for (or pass) licensure exams in relevant fields upon graduation,[79] job placement rates,[80] and salaries.[81]

The Consent Judgment also provides that the company "shall not continue a telephone call after a Prospective Student has expressed a desire to conclude the call or has clearly stated that he/she does not want to apply to or enroll at [a DCEH] school."[82]

In order to protect the youngest prospective students from these and other misrepresentations and tactics, the Consent Judgment also requires DCEH to invite prospective students who are under 18 to bring an adult with them to any interview or meeting on campus prior to enrollment.[83]

The sections below discuss DCEH's ability to handle, in a compliant manner, a number of specific situations that arise in its dealings with prospective students. With some exceptions, the company has continued to handle most issues generally well. The exceptions generally do not involve abusive or high-pressure tactics, but misstatements of more technical issues – although it is worth noting that some of these issues have been repeated challenges over the Consent Judgment's three years.

2.   Parent to Campus

The Consent Judgment requires DCEH to invite prospective students who are under 18 to bring an adult with them to any interview or meeting on campus prior to enrollment.[84] It also bars DCEH from preventing prospective students "from consulting with or obtaining advice from a parent, adult friend, or relative with respect to any issue relevant to enrollment."[85] These provisions are designed to ensure that prospective students who are under 18 are able to make informed decisions about their futures. DCEH has not exhibited any problems complying with the latter prohibition on preventing prospective students from seeking and obtaining consultation or advice from others. DCEH has shown marginal improvement on the proactive requirement that prospective students who are under the age of 18 be "invite[d] . . . to bring an adult with them to any interview/meeting on campus prior to enrollment,"[86] but has not fixed an issue that should be fixable.

Implementing this requirement can be difficult. When a prospective student explicitly states that the student is 17 or younger, admissions representatives do a good job inviting the student to bring an adult. When a prospective student is less explicit – perhaps mentioning that the student is still in high school – DCEH can have somewhat greater difficulty. In the First Report, the Administrator found that, while EDMC had trained its admissions personnel on the requirement, 20% of the admissions representatives who the Administrator tested through mystery shops failed to invite a prospective student who was under 18 to bring an adult to

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[79] Consent Judgment ¶ 80.
[80] Consent Judgment ¶ 79.
[81] Consent Judgment ¶ 79.
[82] Consent Judgment ¶ 100.
[83] Consent Judgment ¶¶ 100-01.
[84] Consent Judgment ¶¶ 102.
[85] Consent Judgment ¶ 101.
[86] Consent Judgment ¶ 102.

campus. During the second review period, 15% of the admissions representatives who the Administrator tested through telephonic mystery shops failed to invite a prospective student who was under 18 to bring parents or guardians to campus.

The Administrator conducted 13 additional mystery shops on this topic during this third review period. In these calls, the prospective student disclosed that he or she was still in high school and/or under the age of 18, and was invited to visit the campus. DCEH representatives invited the prospective student to bring a parent, guardian, or family member in 9 of 13 of the calls. In two additional calls, the representative generically invited the prospective student to bring "anyone" or "friends" on a visit, but did not specifically encourage the minor to bring a, adult, parent, or guardian.[87] In the remaining two calls, the admissions representative did not invite the prospective students to bring anyone to the campus visit.[88] DCEH has provided revised instructions to its representatives, to reiterate – consistent with the Consent Judgment's terms and the purpose of encouraging adult guidance for minors – that the invitation should specifically include an adult, parent, or guardian.

3.   Downplaying or Misstating Financial Aid Obligations

As noted above, the Consent Judgment also bars DCEH from making deceptive statements or misrepresentations regarding financial aid or the financial costs associated with attending a DCEH program. Because the potential resulting financial consequences for a student pursuing higher education can be enormous, it is exceedingly important that institutions provide accurate information about financial aid obligations to prospective students. Inaccurate statements and attempts to minimize significant financial consequences can lead to life-altering levels of debt. Prospective students are often understandably concerned about the debt load that further education may impose, and need to fully understand and appreciate the consequences of a decision to enroll.

In its First and Second Reports, the Administrator identified a significant issue relating to representatives' descriptions of Federal Pell Grants. The Federal Pell Grant Program provides need-based grants to low-income undergraduate and certain graduate students, as eligible, to promote access to postsecondary education. The amount granted depends on a student's financial need, costs to attend school, status as a full-time or part-time student, and plans to attend school for a full academic year or less. Pell Grants are distinct from student loans in that they *may* not need to be paid back, but Pell Grants do often require repayment when students drop out in the middle of a semester or quarter.[89] Admissions representatives too often missed this nuance during the first two review periods, leaving prospective student with the materially incorrect impression that significant portion of their financial aid would need not be repaid even if they withdraw. To be sure, EDMC admissions representatives were not the only people who sometimes missed this nuance; some of the statements made by company representatives were

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[87] *See* 7/25/18 Mystery Shop 532/0362; 72518 Mystery Shop 537/1498.

[88] *See* 7/20/18 Mystery Shop 483/8023; 7/24/18 Mystery Shop 530/4872. DCEH issued a compliance violation for both calls.

[89] There are other instances in which a student may need to repay part or all of a Pell Grant. For example, a student's eligibility for the grant could change if the student's enrollment status changes from full time to part time. A student's eligibility may also be affected if the student receives outside scholarships or grants that reduce the student's need for federal student aid. Other conditions may also apply.

similar or identical to those in published materials by others, including those that could reasonably have been viewed as authoritative. But the statements were inaccurate nonetheless.

Pell Grant disclosures improved significantly during this review period. Representatives consistently advised prospective students that a Pell Grant may have to be repaid if the student withdraws or does not complete an enrollment period. Indeed, in only one of 15 mystery shops did the representative fail to accurately describe the Pell Grant.[90] In that instance, the representative accurately indicated that the student may have to repay the Pell Grant in certain circumstances, but also suggested that repayment may be dependent on being honest, or doing something "fraudulent," in the application process. The representative did not state that withdrawing prior to completion of an enrollment period may trigger a requirement to repay the Pell Grant.

4. Licensure and Enrollment

The Consent Judgment also imposes particular protections for students who express an interest in pursuing certain careers for which the DCEH programs in question will not qualify them. In addition to a general prohibition on advertising that a program that lacks a relevant accreditation will qualify students to pursue an occupation that requires the accreditation in question,[91] the Consent Judgment also imposes more specific requirements in certain circumstances.[92]

For example, the Consent Judgment bars DCEH, with certain exceptions, from enrolling students in programs that are designed to prepare students for employment in a field that requires a state license or other authorization but the program does not qualify the student to sit for the relevant exam.[93] This arises most commonly in circumstances in which a state's licensing regulations require that professionals have attended schools that possess certain accreditations that a particular DCEH program may have lacked. The Consent Judgment also imposes a specific obligation when "DCEH knows that a criminal record may disqualify a Student from employment in the field or a related field for which the Program of Study is a prerequisite."[94]

Problems were not identified with DCEH's compliance with these requirements during this review period.

a. Criminal History

Mystery shops were conducted to test DCEH's compliance with the provision that bars it from enrolling students in programs when DCEH knows that the student's criminal history

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[90] *See* 7/17/2017 Mystery Shop 475/6332. DCEH has issued a compliance violation for this call.
[91] Consent Judgment ¶ 85.
[92] Some of the Consent Judgment's requirements on these issues, particularly regarding licensure and accreditation, have become less relevant as the Brown Mackie schools are either in teach-out or have been sold. *See, e.g.*, Consent Judgment ¶ 84(a)-(d). Many of the specific requirements addressed disclosures to students interested in pursuing particular programs that led to careers more typically subject to state licensing requirements and that were more common at the Brown Mackie schools.
[93] Consent Judgment ¶ 86; *see also* Consent Judgment ¶ 89 (barring EDMC from enrolling students in programs that not possess accreditation "typically required by employers in the Student's locality").
[94] Consent Judgment ¶ 90.

would disqualify the student from employment in the field for which the program is a prerequisite.[95] The shops were tested using prospective students who expressed an interest in Criminal Justice programs, indicated that they wanted to become police officers, and disclosed that they had previously been convicted of felonies. The test was designed to determine whether the DCEH admissions representatives barred the student from enrolling, or provided disclosures required by the Consent Judgment to permit enrollment, in a Criminal Justice program when the student's felony conviction would likely prevent the student from obtaining employment as a police officer.

In 2018, the Administrator conducted additional mystery shops to assess DCEH's compliance with this requirement. Admissions representative generally made clear to the prospective students that a criminal record may be disqualifying for employment as a police officer and urged the student to research it further.[96]

<p style="text-align:center">b.   Licensure</p>

The Consent Judgment's restrictions on enrolling students in online programs that would not qualify the student for licensure in the state in which the student resides have become less prominent since EDMC closed or taught out the Brown Mackie schools.[97] Certain remaining schools do have licensure-related programs, however, and the Consent Judgment's restrictions remain relevant. The Administrator did not identify problems in DCEH's enforcement of the Consent Judgment's restriction during this review period.

<p style="text-align:center">5.   Single Page Disclosures and Statistics</p>

The Consent Judgment also requires that DCEH provide all prospective students with a "Single-Page Disclosure Sheet" (SPDS) prior to enrollment. The SPDS must contain a range of specified information regarding the program's anticipated total cost, median debt loads, completion and default rates, the transferability of credits, median earnings, and job placement statistics.[98] The SPDS must be *disclosed* to a prospective student twice: once during the application process, prior to the student's submission of a completed application, and once during the financial planning process, when a school representative reviews or discusses with the prospective student the completed FAFSA and/or financial plan.[99] In addition, the SPDS must be *discussed* with the student at the second point of disclosure, during this financial planning process.[100] Combined with other Consent Judgment requirements regarding the accuracy of such

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[95] Consent Judgment ¶ 90.
[96] Only one call on this issue was problematic: when a prospective student interested in police work asked if a criminal record may pose a problem, the admissions representative responded the record may be an issue for some employers, and it would be dependent on the employers' policies. The representative neither encouraged the student to conduct independent research, nor disclosed that, beyond employer hiring preferences, employment by law enforcement agencies of people with criminal records is often governed by state laws. This response was inadequate. *See* 7/24/2018 Mystery Shop 531/2852.
[97] Consent Judgment ¶ 86(c).
[98] Consent Judgment ¶ 56(a)-(g).
[99] Consent Judgment ¶ 57.
[100] Consent Judgment ¶ 57.

information, the SPDS – or "Facts You Should Know" (FYSK), as DCEH calls its document – can provide important information to a student at a critical time in the admissions process.

Several DCEH employees or managers involved in the admissions process noted to the Administrator that they believe the FYSK required by the Consent Judgment is beneficial. They note that financial aid and financial planning can be complicated, and the FYSK generally strikes the right balance of information to be of assistance in the student's decision-making process.

The SPDS disclosure requirement was implemented electronically, through the schools' online application process, so that prospective students automatically see the SPDS at the relevant time. Students must acknowledge having received the SPDS before they can submit their application. As long as the online application process is working properly, the first required disclosure of SPDS should occur. The electronic application process also emails students a copy of the SPDS.

Prior to the DCEH transition, EDMC had created a "*Facts You Should Know – FAQs*" guide providing more context to the SPDS's specific statistics and categories of information. The FAQs provided answers to questions like "Will it really take me the time disclosed to graduate?" and "What does 'job placement rate' mean for me?" This document indicated that the information was being provided in connection with the Consent Judgment, and that EDMC did not believe any comparable information is available from other schools or programs a student might be considering. The FAQs are also sent to prospective students via email, as an attachment to the email that contains the FYSK.

In general, EDMC successfully provided the disclosure or discussion of the FYSK as required, and DCEH has continued to properly disclose the SPDS data. With the FYSK being disclosed reliably through the automated electronic application process, the greatest risks are that the information is described in ways that downplay or cast doubt on the accuracy of unfavorable statistics, that the data is discussed in ways that are not "clear or conspicuous," or that the information is inaccurate.

With respect to the first and second issues, regarding the way in which representatives discuss the FYSK, the Administrator has not observed any recurring or systematic problems in the manner of disclosure of the FYSKs. There have been individual instances of admissions representatives neglecting to provide the FYSK at the appropriate time,[101] or discussing the information quickly,[102] but nothing to suggest a broader pattern of non-compliant behavior. Representatives have generally presented FYSK information clearly, without downplaying its significance or "speed reading" the data to the prospective student, and have been providing an opportunity to ask questions once the disclosures are read. The Administrator's mystery

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[101] *See* Call Copy Record ID 44927114 (agent discussing financial aid introduction and plan and completing memorandum of understanding with student without discussing FYSK).

[102] In the most egregious incident, the representative provided a copy of the FYSK but declined to discuss the document. The representative in that instance refused to answer direct questions about median earnings and other information contained in the FYSK, while simultaneously seeking a verbal commitment from the mystery shopper to sign the application. *See* RJD Associates, Mystery Shop (July 16, 2018). DCEH recorded several infractions against the representative and provided remedial coaching.

shopping has likewise uncovered no evidence of systematic failures to disclose the FYSKs in a compliant, clear and conspicuous manner.

It is worth noting that while DCEH representatives have presented the FYSK clearly, prospective students rarely ask any questions about these disclosures. Perhaps this is because the student previously read the FYSK when first presented during the application process. Alternatively, this may be an indication that the oral presentation of this detailed data, at a time when student is in the process of completing a variety of paperwork, does not result in the prospective students' full absorption of the information. That is, listening to the representative read this form and then checking a box confirming receipt becomes just another of several administrative steps to complete enrollment.

On the third issue, regarding the accuracy of FYSK information, a sampling of data contained in FYSKs during this review period suggests that they are accurate reflections of the relevant underlying data sources. Some of the data in the FYSK can be verified using publicly available sources: The length and cost of attendance figures that can be checked against academic catalogs and enrollment agreements; median earnings data can be checked against the Department of Education's gainful employment figures. The remaining data in the FYSK is drawn from DCEH's own internal databases, and in some cases is calculated with the help of a third-party vendor who disaggregates and re-aggregates data supplied by the Department at the institutional level. Reviews of information produced from DCEH databases found no variances in the FYSK from the underlying source information, but did note that the FYSK inaccurately described the median earnings of program graduates as "starting salaries" when in fact, those figures represent all earnings, not starting salaries. DCEH's compliance team recognized the inaccuracy, and amended the FYSKs, reverting to the original median earnings language without the additional "starting salary" qualifier.

Yet while the information appears accurate today, there is reason to be concerned regarding the FYSK and related disclosures in the future. At this point, the Compliance Reporting Team is relatively thinly staffed. This team, responsible for collecting, aggregating, and reporting much of the company's data for internal and external purposes, has shrunk over the past year. The Administrator is concerned that the company's ability to maintain current, reliable information in the database it uses for federal reporting purposes, and the database it uses for communications with regulators and accreditors, will degrade. These databases feed much of the information that populates the FYSK documents. As time passes, and as DCEH implements additional changes, those databases may become outdated; the data used in the FYSK – and data provided to regulators and accreditors – may become inaccurate.

6.   Disclosure of Accreditation Status

Few attributes of an institution of higher education are more consequential for its students than whether the school is accredited. Accreditation by a Department of Education-approved accrediting body is a prerequisite for federal student aid funding. The accreditation status of an institution is also often a factor in whether a student is able to transfer credits from that institution when enrolling in another school. Given the importance of a school's accreditation status, the Consent Judgment prevents DCEH from making "express or implied false, deceptive, or misleading claims to Prospective Students with regard to the academic standing of its

programs and faculty including, but not limited to misrepresenting … the accreditation" status of its schools and programs.[103] This obligation was particularly important this year, as the accreditation status of some DCEH schools changed. Some of the changes were, while potentially significant, relatively incremental; other changes involved outright losses of accreditation.

a.   Changes in Accreditation Status

When accreditation statuses change, the schools retained their accreditation but were placed on some level of disfavored or probationary status. The most important of these changes came in July, when the Middle States Commission on Higher Education ("Middle States") required DCEH's Art Institute of Pittsburgh, which encompasses the Art Institute network's online offerings, and its Art Institute of Philadelphia "to show cause … as to why its accreditation should not be withdrawn."[104] That directive put the schools on an official status of "Accredited on Show Cause"[105] and required them to demonstrate why they should remain accredited and prepare for Middle States to withdraw their accreditation. In less significant moves in this category, accreditors may have simply asked for additional information about an issue, placed a school on probation, or moved a school off of probation after gaining assurance that the school continued to meet the accreditor's requirements following its transition from EDMC to Dream Center.

Accreditors generally provide detailed guidance regarding how schools' written materials should describe the schools' accreditation status when subject to these various levels of action. Typically, the accreditor directs that the school or program may continue to call itself "accredited," but must also include specific language disclosing its status in its catalogs and related materials.

Oral discussions with prospective students regarding these situations can be difficult, and receives relatively less guidance from accreditors than written materials. While it may remain true that a school remains accredited, it is also true that the school's accreditation may be in a precarious position. The nuances of the various statuses, as reflected in the 574-word paragraph from Middle States describing the showing that it expects from Ai-Pittsburgh, are complex, often outside the interest of the average prospective student, and may often be immaterial. The Administrator has thus instructed DCEH to ensure that its oral disclosures regarding accreditation status track the guidance provided for written disclosures by the accreditors themselves: In most cases, this will mean that when providing a broad overview, it is accurate to describe a school as accredited; when a more detailed or focused discussion is called for, DCEH must provide the nuanced caveat that the accreditor provides – whether directly, by pointing to

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[103] Consent Judgment ¶ 81(b).

[104] Letter from Gary L. Wirt, Chair, Middle States Commission on Higher Education, to Dr. Elden Monday, Interim President, The Art Institute of Pittsburgh at 1 (July 19, 2018), *available at* https://www.msche.org/non-compliance-disclosure-statements/the-art-institute-of-pittsburgh/; Letter from Gary L. Wirt, Chair, Middle States Commission on Higher Education, to Robert A. Kane, President, The Art Institute of Philadelphia at 1 (July 19, 2018), *available at* https://www.msche.org/non-compliance-disclosure-statements/the-art-institute-of-philadelphia/.

[105] *See* https://www.msche.org/institution/0840/ (visited Sept. 1, 2018).

the more detailed website disclosure, or by arranging a discussion with staff who has more expertise on the accreditation issue.

b.   Losses of Accreditation Status

The more significant development from an accreditation perspective came in January, when the Higher Learning Commission ("HLC") downgraded the status of the Illinois Institute of Art and the Art Institute of Colorado from "accredited" to "candidate" – a move that HLC describes as an "adverse action" it can take when it determines that the institution, among other things, "no longer meets all of the Criteria for Accreditation."[106] It is the only other status that HLC recognizes: either a school is accredited, or it is a candidate seeking to become accredited. In short, HLC stopped viewing the schools as "accredited" and started viewing them as unaccredited. The change in status occurred in connection with the transition from EDMC to DCEH.

That change on January 20 carried significant consequences for the students of those institutions – including consequences for their federal financial aid and their ability to transfer any credits they earned after January 20 to other schools. These consequences became more dramatic once DCEH announced in July that those schools would close – and thus that many of the students would *need* those credits to transfer to other schools.

The loss of accreditation – and the risk of losing accreditation – put students in a difficult position. When the Middle States Commission on Higher Learning issued its "Show Cause" notice, requiring Ai Pittsburgh to demonstrate that it still satisfied accreditation standards, the school eventually stopped accepting transfer students because it did not want to put students in an "unstable environment."[107] Yet current students who sought to pause their education, lest they accrue and pay for credits that would be of little value, had to finish their terms or face withdrawal penalties.[108] The accreditation problems put these students between a rock and a hard place, financially: Either stay in the course, and potentially waste that tuition if the accreditation is withdrawn, or withdraw from class, and pay the financial penalties associated with withdrawal.

Given these consequences that loss of accreditation status can have, HLC requires institutions that are moved from accredited to candidate status to

> notify … students, prospective students, and any other constituencies about the action in a timely manner not more than fourteen (14) days after receiving the action letter from the Commission; the notification must include information on how to contact the Commission for further information; the institution must also disclose this new status whenever it refers to its Commission affiliation.[109]

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[106] HLC, Accredited to Candidate Status, Policy No. INST.E.50.010, available at http://download.hlcommission.org/policy/HLCPolicyBook_POL.pdf.
[107] Call Recording 48347923 (Sept. 24, 2018).
[108] Call Recording 48243262 (Sept. 11, 2018).
[109] HLC, Accredited to Candidate Status, Policy No. INST.E.50.010, available at http://download.hlcommission.org/policy/HLCPolicyBook_POL.pdf.

Simply put, when these schools lost their accreditation status, they were obligated to inform their students and prospective students within 14 days.

DCEH did not inform Illinois Institute of Art or Art Institute of Colorado students or prospective students that it had lost its accreditation. Instead, DCEH revised the accreditation statement on its website to expressly claim that the schools "remain accredited as a candidate school"[110]:

○ **Institutional Accreditation**

The Art Institute of Colorado is in transition during a change of ownership. We remain accredited as a candidate school seeking accreditation under new ownership and our new non-profit status. Our students remain eligible for Title IV. Higher Learning Commission (230 S. LaSalle Street, Suite 7-500, Chicago, IL 60604-1413, 1.800.621.7440, www.hlcommission.org/).

That revised accreditation statement was inaccurate and misleading, and obfuscated HLC's distinction between accredited institutions and candidates. DCEH argued that it disagreed with HLC's view that the schools' "candidate for accreditation" status meant they were unaccredited, but there is no ambiguity in HLC's view of what that status means.

Following discussions with the Administrator, DCEH removed the "remain accredited" language from the accreditation websites of the two schools[111]:

○ **Institutional Accreditation**

The Illinois Institute of Art is in transition during a change of ownership. We are a candidate school seeking accreditation under new ownership and our new non-profit status. Our students remain eligible for Title IV. Higher Learning Commission (230 S. LaSalle Street, Suite 7-500, Chicago, IL 60604-1413, 1.800.621.7440, www.hlcommission.org/).

That change occurred prior to June 29, 2018.

While the corrected language was necessary, it did not resolve the consequences that had arisen for students who either enrolled or decided to remain enrolled during the period of the misleading disclosure. Among other consequences, those students may have used limited financial resources to acquire credits that could not be transferred to other schools – a problem that was exacerbated dramatically when DCEH announced in July that it would be closing those schools, leaving many of those students dependent on the transferability of their credits to further their education.

The Administrator has requested a corrective action plan from DCEH to provide appropriate relief to students affected by the failure to disclose the HLC accreditation action. DCEH has begun identifying affected students. The completion of an appropriate corrective action plan on this issue is clearly a necessary prerequisite to being in substantial compliance with the Consent Judgment.

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[110] *See* https://www.artinstitutes.edu/accreditation-and-licensing (visited May 1, 2018).
[111] *See* https://www.artinstitutes.edu/chicago/about/accreditation (visited June 29, 2018).

7.   VA Comparison Tool

The Administrator also evaluated whether DCEH was providing accurate information to students who inquired about information that the U.S. Department of Veterans Affairs provide about the schools. The Department of Veterans Affairs (VA) provides a GI Bill Comparison Tool to assist veterans in comparing various educational options, allows a user to search for and compare information on education programs by school. The tool places a yellow caution flag next to the names of certain schools, a mark that the VA website says means, "This school has cautionary warnings." A category, or basis, for the warning is also indicated. The VA describes these as "indicators VA has determined potential students should pay attention to and consider before enrolling in a program of education. A caution flag means VA or other federal agencies like the Department of Education or Department of Defense have applied increased regulatory or legal scrutiny to a program of education."[112] Examples of the categories of cautionary warnings shown on the Comparison Tool include, *inter alia*, "Settlement with U.S. Government," "Heightened Cash Monitoring (Financial Responsibility)" and "Accreditation."

When asked by prospective students who had expressed an interest in using military funding about the meaning of the yellow caution flag on the VA's GI Bill Comparison Tool, representatives consistently indicated that they did not know its significance, and offered to ask a financial aid representative at the campus who works with military students. One call was more problematic; the admissions representative affirmatively downplayed any significance to the caution flag, called it "odd," and told the student that the representative personally would not worry about the issue – adding there are many students currently using military benefits. DCEH properly responded to that isolated improper response.

8.   Job Placement Data

One important metric on the Single-Page Disclosure Sheets is the Job Placement Rate, showing the percentage of graduates and completers who are placed in a position in their chosen field of study. While DCEH's transition to a non-profit status for Department of Education purposes will obviate certain *federal regulatory* obligations to calculate and publish this data, the Consent Judgment imposes an independent obligation to calculate the job placement rate according to an exacting formula.[113] The Consent Judgment's requirements regarding the publication of Job Placement Rates are in effect until January 1, 2036;[114] for programs for which DCEH does not calculate and publish a job placement rate, DCEH is prohibited from making any claims or representations to prospective students about their likelihood of completing the program.[115]

During the first review period, the Administrator determined that EDMC was not collecting the data that would be necessary to make one of the Job Placement Rate's most critical determinations. As discussed further below, to determine whether a placement is "in field" or not, the Consent Judgment requires the school to determine, in many instances, whether a student "use[s], during a majority of the time while at work, the Core Skills" taught in the program of

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[112] *See* https://www.benefits.va.gov/gibill/comparison_tool/about_this_tool.asp#caution.
[113] Consent Judgment ¶ 62.
[114] Consent Judgment ¶ 124.
[115] Consent Judgment ¶ 64.

study.[116] The First Report noted that EDMC's post-graduation career services contacts were not likely collecting information necessary for that determination.

During the second review period, the Administrator worked with EDMC to revise the data it collected. As reported in the Second Report, the Administrator ultimately approved a revised approach that would result in usable data for making the Consent Judgment's Core Skills determinations. The Administrator subsequently worked with DCEH on a back-up methodology for making appropriate Core Skills determinations in those instances when obtaining the data is difficult.

Three years into the Consent Judgment, while DCEH has begun collected data using the forms that the Administrator approved, neither EDMC nor DCEH has published job placement data that complies with the Consent Judgment's requirements. That is, given the time it took to propose a compliant data collection process, the additional time involved in DCEH's further request for a back-up approach when collecting that data proved difficult, and the time lag involved in implementing a job placement methodology over a July 1 to June 30 cohort period, DCEH did not fully implement its compliant processes until the end of this cohort period. The job placement rates published during this review period still use the collection process that was in place at the beginning of the Consent Judgment.

These issues are explained in greater detail below.

> a. The Role of Core Skills Determinations and Methodology to Date

The Consent Judgment's formula for determining job placement rates is complicated, but a key component of the calculation is the manner in which a former student is counted as employed in "the field of study or a related field of study" for which the student was enrolled in the school's program. That is, prospective students should be able to know not only whether those who complete the program they are considering can find *a job*, but also whether the job they find is *related to that course of study*. For a student who studies psychology in order to become a psychologist, knowing whether graduates tend to get jobs in psychology or, for example, retail is relevant information.

The Consent Judgment thus lays out criteria for determining whether a particular student's employment should qualify as being in the field of study or a related field of study. The first question involves a bright-line determination: If the recent student's job title is one that the school publishes as associated with the particular program of study *and* is a job that the Departments of Education and Labor have recognized as associated with that course of study, then the job placement can be counted as in the field of study.[117] However, if that bright-line,

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[116] *See* Consent Judgment ¶ 69(a)(1)(ii).

[117] Consent Judgment ¶ 69(a)(1)(i) (looking to whether the job title is included in the crosswalk established by the Department of Education's National Center for Education Statistics and the Department of Labor's Bureau of Labor Statistics for relating the Classification of Instructional Programs and the Standard Occupational Classification, or the "CIP to SOC crosswalk"); *id.* (allowing placement as "in field" if the job title is listed as a "lay title" on the O*Net Code Connector for one of the related SOC titles).

job title determination is not satisfied, the Consent Judgment calls for a more qualitative determination. That determination looks to whether, among other things:

> (ii) the position requires the Graduate/Completer to use, during a majority of the time while at work, the Core Skills listed in the school's published program and course descriptions expected to have been taught in the Student's program.[118]

That question, regarding whether a recent student "use[s], during a majority of the time while at work, the Core Skills" taught in the program of study, is a difficult determination.

Until recently, DCEH and, before it, EDMC have sought to make the Core Skills determination by determining the percentage of the graduate's courses that the graduate uses in his or her new job. Drawing links between each job responsibility, whether drawn from the company's position description or information provided by the graduate, and the graduate's coursework, DCEH uses a grid to determine whether the graduate was using at least 51% of the program's core courses in his or her new position. For example, if the graduate's program involved 11 "core courses," DCEH would count the graduate as placed in field if the career services representative concluded that the graduate was using 6 of those courses in the new job.[119]

DCEH's methodology has two key problems. First, the employees making the connections between coursework and job duties too often make dubious judgments. Importantly from a compliance perspective, several of the judgments seen in this year's job placement data are judgments that the Administrator's Second Report specifically identified as questionable in last year's review:

- A stylist at a bridal shop whose job responsibility of "helping each bride find the dress of her dreams" was linked to her course in Early History of Fashion – a course covering fashion from the ancient Egyptians through the French Revolution.[120]

- A hotel banquet prep cook whose work "[p]repar[ing] foods as directed by Chefs" was linked to courses on Latin Cuisine, Asian Cuisine, and World Cuisine – without any evidence that the prep work involved any of those cuisines.[121]

- A supermarket deli clerk whose five job duties were linked not in a tailored manner, but by linking the five job duties, en masse, to a set of seven courses.[122]

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[118] Consent Judgment ¶ 69(a)(1)(ii).

[119] The grid method used by EDMC and then DCEH is discussed in greater detail in the Second Report. *See* Second Report at 32-37.

[120] *Compare* Placement No. 301628, *with* Second Report at 35 (expressing concern regarding linking of Fit Specialist, "work[ing] with guys that are trying on their suits," to Early History of Fashion course).

[121] *Compare* Placement No. 299940, *with* Second Report at 34 (expressing concern regarding linking of fryer station work to various cuisines "without any evidence that the fryer station work involved any of those cuisines").

[122] *Compare* Placement No. 301588, *with* Second Report at 35 (expressing concern that when job responsibilities are linked "not in a tailored manner, but … en masse, to a set of" courses, "the Grid looks less like a systematic way for evaluating the use of particular skills, and more like an assertion, *ipso facto*, that a job is counted as a placement in field").

- A school system's Food Service Assistant whose responsibility to "[f]ollow[] money-handling procedures and assure[] accurate cash intake when cashiering" was linked to her course on Food & Beverage Operations Management, a course "designed to provide students … a managerial perspective of providing exceptional service to increasingly sophisticated and demanding guests."[123]

While the Administrator continues to believe that judgment and discretion can be part of the Core Skills analysis in a company with a proper compliance culture, repetition of the same mistakes here confirms that it is time for this approach to be phased out.

The second, more fundamental problem with this approach is that it asks the wrong question. That is, DCEH's grid does not ask *what percentage of the student's time is spent using Core Skills?*, but *what percentage of the student's courses are used?* These questions are different, and the grid's focus on the percentage of the student's courses that are used could produce data that has little to do with the Consent Judgment's goals. That a graduate uses *all* of the skills she learned in her program is irrelevant under the Consent Judgment, if the student spends 95% of her time doing other things, unrelated to her program. The question that the Consent Judgment asks focuses on what percentage of her time is she using those skills. If she is using her Core Skills more than 50% of the time, she can be counted as place in her field. Because the grid methodology does not answer that question, the Administrator's First Report made clear that the methodology would have to change.

b.   The Revised Methodology

By the time that the Second Report was published, a new methodology for collecting core skills information had been approved. In the new Core Skills Form, graduates are presented with a summary of their program's Core Skills and asked to fill in some version of the following statement:

> After reviewing the core skills listed above, on average, what percentage of the time do you use the core skills in your current employment?
> In my current employment, I spend _____% (0-100) of my time using the Core Skills of my program.

To be sure, asking graduates to describe how they spend their time in this way will be imprecise and subjective. But asking the relevant question, as defined by the Consent Judgment, directly is a better proxy than the Grid. Further, a graduate's subjective view of whether his or her new job is in the field for which she was studying may be the most relevant information available, as prospective students looking at Job Placement Data are surely just as interested in whether recent graduates have found jobs that *they consider* appropriate for the education they pursued as they are in certain more objective measures. The new Core Skills Form, as described here, is an improvement over the initial methodology, and will collect data that can be used for a compliant Consent Judgment Job Placement Rate.

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[123] *Compare* Placement No. 301542, *with* Second Report at 35 (expressing concern regarding linking of "math skills as well as the ability to estimate" with Introduction to Accounting Principles and Foodservice Financial Management).

Before implementing the new Core Skills Form, EDMC raised a concern regarding its ability to capture *enough* data using this Form. The concern was that data collection through the attestation will miss some segment of graduates who were properly placed in field but who do not respond to and submit the attestation form. When relying on the Grid, EDMC was often able to obtain data that it would use – a published job description – even when students did not themselves respond to EDMC's outreach. With the new attestation requiring an affirmative response, EDMC was concerned that students who do not respond may go uncounted, even if placed in field.

The concern was legitimate, as many students fall out of contact with the school following graduation. The Consent Judgment's goal was not to impose a survey response requirement, but to provide accurate information regarding the employment outcomes for graduates of the programs in question. Accordingly, the Administrator considered additional proposals from EDMC, and then DCEH, for a "backup" methodology that would enable the company to discern, for graduates who do not respond with the approved attestation, whether the graduate was placed in field.

While the concern was legitimate, there was not an easy or perfect solution. This is because an important part of the Consent Judgment's Core Skills determination was its focus on how the graduate spends her time at work – a question that is very difficult to answer in the absence of information from the graduate. Any backup methodology intended to capture additional information regarding graduates who fall out of contact would have to rely on some proxy. The goal was to find a backup methodology that would reasonably assess whether the graduate's job requires her to use, during a majority of the time while at work, the Core Skills of her program.

After considering several alternatives, the Administrator approved a proposal that relied on the formal position description for the job in question to develop a reasonable understanding of how the graduate spends her time on the job. The proposal looks at the various job duties listed, removes those that focus on non-job-specific "soft" skills like cooperation and trustworthiness, and then assumes that the employee's time is divided equally among the various duties described in the posting. That assumption is, of course, imperfect: The fact that a formal position description or job posting lists four duties does not mean an employee will spend 25% of her time on each duty. That said, the approach will distinguish between jobs that barely use the graduate's Core Skills and jobs that use those skills extensively; it provides a way to distinguish, for example, between the "Server/Manager" who functions primarily as a server, not using the skills learned in her Culinary Manager program, and one who functions primarily as a manager. Moreover, to the extent this assumption is imperfect, it is not consistently biased either for or against finding a placement to be in field; it may overcount in some cases and undercount in others, but test cases reviewed before the methodology was approved showed that it provided Core Skills determinations that were generally reliable.

This approach provided a reasonable backup to the primary method of asking graduates directly how they spend their time, but it is important that it remain a backup. The backup approach was intended only for use when graduates fall out of contact with their schools and do not respond. Were DCEH to give up too easily on reaching its graduates and asking them the Core Skills question directly, the benefits of the primary approach, using the form that requests

the graduate's or employer's own estimate of the time spent using core skills, would be diluted. Accordingly, DCEH policy allows its admissions representatives to utilize the backup approach only after they have made three separate attempts to get a response using the primary, approved form and provided a reasonable time for response.

<p style="text-align:center">c. The Current Status</p>

Job placement data using the new methodology that complies with the Consent Judgment will not be calculated and published until the Summer of 2019. While the issue has been apparent since the First Report, the solution has taken time to develop. Because DCEH did not start collecting data using the compliant methodology until the backup approach was approved in March 2018, the job placement data that was published in the summer of 2018 was collected entirely using the previous, non-compliant methodology. DCEH advises that in practice, the company has not relied on the new "backup" form, and its more discretionary judgments, at all for public reporting purposes: While that backup form had been constructed for use when recent graduates failed to respond to requests for additional information, DCEH has not yet used the form for determining whether to count a placement as in-field under the Consent Judgment in those circumstances. While DCEH has not ruled out the possibility of using the backup form in certain circumstances, the relevant circumstances arise infrequently, and DCEH has not used it yet. Given the annual cycle on which these numbers are completed and published, and the length of time it took to institute the new methodologies, the Administrator has not had an opportunity to review and confirm the reliability of information prepared under the new methodologies.

F. Marketing and Third-Party Vendors

1. Context

a. Industry Background

While marketing and recruiting are essential to the growth in enrollment and revenue in for-profit colleges, they have also posed significant compliance and legal challenges for the industry. In-house admissions representatives responsible for recruiting new students at some schools over the years have been responsible for tactics that are perceived as abusive and deceptive. Many schools have largely out-sourced the initial phases of recruiting new students to third-party vendors often referred to as "lead generators." These organizations and their affiliates use a variety of techniques, ranging from online advertisements and websites to email and call center campaigns. Typically, lead generators use a web of affiliates and sub-affiliates to operate multiple locations across the web, where they gather contact information for potential students, and then sell that information to one or more schools who will contact the prospective student.

Lead generation has been big business in other industries, and the same is true for education. Many lead generators use websites on which, for example, they create rankings of schools, purporting to list the "top" or "best" degree programs for a field of study or for schools for military personnel and veterans. They cast themselves as helping prospective students match their interests and needs based on location and academic preferences. But many feature or "rank" only schools that have paid to be there – largely for-profits schools. Legislators and

critics fear that the prospective students who find these sites expect to be shown appropriate options out of the entire range available; instead, they are steered to the for-profit schools that pay to be promoted, and which are typically more expensive than community colleges or state universities.

Similarly, some lead generation efforts target the unemployed and underemployed seeking employment. Some websites that purport to offer available job opportunities are actually designed to collect the contact information for consumers who consent to be contacted about various job and educational opportunities. It is by no means clear what role some of these "job sites" play in assisting people with job opportunities – or whether the individuals who provide information to these sites have ever gotten jobs through them.

Moreover, the lead generation industry has historically lacked transparency. Neither regulators nor even the for-profit colleges themselves have a good sense of who runs these operations or all of the tactics lead generators use to pursue students. Stories of employees signing up residents in homeless shelters and enticing contact information by promising jobs are just a few examples of the tactics that have been exposed. To date, the lead generation industry also has been largely unregulated. Effective regulation and policing of lead generator tactics is made more difficult by the somewhat transient quality of the industry; websites appear and disappear (or, at least, cease to be updated) frequently.

While for-profit schools can at times get some insight into the vendors with whom they directly contract, and who actually send them the leads, the "sub-vendors" on whom those vendors rely has been more challenging. The vendor who sells the lead to a school may not actually have had any contact with the prospective student, but often will have simply bought that lead from a third party. That third party – often referred to as a sub-vendor, but in reality often acting as a "sub-sub-vendor" or entity even further down the chain – placed an ad and collected information about the prospective student, but then sold the lead to others who ultimately sold it to the school. The school will know the identity of the vendor who sold it the lead, but it will not be in a position to identify the sub-vendor, let alone a sub-sub-vendor, unless the vendor provides that information – if the vendor even knows. The result is that if the content that produced the lead was problematic, the school may have little ability to enforce its compliance standards against the creator of the content. Indeed, the problematic sub-vendor may be selling non-compliant leads to the school through multiple channels.

The relationship between for-profit schools and lead generators is complicated. Many for-profit schools are heavily dependent on lead generators, and lead generators earn substantial sums from their clients. But they are also, in some sense, competitors, because for-profit schools can do their own marketing, using the same kinds of tools that lead generators use (such as targeted internet advertising). This potential competition appears to be one of the reasons why for-profit schools often have limited visibility into the steps lead generators take to identify prospects. In some sense, that has worked for both industries: For-profit schools have not wanted to be responsible for lead generators, and lead generators have not wanted for-profit schools to learn the tools of the trade and then ply that trade themselves.

Finally, lead generators often work for multiple for-profit schools that are competitors with each other and even sell the exact same leads at the same time to several schools. This

dynamic can create a frenzy of communication – shortly after a consumer provides information to the lead generator, the consumer is likely to be contacted by several schools within a few minutes (each school seeking to be the first to get the person on the phone), or repeatedly contacted over several days.

        b.   EDMC's Efforts

Prior to the change in ownership, EDMC had taken a number of steps to improve the nature of the third-party leads it was receiving. Three of EDMC's efforts at the early phases of the Consent Judgment merit mention here. First, EDMC began an effort to reduce its reliance on the pay-per-lead channel overall. This effort was most pronounced with respect to the Ai schools, but the Argosy and South brands also made reductions in their pay-per-lead spending.

Second, EDMC worked, at the beginning of the Consent Judgment, to revise the "pathing" used to generate leads for EDMC from job sites to include more conspicuous and direct questions, and to require consent to be contacted about educational opportunities. As a result, vendors were thus required to – among other things, and as described in more detail in the First Report – specifically ask whether a consumer is interested in furthering his or her education. EDMC also required its vendors to include an unequivocal negative response as an option for that question: "No," or "No, I am not interested." While vendors could still pass along leads to EDMC for consumers who give equivocal responses, like "Maybe" or "Maybe Later," EDMC would not pay for leads for consumers who chose the negative response.

Third, given the importance – despite difficulty – of imposing consequences on vendors who provide non-compliant leads, EDMC relied on a number of compliance-related vendors to assist it in identifying violations and in tracking the leads that EDMC received back to the non-compliant material and vendor that generated them:

- One vendor looked at EDMC's vendors' web materials (though not vendors' affiliates' materials) to assess whether consumers provide adequate permission to be contacted.

- A second vendor "mystery shopped" the internet and tracked the representations that were made to consumers whose information was eventually sold to EDMC, ultimately identifying the original sub-vendor and content that produced the lead sold to EDMC.

- A third vendor crawled the internet in search of uses of EDMC brands, and flagged instances in which the brands are used in connection with certain keywords. EDMC then reviewed those pages to assess whether its vendors were portraying the schools in a manner consistent with its policies.

As discussed in previous reports, while EDMC's efforts could not be expected to change the industry, they did constitute steps forward and were undoubtedly an improvement.

2.   DCEH's Efforts

a.   Structural Changes

While DCEH has largely left EDMC's policies and the contours of its third-party vendor compliance infrastructure in place, it has made a handful of changes of significance.

First, it has replaced the online mystery shopper that identified representations being made to prospective students whose information was sold to DCEH and the sub-vendor who created the content. While the Administrator has not observed a significant change in the coverage or capacities of the new vendor, IntegriShield, there was an initial period of "calibration" in which IntegriShield worked to align the content that it was searching for and providing with the content that DCEH wanted captured – and, generally speaking, that the Consent Judgment prohibited. While some content may have been missed during that period, the challenges during that brief period were consistent with an ordinary transition between vendors.

More significant were changes in the structure of DCEH's marketing partnerships themselves. DCEH began the review period using three primary vendors, which it referred to as "agencies," for purchasing leads. These three agencies, in turn, purchased leads from the networks of sub-vendors (or as discussed above, sub-sub-vendors) that created content or bought and sold leads from others. DCEH changed that structure during this review period, consolidating its purchases down to a single agency, Quinstreet, from which it would purchase all leads and on which it relied to manage all of the sub-vendor relationships. The Quinstreet platform had benefits from a compliance perspective, as Quinstreet was able to provide sub-vendor information that DCEH did not have access to from its other agencies; with Quinstreet, DCEH had a greater capacity to "pause" – or ban – purchases from sub-vendors, or sub-sub-vendors, who had previously passed non-compliant leads on through to DCEH. DCEH used this power, occasionally pausing purchases from certain sub-vendors who had previously sent non-compliant material. These pauses of sub-vendors in certain circumstances were not required by the Consent Judgment, and reflected a proactive effort by DCEH.

b.   DCEH's Performance

While DCEH has maintained positive elements of the EDMC third-party vendor compliance infrastructure and has taken additional steps in some respects, continued progress will be important. Indeed, as for other for-profit schools, achieving a compliant marketing program that relies on third-party lead generators will *always* remain a work in progress.

Overall, the *number* of compliance violations that DCEH's monitoring infrastructure identified during this review period fell 10% over the previous period – though it is difficult to discern the extent to which that drop is due to improved vendor compliance, a modest drop-off in violation identifications during the transition from the previous online "shopper" to IntegriShield,[124] or some other gap. At a minimum, though, it is worth noting that DCEH cannot

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[124] The Administrator's team compared materials "flagged" by IntegriShield and its predecessor before and after the transition to evaluate the effect on compliance monitoring. In the period immediately following the transition, IntegriShield flagged new digital properties and flagged potential violations at a number of third-party sites that had not regularly appeared in its predecessor's reviews. However, the IntegriShield reviews also systematically missed

itself change the industry: As long as it relies on third-party lead generators, and other for-profit schools do as well, there will be a need for a strong compliance infrastructure designed to penalize vendors who provide non-compliant leads. As long as the vendors believe there are only incentives, not costs, for deceiving customers, it appears that they will continue to do so.

Along these lines, it is worth noting that there are ways in which DCEH has become *more* reliant, as least temporarily, on the job sites that are particularly problematic. In FY 2017, EDMC purchased 266,274 leads from job sites; in FY 2018, DCEH purchased 376,399 – and expects to purchase 315,764 in FY 2019. As a percentage of the total volume of leads that the company purchased, job site leads constituted 28.9% of the total volume in FY 2017 and will constitute 40.3% in FY 2019. While the job sites from which the company buys leads today are required provide better consumer disclosures than they did before the Consent Judgment, job site leads cannot be described as aimed at students whose goal is to pursue their education.

All of DCEH's performance in the third-party vendor space should be evaluated in the context of its future plans, discussed further below.

        3.   Future Plans

There are two significant uncertainties regarding DCEH's future capacity to promote a compliant marketing program.

The first is that after recently reducing its "agency" model to rely on a single agency, Quinstreet, and Quinstreet's ability to provide identifying information about the sub-vendors whose leads are being sold to DCEH, DCEH is now in the process of eliminating the "agency" model entirely. Under its new vision, DCEH will purchase leads directly from the entities that had previously operated as sub-vendors; that is, instead of those entities selling their leads (ultimately) to Quinstreet, which was the only entity with whom DCEH dealt directly, DCEH will now purchase leads from a number of different sub-vendors – now vendors -- itself. DCEH will, in essence, act as its own agency, cutting out the "middle-man" and managing the various relationships itself.

From a business perspective, DCEH believes that this approach will enable it to obtain better leads at a lower cost. From a compliance perspective, there are questions, as DCEH will be losing Quinstreet's sub-vendor identification capabilities. DCEH advises that it can mitigate against this risk in two ways. First, DCEH intends to maintain direct relationships only with the sub-vendors who have historically provided compliant leads. Second, DCEH also believes that it will be able to replicate the compliance benefits of the Quinstreet platform because DCEH has more sophisticated capacities than it did before working with Quinstreet and because the sub-vendors, which viewed Quinstreet partially as a competitor, will be more comfortable providing information directly to DCEH regarding the sub-sub-vendors or others from whom they are

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other third-party sites—particularly those that did not contain express references to DCEH brands but that ultimately led consumers to lead generation sites—that had been caught by the predecessor firm. DCEH's compliance team instructed IntegriShield to be more aggressive in flagging potential violations and to "seed" more materials by filling out interest forms or submitting contact information to various sites. This effort appeared to be effective, and IntegriShield began flagging as much and potentially more relevant third-party marketing material than the predecessor had flagged.

purchasing leads. Whether DCEH will actually be able to replicate that compliance capacity is unknown at this time.

The second question is how heavily DCEH will rely on third-party lead generators going forward. To its credit, the new marketing team aims to be virtually off the third-party lead generator channel in three years. This ambition merits close review, as DCEH's predecessor, EDMC, had also expressed an intention to significantly reduce its reliance on the channel over the course of the Consent Judgment. At some point, repeated three-year plans will be received skeptically.

That said, whereas EDMC had largely expressed a compliance rationale for scaling back its third-party vendor spend, DCEH's new Chief Marketing Officer describes a business rationale for the move. The strategy anticipates that the business will be in a stronger position when its schools have more clearly defined brands to drive enrollment – and it is difficult to develop and promote a brand identity when the company's marketing efforts rely on third-party vendors who are advertising for and selling leads to multiple schools at the same time. DCEH will be better able to sell its services, the thinking goes, when its marketing budget is spent to advertise DCEH's product.

DCEH has thus put forward a plan under which each of its schools would significantly decrease its reliance on third-party lead generators by 2022. Specifically, DCEH plans that by 2022 it will purchase just 43% of the volume that it had purchased for Ai in 2018 (or, given Ai's previous significant third-party spend reduction, 24% of Ai's lead purchases in 2017), 14% of its 2017 purchases for Argosy, and 15% of its total 2018 purchases for South. While DCEH does not expect to eliminate third-party lead purchases entirely, they plan to purchase a fraction of what the company had purchased when the Consent Judgment began.

DCEH believes that this three-year timeline is realistic, based on the new Chief Marketing Officer's experience bringing two other for-profit schools through a similar transition. The timeline it proposes here contemplates *more* time than was required at the other schools, given DCEH's belief that Argosy and South, in particular, will need more time to build a brand that is sufficiently strong to generate enrollment in the absence of a robust third-party vendor spend. In other words, DCEH believes it needs three years to reach the point of a virtuous circle: It will take three years to improve the strength of its brands sufficiently, while still using third-party leads, so that their brands are strong enough to drive enrollment without using third-party leads.

Time will tell whether DCEH actually reduces its reliance on third-party lead generators. If it does not, its new in-house approach to vendor management will be put to the test.

As DCEH's experience trying to reduce its reliance on third-party lead generators shows, this industry's ties to third-party lead generators are difficult to untangle. While DCEH has taken steps to improve the quality of leads that *it* receives, the third-party vendors are continuing to generate problematic leads for other customers – they simply filter out (or are supposed to filter out) certain problematic leads from the batches that they send on to DCEH. In some ways, marketing practices in the for-profit schools industry are getting worse. DCEH's new Chief Marketing Officer notes that as traditional public, non-profit institutions are developing and

marketing programs for adult learners, the lead generators that serve for-profit schools are facing greater competition for prospective students; lead generators that were once thought to be improving are facing economic pressures to collect lower-quality leads using less compliant methods.

Some for-profit schools, following the marketing model that DCEH has laid out for the next three years, may elect to reduce their reliance on third-party lead generators for their own business reasons. These marketing strategies will vary from company to company, though, and companies that lack strong brands – like those who are perceived, often properly, as shady – will often rely on third-party lead generators to bring them potential students. As long as for-profit schools perceive that their own reputations will not attract the students and revenue they need, and as long as lead generators feel little risk of penalty for the least compliant tactics, the practices will not change. Thus, the DCEH Consent Judgment has made an appreciable difference in DCEH's marketing practices; changing the marketing practices of the industry will require an industry-wide approach.

G.   Withdrawal Policies

The Consent Judgment also requires DCEH to comply with certain refund practices for newly enrolled students who withdraw shortly after they enroll. The refund policy covers students who are newly enrolled in a DCEH undergraduate program and who have fewer than 24 credits of post-secondary education – essentially non-transfer, first-term enrollees.[125] Students at ground schools who meet those criteria and withdraw within seven days of the start of their first term – or 21 days for students in online programs – are entitled to a full refund of their tuition and fees.[126] Further, while DCEH may retain the full amount of tuition and fees for students who attend 60% or more of an academic term, students are entitled to a proportionate refund for students who withdraw at an earlier point in a term.[127] DCEH must publish its refund policies in its schools' enrollment agreements,[128] and may not change those policies to the students' detriment without Administrator approval.[129]

During the second review period, EDMC's compliance with these provisions was reviewed extensively. With respect to the refund *policies*, students were adequately advised that refunds are available if they withdraw within seven days at a ground campus or 21 days at an online school. The relevant policies regarding the availability of these refunds in each school's enrollment agreement, as the Consent Judgment requires.[130]

The Administrator also reviewed EDMC's actual provision of refunds during the second review period, reviewing both individual student accounts to ensure that withdrawing students received the refunds owed them based on the date they were recorded as having withdrawn, and reviewing EDMC practices and overarching data to assess whether students were properly withdrawn on the "correct" date of their withdrawal or were in any way slow-walked in order to

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[125] Consent Judgment ¶ 104.
[126] Consent Judgment ¶ 104.
[127] Consent Judgment ¶ 105.
[128] Consent Judgment ¶ 104.
[129] Consent Judgment ¶ 105.
[130] Consent Judgment ¶ 104.

minimize the number of refunds required. That review examined individual student ledgers to confirm that students who withdrew before classes began or within seven days of the start of ground schools or 21 days of the start of online schools received full refunds; it did not identify any students who were entitled to full refunds who did not receive them. The review also examined patterns in withdrawal dates, to assess whether students were disproportionately recorded as having withdrawn shortly after the seven- or 21-day cut-off dates – which could suggest that withdrawals were being slow-walked. Neither the data nor interviews of employees involved in the process indicated that withdrawals were not being processed effectively.

The Administrator re-visited this review during this third review period, to assess whether there were indications that the processes had changed or bore indicia of problematic issues. Once again, interviews of past and current employees did not indicate any pattern or frequency of problematic withdrawals. Data regarding withdrawal dates similarly revealed no unusually high distribution of withdrawals following the seven- and 21-day cut-offs.

H. Student Finance

1. Institutional Debt Forgiveness

One of the Consent Judgment's most consequential financial components is its requirement that then-EDMC forgive all amounts that certain qualifying students owed the company. The forgiveness requirement did not encompass loans owed to other entities, such as federal financial aid, which was outside of EDMC's power to forgive. But its effect on former students' lives would be significant: As of the time of the settlement, EDMC estimated that the program would result in the forgiveness of approximately $102.8 million.

Unlike the many provisions that were focused on improving EDMC's recruiting of *future* students, the institutional debt forgiveness requirement was designed to provide relief to students who may have been harmed by the company's *past* recruiting practices. Indeed, the population of eligible students was defined to assist former students who were most likely to have been "lured" into a program that was not a good fit: students who had little previous undergraduate experience, left the program soon after starting, and attended an EDMC school during a period in which the company's problematic practices were more prevalent. Specifically, students were eligible for debt forgiveness so long as they were

> Enrolled in a Program of Study with fewer than twenty-four (24) hours of transfer credit, (b) withdrew from the Program of Study within forty-five (45) days of the first day of their first term, and (c) whose final day of attendance at an EDMC school was between January 1, 2006, and December 31, 2014.[131]

The Consent Judgment also required EDMC to make reasonable best efforts to refuse any payment on the forgiven amounts, ask the credit reporting agencies to delete any associated trade line information, and send a notice to affected students within 90 days of the Consent Judgment's effective date.[132]

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[131] Consent Judgment ¶ 120.
[132] Consent Judgment ¶¶ 120-21.

Most of the company's forgiveness-related work was completed in December 2015 and January 2016, well within the Consent Judgment's 90-day timeline and long before the Dream Center transaction. EDMC ultimately concluded that 78,417 students were entitled to a total of approximately $104.6 million in forgiveness.

To assist in its review of EDMC's implementation of the debt forgiveness program, the Administrator retained Bates White, LLC, an economic consulting firm that performs compliance and data verification services.[133] The goal was to ensure as rigorously as reasonably possible that all of the students entitled to forgiveness of their EDMC debts actually received the forgiveness. Accordingly, the Administrator team had access to certain narrowly defined, anonymized enrollment information regarding all of the approximately 800,000 students who enrolled in EDMC schools between 2006 and 2014. The Administrator team then conducted its own review of the data to identify the students within that population who met the Consent Judgment's transfer credit, 45-day withdrawal window, and last date of attendance requirements. That analysis identified a population of students who met the criteria to have their institutional debt forgiven.

Some of the students who met the Consent Judgment's eligibility requirements did not actually appear on EDMC's records of students who actually received forgiveness under this program. This is not surprising, because many students who were eligible for forgiveness did not actually have any outstanding debt by the time of the Consent Judgment; they may have already paid off all outstanding debt, or in some cases may have graduated without debt. Those students, while eligible for forgiveness, had no institutional debt to forgive.

Having determined the initial universe of students who met the eligibility criteria, the Administrator team then assessed whether there were students in that population who had debt to forgive but did not actually receive forgiveness. This analysis focused on those students who met the eligibility requirement but were not sent notifications of forgiveness. Given the volume, and taking into account the various systems of record from which the data had been collected, Bates White developed a sampling strategy that would ensure a careful review of those students who met the eligibility criteria but did not actually receive debt forgiveness.[134]

Reviewing the financial ledgers of all of the students in the sample population, the Settlement Administrator team found no instances in which any of those students had any debt to forgive. That is, of the population of students for whom there was most likely to have been an error – students who met the eligibility criteria but did not receive a forgiveness notice – this review found no instance in which a student was denied forgiveness in error.

The review found only two small issues of note. First, EDMC's Internal Audit team reported that of the 78,000+ forgiveness notices that were sent, as many as 25% of the notices were returned as undeliverable. EDMC was not required to undertake additional efforts to locate

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[133] Shortly after EDMC initially concluded its forgiveness program in December 2015, during the time period in which the company still had a Vice President of Internal Audit, EDMC conducted its own internal review of its debt forgiveness plan. The Settlement Administrator reviewed all work papers from the audit and discussed the review with EDMC's auditor in charge. The Settlement Administrator determined that in addition to those steps, it would retain Bates White to conduct its own review of the company's compliance with the debt forgiveness requirement.
[134] The sample was constructed using a 95% confidence interval and a 1% error rate.

those former students, as the company had satisfied the Consent Judgment's requirement that the notices be sent to the students' last known mailing address. Nor was the returned notice particularly consequential for the recipients of forgiveness, because the company had successfully forgiven the debt, notified the credit reporting agencies, and was required to further return or refund any attempts to make further payments. While those students may not know it, they have received the benefits provided by the Consent Judgment. Second, there were a handful of students in the broad forgiveness population whose ledgers reflected forgiveness-related activity in May 2016, a few months after the Consent Judgment's deadline and after the December 2015 or January 2016 period in which EDMC had indicated the bulk of activity occurred. Further investigation showed that for 24 students with a particular type of loan being serviced by one particular third-party vendor, an earlier bookkeeping error in the students' favor had suggested that they had no debt to forgive during the initial round of forgiveness; when the error was discovered, the debt was "applied" and then immediately forgiven. In the meantime, those students had been subject to the hold on collections, and – particularly since the delay in forgiveness was the result of an erroneous belief that the students had no debt – there was no apparent harm from the delay.

The Administrator also reviewed documentation reflecting EDMC's requests to the three major credit ratings agencies seeking the deletion of the relevant trade lines, as well as talking points and job aides distributed to employees who were likely to receive questions regarding the forgiveness program. No problems were identified in these materials.

Working with the third-party auditing firm Bates White, the Settlement Administrator thus concluded that EDMC complied with the Consent Judgment's institutional debt forgiveness requirements.

2. Implementation of Electronic Financial Impact Portal (EFIP)

The Consent Judgment requires DCEH to provide, to all prospective students who are eligible for financial aid and who are borrowing funds to finance their education, an Electronic Financial Impact Platform ("EFIP") prior to enrolling in a program of study.[135] The EFIP is an interactive, internet-based program that produces a personalized disclosure of the financial impact to a particular student of pursuing a given program and incurring a specific amount of debt.[136]

Under the Consent Judgment, EDMC could choose whether to implement an EFIP that was developed by the Consumer Financial Protection Bureau ("CFPB") or develop its own, in-house. The Consent Judgment required that EDMC "undertake reasonable efforts" to provide feedback to the CFPB with regard to any preliminary versions of the EFIP platform that CFPB presented to EDMC.[137] Once CFPB's final version of the EFIP was ready to implement, EDMC

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[135] Consent Judgment ¶ 71.
[136] Consent Judgment ¶ 17. The Consent Judgment's requirement that a prospective student generate a personalized disclosure using the EFIP applies only in the pre-enrollment period. The Consent Judgment notes that "in the event that a Student chooses to revisit the [EFIP] after enrolling in a Program of Study, EDMC shall not have any additional obligations to that student under this paragraph." *Id.* ¶ 71.
[137] Consent Judgment ¶ 72.

had sixty days from receipt of the EFIP to determine whether it would use the CFPB's tool.[138] EDMC chose to use the EFIP developed by the CFPB.[139] The EFIP provides a user experience in three phases, allowing students to (1) review the student's first-year financial aid offer, (2) evaluate the financial impact of accepting that financial aid offer, and (3) learn about options for reducing the anticipated student debt load.[140]

As indicated in the Second Report, EDMC began using the EFIP on April 9, 2017, and it generally proceeded without major problems.[141]

From a student perspective, the EFIP receives generally positive reviews. Indeed, anonymized feedback collected by the CFPB showed that of more than 5,000 comments received since the EFIP was implemented, the vast majority were positive and described the tool is helpful. Some DCEH employees have noted that students do not ask extensive questions about the EFIP, but employees did not have insights into whether that is because the information speaks for itself, because the students are unengaged, or because the students are also receiving similar information through another Consent Judgment requirement, the FYSK.

It is worth noting that the EFIP has some supporters among DCEH employees and managers involved in admissions. While some frontline staff who engage directly with students during the admissions process appear to view the EFIP as clunky, higher-level managers indicated that they believe the EFIP provides useful information – and that there is value in providing that information through multiple channels in the admissions process. These individuals indicated that the EFIP is uniquely helpful in terms of showing students what repayment will entail, an important element of enrolling students who are prepared for the experience. Some employees expressed a hope that the EFIP will survive beyond the time that the Consent Judgment requires.

3. Debt Collection

In connection with its student loan offerings, DCEH also necessarily finds itself in a position to collect on outstanding student debt and is subject to state and federal laws that prohibit unfair and deceptive practices.[142] In certain circumstances, DCEH's debt collection practices are also governed by the Consent Judgment's prohibition on engaging in unfair practices: When DCEH is attempting to collect on a debt owed by a former student whom DCEH is also attempting to re-enroll – and who is thus both a "student" and a "prospective

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[138] Consent Judgment ¶ 72.

[139] Had EDMC determined not to use the EFIP developed by the CFPB, the Consent Judgment established a process through which EDMC would have worked, with the Administrator and in consultation with the Attorneys General, to develop its own EFIP. Consent Judgment ¶ 73.

[140] Before delving into the EFIP process, a prospective student selects the estimated years it will take to complete the program, which may be shorter or longer than the program's designed completion time. The student's anticipated completion timeframe impacts later calculations, including the student's total anticipated debt after graduation.

[141] This Report focuses on the use of and reactions to the EFIP. For a full description of the CFPB's EFIP process, please refer to Part III.F of the Administrator's Second Report.

[142] See, e.g., 12 U.S.C. § 5531(a) (authorizing the CFPB to take action against any covered person or service provider for "committing or engaging in an unfair, deceptive, or abusive act or practice under Federal law in connection with any transaction with a consumer for a consumer financial product or service, or the offering of a consumer financial product or service).

student" under the Consent Judgment – DCEH's debt collection practices are also subject to the Consent Judgment's prohibition on unfair practices.[143]

The scenario in which this can occur is not far-fetched. In one instance that ultimately proved to involve an idiosyncratic problem due to a unique set of circumstances not commonly repeated, a former Argosy University student had finished her coursework but, because she owed the school money, had not graduated. Apparently subject to multiple mailing lists, she received messages that seemed to acknowledge her debts, and, separately messages that encouraged her to contact the school regarding re-enrollment – despite her coursework being done, and the only barrier to graduation being the unpaid debt.

From a Consent Judgment perspective, the concern was that a former student would be invited to contact the school under the guise of discussing re-enrollment opportunities, but then, now that contact with the former student had been re-established, the school would press the former student to re-pay the debts. While DCEH is certainly entitled to engage in appropriate debt collection efforts, using false pretenses to entice former students to re-establish contact, for the purpose of "ambushing" them with debt collection attempts, would raise questions under unfair practices laws and the Consent Judgment.

Upon further investigation, while the particular combination of messages to this student was confusing, there appeared not to have been any improper debt collection practice behind it – and no pattern or practice of confusing or misleading emails that would have a similar problematic effect. The confusing combination of messages that this student received was the result of a human error relating to that student's somewhat unusual particular circumstances: while the student had in fact completed all her coursework, she received messages intended for students who had left before completion, because a grade change had not been recorded properly in the relevant system of records. This was not a recurring problem that would have resulted in other students receiving similar messages, but arose because of the unusual circumstance of an unusual grade change that was not recorded properly.

Given the unique combination of circumstances here, and the potential relationship to debt collection practices, DCEH forgave the student's outstanding debt. There was no pattern or practice of noncompliant or unfair practices in this instance.

IV.   CONCLUSIONS AND RECOMMENDATIONS

Since the Consent Judgment became effective in 2015, it has caused significant upgrades in the compliance infrastructure for schools now managed by DCEH. A system-wide call recording and monitoring system, clearly presented and digestible information reflected on single-page disclosure sheets, and the Electronic Financial Information Portal have contributed to an admissions process that provides generally accurate information without the high-pressure, abusive or deceptive practices that have been alleged against this industry and this company's predecessor. Employees involved in the compliance process continue to make sound judgments as they seek to comply with the Consent Judgment's, regulators', and accreditors' requirements.

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[143] Consent Judgment ¶ 74.

Results have improved in the brief time since the compliance restructuring towards the end of this review period.

That said, there are several areas that will require continued compliance attention as DCEH moves forward.

First, DCEH leadership must work hard to promote and encourage a culture that values compliance as a critical contributor to the company's success. That tone must be crystal clear, come from the top, and be reinforced by appropriate messages of support for compliance personnel.

Second, DCEH must also fully remedy the harms caused by DCEH's failure to advise students that certain HLC-accredited schools had lost their accreditation status on January 20, 2018.

Third, school closings create a host of issues for regulators, accreditors, and most of all, students. From the perspective of the Consent Judgment, the representations DCEH makes to students at the teach-out locations, whom DCEH is also recruiting to complete their educations at other DCEH schools, need to be accurate, complete, and timely. This can be difficult when decisions are being made under complicated circumstances, but the consequences that the closings have on students make this paramount.

Fourth, and related to the need to develop a compliance culture, DCEH should invest again in compliance infrastructure. Filling some of the key compliance positions left unfilled through attrition, rebuilding the company's audit function, and shoring up the company's ability to maintain accurate data would all be beneficial – both as a practical matter and from the perspective of signaling a commitment to compliance. Yet while investment is important, it will not be sufficient if employees believe that compliance is viewed as an obstacle to senior leadership's goals. The tone at the top is critical.

Fifth, attention should also be paid to the extent to which DCEH's non-profit status is used to promote the charitable mission of The Dream Center Foundation, and the extent to which it is used to benefit the *for-profit* missions of other companies – particularly those affiliated with DCEH managers. Absent an outright prohibition on partnerships with DCEH managers' other companies, any such arrangements should be reviewed for the degree to which they further the non-profit mission and the degree to which they open the company to questions about private inurement or private benefits.

Finally, as with other industry players, DCEH's reliance on third-party lead generators should be continually reviewed. The company has indicated an intent to dramatically reduce reliance over a three-year period. DCEH's success in this regard will be important both for the company and its prospective students, and instructive for the industry.

The Art Institute of Colorado

2017 - 2018 Catalog

Version 3

*See **aiprograms.info** for program duration, tuition, fees, and other costs, median debt, salary data, alumni success, and other important info.*

ACADEMIC PROGRAMS

- Audio Production, BA
- Baking & Pastry, D, AAS
- Culinary Arts, D, AAS
- Culinary Management, BA
- Design Management, BA
- Design & Technical Graphics, BA
- Digital Filmmaking & Video Production, AAS and BA
- Digital Photography, AAS and BA
- Fashion Design, BA
- Fashion Marketing & Management, BA

- Food & Beverage Management, BA
- Game Art & Design, BA
- Graphic & Web Design, AAS and BA
- Interior Design, BA
- Media Arts & Animation, BA
- Visual Effects & Motion Graphics, BA
- Web Design & Interactive Communications, D

D	Diploma
AAS	Associate of Applied Science
BA	Bachelor of Arts

AFFILIATION, LICENSING, AND ACCREDITATION AFFILIATION

STATE LICENSING

The Art Institute of Colorado is authorized to award Diplomas, Associate of Applied Science degrees, and Bachelor of Arts degrees by the Commission on Higher Education, 1560 Broadway, Suite 1600, Denver, CO 80202.

INSTITUTIONAL ACCREDITATION

The Art Institute of Colorado is in transition during a change of ownership. We remain accredited as a candidate school seeking accreditation under new ownership and our new non-profit status. Our students remain eligible for Title IV. Higher Learning Commission (230 S. LaSalle Street, Suite 7-500, Chicago, IL 60604-1413, 1.800.621.7440, www.hlcommission.org/).

PROGRAMMATIC ACCREDITATION

The Associate of Applied Science in Culinary Arts, Associate of Applied Science in Baking & Pastry, Bachelor of Arts in Culinary Management, and the Bachelor of Arts in Food & Beverage Management degree programs are accredited by The Accrediting Commission of the American Culinary Federation Education Foundation.

The Interior Design program leading to the Bachelor of Arts degree is accredited by the Council for Interior Design Accreditation, accredit-id.org, 206 Grandville Ave., Ste. 350, Grand Rapids, MI 49503.

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

WELCOME TO THE ART INSTITUTE OF COLORADO

AN EXCITING PLACE TO LEARN AND GROW

For over 60 years The Art Institute of Colorado (*www.artinstitutes.edu/denver*) has been a vital resource to the metro Denver community, with more than 12,000 graduates working both locally and around the world. The school is one of The Art Institutes (*www.artinstitutes.edu*), a system of over 50 education institutions throughout North America, providing an important source of design, media arts, fashion, and culinary professionals. The Art institute of Colorado prepares graduates to seek entry-level careers in the design, arts, and culinary industries.

Working as a team, we carefully tailor each program to accommodate the opportunities of a changing job market. The Art Institute of Colorado offers the dedication of our faculty and staff to every student admitted. It is an honor to present you with the chance to acquire the proficiencies necessary to graduate with a mastery of your craft and develop your career with artistic direction.

We recognize that this is a time to dream, to explore, to discover, and to work toward the realization of your goals, and we would be privileged to help you reach them. We encourage you to review our catalog and discover the options available to you as you seek an innovative career.

Throughout this catalog The Art Institute of Colorado may be referred to as "The Art Institute", "College", or "The Institute".

THE EXECUTIVE COMMITTEE

Elden Monday, Interim *President*
Dr. Benjamin A. Valdez, *Vice President and Dean of Academic Affairs*
Joshua Jones, *Senior Director of Admissions*
Terry Bargas, *Director of Financial Services*
Shandra Adair, *Human Resource Generalist II*
Daniel Snyder, *Director of Student Services*

MISSION, VALUES, AND VISION

MISSION STATEMENT

The mission and primary responsibility of The Art Institute of Colorado shall be to provide higher education programs leading to professional opportunities in the fields of culinary arts, art and design, and technology, which prepare graduates for job entry and career advancement.

The mission is accomplished by:

- Fostering student success
- Employing faculty who possess industry experience and who exhibit excellence in teaching
- Promoting growth through program offerings that meet employment needs
- Ensuring program integrity and graduate outcomes
- Fostering personal and professional growth for faculty, staff, and students
- Implementing a comprehensive and ongoing program for assessing student learning as a key component of institutional effectiveness
- Continual institutional improvement and effective management of change
- Encouraging and valuing diversity within our students, faculty, and staff

VALUES

We believe there is a need to begin with a shared understanding of our basic philosophy about how we will be a business. These values will serve to provide a common standard by which we can calibrate our decisions and actions.

We believe that operating from these five basic values will ensure a successful experience for our students, faculty, staff, and employers. The five basic values agreed upon by the executive committee, after input from key staff and faculty, are:

- **Integrity** with our people, program, and outcomes
- **Respect and fairness** in our educational process, employee relationships, and business dealings
- **Quality and excellence** in our service, education, and placement
- **Creative and innovative** in our programs, policies, and operations to accommodate the changing climate and needs of our students, employees, employers, and community
- **Service** to our constituency of students, employees, and the community

VISION

The Art Institute of Colorado is committed to being the premier provider of design, media arts, fashion, and culinary education.

THE ART INSTITUTE OF COLORADO LEADERSHIP AND OWNERSHIP

All operations are governed by either The Art Institute of Colorado's Board of Trustees or The Art Institute of Colorado's Executive Committee. The Board of Trustees includes the following members: **Yorgo Koutsogiorgas**, Board Chair, President and CEO of Giordano's; **Dr. Dorothy Fenwick**, President, Association of Commissions; **Dr. Jo-Ann M. Sipple**, D.A., a consultant to higher education nationwide; **Joseph F. Kolenda**, Director- Career and Technical Education and Principal- The Guthrie Center, Spring Branch Independent School District-Texas; **Lea Marshall**, Regional Vice President, Human Resources, The Art Institutes, and Steve Planey, Student Financial Services, The Art Institutes.

The Art Institute of Colorado Executive Committee consists of an six-member board including **Elden Monday**,Interim President; **Dr. Benjamin A. Valdez**, Vice President / Dean of Academic Affairs; **Joshua Jones**, Senior Director of Admissions; Terry Bargas, Director of Financial Services; **Shandra Adair**, Human Resource Generalist II; **Daniel Snyder**, Director of Student Services. All members are located at 1200 Lincoln Street, Denver, CO 80203.

The Art Institute of Colorado is owned by The Art Institute of Colorado, LLC, which through which through an intermediary company is a subsidiary of Dream Center Education Holdings, LLC. Dream Center Education Holdings, LLC is located at 1400 Penn Avenue, Pittsburgh, Pennsylvania 15222.

DREAM CENTER EDUCATION HOLDINGS LLC

On January 19, 2018, The Art Institute of Colorado was acquired by Dream Center Education Holdings (DCEH), a subsidiary of the Dream Center Foundation, a California 501(c)3 non-profit Foundation.

DREAM CENTER EDUCATION HOLDINGS, LLC BOARD OF MANAGERS

Brent Richardson – Co-Chairman and Chief Executive Officer

Randall K. Barton, Esq. – Co-Chairman and Chief Development Officer

Rev. Matthew Barnett – Co-Founder of the Los Angeles Dream Center, founder of the Dream Network

Timothy P. Slottow – Retired President of the University of Phoenix and former CFO of the University of Michigan.

Dr. Rufus Glasper, CPA – President and CEO of the League for Innovation in the Community College and Chancellor Emeritus of Maricopa Community College.

Jack DeBartolo – Prominent architect in the Southwest and Senior Architect for The Pain Centers.

HISTORY HIGHLIGHTS

1952   Colorado Institute of Art opens at 16 West 13th Avenue.

1957   First class graduates from the Commercial Art program.

1960   Colorado Institute of Art is purchased by a group of investors including, John Jellico, founder of The Colorado Institute of Art and former Assistant Director of The Art Institute of Pittsburgh.

1975   Education Management Corporation (EDMC) of Pittsburgh purchases the school.

1977   The Colorado Institute of Art earns accreditation from the Accrediting Commission of Career Schools and Colleges of Technology, and relocates to Denver's Capitol Hill Neighborhood, 200 East 9th Avenue.

1981   The Colorado State Board grants The Colorado Institute of Art the authority to award an Associate in Occupational Studies degree.

1991   Curriculum of General Education courses added to all The Art Institute programs. The Colorado Institute of Art is granted the authority to award the Associate of Applied Science degree.

1994   Culinary Arts is added to The Colorado Institute of Art degree program offerings. The Culinary Arts program is located at 675 South Broadway in the Denver Design District.

1996   The Colorado Institute of Art begins to offer Bachelor of Arts degree programs.

2000   The Colorado Institute of Art relocates to its current location at 1200 Lincoln Street in Denver's Golden Triangle neighborhood in Downtown Denver, but the Industrial Design School remains at the 200 East 9th Avenue location. *The school formally changes its name to The Art Institute of Colorado.*

2002   50th anniversary of training creative professionals is celebrated. The Towers student housing facility opens to accommodate up to 240 students.

2004   Interior Design Bachelor of Arts program is introduced and accredited by the Council for Interior Design Accreditation.

2008   The Higher Learning Commission (HLC) of the North Central Association of Colleges and Schools (NCA) has accredited The Art Institute of Colorado for a five-year period and congratulated the school for its compliance with the HLC Criteria for Accreditation.

2009   Culinary Arts AAS program accreditation renewed for five years from American Culinary Federation Education Foundation.

2010   The International Culinary School at The Art Institute of Colorado program enrollment reaches over 650 students.

2011   The Interior Design Bachelor of Arts program accreditation renewed for six years by the Council for Interior Design Accreditation.

2013   The Art Institute of Colorado builds and opens a fully functional Audio Studio to assist students in pursuit of their degree programs.

2015   Culinary Arts AAS program accreditation renewed for three years from American Culinary Federation Education Foundation.

2018   On January 19, 2018, The Art Institute of Colorado was acquired by Dream Center Education Holdings (DCEH), a subsidiary of the Dream Center Foundation, a California 501(c)3 non-profit Foundation.

WHY THE ART INSTITUTE OF COLORADO?

INSPIRATION. NEW POSSIBILITIES. DIVERSE PERSPECTIVES.

The Art Institute of Colorado is a community of creative individuals with diverse life experiences and perspectives. It's the place students choose because they are already artists and designers. They also know they will find a community of peers and mentors who can help them develop their talents. It's a place where they can be inspired to push themselves to new ideas and potential.

Fostering the idea that innovation is a top differentiator in today's market, The Art Institute of Colorado has been an important source of design, media arts, fashion, and culinary arts for over 60 years. Many of The Art Institute of Colorado's programs focus on real-world challenges, giving students opportunities to immerse themselves in complex design problems, collaborate with real clients, and produce portfolios.

Our school offers smaller, specialized classes, tailored curricula, and support services designed for those who want to obtain an education directly related to their career goals. Some of The Art Institute of Colorado's graduates have gone on to work with leading national and local companies, or have successfully created their own entrepreneurial businesses and studios.

The Art Institute of Colorado is a pragmatic choice for both graduating high school students and working adults who have a career goal and who are willing to invest themselves to realize their goals.

LOCATION

The Art Institute of Colorado is an urban campus located in downtown Denver in the heart of the arts district, and is situated against the backdrop of the majestic Rocky Mountains. An energetic young city that enjoys 300 days of annual sunshine, Denver is home to more than 300 restaurants, an amazing collection of museums and galleries, and the second largest performing arts center in the nation. Clean and green, Denver has over 200 parks and 650 miles of bike and pedestrian trails. Within Denver, The Art Institute of Colorado is comprised of two facilities, including the 1200 Lincoln Street main campus, a Culinary building, as well as housing, all designed for the creative student.

FACILITIES

- **1200 Lincoln Street** boasts 100,000 square feet, which includes 30 classrooms, 10 computer labs, library, digital and traditional photography studios, digital video, animation, and sound studios, office space, gallery, and parking garage with 246 spaces in the Golden Triangle District in downtown Denver.

- **The International Culinary School at The Art Institute of Colorado** is located at 675 S. Broadway in the Denver Design District with three labs for production of hot and cold foods, one baking and pastry lab, , and one computer lab along with our student-operated restaurant, Assignments.

LEARNING AND STUDENT RESOURCES

At The Art Institute of Colorado, students have access to a wide array of creative learning experiences, resources, and facilities. Students enjoy small class sizes and classes are led by faculty who are not only skilled instructors, but also working professionals in their fields with industry experience.

In addition to faculty instruction, specialized equipment and technology, The Art Institute of Colorado students have access to a wealth of learning resources inside and outside the classroom. The school has support services and resources, including a tutoring lab, Student Services resource center, school activities, and clubs.

Our school is located in the heart of the arts district and is within walking distance of the Denver Public Library, the Denver Center for the Performing Arts, Denver Art Museum, and numerous galleries, museums, and theaters. All offer students the opportunity to broaden their educational experience with exposure to exhibitions, art, lectures, performances, publications, and productions.

The Art Institute of Colorado provides students with technology and access to specialized computer software on both Mac and Windows platforms. To further support and enhance our students' learning experience, additional resources include digital and traditional photo labs, a video production suite, a green screen suite, an audio suite and audio studio, two-dimensional and three-dimensional animation labs, digital film editing work stations, a rapid prototyping studio, fully-equipped culinary labs, service bureau, interior design resource room, patternmaking and construction lab, media services, gallery, and a comprehensive library.

ACADEMIC SERVICES CENTER AND TUTORING SERVICES
The Academic Services Center is located in the library and assists students with their academic skills by providing individual tutoring support. Tutors are available to assist in the areas of math, English, computers, reading, writing, test preparation, note taking, etc. Hours are posted on a quarterly basis to meet the needs of the students. Students can drop in during hours of operation or make an appointment as needed.

ANIMATION LAB
The Art Institute of Colorado offers a full computer lab equipped with Wacom Cintiq monitors. These monitors allow students to utilize pressure sensitive applications with direct tangible feedback in 3-D modeling, 2-D animation, digital image manipulation, and digital painting. Animation software from the Adobe, AutoDesk, and Toon-Boom! Animation suites, which includes, Maya, 3-D Studio Max, MudBox, Photoshop, After Effects, Animate, Storyboard Pro and Harmony. Programs such as zBrush and Final Cut Pro are also available for animation and video editing. . Students also have access to a video production suite, audio suite, and a green screen studio, traditional and digital drawing labs.

ASSIGNMENTS RESTAURANT
A well-kept secret nestled in the heart of the Denver Design District, Assignments Restaurant is located inside the International Culinary School at The Art Institute of Colorado. We are a learning environment for all, driven by a passionate and professional student staff. The ambiance of the dining room invites our guests to partake in an intimate and exciting experience through the clean, crisp décor and the entertainment of the visible kitchen. Our guests are in constant view of our educational experience, observing the dedication and organization it takes to run a restaurant.

Assignments Restaurant is a stepping stone of great hospitality, led by professional Chefs and experienced service leaders. The professional and detail oriented student staff promote a genuine and heartfelt service. Our students are striving to achieve academic and culinary excellence as they transition into the culinary world.

Assignments Restaurant offers a menu influenced by classic international and current American cuisine and consists of authentic ingredients, artistically prepared by future chefs. We provide fresh, local and seasonal courses, creating a unique community experience. Our Tasting Menu includes a choice of starter and a choice of main course and dessert.

AUDIO SUITE AND STUDIO

The digital audio suite is comprised of three control rooms, professional Whisper Room Inc. whisper booths for vocal recording, broadcasting, voiceover, practice, hearing and equipment testing, and a Foley space to create post-production sound effects to a student's multimedia work. All rooms are physically connected, allowing students visual synchronization, ADR, MIDI, and Dolby Digital surround sound.

A new Audio Studio was added to assist students in their studies. It includes a 48 channel SSL Mixing Console, as well as other equipment, making it a fully functional production style recording studio. It is up to date for teaching students audio production skills in both studio and live venue settings.

STUDENT SERVICES RESOURCE CENTER

Within the Student Services Department, students and alumni can utilize the Resource Center to conduct an online job search and industry research.

COMPUTER LABS

The Art Institute of Colorado offers a variety of computing options at all facilities with over 190 computers on both Mac and Windows platforms for student use. Our computer labs are upgraded with software applications to provide students with industry-utilized technology.

CONSTRUCTION/PATTERN DRAFTING LABS

The Fashion Design program has two Construction/Pattern Drafting Labs with specialized sewing equipment, including industrial sewing machines, sergers, coverstitch machine, and pattern drafting tables. Fashion students also have access to specialized software, including Gerber products, Adobe Illustrator, and Photoshop.

CULINARY KITCHEN LABS

The International Culinary School at The Art Institute of Colorado is located at 675 S. Broadway in the Denver Design District with three labs for production of hot and cold foods, one baking and pastry lab, , and one computer lab along with our student-operated restaurant, Assignments.

DELI

Designed for quick service on the run, the Deli features a variety of popular made-to-order sandwiches and salads, burritos, pizza, burgers, hot dogs, fresh fruit, desserts, snacks, and a variety of beverages, including coffee specialty drinks.

DIGITAL PRINT LAB
The Digital Print Lab encompasses wide-format digital printing services for the reproduction of high-end archival photographic artwork for class assignments and graduate portfolios. This lab is equipped with superior computers outfitted with industry-utilized photographic editing software.

GALLERY
The John Jellico Gallery, named after the founder of The Art Institute of Colorado, features exhibits designed to enrich students' academic experience and provide opportunities to view the work of faculty members, current students, alumni, and other outstanding professionals. The Gallery is located on the first floor of the main building at 1200 Lincoln Street.

HD VIDEO PRODUCTION SUITE
To enhance the curriculum, resources and technology are available to students, including the Video Production Suite that is equipped to accommodate students working in all relevant video and audio disciplines. The facilities include a shooting and lighting studio, control room, digital editing work stations, and video transfer equipment. Various types of video cameras are available for student use. Computer resources include over 300 Windows and Mac workstations with a full professional range of production and editing software. Our computer labs are upgraded with software applications to provide students with industry-utilized technology.

INTERIOR DESIGN RESOURCE ROOM
The Interior Design Resource Room affords students easy access to resource materials needed for their classes. The Resource Room is located on the 6th floor of the 1200 Lincoln Street building. It houses catalogs, material samples, design resource books, fabrics, and other resources supplied by industry professionals and specific to the program of study.

LIBRARY
The Library supports The Art Institute of Colorado's educational goal of preparing students to seek entry-level careers in creative fields. It provides integral support to the curriculum and plays a vital role within The Art Institute of Colorado. The Library is committed to responding to the innovative nature of the diverse and specialized technical and creative educational career programs offered at The Art Institute of Colorado.

The Library has an extensive collection of over 35,000 separately cataloged items, including 22,000 unique titles, video tapes, DVDs, and over 150 periodicals. In addition to the print books, the library provides online journal and image databases. There is seating for over 100 patrons and open when classes are offered. A full-time Library staff is available to provide tours and specialized instruction, and to assist students with research and use of equipment.

The Library's book catalog (Voyager) is online and may be accessed by students, faculty, and staff from any computer workstation in the Library, via the Student Portal or from home. The Library also subscribes to many online resources, providing access to magazine and newspaper articles, graphic images, business information and software tutorials. These electronic resources are accessible through the student portal.

MEDIA SERVICES
The Art Institute of Colorado provides equipment and resources for specific skill development and independent work located throughout the main facility. Media services provides cameras, tripods, studio lighting, meters, stands, etc., that may be checked out by students in the Digital Photography and Digital Filmmaking & Video Production programs.

PHOTOGRAPHY STUDIO AND LABS

Digital Photography students have access to both traditional darkroom processing and printing facilities as well as digital print labs. The Photography Department has a large studio space with a two walled cove. A wide variety of cameras, both film and digital in a variety of formats are available to students as well as both tungsten and strobe lighting equipment.

SENDWORDNOW

In the case of emergency or some other urgent situation that requires rapid wide-scale notification of The Art Institute of Colorado community, The Art Institute of Colorado participates in an emergency notification alert program known as SendWordNow. Students, faculty, and staff are strongly encouraged to sign up for the complimentary service. In the event of a non-weather related closing (with the exception of severe and immediate life threatening weather conditions such as an approaching tornado), an alert can be sent via voice message to home, cell, personal and school email accounts. For more information call 303.824.4919.

SERVICE BUREAU

The Service Bureau provides copy/print services on-campus, including inkjet prints, color laser prints, fax services, and CD/DVD duplication and printing to help students produce complete work for review or for their portfolio. The Service Bureau also offers 3D printing services with two MakerBot 3D printers.

STUDENT PORTAL

MyAiCampus.com is the portal for The Art Institute of Colorado students. It is a simple and easy-to-use tool for accessing a wide range of online services and web resources needed to fulfill their goals at The Art Institute of Colorado. Students can register online, check email and grades, pay their bills, receive school news, event and activity information, and have access to information regarding a wide range of student services, including counseling, financial aid, and other useful links.

STUDENT SUPPLY STORE

The Supply Store is a specialized retail outlet that carries art, photo and related supplies, and required textbooks needed by students, as recommended by the instructors and Academic Directors. Snacks and drinks are also available. It is conveniently located on the second floor. The store accepts cash, personal checks and major credit cards.

STUDENT LIFE: A CREATIVE COMMUNITY

We have an active student body comprised of an energetic community of creative individuals with diverse life experiences and perspectives. There are a variety of resources available to students, including programs, clubs, and activities, promoting student interaction, leadership, and community service.

As a student at The Art Institute of Colorado, you will become a member of this community of innovative individuals. There's a vibrant energy here, one that fuels a desire for you to do your best. You will be supported by a community bound by mutual respect for individuality and vision. An education at The Art Institute of Colorado is not a process where skills and knowledge are handed to you. You must take responsibility and get involved. Here, you can learn from artists and professionals in a hands-on environment. You will have the opportunity to make both professional contacts and lifelong friends. On your part, it means engaging fully with eyes and mind wide open.

STATEMENT OF STUDENT COMMITMENT
- I choose to attend class regularly and participate actively in learning activities.
- I demonstrate ethics in the work I produce.
- I perceive myself as artistic and creative.
- I believe in myself and am committed to the work I do.
- I am a success.

GETTING THE MOST FROM YOUR EDUCATION

At The Art Institute of Colorado, our role is to provide educational services to help you develop your potential. An education at The Art Institute of Colorado is a process of learning and exploring. We cannot simply hand you skills and knowledge. You must be a full partner in this interactive learning process. Remember, at the college level of education, you must be responsible to seek out and ask for the help and resources you need to succeed. If you have questions or need assistance, don't hesitate to ask!

Your responsibilities as a student of The Art Institute of Colorado reflect the expectations of a professional environment. These include:
- Meet deadlines
- Attend class
- Arrive on time
- Make use of faculty, staff, and campus resources
- Participate actively in class
- Ask questions
- Get involved outside of class

ENRICHMENT OPPORTUNITIES

STUDENT BODY

Students come to The Art Institute of Colorado from all over the world. The student body is comprised of men and women who have enrolled directly after completing high school, have transferred from colleges and universities, or have left employment situations to prepare for a new career.

ACTIVITIES, CLUBS AND EVENTS

Students are encouraged to get involved in the campus clubs, organizations, and activities. Student organizations provide wonderful social, academic, and professional networking opportunities. Students can choose from a variety of student organizations at The Art Institute of Colorado, including academic, and social clubs. For up-to-the-minute information on student clubs and activities, call 303.824.4919, see the Student Portal, or stop by Student Services (1200 Lincoln Street, room 219).

Among these activities are:

- A wide variety of **student clubs and organizations** that provide social, recreational, and professional activities, as well as foster networking. Check with Student Services for more information about current clubs.

- **Student Chapters of Professional Organizations**. Participation has numerous benefits, including getting to know and work with faculty members in your program, networking with professionals, getting to know more advanced students in your program, and developing leadership skills which will be of interest to future prospective employers. For more information see Student Services

- **SPECTRUM** showcases students' creative work.

- **Service Learning** is a teaching and learning strategy that integrates meaningful community service with instruction and reflection to enrich the learning experience, teach civic responsibility, and strengthen communities. Student Services and Academic Affairs collaborate to sponsor service-learning opportunities for students, faculty, and staff, which include an annual food drive for students in crisis. Depending on student interest, they are various community-linked volunteer opportunities.

- In various classes at The Art Institute of Colorado, students **donate their creative talent and services to local non-profit organizations** including Urban Nights, the Denver Dumb Friends League, Dress for Success, Colorado Scholastics Art Show, Colorado State Capital, Adams 12 School District, Jefferson County Schools, Westword Music Festival, Brent's Place, Lincoln Elementary, and more.

STUDENT HOUSING:

At The ArtWalk at City Center students are within walking distance of a variety of restaurants and retail stores, the Englewood Public Library, and the Englewood Light rail station. Located approximately 6.8 miles from AiC Main and approximately 4.5 miles from AiC Culinary, the ArtWalk at City Center has the conveniences of the city in smaller community setting.

Housing students have access to all the amenities of the ArtWalk atCity Center. This includes a year round pool and hot tub access, 24 hour fitness room, recreational room, and business center including wifi, computers and printers.

All student housing apartments are two bedroom/two bath and are shared with four AiC students. These apartments are fully furnished with twin sized beds and one 5 drawer chest per student, one couch, one armchair, one coffee table, one lamp, and one dining table with four chairs. Each apartment also has a full size kitchen complete with dishwasher and built in microwave, and a full size washer and dryer. Electricity, water, gas, and trash pickup service fees are included in the cost of housing.

With student housing you will not begin the journey alone. The Resident Assistant is a student leader who lives and works at the ArtWalk at City Center to provide assistance and support to our

housing students. The Residence Life Coordinator is a full time professional staff member who lives onsite to offer further support and guidance.

ARTWALK AT CITY CENTER *AMENITIES*

COMMUNITY AMENITIES
- 24 HOUR FITNESS CENTER WITH FREE WEIGHTS, CARDIO AND WEIGHT MACHINES
- BBQ GRILLS AND PICNIC AREA
- BIKE STORAGE
- BUSINESS CENTER AND CYBER CAFÉ
- CLUBHOUSE WITH COMPLIMENTARY WI-FI AND POOL TABLE
- COURTYARD WITH STYLISH PATIO SEATING AREAS
- SPARKLING POOL AND SPA
- YOGA STUDIO

APARTMENT AMENITIES
- 9' CEILINGS
- CENTRAL HEAT & AIR CONDITIONING
- ENERGYSTAR® APPLIANCES
- LINEN CLOSETS
- OPEN CONCEPT LAYOUTS
- PANTRY
- SEPARATE DINING AREA
- VINYL PLANK FLOORING
- WALK-IN CLOSET
- WASHER/DRYER FURNISHED

OFF-CAMPUS HOUSING
The Office of Student Services assists students with locating housing. Information is available about housing options including rent, utilities, amenities, and landlord contact information. The Art Institute of Colorado does not endorse or investigate the quality of off-site housing. Students are responsible for making contacts with landlords, investigating properties, and securing housing.

STARTING YOUR CAREER

The Art Institute of Colorado is committed to helping students seek entry-level careers after graduation and assists enrolled students with seeking part-time employment. Student Services provides The Art Institute of Colorado students and alumni with the tools, resources, and services to help them achieve their career goals and pursue entry-level jobs in their professions. To assist each individual, Student Services is staffed with Career Service Advisors who work with current students, recent graduates, and Alumni to assist them with finding opportunities in their fields.

CAREER ADVISING
Through one-on-one consultations, Career Services provides career development and job search assistance to currently enrolled students. The department offers industry-specific workshops, guest lectures, studio tours, and quarterly internship fairs. The Career Services Department assists students with resume preparation, individualized job search strategies, and interviewing skills.

INTERNSHIPS

Internships provide meaningful industry experience through structured mentorship while allowing the student an opportunity to create their own network of valuable contacts. Most students in each graduating class have participated in at least one internship which is required by some programs. Career Services coordinates a quarterly internship meeting in week 3 of the quarter, and an internship fair with employers representing all disciplines seeking interns. Students can work one-on-one with the career service advisor to enhance the internship experience. All internships need to be approved by the Program Chair/Coordinator and guidelines vary according to the program.

GRADUATION AND PORTFOLIO REVIEWCareer Services is committed to developing and cultivating key employer relationships that connect students and graduates to the creative, business, and culinary communities. In support of this effort, Student Services organizes a mandatory Quarterly Graduate Portfolio Show. Students participate in the Portfolio Show in their final term of enrollment. The outcome of this event introduces fresh and creative talent to industry professionals. Ad hoc interviews are conducted; some of which may result with job offers and professional contacts for new graduates.

FROM THE VICE PRESIDENT AND DEAN OF ACADEMIC AFFAIRS

Dear Students:

As the Vice President and Dean of Academic Affairs let me start by welcoming you to The Art Institute of Colorado.

It is an exciting time at The Art Institute of Colorado and we are eager to partner with you to meet your educational goals. What you are embarking upon is not about The Art Institute of Colorado, but instead it is about you and how we can provide the tools so that you can have an impact on your life. It is about developing a culture that will foster your lifelong learning and career development.

The Art Institute of Colorado provides a variety of degrees within the career fields of design, media, arts, fashion, and culinary. The curriculum is delivered by faculty who come to The Art Institute of Colorado with a wealth of educational and industry experience. Your learning is supplemented with curriculum that is technologically relevant in today's economy.

We pride ourselves on our small class size. This allows faculty to work with you as an individual, to get to know you personally, and to help you develop skills sets that apply to your career goals.

Please take time to look through the catalog and learn more about our school and the programs we offer. On behalf of the faculty and staff at The Art Institute of Colorado, we are excited that you have chosen us to be part of your educational life.

Sincerely,

Dr. Benjamin A. Valdez
Vice President and Dean of Academic Affairs

PROGRAM OVERVIEWS

ACADEMIC PROGRAMS
- Audio Production, BA
- Baking & Pastry, D, AAS
- Culinary Arts, D, AAS
- Culinary Management, BA
- Design Management, BA
- Design & Technical Graphics, BA
- Digital Filmmaking & Video Production, AAS and BA
- Digital Photography, AAS and BA
- Fashion Design, BA
- Fashion Marketing & Management, BA
- Food & Beverage Management, BA
- Game Art & Design, BA
- Graphic & Web Design, AAS and BA
- Interior Design, BA
- Media Arts & Animation, BA
- Visual Effects & Motion Graphics, BA
- Web Design & Interactive Communications, D

D   Diploma
AAS   Associate of Applied Science
BA   Bachelor of Arts

GENERAL EDUCATION

To enhance all programs of study, students in degree programs are required to take general education courses to complement the technical training they receive. With a broad and comprehensive foundation of knowledge, general education courses are designed to increase skills, knowledge, and critical thinking that students need to be lifelong learners.

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

AUDIO PRODUCTION

BACHELOR OF ARTS

ABOUT THE PROGRAM

The tools for recording, editing, and delivery of audio are evolving at a rapid pace. Today's professional audio engineers and producers must constantly stay abreast of current developments in equipment technology and production methods. To do this, they must have a solid foundation in the basic physics of sound and acoustics as well as skills in equipment operation, usage, and design.

The Audio Production program is designed meet the needs of the industry by offering a curriculum which provides students with a solid background in technology, theory, and industry practices. Practical hands-on experience with recording and live production equipment is essential to being prepared for the contemporary market place.

BACHELOR OF ARTS DEGREE IN AUDIO PRODUCTION
Total quarter credit hours: 180

COURSE LISTING

AUDA101	Fundamentals of Audio	3
AUDA102	Music Theory for Audio Professionals I	3
AUDA103	Audio Technology I	3
AUDA111	Survey of the Audio Industry	3
AUDA112	Music Theory for Audio Professionals II	3
AUDA113	Digital Audio I: Introduction to the Interface	3
AUDA123	Video Production for Audio	3
AUDA133	Audio Recording I	3
AUDA143	Electronics I	3
AUDA202	Synthesis & Sound Design I	3
AUDA203	Production Sound	3
AUDA205	Listening & Analysis	3
AUDA213	Audio Technology II	3
AUDA215	Acoustics	3
AUDA223	MIDI Systems	3
AUDA233	Post-Production Sound	3
AUDA243	Digital Audio II: Digital Audio Systems	3
AUDA253	Audio Recording II	3
AUDA263	Live Sound Reinforcement I	3
AUDA273	Electronics II	3
AUDA283	Audio Distribution Technologies	3
AUDA302	Synthesis & Sound Design II	3
AUDA303	Advanced Post-Production Sound	3
AUDA308	Business Fundamentals	3
AUDA309	Portfolio I	3
AUDA312	Special Topics	3
AUDA313	Digital Audio III: Mixing	3
AUDA322	Senior Project I	3
AUDA323	Advanced Recording Techniques I	3
AUDA333	Sound for Interactive Media	3
AUDA343	Advanced Recording Techniques II	3

AUDA353	Live Sound Reinforcement II	3
AUDA403	Senior Project II	3
AUDA406	Internship	3
AUDA408	Business & Culture of Audio	3
AUDA409	Portfolio II	3
AUDA418	Media Business Practices	3
GS1402	Critical Thinking	4
GS1403	English Composition I	4
GS1405	Western Civilization to 1600	4
GS2403	Quantitative Reasoning	4
GS2406	Speech	4
GS2405	Sociology	4
GS3404	Geometry	4
GS3407	English Composition II	4
GS3408	Fundamentals of Statistics	4
GS4412	Psychology	4
GS4420	College Physics	4
GS4313	Spanish I	3
GS4314	Spanish II	3
GS4425	General Education Capstone	4
Program Elective I		3
Program Elective II		3
Program Elective III		3
Program Elective IV		3
Program Elective V		3

BAKING & PASTRY

DIPLOMA/ASSOCIATE OF APPLIED SCIENCE
Participation in these programs may be limited by local drinking age requirements. Please contact your campus Dean for information.

ABOUT THE PROGRAM

The Baking & Pastry program at The International Culinary School at The Art Institute of Colorado is designed to prepare students to seek entry-level job opportunities and career paths in the specialized industry within culinary. The baking and pastry industry is a specific area of concentration within the culinary world. It focuses specifically on the creation, production, and display of various baked goods and pastries, and applies basic culinary concepts and principles.

Whether focused on producing baked goods for a grocery store, restaurant, or a neighborhood bakery, or concentrated on creating delicious desserts for a high-end restaurant, this program is designed to guide students through the fundamentals of culinary and specializes in the art of producing baked goods, pastries, and cakes, and utilizes confectionery elements, including candies and sculpture pieces.

Students in both programs are introduced to the fundamentals and techniques of baking and pastry. Specifics according to individual curriculum tracks are explored. Students in the Associate of Applied Science degree program move onto specific areas of baking and pastry cuisine and confectionery skills.

DIPLOMA

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

Program Outcomes:

Upon successful completion of the program, graduates should be able to:
- Establish and maintain safety and sanitation procedures.
- Prepare standardized recipes using a variety of cooking, baking and pastry techniques as well as appropriate equipment and tools.
- Produce various baked goods and a variety of international and classical pastries and desserts using basic as well as advanced techniques, which meet industry quality standards.
- Design, produce, assemble and decorate display and wedding cakes using various finishing methods which meet industry quality standards.
- Seek employment in retail, commercial and institutional food service settings in entry-level job positions.

Please visit ge.artinstitutes.edu/programoffering/911 for program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info on the Diploma in Baking & Pastry program.

DIPLOMA IN BAKING & PASTRY
Total quarter credit hours: 55

COURSE LISTING

CU1303	Concepts & Theories of Culinary Techniques	3
CU1315	Latin Cuisine	3
CU1350	Management, Supervision & Career Development	3
CU1602	American Regional Cuisine	6
CU1610	Fundamentals of Classical Techniques	6
CU1615	Introduction to Baking & Pastry Techniques	6
CU2331	Artisan Breads & Baking Production	6
CU2337	European Cakes and Tortes	3
CU2347	Advanced Patisserie & Display Cakes	6
CU2351	Sustainable Purchasing & Controlling Costs	3
CU2640	Chocolate, Confections & Centerpieces	6
GS2420	Nutrition Science	4

ASSOCIATE OF APPLIED SCIENCE

The Associate of Science degree program in Baking & Pastry is a six-quarter program, which provides students with culinary skills combined with a focus on baking and pastry skills. The combination of culinary, baking and pastry skills, as well as business courses enhances the students' ability to meet the challenges of an increasingly demanding and rapidly changing field. Students develop competencies in breads, plated and restaurant desserts, cake production, and buffet centerpieces. The program focuses on both production and individual skills necessary to be prepared for entry-level employment in bakeries, restaurants, hotels, resorts, and other catering or foodservice institutional settings.

Program Outcomes:

Upon successful completion of the program, graduates should be able to:

- Seek an entry-level skill position in the food service industry.
- Prepare standardized recipes using a variety of cooking, baking and pastry techniques as well as appropriate equipment and tools.
- Produce various baked goods and a variety of international and classical pastries and desserts using basic as well as advanced techniques, which meet industry quality standards.
- Design, produce, assemble and decorate display and wedding cakes using various finishing methods which meet industry quality standards.
- Describe and perform tasks related to common business practices within the foodservice industry including inventory, menu planning, cost control and food purchasing.

ASSOCIATE OF APPLIED SCIENCE DEGREE IN BAKING & PASTRY
Total quarter credit hours: 90

COURSE LISTING

CU1303	Concepts & Theories of Culinary Techniques	3
CU1315	Latin Cuisine	3
CU1350	Management, Supervision & Career Development	3
CU1602	American Regional Cuisine	6
CU1610	Fundamentals of Classical Techniques	6
CU1615	Introduction to Baking & Pastry Techniques	6
CU2300	Management by Menu	3
CU2310	Capstone	3
CU2325	Food & Beverage Operations Management	3
CU2331	Artisan Breads & Baking Production	6
CU2337	European Cakes and Tortes	3
CU2347	Advanced Patisserie & Display Cakes	6
CU2351	Sustainable Purchasing & Controlling Costs	3
CU2610	Á La Carte	6
CU2640	Chocolate, Confections & Centerpieces	6
GS1402	Critical Thinking	4
GS1403	English Composition I	4
GS1405	Western Civilization to 1600	4
GS2403	Quantitative Reasoning	4
GS2406	Speech	4
GS2420	Nutrition Science	4

CULINARY ARTS

DIPLOMA/ASSOCIATE OF APPLIED SCIENCE

Participation in these programs may be limited by local drinking age requirements. Please contact your campus Dean for information.

ABOUT THE PROGRAM

The Culinary Arts program at The International Culinary School at The Art Institute of Colorado is designed to prepare students with a wide range of basic culinary skills, experience, and knowledge necessary to adapt to a specific culinary career path. Culinary Arts is the applied art of cooking and, namely, how to cook. The art encompasses fundamental cooking techniques and an understanding of trends, varying cuisines, and the process from start to plating.

Students in a Culinary Arts program have the opportunity to experience a practical, hands-on approach to innovative methods and classic techniques for preparing numerous cuisines. The program combines practical training and industry experience to prepare students to seek entry-level careers in the diverse food service industry.

DIPLOMA

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

Program Outcomes:

Upon successful completion of the program, graduates should be able to:

- Establish and maintain safety and sanitation procedures.
- Prepare standardized recipes using a variety of cooking techniques which meet industry quality standards.
- Prepare a variety of recipes utilizing the correct techniques, ingredients and equipment which meet industry quality standards .
- Define and articulate the core values of the culinary professional.
- Seek entry-level positions in commercial and institutional food service settings.

Please visit ge.artinstitutes.edu/programoffering/3100 for program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info on the Diploma in Culinary Arts program.

DIPLOMA IN CULINARY ARTS
Total quarter credit hours: 55

COURSE LISTING
CU1303	Concepts & Theories of Culinary Techniques	3
CU1315	Latin Cuisine	3
CU1350	Management, Supervision & Career Development	3
CU1602	American Regional Cuisine	6
CU1610	Fundamentals of Classical Techniques	6
CU1615	Introduction to Baking & Pastry Techniques	6
CU2322	World Cuisine	3
CU2325	Food & Beverage Operations Management	3
CU2348	Asian Cuisine	3
CU2351	Sustainable Purchasing & Controlling Costs	3
CU2601	Garde Manger	6
CU2610	Á La Carte	6
GS2420	Nutrition Science	4

ASSOCIATE OF APPLIED SCIENCE

The Associate of Science degree program in Culinary Arts is a six-quarter program that develops students skills through a variety of culinary courses designed to teach classical cuisine techniques, as well as exploring International cuisine. Students will be exposed to a variety of world cuisines and use ingredients and techniques from around the globe. Instruction in kitchen management, purchasing, cost control, menu design, and dining room operation provides students with business acumen. The program focuses on both production and individual skills necessary to seek entry-level employment in restaurants, hotels, resorts, and other catering or foodservice institutional settings.

Program Outcomes:

Upon successful completion of the program, graduates should be able to:

- Establish and maintain safety and sanitation procedures.
- Prepare standardized recipes using a variety of cooking techniques which meet industry quality standards.
- Prepare a variety of international recipes utilizing the correct techniques, ingredients and equipment which meet industry quality standards .
- Describe and perform tasks related to common business practices in the culinary industry, including inventory, menu planning, cost control, and food purchasing.
- Describe the principles of food and beverage management.
- Define and articulate the core values of the culinary professional.
- Seek entry-level positions in commercial and institutional food service settings.

ASSOCIATE OF APPLIED SCIENCE IN CULINARY ARTS
Total quarter credit hours: 90

COURSE LISTING

CU1303	Concepts & Theories of Culinary Techniques	3
CU1315	Latin Cuisine	3
CU1350	Management, Supervision & Career Development	3
CU1602	American Regional Cuisine	6
CU1610	Fundamentals of Classical Techniques	6
CU1615	Introduction to Baking & Pastry Techniques	6
CU2300	Management by Menu	3
CU2310	Capstone	3
CU2322	World Cuisine	3
CU2325	Food & Beverage Operations Management	3
CU2330	Classical European Cuisine	3
CU2348	Asian Cuisine	3
CU2351	Sustainable Purchasing & Controlling Cost	3
CU2601	Garde Manger	6
CU2610	Á La Carte	6
CU2636	Art Culinaire	6
GS1402	Critical Thinking	4
GS1403	English Composition I	4
GS1405	Western Civilization to 1600	4
GS2403	Quantitative Reasoning	4
GS2406	Speech	4
GS2420	Nutrition Science	4

Participation in this program may be limited by local drinking age requirements. Please contact your campus Dean for information.

ABOUT THE PROGRAM

The Culinary Management program at The International Culinary School at The Art Institute of Colorado is designed to provide students with the necessary skill sets by integrating cooking and culinary business aspects. Culinary Management not only encompasses the art of cooking but also goes beyond to include the legalities, guidelines, and operations to owning and running a restaurant and the business side of the culinary industry.

The culinary industry requires a combination of both technical and conceptual skills including:

- Identifying and applying cooking techniques, food preparation methods, and equipment
- Accurately following any recipe and achieving specified outcome
- Describing and articulating wine culture and performing food and wine pairing
- Recognizing and applying principles of nutrition, sanitation, safety, and labor laws
- Knowledge of current developments and trends in the culinary and food service industry
- Understanding and applying various management techniques

This professional career requires planning, analytical, and decision-making skills, which are the focus of the program. Students have the opportunity to develop management skills in a professional culinary atmosphere and can learn to solve problems while accomplishing the daily tasks necessary in food service operations.

BACHELOR OF ARTS DEGREE IN CULINARY MANAGEMENT

Total quarter credit hours: 180

COURSE LISTING

BC3334	Legal Issues & Ethics for Culinarians	3
BC3338	Catering & Event Management	3
BC3340	Innovation & Entrepreneurship	3
BC3342	Global Management & Operations in the Hospitality Industry	3
BC3344	Foodservice Financial Management	3
BC3346	Facilities Management & Design	3
BC4330	Foodservice Technology & Information	3
BC4332	Quality Service Management & Training	3
BC4333	Introduction to Accounting	3
BC4337	Exploring Wines & the Culinary Arts	3
BC4339	Human Resource Management	3
BC4345	Hospitality Marketing	3
BC4346	Leadership & Organizational Development	3
BC4350	Management Externship	3
BC4445	Senior Culinary Practicum	3
BC4650	Senior Project – Capstone	3
CU1303	Concepts & Theories of Culinary Techniques	3
CU1315	Latin Cuisine	3
CU1350	Management, Supervision & Career Development	3
CU1602	American Regional Cuisine	6
CU1610	Fundamentals of Classical Techniques	6
CU1615	Introduction to Baking & Pastry Techniques	6

CU2300	Management by Menu	3
CU2310	Capstone	3
CU2322	World Cuisine	3
CU2325	Food & Beverage Operations Management	3
CU2330	Classical European Cuisine	3
CU2348	Asian Cuisine	3
CU2351	Sustainable Purchasing & Controlling Costs	3
CU2601	Garde Manger	6
CU2610	Á La Carte	6
CU2636	Art Culinaire	6
ELBC100	Elective I for Culinary Management	3
ELBC200	Elective II for Culinary Management	3
ELBC300	Elective III for Culinary Management	3
ELBC400	Elective IV for Culinary Management	3
GS1402	Critical Thinking	4
GS1403	English Composition I	4
GS1405	Western Civilization to 1600	4
GS2403	Quantitative Reasoning	4
GS2405	Sociology	4
GS2406	Speech	4
GS2420	Nutrition Science	4
GS3407	English Composition II	4
GS3408	Fundamentals of Statistics	4
GS4412	Psychology	4
GS4313	Spanish I	3
GS4314	Spanish II	3
GS4418	History & Culture of Cuisine	4
GS4425	General Education Capstone	4

DESIGN & TECHNICAL GRAPHICS

BACHELOR OF ARTS

ABOUT THE PROGRAM

The Design & Technical Graphics designer is a skilled CAD/CAM technician as well as a designer. This type of designer is often needed to meet the needs of evolving and complex media and delivery formats. Virtually all major design and production processes now rely on computer-aided design (CAD) and computer-aided manufacturing (CAM). Today's designer must not only be knowledgeable with traditional principles of color, composition, and content, but also be conversant with bitmap and vector graphics, image resolution, color depth, digital and analog delivery formats, and the ways in which digital imaging software programs interact. This visualization specialist will be able to both create and execute, reflecting today's professional standards for business and engineering applications.

Design & Technical Graphics designers require a combination of both technical and design skills including:

- Comprehensive knowledge of products and manufacturing; ability to design for the needs of the intended user
- Demonstrating advanced working ability in computer-aided design applications
- Demonstrating advanced skills in CAD/CAM, technical illustration, graphic art, and 2-D/3-D computer visualization
- Developing, analyzing, and communicating concept ideas
- Advanced knowledge of industry-related software used for graphic design, industrial design and interior design
- Application of critical thinking and problem-solving skills
- Comprehension of business and entrepreneurial practices related to Design & Technical Graphics

The Design & Technical Graphics Program (DTG) is designed to prepare students to seek careers in the architectural, engineering, manufacturing, graphic design, and general business sectors. The program offers educational content appropriate for CAD/CAM specialists, graphic artists, and designers, reflecting today's professional standards of graphics for business and engineering applications.

The program begins with foundational coursework in design, visual expression, and technical documentation, and progresses to more advanced skills in these areas. This coursework is designed to equip students with a robust set of developmental, expositional, and presentation tools necessary for their chosen profession. The core of the program is an intensive twelve-quarter sequence of CAD/CAM instruction, 2-D design fundamentals, color fundamentals, typography, page layout, digital imaging, technical illustration, and 3-D modeling and rendering. Additional coursework covers business applications, file management and delivery options, production technology, and professional practice.

Students are first introduced to the fundamental skills, materials' properties and processes, and basic graphic design skills. The mechanics of design and role of computer-aided design programs are examined.

Building upon the foundational and technical skills associated with design, students have the opportunity to delve deeper into the applications of computer-aided design processes and begin to focus on specific product design and drawing.

Students are then required to create and design a capstone project and prepare a portfolio encompassing pieces of work that reflect the skills and knowledge acquired throughout the program, including an internship for design and technical graphics. Emphasis is placed on entrepreneurial and career development.

BACHELOR OF ARTS DEGREE IN DESIGN & TECHNICAL GRAPHICS
Total quarter credit hours: 180

COURSE LISTING

DTG1354	Mechanical Drawing	3
DTG1356	Fabrication Techniques	3
DTG1384	Concept Drawing	3
DTG2310	Storyboarding & Scriptwriting	3
DTG2332	Human Factors	3
DTG2340	Advanced Computer-Aided Modeling	3
DTG2363	Consumer Product Design	3
DTG2365	Exhibition Design	3
DTG2367	Computer-Aided Modeling	3
DTG3305	Digital Sketching	3
DTG3308	Training & Instructional Design	3
DTG3310	Presentation & Delivery Techniques	3
DTG3320	Computer Aided Rendering	3
DTG3325	Design for Manufacturing	3
DTG3370	Principles of Mechanical Engineering	3
DTG3398	Packaging & Point-of-Sale	3
DTG4300	Visualizing Information	3
DTG4305	Capstone – Research & Concept Exploration	3
DTG4315	Portfolio Preparation for Design & Technical Graphics	3
DTG4320	Capstone – Design and Presentation	3
DTG4325	Externship for Design & Technical Graphics	3
DTG4330	Computer Portfolio for Design & Technical Graphics	3
DTG4360	Advanced Construction Drawings	3
DTG4381	Material Properties & Manufacturing Processes	3
ELTG100	Elective I for Design & Technical Graphics	3
ELTG200	Elective II for Design & Technical Graphics	3
ELTG300	Elective III for Design & Technical Graphics	3
FND105	Design Fundamentals	3
FND110	Observational Drawing	3
FND120	Perspective Drawing	3
FND135	Image Manipulation	3
FND150	Digital Color Theory	3
GS1402	Critical Thinking	4
GS1403	English Composition I	4
GS1405	Western Civilization to 1600	4
GS2403	Quantitative Reasoning	4
GS2405	Sociology	4
GS2406	Speech	4
GS3404	Geometry	4

GS3407	English Composition II	4
GS3411	Western Civilization Since 1600	4
GS4313	Spanish I	3
GS4314	Spanish II	3
GS4412	Psychology	4
GS4420	College Physics	4
GS4425	General Education Capstone	4
GWDA103	Digital Illustration	3
GWDA111	Introduction to Layout Design	3
GWDA122	Typography- Hierarchy	3
GWDA222	Intermediate Layout Design	3
INTA101	Architectural Drafting	3
INTA103	CAD I	3
INTA203	CAD II	3
RS2317	Introduction to Revit	3
RS2366	Contracts, Negotiations and Copyrights	3
RS2368	Advanced Image Manipulation	3

DESIGN MANAGEMENT

BACHELOR OF ARTS

ABOUT THE PROGRAM

Design Management is the art of bridging the disciplines of management, design, and production. An essential component to successful business strategies, design management creates the conditions in which successful new ventures may be conceived, designed, produced, and consumed. The Design Management program at The Art Institute of Colorado is designed to prepare students to manage creative projects and teams, and utilize the analytical skills necessary to identify opportunities for innovation. Operating on a business level, Design Management serves as a powerful strategic tool to differentiate a company through innovative and creative products, services, and brands.

Design management requires a depth of conceptual skills including:

- Identifying, analyzing, and solving design problems and implementing design concepts
- Demonstrating competency in design business strategy from concept to completion
- Working knowledge of business practices including accounting, marketing, public relations, and promotion
- Critical thinking regarding current trends and business practices
- Application of professional, leadership, and team standards related to industry

Students have the opportunity to begin by establishing a vision and conceptualizing ideas that can be put into practice within an organization. They can become proficient in project management and brand strategy to help create new business, develop new products, and fuel investment.

In today's highly competitive marketplace, Design Management blends strategy, communication, marketing, technology, and design to support various industries as they grow and succeed.

Students are introduced to the fundamentals of design and design applications. Before students can delve deeply into business practices, they have the opportunity to build a strong foundation of design knowledge and proficiency.

Students are introduced to the fundamentals of business and management, and are expected to apply these practices to design and its application. Business behavior, standards, and practices are the primary focus as students work to integrate strategy and creativity.

Students can continue to hone their business skills and incorporate brand strategy and global perspectives. Students have the opportunity to gain industry-related experience by participating in required externships and compiling complete projects to be presented in a portfolio.

Major and minor studio electives are completed in a specific area of design or media concentration.

BACHELOR OF ARTS DEGREE IN DESIGN MANAGEMENT
Total quarter credit hours: 180

COURSE LISTING

ADVA101	Fundamentals of Advertising	3
ADVA201	Fundamentals of Marketing	3
ADVA204	Consumer Behavior and Persuasive Sales Techniques	3
ADVA307	Brand Strategy	3
ADVA328	Public Relations	3
DMG1301	Introduction to Design Management	3
DMG1354	Technology & Productivity	3
DMG3381	Design Management Studio	3
DMG3394	Information Technology & Databases	3
DMG3398	Managing Creativity and Innovation	3
DMG4362	Design Management Externship	3
DMG4371	Portfolio for Design Management	3
DMG4382	Management Seminar: Strategic Design	3
ELMG300	Minor Studio Elective I for Design Management	3
ELMG310	Major Studio Elective I for Design Management	3
ELMG400	Minor Studio Elective II for Design Management	3
ELMG410	Major Studio Elective II for Design Management	3
ELMG500	Minor Studio Elective III for Design Management	3
ELMG510	Major Studio Elective III for Design Management	3
ELMG600	Minor Studio Elective IV for Design Management	3
ELMG610	Major Studio Elective IV for Design Management	3
ELMG700	Minor Studio Elective V for Design Management	3
ELMG710	Major Studio Elective V for Design Management	3
ELMG810	Major Studio Elective VI for Design Management	3
ELMG910	Major Studio Elective VII for Design Management	3
ELMG1000	Major Studio Elective VIII for Design Management	3
ELMG1100	Major Studio Elective IX for Design Management	3
ELMG1110	Major Studio Elective X for Design Management	3
ELMG1200	Major Studio Elective XI for Design Management	3
FADA308	Fundamentals of Business	3
FMMA208	Finance Principles	3
FMMA302	Global Marketing	3
FND105	Design Fundamentals	3
FND110	Observational Drawing	3
FND135	Image Manipulation	3
FND150	Digital Color Theory	3
GS1402	Critical Thinking	4
GS1403	English Composition I	4
GS1405	Western Civilization to 1600	4
GS2403	Quantitative Reasoning	4
GS2405	Sociology	4
GS2406	Speech	4
GS3407	English Composition II	4
GS3408	Fundamentals of Statistics	4
GS3411	Western Civilization Since 1600	4
GS4313	Spanish I	3

GS4314	Spanish II	3
GS4410	Environmental Science	
	-OR- GS4420 College Physics	4
GS4412	Psychology	4
GS4425	General Education Capstone	4
GWDA232	Form & Space	3
PHOA101	Principles of Photography	3
RS2322	Organizational Behavior	3
RS2324	Business Communications	3
RS2366	Contracts, Negotiation and Copyrights	3
RS4345	Leadership and Teambuilding	3

DIGITAL FILMMAKING & VIDEO PRODUCTION

BACHELOR OF ARTS

ABOUT THE PROGRAM

Digital Filmmaking & Video Production is the telling of narratives through the application of time-based media (film or video). The Digital Filmmaking & Video Production program at The Art Institute of Colorado is designed to prepare students to create high-quality content through a combination of traditional video production techniques and digital tools. This program teaches students a range of skills necessary for film production and attracts individuals who can combine creative, technical, and managerial skills.

Digital Filmmaking & Video Production requires a combination of both technical and conceptual skills including:

- Planning, executing, and delivering production pieces, using digital filmmaking techniques
- Demonstrating technical proficiency with industry-related tools and software
- Advanced knowledge of the video production process from conception to production
- Application of professional standards and business concepts related to filmmaking and video production

Students are first introduced to the fundamentals of Digital Filmmaking & Video Production. Computer applications and elements of design are woven into the foundation of studies.

Students can then delve into the specifics of design and examine different digital media concepts and applications. Different modes of media are explored and production aesthetics are introduced.

Finally, students have the opportunity to focus on the elements and styles of production as they work toward completing a portfolio of work. Industry standards and media legal issues are examined as students prepare to see entry to the field as working professionals.

BACHELOR OF ARTS DEGREE IN DIGITAL FILMMAKING & VIDEO PRODUCTION
Total quarter credit hours: 180

COURSE LISTING
AUDA101	Fundamentals of Audio	3
DFVA101	Survey of Digital Filmmaking & Video Production	3
DFVA102	Introduction to Filmmaking Applications & Design	3
DFVA103	Fundamentals of Video Production	3
DFVA105	Conceptual Storytelling	3
DFVA111	Principles of Cinematography	3
DFVA113	Fundamentals of Editing	3
DFVA107	Fundamentals of Producing & Directing	3
DFVA123	Intermediate Video Production	3
DFVA133	Lighting for Digital Film	3
DFVA201	Fundamentals of Scriptwriting	3
DFVA202	Digital Cinematography	3
DFVA203	Intermediate Editing	3

DFVA204	Acting & Directing	3
DFVA205	History of Film & Media	3
DFVA208	Media Business Practices	3
DFVA212	Broadcast Graphics I	3
DFVA222	Broadcast Graphics II	3
DFVA213	Studio Production	3
DFVA233	Electronic Field Production	3
DFVA303	Multi-Camera Production	3
DFVA323	Short Media Production	3
DFVA223	Intermediate Audio	3
DFVA214	Scriptwriting	3
DFVA313	Sound Design	3
DFVA332	Senior Project Preparation	3
DFVA333	Senior Project Production	3
DFVA403	Senior Project Post Production	3
DFVA307	Media Theory & Criticism	3
DFVA308	Media Delivery Systems & Distribution	3
DFVA343	Advanced Editing	3
DFVA353	Compositing for Digital Film	3
DFVA306	Internship	3
DFVA309	Portfolio I	3
DFVA409	Portfolio II	3
FND135	Image Manipulation	3
FND150	Digital Color Theory	3
GS1402	Critical Thinking	4
GS1403	English Composition I	4
GS1405	Western Civilization to 1600	4
GS2403	Quantitative Reasoning	4
GS2405	Sociology	4
GS2406	Speech	4
GS3407	English Composition II	4
GS3408	Fundamentals of Statistics	4
GS3420	Art History II: Art History of the Renaissance to 1800	4
GS4313	Spanish I	3
GS4314	Spanish II	3
GS4412	Psychology	4
GS4420	College Physics	4
GS4425	General Education Capstone	4
Program Elective I		3
Program Elective II		3
Program Elective III		3
Program Elective IV		3
Program Elective V		3

DIGITAL FILMMAKING & VIDEO PRODUCTION

Associate of Applied Science

ABOUT THE PROGRAM

Digital Filmmaking & Video Production is the art of storytelling encompassing video, editing, and distributing a finished video product. In digital video production, the final product comes together to create a cohesive message and can be in the form of television production, commercial video production, and corporate and event videos.

The Digital Filmmaking & Video Production requires a combination of both technical and conceptual skills including:

- Advanced knowledge of video production process from source to finished product
- Demonstrating the use of aesthetic elements of photography and design in media content
- Advanced knowledge of industry-related software and equipment
- Understanding the function of audio, lighting, editing, animation, and scriptwriting
- Critical thinking, regarding current trends and business practices

The Digital Video Production program at The Art Institute of Colorado is designed to prepare students with the necessary skills to creatively envision and produce artistically strong work. Students are trained to see a project through – from concept to script, from the studio to the final product.

Working in live action, video production produces films in a wide variety of genres such as documentary, experimental, narrative, and for diverse outlets, including installations and interactive media. Throughout the program students have the opportunity to analyze and solve technical and aesthetic problems in video production to give a hands-on approach to learning and content.

Students are introduced to the fundamentals of video production and accompanying computer applications. Specific components of video production are integrated, including audio, lighting, and scriptwriting.

Students can continue to hone their technical skills and move toward understanding the final stages of production. Basic business practices and industry-related issues are covered, and students are required to create and present a final portfolio project with complete production pieces.

ASSOCIATE OF APPLIED SCIENCE IN DIGITAL FILMMAKING & VIDEO PRODUCTION
Total quarter credit hours: 90

COURSE LISTING

AUDA101	Fundamentals of Audio	3
DFVA101	Survey of Digital Filmmaking & Video Production	3
DFVA102	Introduction to Filmmaking Applications & Design	3
DFVA103	Fundamentals of Video Production	3
DFVA113	Fundamentals of Editing	3
DFVA133	Lighting for Digital Film	3
DFVA105	Conceptual Storytelling	3
DFVA111	Principles of Cinematography	3
DFVA123	Intermediate Video Production	3
DFVA201	Fundamentals of Scriptwriting	3
DFVA202	Digital Cinematography	3
DFVA203	Intermediate Editing	3
DFVA205	History of Film & Media	3
DFVA212	Broadcast Graphics	3
DFVA213	Studio Production	3
DFVA223	Intermediate Audio	3
DFVA233	Electronic Field Production	3
DFVA309	Portfolio I	3
FND135	Image Manipulation	3
FND150	Digital Color Theory	3
GS1402	Critical Thinking	4
GS1403	English Composition I	4
GS1405	Western Civilization to 1600	4
GS2403	Quantitative Reasoning	4
GS2405	Sociology	4
GS2406	Speech	4
Program Elective I		3
Program Elective II		3

DIGITAL PHOTOGRAPHY

BACHELOR OF ARTS/ASSOCIATE OF APPLIED SCIENCE

ABOUT THE PROGRAM

The Digital Photography program is designed to teach students composition, lighting, and equipment use. Techniques, color, and design are explored both on location and in a studio. You'll develop business skills as you fine-tune your eye for detail. Graduates are prepared to seek entry-level employment in positions such as commercial photographer, digital photographer, industrial photographer, photo lab technician, or photojournalist.

ASSOCIATE OF APPLIED SCIENCE

The Associate's Degree Program in Digital Photography is a six-quarter, 90 credit program.

Students are introduced to the basic principles and history of photography, along with technical skills in lighting, metering, and printing.

Students then have the opportunity to build upon the foundational and technical skills associated with photography and begin to explore the different concentrations and specialty areas within the industry.

ASSOCIATE OF APPLIED SCIENCE DEGREE IN DIGITAL PHOTOGRAPHY
Total quarter credit hours: 90

COURSE LISTING

FND135	Image Manipulation	3
FND150	Digital Color Theory	3
GS1402	Critical Thinking	4
GS1403	English Composition I	4
GS1405	Western Civilization to 1600	4
GS2403	Quantitative Reasoning	4
GS2405	Sociology	4
GS2406	Speech	4
PHOA101	Principles of Photography	3
PHOA102	Introduction to Photography Applications	3
PHOA103	Digital Image Management	3
PHOA105	Photojournalism	3
PHOA112	Photographic Design	3
PHOA113	Lighting	3
PHOA115	History of Photography I	3
PHOA122	View Camera Theory	3
PHOA123	Color Management & Printing	3
PHOA202	Studio Photography	3
PHOA203	Photographic Post-Production	3
PHOA208	Business of Photography	3
PHOA209	Portfolio I	3
PHOA213	Time-Based Media I	3
PHOA218	Marketing for Photographers	3
PHOA222	Web Design for Non-Majors	3
PHOA223	Advanced Lighting	3
PHOA232	Portraiture	3
PHOA233	Advanced Photographic Post-Production	3
PHOA305	History of Photography II	3

BACHELOR OF ARTS

The Bachelor's Degree Program in Digital Photography is a twelve-quarter, 180 credit program.

Students in the Bachelor of Arts degree program have the opportunity to examine different career options and create a comprehensive portfolio of original, professionally relevant work based on their self-selected career path. Emphasis is placed on conceptual thinking, business, management, and marketing. Students should be able to work in a variety of media and place their work in an historical context.

BACHELOR OF ARTS DEGREE IN DIGITAL PHOTOGRAPHY
Total quarter credit hours: 180

COURSE LISTING

FND110	Observational Drawing	3
FND135	Image Manipulation	3
FND150	Digital Color Theory	3
GS1402	Critical Thinking	4
GS1403	English Composition I	4
GS1405	Western Civilization to 1600	4
GS2403	Quantitative Reasoning	4
GS2405	Sociology	4
GS2406	Speech	4
GS3407	English Composition II	4
GS3408	Fundamentals of Statistics	
	-OR- GS3404 Geometry	4
GS3420	Art History II: Art History of the Renaissance to 1800	4
	-OR- GS3411 Western Civilization from 1600	4
GS4313	Spanish I	3
GS4314	Spanish II	3
GS4412	Psychology	4
GS4420	College Physics	4
GS4425	General Education Capstone	4
PHOA101	Principles of Photography	3
PHOA102	Introduction to Photography Applications	3
PHOA103	Digital Image Management	3
PHOA105	Photojournalism	3
PHOA112	Photographic Design	3
PHOA113	Lighting	3
PHOA115	History of Photography I	3
PHOA122	View Camera Theory	3
PHOA123	Color Management & Printing	3
PHOA202	Studio Photography	3
PHOA203	Photographic Post-Production	3
PHOA205	Advertising / Art Direction	3
PHOA208	Business of Photography	3
PHOA209	Portfolio I	3
PHOA212	Editorial Photography	3
PHOA213	Time-Based Media I	3
PHOA222	Web Design for Non-Majors	3
PHOA223	Advanced Lighting	3
PHOA232	Portraiture	3

PHOA233	Advanced Photographic Post-Production	3
PHOA302	Location Photography	3
PHOA303	Time-Based Media II	3
PHOA305	History of Photography II	3
PHOA307	Photographic Essay	3
PHOA308	Marketing for Photographers	3
PHOA309	Portfolio II	3
PHOA312	Applied Portraiture	3
PHOA315	Creative Concepts	3
PHOA317	Photography Criticism	3
PHOA332	Special Topics I	3
PHOA406	Internship	
	-OR- Elective VI	3
PHOA408	Photography Marketing & Portfolio Package	3
PHOA409	E-Portfolio	3
PHOA412	Special Topics II	3

PROGRAM ELECTIVES

Elective I	3
Elective II	3
Elective III	3
Elective IV	3
Elective V	3

FASHION DESIGN

BACHELOR OF ARTS

ABOUT THE PROGRAM

Fashion Design is an applied art dedicated to the design of clothing and lifestyle accessories created within numerous cultural and social influences. The discipline offers creative opportunities to transform design ideas into garments and accessories. For renowned fashion designers, inspiration for stunning fashions comes from modern artists, ancient costumes, yesterday's society, and the youth of today.

Fashion designers require a combination of both technical and conceptual skills including:

- Developing and presenting advanced concept ideas
- Demonstrating advanced ability in technical skills, including pattern making, draping, and garment construction
- Advanced knowledge of industry-related software used for design
- Critical thinking regarding current trends and business practices
- Application of professional standards and business concepts related to fashion design

The Fashion Design program at The Art Institute of Colorado is designed to prepare students to meet the requirements of the fashion industry. With the understanding that a designer needs the foundational and technical skills to function effectively as a professional, the program highlights each stage of the apparel design process with everything from functional to experimental clothing to merchandising and product development.

The curriculum is designed to combine skill sets to help students create original and creative apparel and accessories consistent with established fashion trends including inspiration, design concepts, patternmaking, construction, product development, and merchandising.

The world of fashion is very dynamic with new trends evolving every day. The Fashion Design program is designed to give students the opportunity to learn how to adapt to changing styles and thought processes, and how to apply these skills to their designs.

Students are first introduced to the fundamentals and history of fashion design, creating a strong foundation of knowledge to build upon. Along with foundation-level skills, students have the opportunity to develop competencies in research, visioning and critiquing, and computer applications.

Students then have the opportunity to build upon the foundational and technical skills associated with apparel design and move into the intermediate stages of patternmaking and construction. Students proceed on to advanced construction, patternmaking, apparel design, and concept development.

Finally, students have the opportunity to create and design a comprehensive collection of work, which encompasses the skills and knowledge acquired throughout the program and reflects their own personal style and creativity. Emphasis is also placed on the business and marketing aspects of the industry.

Total quarter credit hours: 180

COURSE LISTING

FADA ELEC100	Design Studio Elective I	3
FADA ELEC200	Design Studio Elective II	3
FADA ELEC300	Design Studio Elective III	3
FADA ELEC400	Design Studio Elective IV	3
FADA101	Elements of Garment Construction	3
FADA102	Fashion Illustration	3
FADA103	Textile Fundamentals	3
FADA108	Textiles Applications	3
FADA111	Survey of the Fashion Industry	3
FADA113	Fundamentals of Patternmaking	3
FADA121	Fundamentals of Construction	3
FADA131	Intermediate Construction	3
FADA201	Advanced Construction	3
FADA202	Technical Drawing	3
FADA203	Intermediate Patternmaking	3
FADA207	Early History of Fashion	3
FADA208	Trends & Forecasting	3
FADA212	Advanced Fashion Illustration	3
FADA213	Advanced Patternmaking	3
FADA217	Modern History of Fashion	3
FADA223	Computer Patternmaking	3
FADA233	Draping	3
FADA243	Specialized Sewing Techniques	3
FADA302	Fit Analysis	3
FADA303	Advanced Computer Patternmaking	3
FADA308	Fundamentals of Business	3
FADA312	Sourcing and Technical Design	3
FADA313	Computer Production Systems	3
FADA322	Senior Collection Concept	3
FADA332	Surface Design	3
FADA402	Digital Textile Design	3
FADA403	Senior Collection Technical	3
FADA406	Internship	3
	-OR- Design Studio Elective V	3
FADA409	Portfolio I	3
FADA413	Senior Collection Production	3
FADA419	Portfolio II	3
FMMA103	Survey of Manufacturing & Product Development	3
FND105	Design Fundamentals	3
FND110	Observational Drawing	3
FND135	Image Manipulation	3
FND150	Digital Color Theory	3
GS1402	Critical Thinking	4
GS1403	English Composition I	4
GS1405	Western Civilization to 1600	4
GS2403	Quantitative Reasoning	4

GS2405	Sociology	4
GS2406	Speech	4
GS3407	English Composition II	4
GS3408	Fundamentals of Statistics	
	-OR- GS3404 Geometry	4
GS3411	Western Civilization Since 1600	4
GS4313	Spanish I	3
GS4314	Spanish II	3
GS4410	Environmental Science	4
GS4412	Psychology	4
GS4425	General Education Capstone	4
GWDA103	Digital Illustration	3

FASHION MARKETING & MANAGEMENT

BACHELOR OF ARTS

ABOUT THE PROGRAM

Fashion Marketing & Management is the intersection of the fashion and business world. It focuses on the marketing, management, and retailing of fashion, based on consumer purchasing trends.

Fashion Marketing & Management requires a range of practical and conceptual skills including:

- Developing and communicating fashion concepts and business strategies
- Demonstrating advanced knowledge in fashion retailing, manufacturing, marketing, and public relations
- Critical thinking regarding consumer behavior, current trends, and business practices
- Application of professional standards and business concepts related to the fashion industry

The Fashion Marketing & Management program at The Art Institute of Colorado is designed to integrate studies in fashion, business management, marketing, and events to prepare students to seek entry to the fashion industry.

The market-driven curriculum is designed to teach students to utilize problem solving and critical thinking skills, which meet the expressed needs of the retail industry. The program's core brings together instruction in Fashion Marketing & Management with the related technical and professional areas of fashion merchandising, retailing, and the art of entrepreneurship.

Students are introduced to the fundamentals and history of fashion in association with basic business practices. Emphasis is placed on introduction to the fashion industry, textiles and color theory.

Students additionally gain a deeper understanding of the business and marketing aspects of the fashion industry.

Current trends and concepts in fashion are examined and advanced stages of business planning and practices are covered. Students are required to produce a complete business plan and strategy for a portfolio.

BACHELOR OF ARTS DEGREE IN FASHION MARKETING & MANAGEMENT
Total quarter credit hours: 180

COURSE LISTING
ADVA201	Fundamentals of Marketing	3
ADVA204	Consumer Behavior & Persuasive Sales Techniques	3
ADVA307	Brand Strategy	3
ADVA328	Public Relations	3
ADVA348	Leadership & Organizational Behavior	3
ADVA407	E-Commerce Strategies & Analytics	3
FADA ELEC100	Program Elective I	3
FADA ELEC200	Program Elective II	3
FADA ELEC300	Program Elective III	3
FADA ELEC400	Program Elective IV	3
FADA ELEC500	Program Elective V	3
FADA103	Textiles Fundamentals	3

FADA111	Survey of the Fashion Industry	3
FADA207	Early History of Fashion	3
FADA208	Trends & Forecasting	3
FADA217	Modern History of Fashion	3
FADA308	Fundamentals of Business	3
FADA312	Sourcing & Technical Design	3
FMMA101	Introduction to Retailing	3
FMMA103	Survey of Manufacturing & Product Development	3
FMMA104	Sales Promotion	3
FMMA201	Merchandising Math	3
FMMA202	3D Visual Merchandising I	3
FMMA203	Event and Fashion Show Production	3
FMMA208	Finance Principles	3
FMMA211	Retail Buying	3
FMMA212	3D Visual Merchandising II	3
FMMA218	Human Resource Management	3
FMMA221	Merchandise Management	3
FMMA301	Elements of Retail Logistics & Distribution	3
FMMA302	Global Marketing	3
FMMA303	Apparel Fit & Construction	3
FMMA308	Fashion Business Law	3
FMMA312	Fundamentals of Fashion Styling	3
FMMA406	Internship	3
	-OR- Program Elective VI	3
FMMA408	Entrepreneurship	3
FMMA409	Portfolio I	3
FMMA419	Portfolio & Professional Development	3
FND105	Design Fundamentals	3
FND135	Image Manipulation	3
FND150	Digital Color Theory	3
GS1402	Critical Thinking	4
GS1403	English Composition I	4
GS1405	Western Civilization to 1600	4
GS2403	Quantitative Reasoning	4
GS2405	Sociology	4
GS2406	Speech	4
GS3407	English Composition II	4
GS3408	Fundamentals of Statistics	4
GS3411	Western Civilization Since 1600	4
GS4313	Spanish I	3
GS4314	Spanish II	3
GS4410	Environmental Science	4
GS4412	Psychology	4
GS4425	General Education Capstone	4
GWDA103	Digital Illustration	3

FOOD & BEVERAGE MANAGEMENT

BACHELOR OF ARTS

Participation in this program may be limited by local drinking age requirements. Please contact your campus Dean for information.

ABOUT THE PROGRAM

In the past half-century, the food and beverage industry has blossomed from a collection of small, independently-owned businesses to a trillion-dollar powerhouse led by huge international corporations. The Food & Beverage Management program at The International Culinary School at The Art Institute of Colorado is designed to develop professionals to understand and acquire the skills and competencies necessary to successfully manage food and beverage operations. Graduates will be prepared to seek entry-level opportunities.

The Food & Beverage Management program requires a combination of both technical and conceptual skills including:

- Demonstrating a solid foundation of culinary skills
- Acquiring theoretical and practical expertise in alcoholic and non-alcoholic beverages
- Ability to effectively manage people and supervise others
- Proficiency of basic food service managerial skills

The program offers a variety of classes where students have the opportunity to acquire comprehensive knowledge in culinary arts, beverage, and hospitality management. Course instruction includes hands-on laboratory experience and interaction with the food and beverage industry, as well as traditional classroom lectures and demonstrations.

Students are introduced to the fundamentals of culinary techniques, concepts, and theories, which create a foundation of knowledge to build upon. Along with foundation-level skills, students have the opportunity to develop competencies in Latin, American Regional, and Asian cuisines, as well as Food & Beverage Operations Management.

Students have the opportunity to build upon the foundational and technical skills with management, marketing, and operations classes, as well as exploring wines. Students move beyond the basics and into upper-level course related to food and beverage management.

Students can refine their skills and knowledge acquired throughout the program, culminating with their senior project. Emphasis is also placed on advanced courses in entrepreneurship, management, finances, and legalities.

Graduates with a Bachelor of Arts in Food & Beverage Management may seek restaurant, club or food service entry-level management positions as trainee or assistant managers by acquiring instruction in supervisory management, hospitality accounting and law, food preparation and management, nutrition, and beverage control.

BACHELOR OF ARTS DEGREE IN FOOD & BEVERAGE MANAGEMENT
Total quarter credit hours: 180

COURSE LISTING

BC3334	Legal Issues & Ethics for Culinarians	3
BC3338	Catering & Event Management	3
BC3344	Foodservice Financial Management	3
BC3340	Innovation & Entrepreneurship	3
BC3346	Facilities Management & Design	3
BC4330	Foodservice Technology & Information	3
BC4332	Quality Service Management & Training	3
BC4337	Exploring Wines & the Culinary Arts	3
BC4339	Human Resource Management	3
BC4345	Hospitality Marketing	3
BC4346	Leadership & Organizational Development	3
BC4350	Management Externship	3
BC4445	Senior Culinary Practicum	3
BC4650	Senior Project – Capstone	3
CU1303	Concepts & Theories of Culinary Techniques	3
CU1315	Latin Cuisine	3
CU1350	Management, Supervision & Career Development	3
CU1602	American Regional Cuisine	6
CU1610	Fundamentals of Classical Techniques	6
CU1615	Introduction to Baking & Pastry Techniques	6
CU2300	Management by Menu	3
CU2325	Food & Beverage Operations Management	3
CU2348	Asian Cuisine	3
CU2351	Sustainable Purchasing & Controlling Costs	3
CU2601	Garde Manger	6
CU2610	À La Carte	6
ELFB100	Elective I for Food & Beverage Management	3
ELFB200	Elective II for Food & Beverage Management	3
ELFB300	Elective III for Food & Beverage Management	3
FB2300	Merchandising in Foodservice	3
FB2310	Beverage Purchasing, Inventory Control & Menu Authoring	3
FB3350	Fundamentals of Professional Service	3
FB4330	New World & Emerging Wines	3
GS1402	Critical Thinking	4
GS1403	English Composition I	4
GS1405	Western Civilization to 1600	4
GS2403	Quantitative Reasoning	4
GS2405	Sociology	4
GS2406	Speech	4
GS2420	Nutrition Science	4
GS3407	English Composition II	4
GS3408	Fundamentals of Statistics	4
GS4313	Spanish I	3
GS4314	Spanish II	3
GS4412	Psychology	4
GS4418	History & Culture of Cuisine	4
GS4425	General Education Capstone	4
HM2300	Introduction to the Hospitality Industry	3
HM3320	Club Operations Management	3
HM3360	Hospitality Law	3
HM4305	Sales & Public Relations	3

GAME ART & DESIGN

BACHELOR OF ARTS

ABOUT THE PROGRAM
The Game Art & Design program at The Art Institute of Colorado encourages students to learn traditional skills through a variety of fundamental art courses. Students have the opportunity to learn to use 2-D and 3-D design tools to create characters, backgrounds, animations, and textures used in producing digital games and related interactive media. Students also have the opportunity to gain awareness about the terminology used in programming and scripting.

The Game Art & Design program is designed to prepare students for a career in interactive multimedia design through exposure to a variety of specialized conceptual skills, including designing concepts and interactions, or creating stories, as well as artistic skills, including drawing, sketching or creating 3-D models or animation. The apt interactive media designer also possesses managerial skills, such as budget determination and project management.

BACHELOR OF ARTS DEGREE IN GAME ART & DESIGN
Total quarter credit hours: 180

COURSE LISTING

FND105	Design Fundamentals	3
FND110	Observational Drawing	3
FND120	Perspective Drawing	3
FND135	Image Manipulation	3
FND150	Digital Color Theory	3
GADA101	Introduction to Game Development	3
GADA102	Interactive Storytelling	3
GADA202	Game Design & Game Play	3
GADA203	Texture Mapping for Games	3
GADA205	Concept Design & Illustration	3
GADA212	Level Design	3
GADA213	Game Modeling	3
GADA222	Advanced Level Design	3
GADA223	Advanced Hard Surface & Organic Modeling	3
GADA233	Material & Lighting for Games	3
GADA243	Programming for Artists	3
GADA253	Environmental Modeling	3
GADA302	Mobile & Social Game Design	3
GADA303	Game Prototyping	3
GADA312	Game Animation	3
GADA313	Advanced Game Prototyping	3
GADA314	Team Production Planning	3
GADA323	Team Production I	3
GADA403	Team Production II	3
GADA406	Internship	
	–OR– Program Elective VII	3
GADA409	Portfolio I for Game Art & Design	3
GADA419	Portfolio II	3
GS1402	Critical Thinking	4
GS1403	English Composition I	4

GS1405	Western Civilization to 1600	4
GS2403	Quantitative Reasoning	4
GS2405	Sociology	4
GS2406	Speech	4
GS3407	English Composition II	4
GS3404	Geometry	4
GS3420	Art History II: Art History of the Renaissance to 1800	4
GS4313	Spanish I	3
GS4314	Spanish II	3
GS4412	Psychology	4
GS4420	College Physics	4
GS4425	General Education Capstone	4
MAAA102	Life Drawing & Gesture	3
MAAA111	Animation Principles	3
MAAA202	Character & Object Design	3
MAAA213	3D Modeling	3
MAAA223	Hard Surface and Organic Modeling	3
MAAA232	3D Animation	3
MAAA242	Character Modeling	3
MAAA243	Material & Lighting	3
MAAA303	3D Character Rigging	3
Program Elective I		3
Program Elective II		3
Program Elective III		3
Program Elective IV		3
Program Elective V		3
Program Elective VI		3

GRAPHIC & WEB DESIGN

Bachelor of Arts/Associate of Applied Science

ABOUT THE PROGRAM
The Graphic & Web Design program at The Art Institute of Colorado is the first step toward a career in creativity. Initially, students develop an understanding of color, composition, and technology. As they progress through the program, students are trained in creative problem solving and have the opportunity to learn to offer solutions that are effective in the business world and applicable on various mediums. Emphasis is placed on concept development and creative problem solving as it relates to technology, design, and development. Skills and techniques of advanced technologies are often taught by industry professionals. Tools include scanners, digital cameras, handheld devices, and various hardware and software. Upper level courses that provide training in the Bachelor's degree include the execution of assignments encountered during industry internships.

ASSOCIATE OF APPLIED SCIENCE
The Associate's Degree Program in Graphic & Web Design is a six-quarter, 90 credit program.

Students are introduced to the fundamentals of drawing and design, and the technical application of appropriate computer software. Specifics in design elements are integrated to give substance and creativity to pieces.

Students then have the opportunity to move beyond the technical skills of graphic design and begin to incorporate production and printing components. Components of website design are introduced and production on portfolio begins.

ASSOCIATE OF APPLIED SCIENCE IN GRAPHIC & WEB DESIGN
Total quarter credit hours: 90

COURSE LISTING

FND105	Design Fundamentals	3
FND110	Observational Drawing	3
FND135	Image Manipulation	3
FND150	Digital Color Theory	3
GS1402	Critical Thinking	4
GS1403	English Composition I	4
GS1405	Western Civilization to 1600	4
GS2403	Quantitative Reasoning	4
GS2405	Sociology	4
GS2406	Speech	4
GWDA101	Applications & Industry	3
GWDA102	Rapid Visualization	3
GWDA103	Digital Illustration	3
GWDA105	Concept Design	3
GWDA111	Introduction to Layout Design	3
GWDA112	Typography – Traditional	3
GWDA122	Typography – Hierarchy	3
GWDA133	Fundamentals of Web Design	3
GWDA202	Interface Design	3
GWDA203	Pre-Press and Print Production	3
GWDA209	Portfolio I	3
GWDA212	Typography – Expressive & Experimental	3
GWDA222	Intermediate Layout Design	3
GWDA252	Advanced Layout Design	3
GWDA272	Corporate ID	3
GWDA273	Intermediate Web Design	3
GWDA308	Business of Graphic Design	3
PHOA101	Principles of Photography	3

ABOUT THE PROGRAM

The Bachelor of Arts in Graphic & Web Design program is a twelve-quarter, 180 credit program. The Graphic & Web Design degree program teaches students how to express themselves creatively while visually communicating a message, all while not losing sight of the end user. Course topics in the Graphic & Web Design Bachelor's degree program include typography, illustration, layout, corporate identity, interface design, and web development. With a Graphic & Web Design Bachelor degree, graduates will be prepared to seek entry-level jobs such as graphic designer, production artist, web designer, and interactive designer.

BACHELOR OF ARTS IN GRAPHIC & WEB DESIGN-WEB DESIGN CONCENTRATION
Total quarter credit hours: 180

COURSE LISTING

ADVA407	E-Commerce Strategies & Analytics	3
FND105	Design Fundamentals	3
FND110	Observational Drawing	3
FND135	Image Manipulation	3
FND150	Digital Color Theory	3
GS1402	Critical Thinking	4
GS1403	English Composition I	4
GS1405	Western Civilization to 1600	4
GS2403	Quantitative Reasoning	4
GS2405	Sociology	4
GS2406	Speech	4
GS3407	English Composition II	4
GS3408	Fundamentals of Statistics	
	-OR- GS3404 Geometry	4
GS3411	Western Civilization Since 1600	4
GS4313	Spanish I	3
GS4314	Spanish II	3
GS4410	Environmental Science	4
OR	GS4420College Physics	4
GS4412	Psychology	4
GS4425	General Education Capstone	4
GWDA101	Applications & Industry	3
GWDA103	Digital Illustration	3
GWDA105	Concept Design	3
GWDA111	Introduction to Layout Design	3
GWDA112	Typography – Traditional	3
GWDA122	Typography – Hierarchy	3
GWDA123	Programming Logic	3
GWDA132	Informational Architecture	3
GWDA133	Fundamentals of Web Design	3
GWDA201	Audio and Video	3
GWDA202	Interface Design	3
GWDA204	Introduction to Writing for Interactive Media	3
GWDA209	Portfolio I	3
GWDA213	Timeline Animation & Interaction	3
GWDA222	Intermediate Layout Design	3

GWDA243	Object-Oriented Scripting	3
GWDA263	Web Standards	3
GWDA272	Corporate ID	3
GWDA253	Authoring for Interaction	3
GWDA273	Intermediate Web Design	3
GWDA283	Advanced Web Design	3
GWDA303	Interactive Motion Graphics	3
GWDA313	Emerging Technologies	3
GWDA317	Interactive Communication Planning & Research	3
GWDA318	Interactive Industry & Business Operations	3
GWDA323	Design Team Pre-Production	3
GWDA372	Content Management Systems	3
GWDA382	Design for Mobile Devices	3
GWDA406	Internship	3
	-OR- Elective V	3
GWDA407	Interactive Communication Usability & Prototyping	3
GWDA413	Design Team Production	3
GWDA419	Portfolio II	3
GWDA453	Interactive Communication Development & Delivery	3

PROGRAM ELECTIVES

Elective I	3
Elective II	3
Elective III	3
Elective IV	3

BACHELOR OF ARTS IN GRAPHIC & WEB DESIGN-GRAPHIC DESIGN CONCENTRATION
Total quarter credit hours: 180

COURSE LISTING

FND105	Design Fundamentals	3
FND110	Observational Drawing	3
FND135	Image Manipulation	3
FND150	Digital Color Theory	3
GS1402	Critical Thinking	4
GS1403	English Composition I	4
GS1405	Western Civilization to 1600	4
GS2403	Quantitative Reasoning	4
GS2405	Sociology	4
GS2406	Speech	4
GS3407	English Composition II	4
GS3408	Fundamentals of Statistics	
	-OR- GS3404 Geometry	4
GS3411	Western Civilization Since 1600	4
GS4313	Spanish I	3
GS4314	Spanish II	3
GS4410	Environmental Science	4
	OR- GS4420College Physics	4
GS4412	Psychology	4
GS4425	General Education Capstone	4
GWDA101	Applications & Industry	3
GWDA102	Rapid Visualization	3
GWDA103	Digital Illustration	3
GWDA105	Concept Design	3
GWDA111	Introduction to Layout Design	3
GWDA112	Typography – Traditional	3
GWDA122	Typography – Hierarchy	3
GWDA133	Fundamentals of Web Design	3
GWDA202	Interface Design	3
GWDA203	Pre-Press & Print Production	3
GWDA207	Design History	3
GWDA209	Portfolio I	3
GWDA212	Typography – Expressive & Experimental	3
GWDA222	Intermediate Layout Design	3
GWDA232	Form & Space	3
GWDA242	Graphic Symbolism	3
GWDA243	Object-Oriented Scripting	3
GWDA252	Advanced Layout Design	3
GWDA262	Package Design	3
GWDA272	Corporate ID	3
GWDA273	Intermediate Web Design	3
GWDA282	Collateral Design	3
GWDA302	Information Design	3
GWDA303	Interactive Motion Graphics	3
GWDA305	Art Direction	3
GWDA308	Business of Graphic Design	3
GWDA323	Design Team Pre-Production	3

GWDA382	Design for Mobile Devices		3
GWDA406	Internship		
	-OR-	Elective VI	3
GWDA409	Graphic Design Capstone		3
GWDA413	Design Team Production		3
GWDA419	Portfolio II		3
PHOA101	Principles of Photography		3

PROGRAM ELECTIVES

Elective I	3
Elective II	3
Elective III	3
Elective IV	3
Elective V	3

INTERIOR DESIGN

Bachelor of Arts

About the Program
Interior design is the study and application of design, decor, and functionality of a space, whether the space is commercial, industrial or residential. Interior design engages other fields and clients to determine the structure of a space, the needs of the occupants, and the style that best suits both.

Interior designers require a combination of both technical and conceptual skills, including:
·   Demonstrating ability to comprehend creative processes and problem-solving skills
·   Demonstrating proficiency in technical skills, including drafting, perspectives, rendering, and construction
·   Knowledge of products and materials for the environment and design solution
·   Advanced knowledge of industry-related software
·   Demonstrating an understanding of fundamental business principles, ethics, and career opportunities

The Interior Design program at The Art Institute of Colorado is designed to educate students in the creative, critical, and technical methodology of a built interior environment. Students have the opportunity to learn to enhance the function and quality of interior spaces and to integrate the components of sustainability, health, safety, and welfare into each project.

Within the program, students can incorporate other fields of learning, including architecture, environmental studies, and business planning and sustainability. Students have the opportunity to become proficient in utilizing color, fabric, and furniture, budgeting and communication, procurement, installation, and maintenance of all objects that define a space.

Interior design helps create efficient, functional, and aesthetically pleasing places where we live, work, play, and gather in everyday life.

Students are first introduced to the fundamentals and history of interior design and have the opportunity to examine the industry from an architectural standpoint. Along with foundation-level skills, students have the opportunity to develop competencies in rendering, drafting, and various computer applications.

BACHELOR OF ARTS IN INTERIOR DESIGN
Total quarter credit hours: 180

COURSE LISTING

INTA ELEC100	Design Studio Elective 1	3
INTA ELEC200	Design Studio Elective 2	3
INTA ELEC300	Design Studio Elective 3	3
INTA ELEC400	Design Studio Elective 4	3
GS1402	Critical Thinking	4
GS1403	English Composition I	4
GS1405	Western Civilization to 1600	4
GS2403	Quantitative Reasoning	4
GS2405	Sociology	4
GS2406	Speech	4
GS3407	English Composition II	4
GS3408	Fundamentals of Statistics _-OR- GS3404 Geometry	4
GS3411	Western Civilization Since 1600 OR—GS3420 Art History II: Art History of the Renaissance to 1800	4
GS4313	Spanish I	3
GS4314	Spanish II	3
GS4412	Psychology	4
GS4410	Environmental Science -OR- GS4420 College Physics	4
GS4425	General Education Capstone	4
FND105	Design Fundamentals	3
FND110	Observational Drawing	3
FND120	Perspective Drawing	3
FND150	Digital Color Theory	3
INTA101	Architectural Drafting	3
INTA102	Introduction to Interior Design	3
INTA103	CAD I	3
INTA105	Sketching & Ideation	3
INTA107	History of Architecture, Interiors, & Furniture I	3
INTA111	Space Planning	3
INTA112	Design Basics 3D	3
INTA122	Textiles	3
INTA201	Materials & Specifications	3
INTA202	Presentation Techniques	3
INTA203	CAD II	3
INTA207	History of Architecture, Interiors & Furniture II	3
INTA211	Codes & Regulations	3
INTA212	Residential Design I	3
INTA222	Human Factors	3
INTA232	Lighting Design	3
INTA242	Commercial Design I	3
INTA252	Interior Detailing	3
INTA262	Construction Documents I	3
INTA302	Residential Design II	3
INTA303	Digital Modeling I	3

INTA306	Professional Practice	3
INTA312	Global Design	3
INTA313	Digital Modeling II	3
INTA322	Building & Mechanical Systems	3
INTA332	Environmental & Sustainable Design	3
INTA342	Commercial Design II	3
INTA352	Hospitality Design	3
INTA402	Senior Studio I	3
INTA406	Internship	3
INTA412	Institutional Design	3
INTA409	Portfolio	3
INTA422	Senior Studio II	3
INTA432	Construction Documents II	3

MEDIA ARTS & ANIMATION

BACHELOR OF ARTS

ABOUT THE PROGRAM

The Media Arts & Animation program at The Art Institute of Colorado is designed to prepare students to seek entry-level opportunities in multimedia design and animation by providing a broad range of design and technology skills to generate visual solutions across media platforms. Through the integration of traditional media and emerging digital technology, new generations of designers have transpired who express their visual creativity through technology. Media Arts & Animation is the art of communicating concise ideas with images across various modes of media. Animation brings concepts to life and imagination into existence, and is used to effectively communicate messages through various forms of media. The multimedia animation artist is a highly skilled and specialized visual communicator.

Media Arts & Animation requires a combination of both technical and conceptual skills including:

- Developing and presenting advanced concept ideas through design and illustration
- Demonstrating advanced ability in technical skills including drawing, typography, lighting, and modeling
- Advanced knowledge of industry-related computer applications and channels of media used for animation
- Employing production elements into the project management process
- Recognizing and applying various animation processes used in the industry

The Media Arts & Animation program is designed to build proficiency in drawing and media-based skills, creativity in concepts and problem solving, awareness of art and design history, and fluency in technological tools and software. In an increasingly global visual marketplace, a degree in Media Arts & Animation is designed to prepare students to position themselves in a communication industry where technical and conceptual knowledge can pave the way to opportunity.

Students are introduced to the fundamentals of animation, illustration, and design. Computer applications are used to incorporate creative and technical knowledge as conceptual ideas are brought to life.

Students then have the opportunity to learn advanced techniques in animation and focus on conceptual storytelling and messaging. Technical classes in modeling, 2-D/3-D animation and Web design are woven into the curriculum.

Students can work on production aspects of animation and media art, and are required to prepare a portfolio from conceptualization to final production. Industry-related business practices are examined and students are encouraged to seek out externship opportunities.

BACHELOR OF ARTS IN MEDIA ARTS & ANIMATION
Total quarter credit hours: 180

COURSE LISTING

DFVA353	Compositing for Digital Film	3
FND105	Design Fundamentals	3
FND110	Observational Drawing	3
FND120	Perspective Drawing	3
FND135	Image Manipulation	3
FND150	Digital Color Theory	3
GS1402	Critical Thinking	4
GS1403	English Composition I	4
GS1405	Western Civilization to 1600	4
GS2403	Quantitative Reasoning	4
GS2405	Sociology	4
GS2406	Speech	4
GS3407	English Composition II	4
GS3408	Fundamentals of Statistics	4
GS3420	Art History II: Art History of the Renaissance to 1800	4
GS4313	Spanish I	3
GS4314	Spanish II	3
GS4412	Psychology	4
GS4420	College Physics	4
GS4425	General Education Capstone	4
MAAA101	Language of Animation & Film	3
MAAA102	Life Drawing & Gesture	3
MAAA111	Animation Principles	3
MAAA112	Short Format Storytelling	3
MAAA122	Drawing & Anatomy	3
MAAA202	Character & Object Design	3
MAAA203	Audio & Editing Techniques	3
MAAA204	Acting & Movement for Animators	3
MAAA212	2D Animation	3
MAAA213	3D Modeling	3
MAAA222	Storyboarding & Animantics	3
MAAA223	Hard Surface and Organic Modeling	3
MAAA232	3D Animation	3
MAAA233	Motion Graphics	3
MAAA252	Background Design & Layout	3
MAAA242	Character Modeling	3
MAAA243	Material & Lighting	3
MAAA302	3D Character Animation	3
MAAA303	3D Character Rigging	3
MAAA312	Animation Studio	3
MAAA313	Advanced Lighting & Texturing	3
MAAA343	Pre-Production Team	3
MAAA323	Emerging Technology for Animation	3
MAAA333	Dynamics & Simulation	3
MAAA353	Technical Visualization	3
MAAA363	Advanced Illustration for Production	3
MAAA309	Portfolio Pre-Production	3

MAAA403 Production Team	3
MAAA409 Portfolio Production	3
MAAA419 Portfolio Presentation	3
MAAA406 Internship	3
Program Elective I	3
Program Elective II	3
Program Elective III	3
Program Elective IV	3
Program Elective V	3

VISUAL EFFECTS & MOTION GRAPHICS

BACHELOR OF ARTS

ABOUT THE PROGRAM
Visual Effects & Motion Graphics is conceptual design in motion and involves creating special effects with computer-based animation and graphics. To create layered and textural landscapes, an artist will creatively weave video clips, graphic elements, and sound with live-action footage for the most impact. This is accomplished through the agility of digital compositing and, more importantly, the artist's vision.

Visual Effects & Motion Graphics require a combination of both technical and conceptual skills including:

- Identifying, analyzing, and creatively solving design-based problems
- Demonstrating advanced ability in storyboarding, lighting, shooting, and broadcasting video
- Advanced knowledge of industry-related software used for visual effects and motion graphics especially related to sound and audio
- Demonstrating technical knowledge and application of animation, compositing, editing, and post-production techniques
- Advanced knowledge and use of studio equipment such as lighting grids and dimmers
- Identifying major contributions to the evolution of visual and special effects

The Visual Effects & Motion Graphics program at The Art Institute of Colorado is designed to prepare students to effectively communicate and entertain through captivating content that engages both the mind and the emotions.

When real world images or concepts are impossible to capture, visual effects and motion graphics are employed to achieve a vision. By fusing the latest computer application with creative talent, students have the opportunity to learn that the craft of visual effects and motion graphics involves a combination of technological innovation and craft. Through digital compositing, animation, and cinematography, students are offered the tools necessary to create commercially valuable visuals that help tell a story, entertain, or make a statement.

Students are introduced to the fundamentals and basics of visual effects and motion graphics including basic design, layout, and typography. Skill sets in imaging and layout are combined with computer applications to begin the formation of video pieces.

Students have the opportunity to build upon the basics and move into advanced work in computer techniques, including modeling, animation, lighting, and audio. By integrating technical and conceptual skills, students have the opportunity to learn to create story messages and points.

Students are required to complete advanced work in technical skills and are introduced to studio production. The production stages are integrated into final portfolio pieces.

Total quarter credit hours: 180

COURSE LISTING

AUDA101	Fundamentals of Audio	3
DFVA103	Fundamentals of Video Production	3
DFVA105	Conceptual Storytelling	3
DFVA113	Fundamentals of Editing	3
DFVA133	Lighting for Digital Film	3
DFVA202	Digital Cinematography	3
DFVA203	Intermediate Editing	3
DFVA212	Broadcast Graphics I	3
DFVA308	Media Delivery Systems and Distribution	3
DFVA343	Advanced Editing	3
DFVA353	Compositing for Digital Film	3
FND105	Fundamentals of Design	3
FND110	Observational Drawing	3
FND120	Perspective	3
FND135	Image Manipulation	3
FND150	Digital Color Theory	3
FX2305	VFX Field Production	3
FX3318	Motion Tracking	3
FX3319	Paint, Rotoscoping & Morphing	3
FX3320	Motion Graphics Senior Project	3
FX4315	Portfolio Preparation for Visual Effects & Motion Graphics	3
FX4319	Portfolio Development for Visual Effects & Motion Graphics	3
FX4320	Production Studio I	3
FX4322	Advanced Compositing	3
FX4323	Portfolio Presentation for Visual Effects & Motion Graphics	3
FX4324	Production Studio II	3
GS1402	Critical Thinking	4
GS1403	English Composition I	4
GS1405	Western Civilization to 1600	4
GS2403	Quantitative Reasoning	4
GS2405	Sociology	4
GS2406	Speech	4
GS3404	Geometry	4
GS3407	English Composition II	4
GS3420	Art History II: Art History of the Renaissance to 1800	4
GS4313	Spanish I	3
GS4314	Spanish II	3
GS4412	Psychology	4
GS4420	College Physics	4

GS4425	General Education Capstone	4
GWDA103	Digital Illustration	3
GWDA112	Typography - Traditional	3
GWDA133	Fundamentals of Web Design	3
GWDA242	Graphic Symbolism	3
MAAA213	3D Modeling	3
MAAA222	Storyboarding and Animantics	3
MAAA232	3-D Animation	3
MAAA233	Motion Graphics	3
MAAA243	Materials and Lighting	3
RS2315	Special Topics	3
RS2368	Advanced Image Manipulation	3
RS2399	Motion Graphics II	3
RS3309	Motion Graphics III	3
RS3346	Color Correction & Keying	3
RS4335	Dynamics & Simulation	3
RS4385	Externship	3

WEB DESIGN & INTERACTIVE COMMUNICATIONS

DIPLOMA

ABOUT THE PROGRAM

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

Please visit ge.artinstitutes.edu/programoffering/3094 for program duration, tuition, fees, other costs, median debt, salary data, alumni success, and other important info on the Diploma in Web Design & Interactive Communications program.

DIPLOMA IN WEB DESIGN & INTERACTIVE COMMUNICATIONS
Total quarter credit hours: 48

COURSE LISTING
FND135	Image Manipulation	3
GWDA103	Digital Illustration	3
GWDA111	Introduction to Layout Design	3
GWDA112	Typography – Traditional	3
GWDA123	Programming Logic	3
GWDA132	Information Architecture	3
GWDA133	Fundamentals of Web Design	3
GWDA202	Interface Design	3
GWDA209	Portfolio I	3
GWDA213	Timeline Animation & Interaction	3
GWDA243	Object-Oriented Scripting	3
GWDA273	Intermediate Web Design	3
GWDA283	Advanced Web Design	3
GWDA303	Interactive Motion Graphics	3
GWDA382	Design for Mobile Devices	3

PROGRAM ELECTIVES
Elective I	3

COURSE DESCRIPTIONS

The Art Institute of Colorado reserves the right to revise course content and course titles, subject to applicable regulatory approval.

Course descriptions describe the learning opportunities that are provided through the classroom and coursework. It is each student's responsibility to participate in the activities that will lead to successfully meeting the learning outcomes.

ADVA101   Fundamentals of Advertising
3 credits
Prerequisite: None
Examines various methods, objectives and types of advertising and marketing communications in the context of current and emerging trends and cultural influences necessary to produce a variety of advertising campaigns.

ADVA201   Fundamentals of Marketing
3 credits
Prerequisite: None
The fundamental concepts and principles of marketing. The overview of marketing provided here will help students place their knowledge in a framework and understand how each component contributes to the strength and utility of a marketing plan. Students will also learn how to identify the ways in which world events and cultural assumptions influence marketing.

ADVA204   Consumer Behavior & Persuasive Sales Techniques
3 credits
Prerequisite: ADVA201
Examine the cultural, social, psychological and individual variables involved in consumer behavior. Review marketing practices that influence buyer decisions. Focus on the essential skills and persuasive techniques to affect a sales cycle.

ADVA307   Brand Strategy
3 credits
Prerequisite: FADA308
The role of branding and brand identity. Examines brand value, framework and positioning and their importance to building strong, enduring brands.

ADVA328   Public Relations
3 credits
Prerequisite: None
Examines the role of public relations, showing the principles, methods and means of influencing public opinion.

ADVA348   Leadership & Organizational Behavior
3 credits
Prerequisite: FADA308
Examine human relations theory and individual, group and organizational performance in relation to the structure of a business. Explore the dynamics of successfully leading a diverse workforce through organizational change.

ADVA407   E-Commerce Strategies & Analytics
3 credits
Prerequisite: FADA308 or GWDA308 or GWDA318
Explore various metrics and analytics tools for tracking the social and consumer behaviors of online visitors. Students will apply these tools by selecting appropriate key performance indicators (KPIs) for a campaign, identifying and responding to trends in real time, and generating and evaluating reports to determine campaign success. Students will formulate appropriate recommendations and data-driven decisions to optimize online activities.

AUDA101   Fundamentals of Audio
3 credits
Prerequisite: None
This course covers the principles of recording sound and study of sound characteristics, basic acoustics, ergonomics, and basic techniques for field recording. The role of sound in media production is explained and exemplified.

AUDA102   Music Theory for Audio Professionals I
3 credits
Prerequisite: None
This course is an introduction to the rudiments of music theory. Students learn to identify notes and common scales as well as the notation of notes, scales and simple rhythms. The concept and structure of the lead sheet will be introduced. An ear-training component will develop the students' skill in identifying and transcribing simple chords, melodies, and rhythms.

AUDA103   Audio Technology I
3 credits
Prerequisite: None
This course examines the principles of audio signals and the equipment used to record, process, and distribute audio content. Students will begin to develop an understanding of signal flow of audio systems using block diagrams. A survey of audio transmission, manipulation, and delivery systems including cables, connectors, basic stereo mixers, microphones, amplifiers, and loudspeakers will be presented.

AUDA111   Survey of the Audio Industry
3 credits
Prerequisite: None
This course explores the audio industry and its constituent sectors. There will be special emphasis on strategies for networking and utilizing industry organization.

AUDA112   Music Theory for Audio Professionals II
3 credits
Prerequisite: AUDA102
This course continues with the development of the rudiments of music theory and expands into an introduction to harmony, voice leading, modes and compound time signatures. Students will learn to create simple lead sheets. An ear-training component will extend the work from Music Theory I to include more complex chords and intervals.

AUDA113   Digital Audio I: Introduction to the Interface
3 credits

Prerequisite: None

This course introduces the theories, practices, and tools used in digital audio production and techniques of non-linear digital audio editing focusing on the fundamental theories and concepts behind various types of digital audio tools. Students develop knowledge and skills needed to operate non-linear audio workstations.

AUDA123   Video Production for Audio
3 credits

Prerequisite: None

This course introduces students to the technical terms, equipment and techniques of video production.

AUDA133   Audio Recording I
3 credits

Prerequisite: AUDA103

This course covers theoretical foundations presented in Audio Technology I are reinforced in this course through practical, hands-on applications. Students learn the operational techniques of basic audio systems with an emphasis on mixdown of prerecorded multitrack sessions.

AUDA143   Electronics I
3 credits

Prerequisite: AUDA103

Students are introduced to the fundamental concepts of electronics as they relate to audio production. Topics include Ohm's Law, AC and DC circuits, basic troubleshooting for audio equipment, AC line voltage and filtered DC voltage, etc.

AUDA202   Synthesis & Sound Design I
3 credits

Prerequisite: AUDA223

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

AUDA203   Production Sound
3 credits

Prerequisite: AUDA123

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

AUDA205   Listening & Analysis
3 credits

Prerequisite: AUDA113

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

AUDA213   Audio Technology II
3 credits
Prerequisite: AUDA103
Students continue to study the principles of audio signals and the equipment used to record, process, and distribute audio content in this course. Sound in acoustical form is discussed in relation to studio acoustics. Students expand their understanding of signal flow of advanced audio systems by creating and reading complex block diagrams.

AUDA215   Acoustics
3 credits
Prerequisite: AUDA213
This course examines the physical behavior of sound indoors and outdoors. Topics include human hearing and the principles of psychoacoustics, sound propagation, transmission, reflection, diffraction, diffusion, noise reduction, basic studio and room acoustics, and sound isolation.

AUDA223   Midi Systems
3 credits
Prerequisite: AUDA113
Students develop a working theoretical and skills-based knowledge of the multi-timbral synthesizer and the sequencing environment within the context of the contemporary MIDI production studio.

AUDA233   Post-Production Sound
3 credits
Prerequisite: AUDA203
This course focuses on the artistic and technical problems of preparing sound in relation to picture. Students will learn the terminology and techniques of editing, mixing, and sound design.

AUDA243   Digital Audio Ii: Digital Audio Systems
3 credits
Prerequisite: AUDA113
Students learn the concepts and production techniques used with Pro Tools integrated into a digital audio workstation. Topics include computer based digital audio workstations, sound design, field recording, digital audio transfer protocols, software-based effects plug-ins, and online automation.

AUDA253   Audio Recording II
3 credits
Prerequisite: AUDA133
Students expand and develop the skills learned in Fundamentals of Audio Production through multi-track recording projects. The course focuses on recording techniques used in music production. Emphasis is placed on signal flow for basic tracks, mixdown, and overdubs. Other topics include close and distant microphone techniques, recording session management, analog tape recorders, studio documentation, signal processing, and moving fader automation systems.

AUDA263   Live Sound Reinforcement I
3 credits

Prerequisite: AUDA133

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

AUDA273   Electronics II
3 credits

Prerequisite: AUDA143

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

AUDA283   Audio Distribution Technologies
3 credits

Prerequisite: None

This course addresses the end part of media production–delivery and distribution. Students will study a variety of delivery methods and systems and determine the advantages and limitations of each. They will also examine the relationships between delivery systems and distribution methods and evaluate the relative efficiency, cost and effectiveness of each.

AUDA302   Synthesis & Sound Design II
3 credits

Prerequisite: AUDA202

In this course, students explore and implement available synthesis methods that enhance the narrative in various media. Analytical listening sessions will expose students to synthesis methods in various contexts.

AUDA303   Advanced Post-Production Sound
3 credits

Prerequisite: AUDA233

This course focuses on practical experience in advanced sound design and audio production for video. The course includes applied techniques used in Automated Dialog Replacement (ADR), and the creation of realistic, synchronized sound effects (Foley), and multi-track recording, editing, and mixing in the post-production story-telling process.

AUDA308   Business Fundamentals
3 credits

Prerequisite: None

In this course, students are introduced to the fundamentals of business. Topics of learning include forms of business ownership, starting a business, developing a business plan, business management principles and strategies, and marketing and promotion strategies for a business.

AUDA309   Portfolio I
3 credits
Prerequisite: Program Chair Permission
This course is designed to prepare students for the transition to the professional world. This course can prepare students for the industry by helping them compile a portfolio. Students will demonstrate their sound design, sound organization, presentation, and other skills as they assemble and refine their portfolio projects. Working individually with an instructor, each student will select representative projects showcasing work that reflects a unique style and developing them further as needed. Particular emphasis is placed on identifying short- and long-term professional employment goals, industry and professional related resources and portfolio development strategies.

AUDA312   Special Topics
3 credits
Prerequisite: AUDA323
This course addresses emerging technologies and techniques in the field of Audio Production. The course will also provide an intense examination of issues relevant to the Audio industry in a specific geographic region or sector of the Audio industry (Broadcast, Live Sound Reinforcement, Recording Techniques, etc.)

AUDA313   Digital Audio III: Mixing
3 credits
Prerequisite: AUDA243
This course covers digital audio theory and interacts with analog consoles, digital recorders, external DSP, software signal routing, interfacing equipment, and synchronizing digital audio streams. Topics include analog-to-digital/digital-to-analog conversion, dithering, error correction and concealment, digital storage media, encoding methods involving data compression, digital audio interface standards, DAW interchange standards and synchronization methods.

AUDA322 Senior Project I
3 credits
Prerequisite: Program Chair Permission
This course initiates a two-quarter long comprehensive project which will be integral to students' final portfolios. Students will employ their cumulative skills to pre-produce a significant, sophisticated, multi-track digital audio work. Committee and/or faculty will approve the project content and type of the audio work. Projects will be carried out individually or in groups based on the needs of the class as determined by the instructor.

AUDA323   Advanced Recording Techniques I
3 credits
Prerequisite: AUDA253
This course covers the techniques and technology typical to professional music recording and mixing using advanced large format consoles. Topics include: studio procedures and professionalism, SSL Console operation, advanced signal flow, signal processing, analytical and critical listening skills, close, distant and stereo mic techniques for a variety of musical instruments, and basic mixdown strategies.

AUDA333   Sound For Interactive Media
3 credits
Prerequisite: AUDA233
Students learn the techniques of recording, mixing, and mastering for various interactive media such as CD-ROM, DVD, and the internet. The unique challenges of memory allocation and optimization are examined with a focus on quality differences between different formats. In addition, students examine coding and compression techniques.

AUDA343   Advanced Recording Techniques II
3 credits
Prerequisite: AUDA323
This course provides the student a greater understanding of SSL consoles and VCA automation systems. Students use SMPTE Time Code for synchronization to a variety of multitrack formats, use digital audio sampling for sound replacement, and integrate software and MIDI sequencers into the analog studio mixing environment. Critical listening skills and critical analysis of master tapes are emphasized. Students participate in in-class recording sessions and engineer recording projects during and out of class hours, which may be included in their portfolio.

AUDA353   Live Sound Reinforcement II
3 credits
Prerequisite: AUDA263
This course presents students more sophisticated and complex situations for live sound reinforcement. Through studio settings or real world events, students learn to operate large format analogue and digital mixing consoles and solve signal manipulation problems with transformers. Students also learn professional protocols in live sound reinforcement settings.

AUDA403 Senior Project II
3 credits
Prerequisite: AUDA322
This course continues the two-quarter long comprehensive project begun in Senior Project I. Students will employ cumulative skills to produce a significant, sophisticated, multi-track digital audio work. Projects will be carried out individually or in groups based on the needs of the class as determined by the instructor.

AUDA406   Internship
3 credits
Prerequisite: Program Chair Permission
Through a field internship experiences, students will be able to apply their skills in a real and practical situation. The main objectives of the internship are to allow students the opportunity to observe and participate in the operation of successful business related to their field of study. The students will gain the experience they need to enter the field when they graduate. Students will compete 100 internship hours during their field experience.100 internship hours.

AUDA408   Business & Culture Of Audio
3 credits
Prerequisite: Program Chair Permission
In this course students look at the industry from a non-technical perspective and examine the business side of the production facility as well as its role in a changing market and the impact that emerging technologies have on them. Issues of personality and attitude as they relate to working in the culture of an audio environment will also be covered as this class serves as a prerequisite to the Internship process.

AUDA409   Portfolio II
3 credits
Prerequisite: AUDA309 or Program Chair Permission
This course aims to prepare students to seek entry-level employment within the industry by assisting them with the development and presentation of an audio production portfolio that reflects the stated exit competencies. Students will demonstrate an advanced skill-set in areas as process, sound design, sound organization, presentation, and other skills, as projects are refined and assembled into a cohesive, comprehensive body of work. Particular emphasis will be placed on identifying short- and long-term professional employment goals, industry and professional related resources and standards, portfolio development and presentation strategies.

AUDA418   Media Business Practices
3 credits
Prerequisite: None
This course covers basic business theory and practices for the media professional, as well as key legal requirements for artistic industries are addressed in this course.

BC3334   Legal Issues & Ethics for Culinarians
3 credits
Prerequisite: CU1350
This course is designed to give the student an overview of legal issues arising in the food service environment. The students will examine laws pertinent to the hospitality/food service industry, and will investigate the relationship of these laws to the administration of a service organization. This course also identifies common ethical dilemmas encountered by Culinarians; introduces students to the foundations, purpose, and content of ethical codes and approaches to ethical decision-making.

BC3335   Spirits, Beers, and Brews
3 credits (elective)
Prerequisite: CU2325
This is an introductory course that provides the student with the basic understanding of the main types of spirits, beers, and sake. Emphasis is given to methods of production, raw materials, origin, and other factors as they affect price, quality, and style. Students are exposed to the terminology pertinent to the spirits industries.

BC3338   Catering & Event Management
3 credits
Prerequisite: None
This course introduces students to the fundamentals of catering, special events and sales in the hospitality industry. The course focuses on understanding the catering's role within the hospitality industry and the various catering disciplines. Students also discuss topics such as contracts, checklists, legal considerations, staffing and training, food production, and sanitation. This course is project driven which requires significant creative and independent work.

BC3340   Innovation & Entrepreneurship
3 credits
Prerequisite: Program Chair Permission
This course provides an introductory overview to the knowledge and skills needed for entrepreneurship. The course offers a chance to gain new knowledge and skills about how to identify and pursue entrepreneurial opportunities that can be applied to a student's own interests. Topics include: how entrepreneurs find, screen, and evaluate ideas and new business opportunities.

- *Creativity*: Imagination, ingenuity; the ability to create; the act of relating previously unrelated things; the application of a person's mental ability and curiosity to discover something new.
- *Innovation:* The introduction of something new; the development of new processes, methods, devices, products, and services for use by oneself and/or others.
- *Entrepreneurship:* The pursuit of opportunity without regard to resources currently controlled; the process of creating value by combining resources in unique ways to exploit opportunity. Involves taking responsibility for implementing innovative concepts.

BC3342   Global Management & Operations in the Hospitality Industry
3 credits
Prerequisite: None
This course provides students with an introduction to the dimensions and nature of the international hospitality industry. It is designed to review the principles of management and to apply management theory to the global marketplace. Students examine the social, cultural, political and economic environments within which international hospitality operators compete for survival and growth. Topics emphasized include cultural dimensions of management, international management strategy, international marketing and international human resource management.

BC3344   Foodservice Financial Management
3 credits
Prerequisite: Any lower division Mathematics course such as GS2403
In this course, students develop a working knowledge of the current theories, issues and challenges involved in financial management. Students are introduced to the tools and skills that financial managers use in effective decision-making. Topics include budgeting, cash management, cost concepts and behavior, investment analysis, borrowing funds, and financial forecasting.

BC3345   Etiquette for Today's Professional
3 credits (elective)
Prerequisite: None
This course presents the fundamentals of business and hospitality etiquette as they apply to modern multicultural and global business environments. Topics include the importance of the first impression, polite conversation, personal appearance, office politics, diplomacy, telephone and cell phone etiquette, proper oral and written communications, and the protocol of meetings. Students participate in a formal dining experience.

BC3346   Facilities Management & Design
3 credits
Prerequisite: None
This course provides students with information related to hospitality facility design and maintenance. Food service layout and design is related to operating issues, new building construction, and renovations. Planning and design of facilities including equipment, space and functional relationships, cost and operating efficiencies; emphasis on maintenance programs, safety regulations, building code requirements and energy conservation.

BC4330   Foodservice Technology & Information
3 credits
Prerequisite: None
This course is a survey course in foodservice information systems and technology (IS&T) designed to introduce students to the many diverse facets of IS&T in the foodservice industry. Current systems and issues of major importance in the field of IS&T will be considered as they relate to the foodservice industry. Emphasis will be placed on the managerial and business aspects of IS&T, rather than the technical perspectives. Core topics will include key foodservice systems (e.g., accounting and property management systems, point-of-sale, sales and catering, etc.), guest service and customer relationship management (CRM), knowledge management, and IS&T strategy.

BC4332   Quality Service Management & Training
3 credits
Prerequisite: CU2325
This class will examine the role of service in the food service industry and explore how to give quality customer service. Service systems and training programs in quality operations will be examined through the use of case studies and hypothetical scenarios. The course will cover employee training and development from both a strategic and operational perspective. The class will culminate by examining Charlie Trotter's service standards in what is often the best-rated restaurant in the United States.

BC4333   Introduction to Accounting
3 credits
Prerequisite: GS2403
This course introduces the basic concepts of financial accounting, including the principles upon which the determination of a company's net income and financial position are based. The course presents the accounting cycle, recording process, financial statements, budgetary planning, and performance evaluation. Students examine basic financial statements and the items included in these reports.

BC4337   Exploring Wines & the Culinary Arts
3 credits
Prerequisite: CU2325
This course provides an introduction to the production of wine from vineyard to bottle, as well as a review of the basic grape varietals that are used to make wine. Through lectures, research and tasting, students are exposed to different types, styles and quality levels of wine. Students will become familiar with the world's most important wine regions and learn the common criteria by which wines from these different regions are evaluated. This course is designed to teach students the applied approach to matching wine and food, using flavors, textures, and components present in food and wine as complementing strategies. The course emphasizes menu planning, preparation of foods, cooking methods, and tasting wines with food.
Various wines and spirits are used as part of the curriculum. These products are tightly controlled and monitored in the storeroom and kitchen. Participation in this program may be limited by local drinking age requirements. Please contact your campus Dean for information.

BC4339   Human Resource Management
3 credits
Prerequisite: CU1350
This course introduces the principles and practices of human resources management relevant to hospitality organizations, with emphasis on the entry-level manager's role. Topics covered will include employment laws, workforce management, compensation and benefits administration, labor unions, employee safety, diversity and ethics.

BC4345 Hospitality Marketing
3 credits

Prerequisite: None
This course is an introduction to service marketing as applied to the Hospitality industry. This course will cover application of basic marketing concepts and research methods. Design and delivery of marketing components for a hospitality business will be covered. Topics included but not limited to: unique attributes of service marketing; consumer orientation; consumer behavior; market segmentation principles; target marketing; product planning; promotion planning; market research; and competitor analysis.

BC4346 Leadership & Organizational Development
3 credits

Prerequisite: CU1350
Students examine leadership, organizational management and culture, focuses on the role of the managers as facilitators of change within the organizations. The course emphasizes the concepts of motivation, interpersonal relationships, group dynamics, leadership, and organization culture. Examination of leadership styles, development of strategic plans, and critical problem solving in the hospitality industry are covered in the course.

BC4350 Management Externship
3 credits

Prerequisite: Program Chair Permission
Through a field internship experiences, students will be able to apply their skills in a real and practical situation. The main objectives of the internship are to allow students the opportunity to observe and participate in the operation of successful business related to their field of study. The students will gain the experience they need to enter the field when they graduate. Students will compete 100 internship hours during their field experience.100 externship hours.
Various wines and spirits are used as part of the curriculum. These products are tightly controlled and monitored in the storeroom and kitchen. Participation in this program may be limited by local drinking age requirements. Please contact your campus Dean for information.

BC4445 Senior Culinary Practicum
3 credits

Prerequisite: Program Chair Permission
This course is intended to be a practical capstone for the culinary management curriculum. It will draw on the majority of disciplines presented earlier in the program. In this class students will plan, organize, and execute functions that will be booked and/or sold to the public. Students in effect, will experience the necessary functions of opening their own restaurant.
Various wines and spirits are used as part of the curriculum. These products are tightly controlled and monitored in the storeroom and kitchen. Participation in this program may be limited by local drinking age requirements. Please contact your campus Dean for information.

BC4650 Senior Project – Capstone
3 credits

Prerequisite: Program Chair Permission
This course is a continuation of the Associates level Capstone. While the Associates level Capstone focuses on the operational aspects of the business plan, the Baccalaureate Capstone focus on the managerial aspects of the business plan. Through the competencies developed with previous related studies course work, students will continue the development of a business plan for a minimum one hundred-seat restaurant. The project will include: Market Analysis and Marketing Strategy, Operating Budget, Sales Projections, Opening Inventories, Capital

Equipment, Balance Sheet, Income Statement, and Cost Analysis, Standardized Recipes and Costing for all standardized recipes, Menu, and Facilities Design. The course covers the components of a business plan as well as techniques for developing and presenting sections of the plan. Business related competencies are reviewed as necessary for completion of the project. *Various wines and spirits are used as part of the curriculum. These products are tightly controlled and monitored in the storeroom and kitchen. Participation in this program may be limited by local drinking age requirements. Please contact your campus Dean for information.*

CA2323   Two-Dimensional Animation Principles
3 credits
Prerequisite: RS1321, FND135
Students examine timing and weight through a series of projects designed to demonstrate the principles of animation. Topics include key-framing, in-betweening and cycling.

CA2387   Materials & Lighting
3 credits
Prerequisite: RS2330
This is an introduction to materials, textures, and lighting strategies to add detail and realism to objects without adding complexity to the model. Students simulate real-world surfaces containing reflection, radiosity and other effects.

CU1303   Concepts &Theories of Culinary Techniques
3 credits
Prerequisite or Co-requisite: Sanitation Certificate or Successful Completion of My ServSafe Lab
The fundamental concepts, skills and techniques involved in basic cookery are covered in this course. Special emphasis is given to the study of ingredients and cooking theories. Lectures teach organization skills in the kitchen and work coordination. The basics of stocks, soups, sauces, vegetable cookery, starch cookery, meat and poultry are covered. Emphasis is given to basic cooking techniques such as sautéing, roasting, poaching, braising and frying.
Various wines and spirits are used as part of the curriculum. These products are tightly controlled and monitored in the storeroom and kitchen. Participation in this program may be limited by local drinking age requirements. Please contact your campus Dean for information.

CU1315   Latin Cuisine
3 credits
Prerequisite: CU1610
This course emphasizes both the influences and ingredients that create the unique character of selected Latin cuisines. Students prepare, taste, serve, and evaluate traditional, regional dishes of Mexico, South America and the Caribbean Islands. Importance will be placed on ingredients, flavor profiles, preparations, and techniques representative of these cuisines.
Various wines and spirits are used as part of the curriculum. These products are tightly controlled and monitored in the storeroom and kitchen. Participation in this program may be limited by local drinking age requirements. Please contact your campus Dean for information.

CU1350   Management, Supervision & Career Development
3 credits

Prerequisite: None
This is a multifaceted course that focuses on managing people from the hospitality supervisor's viewpoint, and developing job search skills. The management emphasis is on techniques for increasing productivity, controlling labor costs, time management, and managing change. It also stresses effective communication and explains the responsibilities of a supervisor in the food service industry. Students develop techniques and strategies for marketing themselves in their chosen fields. Emphasis will be placed on students assessing their marketable skills, developing a network of contacts, generating interviews, writing a cover letter and resume, preparing for their employment interview, presenting a professional appearance, and interview follow-up.

CU1602   American Regional Cuisine
6 credits

Prerequisite: CU1610
 The course reinforces the knowledge and skill learned in the preceding classes and helps students build confidence in the techniques of basic cookery. The development of knife skills is accented. American Regional Cuisine explores the use of indigenous ingredients in the preparation of traditional and contemporary American specialties. The concepts of *mise en place*, time-lines, plate presentation, and teamwork in a production setting are introduced and accentuated. Timing and organization skills are emphasized.
Various wines and spirits are used as part of the curriculum. These products are tightly controlled and monitored in the storeroom and kitchen. Participation in this program may be limited by local drinking age requirements. Please contact your campus Dean for information.

CU1610   Fundamentals of Classical Techniques
6 credits

Prerequisite or Corequisite: CU1303
The fundamental concepts, skills and techniques involved in basic cookery are covered in this course. Special emphasis is given to the study of ingredients, cooking theories, and the preparation of stocks, broth, glazes, soups, thickening agents, the grand sauces and emulsion sauces. Lectures and demonstrations teach organization skills in the kitchen, work coordination, and knife skills. The basics of vegetable cookery, starch cookery, meat and poultry are covered. Emphasis is given to basic cooking techniques such as sautéing, roasting, poaching, braising and frying. Students must successfully pass a practical cooking examination covering a variety of cooking techniques.
Various wines and spirits are used as part of the curriculum. These products are tightly controlled and monitored in the storeroom and kitchen. Participation in this program may be limited by local drinking age requirements. Please contact your campus Dean for information.

CU1615   Introduction to Baking & Pastry Techniques
6 credits

Prerequisite: Sanitation Certificate or Successful Completion of My ServSafe Lab
This course is a combination of theory, lecture, demonstration, and hands-on production to provide an introduction to baking and pastry techniques for use in a commercial kitchen. Special focus is placed on the study of ingredient functions, product identification, and weights and measures as applied to baking and pastry techniques. Instruction is provided on the preparation of yeast-raised dough mixing methods, roll-in doughs, pie doughs, basic cake mixing methods, fillings, icings, pastry cream, and finishing techniques. Emphasis is also placed on dessert plating and presentation. Students must pass a practical exam.
Various wines and spirits are used as part of the curriculum. These products are tightly controlled and monitored in the storeroom and kitchen. Participation in this program may be limited by local drinking age requirements. Please contact your campus Dean for information.

CU2300   Management by Menu
3 credits
Prerequisite: None
This course is designed to prepare future food service managers by giving a clear picture of the important role menu planning plays within operations. It covers topics ranging from menu development, pricing, and evaluation to facilities design and layout. Students will benefit because good menu development is crucial to the success of any foodservice operation, i.e., a planning tool, source of operational information, and a merchandising method for reaching patrons.

CU2310   Capstone
3 credits
Prerequisite: Program Chair Permission
Through competencies developed with previous related studies course work, students will develop a business plan for a minimum one hundred-seat restaurant. The project will include: Market Analysis and Marketing Strategy, Operating Budget, Sales Projections, Opening Inventories, Capital Equipment, Standardized Recipes and Costing for all standardized recipes, Menu and Facilities Design. The course covers the components of a business plan as well as techniques for developing and presenting sections of the plan. Business related competencies are reviewed and tutored as necessary for completion of the project.
Various wines and spirits are used as part of the curriculum. These products are tightly controlled and monitored in the storeroom and kitchen. Participation in this program may be limited by local drinking age requirements. Please contact your campus Dean for information.

CU2322   World Cuisine
3 credits
Prerequisite: CU1610
This course emphasizes both the influences and ingredients that create the unique character of selected World cuisines. Students prepare, taste, serve, and evaluate traditional, regional dishes of Spain, Middle East, Turkey, Greece, Africa and India. Importance will be placed on ingredients, flavor profiles, preparations, and techniques representative of these cuisines.
Various wines and spirits are used as part of the curriculum. These products are tightly controlled and monitored in the storeroom and kitchen. Participation in this program may be limited by local drinking age requirements. Please contact your campus Dean for information.

CU2325   Food & Beverage Operations Management
3 credits
Prerequisite: None
This course addresses front-of-the-house operations and is designed to provide students with an introduction from a managerial perspective of providing exceptional service to increasingly sophisticated and demanding guests. Survey of the world's leading wines classified by type, as well as other distilled beverages. Topics covered include the management and training of personnel to be responsible, professional alcohol servers, product knowledge, the income statement, job descriptions, sales forecasting and cost control. The students will produce a complete dining room and bar operation manual. This project should be saved on diskette or jump drive, as it will be used during Capstone or the development of a business plan.
Various wines and spirits are used as part of the curriculum. These products are tightly controlled and monitored in the storeroom and kitchen. Participation in this program may be limited by local drinking age requirements. Please contact your campus Dean for information.

CU2330   Classical European Cuisine
3 credits
Prerequisite: CU1610
This course emphasizes both the influences and ingredients that create the unique characters of selected classical European cuisines. Students prepare, taste, serve, and evaluate traditional, regional dishes of the British Isles, Italy, France, Germany, Austria, Switzerland, and Scandinavian countries. Emphasis is placed on ingredients, flavor profiles, preparations, and techniques representative of these cuisines.
Various wines and spirits are used as part of the curriculum. These products are tightly controlled and monitored in the storeroom and kitchen. Participation in this program may be limited by local drinking age requirements. Please contact your campus Dean for information.

CU2331 Artisan Breads & Baking Production
6 credits
Prerequisite: CU1615
This course provides the information, tools and instruction to gain proficiency in the preparation of a variety of artisan breads. Emphasis will be placed upon learning to mix, ferment, shape, bake and store hand crafted breads. Students will focus on traditional fermentation, as well as the science of the ingredients. Students learn assembly speed and increased their proficiency in meeting production deadlines with quality products.
Various wines and spirits are used as part of the curriculum. These products are tightly controlled and monitored in the storeroom and kitchen. Participation in this program may be limited by local drinking age requirements. Please contact your campus Dean for information.

CU2337   European Cakes and Tortes
3 credits
Prerequisite: CU1615
Students will build on competencies previously learned and apply those skills into new products to create more elaborate tortes and cakes using complex finishing methods by applying glazes, using decorative sponges, and building multi-component cakes. Topics to be covered include comparison of classical and modern preparations, classical cakes; glazed, iced, molded, and cream filled cakes, and bombes.
Various wines and spirits are used as part of the curriculum. These products are tightly controlled and monitored in the storeroom and kitchen. Participation in this program may be limited by local drinking age requirements. Please contact your campus Dean for information.

CU2347   Advanced Patisserie & Display Cakes
6 credits
Prerequisite: CU1615
 This course explores the techniques of plated desserts and the theory behind building edible art for A la Carte service, competition or banquet functions. Methods and procedures for producing high quality specialty decorated cakes, as well as the design, assembly, and decorating of wedding cakes will be introduced.
Various wines and spirits are used as part of the curriculum. These products are tightly controlled and monitored in the storeroom and kitchen. Participation in this program may be limited by local drinking age requirements. Please contact your campus Dean for information.

CU2348   Asian Cuisine
3 credits

Prerequisite: CU1610

This course emphasizes both the influences and ingredients that create the unique character of selected Asian cuisines. Students prepare, taste, serve, and evaluate traditional, regional dishes of the four regions of China, Japan, Korea, Vietnam, Thailand, and Indonesia. Importance will be placed on ingredients, flavor profiles, preparations, and techniques representative of these cuisines.

Various wines and spirits are used as part of the curriculum. These products are tightly controlled and monitored in the storeroom and kitchen. Participation in this program may be limited by local drinking age requirements. Please contact your campus Dean for information.

CU2351   Sustainable Purchasing & Controlling Costs
3 credits

Prerequisite: None

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

CU2601   Garde Manger
6 credits

Prerequisite: CU1610

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

Various wines and spirits are used as part of the curriculum. These products are tightly controlled and monitored in the storeroom and kitchen. Participation in this program may be limited by local drinking age requirements. Please contact your campus Dean for information.

CU2610   Á La Carte
6 credits

Prerequisite: CU1610, CU1602, CU1615, CU2601, CU2325

Introduces students to the A La Carte kitchen, emphasis is on "a la minute" method of food preparation, plus dining room service standards. Industry terminology, correct application of culinary skills, plate presentation, organization and timing in producing items off both a fixed-price menu and a la carte menu are stressed. The principles of dining room service are practiced and emphasized. The philosophy of food are further explored and examined in light of today's understanding of food, nutrition and presentation. Prior work experience or field study experience requires supervised, verifiable experience in the culinary field with a minimum of 90 work hours in food production. Students are responsible for securing the field experience site and may seek assistance through The Institute. Field Experience is a semi-structured and supervised situation in which students receive basic training and directed work experience in selected entry-level positions consistent with career preference. Emphasis is on job competence, performance, and professionalism and work relations. Documentation must be completed during the course.

Various wines and spirits are used as part of the curriculum. These products are tightly controlled and monitored in the storeroom and kitchen. Participation in this program may be limited by local drinking age requirements. Please contact your campus Dean for information.

CU2636   Art Culinaire
6 credits
Prerequisite: CU1610, CU1602, CU1615, CU2601, CU2325
This course will celebrate the culinary styles, restaurants, restaurateur and chefs who are in the current industry spotlight. Their style, substance and quality will be discussed and examined. During the hands–on production aspect of the class, students will have the opportunity to be exposed to specialty produce and products.
Various wines and spirits are used as part of the curriculum. These products are tightly controlled and monitored in the storeroom and kitchen. Participation in this program may be limited by local drinking age requirements. Please contact your campus Dean for information.

CU2640   Chocolate, Confections & Centerpieces
6 credits
Prerequisite: CU1615
Students are introduced to the fundamental concepts, skills and techniques of chocolates and confections. Students are introduced to the basic techniques used in forming simple centerpieces. Lectures and demonstrations teach chocolate tempering, candy production and the rules that apply when creating centerpieces.
Various wines and spirits are used as part of the curriculum. These products are tightly controlled and monitored in the storeroom and kitchen. Participation in this program may be limited by local drinking age requirements. Please contact your campus Dean for information.

DFVA101   Survey of Digital Filmmaking & Video Production
3 credits
Prerequisite: None
A survey of the digital filmmaking and video production field within the larger framework traditional mass media and emerging communication technologies.

DFVA102   Introduction to Filmmaking Applications & Design
3 credits
Prerequisite: None
Introduction to professional software applications used for the creation and design of digital filmmaking and video production.

DFVA103   Fundamentals of Video Production
3 credits
Prerequisite: DFVA111 or Program Chair Permission
Students begin the implementation of fundamental terminology, concepts, equipment and techniques of video production.

DFVA105   Conceptual Storytelling
3 credits
Prerequisite: DFVA101 or GS1403
Introduces students to storytelling and the various elements of an effective story. Students will also translate a written story into visual elements in a storyboard.

DFVA107   Fundamentals of Producing & Directing
3 credits
Prerequisite: DFVA103
Focuses on the production processes from the perspectives of a producer and director.

DFVA111   Principles of Cinematography
3 credits

Prerequisite: None
Introduction to the history and principles of visual design for motion pictures through the use of a camera.

DFVA113   Fundamentals of Editing
3 credits

Prerequisite: DFVA111 or Program Chair Permission
Introduces the student to the editing of visuals and sound using non linear editing software.

DFVA123   Intermediate Video Production
3 credits

Prerequisite: DFVA103
Covers the principles of visual design for motion pictures, develop the student's ability to evaluate the visual potential of locations, and determine the proper technical tools and use of motion picture elements to achieve the story's intended look.

DFVA133   Lighting for Digital Film
3 credits

Prerequisite: None
Students will be introduced to the basic concepts and principles of lighting for cinematography. Fundamentals of utilizing and controlling both natural and studio lighting with emphasis on the quality, quantity, and direction and its effect on the photographic image.

DFVA201   Fundamentals of Scriptwriting
3 credits

Prerequisite: DFVA105
Students explore the writing and creative elements needed to create scripts. They will also acquire knowledge of all elements from research to proposal to treatment to script.

DFVA202   Digital Cinematography
3 credits *Prerequisite: DFVA123 or Program Chair Permission*
Explores various cameras, lighting techniques and styles used in digital filmmaking and video production. Discussions will cover advanced concepts and principles of camera operation, camera movement, use of lenses, composition and lighting techniques.

DFVA203   Intermediate Editing
3 credits

Prerequisite: DFVA113
Students will learn to utilize creative problem-solving skills through editing using approach, pace, tone, and rhythm of sequences.

DFVA204   Acting & Directing
3 credits

Prerequisite: DFVA107
Develops students' understanding of the role and responsibilities of a director and their role in helping actors bring characters to life.

DFVA205 History of Film & Media
3 credits

Prerequisite: None
Focuses on the history of film and media, with the goal of delivering a clear outline and analysis of its key developments and innovations.

DFVA208 Media Business Practices
3 credits

Prerequisite: None
Addresses basic business theory and practices for the media professional, as well as key legal requirements for artistic industries.

DFVA212 Broadcast Graphics I
3 credits

Prerequisite: DFVA113
Students study the nature and attributes of motion and broadcast graphics and learn to generate, select, and manipulate still and motion graphics for broadcast and other media delivery.

DFVA213 Studio Production
3 credits

Prerequisite: DFVA111
Focuses on broadcast studio operation, live production, studio management, lighting, crew, and sound. Students will also explore the theoretical basis of the electronics behind the equipment needed for studio production.

DFVA214 Scriptwriting
3 credits

Prerequisite: DFVA201
A presentation of the professional scriptwriting process, from pitching, through treatment, and the development process to final draft.

DFVA222 Broadcast Graphics II
3 credits

Prerequisite: DFVA212
Reinforces compositing concepts, techniques and vocabulary acquired in Broadcast Graphics I and introduces more sophisticated tools and techniques.

DFVA223 Intermediate Audio
3 credits

Prerequisite: AUDA101
Explores the various methods and techniques for digital sound composition and design. Students will focus on using digital sound systems and manipulating sound elements for intended effects in media content.

DFVA233 Electronic Field Production
3 credits

Prerequisite: DFVA213
Students will learn video field production in two styles: Electronic News Gathering and Electronic Field Production.

DFVA303   Multi-Camera Production
3 credits
Prerequisite: DFVA213
Students work together as a team to produce in-studio and/or remote multi-camera productions of live performances.

DFVA306   Internship
3 credits
Prerequisite: Program Chair Permission
Through a field internship experiences, students will be able to apply their skills in a real and practical situation. The main objectives of the internship are to allow students the opportunity to observe and participate in the operation of successful business related to their field of study. The students will gain the experience they need to enter the field when they graduate. Students will compete 100 internship hours during their field experience.***100 internship hours.***

DFVA307   Media Theory & Criticism
3 credits
Prerequisite: DFVA205
Introduce students to the major theories used to analyze various media, including film, television and audio.

DFVA308   Media Delivery Systems & Distribution
3 credits
Prerequisite: DFVA353
Addresses the end part of digital filmmaking and video production - delivery and distribution. Students will study a variety of delivery methods and systems and determine the advantages and limitations of each. They will also examine the relationship between delivery systems and distribution methods and evaluate the relative efficiency, cost, and effectiveness of each.

DFVA309   Portfolio I
3 credits
Prerequisite: Program Chair Permission
This course is designed to prepare student for the transition to the professional world. This course can prepare students for the industry by helping them compile a portfolio. Students will demonstrate their conceptual, design, craftsmanship, and other skills as they assemble and refine their portfolio projects. Working individually with an instructor, each student will select representative projects showcasing work that reflects a unique style and developing them further as needed.

DFVA313   Sound Design
3 credits
Prerequisite: DFVA223
Explores the various methods and techniques for digital sound composition and design in film and video.

DFVA316   Media Production Workshop
3 credits
Prerequisite: DFVA323
Working in production teams, students in this workshop class will deal with real clients, typically representatives of non-profit organizations. Guided by a faculty, students interview the client to determine expectations and work in a team to design and produce the media content for an intended delivery system.

DFVA323   Short Media Production
3 credits
Prerequisite: DFVA233
Discusses short form as a genre of media production and its features in subject matter and style. Students learn to produce short-form news, information, or dramatic content for multiple delivery platforms.

DFVA332   Senior Project Preparation
3 credits
Prerequisite: Program Chair Permission
Initiates a multi-quarter, comprehensive project which will be integral to students' final portfolios. With department approval, students will employ their cumulative skills to pre-produce a digital film in a chosen genre.

DFVA333   Senior Project Production
3 credits
Prerequisite: DFVA332
This course continues the three-quarter long comprehensive project begun in *Senior Project Preparation*. Students will employ cumulative skills to produce a significant, sophisticated, digital film in a chosen genre. Projects will be carried out individually or in groups based on the needs of the class as determined by the instructor.

DFVA343   Advanced Editing
3 credits
Prerequisite: DFVA203
Using advanced editing methods; this course focuses on processing audio and video elements in media content and organizing such content for total effect and final delivery.

DFVA353   Compositing for Digital Film
3 credits
Prerequisite: DFVA222 or MAAA233
Students in this course learn the concepts, techniques, and vocabulary of compositing. Students apply rotoscoping, match moving, keying, layering to finalize their multiple-source projects.

DFVA403   Senior Project Post Production
3 credits
Prerequisite: DFVA333
This course concludes the three-quarter long comprehensive project begun in *Senior Project Preparation* and created in *Senior Project Production*. Students will employ cumulative skills to post-produce a significant, sophisticated digital film in a chosen genre.

DVFA409   Portfolio II
3 credits
Prerequisite: DFVA309
Students will demonstrate an advanced skill-set in areas as process, conceptual thinking, design, craftsmanship, and other skills, as projects are refined and assembled into a cohesive, comprehensive body of work. Particular emphasis will be placed on identifying short- and long-term professional employment goals, industry and professional related resources and standards, portfolio development and presentation strategies.

DMG1301   Introduction to Design Management
3 credits

Prerequisite: None

This course is an overview of the field of design management. It introduces students to how design is managed within organizations to further business objectives. Topics include managing creativity, the value of branding and the strategic use of design.

DMG1354   Technology & Productivity
3 credits

Prerequisite: None

Students explore how businesses use technology to reach objectives. Students use current business productivity software.

DMG3381   Design Management Studio
3 credits

Prerequisite: Program Chair Permission

Using both their studio skills and business knowledge, students work on projects for nonprofit organizations.

DMG3394   Information Technology & Databases
3 credits

Prerequisite: DMG1354

This course introduces the basic skills to integrate information technology into businesses and organizations. The focus is on operating systems, networking and troubleshooting, as well as an introduction to databases and their uses.

DMG3398   Managing Creativity And Innovation
3 credits

Prerequisite: RS2322

Students examine the theoretical foundations of creativity and innovation. New and innovative approaches to business problem solving help students to improve their skills and the skills of people who they will manage.

DMG4362   Design Management Externship
3 credits

Prerequisite: Program Chair Permission

Students apply acquired subject matter and career/professional skills in a real and practical situation. With the opportunity to observe and participate in the operation of a company related to their field of study, students gain experience needed to seek entry to design management. 100 externship hours

DMG4371   Portfolio For Design Management
3 credits

Prerequisite: Program Chair Permission

Building upon the preliminary collection of work from Portfolio Preparation, students determine and design the final organization and presentation of their graduation portfolio. Students work with an instructor to select projects that reflect their personal style, design abilities and management skills. Major and minor studio electives are incorporated into the final portfolio projects and presentation to an audience.

DMG4382   Design Management Seminar Strategic Design
3 credits

Prerequisite: Program Chair Permission
Current thinking and practices in the design management industry are examined through case studies.

DTG1354   Mechanical Drawing
3 credits

Prerequisite: None
Students use mechanical drawing tools to develop basic drafting skills used in industrial design. Students examine scale and dimension, design small devices, and prepare basic working drawings in orthographic projection.

DTG1356   Fabrication Techniques
3 credits

Prerequisite: RS1304
This is an introduction to the principles of model making. Students explore the use of various media to become familiar with a variety of current tools and techniques.

DTG1384   Concept Drawing
3 credits

Prerequisite: FND110
Students use various techniques and media to improve their creative processes, visual presentations and ability to transform concept ideas into finished designs.

DTG2310   Storyboarding & Scriptwriting
3 credits

Prerequisite: DTG1384
Students develop storyboarding and scriptwriting techniques used in the creation of technical graphics. Students learn storyboard formats and the processes used in planning and preparing graphic presentations.

DTG2332   Human Factors
3 credits

Prerequisite: DTG1356
This course examines the psychological and physical factors that affect humans as they interact with products, facilities and the environment.

DTG2340 Advanced Computer-Aided Modeling
3 credits

Prerequisite: DTG2367
This course explores advanced three-dimensional computer modeling techniques. Students use three-dimensional design software to produce advanced designs.

DTG2363   Consumer Product Design
3 credits

Prerequisite: DTG1356
Students examine how products are developed and incorporate the use of concepts, working drawings and model making. Topics include prototype development, mass production, and marketability of product design.

DTG2365   Exhibition Design
3 credits

Prerequisite: Program Chair Permission

Students design and create exhibits for commercial trade shows, retail stores and stage sets. Students incorporate into their designs the use of product displays, signage, graphics, lighting, space plans and working drawings.

DTG2367   Computer-Aided Modeling
3 credits

Prerequisite: Program Chair Permission

Students explore the use of various design-related software programs that professional designers use to create basic three-dimensional shapes, layouts and computer-generated renderings.

DTG3305   Digital Sketching
3 credits

Prerequisite: DTG1384

Students use various software applications and hardware devices to rapidly visualize design concepts. Computer methods are used to enhance manual sketching techniques.

DTG3308   Training & Instructional Design
3 credits

Prerequisite: Program Chair Permission

This course examines various methods and techniques used in industry to develop training and instructional materials.

DTG3310   Presentation & Delivery Techniques
3 credits

Prerequisite: Program Chair Permission

This is a laboratory course that exposes students to various file output and delivery options. Students create single images, charts, graphs, presentation boards, small publications, electronic slide shows and animation for specified projects using traditional and digital media.

DTG3320   Computer-Aided Rendering
3 credits

Prerequisite: INTA103

Students explore digital media and design, and render product designs. Students explore the use of digital media to design and render products and environments.

DTG3325   Design for Manufacturing
3 credits

Prerequisite: DTG4381, DTG2367

This course continues to develop the manufacturing theory presented in Material Properties and Manufacturing Processes. The appropriate use of various manufacturing methods and materials is explored. Students prepare detailed mechanical drawings of product designs.

DTG3370   Principles of Mechanical Engineering
3 credits

Prerequisite: DTG2367

This is an introduction to the fundamentals of mechanical engineering, its application to design principles and to the designer's individual vision.

DTG3398   Packaging & Point-of-Sale
3 credits
Prerequisite: GWDA103, FND135
This course examines the role of packaging and point-of-sale in product protection and presentation. Students focus on the structural integrity of products, marketing objectives and the need for unique display aesthetics.

DTG4300   Visualizing Information
3 credits
Prerequisite: Program Chair Permission
This course examines the techniques used to present complex information in visual formats. Students use computer graphics to create visual images that aid in understanding complex phenomena.

DTG4305   Capstone – Research & Concept Exploration
3 credits
Prerequisite: Program Chair Permission
Students select an area from the field of design and technical graphics to use as a foundation for their capstone project, using class time to research and schedule the project. Students then explore various concepts and select the best one for further development.

DTG4315   Portfolio Preparation for Design & Technical Graphics
3 credits
Prerequisite: Program Chair Permission
This course is designed to prepare students for entering the field of design & technical graphics. Students define their career goals and prepare and revise a comprehensive portfolio of their work. Students work individually with the instructor to select and refine projects that reflect their personal style and design sensitivities. Students develop self-promotion skills and strategies for conducting an effective job search.

DTG4320   Capstone – Design and Presentation
3 credits
Prerequisite: DTG4305
Students develop the selected concept into a completed project. Students then present and defend their capstone project.

DTG4325   Externship for Design & Technical Graphics
3 credits
Prerequisite: Program Chair Permission
Through a field internship experiences, students will be able to apply their skills in a real and practical situation. The main objectives of the internship are to allow students the opportunity to observe and participate in the operation of successful business related to their field of study. The students will gain the experience they need to enter the field when they graduate. Students will compete 100 internship hours during their field experience.100 externship hours

DTG4330   Computer Portfolio for Design & Technical Graphics
3 credits
Prerequisite: Program Chair Permission
Students develop digital portfolio projects using computer-generated presentation techniques. The result is a professional quality portfolio suitable for presentation to industry.

DTG4360   Advanced Construction Drawings
3 credits
Prerequisite: INTA203
Students create a complete set of working drawings and specifications of a current or previous design project with a focus on formatting and cross referencing drawings.

DTG4381   Material Properties & Manufacturing Processes
3 credits
Prerequisite: DTG1354
Students explore various materials, their properties, and the methods of production associated with manufacturing today's products. Students tour production line facilities, workrooms and small shops.

ELBC100   Elective I for Culinary Management
ELBC200   Elective II for Culinary Management
ELBC300   Elective III for Culinary Management
ELBC400   Elective IV for Culinary Management
3 credits each
Prerequisite: Program Chair Permission
Electives give **Culinary Management** students the opportunity to study other disciplines offered from the current Art Institute of Colorado catalog. Students can choose from any course which is not already part of their current degree program and for which they meet the prerequisite requirements, from the following programs: Baking & Pastry, Culinary Arts, and Food and Beverage Management to satisfy this elective choice. They may also choose from the standard program elective courses offered during the year. Students are encouraged to discuss their options with the Program Chair, to ensure all prerequisites for their elective choice have been met.

ELFB100   Elective I for Food & Beverage Management
ELFB200   Elective II for Food & Beverage Management
ELFB300   Elective II for Food & Beverage Management
3 credits each
Prerequisite: Program Chair Permission
Electives give **Food & Beverage Management** students the opportunity to study other disciplines offered from the current Art Institute of Colorado catalog. Students can choose from any course which is not already part of their current degree and for which they meet the prerequisite requirement, from the following programs: Baking & Pastry, Culinary Arts, and Culinary Management to satisfy this elective choice. They may also choose from the standard program elective courses offered during the year. Students are encouraged to discuss their options with the Program Chair, to ensure all prerequisites for their elective choice have been met.

ELMG300   Minor Studio Elective I for Design Management
ELMG400   Minor Studio Elective II for Design Management
ELMG500   Minor Studio Elective III for Design Management
ELMG600   Minor Studio Elective IV for Design Management
ELMG700   Minor Studio Elective V for Design Management
3 credits each
Prerequisite: Program Chair Permission
Electives give **Design Management** students the opportunity to study other disciplines of design offered from the current Art Institute of Colorado catalog. Students can choose from any course which is not already part of their current degree and for which they meet the prerequisite requirement, from the following programs: Design and Technical Graphics, Digital Filmmaking and Video Production, Graphic and Web Design, Interior Design, Media Arts and Animation, Photography, and Visual Effects and

Motion Graphics to satisfy this elective choice. Students are encouraged to discuss their options with the Program Chair, to ensure all prerequisites for their elective choice have been met.

ELMG 310   **Major Studio Elective I for Design Management**
ELMG 410   **Major Studio Elective II for Design Management**
ELMG 510   **Major Studio Elective III for Design Management**
ELMG 610   **Major Studio Elective IV for Design Management**
ELMG 710   **Major Studio Elective V for Design Management**
ELMG 810   **Major Studio Elective VI for Design Management**
ELMG 910   **Major Studio Elective VII for Design Management**
ELMG 1000   **Major Studio Elective VIII for Design Management**
ELMG 1100   **Major Studio Elective IX for Design Management**
ELMG 1110   **Major Studio Elective X for Design Management**
ELMG 1200   **Major Studio Elective XI for Design Management**

3 credits each
Prerequisite: Program Chair Permission
Electives give **Design Management** students the opportunity to study other disciplines of design offered from the current Art Institute of Colorado catalog. Students can choose from any course which is not already part of their current degree and for which they meet the prerequisite requirement, from the following programs: Design and Technical Graphics, Digital Filmmaking and Video Production, Graphic and Web Design, Interior Design, Media Arts and Animation, Photography, and Visual Effects and Motion Graphics to satisfy this elective choice. Students are encouraged to discuss their options with the Program Chair, to ensure all prerequisites for their elective choice have been met.

ELTG100   **Elective I for Design & Technical Graphics**
ELTG200   **Elective II for Design & Technical Graphics**
ELTG300   **Elective III for Design & Technical Graphics**
3 credits each
Prerequisite: Program Chair Permission
Electives give **Design & Technical Graphics** students the opportunity to study other disciplines of design offered from the current Art Institute of Colorado catalog. Students can choose from any course for which they meet the prerequisite requirement from the following programs: Audio Production, Design Management, Digital Filmmaking and Video Production, Fashion Design, Fashion Marketing & Management, Graphic Design, Graphic and Web Design, Interior Design, Media Arts and Animation, Photography, Visual Effects and Motion Graphics, and Web Design and Interactive Media to satisfy this elective choice. Students are encouraged to discuss their options with the Program Chair, to ensure all prerequisites for their elective choice have been met.

FADA101 Elements of Garment Construction
3 credits
Prerequisite: None
This course introduces the student to the basic concepts of garment construction. The student will have an overview of the industrial equipment, the processes of measuring, cutting, sewing, and sequence of assembly.

FADA102 Fashion Illustration
3 credits
Prerequisite: FND110
This course covers rendering the fashion figure, garments, details, and textiles using various media.

FADA103 Textile Fundamentals
3 credits
Prerequisite: None
Students study textiles exploring natural and manufactured fibers, structure, production, uses, and characteristics.

FADA108 Textiles Applications
3 credits
Prerequisite: FADA103
Introduction to the regulations and laws that apply to the apparel industry. They will research and source textile manufacturers and mills relevant to product development. Students will develop a further understanding of the end uses and applications of textiles.

FADA111 Survey of the Fashion Industry
3 credits
Prerequisite: None
This course is an overview of the fashion industry, examining how garments are designed, created, produced and marketed.

FADA113 Fundamentals of Patternmaking
3 credits
Prerequisite: FADA121
This course is an introduction to the principles of patternmaking through drafting basic block and pattern manipulation. Working from the flat pattern students will apply these techniques to the creation of a garment design.

FADA121 Fundamentals of Construction
3 credits
Prerequisite: FADA101
Students continue their introduction to apparel industry sewing standards and techniques. Through the completion of samples and the construction of basic garments, students apply fundamental garment construction skills utilizing industrial equipment.

FADA131 Intermediate Construction
3 credits
Prerequisite: FADA121
In this course students study the application of intermediate and industrial construction techniques to further refine construction skills.

FADA201 Advanced Construction
3 credits
Prerequisite: FADA131
In this course students study advanced construction techniques applied to structured garments.

FADA202 Technical Drawing
3 credits
Prerequisite: FADA103
Development of presentation boards and technical illustrations manually and by computer aided design technology.

FADA203 Intermediate Patternmaking
3 credits
Prerequisite: FADA113
Flat pattern techniques in accordance with garment trade practices. Emphasis will be on the manipulation of patterns for more complex designs.

FADA207 Early History of Fashion
3 credits
Prerequisite: None
Students study evolution of garments and accessories from the ancient Egyptians through the French Revolution.

FADA208 Trends & Forecasting
3 credits
Prerequisite: FADA217
The course focuses on the study of trends, trend forecasting, demographics and social issues that affect fashion.

FADA212 Advanced Fashion Illustration
3 credits
Prerequisite: FADA102
Student utilize advanced techniques in rendering the fashion figure, garments, details, and textiles using various media with a focus on application of color and texture. Students will begin to develop a personal illustrative style.

FADA213 Advanced Patternmaking
3 credits
Prerequisite: FADA203
Students study advanced patternmaking and construction techniques including stretch fabric blocks for garment creation.

FADA217 Modern History of Fashion
3 credits
Prerequisite: None
Students study evolution of garments and accessories from the French Revolution to the present.

FADA223 Computer Patternmaking
3 credits
Prerequisite: FADA203
In this course students will utilize industry standard software to further their patternmaking skills.

FADA233 Draping
3 credits
Prerequisite: FADA203
The course is an introduction to the principles and techniques of draping. Proportion, line, grain and fit are analyzed.

FADA243 Specialized Sewing Techniques
3 credits
Prerequisite: FADA201
This course explores tailoring, advanced sewing, and finishing techniques. Students learn appropriate fabric selection, proper cutting and marking, and inner construction methods.

FADA302 Fit Analysis
3 credits
Prerequisite: FADA233
This course provides the foundation for defining fit by applying techniques for accurately fitting garments on a body. Students will demonstrate understanding by translating changes back to a flat pattern.

FADA303 Advanced Computer Patternmaking
3 credits
Prerequisite: FADA223
This course will focus on the advanced use of Computer Aided Design in patternmaking. Students will utilize industry software and hardware to engineer patterns from original designs in a laboratory setting. Work will be initiated for presentation in the final portfolio of student work.

FADA308   Fundamentals of Business
3 credits
Prerequisite: None
This course is structured to investigate the wide ranges of both traditional and emerging business topics and considerations, preparing students as they transition into a media and design profession. Concepts of professionalism, expected business needs, an understanding of self-marketing, proposals and project management, and intellectual property and contractual issues will be addressed.

FADA312 Sourcing and Technical Design
3 credits
Prerequisite: GWDA103
Through a variety of in-depth research and analysis, students create computer generated production package consisting of costing analysis, size specification, construction standards, sourcing materials and production methods, detailed front and back flats.

FADA313 Computer Production Systems
3 credits
Prerequisite: FADA303
This course covers industrial application of patternmaking through the creation of production ready patterns including grading and marker making.

FADA322 Senior Collection Concept
3 credits
Prerequisite: Program Chair Permission
Students develop a final collection beginning with market research, development of concepts, illustrations, and the sourcing of materials.

FADA332 Surface Design
3 credits
Prerequisite: FADA108
Students utilize manual surface design applications of colors, prints, and motifs on a variety of fabrications.

FADA402 Digital Textile Design
3 credits
Prerequisite: FADA303
Using pixel and vector based software students explore applied and structural techniques for textile print design and fabric development exploring applied and structural techniques using pixel and vector based software.

FADA403 Senior Collection Technical
3 credits
Prerequisite: FADA322
Students continue developing final collection through completion of technical drawings, specifications, patternmaking and fit.

FADA406 Internship
3 credits
Prerequisite: Program Chair Permission
Through a field internship experiences, students will be able to apply their skills in a real and practical situation. The main objectives of the internship are to allow students the opportunity to observe and participate in the operation of successful business related to their field of study. The students will gain the experience they need to enter the field when they graduate. Students will compete 100 internship hours during their field experience.

FADA409 Portfolio I
3 credits
Prerequisite: Program Chair Permission
This course prepares students for the transition to the professional world. This course is designed to prepare students for the industry by helping them compile a portfolio. Students will demonstrate their conceptual, design, craftsmanship, and other skills as they assemble and refine their portfolio projects. Working individually with an instructor, each student will select representative projects showcasing work that reflects a unique style and developing them further as needed. Particular emphasis is placed on identifying short- and long-term professional employment goals, industry and professional related resources and portfolio development strategies.

FADA413 Senior Collection Production
3 credits
Prerequisite: FADA403
Students complete the final development phase of their senior collection including specification package. Emphasis placed on finished construction and presentation of original line.

FADA419 Portfolio II
3 credits
Prerequisite: FADA409 or Program Chair Permission
This course focuses on the completion of the portfolio. Students' final portfolios should focus on their individual strengths. This work should reflect their uniqueness and their ability to meet demanding industry standards and prepare them for entry into the professional world.