactics, and impact of social media in the beauty industry. Students develop blogs and evaluate current industry websites to understand the importance of social media as a marketing tool. Case studies and projects are applied to create a marketing plan specific to online customers.

#### **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. *Prerequisite: MMKT 2880*

#### **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.

#### **COSM 2450 — 3 UNITS**

##### **BEAUTY: FUNDAMENTALS OF COSMETICS**

In this course, students follow the process of creating make-up 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.

#### 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.

#### COSM 2550 — 3 UNITS

##### BEAUTY: FUNDAMENTALS OF BODY & HAIR CARE

By examining the importance of product development, innovative formulas, market research, product positioning, and product distribution, students acquire a clear overview of the complex, competitive hair-and-body-care marketplace.

#### COSM 2580 — 3 UNITS

##### BEAUTY: CURRENT INDUSTRY TOPICS

This course examines the new and highly profitable categories of men's grooming and cosmeceuticals. Students analyze the different strategies used to market to men specifically in regards to the grooming industry and women in terms of cosmeceuticals. Students also look at alternative classes of trade and learn how to train and educate on a corporate level and how to successfully educate buyers at the retail level. Students gain knowledge in corporate management techniques and understand the importance of industry professionalism and business relationships.

#### COSM 2650 — 3 UNITS

##### PRINCIPLES OF BEAUTY TECHNOLOGY

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 2720 — 3 UNITS

##### BEAUTY: MARKETING/MANAGEMENT

In this course students learn marketing and business skills needed to begin a career in beauty industry management. Topics include sophisticated marketing concepts, financial analysis, business theory, and management communication. Through case studies and lectures, students understand the principles and procedures needed to become an effective manager.

#### COSM 2750 — 3 UNITS

##### PACKAGE DEVELOPMENT & DESIGN

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.

#### 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.

#### COSM 2950 — 3 UNITS

##### BEAUTY: PRINCIPLES OF ENTREPRENEURSHIP

The course closely examines the strategies involved in developing, operating, and controlling a business. Students complete a business plan that includes company goals, marketing strategies, production requirements, financial analysis, and an income statement. *Prerequisites: COSM 2350, COSM 2380, COSM 2450*

#### COSM 2960 — 3 UNITS

##### BEAUTY: WELLNESS/SPA

This course explores one of the fastest growing industries in the world — the spa industry and wellness movement. Students learn the fundamentals of spa philosophy and the integration of mind, body, and spirit. Students learn how the spa industry has applied current theories borrowed from spa practices and traditions in various world cultures throughout history and combined them into a successful business model. Knowledge of key social, market, technology, treatment, industry, and environmental trends deepens their awareness of integrating theories into their beauty careers. *Prerequisite: COSM 2380*

#### COSM 3100 — 3 UNITS

##### BEAUTY: FORECASTING & ANALYSIS

Students explore financial and trend forecasting at the industry level, focusing on trend identification, analysis, and synthesis. Students learn terminology, the timing and sources of inspiration, the research tools, and presentation techniques.

#### COSM 3150 — 3 UNITS

##### BEAUTY: RETAIL BUSINESS MANAGEMENT

Students focus on the management of different channels of retail organizations – brick and mortar, catalog, television, and e-commerce, – including establishing an image, merchandise planning, forecasting and budgeting, operations, and information technology.

#### COSM 3200 — 3 UNITS

##### BEAUTY: DIRECT MARKETING & PRESS RELATIONS

An introduction to the principles of direct marketing, this course emphasizes catalog marketing, es-



pecially as it relates to the business of beauty. Both retail traffic building and mail-order catalogs are explored. Students learn to evaluate publicity opportunities, comprehend angles and outlets, write publicity materials, and create special projects.

### **COSM 3300 — 3 UNITS**

#### **BEAUTY: RETAIL & MANUFACTURING BUYING**

Students learn the buyer's role within the framework of the different channels of distribution in the beauty industry. The focus of the course is on the main functions of the buyer, and how these functions can best be performed to maximize profit.

### **COSM 3350 — 3 UNITS**

#### **HUMAN RESOURCES & ORGANIZATIONAL BEHAVIOR**

This course explores organizational structure and how it affects corporate behavior. Students study career development, the value of performance appraisal, compensation, and safety and health laws within the corporate environment of the beauty industry. Strategies and tactics of management style are explored.

### **COSM 3400 — 3 UNITS**

#### **MANAGERIAL DECISION MAKING**

Students learn the importance of critical thinking and decision making in the corporate environment.

### **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 3500 — 3 UNITS**

#### **BEAUTY: RESEARCH & ANALYSIS IN EMERGING MARKETS**

Students perform research and analyze the beauty business in existing and emerging markets. Industry databases and trade journals are used for primary and secondary source research.

### **COSM 3550 — 3 UNITS**

#### **GLOBAL BUSINESS OPERATIONS**

Business operations and the elements of the supply chain are explored in this course. Focus is on the elements of operations management, and the principal aspects of logistics, commercial and marketing management that affect the global supply chain.

### **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 3700 — 3 UNITS**

#### **BEAUTY: LUXURY BRAND MANAGEMENT**

Students explore the history, consumer psychology, and strategic management issues of the luxury market. Additionally, students explore how the concept of "mass market luxury" is being applied across the entire consumer spectrum.

### **COSM 3750 — 3 UNITS**

#### **BEAUTY: INTERNET MARKETING & E-COMMERCE**

Students learn the importance of Internet marketing and the use of social media in marketing beauty products and services.

### **COSM 3800 — 3 UNITS**

#### **LICENSING**

This course examines licensing regulations and methods of obtaining copyrights to protect intellectual property. Students become familiar with the process of obtaining permission to use intellectual property in fields such as text, artwork, fashion, and music. Current copyright registration procedures and copyright regulations will be discussed.

### **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.

## **DESN**

### **DESN 1150 — 3 UNITS**

#### **FASHION SKETCHING FOR DESIGN I**

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

### **DESN 1220 — 3 UNITS**

#### **BASIC DRAPING TECHNIQUES**

This course introduces students to basic draping techniques and industry procedures. It is an introduction to understanding proportion, fit, and balance in a 3-dimensional design.

### **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 the techniques learned in DESN 1220 Basic Draping Techniques to create garments using various fabrics. Includes a three (3) hour lab.  
*Prerequisites: DESN 1220, 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

Development of technical sketches utilizing Adobe Illustrator. Hands-on experience in drawing flat technical sketches and creating accurate garment detail. *Prerequisite: MPDV 2000*

### 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 pattern making 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 pattern making 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 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 3050 — 3 UNITS

#### HISTORY OF DÉCOR & COSTUME I

The first course in a series which 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 to the present.

### DESN 3080 — 3 UNITS

#### HISTORICAL COSTUME CUTTING I

A class in the development of the artificial silhouette in history, emphasizing patterning and construction of undergarments and foundations essential to period construction. "Character" body

modification is considered. Includes a three (3) hour lab.

#### 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 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 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 3350 — 3 UNITS

##### HISTORY OF DÉCOR & COSTUME II

A continuation of History of Décor and Costume 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.

#### DESN 3380 — 3 UNITS

##### HISTORICAL COSTUME CUTTING II

A continuation of Historical Costume Cutting 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. Includes a three (3) hour lab. *Prerequisite: DESN 3080*

#### 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 3530 — 3 UNITS

##### DRAWING & RENDERING FOR THE THEATRE

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

#### DESN 3580 — 3 UNITS

##### WARDROBING FOR FILM & TV

This course investigates script breakdown and research techniques unique to wardrobing for film and television. Guest speakers from the industry introduce pertinent issues and practical techniques. Field trips familiarize students with the intricacies and requirements of successful wardrobe design for film and television.

#### DESN 3600 — 6 UNITS

##### STUDIO III

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

#### DESN 3620 — 3 UNITS

##### HISTORICAL COSTUME CUTTING 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. Includes a three (3) hour lab.

#### DESN 3650 — 3 UNITS

##### HISTORY OF DÉCOR & COSTUME III

A continuation of History of Décor and Costume 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.

#### 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 3750 — 6 UNITS

##### STUDIO LAB

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

#### DESN 3780 — 3 UNITS

##### COSTUME DESIGN FOR FILM & TV

An advanced practical seminar in costume design

for film, television, video and other specialized disciplines, including spectacle, musical theatre, opera, dance, and circus. Portfolio scale projects are emphasized to prepare for professional submission and consideration.

#### **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 3930 — 3 UNITS** **PORTFOLIO DEVELOPMENT**

Students prepare and present a professional portfolio.

#### **DESN 4000 — 3 UNITS** **SCRIPT ANALYSIS — HOW TO READ A SCRIPT**

This course examines the various techniques used by a costume designer to analyze and breakdown a script for successful costume design, including character analysis, location, action, continuity, and timelines.

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

This course introduces and surveys the variety of jobs available to the costume designer, including styling for TV commercials and music videos, and designing for film and TV series. An emphasis is placed on designing for low budget production.

#### **DESN 4080 — 6 UNITS** **APPLIED FOOTWEAR DESIGN I**

An introduction and survey of the manufacturing processes for footwear. The course includes identification of footwear construction, components, and shoe sizing. Students analyze leathers, textiles, and materials used to create footwear designs.

#### **DESN 4100 — 3 UNITS** **MARKETING STRATEGIES FOR FOOTWEAR**

An examination of marketing strategies for footwear involves the four parts of the marketing mix: product, price, promotion, and distribution. Students learn how environment, lifestyles, and buying behavior influence the marketing and merchandising of footwear.

#### **DESN 4150 — 3 UNITS** **HISTORICAL FOOTWEAR RESEARCH & TREND ANALYSIS**

This course surveys historical footwear and costume and their influence on today's fashion and trends. Students examine and analyze past, current, and predicted trends to create new footwear designs for today's market.

#### **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 and find techniques that correspond to the students' individual

strengths. Emphasis is on visual communication and storytelling.

#### **DESN 4230 — 3 UNITS** **HISTORY OF FILM — AN EYE ON THE WARDROBE I**

Students study and analyze the history of American films. Emphasis is on the major film studios, directors, and different film genres that were popular from the beginning of film through the 1950s. The great Hollywood costume designers and the stars who became icons of style are also studied.

#### **DESN 4250 — 3 UNITS** **CREATIVE DESIGN FOR FOOTWEAR**

Students learn to effectively sketch for footwear design by illustrating texture of textiles and leathers, placing the foot in various positions, and developing effective visual presentations. Students develop a collection for an existing footwear brand, drawing inspiration from apparel, footwear, and lifestyle trends, and incorporating specific leathers, trims, and details.

#### **DESN 4280 — 6 UNITS** **APPLIED FOOTWEAR DESIGN II**

This course is a continuation of the study of shoe design as it applies to manufacturing and merchandising. Students learn the process of line building for a targeted customer and research and analyze the necessary components to create a successful line. Students continue to refine their portfolio presentation.

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

A survey of the portrayal of clothing and adornment in pre-20th century art. The components of the portrait (attitude, fabrics, furnishings, etc.) are examined to give the students insight into the subject and his or her society of the time.

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

Students identify and analyze the relationship of the costume to the character, the story, the ensemble, the locale, and the time period. Students plan a budget and examine the roles of the various department heads on union films. *Prerequisite: DESN 4050*

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

Students learn how to develop their own style of rendering contemporary and period costumes and fabrics. Customizing the illustration for the actor and incorporating appropriate accessories, props, and background are included. Projects using both hand and computer techniques are prepared. *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. Managing the costume crew, maintaining the costumes, and keeping the continuity book are covered. Visits are made to a variety of rental houses.

#### DESN 4500 — 3 UNITS

##### ADVANCED CREATIVE DESIGN FOR FOOTWEAR

Students examine, analyze, and create a footwear collection for an existing brand. Detailed sketches of materials, components, and shoe construction are created and presented to industry professionals.

#### DESN 4530 — 3 UNITS

##### HISTORY OF FILM — AN EYE ON THE WARDROBE II

An examination of the more realistic approach to direction and costume design that has prevailed over the last fifty years as well as the different ways that future and fantasy worlds have been portrayed throughout film and television history.

#### DESN 4550 — 3 UNITS

##### INDUSTRY PRACTICES

A course designed to help students develop business skills for domestic and international footwear markets. Students learn production issues and practices, such as sourcing and contractor negotiations. They examine aspects of freelance work and self-employment and the requirements of financial documentation and cost sheets for a professional business plan.

#### DESN 4580 — 3 UNITS

##### PATTERN DRAFTING FOR FOOTWEAR

Students are introduced to the basic footwear industry requirements and procedures for pattern drafting. They learn to draft directly on a last, the pattern used to create the basic pump, derby, oxford, and moccasin, as well as to cut patterns for innersoles and soles.

#### DESN 4620 — 3 UNITS

##### HISTORY OF ART, COSTUME & CULTURE II

This class is a broad survey of 20th century art, fashion, film, architecture, and photography and their relevance, development, and connection to contemporary styles and practices.

#### DESN 4650 — 3 UNITS

##### COMPUTER-AIDED DESIGN FOR FOOTWEAR

Students learn how to develop creative design ideas for footwear, using the computer as a tool. They prepare color stories, as well as leather and fabric concepts, for a footwear collection. This course includes scanning, manipulation of patterns and colors, and drawing of technical sketches.

#### DESN 4680 — 3 UNITS

##### STUDIO DESIGN PROJECT I

This course investigates fabrics, tools, and other materials necessary for the construction of a costume. Students learn about the purpose of the fitting and the role of the cutter/fitter. Lecture, demonstrations, lab.

#### DESN 4780 — 3 UNITS

##### FILM & TV NOW

Students learn about the resources and research techniques necessary to keep current with the state of the film and television industry. The newest film genres, directors, producers, and stars are analyzed and compared, as students explore how to achieve a successful career path via networking, reading trade publications, joining unions, etc.

#### DESN 4800 — 12 UNITS

##### FOOTWEAR COLLECTION DEVELOPMENT

Students experience a full immersion in the Italian footwear industry and focus on working with leading designers, technicians and suppliers, and sourcing at an international leather show. Course involves the making of a prototype and the development of a portfolio.

#### DESN 4820 — 3 UNITS

##### SOURCING THE COSTUME

Students gain hands-on experience exploring L.A.'s costuming resources. Students learn where to get what they need to successfully source and fulfill their jobs as costume designers for a student or independent film.

#### DESN 4850 — 3 UNITS

##### STUDIO DESIGN PROJECT II

This course is a continuation of Studio Design Project I. Students complete exercises in draping, cutting, fitting, and fabric surface design techniques. *Prerequisite:* DESN 4680

#### DESN 4880 — 3 UNITS

##### COSTUME ILLUSTRATION FOR FILM & TV PORTFOLIO

In conjunction with Film & TV Now, this intensive drawing class guides the students in the preparation of a beautifully rendered portfolio presentation.

## DIGI

#### DIGI 1100 — 3 UNITS

##### PHOTOSHOP FOR DIGITAL MEDIA

This course is designed to examine the process of basic image manipulation through the use of Adobe's Photoshop software. Students gain a thorough understanding of the fundamentals of 2-D computer graphics and image compositing.

#### DIGI 1150 — 3 UNITS

##### DESIGN & ART THEORY

This course focuses on elements of art that play an essential role in modern day digital media. Students gain knowledge and understanding of composition, design, art, color, and graphics through an in-depth examination of the impact of diverse artistic styles.

#### DIGI 1250 — 3 UNITS

##### 3-D FOUNDATIONS

This course familiarizes students with the fundamentals of creating 2-D and 3-D computer graphics using Autodesk Maya and Adobe Photoshop.

\* There are around 30 movie trailer production companies in Los Angeles. Many of them employ FIDM Digital Media Graduates.

Students learn basic animation skills while working with the interface and controls of both programs. The fundamentals gained in this course prepare students for the more advanced courses later in the program. *Prerequisites: DIGI 1100, DIGI 1650*

### 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 multimedia project by demonstrating the manipulation of digital images in a studio environment. Upon completion of this course, students will have gained a thorough understanding of input/output techniques, special effects, image compositing, and motion graphics. *Prerequisites: DIGI 1100, DIGI 1650*

### 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. *Prerequisite: DIGI 1550A*

### DIGI 1650 — 3 UNITS COMPUTER GRAPHICS

This course is designed to teach students basic levels of color models, shading techniques, and design creation through the use of software platforms that are used by digital media companies worldwide. This course also examines the process of raster graphic design from a web and 3-D point of view.

### 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 1850 — 3 UNITS DIGITAL STORYTELLING

This course leads the student through the methods and techniques of creating personalized digital content using the Apple iLife Suite. Students utilize this powerful suite of tools to create many projects with an emphasis on personal expression, including Podcasts, movies, and websites. The design concepts reinforced in this course are applicable

across all types of media. *Prerequisites: DIGI 1100, DIGI 1650*

### DIGI 1880 — 3 UNITS DIGITAL CINEMATOGRAPHY I

This first section of a two-part course introduces students to the operation of digital video cameras. Various aspects that impact image acquisition and/or manipulation, including RGB changes, scene profiling, gamma adjustment, black pedestal control, and camera filtration using tungsten, fluorescent, and HMI sources are explored. Students also learn basic color correction. *Prerequisite: DIGI 1770*

### DIGI 1950 — 3 UNITS PRODUCTION SOUND

This course is a series of exercises that prepares students to record sound for both documentary, film and television productions. The course explores the theory and operation of field audio. *Prerequisite: DIGI 1850*

### DIGI 2050 — 3 UNITS WEB DESIGN FUNDAMENTALS

This course examines the process of creating functional, industry-standard-based content for the Internet. Students learn to design and create websites using XML, eXtensible HyperText Markup Language (XHTML), and other standards. This course also focuses on searchability and other elements of effective web design, with a focus on using XHTML to ensure that web page markup is compact and easily understood. *Prerequisite: DIGI 1450*

### 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. *Prerequisite: DIGI 1550B*

### DIGI 2250 — 3 UNITS EDITING DIGITAL VIDEO

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 the advanced concepts of imaging and editing, as well as to the production model of editing video in the industry. Students also participate in group discussions about editing choices and audience demographics.

### DIGI 2280 — 3 UNITS DIGITAL CINEMATOGRAPHY II

The second section in a two-part course, this class

continues to explore the art and operation of digital video cameras. In this segment, students explore various aspects of sound recording, including: recording fundamentals, the use of microphones, recording on location and/or on a soundstage, various techniques, and sound equipment. *Prerequisite: DIGI 1880*

### **DIGI 2350A — 3 UNITS** **DIGITAL AUDIO DESIGN I**

This course explores the digital audio workstation environment through an extensive study of digital audio concepts and practices. Students receive detailed instruction and hands-on experience with cutting-edge, computer-based recording systems typically found in the recording industry.

### **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 2280*

### **DIGI 2550 — 3 UNITS** **EDITING DIGITAL VIDEO & VISUAL EFFECTS**

This course provides a more in-depth exploration of the imaginative and technical side of editing. Students examine intermediate non-linear online editing concepts and techniques, including engineering, media management, and digital video effects. *Prerequisite: DIGI 2250*

### **DIGI 2780 — 3 UNITS** **ADVANCED WEB DESIGN**

This course draws upon the skills developed during the DIGI 2050 Web Design Fundamentals class. Students conceive, design, and create a complete website to showcase all of their digital content developed during the Digital Media Program. *Prerequisite: DIGI 2050*

### **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. *Prerequisite: DIGI 2150*

### **DIGI 2920 — 3 UNITS** **DIGITAL STUDIO**

In this course, students take an in-depth look at content they have created during the Digital Media curriculum. Through instructor evaluation, feedback, and direction, students finesse various projects for inclusion in their final portfolio. Students also explore various concepts for original projects which may be included in their final portfolio to showcase skills acquired during their studies.

*Prerequisites: DIGI 2050, DIGI 2150, DIGI 2350A, DIGI 2520*

### **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 2050, DIGI 2150, DIGI 2350A, DIGI 2520*

### **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 3020 — 3 UNITS** **INTRODUCTION TO SCRIPT ANALYSIS FOR FILM & TV**

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 3030 — 3 UNITS** **FILMMAKING CONCEPTS & PRACTICES**

This course explores how filmmakers effectively employ sound and visuals to tell a powerful story. Students view various films as case studies, analyze writing techniques, and learn about gauging audience interest. Students become familiar with the concepts and practices that play a pivotal role in effective filmmaking.

### **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 re-writes. 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.

\* *The FIDM Library's Media Lounge has thousands of digital files, including runway shows and fashion documentaries, that can be checked out just like a book.*

**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 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 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.

**DIGI 4300 — 3 UNITS**  
**INTRODUCTION TO PRODUCING FOR FILM & TV**

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 the 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 effectively producing their own original work.

**DIGI 4400 — 3 UNITS**  
**PRODUCTION**

This course builds upon the prior curriculum and immerses students in the world of documentary production. Throughout the course, students

produce their original documentary, which will ultimately be submitted to the Sundance Film Festival.

**DIGI 4500 — 3 UNITS**  
**BUSINESS OF FILM**

This course explores the history, evolution, and current state of the television and film industry. Students learn about project development, production, talent, guilds, distribution, financing, and music rights.

**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.

**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.

**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.

**GNST****GNST 0360 — 0 UNITS**  
**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. Previously GNST 0350.

**GNST 0400 — 0 UNITS**  
**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 0450 — 0 UNITS****MATH SKILLS**

A review of elementary mathematics, emphasizing developing number sense and computational skills. Concepts covered include prime factoring; order of operations; calculations with fractions, decimals, and percentages; measurement and capacity conversion; and prealgebra. This course is graded Pass/Fail. Previously GNST 0900.

**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 1180 — 3 UNITS****TECHNOLOGY FOR BUSINESS APPLICATIONS**

This course is a survey of computer-based technology with studies in selected business applications focusing on word processing, image management, and multimedia presentations.

**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 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.

**GNST 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.

**GNST 1450 — 3 UNITS****COLLEGE MATHEMATICS**

An application course focusing on mathematical concepts used in everyday life. Students integrate computation and analysis with authentic learning in graph analysis, Venn diagrams, analytical geometry, statistical measures of central tendency and variation, and financial mathematics. *Prerequisites: To register for GNST 1450, students must successfully pass the math placement test or pass GNST 0450.*

**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 atten-

tion through effective delivery methods. Presentational skills and audience-centered communication are emphasized.

### 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. *Prerequisite: GNST 1040*

### GNST 2000 — 3 UNITS

#### FILM: HISTORY & DEVELOPMENT

A survey course that examines film in America as an art form and charts its historical and technical development. Students study classic and contemporary films and filmmakers, explore the social implications of films, and analyze film technique, costume, and set decoration.

### 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 2080 — 3 UNITS

#### 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.

### 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 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 2470 — 3 UNITS

#### PRINCIPLES OF BIOLOGY

This course explores and explains the workings of the human body. Students learn how human anatomy functions to support life, how lifestyle choices such as smoking, alcohol, and drugs affect the human system, and how disease and aging progress.

### GNST 2470L — 1 UNIT

#### PRINCIPLES OF BIOLOGY LAB

This introduction to laboratory investigations in biology is a one-unit course stressing processes common to living organisms. It helps students understand the concepts of scientific thinking and their connection to their lives. Students conduct online activities that simulate in-lab investigations and real-life events. Topics include organic molecules, cell transport systems, photosynthesis, evolution, classification and identification, plant physiology, and ecology.

### 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 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.

**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 path, 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 3020 — 3 UNITS****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 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 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 3450 — 3 UNITS

#### APPLIED MATHEMATICS

Students gather, interpret, and evaluate data that have been used as the basis of factual claims supporting legislation and policy decisions in health-care 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 3550 — 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.

### GNST 3600 — 3 UNITS

#### FUTURE TRENDS IN SOCIETY

This course examines the demographic trends, shifts in technology, and varied communication avenues of the current socioeconomic landscape in anticipation of the cultural expectations, values, and practices that will 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

This course explores the coexistence, integration, and assimilation of cultural values through the literary vehicle of the short story. Diversities such as race, ethnicity, class, family, gender, disability, religion, and language are investigated. The course culminates with students authoring a personal short story that articulates their own value system.

### 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. *Prerequisites: GNST 3050, GNST 3500*

## GRPH

### GRPH 1050 — 3 UNITS

#### DIGITAL IMAGING

In this introduction to digital graphics using Adobe Photoshop, students learn how to use programs, tools, layers, and palettes to enhance and manipulate photo composites and original art into conceptual designs. *Prerequisites: GRPH 1100, GRPH 1300*

### GRPH 1100 — 3 UNITS

#### DESKTOP PUBLISHING

This course introduces students to desktop publishing with the use of InDesign. Students learn the program's tools, menu bar, and palettes as they begin designing single and multipage layouts. Adobe InDesign is a professional prepress application that emphasizes text and typography.

### GRPH 1300 — 3 UNITS

#### COMPUTER ILLUSTRATION

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.

### 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 1100, GRPH 1300*

### 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 the students can develop both an understanding of typography and a personal aesthetic. *Prerequisite: GRPH 1100*

### 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. *Prerequisites: GRPH 1450, GRPH 1720*

### GRPH 2120 — 3 UNITS

#### PUBLICATION DESIGN

As extended applications of text and image, this course helps students craft a variety of image and text-based content into a harmonious and legible design in catalogue and magazine formats. *Prerequisites: GRPH 1450, GRPH 1720, GRPH 2780*

### GRPH 2230 — 3 UNITS

#### UX DESIGN

This introductory class offers a practical introduction to UX (user experience) design emphasizing the importance of research in the design process. Using web design applications, students are introduced to the steps involved in creating a functional website using multifaceted applications. Students analyze existing websites to further their understanding of interface design and image optimization. Basic HTML and CSS are also introduced.

### 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 2250, GRPH 2400, GRPH 2500, GRPH 2540*

### 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 2300*

\* *An unparalleled resource, the FIDM Library's Workroom contains a sample collection of wall coverings, window treatments, flooring, and upholstery.*

**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 2050, GRPH 2120, GRPH 2300

**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 2300

**GRPH 2630 — 3 UNITS**  
**WEBSITE DESIGN**

This intermediate web design course continues to build HTML and CSS skills. Dreamweaver is used to create various websites while students continue to emphasize 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 2250, GRPH 2400, GRPH 2500, GRPH 2540

**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 2930 — 3 UNITS**  
**ADVANCED WEBSITE DESIGN**

Working with Photoshop, Illustrator, Dreamweaver, and other web design applications, students create a complete interactive site with animation, video, and advanced UX (user experience) & UI (user interface) from concept to final development. *Prerequisite:* GRPH 2630

**GRPH 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 graphic design. *Prerequisite:* Approval of Department Chairperson is required.

**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.

**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 3780 — 3 UNITS**  
**KEY ART DESIGN: TELEVISION**

Students expand their understanding of key art development, production, and marketing in broadcasting and cable networks such as HBO, Showtime, and the Movie Channel. Working under tight deadlines similar to those they will encounter in the professional world, students become adept at creating compelling advertisement materials quickly.

**GRPH 4080 — 3 UNITS**  
**KEY ART DESIGN: HOME ENTERTAINMENT**

This course explores key art techniques as they apply to home entertainment and 24/7 entertainment access. Using contemporary modes of communication, students create specialty designs for collector edition packaging, presale sheets, point-of-purchase displays, banner ads, and online collateral.

**GRPH 4110 — 3 UNITS**  
**OUTDOOR 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 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 branding studio properties (such as Disney, Marvel, and DreamWorks), 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.

### 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.

## 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: 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, and labor issues. This course also provides exposure to global management strategies. *Prerequisites: IMPD 3100, IMPD 3150*

### IMPD 3450A — 3 UNITS

#### TECHNOLOGY APPLICATIONS FOR INTERNATIONAL MANUFACTURING I

An advanced, in-depth, studio course that further develops the students' rendering skills in Adobe Photoshop and Illustrator. Students learn efficient, effective techniques for developing design concepts in the two applications and gain proficiency in using the two in tandem to create tech packs, proposals, presentations, and flats. Students receive this training via demonstration, discussion, critique, and hands-on, learner-centered projects relating to their field. *Prerequisites: A.A. in Apparel Industry Management, Merchandise Product Development, or Fashion Design*

### IMPD 3450B — 3 UNITS

#### TECHNOLOGY APPLICATIONS FOR INTERNATIONAL MANUFACTURING II

This advanced course concentrates on the enhancement of the students' digital flat sketching and digital illustration skills to create an industry presentation as means of visual communication in the international marketplace. Students in this studio course use Adobe Illustrator and Photoshop in conjunction with Microsoft PowerPoint to translate digital media into visual industry presentations. *Prerequisite: IMPD 3450A*

### 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. *Prerequisite: IMPD 3300*

**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. *Prerequisite: IMPD 3100*

**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. *Prerequisite: 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 3150, IMPD 3300, IMPD 3350, IMPD 3450A, IMPD 3450B, IMPD 3480, IMPD 3580, IMPD 3650*

**IMPD 3880 — 1 UNIT****GLOBAL FINANCE AND 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. *Prerequisites: IMPD 3100, IMPD 3150*

**IMPD 3980 — 0 UNITS****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 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 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 (e.g., 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 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 will focus 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 in both theory and practice. Career options are explored in fields of employment related to their course of study.

**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, INTD 2810. 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 & 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 3170 — 6 UNITS ADVANCED RESIDENTIAL DESIGN

A residential project, encompassing multiple housing types based on class parameters that identify a/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 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 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. *Prerequisites: INTD 3540A*

#### INTD 3870 — 6 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 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, markers, and gouache.  
*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 apply 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 settings.  
*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 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, mokumé gane, and enameling. This course also enables students to use 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 sample case exhibiting examples of the work they have created throughout the program. The sample cases are presented to and evaluated by a jury of professionals.  
*Prerequisites: JDSN 1900, JDSN 2200*

**KNTD****KNTD 1800 — 3 UNITS****ESSENTIALS OF MACHINE KNITTING**

Students are introduced to the process of machine knitting, including cast-on and off, basic stitches, gauge, and tension. Students build a foundation of knit structure by creating a variety of knit fabrics. Includes a three (3) hour lab.

**KNTD 2100 — 6 UNITS****STITCH, COLOR & SURFACE DESIGN**

Students study the principles and elements of color and design as they relate to stitch structure in knit fabrics and garments. In this studio course they utilize color predictive and trend resources to interpret seasonal palettes for a variety of markets into a variety of patterns, and unique stitches, thereby acquiring both an in-depth understanding of knit structure and surface design treatments as they apply to various markets. *Prerequisite: KNTD 1800*

**KNTD 2400 — 6 UNITS****STOLL M1 PLUS INDUSTRIAL KNITTING**

In this course, students are introduced to Stoll M1 Plus software and Stoll CMS industrial knitting machines. Students learn to program and knit stitch patterns for swatch development as well as basic silhouette shaping and detailing used in full fashion knitting. *Prerequisites: KNTD 1800, KNTD 2100*

**KNTD 2600 — 6 UNITS****SHAPE & DETAIL FOR FASHION KNITWEAR**

In this course, the students study fashion silhouettes and stylistic detailing as a basis for full-fashion knitwear construction in a studio format. With emphasis on shaping, patternmaking, sizing, trims, and stitch placement, as well as application of flat technical sketching and size specifications for preproduction. *Prerequisite: KNTD 1800*

**KNTD 2700 — 3 UNITS****KNIT CONSTRUCTION & SPECIFICATION**

Students apply pattern making skills to both cut and sew as well as full-fashioned knitwear. In addition, this course explores systems for developing technical packet specifications and fit requirements for a variety of knit garments. Initial cost analysis of materials in the production process are identified and estimated. *Prerequisite: KNTD 1800*

**KNTD 2750 — 3 UNITS****LINE DEVELOPMENT FOR KNITWEAR**

In this course, students prepare portfolios for professional presentations and interviewing by planning and developing knitwear collections. It includes planning and research for both the technical and creative processes of creating a cohesive collection. The portfolios include the knit swatches, drawings, and CAD work that best exemplifies their aesthetic as well as knowledge of trend and market application. *Prerequisites: KNTD 1800, KNTD 2100, KNTD 2600, KNTD 2700*

**KNTD 2850 — 3 UNITS****ADVANCED KNITWEAR CONSTRUCTION**

This is a studio course building on the construction skill introduced in KNTD 2600 Shape & Detail for Fashion Knitwear and KNTD 2700 Knit Construction & Specification. It includes planning and construction including color and yarn choice as well as silhouette and preproduction specifications. Includes a three (3) hour lab. *Prerequisite: KNTD 2600*

**MFTG****MFTG 1050 — 3 UNITS****SURVEY OF MANUFACTURING & MERCHANDISING**

This survey course explores the concepts and practices of the fashion business from raw materials to finished merchandise categories: women's, men's, children's, accessories, cosmetics, and intimate apparel. Students master fashion terminology and develop knowledge of the garment industry, including career options.

**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 manufacturing, 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: GNST 1440, MFTG 2050*

**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, and development of ePortfolios. *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. Virtual fit and patternmaking 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 WEB PDM to develop technical packs in cyberspace for global usage. They use Siemens 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. *Prerequisites: MFTG 2120, MFTG 2420A*

### MFTG 2500 — 3 UNITS

#### COST CONTROL & COSTING

A study of cost control systems and cost-effective processes, this course focuses on analyzing and under-

standing 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 will 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: GNST 1440, MFTG 2120*

### 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: GNST 1440, MFTG 1400*

### 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: GNST 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

Marketing & Brand Development 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. *Prerequisite:* 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 brand identity elements, positioning and leveraging brand equity, and learning how to create and implement an original brand plan. *Prerequisites:* MMKT 1650, MMKT 2420, MMKT 2880

#### MMKT 2180 — 3 UNITS

##### PROMOTION IN THE MERCHANDISING ENVIRONMENT

In this advanced marketing course, students explore various message strategies of targeted media: advertising, direct marketing, social media, public relations, sales promotion, and special events. Students create an integrated marketing communications campaign to meet the challenges of promoting in an evolving marketplace. *Prerequisite:* MMKT 2080

#### 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:* MRCH 1450

#### MMKT 2640 — 3 UNITS

##### INTERNATIONAL BUSINESS

An in-depth understanding and analysis of globalization and all the critical elements involved, including international trade regulations, global market integration dynamics, sensitivities of different cultures, and effective market entry strategies. At the end of the quarter, the student will have a basic knowledge and understanding of the complexities of international business and the importance of global ethical behavior. *Prerequisites:* GNST 2960, MMKT 2080

#### 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 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 technology. Emphasis is placed on designing apparel graphics and 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 complete analysis to industry experts.

#### MNWR 3780 — 3 UNITS

##### MARKETING COMMUNICATION FOR MENSWEAR

This course provides a framework for the student to apply marketing communication 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 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 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 manu-

facturing 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: DESN 2530, MFTG 1400, MPDV 1800*

#### MPDV 2450 — 3 UNITS

##### ASSORTMENT PLANNING & PURCHASING

An in-depth look at the financial planning process used by apparel buyers and planners. Students develop a seasonal merchandise plan and create a unit plan both at cost and retail. Students learn methods of business analysis and the purchasing process.

*Prerequisite: MRCH 1700*

#### 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: DESN 2530, 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 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 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 2200, MPDV 2700, MPDV 2880*

#### MPDV 2880 — 3 UNITS

##### DIGITAL PRESENTATION

An advanced computer skills course that builds upon Adobe Illustrator and Photoshop skills acquired in DESN 2530 and MPDV 2200. Students integrate computer-aided design tools and applications to develop industry-standard visual and digital presentations that showcase all elements of fashion design and production. Emphasis is placed on both the technical and aesthetic mastery of computer applications that are specific to the ever changing needs of the fashion industry. *Prerequisite: MPDV 2200*

#### 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.

#### MPDV 3150 — 3 UNITS

##### ADVANCED TECHNICAL ILLUSTRATION

Students master technical illustration skills, focusing on the speed and accuracy in digital communications crucial to producing garments and trims for a competitive global marketplace. In so doing, they increase their ability to work cross platform with Adobe Software and digital photography while also exploring the capacity of new and developing technologies to communicate prototype specifications accurately.

*Prerequisite: MPDV 3100*

**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 3400 — 3 UNITS****PRINCIPLES OF SUPPLY CHAIN MANAGEMENT**

Students examine global options for sourcing chosen garments. They study the best practices of a major global retailer in the context of the global sourcing process. Students research fashion industry suppliers and apply quality requirements to meet their product standards and evaluate manufacturing facilities for performance reliability. Throughout the process, they include social and environmental compliance as a critical component in decision making and minimizing risk. *Prerequisites: MPDV 3100, MPDV 3250*

**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. *Prerequisites: MPDV 3100, MPDV 3150*

**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 insure 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 4300 — 3 UNITS****APPAREL LIFECYCLE PLANNING**

This course examines the planning process necessary to ensure on-time delivery of a product to the consumer. Students use PLM (Product Lifecycle Management) software and Excel spread sheets to plan, schedule, and coordinate all phases of research, line planning, line creation, technical design, production, and distribution. Differences between the fast fashion cycle and 5-season collections and between product categories and classifications are explored. Students are further challenged to develop accurate costs and a sourcing strategy for an assigned product category. *Prerequisite: MPDV 3400*

**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****PORTFOLIO I**

Students research and evaluate current industry global sourcing and production strategies. Using one of the product assortments designed for MPDV 2850 Brand Portfolio, students integrate the brand's design and merchandising objectives with sourcing and production strategies to achieve the design aesthetic and brand's quality standards at an appropriate price point and within a realistic product lifecycle. *Prerequisite: MPDV 4300*

**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. *Prerequisites:* MPDV 3450, MPDV 4100

### MPDV 4800 — 3 UNITS PORTFOLIO II

This capstone class is a continuation of MPDV 4600 Portfolio I. Students develop full tech packs and technical solutions for designs from their product assortment. Each pack includes first cost sheets, options for reducing costs, plans for testing procedures, and quality assurance standards. At the culmination of the course, students combine these materials and additional course projects into a portfolio, which they present as a printed version in an interview format to industry professionals and as a digital version to a FIDM-approved ePortfolio platform. *Prerequisite:* MPDV 4600

## MRCH

### 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:* MMKT 1650, MMKT 2880

### 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.

### MRCH 1650 — 3 UNITS

#### APPLIED TREND FORECASTING

Students learn to conduct market analysis, research environmental and target consumer trends, reference predictive reports, and apply the forecast to retail merchandising and marketing decisions. *Prerequisite:* MRCH 1450

### MRCH 1700 — 3 UNITS

#### MERCHANDISE MATH

A mathematical applications course using percentages, mark-ups, and profit formulas in retail situations. Students also learn pricing principles, tracking inventory, and writing purchase orders. *Prerequisite:* GNST 1450

### 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 timing the purchase. The importance of customer service and developing strategic partnerships with vendors and suppliers is examined. *Prerequisite:* MRCH 1550

### MRCH 2200 — 3 UNITS

#### MERCHANDISE BUYING

Students develop a complete seasonal merchandising plan incorporating a customer profile, an assortment and financial plan, and a gross margin projection. The buyer's contribution to profit is evaluated. *Prerequisite:* MRCH 1700

### MRCH 2250 — 3 UNITS

#### TECHNOLOGY FOR MERCHANDISE BUYING

This course focuses on the student's ability to create computerized spreadsheets for problem solving in the retail environment. A portfolio of spreadsheet files is developed to highlight comprehension of how to calculate and plan sales, stock, open-to-buy, and cumulative mark-up. Students review and apply mathematical calculations used by retail buyers and planners to create spreadsheets.

### MRCH 2520 — 3 UNITS

#### SITE MANAGEMENT & OPERATIONS

A study of the management and operational functions required of the business / retail manager. Discussions include: financial reports, inventory control, and daily operations such as customer service, credit, and tenant relations. Management's role in the acquisition, training, retention, discipline, and termination of employees is discussed as it applies to today's business environment. *Prerequisite:* BUAD 2000

### MRCH 2580 — 3 UNITS

#### DIGITAL RETAILING

This course is a survey of current electronic initiatives, a growing sector in the retail omni-channel experience. This course reviews electronic merchandising strategies, marketing approaches, analytics and technology considerations, industry participants, and career opportunities. *Prerequisites:* MMKT 2420, MRCH 2220

### MRCH 2700 — 3 UNITS

#### APPLIED BUYING

An advanced course for those interested in buying and distribution careers; students apply previously learned concepts from Merchandise Math and Merchandise Buying in a mock buying experience in the marketplace. They learn profit maximization techniques and vendor negotiations, purchasing terms, discounts, and OTB management. Students use computer-generated reports to evaluate sales and profitability performance and management. *Prerequisite:* MRCH 2200

**MRCH 2760 — 3 UNITS****ADVANCED BUSINESS APPLICATIONS**

This advanced technology course prepares students for a variety of advanced Excel applications as required in today's business sector. *Prerequisite:* MRCH 2250

**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 and develop financial plan and learn various allocations methods used in the retail buying industry. *Prerequisite:* MRCH 2700

**MRCH 2980 — 3 UNITS****CONTEMPORARY BUSINESS STRATEGIES**

The emergence of social networking, sustainable practices, social responsibility, and other trends require the consumer and the retailer to examine and explore contemporary strategies and methods of sustaining growth. In addition, developing technology and social consciousness will continue to impact and play an increasingly important role in today's retail environment. Students also assemble and present their Professional Portfolios to be used during the interview process. *Prerequisites:* GNST 2980

**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 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. *Prerequisite:* 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:* MRCH 1650

**SMED 2400 — 3 UNITS****NEW MEDIA BUSINESS CHANNELS**

In this course students explore techniques for

integrating new media marketing as a component of marketing campaigns. Students have the opportunity to create and present a written business plan showing how to reach business goals through the use of a new media marketing campaign. *Prerequisites:* SMED 2100, SMED 2300

**SMED 2600 — 3 UNITS****SOCIAL MEDIA ANALYSIS**

This course provides students with an in-depth understanding of current trends and tools used to create a specific measurement and evaluation plan. Through research and case studies students understand the importance of current trends and tools including quantitative and qualitative measurement. *Prerequisites:* SMED 2100, SMED 2300

**SMED 2700 — 3 UNITS****BLOGGING FOR BUSINESS**

Students learn the importance of blogging for business and how to create original content to engage and sustain online customers. Students learn to effectively use blogging sites such as Tumblr, WordPress, and Blogger to create and manage a successful business blog. *Prerequisites:* SMED 2100, SMED 2300

**SMED 2750 — 3 UNITS****E-COMMERCE MARKETING**

Students learn how to create a successful online business. Through class lecture and industry speaker's students learn how to navigate e-commerce applications including document automation, domestic and international payment systems, online banking, and shopping cart software. *Prerequisites:* SMED 2100, SMED 2300

**SMED 2800 — 3 UNITS****NEW MEDIA DEMOGRAPHICS**

Students learn how to use new media to create audience profiles. Through research and case studies students learn to identify the new media applications and strategies that will succeed in reaching target demographics. *Prerequisites:* SMED 2100, SMED 2300

**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. *Prerequisites:* SMED 2100, SMED 2300

**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

★ *In "Entrepreneurship for Visual Presentation," Visual Communications students develop a business idea based on social entrepreneurship, which focuses on giving back to the community/environment in which they operate.*

## 150 COURSE DESCRIPTIONS

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 will create customer engagement and revenue.

### SMED 3300A — 3 UNITS

#### SEARCH ENGINE OPTIMIZATION & ANALYSIS I

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 3300B — 3 UNITS

#### SEARCH ENGINE OPTIMIZATION & ANALYSIS II

Students take an advanced look at the importance of using search engine optimization and ROI. Through lecture and case studies students learn optimization techniques and how to increase business sales using analytical data. *Prerequisite: SMED 3300*

### SMED 3400 — 3 UNITS

#### NEW MEDIA NARRATIVE WRITING

Students learn narrative storytelling techniques to create a successful online marketing campaign that will impact brand and business value. Through class lectures and case studies students understand the importance of engaging a customer through persuasive and relevant marketing content.

### 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 3400*

### 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 3300B*

### 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 3300B*

### 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: BUMT 3680*

### 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: BUMT 3680*

### 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 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. *Prerequisite: SMED 4600*

### 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 4600*

### 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*

**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 2220 — 3 UNITS****INTRODUCTION TO PHOTOSHOP**

An introduction to Photoshop as it relates to textile design, this course teaches students to identify and use tools, menu items, layers, and filters and to make essential color adjustments and simple artwork modifications.

**TEXT 2240 — 3 UNITS****INTRODUCTION TO ILLUSTRATOR**

This course provides an introduction to Illustrator in which the students learn to identify and use the program tools and menu items, emphasizing drawing skills for textile, placement prints, and flat sketching.

**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. *Prerequisite:* TEXT 2220

**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 2850 — 3 UNITS****TEXTILE PRINTING**

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 screen separations and registration for printing yardage. Includes a three (3) hour lab. *Prerequisite:* TEXT 2750

**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

\* *Vans slip-on style sneaker was created in Anaheim, California by the Van Doren Rubber Company. Its sticky rubber sole made it perfect for skateboarders.*

**TSCI****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: GNST 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, construction, and finish. *Prerequisite: GNST 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: GNST 1440, GNST 2260 or TSCI 1800*

**TXPD****TXPD 3100 — 3 UNITS****FEDERAL REGULATIONS, CONSUMER CARE, & TEXTILE COMPLIANCE**

This course explores the federal regulations of textiles and textile finished goods entering the U.S. marketplace with an emphasis on consumer laws and required care.

**TXPD 3150 — 3 UNITS****TEXTILE INNOVATIONS & TRENDS**

A look into the most influential innovative textiles and processes. This course analyzes past and present trends, and their impact and application in the current marketplace.

**TXPD 3200 — 3 UNITS****THE HISTORY OF FIBERS, NATURAL & MAN-MADE**

Fiber content and origin is researched and discussed. This course includes the history of fibers from the inception of work wear through the evolution of the blue jean as the fashion statement of the 21st century.

**TXPD 3250 — 3 UNITS****DENIM: SEMINAR**

Witness the lifecycle of cotton from the field to finished product. Students travel to a cotton field, a facility that cleans/treats/spins the cotton, and different facilities for the various end uses of cotton fiber.

**TXPD 3300 — 3 UNITS****BUSINESS ETHICS**

This course addresses the importance of ethical issues and the financial impact on business performance and technology development 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.

**TXPD 3350 — 3 UNITS****PRINTING TECHNIQUES: DYEING & FINISHING**

Color aesthetics of textile finishing methods are evaluated. Process cost, performance, durability, quality and everyday use are evaluated. Students complete two hands-on industry screen printing labs.

**TXPD 3400 — 3 UNITS****TECHNICAL TEXTILES: PERFORMANCE FEATURES**

Students research and examine the structure, performance and manufacturing of hi-tech fabrics. Product applications, suppliers, trends, industry requirements, and government standards are considered. *Prerequisites: TSCI 1800, TXPD 3150, MPDV 3300 (Apparel Technical Design Majors Only)*

**TXPD 3450 — 3 UNITS****TEXTILE TRADE: PRODUCTION, SOURCING, & COST**

An advanced class in domestic and global sourcing strategies analyzing the processes of yarn purchase through greige goods to the conversion of textiles. The course examines sourcing from raw materials through manufacturing and global distribution. Costing is calculated and assessed.

**TXPD 3500 — 3 UNITS****SUSTAINABLE TEXTILES IN THE PRODUCTION CYCLE**

Sustainability of textiles is researched and assessed. Students study the impact of textiles on the global environment. Eco-friendly textiles, closures, labels, and packaging are researched and applied. Color management and finishing processes using natural dyes are explored. FTC labeling requirements, Going Green organizations, and certifications will be discussed.

**TXPD 3550 — 3 UNITS****NEGOTIATION & COMMUNICATION**

A course in effective organizational communication, with emphasis on advanced oral communication skills. Students examine the dynamics of individual



and group communication in preparation for full-scaled, business-specific informative and persuasive speeches. Students use computer technology, visual aids, and statistical data to enhance the impact and clarity of their presentations.

**TXPD 3600 — 3 UNITS**  
**TEXTILE APPLICATION**

This comprehensive course focuses on textile application in the product development process. The students are required to apply textiles to consumer goods from a raw materials perspective. Application includes aesthetic requirements, functionality, and target cost. Product designs and finishing methods are covered in regard to their respective influence on developing marketable consumer products, emphasizing practicality, quality, and longevity. Product designs determine fiber, yarn, fabric structure, and finishing processes best suited to developing consumer marketable products.

**TXPD 3650 — 3 UNITS**  
**EMBELLISHMENTS, PROCESSES, & TECHNICAL FINISHES**

This lab-based class gives students hands-on experience with processes relating to the aesthetic and functional values of textiles. Finishing methods and their feasibility with respect to appearance, performance expectations, quality, and effect on hand are covered. Emphasis is placed on finish practicality, quality, and durability.

**TXPD 3700 — 3 UNITS**  
**PROFESSIONAL LEADERSHIP**

Students analyze the theories, principles, and methods of entrepreneurship based upon the experiences of those who have sought sustained competitive advantage. Strategies and tactics of management style are explored.

**TXPD 3750 — 3 UNITS**  
**DENIM DESIGN & 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: TXPD 3400*

**TXPD 3800 — 6 UNITS**  
**TEXTILE SEMINAR**

An in-depth study tour in which students visit the entire chain of textile processing facilities: textile mill, product manufacturer, dye facility, product brand, and fit analysis to determine textile innovation in the marketplace.

**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 1550 — 3 UNITS**  
**CRITICAL CONCEPTS FOR VISUAL COMMUNICATIONS**

This course is designed to teach students basic problem-solving methodology in visual communications, from definition and clarification of the essential problem, through exploration of multiple solution concepts, to selection and adoption of a single appropriate solution. *Prerequisites: VCOM 1480, VCOM 2180*

**VCOM 1850 — 3 UNITS**  
**TRENDS: PAST, PRESENT & FUTURE**

This course introduces students to the methodology behind tracking and forecasting trends for the fashion and design industries. Students analyze key movements in design and the wider cultural events influencing them from the late 19th century through the 21st to develop an understanding of what drives consumer behavior and how design professionals track trends.

**VCOM 1900 — 3 UNITS**  
**DRAFTING TECHNIQUES FOR VISUAL PRESENTATION**

An introduction to basic architectural drafting techniques and skills as they relate to store planning.  
*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 2180 — 3 UNITS****COMPUTER RENDERING**

An introduction to Adobe Illustrator as a design and rendering tool. This course provides students with hands-on experience using the computer to create graphic collateral, fixture diagrams, and store layouts.

**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 1250, VCOM 1900

**VCOM 2350 — 3 UNITS****COMPUTER GRAPHICS**

An introductory computer graphics course in which students learn PC applications of Adobe Photoshop, analyze problems of visual thinking, design, and graphics, and present creative solutions. *Prerequisite:* VCOM 2180

**VCOM 2380 — 3 UNITS****ADVANCED DIGITAL IMAGING**

Students learn intermediate-to-advanced features of Adobe Photoshop and Illustrator and enhance their software skills to digitally create professional quality pieces to include in their visual communications portfolio. *Prerequisite:* VCOM 2420

**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:* VCOM 2010, VCOM 2020

**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 2520 — 3 UNITS****LIFESTYLE PRESENTATION**

This is an advanced course where students discover innovative and environmentally sensitive ways to solve home product retailing, design, and merchandising challenges.

**VCOM 2640 — 3 UNITS****PUBLIC RELATIONS FOR ENTERTAINMENT & FASHION**

This course examines how special events and public relations are produced to generate sales and gain favorable media attention. Students develop campaigns and plan strategies incorporating the use of social media, event planning, and public relations to create and maintain favorable public images for individuals, businesses, and organizations. Student projects practice engaging entertainment, fashion, and music communities through press releases, seeding, product placement, and relationship building.

**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 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 themed fashion shoot.

**VCOM 2840 — 3 UNITS****ENTREPRENEURSHIP FOR VISUAL PRESENTATION**

Students understand the 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.

**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 3000 — 3 UNITS****PREPRODUCTION SKETCHING**

This course teaches students to create credible representations of various set design concepts using perspective as a tool to establish depth, scale, mood, and point-of-view. Emphasis is on understanding the basic principles of perspective to generate effective sketches and drawings, rather than the technical process of drafted images.

**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 3300 — 6 UNITS****ESSENTIALS OF FILM PRODUCTION**

In this course, 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. The course is highlighted by a number of guest lecturers from the industry.

**VCOM 3460 — 6 UNITS****PRODUCTION & SET DESIGN**

Students discuss the elements of design with the practical considerations of different entertainment media: television, commercials, feature films, videos, and still campaigns. Students become acquainted with prop houses and theory versus real-life experiences, supplemented by guest lecturers from a wide range of viewpoints within the industry.

**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, lay out 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).

**VCOM 3880 — 6 UNITS****DESIGN FOR THEATRE**

A course in set design that examines how a scenic designer collaborates with a team of artists to create a living theatrical experience. Students break down texts to identify the specialized production requirements—such as lighting, sound, scenery, and costume—of plays and other types of live entertainment from Sophocles to Shepherd.

**VCOM 3920 — 3 UNITS****DESIGN: THE CAMERA'S VIEW**

A course in which students gain the valuable experience of preparing a project 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.

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\* *Until the mid-1800s children were dressed as miniature adults.*



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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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## FULL-TIME FACULTY

**JOHN AHR** (JDSN) LA

*Creative Director, Jewelry Design, Fashion Institute of Design & Merchandising, Los Angeles*

B.A., University of New Mexico

M.F.A., California State University, Long Beach

*Related industry experience:* Co-Founder, On-line Jewelry Academy; Instructor, Cerritos College, Cypress College, California State University, Los Angeles, Santa Monica College

**ANNE-MARIE ALLEN** (IMPDP/MFTG/MNWR) LA

Otis Art Institute of Parsons School of Design

A.A., Fashion Institute of Design & Merchandising

*Related industry experience:* Fashion Designer and CEO, Red Allen 21; Designer/Merchandiser, Corey of California; Designer, Jerrell of Texas; Costume Designer, 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.; Designer, Attitude of California; Instructor, Brooks College; Recipient, The Peacock Award of Design Excellence

**BENEDICT AMENDOLARA** (GNST/IMPDP/TSCI) LA

A.S., Fashion Institute of Technology

*Related industry experience:* Board Member, Execute Sports, Inc.; Lace Manufacturing; Patternmaker

**THURLENE ANDERSON** (GNST) LA

*Instructional Services Specialist, Fashion Institute of Design & Merchandising, Los Angeles*

A.A., Los Angeles Harbor College

B.A., California State University, Dominguez Hills

M.A., California State University, Dominguez Hills  
*Related industry experience:* Public Speaker; Working Member of Phi Kappa Phi, Western History Association, and Modern Language Association/Convention Participant 2011

**JAN ARDELL** (MFTG) LA

A.A., Fashion Institute of Design & Merchandising

B.F.A., University of California, Los Angeles

*Related industry experience:* Patternmaker/Production Coordinator, Breath by Donna M.; Patternmaker/Designer, Edwin Jeans; Owner/Design Consultant, NOW Design Studio

**JULIE ARNONE** (GNST/VCOM) SF

Certificate, College of the Desert

*Related industry experience:* Communications and Interior Design Manager, IKEA; Retail Account Director, Tajima Creative; Co-Owner/Creative Director, Yolie Boutique LLC; Marketing Innovations Manager, Mervyn's

**PAMELA M. BANKS** (DESN) LA

B.A., University of Cincinnati

*Related industry experience:* Designer/Patternmaker, Miss Elliette, Inc., Chez California, Topson Downs Inc., Carol-Ann of California; Instructor, Otis College of Art & Design, Pasadena Community College, Los Angeles Trade Technical College, Beverly Hills Adult School

**ANDRÉ BARNWELL** (COSM/MMKT) LA

B.B.A., Howard University

*Related industry experience:* Fragrance Designer, André

Barnwell Beauty; Producer/Director, Saw the Elephant Entertainment; Instructor, Armory Center for the Arts

**MISHA BEHBEHANI** (COSM/MPDV/MRCH) LA/OC

B.A., California State University, Long Beach

M.A., California State University, Long Beach

*Related industry experience:* Buyer/Divisional Merchandise Manager/Store Manager, Nordstrom

**ANNE BENNION** (TEXT) LA

*Chairperson, Fashion Knitwear Design, Textile Design, Design, Fashion Institute of Design & Merchandising*

B.F.A., Utah State University

M.F.A., University of California, 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

**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.

**LAURA BONSALE** (DESN/GNST/MFTG) LA/OC

B.A., Purdue University

M.F.A., California Institute of the Arts

*Related industry experience:* Costume Designer, Long Beach City College, Grove Shakespeare Festival; Patternmaker, Alaska Repertory Theatre, El Camino College; Pattern Assistant, Centre Theatre Group

**MARY BRANNON** (GNST/MFTG/MNWR) LA

*Apparel Technology Coordinator, Fashion Institute of Design & Merchandising, Los Angeles*

B.F.A., University of Kansas

*Related industry experience:* Sr. Global Color Manager, Russell Corporation; Manager, Color and Technical Services, Textile Design Manager CAD, CAD/Textile Designer, VF Jeanswear; Graphic Artist, Kayser-Roth Hosiery Corporation

**BARBARA BUNDY** (IMPDP) LA

*Vice President, Education; Chairperson, International Manufacturing & Product Development, Fashion Institute of Design & Merchandising*

B.S., Mount St. Mary's College

*Related industry experience:* Senior Executive, Bullock's Wilshire, Robinson's Department Store

**PAULA CASTLEBERRY** (VCOM) LA

University of California, Los Angeles

B.F.A., University of Florida

*Related industry experience:* Art Director, L3i Interface Technologies; Freelance Graphic Designer, Alive Graphic Design

**RICHARD CHOLLAR** (GNST/MRCH) LA

B.A., University of California, Los Angeles

M.S., University of Southern California

*Related industry experience:* Vice President/Manager of Computer Systems Support, Global Securities Trading, Bank of America; Manager of Telecommunications and

\* *Instructor Mona Eisman founded Eisman Marketing Group in 1997, after leading global marketing efforts for companies such as Elizabeth Arden, Max Factor, and Dick Clark Productions.*

Computer Systems, Director of Administration and Finance, Monex International

**JEANNE SCOTT COLLIAU** (BUAD) LA

Director, Merchandise Marketing, Fashion Institute of Design & Merchandising

B.S., University of Utah

*Related industry experience:* Merchandise Manager, Dooney & Bourke; Merchandise Manager, Store Manager, Nordstrom; Marketing Director, Crossroads Plaza

**GAIL COTTINGHAM** (GNST) LA

B.F.A., Ohio State University

*Related industry experience:* Graphic Designer, May Company; Art Director, Bullock's

**DIANE CUYLER** (INTD) SF

A.A., Brooks College

Member: American Society of Interior Designers (ASID)  
Member: International Interior Design Association (IIDA)  
*Related industry experience:* Owner/Principal, Interior Marketing Associates; Senior Designer/Project Manager, Lusk Interiors Inc.; Designer/Project Manager, Interiors by Design

**DEANNA DEMAYO** (GNST) LA

B.F.A., University of Southern California

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*Related industry experience:* Consultant, Getty Conservation Institute

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A.A., Los Angeles Trade Technical College

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Certificate, Los Angeles Trade Technical College

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**TRICIA EDWARDS** (IMPD/MPDV/TPD) LA

A.A.S., Fashion Institute of Technology

B.S., Purdue University

*Related industry experience:* President, Knitters Edge; Senior Designer, Geoffrey Beene; Textile Designer, Nancy Gould Designs; Guest Host, *Knitty Grity* TV Show on DIY Network; Web Designer, Tricia Shafer Edwards

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B.A., University of Illinois

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*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, The Marketing Management Company, LLC

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B.F.A., Otis Art Institute of Parsons School of Design

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Certificate, Mind, Brain, and Education, Harvard Graduate School of Education

*Related industry experience:* Creative Director, DAFOMA Studios; Chairperson, Fashion Design, Fashion Institute of Design and 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

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*Related industry experience:* Patternmaker, Catalina Sportswear; Pattern Room Manager, C & C Traders; Owner, Cindy's Patterns

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**KENT HAMMOND** (GNST) LA

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**DOUGLAS J. HAVERTY** (GRPH/MPDV) LA

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*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

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Certificate, Columbia Executive Education Program in Marketing Management, Columbia University Graduate School of Business

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B.A., New York University

*Related industry experience:* Public Relations and Marketing Consultant, EAH PR, Marcom; Marketing Director, Frontera Corp.; Vice President of Marketing, Super Stock Inc.

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B.A., San Jose State University

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Orange Coast College

*Related industry experience:* Freelance Design and Production; Technical Designer, Rollin Hard; Designer/Merchandiser, Tomato, Inc.; Designer/Patternmaker, Struda Moda; Product Development Manager, Fox Racing, Inc.; Apparel Development Manager, Vans Inc.

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**VICTORIA HUNTER** (IMPD/MPDV) LA

A.A., Fashion Institute of Design & Merchandising

A.A., Wilmorton College

*Related industry experience:* Writer/Publisher, Hunter Publishing Corporation; Marketing Manager, Greystone Home Collection; Designer, Porky Pies; Designer, Spunky Punk; Assistant Pattern Drafter/Seamstress, IMAGO

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A.A.S., Fashion Institute of Technology

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*Related industry experience:* Vice President, Merchandising, Ocean Pacific Childrensweat; Director, Boy Division, Elkay Industries; Merchandise Manager, Duofold Incorporated

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Los Angeles Trade Technical College

*Related industry experience:* Vice President of Marketing, Vice President of Communications, Macy's Merchandising Group; Visual Manager, Bloomindale's, Neiman Marcus

**SANDE KATANA** (DESN/MFTG) LA

Certificate, The School of the Art Institute of Chicago

Certificate, Ray/Vogue Fashion Art Institute

*Related industry experience:* Wardrobe/Costume Department, Warner Bros. Studio; Designer/Patternmaker, Roth LeCover Suits; Assistant Designer/Patternmaker, Gustave Tassell, Couture; Manager of Pattern Department, Alex Colman, Inc.; Director of Patternmaking, Jonathan Martin, Inc.; Prod. Engineer, Peter Cohen, Couture

**KEVIN KEELE** (BUAD/DESN/GNST/MNWR) LA

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A.A., Fashion Institute of Design & Merchandising

A.S., Volunteer State Community College

B.S., Woodbury University

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*Related industry experience:* Forecaster, Trends 2000; Buyer, Arkin California; Buyer, Bregman & Associates; Assistant Buyer, Buffum's; Store Manager, Susie's Casuals; Department Manager, Target

**TRACEY KUCHENSKI** (DESN) LA

A.A., Fashion Institute of Design & Merchandising

University of Minnesota

*Related industry experience:* Design Staff, RAE Design, Inc.; Theatre Costume Draper, Center Theatre Group; Freelance Fashion and Theatre Patternmaker

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*Related industry experience:* Visual Merchandiser, Gump's; Visual Merchandising Director, Saks Fifth Avenue; Regional Merchandising Director, Bonwit Teller

**GENE LEBROCK** (DIGI) LA

*Director, Digital Media, Fashion Institute of Design & Merchandising; 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

**TIM MALONE** (BUMT) LA

B.S., University of Nebraska at Omaha

M.A., University of Redlands

Ph.D., The Union Institute and University

*Related industry experience:* Associate Professor, The Gemological Institute of America; Instructor, University of Phoenix, National University, Baker College, Northcentral University, Mira Costa Community College, Palomar Community College; Marketing Consulting, Malone Resource Group; Vice President of Development, Brown Hotel Group; Director of Sales and Development, Candant Corporation

**JAMES MASCIOCCHI** (BUMT) SF

B.A., San Jose University

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*Related industry experience:* Department Manager, Neiman Marcus; Merchandise Manager/Associate Buyer/Department Manager, Macy's

**DOUGLAS MEYER** (GNST) LA

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B.S., California State University, East Bay

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\* *Instructor Dennis Morrison is currently the Managing Director of STG Dorian-James, a Los Angeles-based consulting firm that specializes in business turnaround, financial sourcing, and management consulting.*



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.

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California State University, Fullerton  
Los Angeles Trade Technical College  
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*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.J. Fashion Show Specialties

**REBECCA A. MOORE** (GNST) LA

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B.S., University of Southern California  
Certified Interior Designer (CID)  
Member: Allied Member American Society of Interior Designers (ASID)  
Member: Interior Design Educators Council (IDEC)  
*Related industry experience:* Owner, Dina & Partners

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B.A., State University of New York  
M.A., Syracuse University  
D.P.A., The University of La Verne  
*Related industry experience:* Managing Director, STG Dorian-James; Director, Los Angeles Small Business Development Center; Senior Business Analyst, University of Southern California

**PAUL OLSZEWSKI** (VCOM) LA

B.A., California State University, Long Beach  
*Related industry experience:* Director of Windows & Visual Marketing; Macy's Inc.; Window Manager, Bergdorf Goodman; Visual Manager, Neiman Marcus; Freelance Visual Designer; Visual Presentation Consultant

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B.A., Drake University  
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**SARAH-JANE OWEN** (DESN/KNTD) LA

B.A., Portsmouth University  
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*Related industry experience:* Freelance Costume Designer,

Phoenix Fire Family, Burning Man; Sarah-Jane Owen Designer Collection; Freelance Designer, Jeff Banks, The Emanuels, H.Q. Designs, Disney Designer Collections; Owner/Designer, Skins & Hides

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*Coordinator, Fashion Design, Fashion Institute of Design & Merchandising, San Francisco*  
B.S., Woodbury University  
*Related industry experience:* Design Director/Senior Project Manager, Levi Strauss & Company; Designer/Patternmaker, Jessica McClintock

**CYNTHIA PATINO** (GNST) LA

*Director, Entertainment Set Design & Decoration, Visual Communications, Fashion Institute of Design & Merchandising*  
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B.A., University of Southern California  
*Related industry experience:* President, CP Management Services, Inc.; Consultant/ Developer, Global Technology Resources; President, CAL Safety Compliance Corp. (CSCC)

**MICHAEL PERELMAN** (GNST/VCOM) LA

B.F.A., Parsons School of Design  
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San Diego State University  
*Related industry experience:* Fine Artist represented by Western Project in Culver City, New York Galleries, White Columns, Stefany Martz Gallery, George Billis, Los Angeles Contemporary Exhibitions

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B.A., California State University, Fullerton  
M.A., Pepperdine University  
*Related industry experience:* Adjunct Professor, Pepperdine 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

**VICKIE PETERS** (DESN/MFTG) LA

A.A., Long Beach City College  
Certificate, Los Angeles Trade Technical College  
A.A., Los Angeles City College  
*Related industry experience:* Freelance Patternmaker; Import and Quality Control Specialist, Vintage Blue; Production Patternmaker, Cherokee; Assistant Designer, Catalina Swimwear

**MARTIN PODWAY** (BUMT/DESN/GNST/MFTG) LA

B.A., Penn State University  
University of Southern California  
*Related industry experience:* Director of Manufacturing, GUESS?, Inc.; Director of Operations, Fortune Fashions, Contempo Casuals; Vice President of Manufacturing, Sideout Sport; Director of Manufacturing, Barco Uniforms

\* *Instructor Nancy Riegelman is a noted fashion sketch expert and author of 9 Heads: A Guide to Drawing Fashion and Colors for Modern Fashion.*

**STEPHEN REAVES** (GRPH) LA

*Director, Graphic Design, Fashion Institute of Design & Merchandising*

B.S., San Diego State University

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*Related industry experience:* Associate Professor, California State University, Long Beach; Vice President of Creative, Intralink Film & Graphics, New Line Cinema

**SARAH REPETTO** (GNST/INTD/TEXT) LA

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B.A., California State University, Long Beach

B.F.A., California State University, Long Beach

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*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

**NANCY RIEGELMAN** (DESN) LA

A.A., Art Center College of Design

B.A., University of California, Berkeley

University of California, Los Angeles

*Related industry experience:* Fashion Illustrator; Exhibiting Artist; Instructor, Art Center College of Design, Paris Fashion Institute; Author, *9 Heads, Color for Modern Fashion*; Partner, 9 Heads Media

**CELIA SEDWICK ROGUS** (DESN) LA

*Creative Director, Film & TV Costume Design, Fashion Institute of Design & Merchandising*

B.A., Kenyon College

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*Related industry experience:* Specialty Freelance Costumer, Film & Television

**CAROL E. SAPOS** (DESN) LA

A.A., Fashion Institute of Design & Merchandising

B.S., Pepperdine University

M.S., Walden University

*Related industry experience:* Production Patternmaker, Barco of California; Patternmaker, Natty of California, Lily's of Beverly Hills; Associate Instructor, Los Angeles Trade Technical College

**LISA SCHOENIG** (BDSN/GNST) LA

M.A., Open University, UK

*Related industry experience:* Gemology Instructor, GIA, Certified Gemologist, American Gem Society; Graduate Gemologist, Gemological Institute of America

**TOM SELINSKE** (BUMT) LA

B.S., California State University, Pomona

M.B.A., Pepperdine University

*Related industry experience:* President of Board, Pasadena Unified School District; Pasadena Educational Foundation; Chair of Board, Leadership Pasadena Inc.; President, Encore Awards & Marketing Corp.

**KERI SUSSMAN SHURTLIFF** (GNST/INTD) LA/OC

B.A., Dominican University of California

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Member: College Art Association (CAA)

*Related industry experience:* Instructor, Brooks College; Gallery Administrator, Linda Jones Enterprises/Chuck Jones Studio Gallery; Academic Reviewer, Janson's Basic History of Art

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B.A., Southern Illinois University

Teaching Certificate, Southern Illinois University

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*Related industry experience:* Textile Consultant, Apparel and Home Furnishings Industries

**SUSAN NELSON SPENCER** (MPDV/MRCH) LA/OC

B.A., California State University, Fullerton

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*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** (IMPD/TSCI/TXPD) LA

*Chairperson, Special Projects, Textile Science, Textile Production & Development, Fashion Institute of Design & Merchandising*

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

**NINO VINCENT SURDO** (GNST) LA

A.A., Harper Jr. College

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*Related industry experience:* Owner, Street Tao Enterprises; Writer

**MASSOUD TAMJIDI** (BUMT/GNST) LA/OC

B.A., Tehran University

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*Related industry experience:* Founder/Network Specialist, Americonet Network Services; Instructor, American InterContinental University, Los Angeles, ITT Technical Institute, Computer Learning Center

**"SHELL" RIZALENE THOMPSON** (MPDV) LA

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*Related industry experience:* Senior Designer, Marika; Designer, Baryshnikov; Designer/Merchandiser, Maui & Sons, Ocean Pacific

**SUSAN TURBIN** (GNST/MMKT/MPDV/MRCH) SF

B.S., University of Southern California

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*Related industry experience:* Buyer, Robinson's

**PATRICIA TURNER** (MMKT/VCOM) 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.

**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 & Loungewear, Lucie Ann Intimate Apparel, Davina; Merchandiser, Mr. Alex

**NINO VIA** (DESN) LA

*Career Advisor, Fashion Institute of Design & Merchandising, Los Angeles*

A.A., Fashion Institute of Technology  
*Related industry experience:* Fashion Photographer, Nino Via Studio

**PAOLO VOLPIS** (INTD) LA

B.A., University of Southern California  
*Related industry experience:* CEO/Founder, Luconi-USA; Owner, XQTD, Inc., Senior Design Associate/Consultant, KKE Architects

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*Related industry experience:* Department Sales Manager, Saks Fifth Avenue; Store Manager, Gap, Inc.; Buyer, Groups Sales Manager, Macy's, Inc.

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B.F.A., California State University, Long Beach  
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*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*

**PART-TIME FACULTY****PAIGE ADAMCZYK** (DIGI) LA

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*Related industry experience:* Programmer, NBC Entertainment; Editor, L + M Digital; Producer/Editor, Comcast/HBO; Writer/Director, LeBrock Film Ventures Inc.

**HILLARY ADAMS** (GNST) SF

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*Related industry experience:* Instructor, Sacramento City Community College; Instructor, University of Florida; Creative Writer; Adjunct Professor, Diablo Valley College

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A.A., Los Angeles Trade Technical College  
*Related industry experience:* Vice President of Design; Paty Woodard Sportswear; Director of Design, B.J. Designs, French Rags; Head Designer, Motherhood Maternity

**MAHDI ALIBAKHSHIAN** (INTD) LA

Azad University  
University of Tehran  
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*Related industry experience:* Architect, QASTIC Lab, Pelli Clark Architects, NADAA, Koetterkim & Associates, Fluid Motion Architects

**SUMMER L. ALLEN** (BUMT) LA

B.A., University of Texas  
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**MARCUS ALMARAZ** (GRPH) LA

El Camino College  
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**LANA ANDES** (DESN) LA

A.A., Fashion Institute of Design & Merchandising  
Fashion Institute of Technology  
Diploma, Scuola di Modellisti  
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**SOTIRIOS ANEMODOURAS** (BUMT) SF

LL.B., University of Hertfordshire, UK  
LL.M., University of Southampton, UK  
M.B.A., University of Southampton, UK  
LL.M., Tulane University Law School  
*Related industry experience:* Legal Consultant; Associate, Galloway, Johnson, Tomkins, Burr & Smith, PLC; Tax Attorney, Zeps & Yannopoulos; Tax and Legal Consultant, Ernst & Young Business Advisory Solutions

**WYNN ARMSTRONG** (INTD/VCOM) LA

Certificate, University of California, Los Angeles  
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**TARYN ARONSON** [COSM/SMED/VCOM] LA

A.A., Fashion Institute of Design & Merchandising  
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*Related industry experience:* 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

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B.A., Loyola Marymount University  
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Lindenwood University  
*Related industry experience:* Head of Merchandising/Design/Sales, LUNA Chix; Senior Vice President/General Manager, Karmaloop.com; Divisional Merchandise Manager, Pacific Sunwear; Buyer, Macy's

**KAREN AVILES** [DESN] LA

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**ARTUR BABAYAN** [GRPH] LA

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**ANNA BADUA** [VCOM] LA

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*Related industry experience:* Published Author; Exhibiting Artist; Freelance Designer

**JERRY BAILEY** [BUAD/BUMT] SF

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*Related industry experience:* Graduate Teaching Assistant, California State University East Bay; Math Teaching Assistant, Grass Valley Elementary School; Operations Manager, Green Streets/McCormack Baron Ragan; Business Development Consultant, Inner City Advisors

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*Related industry experience:* Photography instructor, Pasadena City College; Freelance Commercial Photographer

**CHARLES BARRETT** [BUMT/MRCH] SF

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*Related industry experience:* Adjunct Instructor, City

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*Related industry experience:* Chief Marketing Officer, SpinLister LLC.; Freelance Digital Marketing Consultant; Managing Partner – Head of Marketing, Cross Coast Group; Managing Partner – Event Marketing & Production, Prodigy Promotions, LLC.

**BARBARA BECCIO** [DESN] LA

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**KERRI BENDER** [COSM] LA

B.S., University of Albany, The State University of New York  
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**CHERYL BENS MILLER** [GNST] LA

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 University of California, Los Angeles  
 California State University, Monterey Bay  
*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

**HATEL BHAKTA** [MNWR] LA

Loyola Marymount University  
*Related industry experience:* Co-Founder/Partner, Creative Intellectuals, Inc.; Chief Marketing Officer, SG+A; Finance Consultant, Wells Fargo & Company

**ANNA LEE BINDER** [GNST/MRCH/TSCI] SF

B.A., California State University San Jose  
 M.A., California State University, Long Beach

✳ *Instructor and Fragrance Designer, André Barnwell, writes a column on fragrance trends and regularly appears on the FIDM FashionClub blog, [blogs.fashionclub.com](http://blogs.fashionclub.com).*

*Related industry experience:* Owner, Fabric Showcase; Costume Historian (Diversity Exhibit), Oakland Museum; Textile and Costume Curator

**WILL BINDER** (GNST/VCOM) LA

A.A., Saddleback Valley Jr. College  
B.A., University of California, Los Angeles  
*Related industry experience:* 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

**DARLENE BLANCHARD** (VCOM) LA

A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Instructor, Lasalle College, Montreal, Canada; Owner, Sporteamz; Merchandise Manager, Knott's Berry Farm; Display Director, The Broadway Department Store; Consultant, DBT Designs, Author, *Sound Bites*; Founder, Solid 8 Solutions, Visual Think Group; Environmental Designer, Loma Linda Medical Center, University Bookstore and Market; Producer, Adrenaline Radio, Mindwarp Video Production; Brand Manager, B&B Performance Products, James Andrew Clothing

**LORILYN BLECKMANN** (MRCH) LA

A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Instructor, Pasadena City College; Freelance Makeup Artist; Sales Representative, Pacific Medical Services, Nancy Johnson, Inc.; Showroom Sales Representative, Jessica McClintock

**ALINA BOKOVIKOVA** (GNST/VCOM) SD

University of California, San Diego  
Novosibirsk Redagogical University, Russia  
*Related industry experience:* Guest Lecturer, Undergraduate Student Supervisor, Teacher Assistant, University of California, San Diego; Art Teacher, Novosibirsk High School

**NANCY JACOBSON BOMBARD** (MPDV/MRCH) SF

B.S., Northeastern University  
*Related industry experience:* Childrenswear Buyer, Day One Centers; Buyer/Planner, Saks Fifth Ave, NY; Store Manager, Gap, Inc.; Retail Division Manager/Buyer, Japanese Weekend, Inc.; Regional Category Buyer, Whole Foods

**CAROL BOWDOIN-GIL** (GNST/TSCI) LA

B.A., Pitzer College  
M.A., California State University, Long Beach  
*Related industry experience:* Instructor, Chaffey College, California State University, Long Beach; Curator, Petterson Museum of Intercultural Arts; Freelance Costume Designer

**CHRISTOPHER BOWNE** (GNST) LA/OC

B.A., University of California, Berkeley  
M.F.A., Temple University  
*Related industry experience:* Instructor, Art Institute of California, Loyola Marymount University, Temple University, Penn State College

**LEE BOYLAN** (MMKT) LA

B.A., University of Southern California  
M.S., Columbia University  
*Related industry experience:* Senior Associate, DYG, Inc.; Vice President Consumer Knowledge, John Laing Homes; First Vice President, Consumer Insights, Countrywide Home Loans; Director, Customer Knowledge, Broadway Stores Inc.; Vice President, Director of Planning, Della Femina McNamee, Inc., Levine, Huntley, Schmidt & Beaver, BBDO

**LIZELLE BRANDT** (BUMT/COSM) LA

B.A., University of Southern California  
J.D., 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

**STACEY BRIGHTMAN** (DESN) LA

B.A., Pomona College  
Ph.D., University of California, Davis  
*Related industry experience:* Director of Educational Outreach, Los Angeles Opera

**MARVIN BROOKS** (BUMT/MRCH) SF

B.F.A., Occidental College  
M.F.A., Academy of Art University, San Francisco  
*Related industry experience:* Public Relations Intern, Ruby Press; Sales, Saks Fifth Avenue; Escada and Prada Specialist, Neiman Marcus

**MICHAEL BROOKS** (COSM) LA

California State University  
*Related industry experience:* President, Transaction Management & Solutions, Inc., Berman Investment Group; Vice President Business Development, Berman Investment Group

**NEIL BROWN** (INTD/VCOM) LA

B.Arch., Woodbury University  
*Related industry experience:* Architect/President, Synthesis Design Group, Inc.

**CARRIE BURCKLE-SULLIVAN** (GNST/TEXT/TSCI) LA

B.F.A., California State University of Long Beach  
M.F.A., California State University of Long Beach  
*Related industry experience:* Adjunct Faculty, California State University, Long Beach

**PAUL BUTLER** (BUMT) LA

BTEC Higher National Certificate in Hotel Business and Finance (HNC)  
National Examinations Board Hotel Supervisory Studies (NEBHSS)  
Associate, Chartered Institute of Management Accountants (CIMA)  
Associate, Chartered Global Management Accountant (CGMA)  
*Related industry experience:* Client Partner, Newleaf Training and Development; Regional Finance Manager, Marriott International Hotels; Director of Financial Services, Hilton HHonors Worldwide; Regional Finance Director, Hilton International

\* *Instructor Sarah-Jane Owen designed a collection that was featured on the front pages of Vogue and Harper's Bazaar. She also did world tours as the lead guitarist with two all-girl British rock bands.*

**JOHN CAMERON** (GNST/MRCH) LA

A.S., Pierce College  
 B.A., University of California, Los Angeles  
 M.B.A., University of Southern California  
*Related industry experience:* Manager of Information Technology, Arco

**PENNY CAMPAGNA** (GNST/VCOM) OC/SD

B.A., Queens College, City University of New York  
*Related industry experience:* Exhibiting Artist, Art Director, Sand Dollar Designs; Graphic Designer/Illustrator; Textile and Paper Designer, Kim Designs

**CINDY CAMPBELL** (GNST) LA

B.A., California State University, Northridge  
 M.A., California State University, Northridge  
*Related industry experience:* Instructor, California State University, Northridge

**TRACY CAMPBELL** (DESN/MFTG/MPDV) SF

A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Freelance Patternmaker/ Technical Designer, Carve Designs, Banana Republic, Gap, Inc.; CAD Systems Specialist/Technology Consultant, Gerber Technology; Consultant/Apparel Industry Specialist, SCS Technology; Pre Production Director/Technical Design Director, Knucklehead, Inc.; Senior Product Technician, Gap, Inc.

**GREGORY CANTRELL** (BUAD/BUMT) SF

A.A., Chapman University  
 B.A., Chapman University  
 M.A., Brandman University  
*Related industry experience:* COO, Laurel Fertility Care; SAP Business Process Analyst, I&IT Solutions; Organizational Consultant, Prospur 2000 Business Consultants; Business Services Representative, CCC WDB; Business Development Manager, Securitas Security Services, Inc.

**MONICA CARBAJAL** (BUMT/COSM/GNST) LA

B.A., Western New Mexico University  
 M.A., Alliant International University  
 Ph.D., Alliant International University  
*Related industry experience:* 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.

**DALE CARLTON** (DESN/INTD/VCOM) SF

Diploma, Rudolph Schaeffer School of Design  
*Related industry experience:* Artist

**TERESE CENTOFANTE** (DESN/MPDV) OC/SD

B.S., Northern Illinois University  
*Related industry experience:* Owner/Artist, Third Child Studio/Friki Tiki Fish; Art Consultant, Gallery Lara; Retail Manager, Benetton/Main Street Outfitters

**KYLE CHAN** (DESN/GRPH/MPDV/VCOM) SF

B.F.A., The Art Institute of California, San Francisco  
*Related industry experience:* Independent Fashion Designer; Graphic Designer; Owner, Hexmachina; Senior Lecturer, California College of the Arts

**AMY C. CHANG** (COSM/GNST) LA

B.S., Purdue University  
 M.S., Purdue University  
*Related industry experience:* Research & Development Chemist, Color Cosmetics, Markwins, Wet 'n Wild, ck Calvin Klein Beauty; Senior Research & Development Chemist, Sparitual/ORLY International; Lab Manager, Swabplus Cosmeceutical

**KENNETH CHANG** (DESN/MFTG/MNWR/MPDV) LA/OC

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

**KAREN CHAO** (MPDV) LA

A.A., Los Angeles Trade Technical College  
 B.S., California State University Los Angeles  
*Related industry experience:* 1st Through Production Patternmaker, BCBGMAXAZRIA, Warnaco/Speedo, Catalina, Anne Cole, Eletra Casadei La Blanca; Designer, Dina, Pants R Us; Associate Buyer, Joel's; Assistant Designer, Lily's of Beverly Hills, Sassafra, Charm of Hollywood; Freelance Patternmaker, Bleu by Rod Beattie; Technical Designer & Independent Contractor, Malibu Dream Girl, Inc.

**JAN CHAYO** (MRCH) LA

B.A., California State University, Northridge  
*Related industry experience:* Buyer, The Broadway Department Store; President, Jenal Designs

**DAVID CHIERICETTI** (DESN) LA

B.A., University of California, Los Angeles  
 M.A., University of California, Los Angeles  
*Related industry experience:* Freelance Costume Designer, Author

**TIM CHRISTIANSEN** (BUMT) LA

B.E.S., University of Minnesota  
 M.B.A., University of Colorado  
 Ph.D., Arizona State University  
*Related industry experience:* Adjunct Professor, Montana State University; Associate Professor, University of Arizona; Assistant Professor, Montana State University, Purdue University

**JOHN CLIFFORD** (GRPH) LA/OC

B.A., California State University, Fullerton  
*Related industry experience:* Prepress Manager, Layton Printing, Paper-Chase Printing, Research & Development/Prepress Workflow, Textbooks GTS Graphics; Owner, John Clifford Graphics Consulting

**SHARON LEE COHEN** (INTD/KNTD/TEXT) LA

B.F.A., California Institute of the Arts  
*Related industry experience:* Owner/Designer, Bicon Design; Lead Designer, Disney Imagineering; Senior Designer, Sony Pictures Entertainment; Designer, Columbia Pictures, Rothenberg Sawasy Architects; Docent, The Gamble House

**MARK COLONOMOS** (MFTG) LA

B.F.A., New York University  
*Related industry experience:* President/CEO, Reba Rose Inc., Request Enterprises Inc., Major Motion Inc.; Director,

Volunteers of America; Vice President, Scorela.org;  
Business Advisor, Small Business Development  
Corporation (SBDC)

**ELNA COOKE** (DESN) LA

Certificate, Fashion Institute of Design & Merchandising  
B.A., California State University, Sonoma  
*Related industry experience:* Designer/Owner, Elna Design;  
Freelance Designer, Randall Christensen; Trend/Color  
Consultant, Mona Lisa Casual; Assistant Designer, Stamp;  
Freelance Patternmaking, Coco Johnson

**SYLVIA COOPER** (DESN) LA

Sierra College  
A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Owner and Designer, Break-  
A-Leg; Dance and Theatrical Design; Freelance Pattern-  
maker/Grading Service; Fit Consultant; Instructor, Sierra  
College, Solano College

**THERESE CORDOVA** (COSM) LA

A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Retail Executive, Elizabeth  
Arden, Inc. Department Store Fragrance Group; Cosmetic  
Retail Coordinator, Clarins Skincare; Retail Manager,  
M.A.C. Cosmetics; Associate Consultant/Trainer, Clinique;  
Freelance Makeup Artist; Market Manager, Fragrances  
Elite International

**STEVE CORSI** (COSM) LA

B.A., Sheffield Hallam University  
*Related industry experience:* Director of Design, Markwins  
International; Director of Design and Development, CK  
Calvin Klein Beauty; Principal, Corsi & Company

**GRETA E. COUPER** (GNST) LA

B.A., University of California, Los Angeles  
M.B.A., Pepperdine University  
Ph.D., North Central University  
*Related industry experience:* Alumni Career/Director,  
Pepperdine University; Associate Professor, North Central  
University; Project Manager, Citicorp

**RON COURY** (VCOM) LA

B.A., University of Notre Dame  
*Related industry experience:* Corporate Director of Visual  
Presentation, Buffum's; Residential and Commercial  
Interior Designer; Exhibit Coordinator for LA County Fair;  
Exhibit Designer, Italy

**ABRAHAM CRESPIN** (DESN/MFTG) LA

Los Angeles Trade Technical College  
*Related industry experience:* Senior Grader/Marker Maker,  
Disneyland, Disneyland Resort

**EDWARD DAHL** (GRPH/MRCH/VCOM) SF

Delta College  
*Related industry experience:* Owner/Designer, After  
Science Visual Communications; Designer, Environmental  
Care/ Holiday Works; Visual Merchandising Manager,  
Emporium; Director of Visual Merchandising, Craftmart

**RUTH DAUGHTERS** (DESN) LA

A.A., Fashion Institute of Design & Merchandising  
B.A., San Francisco State University  
*Related industry experience:* Costume Department Head/

Wardrobe Head, Renaissance Pleasure Faires, Inc.; Imag-  
ineer, Walt Disney Imagineering

**CELESTE DAY-DRAKE** (GNST/INTD) LA

A.A., Fashion Institute of Design & Merchandising  
B.A., University of Southern California  
M.B.A., University of Pittsburgh  
Member: American Society of Interior Designers (ASID)  
*Related industry experience:* Design Assistant, Santana  
Interior, Terri Julio Designs, Jane Bade Interiors; Public  
Relations and Marketing Manager, California State Uni-  
versity, Los Angeles; Director of Marketing and Creative  
Services, Video Software Dealers Association; Manager  
of Business 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:* Director of Sourcing, ENK  
International; Advisor, Factory Direct; Vice President of  
Business Development, Nouvolution; Director of Global  
Footwear Sourcing, WSA Global Holdings; Senior Account  
Executive, MAGIC; Partner, Pomsoft; Vice President of  
Operations, Winfashion

**DANIELLE DEGEORGE** (MRCH) LA

B.S., University of Delaware  
M.S., Drexel University  
*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.

**BARBARA DENATALE** (GNST/MRCH) LA/OC

B.A., California State University, Fullerton  
*Related industry experience:* Freelance Writer; Senior  
Editor, Apparel News Group; Script Writer, The Fashion  
Channel; Stylist, Macy's

**JOANNA DENDEL** (DESN) LA

Diploma, Tobe Coburn School  
*Related industry experience:* Freelance Costume Designer  
and Stylist; Stylist/Writer, *The Los Angeles Times*

**RYAN DENNY** (INTD) SF

B.Arch., Ball State University  
B.S., Ball State University  
*Related industry experience:* Project Administrator/Senior  
Associate, KMD Architects; Senior Designer/CA, Anshen  
& Allen Architects; Senior Designer, Brayton & Hughes  
Design Studio

**JUAN CARLOS DIAZ** (DESN) LA

B.F.A., Pratt Institute  
*Related industry experience:* Freelance Illustrator;  
Storyboard Artist; Senior Designer, *Seventeen* Magazine;  
Art Director, McCann Erickson; Fashion and Beauty  
Sketch Artist

**TARYN DINARDO** (MRCH) LA

B.A., University of Maryland  
*Related industry experience:* Merchandise Planner,  
Frederick's of Hollywood; Associate Merchandise Planner,  
Young Men's Cut & Sew; Associate Inventory Planner,  
Men's Neo-Contemporary Collections

\* *San Francisco Instructor Mychelle Fitzgerald takes her class on a field trip to the Small Business Administration to learn about financial services for startups.*

**MORGAN DI STEFANO** (VCOM) LA

B.A., University of California, Irvine

M.A., Emerson College

*Related industry experience:* Director of Communications, OWN: Oprah Winfrey Network; Director of Publicity, Embassy Row; Senior Press Manager, Oxygen Media; Press Coordinator, NBC Entertainment

**KATHLEEN DOHRMANN** (INTD) LA

B.A., Otis College of Art &amp; 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

**SUE ANN DORMAN** (JDSN) LA

B.S., University of Wisconsin

M.A., California State University, Long Beach

*Related industry experience:* Owner, Sue Ann Dorman

**FINNA DREBSKAYA** (DESN/MFTG) LA

A.A., Los Angeles Trade Technical College

B.A., Kiev Technological Institute of Light Industry

*Related industry experience:* Patternmaker, Raisa Siderman Fashion Salon, Victoria & Daniele Haute Couture, First Through Production Patternmaker, Division of Ce'AL Group Enterprise, Inc.; Professor, Los Angeles Trade Technical College, Los Angeles Community College District

**DENISE (DENNY) DUGALLY** (VCOM) LA

Consumnes River College

University of California, Davis

*Related industry experience:* Instructor, Loyola Marymount University; Production Designer for TV and film, *Numbers, Felicity, Brothers & Sisters, Without a Trace, Arrested Development*; Art Direction for TV and film: *America's Sweethearts, Lawnmower Man 2, Gideon's Crossing, Wasteland, NYPD Blue, Hollyweird, Mr. & Mrs. Smith (tv), Middle Ages, Doogie Howser, M.D., GCB, The Client List, The Saint*

**RANDY DUNBAR** (GRPH) LA

Certificate, Los Angeles City College

*Related industry experience:* 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*

**MONA L. EISMAN** (BUAD/COSM/IMPD/MMKT) 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

**KARINA ELIAS** (MRCH) SF

B.A., University of California, Santa Cruz

*Related industry experience:* Accounting Assistant, bebe Stores Inc.; Allocation Manager, Ross Stores Inc.

**REBECCA ELIASON** (MPDV) LA

A.A., Fashion Institute of Design &amp; Merchandising

B.F.A., Fashion Institute of Technology

*Related industry experience:* Merchandiser, Fairway Trading; Designer, Kudeta, Skinny Minnie, Major Motion, Jane Doe, US Boys, Genius Jeans, Kass and Co., Jett Paris; Design Consultant, Rough Roses; Design Director, Krista Lee; Design Director, JNCO

**HAKON ENGVIG** (DIGI/GRPH) LA

LA Certificates, University of California, Los Angeles Extension

A.A., Pasadena City College

B.A., California State University, Northridge

*Related industry experience:* Web Designer Instructor, The Art Institute; Web Design and UX Design Instructor, Mt. Sierra College; Graphic & Web Design, University of California, Los Angeles Extension; Freelance Web & Graphic Designer

**SHEILA ESPY** (MMKT/MPDV) LA

B.A., California State University, Los Angeles

M.A., California State University, Long Beach

*Related industry experience:* Buyer, Harris Department Stores, Bullock's Department Stores; Planner, Disneyland Resort; Buyer, Robinsons-May Department Stores; Planner, ClotheTime

**NANCY M. EVLETH** (GNST) LA

B.A., University of California, Santa Barbara

M.A., California State University, Dominguez Hills

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

**ANDREA FELICIANO** (GNST) SD

B.A., Roanoke College

M.A., University of North Carolina

*Related industry experience:* Executive Assistant, University Design, University of San Diego Art Department; Gallery Assistant; Teaching Assistant, University of North Carolina at Wilmington; Executive Assistant, University of San Diego, University Design Collection and Galleries; Instructor, University of San Diego, Office of University Design, Collection & Galleries

**ELLIE ANNE FENTON** (DIGI) LA

B.A., University of Texas at Austin

M.F.A., American Film Institute Conservatory

*Related industry experience:* Freelance Director of Photography; Freelance Camera Operator

**SUZANNE KIM FETTER** (TEXT) LA

B.F.A., Syracuse University

*Related industry experience:* Merchandiser/Designer, Samsung; Art Director, Matrix International, Jonathan Martin/Hype; Freelance Designer, Traute Worschech Design Studio

**MYCHELLE FITZGERALD** (BUAD/BUUMT/MPDV) SF

B.A., Vanguard University of Southern California

\* *Instructor Brian Hawkins, founder of the marketing agency Catalyst, has been rated #18 of the top 100 professors to follow on Twitter.*



M.A.O.M., University of Phoenix  
*Related industry experience:* Senior Supply Planner, Product Developer, Product Manager, Levi Strauss & Company; Assistant Product Manager, Levi's Youthwear Brand; Sourcing Assistant, Levi's International Division; Product Manager/Sourcing Specialist, Mass Merchant Channel, International, Youthwear & Dockers/Levi Strauss & Co.; Owner, My Furniture Creations

**CLIFFORD FLECK** (GNST) LA

B.A., University of California, Santa Cruz  
 M.F.A., Loyola Marymount University  
*Related industry experience:* Teaching Assistant, Loyola Marymount University; Intern/Assistant Training Program, Red Varden Studios; Instructor, LASC Institute; Coordinator, World of Wonder Productions

**DAVID FOAT** (GNST) OC

B.A., Woodbury University  
 California State University, Los Angeles  
*Related industry experience:* Instructor/Director of Faculty Development, Brooks College; Social Worker, Los Angeles County; Public Relations Director, Goodwill Industries

**JENNIFER M. FONG** (INTD) LA

B.A., University of California, Los Angeles  
 Certificate, University of California, Los Angeles  
*Related industry experience:* Consultant, Horizon Pacific; Principal Designer, TD Studio, LLC; Senior Designer, Interior Spaces, Inc.

**STEVEN FUCHS** (JDSN) LA

B.A., Thomas Edison State College  
 M.Arch., Southern California Institute of Architecture  
*Related industry experience:* Instructor, Orange Coast College, Harrington College of Design; Education Consultant, Robert McNeel and Associates; Senior Project Consultant, Gehry Technologies

**MARC FUSCO** (VCOM) LA

B.A., Emerson College  
*Related industry experience:* Senior Producer, Storm Studios; Supervising Producer, PlayNetwork Inc.; Freelance Producer; Freelance Art Department Coordinator

**HEATHER GALLAGHER** (INTD) LA

A.A., Fashion Institute of Design & Merchandising  
 B.S., North Carolina State University  
*Related industry experience:* CEO/Design Director, Pivot Furniture, Inc.; Project Manager/Hospitality Designer, Cheryl Rowley Design; Residential Interior Designer, Oliver's Interiors; Graphic Designer, The Artime Group, Vance Wright Adams, Mizrahi Design Associates, Neoforma Design

**JAMES GALLAGHER** (BUAD/BUMT) SF

B.A., University of California, Berkeley  
 M.B.A., HEC Paris  
*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

**GREGG GARCIA** (MRCH) LA

A.A., Fashion Institute of Design & Merchandising  
 B.A., Golden Gate University

*Related industry experience:* Talent Acquisition Manager, Quiksilver Inc.

**SUSAN GELUZ** (DESN/GNST/INTD/VCOM) SF

California College of Arts & Crafts  
 Academy of Art University  
 B.F.A., San Francisco Art Institute  
*Related industry experience:* Artist; Decorative Painter; Graphic Designer

**PAUL GIRARD** (DESN) LA

B.A., San Francisco State University  
 M.F.A., California State University, Long Beach  
*Related industry experience:* Patternmaker, Muto-Little Costumes, Inc.

**GABRIELE GOLDAPER** (DESN/IMP/D/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)

**DARYN-REID GOODALL** (VCOM) LA

Utah State University  
*Related industry experience:* Property Department/Hair and Make up, Los Angeles Theatre Center; Set Decorator, *Shake it Up, Castle, MadTV, Kath and Kim*

**ALAN GOODSON** (GNST) LA

B.F.A., U.S. International University, San Diego  
 Post-Graduate Certificate, Webber Douglas Academy of Dramatic Art, London  
*Related industry experience:* Actor, Playwright, Lyricist

**SARAH GOTTESDIENER** (VCOM) LA

B.A., Smith College  
 M.F.A., California Institute of the Arts  
*Related industry experience:* Graphic Designer, Nike; Graphic Design Lecture Series Coordinator, California Institute of the Arts

**MEL GRAYSON** (MFTG/MNWR) LA

Certificate, Los Angeles Trade Technical College  
*Related industry experience:* Wardrobe Director, Nicole Murphy Industries; 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

California State University, Long Beach  
 M.A. Ed., Argosy University  
*Related industry experience:* Instructor; Art Institute of

\* *Set Decorator and FIDM Instructor Daryn-Reid Goodall has been hiring his FIDM students as interns for 14 years.*

California, Santa Monica College-Continuing Community Education; Production Patternmaker & Technical Designer, Citizens of Humanity, Joie Inc.; Production Patternmaker, GUESS?, Inc., bebe

**VALERIE GREEN** (VCOM) LA

B.A., University of California, Los Angeles  
M.F.A., California Institute of the Arts  
*Related industry experience:* Visual Artist and Photographer; Freelance Photo Editor, Invision/AP Images, AB Images, Getty Images; Artist Assistant and Production/Studio Manager, James Welling Studio; Lead Photographer, A Model Wedding

**TARA KING-HAAGEN** (DESN/MFTG) LA

B.A., American Intercontinental University, London  
M.A., Webster University  
*Related industry experience:* Brand Manager, Longchamp; International Sales/Brand Market Manager, Peter Golding Ltd.; Sales and Marketing Executive, *Elle*; Buyer Brown; Lecturer, London College of Fashion

**SHARLENE HABERMAYER** (COSM) LA

B.F.A., Utah State University  
M.A., Pepperdine University  
Certified Nutritional Counselor, Trinity College of Natural Health  
*Related industry experience:* Director of Sales, 302 Skincare; Advisory Board, DoshCare; Visiting Instructor, University of Phoenix, Brigham Young University; Nutritional Counselor and Lecturer; Author, *Good Music Brighter Children*

**MARY HAKES** (GNST/MRCH) SD

A.A., Fashion Institute of Design & Merchandising Pasadena Community College  
*Related industry experience:* Buyer/Manager, Hilton Resort, Manager, Pointe Hilton Gift Shop; Allocations Assistant, Manetti Farrow Inc. (distributing Gucci, Fendi, and Mark Cross)

**SARAH HALPERN** (MPDV/TEXT) LA

B.F.A., University of Washington  
M.F.A., The School of The Art Institute of Chicago  
*Related industry experience:* Graphic Designer, Bending Borders; Art Director, BRC Imagination Arts; Designer, Mattel, Inc.; Artist in Residence, Children's Hospital Los Angeles; Textile Designer, MGA; Technical Illustrator, Spin Master

**LINDA KEIR HANDMAN** (INTD/VCOM) OC/SD

B.F.A., New York School of Interior Design  
Member: American Society of Interior Designers (ASID) National Council for Interior Design Qualification (NCIDQ)  
*Related industry experience:* President, Keir Handman Group, Inc.; President, Environmental Space Planning, Inc.; Senior Designer/Project Manager, Michael Lynn Architects, Wilke Davis Associates; Assistant Vice President Facilities Planning, Drexel Burnham Lambert

**BRIAN HAWKINS** (MMKT) SD

B.A., University of San Diego  
M.B.A., Thunderbird, The American Graduate School of International Management  
*Related industry experience:* Founder, Catalyst, PreFAB; Co-Founder, Styleseek, MyTasteBud; Creative Associate, Agence Metropolis; Sponsorship Fulfillment Coordinator,

America's Cup organizing Committee; Founding Partner, Catalyst Marketing; Instructor, University of California, San Diego

**JULIA HEINZE** (GRPH) OC

B.F.A., University of Arizona  
*Related industry experience:* Designer, Apple Computer; Freelance Designer, Julie Heinze Design, San Clemente

**ERIN HELGERSON** (DESN) LA

A.A., Fashion Institute of Design & Merchandising  
B.A., University of Colorado  
*Related industry experience:* Merchandiser/Designer, HeartSOUL Girls; Designer, Stony Apparel; Associate Designer, Torrid; Assistant Designer, The Disney Store, Cutie Patootie Clothing, Inc.

**KIM HELGESON** (MRCH) LA

Certificate, Fashion Institute of Design & Merchandising  
A.A., College of the Redwoods  
*Related industry experience:* Vice President Board of Directors, Southern California Chapter, Retail Design Institute; Visual Merchandising Manager, Mattel, Inc.; Visual Merchandising Director, NBC/Universal Studios, Hollywood; Visual Merchandising Manager, Petco

**TOM HENKENIUS** (COSM/SMED) LA

B.A., University of Southern California  
*Related industry experience:* Owner, Thunder Communications; Marketing Manager, Scrapping4Less.com, The Gifted Vine; Marketing Consultant, ProSystem Orthotics; Brand Director & Co-Executive Producer, *The Cooking Lady*

**GABRIELA HERNANDEZ** (COSM) LA

B.F.A., Art Center College of Design  
*Related industry experience:* Creative Director, CEO, Besame Cosmetics Inc.; President, Creative Director, Alma Group Inc.

**DOUG HINRICH** (INTD) LA

B.F.A., Northern Illinois University  
M.A., University of Illinois, Chicago  
*Related industry experience:* Job Captain, Hablinski-Manion Architects; Designer, Tait & Associates Architectural & Engineering Services; Draftsman/Job Coordinator, Jackson Architects

**TARYN HIPWELL** (MFTG) LA

B.F.A., The School of The Art Institute of Chicago  
*Related industry experience:* Design Assistant/Production Assistant, Anna Sui; Retail Window Displays, Scoop NYC; Wardrobe Stylist for film, print, celebrities; Host/Creator/Designer, EcoDivasTV.com; CEO, Eco Divas LLC.; Fashion Instructor, Environmental Charter High School; Writer/Producer; Writer, *Textile Insight Magazine*

**COSTOLINO HOGAN** (BUMT) SF

University of Southern California  
University of San Francisco  
*Related industry experience:* Senior Financial Consultant, Business Consultant, Lead Financial Analyst, Kaiser Permanente; Fiscal Officer/Finance Manager, San Francisco Planning Department

**H DONALD HUGHES** (DESN/GNST/INTD/VCOM) SF

Southwest Junior College

California State University, Long Beach  
*Related industry experience:* Independent Creative Director/Store Planner/Designer, Helpers of the Mentally Retarded; Visual Director, Saks Fifth Avenue; Regional Visual Coordinator, Abraham and Strauss; Visual Manager, The Broadway Department Store

**DAISY HUTTON** (MRCH) LA

Fashion Institute of Design & Merchandising  
 Duke University  
*Related industry experience:* Senior Buyer, Nasty Gal, bebe; Buyer, Metropark, GUESS?, Inc.

**PETER HYOGUCHI** (DIGI) LA

Certificate, Santa Barbara City College  
 Certificate, UCLA Extension  
*Related industry experience:* Freelance Film Instructor; Producer & Director, *The New Kind*; CEO and Founder, Strike.TV

**HILARY IKER** (GNST) LA

B.A., University of Virginia  
 M.P.W., University of Southern California  
*Related industry experience:* Freelance Writer, *Self*, *Glamour*, *Fit*, *Fit Yoga*; Features Assistant, *Vogue* Magazine; Researcher, *Los Angeles Times*; Instructor, Art Institute of California

**JUSTIN IVEY** (VCOM) LA

B.A., California State University, San Bernardino  
*Related industry experience:* Social Media Community Manager, Beyond Marketing Group

**JOANN JACK** (DESN/MMKT/MPDV/MRCH) OC/SD

B.S., University of Redlands  
*Related industry experience:* Owner, CCJ Solutions/Consulting; Director of Retail, Resort at Squaw Creek; Assistant Director of Retail Operations, Hotel Del Coronado; Merchandising Manager; Western Golf Properties, Director of Retail Operations; KSL Resorts; Founder/Director, San Diego Fashion Style Art; Retail Consultant, Liberty Station

**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, GlobalApparelNetwork.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.

**MORRISON JACKSON** (DESN) LA

B.A., Stephens College  
 B.F.A., Stephens College  
 M.F.A., University of Southern California  
*Related industry experience:* Rental Department Manager, Costume Collection; First Hand, Los Angeles Theatre Group; First Patternmaker, Kathy of California; Costume Designer, Pygmalion; Custom Corset Maker

**CARIN JACOBS** (GNST) LA/OC

B.A., University of California, Los Angeles

M.F.A., California State University, Long Beach  
*Related industry experience:* Uniform Designer, Arizona Cardinals Cheerleaders; Freelance Theatrical Costume Designer; Professor, California State University, Dominguez Hills; Designer, BCozy; Costume Designer, ssLA Theatre Works

**SARA JAFFE** (INTD) SF

B.A., University of Texas  
 M.A., University of Phoenix  
*Related industry experience:* Owner, Sara Jaffe Designs; Adjunct Instructor; Furniture Designer

**SHARON ELIZABETH JAFFE** (DESN/MPDV/VCOM) SF

B.F.A., Parsons School of Design  
 San Francisco Academy of Art  
 San Francisco Community College  
*Related industry experience:* Design Director, LS & CO; Costume Designer, Trapeze World; Style Guide Illustrator, Mattel, Inc.; Stylist, Nike; Assistant Stylist, 7 x 7 Magazine; Senior Designer, Joannie Char; Fabric Sourcing Consultant, Gap, Inc.

**LORI JANSSEN** (DESN) LA

A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Owner, Dimensions by Lori Lynn; Patternmaker, C. Notti, Puccini

**VICTORIA JEFFERSON** (MPDV) LA

A.A., Brooks College  
 B.S., West Coast University  
*Related industry experience:* Technical Designer, Perry Ellis International/Swim Division; Import Production Coordinator, Knitworks Mfg, LLC.; Product Engineer, War-naco Swim Group; Cost Engineer, Lunada Bay, Catalina, Cole of California

**ERIC JONES** (GNST/VCOM) OC

B.F.A., Valdosta State University  
 M.F.A., California State University, Fullerton  
*Related industry experience:* Instructor, Irvine Valley College, California State University, Fullerton, Oak View Learning Center; Teacher, Calvary Chapel Tustin; Exhibiting Artist; Professor, Fullerton College

**HAGOP G. KAPRELIAN** (GNST/TSCI) LA

B.S., University of Manchester, England  
 M.S., University of Manchester, England  
*Related industry experience:* Vice President of Operations, Fashion in Prints; Partner, Uniprints LLC

**MORGAN C. KAPTAIN** (COSM) LA

A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Director of Packaging Development, Stila & Jane Cosmetics; Product Manager, DayNa Decker, Inc.; Brand Manager, American International Industries; Senior Project Manager, Hatchbeauty; Project Manager, Dayna Decker Inc.; Senior Packaging Development Manager, Stila Cosmetics, Jane Cosmetics

**ANTHONY KARABOGHOSIAN** (GRPH) LA

Art Center College of Design  
*Related industry experience:* Illustrator/Designer, Petrol Advertising

**JENNIFER KARULETWA** (MFTG) LA

A.A., Fashion Institute of Design & Merchandising

\* *Instructor and grad Kim Helgeson designed the first Mattel™-branded store as part of Los Angeles International Airport's \$229 million dollar renovation.*

*Related industry experience:* Freelance Trend Analyst; Freelance Stylist; Associate West Coast Fashion Director, Here & There; Account Director, Stylesight; Senior Business Development Manager, Stylus

**CHRISTINE KASTANOS** (DESN/MPDV) SF

A.A., Fashion Institute of Design & Merchandising  
B.S., Fashion Institute of Design & Merchandising  
*Related industry experience:* Product Design & Development Consultant; Senior Designer, Owned Brands Men's, Mervyn's

**SATOSHI KAWAHITO** (GNST/MRCH/VCOM) LA/OC

B.A., California State University, Fullerton  
*Related industry experience:* Web Designer, Prime Internet; Programmer, JE Pistons; Web Developer, *Cityconcierge.com*

**BARBARA KELLER** (INTD/VCOM) LA/OC

A.A., Fullerton College  
B.A., California State University, Fullerton  
Member: American Society of Interior Designers (ASID)  
Certified Interior Designer (CID)  
*Related industry experience:* 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

**NAUM KESELMAN** (DESN) SF

Diploma, Louise Salinger Academy of Fashion  
Kiev University of Light Industry  
*Related industry experience:* Designer/Owner, Kessel N; Designer, Leather Forever, Six Company; Leather Cutter, Golden Bear Sportswear

**KAREN A. KIEFABER** (MRCH) LA

A.A., American Academy of Dramatic Arts  
*Related industry experience:* Vice President, Comikaze Entertainment Inc.; Vice President of Licensing and Music, Vice President of Accessories, Hot Topic; Accessory Buyer, Jay Jacobs, Nordstrom; Chairman/President, Pasadena Humane Society; Consultant, Kirk Hammett's Fearfest Evl

**CHRISTIAN KIENAPFEL** (INTD) LA

M.A., Virginia Polytechnic Institute and State University  
Member: Leed® Accredited Professional, Green Building Certification Institute (GBCI)  
Member: Member American Institute of Architects (AIA)  
*Related industry experience:* Licensed Architect in California and Germany, Principal, PARAVANT Architects, Associate/Project Architect, DeMaria Design Associates; Project Manager, Logical Homes; Project Architect, T.R. Hamzah & Yeang Architects, Gregotti Associati International Architects; Project Designer, Betow Architekten; Instructor, Pasadena City College

**PEGGY KING** (GNST) LA

B.A., University of California, Los Angeles  
M.A., University of California, Los Angeles  
*Related industry experience:* Teacher, UCLA Neuropsychiatric Institute; Research Assistant, UCLA Department of Education; Tutor, The Learning Center; Educational Therapist, Private Practice; Assistant Director/Instructor, Arete Preparatory High School

**JANE KRELL** (INTD) LA

A.A., Polytechnic of North London, UK  
Member: Institute of British Interior Designers & Decorators  
*Related industry experience:* Owner, Jane Krell Interior Design

**CHRISTA KUEBER** (INTD) SF

A.A.S., Parsons School of Design  
B.Ed., University of British Columbia  
*Related industry experience:* Project Manager, BJ Turner Real Estate; Designer, Josh Brown Design, Annette English & Associates

**TRACI K. LADUE** (DESN) LA

California Polytechnic State University  
University of California, Los Angeles  
*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

**CYNTHIA LAMBAKIS** (INTD) LA

B.A., San Diego State University  
M.I.A., California State Polytechnic University, Pomona  
*Related industry experience:* Principle Designer, Ederra Design Studio; Adjunct Instructor, Los Angeles Mission College

**TIMOTHY LAW** (BUMT) SF

Diploma, Business Administration, Hong Kong Baptist University  
M.B.A., Illinois State University  
*Related industry experience:* Vice President/Corporate Controller, Shorenstein Properties, LLC.; First Vice President & Group Controller, United Commercial Bank; Chief Financial Officer, TELOS Technology, Inc.; Vice President, Bank of America

**HAROLD E. LEA** (GNST/MMKT) LA

B.S., California State University, Hayward  
M.A., Azusa Pacific University  
*Related industry experience:* Director of Operations, Borg Warner, Protective Services Division

**WANDA LEAVEY** (DESN) LA

Certificate, Mt. View Theatre School, London, England  
A.A., Santa Monica College  
*Related industry experience:* Freelance Costume Supervisor for film and TV; Two-time Emmy® Award Winner

**FRANCINE LECOULTRE** (DESN) LA

A.A., Fashion Institute of Design & Merchandising  
M.F.A., University of Bern  
Member: Costume Designers Guild  
*Related industry experience:* Freelance Costume Designer for film and stage; Textile Artist

**DENISE LEDERMAN** (GNST/MRCH) SF

B.A., San Francisco State University  
M.A., San Francisco State University  
*Related industry experience:* Teaching Assistant, San Francisco State University; Graduate Assistant Fine Arts Gallery & Curator Alumni Hall Gallery/Visual Resource Specialist, San Francisco State University Department of Art

✱ *Textile Design and Merchandise Product Development instructor Robin Wagner has freelanced for Feel the Piece, a knitwear line available at Harrods and SHOPBOP, Kevan Hall, Da-Nang, and even the United Nations.*

**TERESA LEHANE** (DESN/MPDV/VCOM) SF

B.F.A., San Francisco State University  
 B.A., Academy of Art University  
 Certificate, Computer Art Institute  
*Related industry experience:* Owner/Designer, Lehane Designs; Photoshop tutor, Community Living Campaign

**ANDREA LEONARDI** (DESN/MFTG) LA

B.A., University of California, Berkeley  
 M.S., Grand Canyon University  
 Certificate, Long Beach City College  
*Related industry experience:* Instructor, Santa Ana College, St. Gregory Nazianzen Elementary School; Book and Website Coordinator, RIF SoCal; Assistant Designer, Long Beach Playhouse; Freelance Designer

**TIFFANY LETTIERI** (COSM) LA

A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Senior Manager of Global Visual Merchandising, Smashbox Cosmetics; Associate Manager of International Sales, Smashbox Cosmetics; Executive Assistant, Maddocks & Co.; Southern California Merchandising Representative, Max Studio

**RIA LEWERKE** (GRPH) LA

Certificate, Art Center College of Design  
 B.F.A., Werkkunschule  
*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

**CLAIRE-DEE LIM** (GNST/VCOM) LA

B.A., University of California, Berkeley  
 M.F.A., University of California, Los Angeles  
*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

**ELIN LITZINGER** (VCOM) LA

A.A.S., Fashion Institute of Technology  
*Related industry experience:* Fashion Stylist; Print & TV Advertising for Fashion and Beauty Brands; PR & Marketing Consultant

**NATHAN LIU** (MRCH) LA

California State Polytechnic University, Pomona  
 M.B.A. University of California, Irvine  
*Related industry experience:* Director of Inventory Management, Pacific Sunwear of California

**CHRISTINE LO PRESTI** (VCOM) LA

B.A., San Diego State University  
*Related industry experience:* Consultant, Kolon Sport, Korea; Window Coordinator, Neiman Marcus, Monique Lhuillier, Emeralds; Production Artist, Hermès; Painter, Muralist, Ultra Painting; Studio Arts Instructor, San Diego State University; Window Coordinator/Opening, Wynn Las Vegas

**SALLY LOHAN** (GNST/VCOM) LA

B.A., University College London  
 B.A., London College of Fashion  
*Related industry experience:* Content Director — West Coast, WGSN; Graphic Designer; Page Editor, *Daily Express*

Newspaper; Freelance Journalist; Copy Editor, *19 Magazine*

**CHRISTINA C. LOPEZ** (IMPD) LA

A.A., Fashion Institute of Design & Merchandising  
 B.A., Pepperdine University  
 M.A., University of California, San Diego  
*Related industry experience:* Owner/Designer, Carmelle Interiors; U.S. Diplomat/Foreign Service Officer, U.S. Department of State; Contributor, *The Huffington Post*

**CHRIS LOVE** (VCOM) LA

A.A., Institute of Design & Construction, NY  
*Related industry experience:* Vice President of Architecture & Construction, BCBGMAXAZRIA GROUP; Vice President Project Management, Kramer Design Group; Director of Store Planning, Calvin Klein

**RICHARD LOVETT** (BUMT/GNST) SF

B.S., Boston College  
 M.A., San Francisco State University  
*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

**JOAN MACE** (GNST) LA/OC

B.A., California State University, Long Beach  
 M.A., California State University, Long Beach  
*Related industry experience:* Graduate Assistant/Graduate Teaching Associate, California State University, Long Beach; Artist Assistant/Gallery Facilitator, Los Angeles County Museum of Art

**MELISSA MACKEY** (GNST) LA

Manhattan School of Music  
 Yale School of Music  
 University of Southern California  
*Related industry experience:* IDEA Center Tutor, Fashion Institute of Design & Merchandising; Associate Professor, Southern Illinois University

**CHRISTINE MAEOKA** (GNST/MMKT) SD

B.A., University of California, San Diego  
 M.B.A., University of California, Irvine  
*Related industry experience:* Director Sales and Marketing, Ooh La La Mama, Think, Inc., Production Control Manager, TDK

**MARGO MAJEWSKA** (INTD) SF

B.F.A., Parsons School of Design  
 M.Arch., Columbia University  
*Related industry experience:* Associate Professor, California College of Arts; Senior Instructor, Art Institute of California; Designer, Knoll, Inc.

**FERDOS MALEKI** (DESN/MFTG) OC

A.A., Fullerton College  
 B.A., National University of Iran  
*Related industry experience:* Fashion Designer, Patternmaker

**JAIMY MANN** (GNST) SF

*Library Specialist, FIDM Library, Fashion Institute of Design & Merchandising, San Francisco*  
 B.A., Mount Saint Mary's

\* *Sustainability expert Taryn Hipwell discusses the latest trends in responsible manufacturing in the Apparel Industry Management major.*

M.A., California State University, Los Angeles  
*Related industry experience:* Graduate Assistant/Graduate Teaching Associate, California State University, Los Angeles, University of Florida

**GOARIK MANUKYAN** (DESN) LA  
 Certificate, Pasadena City College  
 B.S., Azerbaijan State University  
*Related industry experience:* Instructor, Pasadena City College; Production Patternmaker, Clomax, Perkins Sportswear, Nina Bella

**SHERYL MARCUS** (MRCH) LA  
 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*

**NANCY MARTIN** (DESN/MFTG) SF  
 B.F.A., University of Oregon  
*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

**BRYAN MAZZARELLO** (GRPH) SF  
 B.S., Biola University  
*Related industry experience:* Creative Director, Mazzarello Media & Arts; Lead Designer, Seattle Pacific University; Art Director, Organic Bouquet; Creative Media Producer, Biola University

**BRADLEY MCCALL** (DESN/VCOM) LA  
 Pasadena City College  
 Albuquerque Technical Vocational Institute  
*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

**DOLORES MCGUIRE** (JDSN) LA  
 A.S., Fashion Institute of Technology  
 B.S., Fashion Institute of Technology  
*Related industry experience:* President, Creative Director, DeeD3e McGuire, LLC, Self-Employed Merchandising & Business Development Consultant to Jewelry Industry; Vice President of Sales, The Lot Net, LLC; Director of Merchandising & New Business Development, Crislu Corporation; Founder/Creative Merchandising/Sales Director, Jewelbox Designs LP; Vice President of Sales, AJI Inc./J. Anthony Designs; National Sales Manager, Robert Rose

**KIMBERLY MCINTYRE** (MRCH) LA  
 B.S., East Carolina University  
*Related industry experience:* Store Operations Manager, Ed Hardy, Store Operations/Project Manager, Vans Inc.

**KARA MCLEOD** (DESN) LA  
 A.A., Fashion Institute of Design & Merchandising  
 B.S., California State University, Dominguez Hills

M.B.A., California State University, Dominguez Hills  
*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

**STEVE METZGER** (GNST/GRPH/INTD) LA/OC  
 B.A., California State University, Fullerton  
 M.A., California State University, Fullerton  
 M.F.A., California State University, Fullerton  
*Related industry experience:* Exhibiting Artist; Instructor, Fullerton College, California State University, Fullerton, Learning Tree University, Irvine

**LUCINDA MIEDEMA** (MRCH/VCOM) LA/OC  
 B.A., California State University, Northridge  
*Related industry experience:* Fashion Director/Owner, Couture Productions; Regional Vendor/Merchandiser, Almay/Revlon Cosmetics; Showroom Associate, California Apparel Market; Regional Fashion Director, The Broadway Department Stores

**JEREMY MILLER** (GNST/INTD) SF  
*Assistant Coordinator, IDEA Center, Fashion Institute of Design & Merchandising, San Francisco*  
 B.F.A., San Francisco Art Institute  
 M.A., San Francisco State University  
 Member: College Art Association  
 Member: Costume Society of America  
*Related industry experience:* Teaching Assistant, San Francisco State University; Academic Reviewer, *A Basic History of Art* by Janson & Janson

**MAKO MIYASHIRO** (JDSN) LA  
 A.A.S., Fashion Institute of Technology  
*Related industry experience:* Director of Operations, Galatea: Jewelry by Artist; Director of Design, 1928 Jewelry Company; Owner, Art of Design; Director of Design, John Hardy; Vice President/Co-Owner, Neutral Union Design Group, Inc.; Director of Product Development, Pace Enterprises; Instructor, Fashion Institute of Technology

**ELLE MOLCHAN** (VCOM) LA  
 Fashion Design of Design & Merchandising  
 American Intercontinental University  
*Related industry experience:* Owner/CEO, Elle Mochan PR; VIP Director, Karla Otto; Manager of VIP and Celebrity Relations, Public Relations Manager, Versace

**JENNIFER MONROE** (JDSN) LA  
 B.A., California State University, Long Beach  
 M.F.A., Southern Illinois University, Carbondale  
*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

**OFELIA MONTEJANO** (DESN/MPDV) LA  
 Chaffey College  
 Riverside Community College  
 Certificate, Fashion Institute of Design & Merchandising  
 A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Owner/Designer, Ofelia's

\* *Visual Communications instructor Brad McCall has worked in the industry for over 32 years, with 25 years in visual presentation for high-end luxury goods.*

Fashions; Freelance Designer; Lead Designer of Product Development and Packaging, The Oasis Company

**GRAHAM NEIL MOORE** (VCOM) LA

B.A., 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

**MARIO MORENO** (VCOM) SA

B.A., Loyola Marymount University  
*Related industry experience:* Global Social Media Manager, GUESS?, Inc.

**PAUL MORSE** (INTD) LA

B.A., California State University, Fullerton  
*Related industry experience:* CEO/Interior Designer, Morse Ltd. Inc.

**JEROME MOSS** (MFTG) LA

B.S., University of Pennsylvania  
 University of Southern California  
 University of California, Los Angeles  
*Related industry experience:* Partner, Storm 2000 Corporation; Production Manager, Karen Kane, Platinum Clothing Company; Partner, Gingerhouse of California; Special Personnel Recruiter, American Apparel

**DIANE NANCE** (IMPD) LA

B.A., University of California, Irvine  
*Related industry experience:* Executive Director, Current Nuance; Vice President, Kingsmen Starcorps; Vice President Sourcing and Product Development, PacSun

**IMEE NAVASCA-LEVERETTE** (DESN/GNST) SD

A.A., Fashion Institute of Design and Merchandising  
 B.A., Ashford University  
 M.A., Ashford University  
*Related industry experience:* Senior Designer/Graphic Artist, Crazy Shirts, Inc.; Art Director/Senior Editor, *Tiaragirl* Magazine LLC.; Head Designer, Local Motion Juniors

**ANDY NEIL** (DIGI) LA

B.A., University of California, San Diego  
*Related industry experience:* Editor, Zanuck Independent, Pie Town Productions, Bunim-Murray Productions, LTT Productions, XETV-Bay City Television

**RYAN NELLIS** (DIGI/GRPH) LA

B.A., University of California, Los Angeles  
*Related industry experience:* Freelance Motion Graphics Artist/Designer, Disney, Discovery, TLC, Animal Planet; Founder, Eylumination; Producer/Director, MootMagMovie.com

**NANCY NELSON** (GNST/TSCI) SD

B.F.A., Otis Art Institute of Parsons School of Design  
*Related industry experience:* Owner/Founder, Common Threads; Freelance Designer/Illustrator, Ashworth, Far Away Imports, Kid Neptune; Sweater Designer, Mackinaw Inc.; Designer, Helga Inc., The Week-End Exercise Co.

**JANICE C. NEUMANN** (GNST) LA

B.A., California State University, Long Beach  
*Related industry experience:* Instructor, Brooks College; Production Assistant, Segerstrom Center for the Arts

**VANESSA NEWSOME** (DESN) LA

Fashion Institute of Design & Merchandising  
 A.S., Westwood College  
 B.S., Westwood College  
*Related industry experience:* Creative Director; Fashion Illustrator; Trend Forecaster; Photographer; Lifestyle Curator; Design Options; Author/Publisher, Electric Fashion Media, Inc.

**SUSAN NININGER** (DESN) LA

B.F.A., University of New Mexico  
 M.F.A., University of Washington  
 Executive Board Member: Costume Designers Guild  
*Related industry experience:* Freelance Costume Designer, Film and TV

**JOHN NITE** (MRCH) SD

A.A., Fashion Institute of Technology (FIT)  
 B.A., University of California, Santa Barbara  
*Related industry experience:* Design Director, Under Armour, The North Face; Global Director Apparel, DC Shoes; Merchandising Manager, NHS, Inc.; Instructor, West Valley College

**BLAINE NOBLETT** (BUMT) LA

J.D., Southwestern University School of Law  
 B.A., University of California, Berkeley  
 Accounting Certificate, UCLA Extension  
*Related industry experience:* Senior Corporations Counsel, California Department of Business Oversight; Associate, La Follette Johnson

**KATHRYN NOVAKOVIC** (IMPD/MPDV/TPXD/VCOM) LA

B.S., Clemson University  
*Related industry experience:* Engineer, Malden Mills; Product Development Associate, Polo, Ralph Lauren; Director, Cotton Incorporated

**MARTIN S. NUÑEZ III** (INTD/VCOM) SF

Academy of Art University  
*Related industry experience:* Designer, 36 Designs; Senior Visual Planner, Mervyn's/Target Corporation; Senior Designer, ADIG Studio

**DONALD NUNNARI** (MFTG) LA

B.B.A., St. Bonaventure University  
*Related industry experience:* Executive Vice Presidents/Western Region Manager, Merchant Factors Corp.; Senior Business Development Officer, HSBC Credit and Republic Factors; Account Executive, C & S National Bank

**JIM O'CONNOR** (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

**GREGORY J. OLVERA** (DESN) LA

B.S., Pepperdine University  
*Related industry experience:* President, Go Software

**ROBERT OPLIGER** (GNST) SD

B.A., University of California, Santa Barbara  
 M.A., University of California, Santa Barbara  
*Related industry experience:* Visiting Professor, DeVry University; Adjunct Professor, Grossmont College; Public Speaking Coach and Trainer

\* *"We're located among the most geographically rich design communities in the world. Students can become immersed in the arts and use them as jumping-off points for inspiration."—Dina Morgan, Interior Design Chairperson*

**CHRISTOPHER OSSANA** (GNST) SF

Certificate, San Francisco State University  
B.A., California Institute of Integral Studies  
*Related industry experience:* Manager, The Body Shop, Bare Escentuals; Human Resources, Gap, Inc.

**DAVID OWENS** (BUMT) SF

B.A., Ball State University  
J.D., University of San Francisco  
*Related industry experience:* Owner, Law Offices of Dave Owens; Attorney, Bryan Cave, LLP

**DIANE L. PACKER** (GRPH/TEXT) LA

Certificate, Art Center College of Design  
A.A., Ricks College  
*Related industry experience:* Freelance Graphic Designer and Illustrator

**FRANK PALECKO** (MRCH) SF

B.S., Drexel University  
*Related industry experience:* Service Manager, Macy's Inc.; CEO, Palecko, Inc.; Officer, Pet Provisions, Inc.; Consultant

**PARNIA PANDKHO** (BUMT) SF

B.S., California State University, Northridge  
*Related industry experience:* CFO, Pharmplast LLC; Controller, ETI Corporation; Self-Employed Certified Public Accountant; Business Manager, Bron, Kraft & Co.; Senior Accountant, Tanner, Maintain & Hoffer, Weber, Lipshie & Co.

**VICKY PANOSSIAN** (BUMT/COSM) LA

M.B.A., Woodbury University  
*Related industry experience:* Senior Global Marketing & Services Manager, Power-One, Inc.; Market and Technology Marketing Consultant, IMD; Independent Technical Marketing Consultant; Global Marketing Director, Impeva Labs; Global Critical Accounts Service Manager, International Rectifier

**RON PASTUCHA** (GNST/INTD) LA/OC

Certificate, University of California, Los Angeles  
B.F.A., University of Manitoba  
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*

**JUDY PICETTI** (GNST/TSCI) SF

B.S., The Philadelphia College of Textiles & Science  
*Related industry experience:* Sales Representative, Milliken & Company; West Coast Sales Manager, Account Manager, Doran Textiles

**OLGA POSLAVSKYA** (DESIN) SF

B.A., Fashion & Clothing Design College  
M.A., Fashion Design Institute of Technology, Ukraine  
*Related industry experience:* Fashion Consultant/Sales

Associate, Yves St. Laurent Boutique; Freelance Custom Clothing Consultant/Tailor; Head Tailor/Designer/Production and Fashion Design Team Manager, Superior Atelier

**COLLEEN QUEN LEE** (DESIN) SF

A.A., Fashion Institute of Design & Merchandising  
*Related industry experience:* Business Owner & Artist, Colleen Quen Couturiere; Technical Development Manager, Gap, Inc./Old Navy; Pattern Department Manager, Joan Walters

**TEREE RADENBAUGH** (DESIN/MPDV) LA

A.A., Fashion Institute of Design & Merchandising  
California State University, Fresno  
*Related industry experience:* 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; Artist, Rags to Riches, J.C. Penney; Contributing Artist, VOCA Gallery; Children's Book Illustrator; Handbag Designer

**LISA RAGSDALE** (GNST) LA

B.A., University of Washington  
M.F.A., University of Illinois  
*Related industry experience:* Post-Graduate Fellow, University of Arizona; Teaching Artist, Arizona Theatre Company; Artistic Director, Defiant Theatre Company

**FARIA RAJI** (GRPH/VCOM) LA

B.F.A., Art Center College of Design  
*Related industry experience:* Art Director, Anaheim Angels, And One, Hurricane Beer, Code Off Shore Racing, *Circuit Magazine*, *Short Cinema Journal*, Manifesto Films, Triple X Records; Founding Partner, PSY/OPS Advertising and Design; Winner, Gold, The One-Show Advertising Awards; Senior Art Director/Creative Director, Realize Records

**ELIZABETH RALSTON** (INTD) LA

B.A., University of Southern California  
M.A., University of Southern California  
Certificate, University of California Extension, Los Angeles  
*Related industry experience:* EMR Garden Design

**MIMA RANSOM** (MFTG/MRCH/VCOM) OC

B.A., California State University, Fullerton  
B.A., Damavand College  
*Related industry experience:* Director of Beauty and Rejuvenation, Center for New Medicine; President of Mima's Design; Design Consultant, Gateway Hosiery Mills; Vice President, Ransom Group, Ltd.

**MINA RAPHAEL** (MPDV) LA

A.A., Fashion Institute of Design & Merchandising  
B.S., University of Southern California  
*Related industry experience:* Design Coordinator, Laundry Room Clothing; Designer/Design Manager, Blue Tattoo Jeans; Assistant Designer, Lucky Brand Jeans

**KIM RAWLEY** (GNST) LA

B.A., California State University, Bakersfield  
M.A., California State University, Bakersfield  
*Related industry experience:* Instructor, Woodbury University; Columnist, *Antelope Valley Press*; Textbook Buyer, Antelope Valley College

**KEVIN REAGAN** (GRPH) LA

B.A., California State University, Long Beach

\* *Interior Design instructor Ron Pastucha's industry experience includes being the Concept Designer for Titanic and Alien Resurrection and Visual Designer for World of Warcraft.*



B.F.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*

**MARY REILLY** (DESN/GNST) LA

B.F.A., University of Arizona  
 M.F.A., University of California, Los Angeles  
*Related industry experience:* Wardrobe Supervisor, Tinseltown Studios; Head of Design and Wardrobe, Knott's Theme Park; Costume Designer, Kaiser Permanente Educational Theater Program

**HELENE REINER** (DESN/MPDV/TEXT) LA

A.A., Lasell College  
 B.F.A., Moore College of Art  
*Related industry experience:* Owner/Designer, Full Nelson USA; Head Designer, Action Wear; Designer, Albert Nipon; Freelance Designer, Cotton USA, St. Germain, Kleen, Young Edwardian, Metropole

**LAURA RICHARZ** (VCOM) LA

B.A., Theatre Arts University of Idaho  
*Related industry experience:* Set Decorator, *True Blood, Everybody Hates Chris, Just Legal*; Assistant Decorator, *Six Feet Under*

**RUTH RITCHIE** (MMKT/VCOM) SF

A.S., Art Institute of Fort Lauderdale  
*Related industry experience:* Owner, Silver Sun Production

**MANDO 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

**ROBIN RODENO** (BUAD/MMKT/MRCH) SD

B.A., San Diego State University  
*Related industry experience:* Merchandiser, Jockey International; Cosmetics Manager, Robinsons-May Department Stores; Merchandiser, Fossil

**JUAN CARLOS RODRIGUEZ** (DESN/INTD/MPDV/VCOM) LA

A.A., Pasadena City College  
 B.A., Charter Oak State College  
*Related industry experience:* Instructor, Pasadena High School, ATI College; Teaching Assistant, Pasadena City College

**ERIC ROSENTHAL** (DIGI) LA

B.S., University of Maryland  
 M.S., University of California, Davis  
*Related industry experience:* FA Animator, Sony Image Works, Zoic Studios, Disneytoon Studios, Motion Theory; FX Developer, Gradient Fx; 3D Artist, Flight 33 Productions

**JOAN ROTUNNO** (GNST) LA

B.A., Mount St. Mary's College  
 M.S.Ed., Mount St. Mary's College  
*Related industry experience:* Teacher, Los Angeles City School System; Docent Course Developer/Trainer, Los Angeles County Court System

**KERRY ROUSSELLOT** (INTD/VCOM) LA/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

**MICHAEL ALLYN ROY** (INTD) LA

B.A., University of California, Los Angeles  
 M.F.A., University of Southern California  
*Related industry experience:* Principal, Mike Roy Art & Design; Exhibiting Artist

**EDWARD L. RUBIN** (VCOM) LA

University of California, Berkeley  
 Carnegie-Mellon University  
*Related industry experience:* Art Director, *American Horror Story, Cinderella*; Production Designer, *Return to Zero, Caffeine, Return to Halloweentown*

**JASMIN RUCKER** (BUAD/MRCH) LA

B.S., University of Hawaii at Manoa  
*Related industry experience:* District Sales Manager, J. Jill Group, Bath & Body Works, Lingerie Cacique; Associate Buyer, Robinsons-May Department Stores, Assistant Buyer, The Broadway Department Store

**SARAH RUDD** (JDSN) LA

B.F.A., California College of the Arts  
 M.F.A., SUNY New Paltz  
*Related industry experience:* Production Assistant, Annette Ferdinandsen Jewelry, Svarvik Metalworks; Production Enamelist, Mark Poulin; Teacher, Sycamore Park Early Education Center

**ALISON RUDRUD** (VCOM) LA

A.A., Fashion Institute of Design & Merchandising  
 B.F.A., University of California, Los Angeles  
*Related industry experience:* Social Media Manager, Rolling Green Nursery; Owner, Daddy's Girl Weddings & Events; Retail Marketing Manager, Quiksilver

**KRIS SACKETT** (MRCH) LA

Fashion Institute of Technology  
 College of Saint Catherine  
*Related industry experience:* Director of Merchandise Planning, Beachmint Inc.; Merchandise Planning Manager, GUESS?, Inc.; Senior Inventory Analyst, Sears Holding, Inc.; Allocation Analyst, Wilson's Leather

**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/Cosmetic U.S. Director/Window Artist — Men's Store, Saks Fifth Avenue; Freelance Visual Artist, Gucci, Armani, Escada, Fendi

**OSCAR MIGUEL SANTOS** (SMED/VCOM) LA

B.A., University of California, Los Angeles  
 California State University, Northridge  
*Related industry experience:* Adobe Software Trainer/Instructor, Sonic Training & Disney University; Photo Editor/Graphic Designer, *American Idol*/Fox News Group; Graphic Design Instructor, Los Angeles Pacific College, Fusion Academy

\* *Graphic Design Director Stephen Reaves was formerly the Vice President of Creative at New Line Cinema. Specializing in movie key art, his freelance work has included Enchanted, Harry Potter, and Pearl Harbor.*

**JEANANNETTE SAULSBURY** (DESN/GRPH/VCOM) SF

A.A., City College of San Francisco  
*Related industry experience:* Art Director, Koret of California, Levi Strauss & Company; Fashion/Staff Illustrator, Hal Riney & Partners; Owner, Sans Ennui-Costume Furniture & Home Art

**ANGELA SCIULLI** (DIGI) LA

A.A., Lorain County Community College  
 B.A., Cleveland State University  
 M.F.A., American Film Institute  
*Related industry experience:* Camera Technician, American Film Institute

**JENNIFER SHARP** (COSM) LA

University of Brighton, UK  
 University of Wales, UK  
*Related industry experience:* Vice President of Research & Development, Physicians Formula Inc.; Director of Marketing Administration, Fred Hayman, Max Factor

**MARK V. SHELDON** (DIGI) LA

A.A., Monterey Peninsula College  
 B.A., University of California, Santa Cruz  
*Related industry experience:* Senior Pro Tools Instructor, Los Angeles Recording School; Pro Tools Editor and Consultant, Michael Boddicker, Inc.; Owner, Binary Sound; Owner, Synatarium

**DAVID SHERMAN** (GNST/GRPH/INTD/VCOM) SF

A.A., Art Institute of Atlanta  
 B.S., Pennsylvania State University  
*Related industry experience:* Design Director, Arena Exhibits; Freelance Designer, The Munselle/Brown Partnership, Inc.; Architectural Models, Inc.; Prototype Model Maker, California Model and Design, Inc.; Computer Graphics, 2-D/3-D, Algorithm Inc.

**WENDY SHUTE** (BUAD) LA/OC

B.A., San Jose State University  
 M.B.A., Pepperdine University  
*Related industry experience:* Division Director — Strategy and Development, Graphic Packaging International; General Manager, Graphic Packaging International, Smurfit Stone Container Corporation; Marketing representative, IBM

**EDWIN SIERRA** (INTD) LA

B.F.A., Rhode Island School of Design  
 B.Arch., Rhode Island School of Design  
*Related industry experience:* 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.; Graduate Fellow, Coro Foundation

**STACY SIMMERMAN** (GNST) OC

B.A., University of California, Irvine  
 M.A., Claremont Graduate University  
*Related industry experience:* Instructor, Santa Ana College

**LEAH R. SINGER** (MMKT) SD

B.A., San Diego State University  
 M.A., San Diego State University  
*Related industry experience:* Owner, What's Your Story; Senior Writer, University of California, San Diego; Presidential Communications Director, Director of Communications, San Diego State University; Editor, Red Tricycle San Diego

**KRISTEN SLOWE** (MPDV) SF

A.A., Fashion Institute of Design & Merchandising  
 B.A., Regis College  
*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** (INTD/VCOM) LA/OC

B.A., California State University, Long Beach  
 M.F.A., Chapman University  
*Related industry experience:* Comic Colorist, Liquid Graphics/DC Comics; Photoshop Painter, Gork Enterprises; Background Painter for 2-D Animation, GoPotato.tv

**FLORENCE (JOY) SOMERVILLE** (MPDV) LA

Certificate, Cerritos College  
*Related industry experience:* First Production Patternmaker, Grader, Marker Maker, Technical Designer, D.D. Best Apparel; Freelance Technical Designer, First Through Patternmaker, Grader, Marker Maker

**YELENA SONKIN** (KNTD/TEXT) LA

A.N. Kosygin Moscow State Textile University  
*Related industry experience:* Textile Designer, Fairway Trading Inc.; Director of Design and Development, Dynashape Intima, Inc.; Sweater Designer, Rico Hand Knits, Inc.

**LARRY SPEARS** (GNST) SF

B.Sc., University of Glasgow, UK  
*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

**JOY SPRINK** (MMKT/MRCH/VCOM) SD

A.A., Fashion Institute of Design & Merchandising Certificate, Pasadena City College  
 B.S., San Diego State University  
 Member: The Fashion Group International, San Diego  
*Related industry experience:* Freelance Buyer/Merchandiser; Divisional Manager, Bullock's Department Store/Federated Department Stores; Visual Merchandiser; Buyer; Retail Consultant; FGI Style Award for Education — Fashion Group International

**KAREN STEIN** (MFTG/MPDV) LA

B.A., Fairleigh Dickinson University

*Related industry experience:* Owner/Designer, Cricket and Monkey; Visual Concepts Consultant, Visual Display Designer/Stylist, Fashion Offices and Showrooms; Owner, Daydreamer Boutique

**RICHARD STEIN** (BUAD/MMKT) LA

B.S., University of Maryland

*Related industry experience:* Vice President Marketing, ESPN; Management Supervisor, Ogilvy & Mather Advertising; Vice President Retail Marketing, ABC Radio Networks; Program Coordinator of Osher Lifelong Learning Institute, University of California, Riverside

**JAMIE STONE** (COSM) LA

Hofstra University

*Related industry experience:* Blogger, HonestlyJamie.com; Influencer Marketing Manager, Sole Society; PR Manager, Guthy Renker

**JULIE STONEHOUSE** (GNST/TSCJ) SF

B.S., University of California, Davis

*Related industry experience:* Owner, Stonehouse Design Company; Textile Analyst, Patagonia, Inc.

**JEFFREY STREADER** (IMPD) 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

**NOZOMU SUGAWARA** (INTD) LA

B.Arch., University of Houston

M.Arch., University of California, Los Angeles

*Related industry experience:* Designer/Associate, Moore Ruble Yudell Architects and Planners; Designer/Intern, Morris Architects

**BARBARA SULTAN** (GNST/MFTG) LA

Technical Expert

*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

**KRISTIN SZILAGYI** (GNST) LA

B.A., California State University, Los Angeles

M.A., California State University, Los Angeles

*Related industry experience:* Teacher, Los Angeles Unified School District

**KARLA TAYLOR** (MRCH) LA

B.A., University of San Francisco

*Related industry experience:* Division Merchandise Manager, BCBGMAXAZRIA; Senior Category Manager, Disney Consumer Products; Merchandiser, GAP, Inc.; Product Line Manager, Vans, Inc.

**VIVIAN TELLEFSEN** (DESN) OC

B.A., University of California, Los Angeles

M.A., University of California, Los Angeles

Los Angeles Trade Technical College

Art Center College of Design

*Related industry experience:* Artist; Board Member, The Art 4 Kids Foundation

**JEANNE THOMAS** (GRPH/MMKT/VCOM) SF

B.F.A., California Institute of the Arts, Valencia

M.Ed., Concordia University

*Related industry experience:* Lecturer, Ex'pression College of Digital Arts; Owner/Art Director, Jeanne Thomas Graphic Design; Design Director, Wells Fargo Advantage Funds; Creative Director, Discreet; Art Director/ Graphic Designer, Macromedia; Adjunct Faculty, Santa Rosa Junior College

**NEIL THOMPSON** (GNST) LA

B.S., Iowa State University

M.A., California State University, Northridge

*Related industry experience:* Writer, Actor, Historian; Producer, *Webster*; Co-Executive Producer, *Malcolm in the Middle*, *Caroline in the City*, *God, The Devil and Bob*, *Union Square*

**SHEILA TROIANO** (GNST/MRCH) LA

Los Angeles Trade Technical College

B.A., Wayne State University

*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/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.

**ROSEMARY TYRRELL** (GNST/MMKT) SD

Isothermal Community College

Certificate, University of California, San Diego

B.A., Youngstown State University

M.A., University of Kansas

*Related industry experience:* Owner, Icarus Puppet Company; eLearning Instructional Specialist, Fashion Institute of Design & Merchandising — Business Management

**BILL UNGAR** (INTD) LA

B.S., California State University, Long Beach

*Related industry experience:* Instructor, Chaffey College, Otis College of Art and Design, Santa Ana Unified School

District ROP; Curriculum Developer, Central Orange

County CTEp; Freelance Interior Designer, Bill Ungar

Design; Industrial Designer, Moldex-Metric, Inc., Interna-

tional E-Z UP, U.S. Divers/Aqualung/SeaQuest

**DAVID VODA** (GNST) LA

University of Pittsburgh

*Related industry experience:* Instructor, Glendale Community College, Los Angeles City College, Pierce College, University of Pittsburgh

**KARISSA R. VON ESCH** (MPDV) LA

A.A., Fashion Institute of Design & Merchandising

B.S., Fashion Institute of Technology

*Related industry experience:* Director of Operations, Nation LTD; Production Manager, Independent Trading Co.; Owner/Operator, Milk & Honey; Developer, DC Shoes

**TERRI VUONG** (DESN/MFTG) SD

A.A., Fashion Institute of Design & Merchandising

*Related industry experience:* Fashion Design Instructor,

\* *Veteran TV writer and producer Neil Thompson teaches Writing Skills at FIDM and graduate level television comedy writing at UCLA. His credits include Malcolm in the Middle, Caroline in the City, and Happy Days.*

Fashion Careers College; Technical Design, Ashworth Inc.; Patternmaker, Deborah Wiley California, The Weekend Exercise Company

**ROBIN WAGNER** (KNTD/MPDV/TEXT) LA

B.F.A., Fashion Institute of Technology  
Member: The Fashion Group International of Los Angeles, Inc. (FGILA)  
*Related industry experience:* Owner/Creative Director, Suicide King; Freelance Design and Sourcing Consultant, Robin Wagner Design; Product Development and Sourcing Consultant, Kevan Hall, Windsor Stores, Three Dots, GUESS?, Inc., Design Merchants, Henry Jacobson, Grassroots; New York-based Design Director; Vice President of Design/Design Director, Aire Clothing; Design Director/Merchandiser, Jennifer Reed Inc.; Design Consultant, Feel the Piece, DaNang; Consultant/Guest Speaker, United Nations International Trade Commission

**ISAAC WALKER** (DESN/MFTG/MPDV) LA

Certificate, Los Angeles Trade Technical College  
*Related industry experience:* Designer, 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

Meridian Community College  
B.F.A., Delta State University  
M.F.A., Louisiana Tech University  
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

**JACOB WALL** (DESN) SF

B.A., University of California, Berkeley  
M.A., DePaul University  
M.B.A., Pepperdine University  
*Related industry experience:* Co-Founder and Chief Creative, Artful Gentleman; Vice President, Experience Project; Director, Demand Media

**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

**JULIE WARD** (BUMT) LA

B.S., Spelman College  
M.P.P., University of Southern California  
*Related industry experience:* Adjunct Faculty, Santa Monica College; Owner, Gallery Asha

**GEOVANNA WATERS** (COSM) LA

B.A., Mount St. Mary's College  
Pepperdine University  
Psy.D., Phillips Graduate Institute  
*Related industry experience:* Sales Manager, Classic Cosmetics, Jon Davler Inc.

**MEREDITH WEBB** (GNST) SF

B.A., University of California, Santa Cruz  
M.A., University of Oregon  
*Related industry experience:* Instructor, University of Oregon, The Learning Center, Inc.

**HELANE WILBOURNE** (BUAD/BUMT) LA

B.A., University of California, Los Angeles  
M.B.A., Pepperdine University  
Certificate, Certified Senior Professional in Human Resources, Society of Human Resource Professionals (SPHR)  
*Related industry experience:* Personnel and Organization Manager, Training and Communication, Mars Inc.; Senior Shortage Control Auditor, Macy's Inc.; Training Manager, Department Manager, Bullock's Department Store; Consultant, Wilbourne Consulting Group

**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

**JOANIE 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

**RUSSELL WILLIAMS** (VCOM) LA

B.S., University of North Carolina at Wilmington  
*Related industry experience:* Director of Visual Merchandising, GUESS?, Inc.; Corporate Merchandiser, Tommy Hilfiger

**SARAH WILLIAMS** (BDSN/TEXT) LA

B.A., Yale University  
M.F.A., California Institute of Arts  
*Related industry experience:* Art Director, Jerry Leigh of CA; Senior Graphic Artist, Fortune Fashions Industries; Graphic Artist, Little Laura of CA; Print Merchandiser, Texollini; Freelance Costume Designer

**JODY WILSON** (GNST/MMKT/VCOM) SF

B.A., Kalamazoo College  
M.F.A., San Francisco Art Institute  
*Related industry experience:* Freelance Video Editor and Motion Graphics Designer

**LAUREN WINSTEAD** (GNST/VCOM) SD

B.S., James Madison University  
*Related industry experience:* Custom Database Designer/Consultant; Software Engineer, Science Applications International Corporation; Lead Test Engineer, American Systems Corporation; Graphic Designer; Owner, PB & Jel Graphic Designs

**JILL WOLCOTT** (MPDV) SF

A.A.S., Seattle Central Community College  
B.S., Western Washington University  
*Related industry experience:* Owner/Creative Director, Jill Wolcott Knits

**JEAN WOLLAM** (MPDV/MRCH) LA/OC

B.S., San Diego State University

*Related industry experience:* Vice President of Merchandising, Wet Seal, XOXO; Retail Consultant

**KIMBERLEIGH WOOD** (GRPH) LA

A.A., Fashion Design, Fashion Institute of Design and Merchandising

*Related industry experience:* Design Manager, Disney Consumer Products; Senior Art Director, DZN The Design Group; Creative Director, Chubby Wood Golf Wear, Heat-ers USA Surfwear; Art Director, BD Fox & Friends

**YACHIYO YOULIN** (INTD) LA/OC

A.A., Otsuka Textile Design Institute

A.A., Brooks College

*Related industry experience:* Senior Designer, Design Consultants; Assistant Project Designer, Intradesign; Design Director, YSC America; Owner, YS Youlin Design; Instructor, Brooks College

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\* *Graphic Design Instructor Ria Lewerke is an award-winning Art Director/Designer who is President/Creative Director of the design firm RIA Images whose clients include: Matchbox 20, Tori Amos, and Ozzy Osbourne.*





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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

Whenever possible, campus visits and personal interviews are encouraged for all candidates. However, out-of-state students may interview by telephone and international students may apply through the mail. Addresses and phone numbers of all FIDM campuses are listed in the back of this catalog. Students may also apply online at [FIDM.edu](http://FIDM.edu)

1. Submission of high school/secondary school transcript(s) and, if applicable, all college/university transcripts. All candidates must possess or be a candidate for a high school/secondary school diploma or general equivalency diploma (GED).
2. Submission of Admissions Essay (2 pages maximum) Contact the Office of Admissions or access admissions essay information at [FIDM.edu](http://FIDM.edu)
3. Submission of three recommendations from professionals such as faculty, counselors, school administrators, or employers.
4. Submission of portfolio/entrance project requirement for all majors. Contact the Office of Admissions or access portfolio/entrance project requirements at [FIDM.edu](http://FIDM.edu)
5. Submission of \$25 application fee and an enrollment fee of \$200 due upon acceptance (non-refundable fees). **Note:** Beginning November 1, 2015, application fee will be \$50.

### ADMISSION TO THE ASSOCIATE OF ARTS DEGREE PROGRAMS

Limited to high school graduates, applicants with strong GED test scores, or students who are transferring prior to obtaining a degree from another college.

### ADMISSION TO THE ASSOCIATE OF ARTS PROFESSIONAL DESIGNATION DEGREE PROGRAMS

Limited to candidates who have a U.S. accredited degree or a certified international degree and wish to add a new field of specialization. Information about specific prerequisite coursework and approved professional experience may be obtained from the Office of Admissions.

### ADMISSION TO THE ASSOCIATE OF ARTS ADVANCED STUDY DEGREE PROGRAMS

Limited to candidates who possess a prior academic degree from FIDM in a related discipline.

### ADMISSION TO THE BACHELOR OF SCIENCE AND BACHELOR OF ARTS DEGREE PROGRAMS

Admission to the B.S. and B.A. programs is limited to graduates who have a prior FIDM Associate of Arts degree completed in good standing and have demonstrated a strong academic performance. Admission to the B.A. Professional Studies program is limited to

graduates who have a prior FIDM Associate of Arts degree and a prior FIDM Associate of Arts Advanced Study degree. The application process for a Bachelor's degree includes an admissions essay 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 the Student Advisement Office.

### OUT-OF-STATE ADMISSIONS

Students residing outside of the State of California may waive the requirement of a personal interview by contacting an out-of-state Admissions Advisor (by telephone, in writing, or online) to arrange for a telephone interview. An enrollment fee of \$200 is due upon acceptance (non-refundable fee); a \$150 fee is due after acceptance.

### INTERNATIONAL STUDENT ADMISSIONS

International students may apply online at [FIDM.edu](http://FIDM.edu). The following additional requirements may need to be satisfied by international students:

1. Developmental Writing Classes FIDM offers a transitional writing course entitled Developmental Writing which focuses upon grammar and structural elements or conventions in written communication and prepares students for Writing Skills. Placement into this course is typically based upon a TOEFL score or a writing sample and the EPT (English Placement Test) administered by FIDM.
2. TOEFL Applicants whose first language is not English are required to take the Test of English as a Foreign Language (TOEFL) or a TOEFL equivalency test (check with an Admissions Advisor). The minimum TOEFL score for admission to FIDM is 65 Internet-based or 183 computer-based. FIDM's TOEFL school code is #4457.
3. Transcripts All international transcripts must be translated and may require an educational evaluation by an official agency.
4. Letter of Financial Support FIDM is on the approved list of the U.S. Department of Justice for non-immigrant students and is authorized to issue certificates of eligibility (Form I-20). International students are required to supply a bank statement verifying that they are able to meet their financial obligations. International students residing out of the U.S. are not required to attend personal interviews. International students should not depend on part-time employment for financial support while attending college. Industry experience may be gained by applying for practical training during the second year of enrollment.



## 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, 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 & Scholarships section on *FIDM.edu*. For more information about scholarship opportunities, visit the FIDM Scholarship Foundation website: *fidmscholarshipfoundation.org*. Also, if students have been accepted for admission to FIDM, additional FAQs can be found on the FIDM Portal *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. FIDM receives an Institutional Student Information Record (ISIR) which is used to determine a student's eligibility.

### FEDERAL SUPPLEMENTAL EDUCATION OPPORTUNITY GRANT (SEOG)

This grant is available to students who demonstrate extreme financial need and is used to augment 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 PERKINS LOAN

This is a federal loan for students who demonstrate extreme financial need and is used to augment aid from other programs. Repayment begins nine months after the student leaves college.

### 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 UNSUBSIDIZED STAFFORD LOAN

This loan is not based on financial need and the same process as the Subsidized Stafford loan determines eligibility. The terms of the loan are similar to the Subsidized Stafford loan; however, the student is responsible for the interest during in-school and deferment periods.

Student borrowing of subsidized and unsubsidized Stafford loans cannot exceed the government's annual loan limits.

### FEDERAL PLUS LOAN

This program assists parents with good credit histories in borrowing for their dependent student's educational expenses. A credit worthy co-borrower may cosign the PLUS loan with the parent.

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. Terms and conditions of these loan programs may be found at the U.S. Department of Education's website *studentaid.ed.gov/types/loans*

### 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.BILL.1 (1.888.442.4551) to speak with a Veterans Benefits Counselor or by visiting the website at *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 Financial Aid & Scholarships 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.

**PRIVATE AND INSTITUTIONAL SCHOLARSHIPS**

Information can be found in the Financial Aid & Scholarships section of FIDM's website. For more information about scholarship opportunities, visit the FIDM Scholarship Foundation website [fidmscholarship-foundation.org](http://fidmscholarship-foundation.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).

**GRANT & SCHOLARSHIP SOURCES FOR OUT-OF-STATE STUDENTS**

Aid programs from states other than California can be found at the following website: [wdcrobcopl01.ed.gov/Programs/EROD/org\\_list.cfm?category\\_ID=SHE](http://wdcrobcopl01.ed.gov/Programs/EROD/org_list.cfm?category_ID=SHE). 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 Tuition and Financial Aid section of FIDM's website. If students have financial aid that exceeds the cost of their tuition and fees, they will receive a payment from FIDM after all these costs have been paid.

**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 January 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 (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 in such a manner as 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 the 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, Perkins Loan, Work Study, and Stafford and PLUS Loans) must complete the Free Application for Federal Student Aid (FAFSA). The application can be accessed at [fafsa.ed.gov](http://fafsa.ed.gov)

To apply for a federal loan (Subsidized and Unsubsidized Stafford and PLUS loans), visit the Direct Loan website at [studentloans.gov](http://studentloans.gov). This site will allow students, parents, and endorsers to complete the steps for the loan application process, including:

- Master Promissory Note (MPN)
- Parent PLUS loan request
- Endorsing a parent 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 Perkins, Federal Pell, Federal Work Study, Federal SEOG, Federal Stafford, and Federal Parent PLUS 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 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 Perkins, 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 [csac.ca.gov/dream\\_act.asp](http://csac.ca.gov/dream_act.asp)

#### 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.

As a college work-study recipient, the student has the responsibility of completing all necessary pre-employment forms.

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.

Paychecks are issued to work-study recipients twice a month. Checks are made payable to the student only. The amount of a Federal College Work Study (FWS) award is an estimate based on the student's anticipated earnings during an academic year. A FWS award cannot be applied toward a student's FIDM account. Actual FWS earnings will depend on the hours worked by 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 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 14 days of the date of the notification.

#### 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 12 units. Federal Pell and Cal Grant awards will be prorated for a student who originally registers full time and subsequently drops below full time enrollment. To maintain eligibility for Title IV 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 January 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 deemed by the Student Financial Services Department as being eligible aid recipients.

#### TERMS & CONDITIONS OF STUDENT LOANS

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 [studentaid.ed.gov/types/loans](http://studentaid.ed.gov/types/loans)

\* *The Japanese confectionery shop Fugetsu-do, founded in 1903, is said to be the oldest food establishment still operating in Los Angeles.*

**FEDERAL STUDENT STAFFORD LOAN REPAYMENT**

Questions regarding repayment of a Federal Student Stafford Loan may be directed to the Stafford Repayment Coordinator, at the Los Angeles campus at x4260. See sample Stafford Loan repayment schedule provided (page 194).

**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. See sample Perkins Loan repayment schedule provided below.

A loan is not a gift — it must be repaid with interest.

**FEDERAL PERKINS LOAN SAMPLE MONTHLY REPAYMENT — 5% FIXED INTEREST RATE**

LOAN AMOUNT BORROWED	MONTHLY PAYMENTS	TOTAL INTEREST CHARGES	TOTAL AMOUNT TO BE PAID	NUMBER OF PAYMENTS	FINAL PAYMENT
\$100	\$40	\$0.76	\$100.76	3	\$20.76
\$200	\$40	\$2.54	\$202.54	6	\$2.54
\$300	\$40	\$5.45	\$305.45	8	\$25.45
\$400	\$40	\$9.45	\$409.45	11	\$9.45
\$500	\$40	\$14.58	\$514.58	13	\$34.58
\$600	\$40	\$20.87	\$620.87	16	\$20.87
\$700	\$40	\$28.35	\$728.35	19	\$8.35
\$800	\$40	\$37.06	\$837.06	21	\$37.06
\$900	\$40	\$47.02	\$947.02	24	\$27.02
\$1,000	\$40	\$58.24	\$1,058.24	27	\$18.24
\$1,100	\$40	\$70.75	\$1,170.75	30	\$10.75
\$1,200	\$40	\$84.58	\$1,284.58	33	\$4.58
\$1,300	\$40	\$99.81	\$1,399.81	35	\$39.81
\$1,400	\$40	\$116.36	\$1,516.36	38	\$36.36
\$1,500	\$40	\$134.46	\$1,634.46	41	\$34.46
\$1,600	\$40	\$153.99	\$1,753.99	44	\$33.99
\$1,700	\$40	\$174.98	\$1,874.98	47	\$34.98
\$1,800	\$40	\$197.48	\$1,997.48	50	\$37.48
\$1,900	\$40	\$221.60	\$2,121.60	54	\$1.60
\$2,000	\$40	\$247.40	\$2,247.40	57	\$7.40
\$2,100	\$40	\$274.82	\$2,374.82	60	\$14.82
\$2,200	\$40	\$303.92	\$2,503.92	63	\$23.92
\$2,300	\$40	\$334.78	\$2,634.78	66	\$34.78
\$2,400	\$40	\$367.55	\$2,767.55	70	\$7.55
\$2,500	\$40	\$402.07	\$2,902.07	73	\$22.07
\$2,600	\$40	\$438.49	\$3,038.49	76	\$38.49
\$2,700	\$40	\$476.95	\$3,176.95	80	\$16.95
\$2,800	\$40	\$517.33	\$3,317.33	83	\$37.33
\$2,900	\$40	\$559.93	\$3,459.93	87	\$19.93
\$3,000	\$40	\$604.57	\$3,604.57	91	\$4.57
\$3,100	\$40	\$651.40	\$3,751.40	94	\$31.40
\$3,200	\$40	\$700.61	\$3,900.61	98	\$20.61
\$3,300	\$40	\$752.06	\$4,052.06	102	\$12.06
\$3,400	\$40	\$805.96	\$4,205.96	106	\$5.96
\$3,500	\$40	\$862.44	\$4,362.44	110	\$2.44
\$3,600	\$40	\$921.38	\$4,521.38	114	\$1.38
\$3,700	\$40	\$983.13	\$4,683.13	118	\$3.13
\$3,800	\$40.31	\$1,036.45	\$4,836.45	120	\$39.56
\$3,900	\$41.37	\$1,063.66	\$4,963.66	120	\$40.63
\$4,000	\$42.43	\$1,091.01	\$5,091.01	120	\$41.84

\* There are over 6,500 materials in the FIDM Library's Material ConneXion® database which allows for in-depth research on the latest materials and eco technologies.

LOAN AMOUNT BORROWED	MONTHLY PAYMENTS	TOTAL INTEREST CHARGES	TOTAL AMOUNT TO BE PAID	NUMBER OF PAYMENTS	FINAL PAYMENT
\$4,100	\$43.49	\$1,118.28	\$5,218.28	120	\$42.97
\$4,200	\$44.55	\$1,145.62	\$5,345.62	120	\$44.17
\$4,300	\$45.61	\$1,172.96	\$5,472.96	120	\$45.37
\$4,400	\$46.67	\$1,200.17	\$5,600.17	120	\$46.44
\$4,500	\$47.73	\$1,227.54	\$5,727.54	120	\$47.67
\$4,600	\$48.79	\$1,254.77	\$5,854.77	120	\$48.76
\$4,700	\$49.86	\$1,281.79	\$5,981.79	120	\$48.45
\$4,800	\$50.92	\$1,309.11	\$6,109.11	120	\$49.63
\$4,900	\$51.98	\$1,336.28	\$6,236.28	120	\$50.66
\$5,000	\$53.04	\$1,363.72	\$6,363.72	120	\$51.96
\$5,100	\$54.10	\$1,391.03	\$6,491.03	120	\$53.13
\$5,200	\$55.16	\$1,418.35	\$6,618.35	120	\$54.31
\$5,300	\$56.22	\$1,445.61	\$6,745.61	120	\$55.43
\$5,400	\$57.28	\$1,472.90	\$6,872.90	120	\$56.58
\$5,500	\$58.34	\$1,500.20	\$7,000.20	120	\$57.74
\$5,600	\$59.40	\$1,527.48	\$7,127.48	120	\$58.88
\$5,700	\$60.46	\$1,554.83	\$7,254.83	120	\$60.09
\$5,800	\$61.52	\$1,582.05	\$7,382.05	120	\$61.17
\$5,900	\$62.58	\$1,609.47	\$7,509.47	120	\$62.45
\$6,000	\$63.64	\$1,636.71	\$7,636.71	120	\$63.55
\$6,100	\$64.70	\$1,663.97	\$7,763.97	120	\$64.67
\$6,200	\$65.77	\$1,690.89	\$7,890.89	120	\$64.26
\$6,300	\$66.83	\$1,718.29	\$8,018.29	120	\$65.52
\$6,400	\$67.89	\$1,745.59	\$8,145.59	120	\$66.68
\$6,500	\$68.95	\$1,772.80	\$8,272.80	120	\$67.75
\$6,600	\$70	\$1,800.50	\$8,400.50	120	\$70.50
\$6,700	\$71.07	\$1,827.52	\$8,527.52	120	\$70.19
\$6,800	\$72.13	\$1,854.77	\$8,654.77	120	\$71.30
\$6,900	\$73.19	\$1,882.08	\$8,782.08	120	\$72.47
\$7,000	\$74.25	\$1,909.42	\$8,909.42	120	\$73.67
\$7,100	\$75.31	\$1,936.56	\$9,036.56	120	\$74.67
\$7,200	\$76.37	\$1,963.97	\$9,163.97	120	\$75.94
\$7,300	\$77.43	\$1,991.26	\$9,291.26	120	\$77.09
\$7,400	\$78.49	\$2,018.59	\$9,418.59	120	\$78.28
\$7,500	\$79.55	\$2,045.89	\$9,545.89	120	\$79.44
\$7,600	\$80.61	\$2,073.15	\$9,673.15	120	\$80.56
\$7,700	\$81.67	\$2,100.50	\$9,800.50	120	\$81.77
\$7,800	\$82.73	\$2,127.85	\$9,927.85	120	\$82.98
\$7,900	\$83.79	\$2,155.09	\$10,055.09	120	\$84.08
\$8,000	\$84.85	\$2,182.35	\$10,182.35	120	\$85.20

\* *The Annual Art of Motion Picture Costume Design Exhibition at the FIDM Museum & Galleries displays over 100 costumes.*

**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	\$5,436
Transportation	\$2,043
Miscellaneous	+ \$2,142
<b>TOTAL</b>	<b>\$9,621</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*	\$49,227
Expected Family Contribution	+ \$999
<b>NEED</b>	<b>\$48,228</b>

AID PACKAGE	
Pell	\$4,780
Federal Stafford subsidized loan	\$3,500
Federal Stafford unsubsidized loan	+ \$6,000
<b>TOTAL AID PACKAGE</b>	<b>\$14,280</b>
<b>(UNMET NEED)</b>	<b>(\$33,948)</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.

**SATISFACTORY ACADEMIC PROGRESS (SAP) REQUIREMENTS**

Students receiving federal or state financial aid and/or veterans benefits 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 SAP standards for students receiving financial aid are stricter than those for students who do not receive financial aid.

**FINANCIAL AID SAP STANDARDS**

SAP is monitored periodically during the student's program of study. At each monitoring period, the student must meet SAP standards in three areas:

1. GPA
2. Pace
3. Unit completion

**GPA:** A student must maintain a minimum cumulative Grade Point Average of 2.0 on a 4.0 scale.

**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" is defined as units for classes for which the student has a grade at the completion of a quarter, with the exception of the classes Math Skills, 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" or "D." 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.

**Unit completion:** A student must successfully complete a minimum number of units at each monitoring point. The chart on the next page shows the minimum requirements for FIDM programs. Contracts of other lengths or units are usually modifications (additions or reductions) of these standard programs, but have the same minimum unit requirement. Students should contact the Financial Aid Office at [financialaid@fidm.edu](mailto:financialaid@fidm.edu) if they have questions about the unit completion requirement for their program.

**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, students 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) 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 a 3-quarter A. A. Professional Designation or A.A. Advanced Study Program. The SAP for students in a program of study of three quarters or less will be monitored on a quarterly basis. If students in one of these programs fails to meet SAP standards, they will be placed on “Financial Aid Warning” status. A student in “Warning” status may receive financial aid for one additional quarter. If students fail to meet SAP standards in that additional quarter, they are subject to SAP disciplinary actions as described below.

**SATISFACTORY ACADEMIC PROGRESS (SAP) MONITORING PERIOD**

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
BACHELOR	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	
BACHELOR'S DEGREE B.A. / B.S.	2 years	91	At the end of every three quarters of attendance	30	60	91	
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		

\* 92% of FIDM Students said they were better prepared to start their classes after attending the Success Seminar.

### SATISFACTORY ACADEMIC PROGRESS (SAP) DISCIPLINARY ACTIONS

Students who have not met all of the SAP standards and who want to retain financial aid eligibility must appeal their SAP determination. If students do not appeal, students 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 the third quarter of attendance and does not appeal that determination, the student loses the financial aid eligibility beginning with the fourth quarter of attendance. Likewise, if students appeal and the appeal is not approved, they lose their eligibility for aid in the first quarter following the period of monitoring. The school will notify the student of the outcome of the review.

Students who appeal 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 students 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, the student is considered to be on "SAP Probation" status, and is 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.

### 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 for one quarter 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.*

### COURSE INCOMPLETES

Units for a class with a grade of "I" will count as units attempted but not 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 point of monitoring.

### 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, but are not counted in the calculation of unit completion.

### 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.

### COURSE REPETITIONS

If students repeat 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 students repeat 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, students who repeat a class for which they received a passing grade ("D-" or better) may only receive federal financial aid for one repeat of that class.

### TRANSFER OF CREDIT FROM PREVIOUS INSTITUTIONS

For purposes of the measurement of pace, credit accepted in transfer from previous colleges are counted as both units attempted and units completed. The student's GPA at FIDM is not affected by transfer units. Units accepted in transfer from previous colleges are counted in the calculation of unit completion.

All questions pertaining to this policy should be directed to the Student Financial Services Department.

### FEDERAL DIRECT LOAN EXIT COUNSELING INFORMATION

Federal Loan exit counseling will:

- (j) 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)(ii), 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 Stafford Loan estimated monthly repayment (4.29% interest rate)

AMOUNT BORROWED	NUMBER OF PAYMENTS	MONTHLY PAYMENT	TOTAL INTEREST COST
\$3,500	81	\$50	\$535.40
\$4,500	109	\$50	\$939.64
\$5,500	120	\$56.45	\$1,273.40
\$8,000	120	\$82.10	\$1,852.49
\$12,500	120	\$128.29	\$2,894.26
\$16,500	120	\$169.34	\$3,820.50
\$19,000	120	\$195	\$4,399.30

**SAMPLE REPAYMENT CHART**

Federal Unsubsidized Stafford Loan estimated monthly repayment (4.29% interest rate)

AMOUNT BORROWED	NUMBER OF PAYMENTS	MONTHLY PAYMENT	TOTAL INTEREST COST	NUMBER OF PAYMENTS	MONTHLY PAYMENT WITH CAPITALIZED INTEREST	INTEREST PAID WITH CAPITALIZATION
\$3,500	89	\$50	\$950	47	\$50	\$350
\$4,000	107	\$50	\$1,350	104	\$50	\$1,200
\$5,500	120	\$63.29	\$2,095.30	120	\$89.15	\$2,698
\$6,625	120	\$76.24	\$4,153.20	120	\$133.72	\$4,046.40
\$7,500	120	\$86.31	\$5,538.40	20	\$178.30	\$5,396
\$10,000	120	\$115.08	\$8,307.60	120	\$267.44	\$8,092.80

Unsubsidized Stafford 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 Stafford 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 JULY 1, 2015 THROUGH OCTOBER 31, 2015

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>FIRST ACADEMIC YEAR</b>													
APPAREL INDUSTRY MANAGEMENT	45	\$29,255	\$1,760	\$601	\$279	\$500	\$100	\$270	\$0	\$32,765	\$11,315	\$66,180	2 YEARS
BEAUTY INDUSTRY MERCHANDISING & MARKETING	45	\$27,745	\$1,691	\$197	\$382	\$500	\$100	\$270	\$0	\$30,885	\$10,610	\$61,995	2 YEARS
DIGITAL MEDIA	45	\$29,815	\$473	\$856	\$861	\$600	\$100	\$270	\$0	\$32,975	\$11,213	\$66,295	2 YEARS
FASHION DESIGN	45	\$29,645	\$1,493	\$1,145	\$462	\$500	\$100	\$270	\$0	\$33,615	\$11,645	\$67,590	2 YEARS
FASHION KNITWEAR DESIGN	45	\$29,850	\$1,696	\$980	\$394	\$500	\$100	\$270	\$0	\$33,790	\$11,709	\$67,415	2 YEARS
GRAPHIC DESIGN	45	\$29,620	\$896	\$679	\$610	\$600	\$100	\$270	\$0	\$32,775	\$11,188	\$66,305	2 YEARS
INTERIOR DESIGN	45	\$29,890	\$897	\$914	\$559	\$500	\$100	\$270	\$0	\$33,130	\$11,345	\$66,800	2 YEARS
JEWELRY DESIGN	45	\$29,395	\$603	\$2,170	\$472	\$500	\$100	\$270	\$0	\$33,510	\$11,632	\$66,690	2 YEARS
MERCHANDISE MARKETING	45	\$27,775	\$1,842	\$180	\$288	\$500	\$100	\$270	\$0	\$30,955	\$10,655	\$63,120	2 YEARS
MERCHANDISE PRODUCT DEVELOPMENT	45	\$28,155	\$1,884	\$649	\$237	\$500	\$100	\$270	\$0	\$31,795	\$11,021	\$64,035	2 YEARS
SOCIAL MEDIA	45	\$27,775	\$1,570	\$207	\$513	\$500	\$100	\$270	\$0	\$30,935	\$10,608	\$63,075	2 YEARS
TEXTILE DESIGN	45	\$29,685	\$960	\$585	\$415	\$500	\$100	\$270	\$0	\$32,515	\$11,096	\$65,945	2 YEARS
VISUAL COMMUNICATIONS	45	\$29,355	\$1,000	\$894	\$371	\$500	\$100	\$270	\$0	\$32,490	\$11,146	\$66,235	2 YEARS

ASSOCIATE OF ARTS DEGREE TWO-YEAR PROGRAMS — 2ND YEAR

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>SECOND ACADEMIC YEAR</b>													
APPAREL INDUSTRY MANAGEMENT	45	\$29,255	\$1,131	\$145	\$889	\$500	\$0	\$270	\$250	\$32,440	\$11,026	\$66,180	2 YEARS
BEAUTY INDUSTRY MERCHANDISING & MARKETING	45	\$27,745	\$1,101	\$60	\$279	\$500	\$0	\$270	\$250	\$30,205	\$10,262	\$61,995	2 YEARS
DIGITAL MEDIA	45	\$29,815	\$331	\$36	\$1,048	\$600	\$0	\$270	\$250	\$32,350	\$10,845	\$66,295	2 YEARS
FASHION DESIGN	45	\$29,645	\$950	\$630	\$740	\$500	\$0	\$270	\$250	\$32,985	\$11,268	\$67,590	2 YEARS
FASHION KNITWEAR DESIGN	45	\$29,850	\$565	\$213	\$997	\$500	\$0	\$270	\$250	\$32,645	\$11,011	\$67,415	2 YEARS
GRAPHIC DESIGN	45	\$29,620	\$539	\$285	\$991	\$600	\$0	\$270	\$250	\$32,555	\$10,989	\$66,305	2 YEARS
INTERIOR DESIGN	45	\$29,890	\$1,014	\$308	\$458	\$500	\$0	\$270	\$250	\$32,690	\$11,117	\$66,800	2 YEARS
JEWELRY DESIGN	45	\$29,395	\$628	\$361	\$811	\$500	\$0	\$270	\$250	\$32,215	\$10,903	\$66,690	2 YEARS
MERCHANDISE MARKETING	45	\$27,775	\$2,041	\$111	\$283	\$500	\$0	\$270	\$250	\$31,230	\$10,769	\$63,120	2 YEARS
MERCHANDISE PRODUCT DEVELOPMENT	45	\$28,155	\$1,151	\$331	\$643	\$500	\$0	\$270	\$250	\$31,300	\$10,680	\$64,035	2 YEARS
SOCIAL MEDIA	45	\$27,775	\$1,066	\$36	\$1,308	\$500	\$0	\$270	\$250	\$31,205	\$10,385	\$63,075	2 YEARS
TEXTILE DESIGN	45	\$29,685	\$257	\$785	\$708	\$500	\$0	\$270	\$250	\$32,465	\$10,992	\$65,945	2 YEARS
VISUAL COMMUNICATIONS	45	\$29,355	\$890	\$561	\$934	\$500	\$0	\$270	\$250	\$32,760	\$11,162	\$66,235	2 YEARS

## PROFESSIONAL DESIGNATION ASSOCIATE OF ARTS DEGREE PROGRAMS

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	54	\$31,595	\$1,955	\$563	\$877	\$500	\$100	\$335	\$0	\$250	\$36,175	\$9,673	\$36,175	15 MONTHS	
BEAUTY INDUSTRY MERCHANDISING & MARKETING	48	\$26,635	\$1,003	\$71	\$466	\$500	\$100	\$270	\$0	\$250	\$29,295	\$9,944	\$29,295	12 MONTHS	
DIGITAL MEDIA	60	\$33,075	\$270	\$458	\$1,572	\$600	\$100	\$335	\$0	\$250	\$36,600	\$7,520	\$36,600	18 MONTHS	
FASHION DESIGN	57	\$31,920	\$1,635	\$1,623	\$952	\$500	\$100	\$335	\$0	\$250	\$37,315	\$10,143	\$37,315	15 MONTHS	
FASHION KNITWEAR DESIGN	60	\$35,845	\$1,491	\$964	\$1,285	\$500	\$100	\$335	\$0	\$250	\$40,770	\$10,806	\$40,770	15 MONTHS	
GRAPHIC DESIGN	60	\$33,025	\$685	\$811	\$1,414	\$600	\$100	\$335	\$0	\$250	\$37,220	\$9,679	\$37,220	15 MONTHS	
INTERIOR DESIGN	66	\$36,360	\$1,465	\$1,166	\$909	\$500	\$100	\$335	\$0	\$250	\$41,085	\$10,979	\$41,085	15 MONTHS	
JEWELRY DESIGN	66	\$36,645	\$645	\$2,378	\$1,217	\$500	\$100	\$335	\$0	\$250	\$42,070	\$9,321	\$42,070	18 MONTHS	
MERCHANDISE MARKETING	45	\$27,890	\$1,841	\$111	\$358	\$500	\$100	\$270	\$0	\$250	\$31,320	\$10,765	\$31,320	12 MONTHS	
MERCHANDISE MARKETING (online) †	45	\$27,890	\$1,841	\$111	\$358	\$0	\$100	\$0	\$770	\$250	\$31,320	\$10,765	\$31,320	12 MONTHS	
MERCHANDISE PRODUCT DEVELOPMENT	51	\$28,720	\$1,796	\$778	\$726	\$500	\$100	\$335	\$0	\$250	\$33,205	\$8,945	\$33,205	15 MONTHS	
SOCIAL MEDIA	60	\$31,480	\$1,728	\$53	\$1,029	\$500	\$100	\$335	\$0	\$250	\$35,475	\$9,314	\$35,475	15 MONTHS	
TEXTILE DESIGN	60	\$37,000	\$455	\$1,111	\$979	\$500	\$100	\$335	\$0	\$250	\$40,730	\$10,574	\$40,730	15 MONTHS	
VISUAL COMMUNICATIONS	60	\$33,025	\$1,106	\$1,456	\$953	\$500	\$100	\$335	\$0	\$250	\$37,725	\$10,072	\$37,725	15 MONTHS	

ADVANCED STUDY ASSOCIATE OF ARTS DEGREE PROGRAMS

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>													
BEAUTY INDUSTRY MANAGEMENT (INCLUDES STUDY TOUR IN THE U.S.)	45	\$29,320	\$1,063	\$36	\$421	\$500	\$0	\$270	\$250	\$31,860	\$10,803	\$31,860	9 MONTHS
ENTERTAINMENT SET DESIGN & DECORATION (INCLUDES STUDY TOUR TO EUROPE)	48	\$38,820	\$461	\$434	\$595	\$500	\$0	\$270	\$250	\$41,330	\$13,926	\$41,330	9 MONTHS
FASHION DESIGN	45	\$30,010	\$203	\$804	\$1,563	\$500	\$0	\$270	\$250	\$33,620	\$11,375	\$33,620	9 MONTHS
FILM & TV COSTUME DESIGN	45	\$30,000	\$318	\$381	\$1,151	\$500	\$0	\$270	\$250	\$32,870	\$11,073	\$32,870	9 MONTHS
FOOTWEAR DESIGN (INCLUDES STUDY TOUR TO CHINA AND HONG KONG)	45	\$39,920	\$192	\$938	\$490	\$500	\$0	\$270	\$250	\$42,560	\$14,375	\$42,560	9 MONTHS
INTERNATIONAL MANUFACTURING & PRODUCT DEVELOPMENT (INCLUDES TWO STUDY TOURS: EUROPE AND ASIA)	48	\$40,600	\$713	\$62	\$2,115	\$500	\$0	\$270	\$250	\$44,510	\$14,966	\$44,510	9 MONTHS
MENSWEAR (INCLUDES STUDY TOUR TO CENTRAL AMERICA)	48	\$31,425	\$760	\$180	\$905	\$500	\$0	\$270	\$250	\$34,290	\$11,587	\$34,290	9 MONTHS
TEXTILE PRODUCTION & DEVELOPMENT (INCLUDES TWO STUDY TOURS IN THE U.S.)	45	\$29,685	\$705	\$36	\$1,114	\$500	\$0	\$270	\$250	\$32,560	\$10,977	\$32,560	9 MONTHS
THEATRE COSTUME DESIGN	45	\$30,100	\$638	\$1,187	\$1,280	\$500	\$0	\$270	\$250	\$34,225	\$11,713	\$34,225	9 MONTHS

## BACHELOR OF SCIENCE DEGREE PROGRAMS

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, FIDM DEGREE REQUIRED	45	\$27,855	\$1,717	\$81	\$437	\$500	\$0	\$270	\$0	\$0	\$30,860	\$10,566	—	2 YEARS	
APPAREL TECHNICAL DESIGN SENIOR YEAR, FIDM DEGREE REQUIRED	46	\$29,250	\$1,097	\$116	\$672	\$500	\$0	\$270	\$0	\$250	\$32,155	\$10,921	\$63,980	2 YEARS	
BUSINESS MANAGEMENT JUNIOR YEAR, FIDM DEGREE REQUIRED	45	\$27,855	\$2,480	\$36	\$359	\$500	\$0	\$270	\$0	\$0	\$31,500	\$10,919	—	2 YEARS	
BUSINESS MANAGEMENT SENIOR YEAR, FIDM DEGREE REQUIRED	46	\$29,250	\$2,783	\$36	\$191	\$500	\$0	\$270	\$0	\$250	\$33,280	\$11,563	\$65,780	2 YEARS	
BUSINESS MANAGEMENT (ONLINE) + JUNIOR YEAR, FIDM DEGREE REQUIRED	45	\$27,855	\$2,480	\$36	\$359	\$0	\$0	\$0	\$770	\$0	\$31,500	\$10,919	—	2 YEARS	
BUSINESS MANAGEMENT (ONLINE) + SENIOR YEAR, FIDM DEGREE REQUIRED	46	\$29,250	\$2,783	\$36	\$191	\$0	\$0	\$0	\$770	\$250	\$33,280	\$11,563	\$65,780	2 YEARS	

BACHELOR OF ARTS DEGREE PROGRAMS

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 PROGRAMS</b>													
DESIGN JUNIOR YEAR, FIDM DEGREE REQUIRED	45	\$27,855	\$1,182	\$289	\$329	\$500	\$0	\$270	\$0	\$30,425	\$10,387	—	2 YEARS
DESIGN SENIOR YEAR, FIDM DEGREE REQUIRED	46	\$29,250	\$1,178	\$50	\$647	\$500	\$0	\$270	\$250	\$32,145	\$10,920	\$63,535	2 YEARS
DIGITAL MEDIA JUNIOR YEAR, FIDM DEGREE REQUIRED	45	\$27,855	\$1,354	\$187	\$329	\$500	\$0	\$270	\$0	\$30,495	\$10,422	—	2 YEARS
DIGITAL MEDIA SENIOR YEAR, FIDM DEGREE REQUIRED	46	\$29,250	\$1,325	\$277	\$268	\$500	\$0	\$270	\$250	\$32,140	\$10,980	\$63,600	2 YEARS
GRAPHIC DESIGN JUNIOR YEAR, FIDM DEGREE REQUIRED	45	\$27,855	\$1,354	\$187	\$329	\$500	\$0	\$270	\$0	\$30,495	\$10,422	—	2 YEARS
GRAPHIC DESIGN SENIOR YEAR, FIDM DEGREE REQUIRED	46	\$29,250	\$1,325	\$277	\$268	\$500	\$0	\$270	\$250	\$32,140	\$10,980	\$63,600	2 YEARS
INTERIOR DESIGN JUNIOR YEAR, FIDM DEGREE REQUIRED	45	\$27,855	\$2,480	\$36	\$359	\$500	\$0	\$270	\$0	\$31,500	\$10,919	—	2 YEARS
INTERIOR DESIGN SENIOR YEAR, FIDM DEGREE REQUIRED	46	\$29,250	\$2,783	\$36	\$191	\$500	\$0	\$270	\$250	\$33,280	\$11,563	\$65,780	2 YEARS
PROFESSIONAL STUDIES SENIOR YEAR, FIDM DEGREES REQUIRED	46	\$27,855	\$1,744	\$36	\$150	\$500	\$0	\$270	\$250	\$30,805	\$10,565	\$30,805	1 YEAR
SOCIAL MEDIA JUNIOR YEAR, FIDM DEGREE REQUIRED	45	\$27,855	\$2,714	\$36	\$150	\$500	\$0	\$270	\$0	\$31,525	\$10,967	—	2 YEARS
SOCIAL MEDIA SENIOR YEAR, FIDM DEGREE REQUIRED	46	\$29,250	\$2,814	\$36	\$150	\$500	\$0	\$270	\$250	\$33,270	\$11,565	\$65,795	2 YEARS



## APPLICATION AND ENROLLMENT FEES FOR STUDENTS

(Application fees are in addition to the tuition schedule and are non-refundable).

Application Fee	\$25
Non-refundable	
Enrollment Fee due upon Acceptance	\$200
Non-refundable	
Additional Out-of-State Fee Due prior to registration	\$150
Additional International Fee Due prior to registration	\$300

## NOTES

- Total charges for the Current Period of Attendance (First Quarter)
- \* See FIDM's Refund Policy. This charge does not include the non-refundable application and enrollment fee, the Out-of-State or International Fee.
- + FIDM's online programs are offered in selected states. Check with the Admissions Department for availability.
- See application fees to calculate grand total.
- Tuition and graduation fees for second year (for any two-year programs) will be based on the prevailing tuition rate at time of acceptance and completion of second-year enrollment forms.
- A change in major will result in a change in cost.

## NOTES (CONT'D)

- FIDM A.A. 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 Merchandise Product Development
  - B.S. Business Management — FIDM A.A. Degree
  - B.A. Design — FIDM A.A. Degree in one of the following majors: Fashion Design, Graphic Design, Interior Design, Textile Design, or Visual Communications
  - B.A. Digital Media — FIDM A.A. Degree in Digital Media
  - B.A. Graphic Design — FIDM A.A. Degree in Graphic Design
  - B.A. Interior Design — FIDM A.A. Degree in Interior Design
  - B.A. Professional Studies — FIDM A.A. Degree and an A.A. Advanced Study Degree
  - B.A. Social Media — FIDM A.A. Degree in Social Media

One-on-one advisement is available to students from other FIDM Majors to consider eligibility for special admissions to the Bachelor's degree programs. Contact the appropriate department chairperson.

FIDM has applied with the Bureau of Private Postsecondary Education for license to operate in the State of California. Upon approval, the applicable laws and regulations governing contributions to and eligibility for the STRF fund as outlined below will be in effect.

The State of California created the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic losses suffered by students in educational programs who are California residents, or are enrolled in a

residency program, attending certain schools regulated by the Bureau for Private Postsecondary Education.

You may be eligible for STRF if you are a California resident or are enrolled in a residency program, prepaid tuition, paid the STRF assessment and suffered an economic loss as a result of any of the following: (1) The school closed before the course of instruction was completed. (2) The school's failure to pay refunds or charges on behalf of a student to a third party for license fees or any other purpose, or to provide equipment or materials for which a charge was collected within 180 days before the closure of the school. (3) The school's failure to pay or reimburse loan proceeds under a federally guaranteed student loan program as required by law or to pay or reimburse proceeds received by the school prior to closure in excess of tuition and other cost. (4) There was a material failure to comply with the Act or this Division within 30 days before the school closed or if, the material failure began earlier than 30 days prior to closure, the period determined by the Bureau. (5) An inability after diligent efforts to prosecute, prove, and collect on a judgment against the institution for a violation of the Act.

However, no claim can be paid to any student without a social security number of a taxpayer identification number.

You must pay the state-imposed assessment for the Student Tuition Recovery Fund (STRF) if all of the following applies to you: (1) You are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition either by cash, guaranteed student loans, or personal loans, and (2) Your total charges are not paid by any third-party payer such as an employer, government program or other payer unless you have a separate agreement to repay the third party.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if either of the following applies: (1) You are not a California resident, or are not enrolled in a residency program, or (2) Your total charges are paid by a third party, such as an employer, government program or other payer, and you have no separate agreement to repay the third party.

There are time constraints and document requirements for filing a claim against the fund, please contact the Bureau for Private Postsecondary Education to find the latest information [bppe.ca.gov](http://bppe.ca.gov). Students should keep a copy of their enrollment agreements, tuition receipts or other financial documents that can be used to support a claim for reimbursement.

**Cancellation, Withdrawal, and 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 application and enrollment 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 application and enrollment 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. Should the student return, the refunded tuition will be reinstated and for refund purposes, allocated equally among the remaining quarters of the enrollment agreement. 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 Stafford Loan Program
2. Federal Subsidized Stafford Loan Program
3. Federal Perkins Loan Program
4. Federal PLUS (Parent) Loan Program
5. Federal Pell Grant Program
6. Federal SEOG Grant Program

**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 and general policies, including scheduling of classes, grading, transfer of coursework, finances, and job placement. All Education Department handouts are posted on the FIDM Portal under eOrientation.

### 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 with assistance from Admissions/Education before the beginning of their first quarter or on Orientation Day. Education Department representatives will be available at both times to advise students, who must 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 and is

done online through the FIDM Portal. All students must be financially cleared by the Financial Services Office before registering. Any student who does not register for classes during this period will go through Late Registration during the first two weeks of classes. A late fee will be charged to students submitting Late Registration Forms after the deadline.

### SUCCESS SEMINAR PROGRAM

Success Seminar is an Orientation program that provides information and activities that will help students be successful during their first quarter. This seminar presents techniques to help students improve their study skills, time management, and online research skills. First-time college students are required to participate. Students with college experience are also invited but are not required to attend.

### 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 classroom instruction at FIDM is taught 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 the degree in the time contracted. 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 program that extends beyond one quarter from the completion time of this contract may be subject to a tuition increase and additional book and supply charges.

#### CHANGES TO DEGREE LOCATION / COMPLETION

With certain, disclosed exceptions, the college is able to provide all the courses required for completion of programs offered at each campus location. Students who choose to take required courses at a location other than their initial choice may do so provided those courses are available for enrollment. Some programs and courses are available only at specific campus locations and the college's commitment is to provide the required courses at the selected campus location(s). While FIDM is able to provide the initial period of enrollment for some programs at the San Francisco and San Diego campuses, some require completion on the Los Angeles campus. In Orange County, all programs require completion on the Los Angeles campus. In an effort to meet students' education goals, the college will occasionally offer a program or a program start at a quarter not traditionally made available. This might cause the length of the program to extend beyond its published term. FIDM will disclose this fact to all students who are interested in such a program prior to enrollment. In such cases, if enrollment in the cohort of that program offering drops to less than five (5) students, the location of the program will change after the educational program begins to FIDM Los Angeles, 919 South Grand Avenue, Los Angeles, CA 90015. After a student has enrolled at FIDM, a class will not be changed to a day when the student is not scheduled to attend the institution or to a time which is outside the range of time that the student is scheduled to attend the institution on the day for which the change is proposed without consent from at least 90% of the students enrolled in the class.

#### PREREQUISITES

Prerequisites are preliminary courses covering information that is required prior to enrolling in another course. The intent of prerequisites is to ensure that any student enrolling in a course will have obtained specific prior information that is required to successfully complete a more advanced course.

#### STUDENT ACADEMIC LOAD OR INTERNATIONAL STUDENT'S STATUS

Student academic load varies according to the specific program in which the student is enrolled. Students are cautioned that enrolling in fewer than 12 units may adversely affect financial aid awards. Students considering taking more than 18 units must get approval from the Education Department and Financial Services.

#### REPEAT COURSES

Any student who fails a required class must repeat that course in order to graduate. When a fail is record-

ed, book, supply, and course-related resource fees are charged to the student account. In most cases, course books and supplies may be used when repeating the class. If the Department Chairperson has changed any of the course books or supplies in a subsequent quarter, 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. 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 contracted units. Students who change their major and complete courses that do not apply to the new major are required to complete an additional contract 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 contract for the units. Book, supply, and course-related resource fees may be incurred.

#### ADDING & DROPPING A CLASS

A Class Change Form is used to add and drop classes during the first two weeks. Students have the first two weeks to add a class, and the first six weeks to drop a class that meets for the entire quarter. Between weeks three and six, the FIDM Portal or a Course Withdrawal Form is used to drop courses. Books and supplies must be returned no later than the last day of week six of the quarter. Students are charged for books and supplies that are not returned. If a student does not officially drop a course by the last day of week six, his/her 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 result in an "F." A repeat fee, as well as book, supply, and course-related resource fees may be incurred.

#### INDEPENDENT STUDY

To qualify for an 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. An Independent Study is available during the second year and must be approved by the Department Chairperson or the Director of Education, and the instructor.

#### CREDIT FOR ACADEMICALLY RELEVANT EXPERIENCE (CARE)

In limited, applicable situations, 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 qualified faculty and 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 blend theory and practice. Students combine academic training with employment in fields related to their course of study. In addition, students apply classroom theory to “real life” situations and explore various career options while in their program.

Students who are interested must see a Career Advisor. Students from all majors, including international students, may apply to participate. In order to qualify, students must maintain a minimum cumulative 3.0 grade point average, have proof of medical insurance, and be in their second-to-last or last quarter of their program.

Internships must be secured and paperwork completed prior to the end of the quarter preceding the internship’s start date.

Approved interns must complete specific coursework to receive academic credit. In addition, international students must follow current federal guidelines.

## 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 pass (“C-” or better). 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 Director of Education (SF, OC, SD) for approval to receive necessary books

(if applicable) distributed in the prerequisite course through College Services. Corresponding supplies may be purchased. Students must hold an appropriate Associate of Arts degree from FIDM prior to applying for upper division standing.

### 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. As determined by FIDM, applicable credits will be awarded for AP scores of three (3) or higher and awarded credits may count toward the major program or general education requirements.

#### 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. Students cannot receive CLEP credit for exams taken after matriculation at FIDM.

#### International Baccalaureate (IB)

FIDM awards academic credit for test scores of four (4) or higher on individual higher-level IB courses and also for the completion of the IB Diploma. 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 the major program or general education requirements. Questions regarding IB credit equivalencies should be directed to the office of FIDM’s Dean of General Studies.

#### Military Credit

The American Council on Education (ACE) collaborates with DoD 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 Overseas Institutions

Credit is granted from recognized overseas institutions. Awarding of advanced standing varies depending on the educational system of the country. All applicants educated outside the U.S. are required to have their credentials evaluated by World Education Services (WES). WES evaluations constitute non-binding advisory

opinions only. Where FIDM's assessment of any credential(s) differs from that of WES, 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 INDUSTRY MERCHANDISING & MARKETING	90	45	45
DIGITAL MEDIA*	90	45	45
FASHION DESIGN*	90	45	45
FASHION KNITWEAR DESIGN*	90	45	45
GRAPHIC DESIGN*	90	45	45
INTERIOR DESIGN*	90	45	45
JEWELRY DESIGN*	90	45	45
MERCHANDISING MARKETING	90	45	45
MERCHANDISE PRODUCT DEVELOPMENT	90	45	45
SOCIAL MEDIA	90	45	45
TEXTILE DESIGN*	90	45	45
VISUAL COMMUNICATIONS*	90	45	45
<b>ASSOCIATE OF ARTS PROFESSIONAL DESIGNATION</b>			
APPAREL INDUSTRY MANAGEMENT	54	24	30
BEAUTY INDUSTRY MERCHANDISING & MARKETING	48	18	30
DIGITAL MEDIA*	60	30	30
FASHION DESIGN*	57	27	30
FASHION KNITWEAR DESIGN*	60	30	30
GRAPHIC DESIGN*	60	30	30
INTERIOR DESIGN*	66	36	30
JEWELRY DESIGN*	66	36	30
MERCHANDISING MARKETING	45	15	30
MERCHANDISE PRODUCT DEVELOPMENT	51	21	30
SOCIAL MEDIA	60	30	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>			
BEAUTY INDUSTRY MANAGEMENT	45	0	45
ENTERTAINMENT SET DESIGN & DECORATION*	48	3	45
FASHION DESIGN*	45	0	45
FILM & TV COSTUME DESIGN*	45	0	45
FOOTWEAR DESIGN*	45	0	45
INTERNATIONAL MANUFACTURING & PRODUCT DEVELOPMENT	48	3	45
MENSWEAR*	48	3	45
TEXTILE PRODUCTION & DEVELOPMENT	45	0	45
THEATRE COSTUME DESIGN*	45	0	45
<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. BUSINESS MANAGEMENT	91	46	45

\* The Los Angeles graduation ceremony, attended by over 12,000 guests, is held at STAPLES Center.



## FIDM MAXIMUM TRANSFERABLE UNITS / RESIDENCY REQUIREMENTS (CONTINUED)

	UNITS	MAXIMUM TRANSFERABLE UNITS	RESIDENCY REQUIREMENTS (UNITS)
<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 MEDIA*	91	46	45
B.A. GRAPHIC DESIGN*	91	46	45
B.A. INTERIOR DESIGN*	91	46	45
B.A. SOCIAL MEDIA	91	46	45
<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

FIDM is accredited by WASC Senior College and University Commission.

\* All FIDM Art & Design majors are accredited by NASAD

## TRANSFERRING TO FIDM

FIDM creates and maintains Unilateral Course Equivalencies Guides that stipulate which curriculum offerings from the sending institutions will receive specific course credit at FIDM. If contemplating a transfer to FIDM from another institution, students should check with the transfer counseling office at their current school to verify if they are currently utilizing FIDM's Course Equivalency Guide. If the current college does not have an agreement on file with FIDM, check with an Admissions Advisor at FIDM who can request that one be created to assist in the transfer preparation. It is important to note that when using FIDM's Course Equivalency Guide created for other colleges not every course on the list will be applicable to an intended major at FIDM; therefore, prospective FIDM Students and Transfer Counselors at sending institutions need to specifically note the course requirements of their intended major to properly select applicable, transferable course work at their current college. FIDM currently maintains Course Equivalency Guides with the following institutions:

1. Aims Community College
2. Alamo Colleges
3. Alexandria Technical & Community College
4. Allan Hancock College
5. Alverno College
6. Amarillo Community College
7. American River College
8. Anne Arundel Community College
9. Antelope Valley College
10. Antonelli College
11. Arapahoe Community College
12. Arizona State University
13. Arizona Western College
14. Ashford University
15. Austin Community College
16. Azusa Pacific University
17. Baker College
18. Bakersfield College
19. Ball State University
20. Barstow Community College
21. Bates Technical College
22. Bauder College
23. Bay State University
24. Bellevue Community College
25. Benedictine University
26. Berkeley City College
27. Berkshire Community College
28. Bismark State College
29. Black Hawk College
30. Boise State University
31. Boston State University
32. Bristol Community College
33. Brookdale Community College
34. Buffalo State College
35. Bunkerhill Community College
36. Butte College
37. Cabrillo College
38. California State University, Bakersfield
39. California State University, Fresno
40. California State University, Fullerton
41. California State University, Los Angeles
42. California State University, Northridge
43. California State University, Sacramento
44. California State University, San Diego
45. California State University, San Marcos
46. California State University, Santa Barbara
47. California State University, San Luis Obispo
48. California State University, Sonoma
49. Cameron University
50. Camosun College
51. Cananda College
52. Cascadia Community College
53. Central Arizona College
54. Central Piedmont Community College
55. Central Washington University
56. Centralia College
57. Cerritos College
58. Cerro Coso Community College
59. Chabot College
60. Chaffey College
61. Chandler-Gilbert Community College
62. Chemeketa Community College
63. Cincinnati State College
64. Citrus College
65. City College of San Francisco
66. Clark College
67. Clayton State University
68. Clover Park Technical College
69. Coastal Carolina Community College
70. Coastal Carolina University
71. Coastline Community College
72. College of Alameda
73. College of DuPage
74. College of Lake County
75. College of Marin
76. College of San Mateo
77. College of Southern Maryland
78. College of Southern Nevada
79. College of the Canyons

\* *Comic-Con, the annual comic book convention, is held in San Diego.*

80. College of the Desert
81. College of the Mainland
82. College of the Sequoias
83. College of Western Idaho
84. Collin College
85. Columbia Basin College
86. Columbia College
87. Community College of Allegheny County
88. Community College of Aurora
89. Community Colleges of Spokane
90. Consumes River College
91. Contra Costa College
92. Copper Mountain College
93. Corning Community College
94. Crafton Hills College
95. Cuesta College
96. Cuyamaca College
97. Cypress College
98. DeAnza College
99. Des Moines Area Community College
100. Diablo Valley College
101. Dixie State University
102. Dongduk University
103. East LA College
104. Eastern Florida State College
105. Eastern Michigan University
106. Eastern Washington University
107. Edmonds Community College
108. El Camino College
109. El Paso Community College
110. Everett Community College
111. Evergreen Valley College
112. Folsom Lake College
113. Foothill College
114. Forsyth Technical College
115. Fresno City College
116. Front Page Community College
117. Fullerton College
118. Gadsden State Community College
119. Gavilan College
120. Genesee Community College
121. George Fox University
122. Georgia Gwinnette College
123. Georgia Highlands Community College
124. Georgia Perimeter College
125. Glendale Community College (AZ)
126. Glendale Community College (CA)
127. Golden West College
128. Grand Canyon University
129. Grand Rapids Community College
130. Grays Harbor College
131. Green River Community College
132. Grossmont College
133. Harper College
134. Harresburg Area College
135. Hartnell Community College
136. Highline Community College
137. Honolulu Community College
138. Horry Georgetown Technical College
139. Houston Community College
140. Howard Community College
141. Howard University
142. Imperial Valley Community College
143. Indiana University
144. Inver Hills Community College
145. Irvine Valley College
146. Ivy Technical Community College
147. J. Sargent Community College
148. Jefferson State Community College
149. Johnson County Community College
150. Kapiolani Community College
151. Kauai Community College
152. Keiser University
153. Kent State University
154. Kilgore Community College
155. Kishwaukee College
156. LA Ckawanna Community College
157. LA Guardia Community College
158. Lake Tahoe Community College
159. Lamar State College
160. Laney College
161. Lansing Community College
162. Las Positas College
163. Lassen Community College
164. Leeward Community College
165. Lone State Community College
166. Long Beach Community College
167. Los Angeles City College
168. Los Angeles Harbor College
169. Los Angeles Mission College
170. Los Angeles Southwest College
171. Los Angeles Trade Technical College
172. Los Angeles Valley College
173. Los Medano Community College
174. Macomb Community College
175. Maine College of Art
176. Manatee Community College
177. Marymount College
178. Massasoit Community College
179. Mendocino College
180. Menlo College
181. Merced College
182. Merritt College
183. Mesa Community College (AZ)
184. Mesa Community College (CA)
185. Metropolitan Community College
186. Metropolitan State University, Denver
187. Miami Dade College
188. Middlesex Community College (CT)
189. Middlesex Community College (MA)
190. Minneapolis Community & Tech College
191. Mira Costa College
192. Mission College
193. Modesto Junior College
194. Monroe Community College
195. Monterey Peninsula College
196. Montgomery College
197. Montgomery Cty. Community College
198. Moorpark College
199. Moreno Valley Community College
200. Mount Ida College
201. Mount San Antonio College
202. Mount San Jacinto College
203. Mount St. Mary's College
204. Murray State University
205. Napa Valley College
206. Nassau Community College
207. New York City College of Technology
208. Newbury College
209. Normandale Community College
210. North Central Texas College
211. North Shore Community College
212. Northeast Texas Community College
213. Northeast Wisconsin Technical College
214. Northern Arizona University
215. Northern Virginia Community College
216. Northampton Community College
217. Northlake College
218. Notre Dame de Namur University
219. Oakland Community College
220. Ohlone College
221. Old Dominion University
222. Olympic College
223. Orange Coast College
224. Orange County Community College
225. Oregon University
226. Oxnard College
227. Palomar Community College
228. Pasadena City College
229. Peninsula Community College
230. Penn Foster College
231. Pepperdine University
232. Pierce College (WA)
233. Pierce College (CA)
234. Pikes Peak Community College
235. Pima Community College
236. Porterville Community College
237. Portland Community College
238. Randolph Community College
239. Red Rocks Community College
240. Reedley College
241. Rio Hondo Community College
242. Riverside Community College
243. Sacramento City College
244. Saddleback College
245. Salt Lake City Community College
246. San Antonio College
247. San Bernardino Valley Community College
248. San Diego Community College
249. San Diego Miramar College
250. San Jacinto Community College
251. San Joaquin Delta College
252. San Jose City College
253. Santiago Canyon College
254. Santa Ana College
255. Santa Barbara City College
256. Santa Monica College
257. Santa Rosa Junior College
258. Sauk Valley Community College
259. Savannah College of Art & Design
260. Seattle Central Community College
261. Shasta College
262. Shoreline Community College
263. Sierra College
264. Skyline College
265. Solano Community College
266. Sonoma State University
267. South Puget Sound Community College
268. South Seattle Community College
269. Southern Crescent Technical College
270. Southwestern College
271. St. John River State College
272. St. Louis Community College
273. St. Petersburg College
274. Stanford University
275. Suffolk County Community College
276. Sullivan County Community College
277. Syracuse University
278. Tacoma Community College
279. Taft Community College
280. Tarrant County College District
281. Trinity Lutheran University
282. Truckee Meadows Community College
283. Tulsa Community College
284. University of Arizona
285. University of California, Irvine
286. University of California, Riverside
287. University of Central Oklahoma
288. University of Idaho
289. University of Louisiana, Lafayette
290. University of Nebraska, Lincoln
291. University of Nevada, Las Vegas
292. University of Oregon
293. University of Texas, San Antonio
294. University of Washington, Bothell
295. University of Wisconsin, River Falls
296. University of Wisconsin, Stout
297. University of Wisconsin, White Water
298. Valencia College (FL)
299. Ventura College
300. Victor Valley College
301. Virginia Marti College of Art and Design
302. Wade College
303. West Los Angeles Community College
304. West Valley College
305. Western Washington University
306. Westmount College
307. William Jessup University
308. Woodbury University
309. Woodland Community College
310. Yuba College

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
13. Ventura County ROC (CA)
14. Western Suffolk BOCES (NY)
15. Yorktown BOCES (NY)

### TRANSFERS 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 transfer advisors at FIDM's campuses in San Francisco, Orange County, and San Diego or with FIDM's Articulation Officer on the Los Angeles campus for assistance. 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:

### Regents University London (formerly AIU London)

[regents.ac.uk/aiu](http://regents.ac.uk/aiu)

Sufficient course content from FIDM's Merchandise Product Development; Merchandise Marketing; Fashion Design, Graphic Design and Visual Communications programs articulated as equivalent, to that delivered in the first two years (levels 3 and 4) of the B.A. (Hons) Fashion Marketing; B.A. (Hons) Fashion Design with Marketing; B.A. (Hons) Fashion Design; and B.A. (Hons) Communication Design programs at Regent's University.

### CCA California College of the Arts (San Francisco and Oakland campuses)

[cca.edu/admissions/undergrad/transfer-credit](http://cca.edu/admissions/undergrad/transfer-credit)

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 different design A.A. majors from FIDM.

### California State University system (CSU)

[calstate.edu/app/general-ed-transfer.shtml](http://calstate.edu/app/general-ed-transfer.shtml)

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 and supplemental requirements that may be required to program impaction.

### LIM (Laboratory Institute of Merchandising)

[limcollege.edu](http://limcollege.edu)

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 any FIDM Student with fewer than 59 semester credits (90 quarter credits) to make up the deficiencies at LIM; 2. FIDM Graduates with an Associates Degree may enter LIM with full junior status. Currently, transfer pathways have been created for graduates of FIDM's A.A. programs in Merchandise Marketing, Visual Communications, and Merchandise Product Development.

### Mount Ida College

[mountida.edu/admissions-aid/transfer-students/articulation-agreements/](http://mountida.edu/admissions-aid/transfer-students/articulation-agreements/)

Program articulation to facilitate block transfer for FIDM's Interior Design, Fashion Design, Merchandise Marketing, and Graphic Design program graduates.

### Notre Dame de Namur University

[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/financial-aid-office/consumer-information](http://otis.edu/financial-aid-office/consumer-information)  
 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.

**University of La Verne**

[laverne.edu/admission/accelerated/](http://laverne.edu/admission/accelerated/)  
 Block transfers articulated for FIDM A.A. majors: Apparel Industry Management; Beauty Industry Merchandising & Marketing; Fashion Design; Graphic Design; Interior Design; Merchandise Marketing; Merchandise Product Development; Textile Design; and Visual Communications awarded a minimum of 60 semester hours of lower division transfer credit. (Updated agreement still pending from the University of La Verne for Traditional Academic programs, previous agreement still honored by The University of La Verne’s Accelerated Education Program).

**University of Phoenix**

[phoenix.edu/admissions/transfer\\_information/transfer-guides/courses/ca/fashion\\_institute\\_of\\_design\\_and\\_merchandising.html](http://phoenix.edu/admissions/transfer_information/transfer-guides/courses/ca/fashion_institute_of_design_and_merchandising.html)  
 Block transfers for all FIDM majors; details of the application of transfer credit outlined on UOP’s website.

**Vanguard University**

[vanguard.edu](http://vanguard.edu)  
 Block transfer for students transferring into the institution’s School for Professional Studies Organizational Management Bachelor’s program (does require the supplement of additional lower division general education courses). Here are examples of the unit requirements for FIDM transfers who meet the articulated general education requirements:

- Transfer A.A. from FIDM = 60 semester/ 90 quarter units
- General Education Electives = 19 semester units/27 quarter units
- Upper Division Major = 45 semester/ 60 quarter units

**Westwood College**

[westwood.edu](http://westwood.edu)  
 Westwood College will grant advanced standing in a program to any student who presents an official school transcript indicating satisfactory completion of the approved course work. The total number of credits awarded to students under the agreement will not exceed 50% of the total credits required for their degree. Those credits approved for advanced standing will be posted with credit hours, without grade notation, on the student’s college transcript and will be used toward fulfillment of graduation requirements.

**NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION**

The transferability of credits students earn at FIDM is at the complete discretion of the institution to which students may seek to transfer. Acceptance of the (degree, diploma, or certificate) students earn in (FIDM’s program of study) is also at the complete discretion of the institution to which students may seek to transfer. If the (credits or degree, diploma, or certificate) that students earn at this institution are not accepted at the institution to which students seek to transfer, students may be required to repeat some or all of their coursework at that institution. For this reason students should be certain that their attendance at this institution will meet their educational goals. This may include contacting an institution to which students may seek to transfer after attending FIDM to determine if their (credits or degree, diploma or certificate) will transfer.

**GRADES**

Final grades are issued at the end of each quarter and are accessible through the FIDM Portal. 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- (Passing)	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 in both of these indicated categories obtain a grade point average of 3.95 in any quarter, they will be placed on the President’s Honor Roll.

\* *FIDM Grads are working at all three of the top nail polish companies based in Southern California: Orly, O.P.I., and Essie.*

**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 in which a student has a “C-” or higher grade point average in the course and has extreme personal difficulties that prevent the student from completing a final project or taking the final examination. 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 (or earned).

**Incomplete Grade Contract**

When it is determined (by the Department Chair/ Director of Education and the instructor) that a student has experienced extenuating circumstances and is unable to complete required coursework during the standard ten week quarter, an incomplete grade may be submitted. An Incomplete Grade Contract must be filled out and submitted to the Department Advisor (LA) or Director of Education (SF, OC, SD). This contract is an agreement between the student and instructor that outlines the details of how a student can receive a passing grade in the course.

**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. Below are the academic disciplinary stages for students that fail to maintain the standard of 2.0 cumulative grade point average.

ACADEMIC DISCIPLINARY STAGES	
<b>ACADEMIC WARNING</b>	Quarterly GPA falls below a 2.0, but the cumulative GPA remains 2.0 or higher.
<b>ACADEMIC PROBATION*</b>	Cumulative GPA falls below a 2.0.
<b>ACADEMIC CONTRACT**</b>	Cumulative GPA falls below a 2.0 for two quarters in a row.
<b>ACADEMIC DISMISSAL</b>	Cumulative GPA falls below a 2.0 for the third consecutive quarter. Student must apply for reinstatement.
<b>ACADEMIC DISQUALIFICATION</b>	Quarterly and cumulative GPA below 2.0 in any quarter subsequent to reinstatement.

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.

\* 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 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 contract.

A student must earn a cumulative GPA of at least 2.0 to graduate. Failure to do so will result in the additional cost of class(es) to raise the GPA to a 2.0.

**REINSTATEMENT POLICY**

A student who wishes to be reinstated and has not attended class for eight consecutive academic quarters or more, and is 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 at [wascsenior.org/institutions/fashion-institute-design-merchandising](http://wascsenior.org/institutions/fashion-institute-design-merchandising)

**BUREAU FOR PRIVATE POST-SECONDARY 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 Post-secondary Education at 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833, [bppe.ca.gov](http://bppe.ca.gov), toll-free telephone number 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 Post-secondary Education by calling 888.370.7589 toll-free or by completing a complaint form, which can be obtained on the bureau’s Internet website [bppe.ca.gov](http://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 Vice President of Education at 919 South Grand Avenue, Los Angeles, CA 90015.

\* *The Entertainment Industry employs about 119,200 people in Los Angeles.*

**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 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 & PERFORMANCE FACT SHEET**

Prospective students are encouraged to review this catalog prior to signing an enrollment agreement. Prospective students are also encouraged to review the School Performance Fact Sheet, which must be provided to them 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 schedules a meeting with the instructor to discuss how the final grade was determined. If no resolution is achieved, the student should go to the Education Department to fill out the Grade Appeal Petition form. The appeal will be reviewed, and he/she will be notified of the petition results within two weeks.

**POLICIES & SERVICES FOR STUDENTS WITH DISABILITIES**

FIDM complies with the American with Disabilities Act of 1990 amended in 2008 (ADA), Section 504 of the Rehabilitation Act at 29 U. S. C. § 794 (Section 504), and any other federal, state and local law regarding students and applicants with disabilities. It is college policy that no otherwise qualified individual with a disability, shall, solely by reason of disability, be excluded from the participation in, be denied the benefits of, or be subjected to discrimination under any program or activity of the college.

Each FIDM Campus has staff representatives designated to assist students with academic accommodations. Students are required to provide verification of a disability and consult with the campus representative to develop a plan of reasonable accommodations upon matriculation to FIDM.

In order to receive reasonable accommodations, students diagnosed with learning, psychological, or physical impairment are required to meet with the campus representative to verify the disability. Examples of documentation accepted by FIDM for a learning or psychological disability are an Individualized Education Plan (IEP), a 504 Plan, a psycho-educational evaluation or a psychological evaluation. Accommodations cannot be provided unless verification is provided directly to the campus representative. Students requesting accommodations receive the How to Request Accommodations form from the campus representative.

Once verification is established, the student and the campus representative discuss options for reasonable accommodations and complete the Student Academic Accommodations & Instructor Guidelines form. The student then distributes the form to his/her instructor(s). The documentation remains confidential for a period of seven years with the designated staff representative and is only released with the student’s signed consent. Questions concerning FIDM’s policy, procedure, and accommodations may be directed to the Title IX Coordinator on the LA Campus.

**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 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 issues on an informal basis. Within 30 days, the student must meet with the Department Chairperson or the Director of Education 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 Vice President of Education, who will submit the statement to the Ad Hoc Committee on Student Concerns. This committee acts as advisor to the Vice President of Education, 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 (see FIDM Portal Staff Directory). 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

Student transcripts are permanently maintained in a system database, and student records are stored as data or imaged documents for a minimum of five years after the student has graduated, withdrawn, or been dismissed.

All FIDM student records are kept private in accordance with the *Family Educational Rights and Privacy Act of 1974 (FERPA)*. Schools are permitted to disclose education records without the students' consent in some circumstances, for example:

- When the student has violated a federal, state, or local law; or the school's policies governing substance abuse
- When the information is needed to protect the health or safety of the student or other individuals
- When there is a legitimate educational interest, student education records may be shared between departments within FIDM

As of January 3, 2012, regulations also allow for disclosure of personally identifiable information (PII), without student or parent consent, where institutions have contracted with organizations to conduct studies or audits of the effectiveness of education programs.

Written consent from the student is required for release of records to outside parties, except for those agencies authorized by law. Signing FIDM's enrollment agreement provides written consent authorizing FIDM to release information from the agreement to individuals and entities necessary to secure payment of any obligation arising from the enrollment agreement.

FIDM keeps a record of the disclosure and provides it upon request to students who wish to know if their parents or an outside party has been notified. Under this act, students may:

- Review their educational records
- Challenge information (not including grades) they believe to be inaccurate, misleading, or not in accord with their right to privacy
- Contact the U.S. Department of Education if they feel that the FERPA policy is not being administered correctly
- Exercise limited right to refuse

Questions about this policy should be directed to the Vice President of Education at the Los Angeles campus.

### TITLE IX

Title IX of the Education Amendments of 1972 and its implementing regulations, protects people from discrimination based on sex in education programs and activities operated by recipients of Federal financial assistance. Sexual harassment of students, which includes acts of sexual violence, is a form of sex discrimination and prohibited by Title IX.

FIDM's Title IX Coordinator oversees the centralized review, investigation, and resolution of reports of non-discrimination and sexual harassment. 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, inclusive of VAWA, The Clery Act, Campus SaVE Act, and California SB 967 (Affirmative Consent). Refer to Affirmative Consent under FIDM's Student Conduct Policies.

Further information regarding Title IX and college policies are found in the Annual Security Report on [FIDM.edu](http://FIDM.edu), ePortal/Faculty Channel, FIDM Portal, or contact the Title IX Coordinator on the LA campus, Room #506, 213.624.1200 x3034.

**WITHIN THE CLASSROOM**

CLASS HOURS FOR THE LOS ANGELES, SAN FRANCISCO, AND SAN DIEGO 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. 11:15 a.m. – 12:00 p.m. 1:15 p.m. – 1:30 p.m.	2:45 p.m.
12:00 p.m.	1:00 p.m. – 1:15 p.m. 2:45 p.m. – 3:30 p.m. 4:30 p.m. – 4:45 p.m.	6:15 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.

\* Evening classes are offered at the Los Angeles and San Francisco campuses.

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. 12:15 p.m. – 1:00 p.m. 2:15 p.m. – 2:30 p.m.	3:45 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.

**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 Program of Study sheets 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 on the FIDM Portal.

**WORKSHOPS** are concise educational programs for groups of students focusing on techniques and skills in a particular subject area. Workshop information is announced on the FIDM Portal.

**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 will 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**

Books and supplies are distributed during the first class meeting of each quarter to all registered students and to students holding an approved Class Change Form or Late Registration Form through the last day of week three. A current FIDM Student Photo ID is required to pick up books and supplies. Students sign a class roster, confirming receipt of books and supplies for each registered class. Students determine that all items are in perfect condition before leaving the first class session. Any defective book or supply must be exchanged in the Bookroom by the last day of week two. Students who are absent when books and supplies are initially distributed are responsible for obtaining them from the Bookroom during posted Bookroom hours. Beginning in week four, students must be officially registered in a class before picking up current quarter books and supplies. The deadline for picking up current quarter books and supplies is the last day of the quarter.

Students who drop a class submit a signed Class Change Form to the Registrar. All unused books and/or supplies for each dropped class must be returned in perfect condition to the College Services Department by the last day of week six of the quarter. **Note:** For five-week/Saturday classes books and supplies must be returned the Monday after the third class meeting. For four-week/one unit electives, books and supplies must be returned no later than the Monday after the second class meeting. Students are charged for books and supplies that are not returned. Bookroom hours are posted at each campus and on the FIDM Portal.



**FIELD TRIPS**

Students are responsible for their own transportation to and from field trips.

**FACILITIES & 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, SD)**

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.

**THE ANNEX**

FIDM's Annex facility in the Standard Oil Building is located at 605 West Olympic Boulevard across the street from the Los Angeles campus. In addition to conducting classes on the second and third floors, there are two Design Studios located on the first floor (Design Studio East and Design Studio West). Hours of operation can be found on the FIDM Portal. A current FIDM Student Photo ID is required for entrance.

**The Design Studio East offers:**

- The IDEA Center (Individual Development and Educational Assistance)—Tutoring
- Assistance in the areas of writing, mathematics, computer competency, study skills, research skills, and reading comprehension

- International Student Workshops
- PC and Mac computer terminals with Internet access
- Scanners
- Printing and copying (color and black and white)
- Fax service

**The Design Studio West offers:**

- Studio labs with qualified instructors
- PC computer terminals with Internet access
- Drafting tables
- Study area
- Printing (color and black & white)
- Painting and clean-up facilities

**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 Textile Design Studio, Print Lab, Pigment Lab, Pattern Labs, and Sewing Rooms.

**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, metal-smithing, wax carving, and casting.

**PARK ANNEX**

The Park Annex is located in the Los Angeles Renaissance Building at 501 West Olympic Boulevard, and provides lecture classrooms on the first floor for students of all majors.

**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., Design Studio, Library, IDEA Center, or student lounge area.

Each student-use computer is acquired new, and has a planned 3-year refresh cycle to provide the most current computing technology for students. Each student-use Windows computer has the Windows 7 operating system, Microsoft Office 2013, Adobe Creative Cloud 2014, Sketchup 2015, and Autodesk AutoCAD 2015 software.

Multi-purpose Classrooms have only Microsoft Office 2013 since those computers are intended for research and demonstration use. These computers also offer access to the Merchandise Marketing program's JDA software for simulating merchandise planning and allocation exercises.

PC Labs have access to Gerber WebPDM for creation

of garment “tech packs” used in classroom exercises in the Merchandise Product Development and Apparel Technical Design programs.

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.

Apple Mac Labs host the Graphic Design programs and offer the Apple Mavericks OS X operating system, Microsoft Office 2011, and Adobe Creative Cloud 2014. In addition, the Digital Media Mac classrooms (Media Lounge 101 and Mac Lab 414) offer Toast Titanium 10, Avid Media Composer and Pro Tools, Reason, Final Cut X, and Autodesk Maya.

Every PC and Mac Lab offers audio-visual projection capabilities, printing, and scanning functionality. Multi-purpose rooms offer audio-visual projection and printing. 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 four campuses that feature a computer CPU and projector. There are laptop carts that offer 24 laptops for student use on the Los Angeles campus and one on the San Francisco campus.

The Los Angeles, San Francisco, and San Diego 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. It is committed to providing an environment that supports research and learning. Below is a description of the facilities and FIDM-owned equipment found in the FIDM campus libraries in conjunction with the computer facilities.

Additional equipment on each campus consists of oversize and standard size scanners that students use to reproduce materials to use in support of educational assignments. Light boxes are frequently used by students for tracing purposes in the fashion sketching classes. The campuses have portable light boxes and the San Francisco library has a light pad which students may check out for use in the library. Los Angeles has a Macbeth Judge light box with which students can view products in four light settings.

Students often need to match and convert color from print resources to electronic files for course assignments. Each library offers students use of a Pantone color scanner that can capture colors and provide the corresponding Pantone number.

Each library offers access to scales and microscopes which assist students in the measurement and identification of interior and fashion fabrics. The Los Angeles and San Francisco campus libraries have digital microscopes to view detailed construction of a

textile. Additional equipment used by students working with fabrics are the nine dress forms in the Los Angeles library's Textiles & Design Research Room. Students practice their draping skills by working with a variety of weights of fabrics.

All campus libraries offer cable television so students can keep abreast of current events in their emphasis of study as well as instances of emergency (i.e. natural disasters). All televisions have Blu-ray and/or DVD/VHS capability for students to utilize the audiovisual collection for academic or entertainment purposes. The Los Angeles library has additional media equipment to view the slide collection: carousel slide projectors, a slide viewer, and an Ektagraphic slide viewer.

On the Los Angeles and San Francisco campuses, the libraries offer a presentation space in their Conference Room where staff can provide instruction to students in support of its mission statement. This space can also be used by students to present classroom assignments as well as portfolio material. The Conference Room is available and promoted to students as an additional space for quiet study or group work during peak times and finals week.

The main Reading Rooms in the campus libraries are commonly used by students working on group projects. Classes also use this area when they are doing collaborative research. Tables in one section of the Los Angeles Reading Room (the laptop area) have table top electrical outlets for students to power their laptops or cellular phones.

Students have access to scissors, tape, staples, heavy-duty staplers, pencil sharpeners, and 3-hole punchers which can be found at the service desks. Each campus has a paper cutter and mat board cutter. Metal and plastic rulers can be checked out to students.

### 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 with is used for color analysis and scale, as well as a Spectrophotometer which is used to measure color and quality. Room 513 holds the majority of 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 with the first year available on the San Francisco, Orange County, and San Diego campuses and the second year completed 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, merrow machines, blind sewing machine, coverstitch sewing machine, buttonhole machine, punch, and rolling racks. 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 three 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. These labs are used by Apparel Industry Management, Fashion Design, 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.

### BEAUTY INDUSTRY MERCHANDISING & MARKETING / BEAUTY INDUSTRY MANAGEMENT

In addition to standard equipment (see Computer Facilities), the Beauty Industry Merchandising & Marketing students have access to a fragrance organ used in their Fundamentals of Fragrance class in order to mix oils and create fragrances.

### DIGITAL MEDIA

FIDM's Digital Media major has a Digital Media Studio, including a dedicated lab. The major also uses an additional lab dedicated solely to Digital Media and Graphic Design departments. Both labs are fully equipped with the cutting-edge hardware and software (see Computer Facilities), including Apple computers with large display monitors and high quality speakers designed and placed properly 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 major also provides Canon digital SLR cameras with video capability and other professional level production equipment for checkout by the students. The Digital Media Studio shares a space with FIDM Productions, and as a result, students in this program are granted access to professional facilities and technology utilized on real-world projects, including an insert stage and sound booth, several professional-grade editing bays, and a fully equipped machine room. The technology in the labs and in the professional facility is updated every four years — or more frequently — as needed.

Digital Media facilities and equipment are only available 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 provide a finished look to prevent fraying. 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, Footwear Design, and Theatre Costume Design.

All first-year Fashion Design equipment and facilities are available on the Los Angeles, San Francisco, Orange County, and San Diego locations. Second-year facilities and equipment are only available on the Los Angeles and San Francisco campuses.

### 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 eight 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 com-

puterized knitting and weaving machinery. There are several punch card handloom knitting machines available for students to use during class and studio time. The handlooms have double beds for reverse stitching. A linker is available for garment assembly. The second lab has two STOLL industrial knitting machines, one 14 multi-gauge, and one seven multi-gauge. The STOLL Knitwear Lab has one computer station loaded with the same software as listed above. The studios have bi-weekly staffing to support the use of the equipment.

The weaving lab is used by both Fashion Knitwear Design and Textile Design students and includes eight harness Baby Wolf Looms and an AVL 24 Dobby loom. There is one CAD station in the lab loaded with the same software as listed above. There are also four warping stations. All the looms are set-up with different design capabilities to maximize pattern versatility.

The Fashion Knitwear Design program, facilities, and equipment are only available on the Los Angeles Campus.

### FOOTWEAR DESIGN

Aside from the Fashion Design facilities available, the Footwear Design program has a dedicated shirt last machine. The machine is used with styrene plastic boards and sheets and a plastic shoe last. The machine heats up the styrene, then the cover is pressed down on the last. The result is a "shirt" covering in the shape of the shoe last. This "shirt" is then used by students to draw on, designing the details of a shoe.

### GRAPHIC DESIGN

FIDM has four dedicated, fully equipped labs on the Los Angeles campus and one each in the San Francisco and Orange County campuses. The technology in place for this program includes the Apple platform in all graphic labs, a dedicated server for student profiles and storage space, as well as a type server and print server for font and print management. 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 Tectronic printers, scanners, Canon digital SLR cameras with video capability, and camera equipment available for checkout by students. FIDM's cutting-edge technology, which often rivals that of professional agencies, is updated every four years, or more frequently as needed.

The Graphic Design program, facilities, and equipment are available on the Los Angeles, San Francisco, and Orange County\* campuses.

\*First year only.

### INTERIOR DESIGN

The Interior Design Program does not have specialized equipment in the classrooms (see Computer Facilities), however, all campuses have a dedicated large format printer adjacent to the drafting studio classrooms, which contain drafting tables, and is used by students

to print copies necessary to support manual drawing programs.

### JEWELRY DESIGN

Dedicated facilities and equipment are available to Jewelry Design students, including the Jewelry Design Studio located on the 7th floor of the St. Vincent Jewelry Center at 640 South Hill Street, Plaza 3, Suite 754, Los Angeles. Jewelry Design students use an annealing station to soften metal in order to make it more workable. It is also used for soldering and heating pitch. The annealing station is comprised of a torch, annealing pan, striker, heat resistant table, and quenching bowl.

Students use an anvil to stamp, texture, rivet, form, flatten, bend, and forge metal items. A bench shear is used to quickly cut sheet metal and rod material that might otherwise have to be cut with a saw. All Jewelry Design students do the majority of their work at the bench. The bench is equipped with a chair, lamp, flexible shaft, opti-visor, mini-torch, ceramic tile, tray, quenching bowl, charcoal block, magnesia block, flux container, yellow ochre container, and a lazy susan.

FIDM Jewelry Design Studios are equipped with buffing stations which contain buffing motors, housing units, and an air filtration system. FIDM's buffing motors provide protection from particulate matter in the atmosphere, as well as protection from flying materials.

FIDM Jewelry studios have hundreds of burs available to students. These small cutting tools have a variety of uses. They are primarily used to cut seats and set stones into mountings. All students in this program are issued an electronic caliper and the Jewelry Design Studio maintains a caliper for students to use. They are used to acquire extremely accurate measurements in order to create items that are well formed and have excellent articulation. Coping saws are sometimes used by students in the labs to cut large pieces of sheet metal or plastic.

Dapping blocks and punches are used to create hemisphere forms from sheet metal disks. The deft clay casting system allows students to perform direct casting. This equipment enables students to create silver casting from materials too fragile to mold. This system is comprised of crucibles, deft clay, a mold frame, and assorted small tools.

Drawing tools enable students to draw, or pull wire, through a drawing plate to reduce the exterior diameter of both wire and tubing. Items included in the FIDM collection of drawing equipment include drawing plates, drawing tongs, and a gauge wheel.

The drill press enables students to drill quickly and accurately into or through a variety of materials. Equipment associated with the drill press includes chuck keys, face shields, drill bits, and triangle scrapers. The engraving block is used by students to perform engraving operations and hold to items when they perform stone setting. Files are also available and fundamental to the jewelry making process. Forming tools are used

by students to give sheet metal pieces dimension. The collection of forming tools includes a neck mandrel, bracelet mandrel, swage block, chasing punches, leather sandbag, and dapping tools.

Gravers are used by students to refine metal shapes and apply surface decoration to items. The grinder is a piece of equipment that students use to reshape tools. The flexible shaft hand is used by students in the labs to perform stone setting operations. There are hammers and mallets in the FIDM Jewelry Design Studios for students to share. Hammers are essential and the most basic of all jewelry making tools. The heat gun is used by students to thermoform acrylics and to insert and remove sheet metal items from pitch bowls. This simple tool helps maintain clean air in the studio while students perform chasing operations.

The Jewelry Design Studios contain hydraulic presses which are used by students to quickly create metal forms from sheet metal. These tools can also be used with a disc cutter to safely cut discs from sheet metal. The FIDM Jewelry Design Studio has metal mandrels of various sizes. These tools are used to form rings and bezels. The lab also contains a mannequin which is used to help students gain a sense of what their design might look like on a human form. Many other basic jewelry making tools that are available to students in the Jewelry Design Studio are rolling mills, a sharpening stone, specialty hand tools, a steamer, stone setting hand tools, an ultra-sonic cleaner, and a vise. The Jewelry Design Studio is also equipped with an eyewash station and first aid kits.

The Jewelry Design Program, facilities, and equipment are only available on the Los Angeles Campus.

### 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 is a connected suite of Textile labs for the printing, painting, and dyeing of textiles. It is comprised of a print lab, dye lab, and a darkroom. These labs are shared by Fashion Knitwear Design, Textile Design, and Theatre Costume Design students.

The darkroom is equipped for the photo sensitive screen development processing and contains a 4" x 4" 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 for support of a Mimaki JV4 digital printer. The printer is for direct printing onto fabric with fiber reactive dyes.

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 silkscreens 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: HP Color Laserjet Printer, cutawls, Rockwell chopsaw, Black & Decker jigsaw, drills, circular saws, table saws, hotwire machines, a hot knife, dremel tools, a graphic 24" vinyl cutter, a spray booth, and craftpaper.

The Visual labs on the Los Angeles and San Francisco campuses are used for over 65% 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 is 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 on the Los Angeles Campus.

The Visual Communications Programs and facilities are available on all campuses, with only first-year students on the San Diego and Orange County locations.

FIDM FACILITY BY MAJOR

	CLASSROOM FACILITIES	COMPUTER FACILITIES	DIGITAL MEDIA STUDIO	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
APPAREL TECHNICAL DESIGN (B.S.)	X	X												X
BEAUTY INDUSTRY MANAGEMENT	X	X						X						X
BEAUTY INDUSTRY MERCHANDISING & MARKETING	X	X						X						X
BUSINESS MANAGEMENT (B.S.)	X	X						X						X
DESIGN (B.A.)	X	X												X
DIGITAL MEDIA	X	X	X		X			X						X
ENTERTAINMENT SET DESIGN & DECORATION	X	X						X	X			X		X
FASHION DESIGN	X	X		X							X			X
FASHION KNITWEAR DESIGN	X	X					X			X			X	X
FILM & TV COSTUME DESIGN	X	X		X				X						X
FOOTWEAR DESIGN	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
MENSWEAR	X	X						X						X
MERCHANDISE MARKETING	X	X						X						X
MERCHANDISE PRODUCT DEVELOPMENT	X	X		X				X			X			X
PROFESSIONAL STUDIES (B.A.)	X	X												X
SOCIAL MEDIA	X	X												X
TEXTILE DESIGN	X	X					X	X			X		X	X
TEXTILE PRODUCTION & DEVELOPMENT	X	X												X
THEATRE COSTUME DESIGN	X	X		X				X						X
VISUAL COMMUNICATIONS	X	X						X	X			X		X

\* Merchandise Product Development grads were winners of Nasty Gal's first Girlboss grant to fund their start-up.

## FIDM eLearning System

The eLearning System is composed of three parts: web-enabled courses, online [distance learning] courses, and collaborative sites (used by FIDM Faculty).

- **Web-Enabled Courses** — The FIDM eLearning System is a course management system which allows learning to take place in a virtual environment, beyond the traditional classroom setting. The eLearning system offers two types of online learning: fully online (distance learning) courses and web-enabled courses. Web-enabled courses are on-campus course sites in the eLearning system. The site is a supplement to an on-campus course; it does not replace the traditional in-class meeting/interactions.
- **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 don't need to be in a specific physical location to take part in an online course. These courses are also part of the FIDM eLearning System.

For student communication, questions, and requests for information, online instructors must respond to students within 24 hours. For feedback on submitted work: papers, projects, and other course assignments, the online instructor must review student work and post grades within a week after the student has posted their work online.

## 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

FIDM is committed to providing a workplace and school environment free of alcohol, illegal drugs, un-prescribed drugs, or paraphernalia used for these substances. 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, chemi-

cals 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 accessible on the FIDM Portal.

### ACADEMIC HONESTY

All academic work submitted by a student must be original work. 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. This includes work that duplicates, in whole or part, that of another student when the assignment explicitly calls for individual expression. 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. Cheating and plagiarism are cause for formal counseling. Students who cheat or plagiarize will receive a "0" on the assignment and may be subject to further disciplinary action. Violations of the academic honesty policy are reported to the Coordinator of Student Affairs (LA) or the Education Department (SF, OC, SD).

### CAMPUS 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 unlawful and in direct opposition to an 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 as professionals while in the classroom and on the campus. 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 express themselves through what they wear to campus, however, students are asked to exercise discretion in regard to their appearance choices to reflect a manner which suits a professional college student that does not cause undue attention or interfere with the educational process.

\* *Speakers from Orly, Stila, and Smashbox took part in an on-campus panel discussion about product development in 2015.*

**NON-DISCRIMINATION POLICY**

FIDM in compliance with Civil Rights Legislation does not discriminate in its educational programs or employment practices on the basis of race, religion, national or ethnic origin, gender, sexual orientation, age, veteran status, disability, pregnancy, or any other characteristic or condition protected by federal or state law. These practices include, but are not limited to, hiring, employment promotion and transfer, admissions policies, the administration of its scholarship and loan programs and participation in the benefits and services of educational programs or related activities sponsored by the College. This policy is in accordance to Title VI of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, Section 504 of the Rehabilitation Act of 1973, Age Discrimination Act of 1975, California SB-195 Equity in Higher Education Act, and any other applicable federal, state and local law. Inquiries concerning FIDM's policy may be directed to the Title IX Coordinator at 213.624.1200 x3034.

**HARASSMENT & SEXUAL MISCONDUCT POLICY**

FIDM is committed to providing a safe learning working environment for students and employees that is free of all forms of discrimination, harassment, exploitation, or intimidation. Sexual misconduct is a form of discrimination. All members of the college community should be aware that the college strongly opposes harassment and sexual misconduct and such behavior is prohibited by federal and state law and college policy. This policy applies to all FIDM community members, including students, faculty, administrators, staff, and third parties conducting business or having any official capacity with the college or on college property. FIDM is prepared to take prompt action to prevent and correct such behavior of individuals who engage in sexual harassment, as well as any other unlawful harassment based on factors such as race, ethnicity, religion, national origin, sexual orientation, gender identity, disability, or age. Violation of this harassment and sexual misconduct policy will not be tolerated and corrective action up to and including disqualification or termination may be taken.

We encourage all students to report these incidents. FIDM is committed to protecting the privacy of all individuals involved in a report of sexual harassment, sexual misconduct, and sexual violence. Throughout the process of investigation of a report of harassment and sexual misconduct, every effort will be made to protect the privacy interests of all individuals, and respect and safeguard private information, to the extent possible consistent with the legal obligations of FIDM to investigate and respond effectively. Retaliation against a person who properly reports, complains about, or participates in the investigation of such harassment is strictly prohibited.

FIDM's harassment and sexual misconduct policy and procedures are available in full on the FIDM Portal (under College Policies FAQs). Reports of sexual mis-

conduct and inquiries concerning FIDM's policy may be directed to the Title IX Coordinator at 213.624.1200 x3034.

**Affirmative Consent** — In alignment with

California statute, FIDM's policy concerning sexual assault, domestic violence, dating violence, and stalking includes an affirmative consent standard in the determination of whether consent was given by both parties to sexual activity. "Affirmative consent" means affirmative, conscious, and voluntary agreement to engage in sexual activity. It is the responsibility of each person involved in the sexual activity to ensure that he or she has the affirmative consent of the other or others to engage in the sexual activity. Lack of protest or resistance does not mean consent, nor does silence mean consent. Affirmative consent must be ongoing throughout a sexual activity and can be revoked at any time. The existence of a dating relationship between the persons involved, or the fact of past sexual relations between them, should never by itself be assumed to be an indicator of consent.

**CAMPUS SAFETY & ACCESS**

FIDM is committed to the safety of its students, faculty, and staff. Students are prohibited from bringing firearms 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 Coordinator of Student Affairs (LA), or Director of Education (SF, OC, SD). Campus access is restricted to posted hours of operation. Please see FIDM Portal for 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/SD) 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 and selling products on campus 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 his/her 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 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. Additional information is available from the Student Financial Services Department.

#### UPDATING CONTACT INFORMATION

It is the students' responsibility to provide current contact information to the college. Students can make the following changes:

- Cell Phone and Email can be updated on the FIDM Portal.
- Address and Home Phone Number can be updated by the following: Student Advisement Office, Financial Services Department, and the Education Department (SF, OC, SD).
- Name Change can be updated in the Financial Services Department by presenting a current California Driver License, a State Identification Card, or a Passport.

#### 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 and/or on the ePortal.

FIDM has maintained a practice of policy review by the Board of Administration for over thirty years. All policy development is originated by staff, faculty, and students; those arising out of state/federal regulations; issues on one or more branches; or an idea of how to improve FIDM. These policies are presented to supervisors and/or the Board of Administration for review. If the

policy is approved, it is then implemented.

All FIDM policies and the procedures for implementing the policies are reviewed annually or as needed.

#### FIDM STUDENT TRAVEL POLICY

FIDM requires students who participate in college-related activities that necessitate travel within the United States to complete and submit the following:

- Confidential Emergency Information form
- FIDM Code of Conduct document
- Proof of Medical Insurance\*

\*Students without existing medical insurance will be required to purchase short-term medical travel insurance in order to participate.

Students traveling on FIDM sponsored Study Tours, outside the United States, will be required to attend all pre-trip meetings and to comply with the Study Tour procedures.

#### 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 FIDM Student Email account 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 FIDM Portal and Career Network. All students are issued FIDM Student Email 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 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 FIDM Email 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, Myspace, Twitter, or LinkedIn.

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, 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

For up-to-date information, visit the FIDM Portal at [myfidm.fidm.edu](http://myfidm.fidm.edu). Recommended computer specifications by department can be found under the **Resources** tab. Computer Specifications are also found on [FIDM.edu](http://FIDM.edu) under **Admissions > Parents > Computers and Software**.

### FIDM PORTAL

The FIDM Portal website offers the following essential online tools, services, and information for students:

- FIDM Student Email
- Web Registration
- Student Messaging Center
- Transcript Request Information
- Campus Event Calendar
- Check Financial Clearance for Registration
- Tuition Payments
- Check what Financial Aid Documents are Due
- Faculty & Staff Directory
- Campus Hours
- Student Services
- Information on Continuing your Education

### FIDM STUDENT EMAIL

The FIDM web-based email system for students is provided by IBM Connections Cloud. Students email account username will in most cases be students first initial and last name. For example, Jane Doe's username is *jdoe*, and her email account would therefore be *jdoe@us.fidm.edu*. This may be a different username than the student's FIDM Portal or eLearning username.

To log in to student's FIDM Email:

- Go to [us.fidm.edu](http://us.fidm.edu)
- Enter student's FIDM Email address in the **Address** field
- Enter student's Password in the **Password** field.
- Click the **Log In** button to sign in.

**Note:** Forgot the password? Click the "Forgot password" to reset the password and enter in the FIDM Email address. An email will be sent to the student's personal email account.

To forward FIDM Email to student's personal email account:

- Log into the FIDM Email.
- Click the **Preferences** tab at the top of the page.
- Click the **Forwarding** link in the left menu.
- Select "Forward all incoming messages to" and enter the personal email address.
- Check the box next to "Save a copy to my inbox" to save a copy of all the emails in the FIDM Email account.
- Click the **Save** button to save these changes to the FIDM Email account.

Students will receive a confirmation email at their personal email account. Follow the link in this email to activate forwarding.

For questions or support email [admin@us.fidm.edu](mailto:admin@us.fidm.edu)

## 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 job 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:

- One-on-one individual career advising and planning
- Resume and portfolio review
- Interviewing and networking 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
- Career Network: 24/7 access to connect directly to the Career Center; resources, documents, employment opportunities, industry job links, and appointment scheduling

**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 their second-to-last or last quarter of their program.

**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, and job/internship postings, the Career Center stays in tune with the latest industry career trends. Jobs and internships are posted monthly 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, which is accessible from the FIDM Portal.

**COLLEGE SERVICES**

College Services provides books, most supplies, and course-related resources to students to enable their full participation in coursework leading to the successful completion of their degree program.

**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. FIDM Student Housing consists of privately owned and operated apartment complexes with locations in Los Angeles, Orange County, and San Diego. Numerous units in these apartment buildings have been reserved for FIDM Students only. 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. Most FIDM LA Housing options are within walking distance of the campus. The farthest LA Housing option is 6 miles away from campus. The cost for FIDM Student Housing consists of a one-time, non-refundable, initial placement fee of \$300, along with 3 months (one quarter) of rent, which is \$3,120 for a shared bedroom or \$6,240 for a private bedroom.

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 Portal and provide students on all campuses with apartment and roommate referrals. Students are responsible to contact the different apartment

complexes and potential roommates directly, as FIDM Housing does not verify any listing. Independent referrals come from current FIDM Students, FIDM Alumni, and students from other local colleges such as USC and San Francisco State University. Referral housing location distances range from less than a mile to a 17-mile radius of the campus. Prices vary from \$600 to \$800 monthly to share a room, and \$850 to \$1,000 to rent a private room. The properties that are used by FIDM Student Housing are also available to students independently; however, the leasing packages and rates may vary.

**INDIVIDUAL DEVELOPMENT & EDUCATIONAL ASSISTANCE (IDEA CENTER)**

The IDEA Center at all campuses provides students with assistance in the areas of writing, math, reading comprehension, study, research, time management skills, Textile Science, Photoshop, Illustrator, SketchUp, drafting, sketching, and more.

**LIBRARY**

The FIDM Library provides a unique blend of resources and services focused on meeting the unique information and research needs of the FIDM community. There are four FIDM campus libraries, each staffed by a team of librarians and specialists that 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. Collections include: trend forecasting subscriptions that predict the future of design in the various industries including fashion, interior design, and product development. 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, draping fabrics and forms, and an extensive collection of fabric swatches, trims, and findings for projects. There is also a Special Collections Room that includes rare and unique items reflecting the design aesthetic of the mid-19th and 20th centuries. The Library's electronic resources collection includes ebooks and research databases that are accessible on and off-campus, as well as on mobile devices. No matter where students are located, the Library's resources are always available and accessible to inform and inspire. To copy or print in the Library, students must add funds to their FIDMPrints account. Funds can be added to the FIDMPrints account online or at the cash-only pay stations located in the Library or by credit card from any computer.

**PERSONAL COUNSELING**

The Personal Counseling Department provides counseling support for all students who self-refer or are referred in 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, SD) 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 (also available online on the FIDM Portal)
- 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 Specialist at the Orange County 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 sixth week of classes may incur repeat fees as well as book, supply, and course-related resource fees. 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 also notify the California Student Aid Commission of their Leave of Absence or they will lose their award.

- Regarding Refund Information: 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

Tuition policies are reviewed bi-annually. A current tuition schedule is available from the Student Advisement Office as a supplement to this catalog.

FEES

FEES	PURPOSE
\$5	FIDM Transcript 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
FEES	REPEATING A FAILING COURSE*
\$250	1 unit
\$500	2 units
\$750	3 units
\$1,500	6 units
REPEATING A PASSING COURSE*	
Students who repeat a course in order to improve their grade point average (GPA) are subject to the full course fee (not the failed course fee).	

\* Subject to increase in books & supplies

Three (3)-hour, zero (0)-unit courses such as GNST 0400 Writing Skills or GNST 0450 Math Skills are subject to a repeat fee of \$750.

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 classroom instruction at FIDM is taught 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

\* International Manufacturing & Product Development students collaborated with California company 5.11 on designs for women in the military and other tactical roles.

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 OPT is available for a cumulative maximum of 12 months per educational level (none of FIDM's majors qualify for STEM (science, technology, engineering, mathematics) degree recipients, no extension of OPT will be available). 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 of attendance for a complete employment policy form. Refer to the FIDM Portal for more information regarding International F-1 students.

## Campus & Personal Safety

### PERSONAL SAFETY & CRIME PREVENTION ON CAMPUS

FIDM is dedicated to providing a working and learning environment that is attractive and safe. While Campus Security plays a role in ensuring that campuses remain as safe as possible, the responsibility for crime prevention and personal safety rests with each individual. Therefore, each individual must take personal responsibility for their own safety, as well as for the safety of others.

FIDM also strives to provide timely warnings to the campus community about crimes that pose an ongoing threat to students and employees as well as providing 24-hour security. Working together, FIDM will continue to be one of the safest urban colleges in the country.

### TO REPORT A CRIME OR EMERGENCY

**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 Campus Security.

Los Angeles Campus: 213.624.1200 x2020  
 Orange County Campus: 949.851.6200  
 San Diego Campus: 619.235.2049  
 San Francisco Campus: 415.675.5200

### PREPARING ANNUAL DISCLOSURE OF CRIME STATISTICS

To ensure the safety and well-being of the campus community and in compliance with the *Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act (1990)*, the Clery Act, FIDM publishes and distributes the Annual Security Report disclosing campus security policies and three years' worth of specified Clery Act crimes and arrest statistics, and schedules seminars on crime prevention, substance abuse prevention, and campus safety on all campuses. Campus crime reports and surveys are made readily available to the general public on our website *FIDM.edu*. The reports include statistical information about criminal offenses, hate offenses, disciplinary actions/judicial referrals,

and arrests — whether reported by local and state police or occurring on-campus, at non-campus buildings, or on public property. The preparation of the Annual Security Report is an ongoing process. The Coordinator of Student Affairs makes every effort to ensure that the report is complete and accurate. The process includes gathering crime statistics from Campus Security Authorities and local law enforcement agencies, as well as verifying current policies for Federal compliance with the Department of Education. After collecting crime statistics from all sources, the Coordinator of Student Affairs reconciles them to ensure no incident has been double counted and that the report is accurate. Upon completion of the Annual Security Report the crime statistics are submitted to the Department of Education Campus Crime and Security website and can be viewed by the public at [surveys.ope.ed.gov/security](https://surveys.ope.ed.gov/security). FIDM will provide a paper copy of campus crime report information upon request. Each year, an email notification is made to all enrolled students, current staff, and faculty who provide web addresses to access the full report.

#### DAILY CRIME LOG

The Daily Crime Log records all alleged crimes reported to a campus security authority on each campus. It is organized by the date of the report and includes the date of the crime, in addition to the nature, location, and disposition of each crime. Each campus has the Daily Crime Log available at the front desk of San Francisco, Orange County, and San Diego; and the Security Desk at the Los Angeles campus. The crime log for the most recent 60-day period is open for public inspection, upon request, during normal business hours. Any portion of the log that is older than 60 days must be made available within two business days of a request for public inspection. Crime logs must be kept for three years following the publication of the last annual security report to which they apply (in effect, seven years).

#### EMERGENCY ALERT NOTIFICATION PROCEDURE

In the event of an emergency, FIDM will communicate via cell phone, email, and text messaging. It is the student's responsibility to provide current contact information quarterly through the FIDM Portal to be sure he/she receives timely communications. To ensure the optimal level of performance in an emergency, occasionally the college will conduct a test of the emergency alert notification system. It is important that students reply to this alert to confirm that FIDM has their correct contact information and they are able to receive an alert in a real emergency. 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 information.

## General Information

#### STUDENT PHOTO IDENTIFICATION CARDS

All current students must display their FIDM Student Photo ID along with their valid quarter sticker while on campus. This card is required for access to any FIDM campus, and it also allows students to check out books in the Library, pick up books and supplies from the Bookroom, purchase California attraction tickets, 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 is available to students on printers and multi-function copiers in the Library and computer labs. Use of the FIDM Student Photo ID card is required in order to print or copy. There is a fee for using multi-function copiers in the libraries. Students can add funds to their FIDMPrints account online with a credit card or by using the cash-only pay stations located in the FIDM Library on all campuses. FIDMPrints balances on student accounts are non-refundable.

#### 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

Parking is not guaranteed and fees may be subject to change. Students should contact the Student Activities Office or see the FIDM Portal 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, cards 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 STORE

Located on the corner of 9th Street and Grand Avenue on the Los Angeles campus, the FIDM Scholarship Store offers an ever-changing variety of merchandise donated by top fashion companies, many of which employ FIDM Alumni. The store carries men's, women's, and children's clothing; shoes, jewelry, accessories, fabric and trim, mannequins, and dress forms. All merchandise is priced at or below wholesale. The proceeds from the Scholarship Store provide scholarships for FIDM Students. Become a friend of the FIDM Scholarship Store on Facebook and visit our website [FIDMscholarshipfoundation.org](http://FIDMscholarshipfoundation.org).



### FIDM MUSEUM & GALLERIES

The FIDM Museum & Galleries 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 250 years of fashion history, including *haute couture* and ready-to-wear, non-western dress, film costumes, accessories, jewelry, textiles, fragrance, and ephemera. Two major archives — Rudi Gernreich and Gianni Versace Menswear — are the only collections of their kind. The Annette Green Fragrance Collection is housed and displayed on the second floor. On permanent loan is the Hollywood Costume Collection from the Department of Recreation & Parks, City of Los Angeles.

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 the four FIDM campuses: Los Angeles, San Francisco, Orange County, and San Diego. The collections are constantly researched, exhibited, and published nationally and internationally.

The Galleries offer 8,000 square feet of exhibition space. The FIDM Museum mounts two 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 educational endeavors through fundraising and outreach. The FIDM Museum & Galleries 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 just relax. Microwaves and vending machines are also available for student use.

### STUDENT NEWSLETTER

The FIDM Student Newsletter is published weekly at all campuses and is available in the Student Activities Office, the Student Lounge on each campus, or online

through the FIDM Portal. All FIDM departments make important announcements for students using the Newsletter.

### FIDM TOTE BAG

The FIDM tote bag will be 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.

### HEALTH INFORMATION

Each campus provides minor first-aid supplies, as well as information about non-FIDM student health insurance options, even though FIDM does not have a health office or a nurse's center. Students should see their campus receptionist for the specific location of the minor first aid supplies. FIDM does not require vaccinations of staff or students. Students needing information regarding vaccinations should contact a health care professional. Links to health insurance options are available on the FIDM Portal. Students may also see the Student Activities Office for non-FIDM health insurance brochures and other health information.

## 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 pleasurable environment that provides personal growth through the implementation of co-curricular events pertaining to cultural awareness, civic awareness, personal development, and social activities. Current FIDM Students can learn about upcoming events through the Student Activities Office, the Student Newsletter, or campus Facebook pages.

### 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

### STUDENT ORGANIZATIONS

#### ALUMNI ASSOCIATION

The FIDM Alumni Association keeps FIDM Grads connected and provides up-to-the-minute alumni news

\* *Apparel Industry Management Grad Reggie Aguiluz's menswear line VDE was picked up by Urban Outfitters for their Without Walls division.*

and important industry information. With 40 Alumni Chapters in the U.S. and around the world, the Alumni Association provides graduates with access to a valuable personal network that includes more than 65,000 members worldwide. Twice annually, grads can view online the award-winning alumni magazine, *Dialogues*, featuring a wealth of industry and career focused information about FIDM Alumni achievements. LiveWire is a monthly eNewsletter featuring alumni news and a special events calendar including workshops for Photoshop, Illustrator, professional writing, and updating various industry related skills.

Free membership upon graduation brings endless opportunities: entrée into exclusive industry organizations, guidance and support from some of the most talented and connected people in key industries, and seminars and networking events hosted by the Alumni Association. Contact the Alumni Relations Office at the Los Angeles campus for more information about the Association.

#### AMERICAN SOCIETY OF INTERIOR DESIGNERS (ASID) STUDENT CHAPTER

ASID is the largest professional association for Interior Designers in the United States and Canada. 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.

#### CROSS-CULTURAL STUDENT ALLIANCE (CCSA)

The CCSA is a student organization that encourages participation by both international and domestic students. Students engage in a variety of cross-cultural activities, and provide a mutually supportive and positive learning environment.

#### DESIGN & ENTERTAINMENT CLUB

The Design & Entertainment Club offers opportunities for students who have a career focus in the graphic design and entertainment industries to network with industry professionals, alumni, and their peers. Students from the following majors can participate: Digital Media, Entertainment Set Design & Decoration, Graphic Design, Interior Design, and Visual Communications.

#### 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.

#### THE INDUSTRY CLUB

The Industry Club offers opportunities for students of all majors to network with peers, hear industry speakers, and participate in field trips and round table discussions about hot topics of interest in the apparel industry.

#### 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 honors, leadership, service, and fellowship programming. Currently enrolled students who have completed 12 units with a minimum cumulative grade point average of 3.5 are eligible to apply for membership. Interested students should come to a scheduled meeting. All meetings are advertised in the Student Newsletter. Formal induction is offered bi-quarterly at all campuses.

#### FIDM RED DOT AIGA STUDENT GROUP

Red Dot is a student group associated with the Los Angeles AIGA (American Institute of Graphic Arts) Chapter that aims to foster the innovative, creative professionals of tomorrow by offering discounts, exclusive job listings, exposure/real-life application of design, networking opportunities, and professional development. The organization is open to Digital Media and Graphic Design students.

#### 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/services and promotes the development of student leadership, service, and school spirit. All current students are eligible to join. Students simply need to come to a scheduled meeting. All meetings are advertised in the Student Newsletter.

#### STUDENT VETERANS OF AMERICA (SVA)

The FIDM Student Veterans of America club provides military veterans and dependents of veterans 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

### COTTON UNIVERSITY™

The mission of Cotton University 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 Cotton University 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 winter 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 50 colleges and universities who have joined the non-profit 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 to young people 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.

## TEXTILE DESIGN EXHIBITION

Fashion Knitwear Design and Textile Design students exhibit their portfolios and design collections in the third floor Museum windows of the Los Angeles campus each year. The exhibition features the creative components of textile design and fashion knitwear design.

## VOLUNTEER COMMUNITY SERVICE

Volunteer community service is any activity or job performed without pay that goes to benefit a nonprofit organization and/or community. Volunteer 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 community service opportunities in just about any area. Read the Student Newsletter or visit the Student Activities Office for upcoming volunteer community service events and outside volunteer community service opportunities. Examples of volunteer community service opportunities are:

- Beach clean-ups
- Fundraisers
- Tutoring young children or spending time with the elderly
- Food/clothing drives
- Working at a soup kitchen
- Donating blood or organizing a blood drive
- Working at a pet shelter

## 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 degree programs, a \$250 non-refundable cap and gown and graduation fee is applicable upon matriculation regardless of whether a student participates in the ceremony or not.

### GRADUATION CHECK

*(Los Angeles, San Francisco, and San Diego campuses)*  
Prior to registering for the last quarter, students are responsible for completing the "Apply for Degree" request. This link is found on the FIDM Portal. A final graduation check is done to ensure that all course requirements have been met. A tentative graduation list is posted, based upon applications that are received. A 2.0 grade point average is required for graduation. Students are encouraged to complete the Graduation Checklist found on the FIDM Portal prior to leaving campus.

\* *The bikini was introduced in Paris in 1947. It is named for the Pacific atoll where the first nuclear bomb was tested.*

**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 graduates' 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 will be 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 & SAN DIEGO****AAFA AWARD**

This award is given to an outstanding Apparel Industry Management graduate by the American Apparel & Footwear Association, Inc. The winning graduate is chosen by the Apparel Industry Management faculty based on a cumulative grade point average of 3.7 or higher, professional attitude, leadership capabilities, managerial skills, industry involvement, and community involvement.

**BEAUTY INDUSTRY MERCHANDISING & MARKETING AWARD**

The Beauty Industry Merchandising & Marketing Award is presented to a graduate for outstanding achievement in the Beauty Industry Merchandising & Marketing Program. Faculty choose the recipient, using criteria based on a cumulative grade point average of 3.8 or higher, professionalism, leadership capabilities, industry experience, and creativity.

**BUSINESS MANAGEMENT AWARD**

The Business Management Award recognizes an outstanding baccalaureate graduate in this Bachelor of Science degree program. The recipient is selected by the Business Management faculty and Chairperson based upon a cumulative grade point average of 3.7 or higher, demonstrated understanding of management concepts, exceptional leadership, professionalism, and creativity in thought.

**DIGITAL MEDIA AWARD**

The Digital Media Award is presented to a graduate for outstanding achievement in Digital Media. Instructors select the winner based on a cumulative grade point average of 3.7 or higher, dedication, creativity, excellent technical skills, and a strong passion for the industry.

**FASHION DESIGN AWARD**

The Fashion Design Award recognizes the outstanding achievement of a graduate in the Fashion Design program who has exhibited remarkable awareness of the creative and technical process of producing apparel. The Fashion Design faculty selects nominees based on graduates who have attained a cumulative grade point average of 3.8 or higher. Finalists submit a portfolio and participate in an interview process.

**GRAPHIC DESIGN AWARD**

The Graphic Design Award is presented to a graduate for outstanding achievement in the Graphic Design program. The Graphic Design faculty chooses a winner based on a cumulative grade point average of 3.7 or higher, professionalism, creativity, and technical skills.

**INTERIOR DESIGN AWARD**

The Interior Design Award honors a graduate for outstanding achievement in the Interior Design program. Nominees submit a portfolio and resumé for consideration. The winner is selected by the Interior Design faculty and Chairperson based on a cumulative grade point average of 3.7 or higher, excellent technical skills, design aesthetic, professionalism, and industry involvement.

**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 determines the winner from a circulated list of graduates who have attained a cumulative grade point average of 3.7 or higher.

**MERCHANDISE MARKETING AWARD**

The Merchandise Marketing Award is presented to a graduate for outstanding achievement in Merchandise Marketing. The Merchandise Marketing faculty selects the winner based on a cumulative grade point average of 3.8 or higher, leadership capabilities, professionalism, dedication to the industry, and industry experience.

**MERCHANDISE PRODUCT DEVELOPMENT AWARD**

The Merchandise Product Development Award recognizes outstanding achievement in the Merchandise Product Development Program. Faculty select the winning graduate based on a 3.8 or higher cumulative grade point average, leadership capabilities, professionalism, and industry involvement.

**SALLY SIRKIN LEWIS AWARD**

The Sally Sirkin Lewis Award is given to an outstanding Interior Design student who demonstrates exceptional creativity and innovation in approaching interior design projects and has a cumulative grade point average of 3.7 or higher. Nominees submit a portfolio and resumé for consideration.

**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 selects the winner based on a cumulative grade point average of 3.8 or higher, creativity, craftsmanship skills, professional attitude, and industry involvement.

**GRADUATION AWARDS—FIDM SAN FRANCISCO****BUSINESS MANAGEMENT AWARD**

The Business Management Award recognizes an outstanding baccalaureate graduate in this Bachelor of Science program. The recipient is selected by the Business Management faculty and an industry panel based upon a cumulative grade point average of 3.7 or higher, demonstrated understanding of management concepts, exceptional leadership, and professionalism.

**CYRIL MAGNIN AWARD**

The Cyril Magnin Award is given to a Merchandise Marketing graduate who shows outstanding promise in the field of merchandise 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 higher coupled 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 are qualified for the award by achieving a cumulative grade point average of 3.7 or higher. A panel of industry professionals interviews candidates. The award recipient is determined based on presentation of professional skills, creativity, and craftsmanship skills.

**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 higher and nomination 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 graduate 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 higher, votes on the finalists. A panel of industry professionals interviews all finalists and selects the award winner.

**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 communications. Nominees are selected based on a cumulative grade point average of 3.7 or higher and voted on by the department faculty. A panel comprised of industry professionals selects the award winner.

**WILKES BASHFORD AWARD**

The Wilkes Bashford Award is awarded to a Merchandise Product Development graduate for excellence in the field. Nominees who attained a 3.7 or higher cumulative grade point average are nominated by the department faculty. The award recognizes a graduate who possesses exceptional skills in understanding the product cycle and demonstrates expertise in the technical aspects of product development. Wilkes Bashford interviews candidates and selects the winner.

\* *The Big Six movie studios all operate out of Los Angeles (20th Century Fox, Warner Bros., Paramount, Columbia, Universal, and Walt Disney Studios).*





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# *CAMPUS LIFE & RESOURCES*

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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. Our Admissions, Student, Department, and Career Advisors provide one-on-one counseling as students choose a degree path, attend FIDM, and launch their careers in the industry. 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.

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***San Diego  
Library***

*Overlooking spectacular  
views of the city,  
the San Diego Library  
offers students  
both inspiration  
and resources.*



# FIDM LIBRARIES

The Library is a unique blend of resources and services focused on meeting the special information and research needs of the FIDM community. The four campus libraries, and the resources at each, are curated to focus specifically on the program majors offered at each campus.

Collections include:



**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.

**Visionaire** Published three to four times a year, each issue features invited artists, designers, and photographers who interpret a theme.

**Research Databases** The Library subscribes to several online databases and trend forecasting services including: WGSN (Worth Global Style Network) and Doneger Creative Services.

**Special Collections** 19th and 20th century fashion and interior design resources representative of the cultural and social zeitgeist.

**Material ConneXion Library®** The largest library of advanced, innovative, and sustainable materials and processes in the world. Each campus library offers an exclusive selection of curated materials for research and inspiration.

**Textiles & Materials** Each campus library provides a variety of resources offering students practical experience with the tools and materials they will use as professionals. Selection varies by campus.

**Visual Presentation Materials** The Library maintains a selection of visual presentation materials (e.g., catalogs of props, mannequins, store fixtures, etc.) used in a variety of creative industries, including retail and entertainment.

\* *The Library has 63 issues of Visionaire. Only Yale University has a similar collection.*

# 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, apartment and roommate referrals are available via the FIDM Portal for accepted students.

# CAREER DEVELOPMENT



At many colleges “career assistance” is just a bulletin board on a wall. 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're Ready to Graduate**, our FIDM Career Advisors partner with you to support your goals and help guide you on the right 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. Because of 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 find 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 internship opportunities available. Here are just a few companies that work with FIDM Students as interns:

- Academy of Television Arts & Sciences
- Alexander McQueen
- *American Idol*
- Banana Republic
- BCBGMAXAZRIA/Herve Leger
- bebe
- Benefit
- Billabong
- Charlotte Russe
- For Love & Lemons
- GUESS?, Inc.
- J Brand Jeans
- JCPenney
- Jean Paul Gaultier
- Karen Kane
- Kelly Wearstler
- Lisa Kline Stores
- Mandi Line, Costume Designer for *Pretty Little Liars*
- Mattel™
- Monique Lhuillier
- Nasty Gal
- NBC Universal
- Nordstrom
- Oakley
- Old Navy
- Perry Ellis
- *Project Runway* Designer Alicia Hardesty
- Rachel Zoe
- Saks Fifth Avenue
- Sears Holdings
- Smashbox
- Stila
- Sue Wong
- *The Hunger Games*
- TJX Marshalls
- Vera Wang
- Volcom
- Williams-Sonoma/Pottery Barn

\* "When I need an Intern or a Production Assistant, I call FIDM." -Jill Ohanneson, FIDM Merchandise Marketing Grad and Emmy® Award-winning costumer, *The Event*, *Lie to Me*, *Revenge*, and *Dexter*

# INDUSTRY PARTNERSHIPS



At Signal Snowboards, Graphic Design students show off their snowboard designs, posing for a group shot with employees.

FIDM has a long list of industry partners, including many of the top companies in our key industries. Just to name a few, we collaborate with Disney, VF Corporation (parent company of Lee, Wrangler, and Vans), GUESS? Inc., PacSun, Mattel™ Barbie, the Cherokee Group, Saks Fifth Avenue, Nordstrom, and Petrol Advertising.

**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.

**bebe** International Manufacturing & Product Development Advanced Study students worked closely with execs from bebe to create the pieces in their Graduate Thesis collection. Their collection, as well as a documentary of the FIDM/bebe project, were highlights of an IMPD Graduate Thesis Exhibition attended by industry executives.

**Lacoste** In celebration of Lacoste's 80th birthday, the iconic brand asked eight of FIDM's Advanced Study Film & TV Costume

Design Students and Alumni to create Polo Shirts of the Future. The shirts were displayed at the Costume Designers Guild Awards, and a symposium of Costume Designers sponsored by Lacoste, as well as at the Lacoste retail location on 5th Avenue in New York.

**Cotton Incorporated** The Demands of Denim Scholarship Competition is a contest sponsored by Cotton Incorporated, challenging FIDM Students from all majors to research the denim marketplace and develop an innovative proposed denim design.

**Candiani Denim** International Manufacturing & Product Development students worked with Italian premium denim mill Candiani, on a project redefining premium denim.

\* Each year the FIDM Library hosts the Library Speaker Series, in which industry leaders from companies like True Religion and Paige Denim are invited to speak to students.

# eLEARNING



FIDM's eLearning Program ensures that students' educational experience can take place anywhere in the world. 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 Merchandise Marketing Professional Designation Program 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. Many courses in the B.A. and B.S. programs may be taken online. To find out if you qualify as a candidate for the programs, contact an Admissions Advisor (for incoming A.A. students) or a Student Advisor (for B.A. and B.S. 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.

✦ *"The strength of our eLearning program comes from the people behind it—a passionate group of educators who make online learning more accessible and engaging for FIDM Students."—Dave Melone, FIDM eLearning Director*

# STUDY TOURS



Our annual Study Tours take FIDM Students to cities like New York, Rome, and Paris. Accompanied by FIDM Instructors and Administrators, students meet with industry professionals, go behind the scenes to tour important companies, and immerse themselves in inspiring architecture, fashion, and art.

**New York Study Tour** Students meet with FIDM Alumni as they visit with industry related companies. The visits enable students to gain insight into the career opportunities open to FIDM Graduates and to more fully understand their participation in the design, retail, and entertainment industries.

**European Study Tour** Explore the rich cultural histories of major European cities such as Paris, Rome, and Florence. Special tours of each city and appointments with local professionals are arranged just for FIDM Students.

**Paris Summer Institute** Experience living in the City of Light for almost three weeks. Tour the city with a professor of fashion history, visit museums, and attend special appointments relating to the industries important to FIDM Students.

**Exchange Programs** FIDM Students may participate in special exchange programs giving them the opportunity to study outside the United States for one quarter. Students generally do this at the conclusion of their FIDM Program. To participate, students must have a 3.2 cumulative grade point average and be recommended by their Department Chairperson and the FIDM Director of International Affairs.

**Advanced Study Program** In several Advanced Study Programs, students travel abroad as a component of their education. The International Manufacturing & Product Development, Entertainment Set Design & Decoration, Menswear, and Footwear Design Programs all incorporate international travel as part of the curriculum.

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\* *"This trip has changed my life. I'm thankful for the opportunity and the people who contributed to it. I'm leaving inspired, enriched, and a more educated person." - Student from a recent European Study Tour*

# 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
- Summer BBQ
- Student Mixers
- Honor Roll Luncheon
- Rock the Vote
- Recycled Denim Drive
- Personal Development Workshops
- FIDM Best Friend Mentor Program
- Health & Wellness Events
- Community Volunteer Opportunities
- Graduation Cap Decorating
- Graduation Carnival (LA)
- Graduation Party (SF)
- Graduation Dinner (SD)

**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.

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\* Students collected over 2,000 pairs of jeans to be used for home insulation for Habitat for Humanity, during our Cotton, Inc. Recycled Denim Drive.



# GIVING BACK



Little Dresses for Africa



AIDS Walk

Attend FIDM and become part of the 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 High School Educators**

As part of our support for the arts and education, the FIDM Community & Educational Affairs department offers classroom presentations free-of-charge to high school educators and their students on curriculum-related topics. Our “Just for Educators” website provides free classroom resources, grants, and other valuable content exclusively for high school teachers at [educators.fidm.edu](http://educators.fidm.edu).

**FIDM Fashion Club** FIDM sponsors high school Fashion Clubs across the country creating an awareness of fashion-related careers. Fashion Club offers members the opportunity to win a one-year tuition or \$5,000 scholarship and earn a \$4,000 Presidential and \$2,000 Active Member Scholarship to FIDM. [FashionClub.com](http://FashionClub.com) hosts the DEBUT Runway Show Pre-Party and covers fashion and beauty trends and club stories.

## **The FIDM Scholarship Foundation**

FIDM’s annual DEBUT Runway Show & LA Fashion Gala raises funds for the Scholarship Foundation and showcases original designs by FIDM Students completing their Advanced Study programs in Fashion Design and Theatre Costume Design. Our FIDM Scholarship Store, voted “The Best Boutique/Store in LA,” offers heavily discounted merchandise to the local community, with proceeds benefitting the Foundation.

**Blue Jeans Go Green** FIDM Students participate in this Cotton, Inc. program, collecting used denim for recycling into insulation for homes built by Habitat for Humanity affiliates.

\* Past activities include: Holiday charity fundraising and toy drives; AIDS Walk; Divine Design, benefitting Project Angel Food which delivers meals to HIV/AIDS patients, American Red Cross Blood Drives, and more.

# NOTABLE GUESTS



Tim Gunn



Karen Kane



Kimora Lee Simmons

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:

- [Susan Benjamin](#) Emmy®-nominated Set Decorator, *Saving Mr. Banks*
- [Harry Cunningham](#) Senior Vice President, Saks Fifth Avenue
- [Janie Bryant](#) Emmy®-award winning Costume Designer, *Mad Men*
- [Tim Gunn\\*](#) Host of Lifetime's *Project Runway: Under the Gunn*
- [Ron Franco](#) Emmy®-nominated Set Decorator, HBO's *True Blood*
- [Matthew Shay](#) President & CEO of the National Retail Federation
- [Mona May \(Alumna\)](#) Costume Designer, *Enchanted*, *Clueless*
- [Kari Miller](#) Director of Fashion & Public Relations, Saks Fifth Avenue
- [Elle and Blair Fowler](#) Beauty Bloggers
- [Paul Olszewsky](#) Director of Windows & Interior Flagship Marketing, Macy's, Inc.
- [Karen Kane\\* \(Alumna\)](#) Vice President and Creative Director, Karen Kane, Inc.
- [Salvador Perez Jr.](#) President of the Costume Designers Guild, Designer, *The Mindy Project*
- [Michael Wilkinson](#) Oscar®-nominated Costume Designer and BAFTA winner, *American Hustle*
- [Christine Biesel Clark](#) Costume Designer, *Ender's Game*
- [Pamela Skaist-Levy and Gela Nash-Taylor](#) Founders, Juicy Couture

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\* *Lifetime's Project Runway: Under the Gunn was filmed on FIDM's LA campus.*



Mona May



Daniel Musto



Elle &amp; Blair Fowler

- [David Wolfe](#) Creative Director, The Doneger Group
- [Erik Soto](#) Product Developer, TOMS Eye-Eye Captain
- [Phillip Boutte, Jr.](#) Costume Illustrator, *Hunger Games: Catching Fire; Inception*
- [Natasha Khan](#) Director of Social Media, JustFab, Founder of SAPNA Magazine
- [Trayce Field \(Alumna\)](#) Costume Designer, *2 Broke Girls*
- [Daniel Musto \(Alumnus\)](#) Stylist, *Fashion Star*
- [Napoleon Perdis](#) Founder, Napoleon Perdis
- [Mandi Line \(Alumna\)](#) Costume Designer, ABC's *Pretty Little Liars*
- [Kimora Lee Simmons](#) President & Creative Director, Just Fab
- [Ellen Mirojnick](#) Emmy®-and Costume Designers Guild-Award winner, *Behind the Candelabra*
- [Keith Christensen](#) Costume Illustrator, *Man of Steel, Star Trek*
- [Ilse Metchek\\*](#) President, California Fashion Association
- [Laura Richarz](#) Emmy®-nominated Set Decorator, Disney Channel's *Jesse*
- [Kelsey Farrer](#) Trend Assistant Director, GUESS?, Inc.
- [Kevan Hall \(Alumnus\)](#) Couture Designer, Kevan Hall Designs, Inc.
- [Constantine Sekeris](#) Costume Illustrator, *Pompeii, Star Trek, G.I. Joe: Retaliation*
- [Tom Julian\\*](#) Director of Strategic Business Development, The Doneger Group
- [Nick Verreos \(Alumnus\)](#) *Project Runway: Under the Gunn* winning mentor; *Project Runway: Season 2*
- [Kimberly Truhler](#) Costume Historian, GlamAmor
- [Kurt Kleepies](#) Vice President, VF Contemporary Brands
- [Chris Tsuyuki](#) Trend Editor, WGSN/Worth Global Style Network
- [Anthony Spiegel](#) Owner and CEO, Buddha Brand

\*FIDM Advisory Board Member

# MUSEUM & GALLERIES



The FIDM Museum contains 15,000 objects representing over 250 years of fashion history, including haute couture and ready-to-wear, non-Western dress, film costumes, textiles, jewelry, and fragrance. The Study Collection, available on all four campuses, consists of 1,500 objects that students from all majors may use for hands-on examination and inspiration.

**The FIDM Galleries** host several exhibitions per year. Our annual "Art of Motion Picture Costume Design" exhibition is nationally recognized and anticipated each Academy Awards® season. The Museum's exhibitions are always open free and private tours can be arranged by appointment.

For more information, including the current exhibition calendar and hours of operation, please visit our website at [FIDMmuseum.org](http://FIDMmuseum.org)

Costumes from *The Grand Budapest Hotel*, the 2015 Academy Award® winner for Costume Design, Milena Canonero, Costume Designer

\* *Academy Award®-nominated films are included in the museum's Annual Exhibition of Motion Picture Costume Design.*

# DEBUT RUNWAY SHOW & LA FASHION GALA



DEBUT 2015 Runway Show\*



DEBUT 2015 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.

\*DEBUT 2015 student designer: Leetal Platt

## \*\*Chairing Styles 2015:

Student Designers:

- Joseph Nguyen (Interior Design)
- Krystelle Braham (Textile Design)
- Lilit Simonyan (Fashion Design)

Chair Manufacturer:

- Allan Feker

**Chairing Styles** *Chairing Styles* is a collaboration between students from Textile Design, Fashion Design & Interior Design to produce a textile, garment, and a chair. The industry partnerships include the Importer Support Program of the Cotton Board and Cotton Incorporated, textiles woven by Se7en, and chair fabrication by ten furniture manufacturers: Michael Berman LTD, Casaway Interior Design, Christopher Kennedy Design, Cisco Brothers, Allan Feker, Lloyd's Custom Furniture, Pacific Hospitality Design, Pivot Furniture, Style de Vie, and Vitality Furniture.

\* *Monique Lhuillier, Kevan Hall, Estevan Ramos, Nick Verreos, and Leanne Marshall are some illustrious alumni who launched their careers at DEBUT.*

# 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 an incredibly vibrant Apparel and Entertainment hub, surrounded by the Fashion, Entertainment, Jewelry, and Financial Districts. The award-winning campus features a stunning Design Studio with computer 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 buildings at various downtown locations provide FIDM with additional classroom, studio, and office space.

**Parking** is available underneath the FIDM building at 9th Street, just before Grand Avenue. This independent parking garage is open to students after 2:30 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.

\* *The Museum of Contemporary Art (MOCA), Disney Concert Hall, Grammy Museum, and the famed California Market Center, which houses more than 1,200 retail showrooms, are within minutes of the campus.*

## Programs offered at FIDM Los Angeles:

### Associate of Arts Degrees

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

### Associate of Arts Professional Designation Degrees

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

\*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.

### Associate of Arts Advanced Study Degrees

- Beauty Industry Management
- Entertainment Set Design & Decoration\*
- Fashion Design\*
- Film & TV Costume Design\*
- Footwear Design\*
- International Manufacturing & Product Development
- Menswear\*
- Textile Production & Development
- Theatre Costume Design\*

### Bachelor of Science Degrees

- Apparel Technical Design
- Business Management  
(also available online in some states and internationally)

### Bachelor of Arts Degrees

- Design\*
- Digital Media\*
- Graphic Design\*
- Interior Design\*
- Professional Studies with a Specialization in:
  - Advanced Fashion Design\*
  - Beauty Industry Management
  - Entertainment Set Design & Decoration\*
  - Film & TV Costume Design\*
  - Footwear Design\*
  - International Manufacturing & Product Development
  - Menswear\*
  - Textile Production & Development
  - Theatre Costume Design\*
- (select courses also available online in some states and internationally)
- Social Media

\* The L.A. LIVE entertainment complex with its numerous performance venues, restaurants, movie theaters, and the Grammy® Museum, is just two blocks away from the campus.

# SAN FRANCISCO CAMPUS



55 Stockton Street, San Francisco, California 94108  
415.675.5200 or 800.422.3436

Located in San Francisco's historic Union Square, the campus features creative and spacious classrooms and common areas, as well as a new library. The stimulating atmosphere combined with the industry-based staff and faculty make the San Francisco campus as incredible as the city in which it lives.

**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 \$10–25 per day, depending on the length of your stay and the time of day. Validation is not available.



## Programs offered at FIDM San Francisco:

### Associate of Arts Degrees

- Fashion Design\*
- Graphic Design\*
- Interior Design\*
- Merchandise Marketing
- Merchandise Product Development
- Visual Communications\*

#### First year only:

- Apparel Industry Management
- Beauty Industry Merchandising & Marketing

### Associate of Arts Professional Designation Degrees

- Fashion Design\*
- Graphic Design\*
- Interior Design\*
- Merchandise Marketing  
(also available online in some states and internationally)
- Merchandise Product Development
- Visual Communications\*

### Bachelor of Science Degree

- Business Management  
(also available online in some states and internationally)

### Bachelor of Arts Degree\*\*

- Professional Studies with a Specialization in:
    - Advanced Fashion Design\*
    - Beauty Industry Management
    - Entertainment Set Design & Decoration\*
    - Film & TV Costume Design\*
    - Footwear Design\*
    - International Manufacturing & Product Development
    - Menswear\*
    - Textile Production & Development
    - Theatre Costume Design\*
- (select courses for the B.S. and B.A. degrees are available online in some states and internationally)

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

FIDM is accredited by WASC Senior College and University Commission.

\*\*All Advanced Study programs for the B.A. in Professional Studies must be completed at the Los Angeles campus.

Some programs may require completion of a second year at the Los Angeles campus.

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:

- Apparel Industry Management
- Beauty Industry Merchandising & Marketing
- Fashion Design\*
- Graphic Design\*\*
- Interior Design\*
- Merchandise Marketing
- Merchandise Product Development
- Visual Communications\*

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

FIDM is accredited by WASC Senior College and University Commission.

All programs require completion of second year at the Los Angeles or San Francisco campus.

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-wear 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.

\* *There are 10,600 fashion industry jobs in Orange County.*

# SAN DIEGO CAMPUS



350 Tenth Avenue, 3rd Floor  
San Diego, California 92101  
619.235.2049 or 800.243.3436

Programs offered at FIDM  
San Diego:

## Associate of Arts Degrees

– Merchandise Marketing

### First year only:

- Beauty Industry Merchandising & Marketing
- Fashion Design\*
- Merchandise Product Development
- Visual Communications\*

## Associate of Arts Professional Designation Degree

- Merchandise Marketing  
(also available online in some states and internationally)

Our San Diego campus features spacious classrooms, inspiring common areas, state-of-the-industry technology, and absolutely no limits on imagination. The dynamic campus reflects the growth of San Diego and its appeal to the global apparel industry.

**FIDM San Diego** is where big-city glamour intersects with small-town appeal. San Diego is California's second-largest and fastest-growing city, and its location on the coast and near the border makes it attractive to global apparel manufacturers. With a thriving retail environment and new trade agreements with international manufacturers, San Diego is where the future of fashion manufacturing will take place.

**Parking** is available at independent parking garages near the campus. Rates range from \$3–\$20 per hour. Validation is not available.

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

FIDM is accredited by WASC Senior College and University Commission.

Some programs require completion of second year at the Los Angeles or San Francisco campus.

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 Diego is home to the Fashion Valley Shopping Center, the largest retail mall in the U.S.

# CALIFORNIA



Snowboard clothing design by Kelly Knaggs from FIDM's DEBUT Runway Show.

The world's foremost Entertainment, Apparel, and Surf and Skate companies are based here in California. We've partnered with many of these leading companies in each of the creative industries we serve to design real-world curriculum, as well as to leverage the best networking opportunities for our students and graduates.

**Here are just a few of the companies we've recently partnered with:**

- GUESS?, Inc.
- Cadillac
- Pacific Sunwear
- Signal Snowboards
- Athleta
- Zara
- bebe
- Saks Fifth Avenue
- Lacoste
- Cotton Inc.
- Disney
- JustFab
- Dazian Fabrics
- National Retail Federation

# ALUMNI

Our grads are highly marketable, and we have a strong employment rate across all of our majors. Our curriculum and resources are geared toward ensuring that grads are highly sought-after in the marketplace.

## MONIQUE LHUILLIER

*Owner/Designer,  
Monique Lhuillier, Inc.*

## KELLY ARSENIAN

*Men's Designer,  
True Religion Brand Jeans*

## JONATHAN GITLIN

*President of Television  
& Gaming, Create  
Advertising Group*

## LUBOV AZRIA

*Fashion Designer,  
Chief Creative Officer,  
BCBGMAXAZRIAGROUP*

## KAREN KANE

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

## PAMELA SKAIST-LEVY

*Co-Founder, Designer,  
Juicy Couture*

## JAEWON SHIN

*Footwear Designer,  
Adidas Original*

## MARGARITA ARRIAGADA

*Senior Vice President  
of Merchandising, Sephora*

## BARBARA GUO

*Accessories Merchandiser,  
Forever 21*

## KEVAN HALL

*Couture Designer,  
Kevan Hall Designs, Inc.*

## MATT BALDWIN

*Designer, GQ Magazine's  
"Best New Menswear  
Designer in America"*

## MANDI LINE

*Costume Designer,  
Pretty Little Liars*

## ALEXIS BADIYI

*Fabric Merchandiser,  
Helmut Lang*

## CAITLIN CONNELL

*Creative Coordinator,  
Universal Pictures*

## PAMELLA PROTZEL

*Designer/Owner, Ella Moss*

## PATRICIA CHAN

*Senior Project Designer,  
Barbie®/Mattel, Inc.*

## TAMMI HA

*Senior Merchandiser,  
Quiksilver*

## CHAN LUU

*Owner/Jewelry Designer,  
Chan Luu, Inc.*

## ERIK SOTO

*Eyewear / Product Developer,  
TOMS*

## CHRISSELLE LIM

*Stylist, Blogger, The Chriselle  
Factor*

## ELYSE PIWONKA

*Senior Product Development  
Manager, Orly Beauty and  
Spa Ritual*

## VANESSA PIPER

*Director of Technical Design,  
Hurlay International*

## ANGI RIZZO

*Graphic Designer, P.J. Salvage*

## JEFF POULIN

*Senior Creative Manager  
of Creative Services, Marvel*

## POPLAR SCHOERNER

*Visual Manager, Anthropologie*

## ALTHEA LIM

*Global Skincare Product  
Administrator, Estée Lauder*

## COURTNEY ORMAN

*Buyer/Allocator/Planner, Volcom*

## KAITLYNN WOOD

*Set Decorator/Designer/Buyer,  
The Artist, Hitchcock, and  
The Call*

**Career Partners for Life** Our relationship with our students doesn't end when they graduate. For as long as they are working in the industries we serve, alumni are part of the FIDM Community and have access to our resources, including Career Services and our

Alumni Association. Graduates join a network of over 65,000 alumni with FIDM Alumni Chapters in 40 cities around the world. The Alumni Association keeps grads updated on industry trends and hosts year-round networking and other career-related events.

\* One thousand independent fashion designers are headquartered in Los Angeles.

# 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*

**ANNIE JOHNSON** *Vice President, Finance*

**VIVIEN LOWY** *Vice President, Planning*

## 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.

**JOHN BONHOLTZER** *Director*

**SISTER MAUREEN CRAIG** *Member*

**EDDIE GUERBOIAN** *Member*

**BYRON HAYES, JR.** *Member*

**STEVE HIRSH** *Member*

**TONIAN HOHBERG** *FIDM President*

**WILLIAM HUMMER, M.D.** *Board Chair*

**LOIS VON MORGANROTH** *Member*

**JAMES TRAVERS** *Member*

**SHIRLEY WILSON** *Member*

## Administrative Staff

**JOHN AHR**

*Creative Director, Jewelry Design*

**SUSAN ARONSON**

*Executive Director, Admissions*

**DENISE BACA**

*Campus Director / Admissions Director,  
FIDM San Diego Campus*

**SHERYL BADALAMENTI**

*Director, Admissions, FIDM San Francisco  
Campus*

**KATHY BAILON**

*Director, FIDM Library; Program Coordinator,  
Footwear Design*

**ANNE BENNION**

*Chairperson, Fashion Knitwear Design,  
Textile Design, Design*

**MICHELE BOBAK**

*Director, European Affairs*

**JOHN (BUDDY) BOLOGNONE**

*Director, FIDM Facilities*

**JEANNE COLLIAU**

*Director, Merchandise Marketing*

**BARBARA CUPPER**

*Director, FIDM San Francisco Campus*

**LISA DAVIS**

*Executive Assistant to the Vice President,  
Education*

**NORINE FULLER**

*Executive Director, Student Financial Services,  
FIDM Washington, D.C.*

**RAY GALLEGO***Director, Operations, Career Center***RAY GARCIA***Regional Director, Career Development***EVA GILBERT***Chairperson, Merchandise Product Development, Apparel Technical Design***MICHAEL GILBERT***Registrar***BELINDA HARDING***Director, Student Advisement***SUSAN JENKINS***Director, Admission Operations***CHRIS JENNINGS***Director, Student Financial Aid***MIKE KAMINSKI***Director, Publications, Web Marketing Operations***KEVIN KEELE***Director, Career Development***DARLENE LATTINVILLE***Director, College Services***GENE LEBROCK***Director, FIDM Productions, Digital Media***RONI MILLER START***Chairperson, Apparel Industry Management, Menswear***MIKE MIRABELLA***Director, Admissions, FIDM Orange County Campus***LISA MORABITO***Executive Director, Speakers Bureau, Community & Educational Affairs***MARLENE MORBITT-DUNN***Chairperson, Digital Media, Graphic Design, Merchandise Marketing***DINA MORGAN***Chairperson, Interior Design***JULIE ANN OTTESON***Manager, Human Resources***VICKI PAGANINI***Director, Marketing***CYNTHIA PATINO***Director, Visual Communications, Entertainment Set Design & Decoration***CHRISTINA (TINA) PEREZ***Director, Beauty Industry Merchandising & Marketing, Beauty Industry Management***SHERYL RABINOVICH***Dean, Education; Chairperson, General Studies, Professional Studies***STEVE REAVES***Director, Graphic Design***SARAH REPETTO***Director, International Affairs***CELIA SEDWICK ROGUS***Creative Director, Film & TV Costume Design***CAROL ROOKSTOOL***Dean, Academic Development; Accreditation Liaison Officer***SHARON RYAN***Executive Director, Industry Relations***ROSE SGROI***Director, Fiscal Operations***GEORGE SIMS***Chairperson, Business Management***KATHERINE SLAUTA***Director, Education, FIDM San Diego Campus***AMANDA STARLING***Chairperson, Special Projects, Textile Production & Development, Textile Science***MARY STEPHENS***Director, Fashion Design; Chairperson, Jewelry Design***LYN TOBMAN***Chairperson, Beauty Industry Merchandising & Marketing, Beauty Industry Management, Visual Communications, Entertainment Set Design & Decoration, Social Media***V. KIM WETZEL***Director, Education, FIDM San Francisco Campus***SHIRLEY WILSON***Director, Public Relations, Publicity*

# ACADEMIC CALENDAR

## Summer 2015

Orientation	July 7–8, 2015
First Day of Class	July 9, 2015
* Labor Day	September 7, 2015
Last Day of Class	September 21, 2015

## Fall 2015

Orientation	October 5–6, 2015
First Day of Class	October 7, 2015
* Veterans Day	November 11, 2015
* Thanksgiving Recess	November 26–29, 2015
Last Day of Class	December 19, 2015

## Winter 2016

Orientation	January 5–6, 2016
First Day of Class	January 7, 2016
* Martin Luther King, Jr.'s Birthday	January 18, 2016
* Presidents Day (Observed)	February 12, 2016
Last Day of Class	March 21, 2016

## Spring 2016

Orientation	April 5–6, 2016
First Day of Class	April 7, 2016
* Memorial Day	May 30, 2016
Last Day of Class	June 20, 2016

## Summer 2016

Orientation	July 5–6, 2016
First Day of Class	July 7, 2016
* Labor Day	September 5, 2016
Last Day of Class	September 19, 2016

## Fall 2016

Orientation	October 3–4, 2016
First Day of Class	October 5, 2016
* Veterans Day (Observed)	November 9, 2016
* Thanksgiving Recess	November 24–27, 2016
Last Day of Class	December 17, 2016

## Winter 2017

Orientation	January 3–4, 2017
First Day of Class	January 5, 2017
* Martin Luther King, Jr.'s Birthday	January 16, 2017
* Presidents Day (Observed)	February 17, 2017
Last Day of Class	March 20, 2017

## Spring 2017

Orientation	April 4–5, 2017
First Day of Class	April 6, 2017
* Spring Recess	April 14–16, 2017
* Memorial Day	May 29, 2017
Last Day of Class	June 19, 2017

## Summer 2017

Orientation	July 6–7, 2017
First Day of Class	July 10, 2017
* Labor Day	September 4, 2017
Last Day of Class	September 18, 2017

## Fall 2017

Orientation	October 2–3, 2017
First Day of Class	October 4, 2017
* Veterans Day (Observed)	November 8, 2017
* Thanksgiving Recess	November 23–26, 2017
Last Day of Class	December 16, 2017

## Winter 2018

Orientation	January 2–3, 2018
First Day of Class	January 4, 2018
* Martin Luther King, Jr.'s Birthday	January 15, 2018
* Presidents Day (Observed)	February 19, 2018
Last Day of Class	March 19, 2018

## Spring 2018

Orientation	April 3–4, 2018
First Day of Class	April 5, 2018
* Memorial Day	May 28, 2018
Last Day of Class	June 18, 2018

## Summer 2018

Orientation	July 5–6, 2018
First Day of Class	July 9, 2018
* Labor Day	September 3, 2018
Last Day of Class	September 17, 2018

## Fall 2018

Orientation	October 1–2, 2018
First Day of Class	October 3, 2018
* Veterans Day (Observed)	November 14, 2018
* Thanksgiving Recess	November 22–25, 2018
Last Day of Class	December 15, 2018

\* College is closed



**Winter 2019**

<u>Orientation</u>	January 7–8, 2019
<u>First Day of Class</u>	January 9, 2019
* <u>Martin Luther King, Jr.'s Birthday</u>	January 21, 2019
* <u>Presidents Day</u>	February 15, 2019
<u>Last Day of Class</u>	March 25, 2019

**Spring 2019**

<u>Orientation</u>	April 9–10, 2019
<u>First Day of Class</u>	April 11, 2019
* <u>Spring Recess</u>	April 19–21, 2019
* <u>Memorial Day</u>	May 27, 2019
<u>Last Day of Class</u>	June 24, 2019

**Summer 2019**

<u>Orientation</u>	July 9–10, 2019
<u>First Day of Class</u>	July 11, 2019
* <u>Labor Day</u>	September 2, 2019
<u>Last Day of Class</u>	September 23, 2019

**Fall 2019**

<u>Orientation</u>	October 7–8, 2019
<u>First Day of Class</u>	October 9, 2019
* <u>Veterans Day (Observed)</u>	November 13, 2019
* <u>Thanksgiving Recess</u>	November 28– December 1, 2019
<u>Last Day of Class</u>	December 21, 2019

\* College is closed



**Credits**

Kimberley Askew, *Content Director*  
 Tiffany Birch, *Art Direction & Design*  
 Michele Czernik, *Education Content Manager*  
 Mark Jaress, *Photo Archivist, Photo Contributor*  
 John Koller, *Photo Coordinator, Photo Contributor*  
 Jennifer Louie, *Education Content Coordinator*  
 Helene Siegel, *Staff 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 Vivien Lowy, Vice President of Planning, 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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\* *The earliest garment in the FIDM Museum collection is a corset, dating from the late 18th century.*

# HOW TO STAY CONNECTED



- RSVP for a Saturday Class or Workshop.
- Join us for an on-campus Info Session or Open House.
- Meet with a representative from FIDM near you.
- Take the Career Quiz.
- Drop in for a visit or campus tour.
- Call us at 800.624.1200 to speak with an Advisor.
- Follow FIDM on Social.
- Go to [FIDM.edu](http://FIDM.edu) for details, or text *FIDMConnect* to 57682\*.

# HOW TO APPLY

## A complete application consists of:

- An application form
- An initial application fee of \$25 (for applications submitted before October 31, 2015) or \$50 (beginning on November 1, 2015).
- Official transcripts from high schools and all colleges/universities attended.
- SAT and/or ACT scores (*recommended but not required*).
- Three letters of recommendation.
- Admissions essay.
- Portfolio / entrance project.
- To start your application, go to [FIDM.edu](http://FIDM.edu) or text *FIDMApply* to 57682\*.

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\* *Patagonia, Hurley, and Quiksilver are some of the brands students visit on the Surf and Action Sports Tour.*



# 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:

#### The Annex

Standard Oil Building  
605 West Olympic Boulevard  
Los Angeles, CA 90015  
213.624.1200

#### 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

#### Park Annex

Renaissance Building  
501 West Olympic Boulevard  
Los Angeles, CA 90015  
213.624.1200



## San Francisco

55 Stockton Street  
San Francisco, CA 94108-5829  
415.675.5200



## Orange County

17590 Gillette Avenue  
Irvine, CA 92614-5610  
949.851.6200



## San Diego

350 Tenth Avenue, 3rd Floor  
San Diego, CA 92101-4903  
619.235.2049

FIDM does not discriminate on the basis of race, color, national origin, sex, disability, or age in its programs and activities, employment, and admission.

**FIDM**<sup>®</sup>

800.624.1200  
FIDM.edu

\*Message & data rates apply.  
Reply STOP to cancel, HELP for help.





[FIDM.edu](https://www.fidm.edu)