

CATALOG OF COURSES MIAMI AD SCHOOL

ACP+B PARTNER



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The School of Pop Culture Engineering



THE SCHOOL OF POP CULTURE ENGINEERING

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

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

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

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

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

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

Regardless of their major, they will work in the new type of team in a digital agency: Interaction Designer, Information Architect, Programmer, Planner, Visual Designer and Interactive Writer. And their graduating portfolio? No more black portfolio case, that's for sure. In a paper-less digital world, a slick black thumb drive makes a lot more sense.

BASE SCHOOL LOCATIONS

Every Miami Ad School student goes on a journey. An odyssey of learning that is the very core of the experience that makes Miami Ad School students the most-awarded in the world. It's because the students are exposed to the very latest in global pop culture, all the crazy trends, fads and fetishes—the underground below the underground. They've had tough mentors from the best ad agencies in the world who told them what was wrong with their work and how to make it better. The students use all these experiences to create razor-sharp, really cool stuff. That adventure in learning begins in one place: A Miami Ad School Base School location.

Whether it's Berlin, New York, Minneapolis, San Francisco, Hamburg, Madrid, São Paulo or, of course, Miami—it's always Miami Ad School. The curriculum, the faculty of working industry professionals, the spirited students and the demanding creative standards can always be counted on. However, each location does bring it's own special flavor to the mix. You've got to ask yourself, "Where do I want to begin?" And, after completing your first year, "Where will I go next?"

MIAMI AD SCHOOL

955 Alton Road; Miami Beach, Florida 33139
 USA800.858.3190 T (Toll-Free, US Only)
 +1.305.538.3193 T
 +1.305.538.3724 F
 info@miamiadsschool.com

Programs Offered

Art Direction, Copywriting, Digital Design, Digital Photography & Video, Associate Degree in Science in Creative Studies, Account Planning, Communication Planning and Masters of Science in Mass Communications.

Facilities

The school is located in a 14,000 sq. ft. (1,300m²), two-story building that houses: gallery spaces, classrooms, quiet reading areas, graphic design and two photography studios, technical infrastructure, administrative offices, and a gallery/stadium space that seats 200 people.

Want the whole scoop?

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

MIAMI AD SCHOOL MINNEAPOLIS

25 North 4th Street, Suite 201; Minneapolis, MN 55401 USA
 +1.612.339.4089 T
 +1.612.338.6773 F
 infomn@miamiadsschool.com

Programs Offered

Art Direction, Copywriting and Account Planning.

Facilities

6,500 sq. ft. (604m²) second floor space, a former photo studio and art gallery, includes classrooms, offices, reception area, a full kitchen, small auditorium space, photo studio, reading room and technical infrastructure.

Want the whole scoop?

Visit the Minneapolis Base School location page at:
<http://www.miamiadsschool.com/locations/advertising-school/minneapolis>

MIAMI AD SCHOOL SAN FRANCISCO

415 Jackson Street, Suite B; San Francisco, CA 94111 USA
 +1.415.837.0966 T
 +1.415.837.0967 F
 info@sf@miamiadsschool.com

Programs Offered

Art Direction, Copywriting, and Account Planning.

Facilities

The school has over 18,000 sq. ft. (1,672m²) on two floors of a former chocolate factory. The spaces have a creative, supercool warehouse/art gallery feel with exposed brick walls and high ceilings. There is plenty of room for classrooms, studios, offices, reception areas, a large auditorium with colorful bleachers, walls of huge flat-panel tv's, face2face capability (video conference system), touchscreen TV, photo studios, and technical infrastructure. The classroom spaces are configured in a conference room configuration surrounded by TV exhibition panels.

The school is located in an up-scale area of antique shops, wine bars, ad agencies and a stone's throw from the fabled "City Lights" bookstore, a hangout for the Beat poets of San Francisco, and nestled between Chinatown and North Beach.

Want the whole scoop?

Visit the San Francisco Base School location page at:
<http://www.miamiadsschool.com/locations/advertising-school/san-francisco>

MIAMI AD SCHOOL EUROPE

Finkenau 35; Hamburg, 22081, Deutschland
 +49.40.413467-0 T
 +49.40.413467-67 F
 info@miamiadsschool.de

Programs Offered

Art Direction, Copywriting, Digital Design and Account Planning.

Facilities

The 23,680 sq. ft. (2200m²) three-floor space is located in the Finkenau complex, a former women's hospital which has now been converted to educational use. Miami Ad School's building is called the Armenhaus (which means "poor house") a nineteenth-century structure known throughout the country for its historical significance. With large spaces, lots of natural light and it's central location, we couldn't have a better space.

Want the whole scoop?

Visit the Hamburg Base School Location page at:
<http://www.miamiadsschool.com/locations/advertising-school/hamburg>

MIAMI AD SCHOOL MADRID

Santa Cruz de Marcenado 4 - Local 4; 28015 Madrid; España
 +34.91.754.03.75 T
 +34.91.754.03.75 F
 ana@miamiadsschool.com

Programs Offered

Art Direction, Copywriting, Digital Design and Account Planning.

Facilities

The 4,844 sq. ft. (450m²) three-level space includes classrooms, offices, reception area, a full kitchen, small auditorium space, computer lab and library.

Want the whole scoop?

Visit the Madrid Base School location page at:
<http://www.miamiadsschool.com/locations/advertising-school/madrid>

MIAMI AD SCHOOL SAO PAULO

Rua Dr. Alvaro Alvim 123; 5º Andar Villa Mariana; São Paulo, 04018.010, Brasil
 +55.11.50854681 T
 +55.11.50854680 F
 info@masesp.com.br

Programs Offered

Art Direction, Copywriting, Digital Design and Account Planning.

Facilities

The 6,458 sq. ft. (600m²) second floor space, includes: classrooms, offices, reception area, a full kitchen, small auditorium space, computer lab and library.

Technical Facilities

Visit the Madrid Base School location page at:
<http://www.miamiadsschool.com/locations/advertising-school/sao-paulo>

MIAMI AD SCHOOL BERLIN

Feurigstraße 54; Berlin, 10827, Deutschland
 +49.0.40.413467-0 T
 +49.0.40.413467-0 F
 info@miamiadsschool.de

Programs Offered

Art Direction, Copywriting, Digital Design and Textercamp.

Facilities

The 5,389 sq. ft. (500m²) space is located in an industry loft in the center of Berlin-Schoeneberg. High ceilings and very light atmosphere and a very inspiring neighbourhood make this location a perfect spot for creative work. The tube and bus is just around the corner so it takes only 10 minutes by tube to arrive at Berlin-Mitte. The school's teaching language in Berlin is German.

Want the whole scoop?

Visit the Berlin Base School Location page at:
<http://www.miamiadsschool.com/locations/advertising-school/berlin>

IN ALL BASE SCHOOL LOCATIONS

Technical Facilities

As all students are required to have their own Apple Mac OS X notebook computers, the school technical infrastructure is focused on providing ancillary support. The entire premises are covered by an 802.11n Wi-Fi network for Internet access. Some computers stations are provided for scanning and emergency use. Wired plug-in stations are provided at several areas around the building. Classrooms are equipped by large-format LCD and plasma displays and dedicated Apple Mac OS X computers that are used for reviewing student work in a completely paperless environment. Selected classroom spaces are equipped with Face2Face video conferencing systems which allow students and teachers to collaborate in real-time despite being separated by great distances.

Reading Room

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

Housing

None of the Base Schools have dorm facilities.

PORTFOLIO PROGRAMS

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

A New Kind of Portfolio

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

So while young people these days no longer carry a black case, they still need to show samples of their creativity and strategic thinking. They will show it by a link, or disk or a thumb drive, but obviously in a digital format.

Staying in Touch with a Rapidly Evolving Business

Professional schools like ours have had to change as fast as the agencies. Miami Ad School changes and adapts its curriculum perhaps as often as twice a year. Since the agencies actually write our curriculum that means constant trips to both coasts in the USA as well as trips abroad to stay digitally current.

This in turn means finding new kinds of teachers who are experts in the new technology. It also means finding experts in aspects of the online world such as social networking and user experience. At the same time the student must also develop traditional skills in photography, video, typography, design, writing, and storytelling. To make it tougher yet, the number of computer applications the student must master grows by the minute. Sure, InDesign, Photoshop, Illustrator, Final Cut are mainstays. But critically important also are, Flash, (Don't skimp on action scripting!) After Effects and on and on. Nearly every project a student works on incorporates motion graphics and interactivity.

The old Art Director/Copywriter team is also expanded and now includes a Planner, Information Architect, Interaction Designer, Programmer and Producer as well. The scope of projects is also far more vast than in past years. Students design products, video games and mobile apps. The technology itself, such as “touchscreen” becomes a springboard for new ideas. Or using weapons of war such as the Predator drone in some peacetime application is all in a day's work for the digital designer.

Typical Student? More like Atypical.

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

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

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

The students reflect the international character of this school. At last count there were over twenty-six languages in the school. We believe the global nature of our student body has a great

deal to do with the reputation we have for producing work that is different from that of other schools. Perhaps our international advantage may also be part of the reason our school wins so many national and international student award competitions. Creative directors continually tell us that the work coming out of this school has a distinctive difference that sets it apart.

How Classes Work

Each quarter is ten weeks in length. Students take four classes a week and are required to put in at least 2.5 hours of lab time each week per class. Lab time can be time spent on the computer or in the photo studio or time spent writing or executing ads and graphics or conceptualizing with a partner or, indeed, partners.

Courses are 3 quarter credits, unless labeled otherwise. Each class is 3 hours in length. The instructor may lecture or talk about a topic, give background information (creative brief) on an assignment, show work that has been done that is relevant to the assignment, and give the assignment with expectations including format and deadline. Students must present their work in a professional manner and their presentation is part of their evaluation.

Class Sessions/Hours

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

End of Quarter Events

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

Awards

Students are encouraged to participate in regional, national and international student award competitions. We're pleased to say that our students have made Miami Ad School the most awarded school of its kind in the world.

Quarter Away

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

International Students

We currently have students from all over Latin America, Germany, France, Italy, Bulgaria, China, and many other countries. Classes are taught in English, so an applicant must demonstrate good verbal and written English language skills.

Advanced Placement

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

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

Graduation

Before students can graduate, they must demonstrate a final portfolio that, after acceptance by the president of the school, is judged to be of a level for entrance into the advertising, design or photography professions. A diploma is granted upon successful completion of all classes, successful review of the final portfolio, and when all financial debt to the school is met.

Quantitative Requirements for Graduation

The Portfolio Program (AD, CW, GD, DD, PV) student will spend eight quarters in the program for a total of 1,920 clock hours or 96 quarter hours.

Qualitative Requirements for Graduation

Portfolio Program students will produce a portfolio of work—20

to 25 pieces—that contains samples appropriate to the student's program. These may include Web sites, microsites, mobile apps, print ads, television commercials, Web sites, photographs, packaging, editorial design, integrated media campaigns, ambient and guerilla, among others. The portfolio must demonstrate a professional level of ability sufficient to gain entry into a design firm, an advertising agency or similar corporate position. To graduate, students must have a minimum GPA of 2.5 on a 4-point scale.

Final Portfolio Review

All graduating students receive special assistance to develop their final portfolio including tips on interview techniques and resumé preparation. Upon graduation recruiters from ad agencies and employment search firms are invited to a Portfolio Review (recruiting session) that the school sponsors. Miami Ad School regularly has twenty to thirty national recruiters at the Portfolio Reviews.

Placement Assistance

The placement office works diligently with each graduate to find a position that matches the graduates' skills and interests. Through the numerous relationships the school has with successful alumni, graduates can expect interviews with prospective employers. While it is expected that graduates will be well-received in the advertising profession, the school can not guarantee employment.

Each week the school is contacted by companies all over the world looking to hire. To get our graduates' portfolios into the hands of the companies faster, the school developed the The Door. This password-protected site allows our graduates to post their work online. The placement director can direct the company to the site and in a few key strokes the company is looking at our graduates' résumés and their work.

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

Transfer of Credit from Other Institutions

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

Institutional Mission

As the entire communications industry is in the midst of the most profound transformation in consumers' relationship with media, the Mission of the Miami Ad School is to train the creative thinkers of the future before the future has happened; to engineer pop culture with creative insight and strategic thinking from a global perspective.

Students learn to solve problems with whatever discipline, channel, skill or craft necessary, using new and emerging media as well as traditional media.

ART DIRECTION PROGRAM

[Click here to view the Art Direction page on the Web!](#)

Art directors are idea generators. They dream up the concepts and visuals for any medium that tries to persuade someone to buy or do something. These media include the internet—from banners to social networking and everything in between—magazine ads, video games, posters, billboards, banners, TV commercials, direct mail, catalogs, lemonade stands, clothing, and any other medium that hasn't been invented yet.

Here's how it works: first, as an art director, you get together with a copywriter and brainstorm until ideas emerge. Once the idea is approved internally in the agency, the concept is shown to the client. If the client "buys" the concept, then the concept is produced. During the production process you call in a photographer to shoot the concept. Or you use an illustrator instead. Or a broadcast producer, or perhaps a digital production artist.

Maybe your concept makes it big and it's selected to win a Clio or Addy. You get a big bonus; you buy a Harley or a bio-fuel Smart Car with a 20 inch video monitor. You become a famous art director. On the other hand your mom will never understand what you do for a living. Sweet.

Introduction

The concept—the idea—is crucial. No effective advertising or design exists when there is nothing to say. The aspiring art director will be challenged to produce as many ideas as possible in a given period of time. The instructors will vary the assignments to cover the whole spectrum of advertising and design product and service categories. The instructor will stress "roughs". A felt-tipped marker on white paper is all that is required for concepts in an ad agency and that's the process followed for these classes. Once an idea is approved, the student will go on to "finished computer-comped" ads. In most cases, the copywriting students, will be teamed with art direction students just as they will be teamed when they work in an ad agency.

POP 501 Ideas First

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

POP 503 Idea Presentation

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

POP 504 Video Storytelling

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

POP 505 Digital Imaging

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

POP 508 Thinking Strategically

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

POP 502 Experiments in Digital Photography

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

POP 511 Type Journey

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

POP 513 Vector Imaging

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

POP 515 Everything is Media

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

POP 517 User Experience

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

POP 519 Visual Impact

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

POP 520 Flash Design, Animation, and Sound

Flash has emerged as the digital skill most desired by ad agencies. This class introduces vector animation and sync to sound techniques. Digital illustration, photo manipulation, and desk-top publishing will be integrated into complex multimedia projects.

POP 522 Interactive Concepting

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

POP 521 The Voice of Type

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

POP 510 Intermediate Photoshop

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

POP 526 Flash, the Next Level

This level is all about action scripting. Get this into your system and you're ready to do some flashy Flash. An introduction of Adobe Fireworks.

POP 527 Digital Campaigns

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

POP 528 Gaming Concepts

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

POP 531 Social Media

This course will introduce students to the use of social media for the purposes of brand communication and promotion. Beyond the buzzwords and the hype, the fact is that social media platforms are nothing but venues for commu-

nication. Some of these conversations take place between consumers and brands. How can marketers use social media to better serve their customers? How can brands achieve authentic relationships with consumers and leverage the power of these connections for the benefit of all participants? AD/CW creative pods.

POP 512 Short & Sweet

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

POP 534 The Brand Called You

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

POP 535 Product Creation

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

POP 537 It's A Mobile World

You've seen the future and it's in your pocket or your purse. It's always on and always there as consumers move through their day and their night—in-store, out-of-home, on-air, or in-print. You will explore ways to tap the enormous power of mobile marketing. AD/CW creative pods.

POP 538 Head to Head

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

POP 540 Portfolio Development

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

POP 541 Self Promotion

Using the online publishing resources of BLURB, you'll design one or more books that showcase your work. You learn how to use Blurb templates as well as importing your own design. This class will review other online publishing resources, as well. You'll use a variety of media, including online, to promote you and your work. You'll also produce a final website.

POP 518 Digital Studio

Working in the highly digital photo studio. How to calibrate monitors, how to use the computer in a shoot, capture issues, address storage issues. Presentation considerations. Using digital capture in reflective and transparent surfaces. Creating rawness—or not. Knowing when to use the flash on the camera, when to bounce the light, or when to forget the flash.

POP 533 Final Cut Pro Suite

Advanced topics in video editing using Final Cut Pro with an emphasis on the integration of other FCP Suite software into the post production workflows (software studied includes LiveType, Motion, and Compressor.) Advanced topics include editing for multiple cameras, image compositing, and chroma key production techniques. You'll use Final Cut Pro to produce a video autobiography.

INT 701-725 Internship

Students selected by an agency to intern can spend their last quarter as a participating creative gaining valuable experience somewhere in the world. You'll be expected to perform on the same level as the other creatives, pulling all-nighters, meeting impossible deadlines while producing kick-ass work. You may even have ideas bought by the client, or perhaps be responsible for bringing business to the agency. Our interns have done it before. But more than anything, you'll find out why you have to be nuts to be in this business. And why you would not miss it for anything. (Students not selected by agencies can spend their last quarter in any one of our Greenhouse locations or Base Schools.)

These are the typical classes a student would take as part of this major. Electives, including city-specific classes, taught by working professionals at a Greenhouse location, may be substituted for any class in which a student demonstrates proficiency or to guide a student into an area of concentration for which he or she has aptitude. The registrar's approval is required for all substitutions. All classes are not listed on this pagesubstitutions. All classes are not listed on this page

COPY- WRITING

PROGRAM

[Click here to view the Copywriting page on the Web!](#)

You're a wordsmith. You love the way words can change the world. You have power. You're smart. You can belt out one-liners with the best of them. You can spell while the rest of the planet can't. And you have ideas.

The great thing for copywriters is that the Web has brought copywriting back from the dead. You can find yourself working on films on the Internet, video games, and even TV program ideas. Dust off your old screenplays, dig out your essays. Get better at blogging. The curriculum for copywriters reflects this rapidly evolving media maelstrom.

The trick is to team with an art director who is your twin or your alter-ego. Either way works; it's like a marriage with kinetic energy—always on fire, never boring.

Introduction

The concept—the idea—is crucial. No effective advertising or design exists when there is nothing to say. The aspiring art director will be challenged to produce as many ideas as possible in a given period of time. The instructors will vary the assignments to cover the whole spectrum of advertising and design product and service categories. The instructor will stress “roughs”. A felt-tipped marker on white paper is all that is required for concepts in an ad agency and that's the process followed for these classes. Once an idea is approved, the student will go on to “finished computer-comped” ads. In most cases, the copywriting students, will be teamed with art direction students just as they will be teamed when they work in an ad agency.

POP 501 Ideas First

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

POP 503 Idea Presentation

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

POP 504 Video Storytelling

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

POP 506 Story Writing

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

POP 508 Thinking Strategically

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

POP 505 Digital Imaging

A comprehensive introduction to two of the tools you'll need

to bring your ideas to life: the digital camera and Adobe Photoshop. You'll learn how to put this tag team to work for you.

POP 512 Short & Sweet

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

POP 514 Wordsmithing

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

POP 515 Everything is Media

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

POP 517 User Experience

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

POP 511 Type Journey

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

POP 513 Vector Imaging

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

POP 522 Interactive Concepting

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

POP 523 Improv/Standup Comedy

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

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

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

POP 520 Flash Design, Animation, and Sound

Flash has emerged as the digital skill most desired by ad agencies. This class introduces vector animation and sync to sound techniques. Digital illustration, photo manipulation, and desk-top publishing will be integrated into complex multimedia projects.

POP 527 Digital Campaigns

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

POP 528 Gaming Concepts

“Video” games gross more revenue than all the Hollywood movies combined. This is an audience that can not be ignored in the quest to get your message across. Games are big. Really big. AD/CW/DD/PV creative pods

POP 532 Editorial Writing

Copywriters are often called upon to write articles, reviews, blog posts, and other types of editorial content. Master the skill set and increase your versatility.

POP 531 Social Media

This course will introduce students to the use of social media for the purposes of brand communication and pro-

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

POP 534 The Brand Called You

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

POP 535 Product Creation

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

POP 537 It's A Mobile World

You've seen the future and it's in your pocket or your purse. It's always on and always there as consumers move through their day and their night—in-store, out-of-home, on-air, or in-print. You will explore ways to tap the enormous power of mobile marketing. AD/CW creative pods.

POP 538 Head to Head

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

POP 540 Portfolio Development

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

POP 541 Self Promotion

Using the online publishing resources of BLURB, you'll design one or more books that showcase your work. You learn how to use Blurb templates as well as importing your own design. This class will review other online publishing resources, as well. You'll use a variety of media, including online, to promote you and your work. You'll also produce a final website.

POP 533 Final Cut Pro Suite

Advanced topics in video editing using Final Cut Pro with an emphasis on the integration of other FCP Suite software into the post production workflows (software studied includes LiveType, Motion, and Compressor.) Advanced topics include editing for multiple cameras, image compositing, and chroma key production techniques. You'll use Final Cut Pro to produce a video autobiography.

POP 518 Digital Studio

Working in the highly digital photo studio. How to calibrate monitors, how to use the computer in a shoot, capture issues, address storage issues. Presentation considerations. Using digital capture in reflective and transparent surfaces. Creating rawness—or not. Knowing when to use the flash on the camera, when to bounce the light, or when to forget the flash.

INT 701-725 Internship

Students selected by an agency to intern can spend their last quarter as a participating creative gaining valuable experience somewhere in the world. You'll be expected to perform on the same level as the other creatives, pulling all-nighters, meeting impossible deadlines while producing kick-ass work. You may even have ideas bought by the client, or perhaps be responsible for bringing business to the agency. Our interns have done it before. But more than anything, you'll find out why you have to be nuts to be in this business. And why you would not miss it for anything. (Students not selected by agencies can spend their last quarter in any one of our Greehouse locations or Base Schools.)

These are the typical classes a student would take as part of this major. Electives, including city-specific classes, taught by working professionals at a Greehouse location, may be substituted for any class in which a student demonstrates proficiency or to guide a student into an area of concentration for which he or she has aptitude. The registrar's approval is required for all substitutions. All classes are not listed on this page.

DIGITAL DESIGN

PROGRAM

[Click here to view the Digital Design page on the Web!](#)

Hyperactive is the best description of the designer in a digital universe and hyperactivity has given graphic design a new lease on life. A profession nearly reduced to grandma making a scrapbook, has come back to be a driving force in the global multimedia matrix. Now the digital designer is a vital part of the digital team that produces graphics for video games, interactive events, off-line and on-line, motion graphics for mobile phones, as well as web banners, web sites, or whatever you can dream up for a brand. Digital designers these days are also product designers and are not limited to applying graphics only. They've become inventors, adding new ways to use old technology. Designers are cool again. Digital Designers are now The Man! Chief Honcho. Big Kahunah. Top Dog. It's easy to spot the digital designer: black pants, shirt, shoes, sun glasses, pony-tail, smirk—(picture Steven Segal from an old re-run) wielding his computer to save the world while karate kicking off a horde of identical ninjas while drinking from a really cool environmentally-green water-bottle of his own design.

Introduction

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

POP 501 Ideas First

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

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POP 504 Video Storytelling

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

POP 505 Digital Imaging

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

POP 507 Design Influences

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

POP 502 Experiments in Digital Photography

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

POP 511 Type Journey

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

POP 513 Vector Imaging

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

POP 515 Everything is Media

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

POP 519 Visual Impact

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

POP 520 Flash Design, Animation, and Sound

Flash has emerged as the digital skill most desired by ad agencies. This class introduces vector animation and sync to sound techniques. Digital illustration, photo manipulation, and desk-top publishing will be integrated into complex multimedia projects.

POP 522 Interactive Concepting

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

POP 521 The Voice of Type

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

POP 510 Intermediate Photoshop

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

POP 526 Flash, the Next Level

This level is all about action scripting. Get this into your system and you're ready to do some flashy Flash. An introduction of Adobe Fireworks.

POP 527 Digital Campaigns

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

POP 528 Gaming Concepts

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

POP 509 Light Stalkers

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

POP 534 The Brand Called You

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

POP 535 Product Creation

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

POP 536 Advanced Digital Color Correction

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

POP 538 Head to Head

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

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POP 533 Final Cut Pro Suite

Advanced topics in video editing using Final Cut Pro with an emphasis on the integration of other FCP Suite software into the post production workflows (software studied includes LiveType, Motion, and Compressor.) Advanced topics include editing for multiple cameras, image compositing, and chroma key production techniques. You'll use Final Cut Pro to produce a video autobiography.

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DIGITAL PHOTOGRAPHY AND VIDEO

PROGRAM

[Click here to view the Digital Photo page on the Web!](#)

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

Then came the digital revolution and the photo world was turned up-side down. The darkroom disappeared along with film and the computer "lightroom" was born. Ad agencies began to make their money in on-line and magazine advertising shrank to a tiny slice of revenue for the agencies and the photographers alike. Photographers had to become digital experts overnight to stay alive.

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

POP 505 Digital Imaging

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

POP 502 Experiments in Digital Photography

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

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POP 509 Light Stalkers

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

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POP 516 Short Cutz

A further exploration into the ART of video storytelling, with a look at the SCIENCE behind the technical issues: formats, frame rates, scopes, color sampling, compression, and more. This class provides a technical foundation while allowing students to produce videos for YouTube and other social networks.

POP 519 Visual Impact

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

POP 510 Intermediate Photoshop

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

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POP 520 Flash Design, Animation, and Sound

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POP 525 Location, Location, Location

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

POP 515 Everything is Media

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

POP 529 Digital Photography in Nature

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

POP 542 Sound Bites

Sound Bites is about audio acquisition (both field and studio), audio processing, and post-production mixing. While students will develop their technical "chops," the primary goal is to nurture the "ears" required for creating tracks that deliver emotional content. The class takes a non-musician's approach to music creation (no key signatures), which will encourage students to express and produce their original musical ideas utilizing loops and sampling technology. Software used includes GarageBand, Soundtrack Pro, and/or Logic.

POP 533 Final Cut Pro Suite

Advanced topics in video editing using Final Cut Pro with an emphasis on the integration of other FCP Suite software into the post production workflows (software studied includes LiveType, Motion, and Compressor.) Advanced topics include editing for multiple cameras, image compositing, and chroma key production techniques. You'll use Final Cut Pro to produce a video autobiography.

POP 527 Digital Campaigns

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POP 539 Personal Projects (6 Credits)

This is intended to be the beginning of research and preliminaries for the student's graduation photo or video exhibition project in Quarter 8.

POP 543 Final Exhibition (12 Credits)

Digital photographers/videographers will be required to produce a final exhibition of work in a gallery or other appropriate setting.

These are the typical classes a student would take as part of this major. Electives, including city-specific classes, taught by working professionals at a Greenhouse location, may be substituted for any class in which a student demonstrates proficiency or to guide a student into an area of concentration for which he or she has aptitude. The registrar's approval is required for all substitutions. All classes are not listed on this page

BOOT CAMP FOR ACCOUNT PLANNERS

[Click here to view the Account Planning page on the Web!](#)

Account planning. Rooted in London in the mid-eighties. Transplanted into American soil and grown into the magic beanstalk (the planning process) that Jack and Jill (the art director/copywriter team), climb whilst eating the magic beans (creative brief) on the way up to heaven to catch the golden goose (the idea that results in a brilliant ad campaign that reaches under the consumer's protective radar).

WOW! Sounds exciting, right? You want to be a part of this. But, how do you get started? Do you need a British accent, you ask?

Well—first, you need to have an intuitive mind. Are you a people person? (A big help if you can read minds). How are your gut instincts? Can you inspire crazy creative, off-the-wall aliens who act like children and think like Leonardo da Vinci? OK, maybe the point is a little exaggerated. On the other hand, can you breathe life into a lifeless stack of data?

Should you become a planner you'll have one foot in the creative side of the agency, another foot in the research department and another foot in the mind of the consumer (a neat trick). But for those who have what it takes to be an account planner, they'll be riding the crest of the big Kahuna.

Format of the Course

The account planning students take six classes a week, plus a lab. Three of the classes are taught by account planners, two are taught by creative directors and the final is an exposure class taught by a variety of industry professionals.

The three weekly planning classes are taught by visiting account planners from all over the United States and London. Each week for 10 weeks a different topic is covered by a different account planner. (See topic listing below.)

In one of the two classes taught by a creative director, the account planning students provide the planning aspect while they are teamed with an art director/copywriter team. In this class the planning students develop the creative briefs that the art direction and copywriting students work from, just as they would in an ad agency. They concept full campaigns including TV and print.

In the second class taught by a creative director, the planning students reverse roles and try their hands at being art directors and copywriters. They concept and execute the creative themselves. Obviously this is a great way for the planning student to better understand the creatives' perspective.

POP 549 Industry Heroes: AP

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

Lecture Topic: Account Planning: An Overview

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

Lecture Topic: Understanding the Issue

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

Lecture Topic: Understanding the Idea

What the heck is an idea anyway? Then you discuss great ideas in history. The trick will be to learn the difference between Style and Substance—getting beyond the execution. You look at ads

and try to spot the ideas. You examine case studies to highlight the difference between the strategic idea and the executional idea. You also examine the brief to highlight the difference between the brief and the ad and why they are not the same thing. You look at the same strategic idea with different executions.

Lecture Topic: Qualitative Research

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

Lecture Topic: Quantitative research

The focus is on *quantitative* research. The objective is to impart the realization in the mind of the student that understanding where a brand fits in the world is only partly intuition. Success depends upon marshaling existing information and data and critically transforming it into knowledge and insight. You discuss the planner's typical path that follows the following steps: *existing research audit*, client based sources, agency based and third party sources, and *proprietary invention of New Knowledge*.

Lecture Topic: The Creative Brief and Briefing

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

Lecture Topic: Planners as Change-Makers

Business today is dominated by one word—change. As strategists, planners must learn to be fluent in how change affects business. And planners must be proficient in the communication tools required to handle change.

Lecture Topic: The Brand and the Brand Experience

A relationship between a brand and its consumers is experienced through many channels: advertising, Web sites, service experience, product design, word of mouth, distribution experience, etc. It is critical that a planner learns how to define what a brand is, its ideas and values, and how communication of that information can be manifested through all these channels. This class will explain the thought processes and methods in which agencies and their planners uncover the strategic insight that will guide the brand's vision, positioning and creative strategy. You will study the new business pitch where an agency lacks specific category, brand or consumer knowledge. Then you must quickly dive in, analyze, and develop brilliant thinking and creative ideas. Next you will examine pitch case studies and situations which become the framework for class discussion. You will look at how the best planners perform as a catalyst for effective agency teamwork in orchestrating the brand vision.

Lecture Topic: Judging Effectiveness

This class covers both conventional and unconventional ways of judging effectiveness. Defining the criteria. How to judge effectiveness effectively—especially in fast changing markets. You study how consumer culture has changed from the 1960s to the 1990s: how brands have proliferated and the Unique Selling Proposition is now very dead—how consumer buying behavior has changed from brand switching to brand repertoires. You examine new roles for advertising with assumptions about effectiveness—the Involvement and Salience models of advertising and their growing influence. Judge effectiveness before the ad runs.

POP 550 Workshop: AP

The planning instructor critiques the project the planning students completed. The art director/copywriter teams then work with the planners to create integrated campaigns from the planners research, insights and creative briefs. Class meets for intensive work sessions on two successive days

POP 548 Duck, Duck, Goose: AP

(Planners Teamed with Art Directors and Copywriters)

And yes, you're the goose. Account planning students will be teamed with art direction and copywriting students. This is a vital part of the course that allows the planning students to begin to develop the variety of skills they will need in working with creatives

in their professional life. Regardless of how well they perform all the other aspects of their job as a planner, they must find ways to influence, motivate, and even excite the creative staff to effectively use the creative brief.

The art director/copywriter/account planner teams develop ad concepts from a creative brief developed by the account planner. Throughout the quarter the planner will have the opportunity to work with several different teams on different projects.

In addition to these weekly projects, students also work on one quarter-long project. This project is assigned by an actual client the first week of classes. In the past Nike, American Express and Allied Domecq (Dunkin Donuts, Baskin Robins and Togos) have been clients. The final week of classes the client returns to pick the winning "agency"—the planning students and their creative teams.

POP 551 Switching Sides and Switching On: AP

Planning students reverse roles and learn to think like art directors and copywriters. This class teaches a wide variety of brainstorming techniques that students can use to concept ad campaigns.

POP 552 Knock Knock: AP

This week is an intensive experience in which you will go from door-to-door and be exposed one-on-one to many advertising and design company representatives in both interview and critique sessions. The representatives will, at the same time, inform you of their company's philosophy, culture and give you an insight into their planning department. You will be expected to modify your presentation from their advice and counsel. (In the past this session has been held in Miami, New York and London.)

Required Hours

The account planning student takes 6 lecture/critique/demonstration classes each week. Each class is 3 hours long with an additional 2.5 hours of lab time required per class. This program is 12 weeks long for 15 total credit hours, 300 clock hours.

Admissions Policies for Account Planning

1. Applicants must complete the Boot Camp for Account Planners Admissions Contract and the Planning Applicant Evaluation test.
2. The applicant must show documentation of a college or university degree.
3. The applicant must have ad agency or related advertising work experience.
4. The applicant must also have a positive reference and recommendation letter from an advertising agency.
5. The applicant must submit a video presentation of no longer than five minutes.

The Educational Purpose

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

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

Quantitative Requirements for Graduation

The account planning student will spend a total of twelve weeks in the program, a total of 300 hours, 15 credit hours.

Qualitative Requirements for Graduation

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

Diploma/Placement

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

BOOT CAMP FOR COMMUNICATION PLANNERS

Click here to view the Communication Planning page on the Web!

As everyone knows, the number of ways in which brands can reach consumers is exploding. Few industry people, especially entry-level, really understand all the different ways to reach a consumer and why that message and delivery method might or might not be appropriate for the brand or consumer. Our goal is to create a program that is a little bit traditional media (because the students won't have much, if any, experience in it), a little bit account planning (so they will have the tools to make good strategic decisions), a little bit new media (that explains new media/technology) and a little bit brand content/message creation (done in conjunction with creatives).

There will also be a client that will brief the students at the beginning of the term on a live assignment. At the end of the term, the client will come back to review the teams' ideas/work. Our past clients for the Account Planning Boot Camp have included Wendy's, FedEx, Amex, Mini, Office Max, Nike and Ford. Disney and HP are the next two clients. The client picks a winning team and that team receives a scholarship.

At the end of the program the media students will have a book of case studies they developed. This is what their grade will be based on. The book will also be a helpful interview tool showing not just where they've worked and gone to school but how they think.

Format of the Course

The communication planning students take six classes a week, plus a lab. Three of the classes are taught by communication planners, two are taught by creative directors and the final is an exposure class taught by a variety of industry professionals.

The three weekly planning classes are taught by visiting communication planners from all over the United States and London. Each week for 10 weeks a different topic is covered by a different communication planner. (See topic listing below.)

In one of the two classes taught by a creative director, the communication planning students provide the communication planning aspect while they are teamed with an art director/copywriter team. In this class the planning students develop the media plans that the art direction and copywriting students work from, just as they would in an ad agency. They concept full campaigns including TV and print.

In the second class taught by a creative director, the planning students reverse roles and try their hands at being art directors and copywriters. They concept and execute the creative themselves. Obviously this is a great way for the planning student to better understand the creatives' perspective.

POP 554 Industry Heroes: CP

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

Lecture Topic: Media 101

What is media planning? Review basic media concepts and principles. Discuss the role of media planning in relation to account planning and creative development. Highlight the differences between the traditional media-first planning model versus the engagement-based, idea driven planning process.

Lecture Topic: From Efficiency to Engagement

When planning where to run advertising, media planners have typically utilized traditional media channels like television, print, radio, newspapers, out-of-home and online. However, the role of today's media departments is evolving with the emergence of new media that consumers engage with in new ways.

Lecture Topic: The Issue That the Brand Faces

Brands can succeed or fail for a multitude of reasons. Before you begin to work, examine the issue the brand faces and determine if it is something that can be solved through advertising, search, reputation management, PR or something totally unrelated.

Lecture Topic: Today the Idea is What Really Matters

The fact that nearly everyone has a cell phone shouldn't, by default, lead to the conceiving of creative ideas for the mobile space. All too often, past executions, the birth of new mediums, and technological advancements drive idea generation. People

will continue to have evolving consumption habits. The constant is that engaging creative content will always be King, regardless of the source of its distribution (TV commercial, YouTube spot, POP in-store materials). Thus, plan development and execution is increasingly becoming contingent on creative concepts. Technology and WOM no doubt can help successfully distribute great creative content, but if we don't get the "what" (i.e. the ideas) right, the "who, when, where, and how" doesn't matter as much.

Lecture Topic: The Media Landscape is Changing

There once was a time, not too long ago, when advertisers relied solely on the 30 second commercial. People gathered in their living rooms on a nightly basis to watch television. Through the years, Taxi, Cheers and Seinfeld dominated the airwaves. Television created pop culture phenomena. Remember the last episode of M.A.S.H.? Who shot J.R.? Clearly, this is no longer the case. Today, media choices are fragmented. With hundreds of TV channels, an infinite number of web sites, thousands of video games and more, control has shifted from content providers to consumers. Why are things changing now?

Lecture Topic: Digital Immersion (Buzz Pocket Mining)

Today's social media landscape is growing exponentially and understanding the vast potential is essential when evaluating "conversational marketing" for inclusion in the marketing mix. It's possible to influence millions of potential brand-evangelists from the comfort of one's keyboard and mouse. Also, some communities have a serious aversion to any user who is suspected of commercialism. The secret to effectiveness is immersion in common community models as well as learning the ways and means, which define idiosyncratic social systems in various communities.

Mainstream sites like StumbleUpon, Reddit, Delicious, Digg, Propeller, Mixx, LinkedIn, YouTube and micro-communities like SportsShooter, Threadless, Corkd and imbee are important to understand from both anthropological and marketing points of view in order to fully exploit the medium. In this session, students will learn how to identify and influence authority figures in any given social media space by total social media immersion.

Lecture Topic: The Role of Research

Working in conjunction with account planners to research the target audience and understand their media consumption habits plays a crucial role in the creative development and media planning process. However, it is important to keep in mind that research can also stifle creativity by leading us to duplicate past efforts rather than to invent something new. Instead of dubbing the unknown variables associated with creating something completely new as "too risky," it is more about finding alternative ways to evaluate the uncharted waters so to speak.

Lecture Topic: How to Create Innovative Media Plans and Advertising Campaigns

The media planning process should start with the philosophy that "everything is media." First, dig into the brand, the category, and consumers to identify areas of opportunity that can be tapped into. From this analysis, the media planners and their creative groups develop ideas for capitalizing on those insights—ranging from the product itself out to broad traditional advertising. These ideas are then woven into a coherent strategy for impacting the right consumers at the right times based on the client's business objectives.

POP 555 Workshop: CP

The planning instructor critiques the project the planning students completed. The art director/copywriter teams then work with the planners to create integrated campaigns from the planners research, insights and creative briefs. Class meets for intensive work sessions on two successive days

POP 553 Duck, Duck, Goose: CP

(Planners Teamed with Art Directors and Copywriters)

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The art director/copywriter/communication planner teams develop ad concepts from a creative brief developed by the communication planner. Throughout the quarter the planner will have the opportunity to work with several different teams on different projects.

POP 556 Switching Sides and Switching On: CP

Planning students reverse roles and learn to think like art directors and copywriters. This class teaches a wide variety of brainstorming techniques that students can use to concept ad campaigns.

POP 557 Knock, Knock: CP

This week is an intensive experience in which you will be exposed one-on-one to many advertising and design company representatives in both interview and critique sessions. The representatives will, at the same time, inform you of their company's philosophy, culture and give you an insight into their planning department. You will be expected to modify your presentation from their advice and counsel. (In the past this session has been held in Miami.)

Required Hours

The communication planning student takes 6 lecture/critique/demonstration classes each week. Each class is 3 hours long with an additional 2.5 hours of lab time required per class. This program is 12 weeks long for 15 total credit hours, 300 clock hours.

Admissions Policies for Account Planning

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5. The applicant must submit a video presentation of no longer than five minutes.

The Educational Purpose

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

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

Quantitative Requirements for Graduation

The communication planning student will spend a total of twelve weeks in the program, a total of 300 hours, 15 credit hours.

Qualitative Requirements for Graduation

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

Diploma/Placement

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

CREATIVE TRACK

MASTERS DEGREE IN MASS COMMUNICATIONS, WITH FLORIDA INTERNATIONAL UNIVERSITY

[Click here to view the Masters Degree page on the Web!](#)

GET A PORTFOLIO AND A MASTERS DEGREE, TOO. Florida International University's School of Journalism and Mass Communications (FIU), in conjunction with Miami Ad School, is offering a Master of Science in Mass Communication. The program is for students who wish to combine a theoretical knowledge of communications with a more in-depth exposure to creative concepts. FIU will take primary responsibility for theory classes and Miami Ad School will take primary responsibility for the creative classes. Upon graduation, students are awarded a Masters degree from FIU and will have developed a professional level portfolio from Miami Ad School.

The Educational Purpose

The Purpose of the Masters Degree in Mass Communications program is to provide students who, while focused on a career in the creative side of advertising, are also interested in earning a graduate degree as well as a more thorough exposure to marketing theory.

Admissions Requirements

The program is only available to students wishing to earn a Masters Degree through FIU. Admissions criteria for both schools must be met. To be admitted to the program applicants must submit four to six samples of creative work and two letters of recommendation. A personal or a video interview is required. You must also have advanced computer (InDesign, and Photoshop) proficiency. FIU requires that applicants have a bachelor's degree from an accredited institution, a GPA of 3.0. International applicants must submit Test of English as a Foreign Language (TOEFL) scores of 550 (paper), 213 (computer) and above. The school does not provide any English as a Second Language (ESL) instruction.

Format of the Course

Courses are taught at both Miami Ad School and FIU's Biscayne Bay Campus. The campus is about 15 miles from Miami Ad School and located at 3000 N.E. 151st Street, North Miami. Classes are typically in an assignment and critique format. The instructor may lecture about a topic, then give background information (creative brief) on an assignment, show work that has been done that is relevant to the assignment, and give the assignment with expectations including format and deadline. Students must present their work in a professional manner and their presentation is part of their evaluation.

The program runs for six quarters; however, because FIU works on the semester system the first FIU class may start prior to the first quarter at Miami Ad School. Each quarter is ten weeks in length. Courses taught on the quarter system are three quarter credits. Some courses are longer in length because they are taught on the semester system. Students in this program may participate in Quarter Away for one quarter.

MMC 5440 APPLIED RESEARCH METHODS IN THE MASS MEDIA

(4.5 Quarter Credits/90 Clock Hours)

Understand the use and sources of secondary data, the underlying logic of various research designs, when to use qualitative research including focus groups and ethnographic studies and how to design a survey. Transform research into useful information and understand how statistical results can be applied in real-world managerial situations.

ADV 6503 SEMINAR IN ADVANCED CREATIVITY POP 515 Everything is Media

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

ADV 6805 ADVERTISING & PUBLIC RELATIONS CREATIVE STRATEGY

POP 519 Visual Impact (for art directors)

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

- OR -

POP 506 Story Writing (for copywriters)

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

PUR 5806 ACCOUNT PLANNING

(4.5 Quarter Credits/90 Clock Hours)

Conduct situation analysis: learn to identify communication opportunities, identify target audiences and publics for ICAP efforts, develop communications strategy that implements marketing strategy, how to identify the sweet spot and write a creative brief. Explore media alternatives; various research techniques for evaluating ICAP programs.

MMC 6402 THEORIES OF MASS COMMUNICATION

(4.5 Quarter Credits/90 Clock Hours)

Familiarize students with current communication theories and their application including cognition, interpersonal and mass communication, persuasion, diffusion and feedback, communication campaigns and varieties of social control.

ADV 6503 SEMINAR IN ADVANCED CREATIVITY

POP 522 Interactive Concepting

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

ADV 6503 SEMINAR IN ADVANCED CREATIVITY

POP 508 Thinking Strategically

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

PUR 6935 ADVANCED INTEGRATED COMMUNICATIONS SEMINAR

POP 517 User Experience

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

- AND -

POP 504 Video Storytelling

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

PUR 5406 MULTICULTURAL COMMUNICATION

(4.5 Quarter Credits/90 Clock Hours)

Identify cultural, demographic and economic differences among various publics. Understand the different steps that must be followed in creating effective multicultural and international communications, analyze and determine strategic communications for various multicultural and international products/services. Develop a multicultural or international communications campaign for a prototypical client.

ADV 6503 SEMINAR IN ADVANCED CREATIVITY

POP 512 Short & Sweet (for copywriters)

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

- OR -

POP 506 Story Writing (for art directors)

- AND -

POP 527 Digital Campaigns

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

- AND -

POP 520 Flash Design, Animation, and Sound

Flash has emerged as the digital skill most desired by ad agencies. This class introduces vector animation and sync to sound techniques. Digital illustration, photo manipulation, and desk-top publishing will be integrated into complex multimedia projects..

- OR -

POP 523 Improv/Standup Comedy

Presence, gumption, and the ability to think on your feet make for a stellar comedian. And an excellent presenter and

public speaker. Lose your stage fright and get your comic on.

VIC 5205 TRENDS IN GRAPHIC DESIGN

POP 537 It's A Mobile World

You've seen the future and it's in your pocket or your purse. It's always on and always there as consumers move through their day and their night—in-store, out-of-home, on-air, or in-print. You will explore ways to tap the enormous power of mobile marketing. AD/CW creative pods.

- OR -

POP 505 Digital Imaging

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

-AND-

POP 545 Industry Heroes: Masters Lecture

Weekly guest lectures by different nationally recognized advertising professionals. You'll be exposed to various types of advertising and design categories. Having the opportunity to view work from different types of professionals will help you make better choices about your career. This course is taken four times throughout the program.

MMC 6950 PROFESSIONAL PROJECT

(4.5 Quarter Credits/90 Clock Hours)

The professional project is designed to demonstrate the student's excellence in an area of communication study. Students in the Masters program will be expected to combine their theoretical knowledge with their creative talent by researching, strategizing, and executing an innovative communication solution to a specific topic. A final thesis (professional project) is required.

POP 548 Duck, Duck, Goose: AP

You'll be one of the ducks and a planner will be the goose. Ad agencies have discovered that account planning allows them to really "get into the mind" of the consumer. They can more reliably predict trends because they can more accurately understand the reasons why someone buys a particular brand. You will work from a creative brief developed by an account planner.

POP 540 Portfolio Development

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

Greenhouse Quarter (12 Credits)

Students in the Masters program should attend one of our Greenhouse programs during their last quarter in school. Here they will attend school within an agency, taught by agency creative staff. It is an excellent opportunity to learn the ropes of the agency world while continuing to fine tune their portfolios. This students who qualify and are selected by participating agencies may choose to intern during their final quarter instead.

Final Portfolio Review

All graduating students in their last quarter work one-on-one with an instructor to develop their final portfolio. While it is expected that graduates of this program will be well received in the advertising professions, the school cannot guarantee employment. However, upon graduation recruiters from ad agencies and employment search firms are invited to Portfolio Review (recruiting session). We regularly have over 20 national recruiters at the reviews.

Quantitative Requirements for Graduation

Students in the Masters Program must complete 1530 clock hours (76.5 quarter credit hours) at Miami Ad School and FIU.

Qualitative Requirements for Graduation

The Masters student will produce a portfolio of 20 or more different pieces that demonstrate a professional level of work to gain entry into an advertising agency or similar corporate position. To graduate, students must have a minimum GPA of 3.0 as well as a minimum of a B on the Professional Project class and in the Portfolio Projects class.

Placement Assistance

Miami Ad School's placement office coaches graduates in interview techniques and resumé preparation. Through the numerous contacts and relationships, the graduate can expect interviews with prospective employers. The school also works with each graduate to find a position that matches the graduate's skills and interests.

ASSOCIATES OF SCIENCE DEGREE IN CREATIVE STUDIES

GET A PORTFOLIO AND AN ASSOCIATES DEGREE, TOO. For as long as you can remember you've known exactly what you want to do. You want to be creative. You've always taped your favorite ads on the wall of your room. You buy herbal tea (you hate the stuff) because the packaging is so cool. Your friends love the crazy cards you make for them. You design plans for video games when you're bored. You want to start this career as quickly as possible but you also want a degree (or your parents want you to want the degree).

The Educational Purpose

The Purpose of the Associate of Science program is to provide students without undergraduate degrees the opportunity to earn one while developing a portfolio that will get them a job in the advertising or design professions along with the skills to be successful in the business.

Admissions Requirements

To be considered for admission, all students must have a high school diploma or equivalent; must have met deadlines for submission of scores, transcripts, references, application interview and samples of creative work; and must demonstrate competency as defined by scores on the SAT or ACT (560 on the verbal portion of the SAT and 550 on the math portion or a score of 25 on the ACT). If a student is able to demonstrate a competency in a particular area because of prior training or professional experience the individual may receive advanced placement, however, a student cannot receive more than two quarters of advanced placement. International applicants must submit Test of English as a Foreign Language (TOEFL) scores of 550 (paper), 213 (computer) and above. The school does not provide any English as a Second Language (ESL) instruction.

General Education Requirements

General education courses are 4.5 quarter credits in length and taken from five areas of study: humanities, psychology, science, math and English. Through an agreement with Florida International University (FIU), Miami Ad School students take the general education courses at FIU's Biscayne Bay campus. The campus is about 15 miles from Miami Ad School and located at 3000 N.E. 151st Street, North Miami.

Transfer of Credit

General education credits from other accredited institutions will be accepted. Course work accepted for credit toward an associate degree must be completed at an institution accredited as degree-granting by an accrediting body for higher education. To have the general education course requirements waived a student must have already completed 22.5 quarter credits (15 semester credits) with at least 4.5 quarter credits (3 semester credits) in each of the following four areas: humanities, psychology, science and math. The remaining 4.5 quarter credits (3 semester credits) can be in any area of study.

General Education Courses

PHY 1020 & PHY 1020L Understanding the Physical World

Learn scientific methods, problem solving skills and what the universe is made of. You'll find the link between the Great Pyramids, Luis Alvarez and Homeland Security.

ENC 1101 Composition

Students will be introduced to the principles and process of expository, persuasive, and reflective writing. The first of a two-semester freshman composition sequence.

HUM 2512 Art and Society

A study of the relationship between art and culture in different periods, including patronage, the role of the artist, and the relationship between art and economic, political, religious and ideological forces.

MAC 1105 College Algebra

Operations on polynomials, rational expressions, radicals, lines, circles; inverse functions, exponential and logarithmic functions; systems of equations and inequalities.

PSY 2020 Introduction to Psychology

Psychological principles underlying the basic processes of sensation, perception, cognition, learning, memory, life-span development, social behavior, personality, abnormal behavior, and psychotherapy.

Creative Course Requirements

Each class is 3 hours in length and typically in an assignment and critique format. The instructor may lecture about a topic, then give background information (creative brief) on an assignment,

show work that has been done that is relevant to the assignment, and give the assignment with expectations including format and deadline. Students usually take four classes a week and are required to put in at least 2.5 hours of lab time each week per class. Lab time can be time spent in the photo studio, writing or executing ads or graphics or concepting with a partner.

POP 505 Digital Imaging

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

POP 501 Ideas First

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

POP 503 Idea Presentation

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

POP 508 Thinking Strategically

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

POP 502 Experiments in Digital Photography

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

POP 511 Type Journey

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

POP 513 Vector Imaging

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

POP 515 Everything is Media

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

POP 517 User Experience

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

POP 519 Visual Impact

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

POP 520 Flash Design, Animation, and Sound

Flash has emerged as the digital skill most desired by ad agencies. This class introduces vector animation and sync to sound techniques. Digital illustration, photo manipulation, and desk-top

publishing will be integrated into complex multimedia projects.

POP 522 Interactive Concepting

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

POP 521 The Voice of Type

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

POP 510 Intermediate Photoshop

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

POP 526 Flash, the Next Level

This level is all about action scripting. Get this into your system and you're ready to do some flashy Flash. An introduction of Adobe Fireworks.

POP 527 Digital Campaigns

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

POP 528 Gaming Concepts

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

POP 512 Short & Sweet

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

POP 534 The Brand Called You

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

Additional Electives

To complete the degree, students take 14 elective courses. Possible electives are listed on page 13 of this catalog. Electives must be approved by the registrar. Electives may also be substituted for any course in which a student demonstrates proficiency. The educational coordinator's approval is required for substitutions.

Quantitative Requirements for Graduation

This program is a 118.5 quarter credit program with 22.5 quarter credits being general education courses and 96 quarter credits being creative courses. The program can be completed in two and a half years.

Qualitative Requirements for Graduation

The Associate's Program student will produce a portfolio of 24 to 30 different "print" pieces, a student reel or a disk of Web sites and interactive pieces. The portfolio must be at a professional level to enter the advertising or design professions as judged by industry professionals. A degree is granted upon successful completion of all classes, successful review of the final portfolio, and when all financial debt to the school is met.

Placement Assistance

Miami Ad School's placement office coaches graduates in interview techniques and résumé preparation. Through the numerous contacts and relationships, the graduate can expect interviews with prospective employers. The school also works with each graduate to find a position that matches the graduate's skills and interests.

These are the typical classes a student would take as part of this major. Electives, including city-specific classes, taught by working professionals at a Greenhouse location, may be substituted for any class in which a student demonstrates proficiency or to guide a student into an area of concentration for which he or she has aptitude. The registrar's approval is required for all substitutions. All classes are not listed on this page.

REQUIRED AND ELECTIVE COURSES

Determining The Appropriate Schedule

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

The Course Coding System Explained

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

Grades, Evaluations

During the tenth week of class, called "studio week," each student meets individually with each instructor for an evaluation of progress for the quarter. This time is used to select those assignments which should be taken to a more complete stage for end-of-quarter awards. Students receive a written evaluation at the end of each quarter from each instructor

Grades are given on a standard 4-point scale: A (4.00), A- (3.67), B+ (3.33), B (3.00), B- (2.67), C+ (2.33), C (2.00), C- (1.67), D+ (1.33), D (1.00), D- (0.67), F (0.00).

Credit Hours Per Class

All classes are worth 3 quarter credits, with these exceptions:

POP 552 and POP 557 are 1 quarter credit each. POP 545 is 1.5 quarter credits. POP 539 is 6 quarter credits. POP 550 and POP 555 are 5 quarter credits. POP 543 is 12 quarter credits. Internships (INT) are worth 12 quarter credits each.

Credit hours awarded by this institution might not be transferable to other institutions of higher learning.

POP 501: Ideas First
POP 502: Experiments in Digital Photography
POP 503: Idea Presentation
POP 504: Video Storytelling
POP 505: Digital Imaging
POP 506: Storywriting
POP 507: Design Influences
POP 508: Thinking Strategically
POP 509: Light Stalkers
POP 510: Intermediate Photoshop
POP 511: Type Journey
POP 512: Short & Sweet
POP 513: Vector Imaging
POP 514: Wordsmithing
POP 515: Everything is Media
POP 516: Short Cutz
POP 517: User Experience
POP 518: Digital Studio
POP 519: Visual Impact
POP 520: Flash Design, Animation and Sound
POP 521: The Voice of Type
POP 522: Interactive Concepting
POP 523: Improv/Standup Comedy
POP 524: Script Writing (Radio, TV, Web Spot)
POP 525: Location, Location, Location
POP 526: Flash, the Next Level
POP 527: Digital Campaigns
POP 528: Gaming Concepts
POP 529: Digital Photo in Nature
POP 530: Pop Culture Engineering
POP 531: Social Media
POP 532: Editorial Writing
POP 533: Final Cut Pro Suite
POP 534: The Brand called You
POP 535: Product Creation
POP 536: Advanced Color Correction
POP 537: It's a Mobile World
POP 538: Head to Head
POP 539: Personal Projects (counts as two classes)
POP 540: Portfolio Development
POP 541: Self Promotion
POP 542: Sound Bites
POP 543: Final Exhibition
POP 544: Industry Heroes
POP 545: Industry Heroes: Masters Lecture
POP 546: Heroes and Sidekicks A
POP 547: Heroes and Sidekicks B
POP 548: Duck, Duck, Goose: AP
POP 549: Industry Heroes: AP
POP 550: Workshop: AP
POP 551: Switching Sides and Switching On: AP
POP 552: Knock Knock: AP
POP 553: Duck, Duck, Goose: CP
POP 554: Industry Heroes: CP
POP 555: Workshop: CP
POP 556: Switching sides and Switching On: CP
POP 557: Knock Knock: CP
POP 560: English 1
POP 561: English 2
POP 562: English 3
POP 563: English 4
POP 564: Copytraining 1
POP 565: Copytraining 2
POP 566: B2B Writing 1
POP 567: B2B Writing 2

GRN 601: Amsterdam Projects 1
GRN 602: Amsterdam Projects 2
GRN 603: Amsterdam Projects 3
GRN 604: Amsterdam Projects 4
GRN 605: Boulder Projects 1
GRN 606: Boulder Projects 2
GRN 607: Boulder Projects 3
GRN 608: Boulder Projects 4
GRN 609: Chicago Projects 1
GRN 610: Chicago Projects 2
GRN 611: Chicago Projects 3
GRN 612: Chicago Projects 4
GRN 613: Dallas Projects 1
GRN 614: Dallas Projects 2
GRN 615: Dallas Projects 3
GRN 616: Dallas Projects 4
GRN 617: London Projects 1
GRN 618: London Projects 2
GRN 619: London Projects 3
GRN 620: London Projects 4
GRN 621: Miami Projects 1
GRN 622: Miami Projects 2

GRN 623: Miami Projects 3
GRN 624: Miami Projects 4
GRN 625: New York Projects 1
GRN 626: New York Projects 2
GRN 627: New York Projects 3
GRN 628: New York Projects 4
GRN 629: New York Projects 5
GRN 630: New York Projects 6
GRN 631: New York Projects 7
GRN 632: New York Projects 8
GRN 633: Paris Projects 1
GRN 634: Paris Projects 2
GRN 635: Paris Projects 3
GRN 636: Paris Projects 4
GRN 637: San Francisco Projects 1
GRN 638: San Francisco Projects 2
GRN 639: San Francisco Projects 3
GRN 640: San Francisco Projects 4
GRN 641: Stockholm Projects 1
GRN 642: Stockholm Projects 2
GRN 643: Stockholm Projects 3
GRN 644: Stockholm Projects 4
GRN 645: Sydney Projects 1
GRN 646: Sydney Projects 2
GRN 647: Sydney Projects 3
GRN 648: Sydney Projects 4
GRN 649: Special Projects 1
GRN 650: Special Projects 2
GRN 651: Special Projects 3
GRN 652: Special Projects 4
GRN 653: Special Projects 5
GRN 654: Special Projects 6
GRN 655: Special Projects 7
GRN 656: Special Projects 8

INT 701: Internship in Amsterdam
INT 702: Internship in Austin
INT 703: Internship in Beijing
INT 704: Internship in Berlin
INT 705: Internship in Boulder
INT 706: Internship in Budapest
INT 707: Internship in Brussels
INT 708: Internship in Chicago
INT 709: Internship in Hamburg
INT 710: Internship in Istanbul
INT 711: Internship in Los Angeles
INT 712: Internship in London
INT 713: Internship in Madrid
INT 714: Internship in Miami
INT 715: Internship in Minneapolis
INT 716: Internship in Moscow
INT 717: Internship in Munich
INT 718: Internship in New York
INT 719: Internship in Portland
INT 720: Internship in Prague
INT 721: Internship in San Francisco
INT 722: Internship in Sao Paulo
INT 723: Internship in Shanghai
INT 724: Internship in Sydney
INT 725: Internship in Special Location

HOW AND WHEN TO APPLY

Admissions Policies

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

When to Apply

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

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

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

Applications Checklist

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

- Complete the Miami Ad School enrollment contract. Remember to sign and date the back page. Also, make a copy for yourself, this is a contract and you are responsible for knowing all the information that is within this document.
- Application fee: this can be made by US money order, US personal check, cash, US cashiers check, wire transfer, or credit card by phone via the business office.
- Copies of two valid forms of federally or state issued ID. This can be a driver license, passport, SS card, or birth certificate.
- A COPY of highest diploma achieved or OFFICIAL transcripts from the school you last attended.
- Four creative samples of work you've done to express yourself. These can be anything from photographs to birthday cards you make for friends to images of your paintings to song lyrics. We want to see the variety of ways and mediums you feel comfortable working in. Please do not send originals that are important to you because you may not get them back.
- Create a 4-6 minute video about what makes you creative and why you are a good fit for Miami Ad School. It can be in any medium including (but not limited to) stop-motion, picture collage, music video or animation! Video interviews are accepted in the following formats: Flashdrive or DVD using Quicktime or Windows Media Player

Miami Ad School programs are a big commitment and we would love for you to come visit! If you will be in the area make an appointment with our advisor to get a tour and possibly sit in on a class.

- Two letters of recommendation from professional or academic references. These letters must be ORIGINALS with signature, printed on letterhead and written within the last 12 months.
- 500-word essay on something big or small that has influenced you.
- Another 500-word essay on a company, a brand or label that has an image, design sense, or advertising campaign you admire and why.
- A link to a YouTube video you find fascinating, ridiculous or inspiring and why you chose it.

Creative Assignments

For Art Directors

Select ONE assignment from the assignment list below.

1. Brainstorm on how the iPad could be extended for a senior audience (65+). Design a promotional campaign using the appropriate media to reach your target audience. Consider all types of media. Also think about apps that could be appropriate and appealing to your target audience that can be included in your campaign. Storyboard the commercial.
2. Concept a video game- it can be for any gaming system (i.e. Wii, Xbox 360—including Kinect, or Playstation 3). Define the target market (sex, age, etc). Explain the concept of the

game and why it would do well. Include graphics done on a computer or hand sketches to show the box cover and screenshots from the game.

3. Create a "green" campaign for a current company that has not yet gone completely green. Concept different ways the company can go green (companies have paperless billing but how do you get consumers to do it?) and mediums to showcase their efforts (commercials, webisodes, ambient, etc).

For Copywriters

Select ONE assignment from the assignment list below.

1. Choose a brand and create 20+ Twitter posts. Make sure to keep the tone in line with who the brand is reaching out to and their identity. It can be the actual brand or a character you make up to represent the brand (for inspiration check out @skittles, @babycarrots or even us!) Remember, 140 characters or less!
2. Create a fictional travel blog about the town or city you live in. Choose at least 4 spots to visit or things to do- try to add as much detail as possible about experiences, people, food and culture.
3. Write a 300-500 word story utilizing three things: a fruit, a popular song and a sport.

For Digital Designers

Select ONE assignment from the assignment list below.

1. Redesign the packaging to a common item that people typically are embarrassed to buy. Make it appealing, funny or disguise it!
2. Create a self portrait using a material other than the typical art supplies i.e. chocolate, jelly beans, legos etc. You can take a picture of your creation or send in the actual item.
3. Submit a photo book (such as iPhoto or Blurb) that tells your life's story in pictures.

For Digital Photographers and Videographers

Complete BOTH assignments. Prints should be no smaller than 3x 5 inches (76 x 127 mm) and no larger than 8 1/2 x 11" (210 x 297 mm). Please submit high-resolution (300 dpi) digital files. Please have your name and email on the back of each print.

- A. STYLING: Choose a period in history and photograph a model (a good looking friend will do!) with make-up and clothing suggestive of the historical period you selected. Do a series of 5-10 photos of the model interacting with a prop from the period.
- B. POINT OF VIEW: Shoot a series of 12 photos from the point of view of a small dog.

Applications Checklist for Account/Communication Planning Boot Camp Students

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

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

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

Respond to the Account/Communication Planners' Assignment questions (A-J). Take your time with each of the items below and let your creative side hatch out!

- A. BIO: Write a short biography of yourself. Include your major accomplishments—personal, educational, and professional.
- B. Why do you want a career in account or communication planning?
- C. If you had to explain to someone what the failure of the US automotive industry, DVR (TiVo), the successful campaign of Barack Obama, the popularity of reality television and the rise of social networks (Facebook, MySpace, etc.) all have in common, what would you say?
- D. How would you evolve the state of marketing communications to be successful in the year 2020 and do you believe any media will disappear?
- E. Identify the most powerful emerging and existing channels of the future. Why do you think these examples are important.

F. What is a good metaphor for how you approach problem solving?

G. What is an essential paradox that defines your life?

H. Make up a story about yourself as an unconventional superhero.

I. If you were a communications channel (i.e. Facebook, Fox News, Skype, etc.), which one would you be and why?

J. Invent a word that could be adopted into the language and change the culture's attitude to a particular issue.

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

A COPY of highest diploma achieved or OFFICIAL transcripts from the school you last attended.

4-6 minute video presentation about something, big or little, that is important to you. Video presentations will be accepted in the following format only: DVD using Quicktime or Windows Media Player.

Application Requirements for International Students.

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

A copy of your valid passport.

Bank letter or financial statement indicating a minimum current balance. This must be printed on bank letterhead in English and must be calculated for US currency by your bank. The financial document must be the ORIGINAL document as copies are not acceptable. The current balance indicated must be at least US\$30,000. (US\$8,500 for AP & CP Boot Camp students.)

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

Official TOEFL report. Scores must be a minimum of 550/PBT, 213/CBT, or 80/IBT. Occasionally, this component is waived. Contact the Admissions Office if your facility with the English language can be clearly demonstrated in both written and oral form. TOEFL scores should be sent to you and included in your completed application packet, we do not have a school number.

School Calendar

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

2011 Spring Quarter

Registration deadline: January 15, 2011
Classes start: April 4, 2011
Classes end: June 9, 2011

2011 Summer Quarter

Registration deadline: April 14, 2010
Classes start: July 5, 2011
Classes end: September 8, 2011

2011 Fall Quarter

Registration deadline: July 15, 2011
Classes start: October 3, 2011
Classes end: December 8, 2011

2012 Winter Quarter

Registration deadline: October 14, 2011
Classes start: January 2, 2012
Classes end: March 9, 2012

Holidays

Third Monday in January
Martin Luther King Day

Fourth Monday in February
Presidents Day

Fourth Monday in May
Memorial Day

July 4th
Independence Day

First Monday in September
Labor Day

Fourth Thursday and Friday in November
Thanksgiving Holiday

Equipment/Supplies

(Does not apply to AP, CP students.)

Macintosh Notebook Computer

Students are required to have an Apple Macintosh notebook computer. MacBook Pro models featuring Intel processors are strongly recommended. Notebooks must be Airport-compatible, have, at the very least, a DVD-R drive and with a minimum of 2 Gb of RAM. We do recommend that you buy as much RAM as you can afford. Students should also purchase an external FireWire hard drive—of equivalent capacity to your notebook's internet drive—to keep up-to-date backup copies of all your work.

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

Required Software Packages

Students are required to own certain software programs. Although you're free to buy these applications anywhere, Miami Ad School has arranged for extremely low package prices for two versions of the current Adobe Suite.

Adobe CS5 Design Standard: Miami Ad School Price \$382

Adobe Photoshop CS5
Adobe Illustrator CS5
Adobe InDesign CS5
Adobe Acrobat 9 Pro

Adobe CS5 Design Premium: Miami Ad School Price \$652

Adobe Photoshop CS5 Extended
Adobe Illustrator CS5
Adobe InDesign CS5
Adobe Flash Catalyst CS5
Adobe Flash Professional CS5
Adobe Dreamweaver CS5
Adobe Fireworks CS5
Adobe Acrobat 9 Pro

You must order the software two weeks prior to the start of classes. Please contact Cheryl Seichrist (cheryl@miam-iadschool.com). The software will be delivered by the first week of class.

Other software that we do not sell but you must also have are: Final Cut Express, iWork and iLife.

Camera/Video Equipment

Students are required to have a digital SLR camera with adjustable settings and built-in HD video capabilities (the current suggested model is the Canon EOS Rebel T1-i EF-S).

FINANCIAL AID, TUITION, FEES REFUND POLICY

Financial Aid

There are several types of financial aid available to students who qualify. Among these are government loans, government grants, private loans, scholarships or a payment plan. For more information contact the Financial Aid Department or visit the financial aid page on the school's website.

Registration Fee for all Programs

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

TUITION

Art Direction, Copywriting, Digital Design, and Digital Photography and Video

Tuition for each quarter is \$4,350. It is based on the quarter system and is due one month prior to when classes start. Total cost for all 8 quarters is \$34,900 including the \$100 registration fee.

Boot Camp for Account Planners, and Boot Camp for Communication Planners

Tuition for the Boot Camp programs is \$5,500. It is due one month prior to when classes start. Total cost of the program is \$5,600 including the \$100 registration fee. Students should expect to spend \$300 for additional supplies.

Masters Degree Program (With FIU)

Tuition for each quarter is \$6325. It is based on the quarter system and is due one month prior to class start. Total cost for all 6 quarters is \$37,950 including the \$100 registration fee.

Associates of Science Degree in Creative Studies

Tuition for the creative courses is \$30,400. Tuition for the general education courses is \$4,500 or \$900 per class. (For students who meet FIU's state residency requirements it will be more cost effective to register for the general education courses directly through FIU and transfer the credits to Miami Ad School.) Total cost for the 10-quarter program is \$39,400 including the \$100 registration fee.

Refund Policy in Miami

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

1. Registration fee should be refunded if the application is not accepted by the school or if the student cancels within three business days after signing the Enrollment Contract.
2.
 - a. Withdraw after the third business day, but before the first class, will result in a refund of all tuition and \$50 of the \$100 registration fee.
 - b. Cancellation by the institution will result in a 100% refund of the tuition and fees collected.
3. Withdrawal or Termination:
 - a. If during the program Miami Ad School determines that a student is not able to benefit from the program, fails to make satisfactory progress or fails to comply with Miami Ad School rules and regulations, Miami Ad School reserves the right to dismiss the student based on the policies and procedures in Miami Ad School's Catalog and student handbook. Tuition will be refunded according to the refund policy below.
 - b. Students wishing to withdraw shall notify Miami Ad School in writing prior to leaving. Written notice must be delivered by either certified U.S. mail, in person, or, if by other delivery system, there must be a confirmation of delivery. However, if a student withdraws without written notice to Miami Ad School, termination shall take effect on the date Miami Ad School determines that the student has withdrawn from school.
4. Refunds for students enrolled prior to visiting the institution: Students who have not visited the school facility prior to enrollment will have the opportunity to withdraw without penalty within three days following either attendance at a regularly scheduled orientation or following a tour of the facilities and inspection of the equipment.
5. Return of Title IV Funds:
 1. Is calculated on the Financial Aid recipients before our Accrediting Agency's Refund policy is used. The Higher Education Amendment of 1998, Public Law 105-244 (the Amendments of 1998) changed substantially the way funds paid toward a student's education are to be handled when a recipient of SFA Program funds withdraws from school. The new requirements do not prescribe the use of any refund policy. Instead, a statutory schedule is used to determine the amount of SFA Program funds a student has earned when he or she ceases attendance based on the period the student was in attendance. As a result, the order of unearned funds no longer includes funds from sources other than SFA Programs. Up through the 60% point in each payment period of enrollment, a pro-rata schedule is used to determine how much SFA program funds the students have earned at the time of withdrawal. After the 60% point

Law 105-244 (the Amendments of 1998) changed substantially the way funds paid toward a student's education are to be handled when a recipient of SFA Program funds withdraws from school. The new requirements do not prescribe the use of any refund policy. Instead, a statutory schedule is used to determine the amount of SFA Program funds a student has earned when he or she ceases attendance based on the period the student was in attendance. As a result, the order of unearned funds no longer includes funds from sources other than SFA Programs. Up through the 60% point in each payment period of enrollment, a pro-rata schedule is used to determine how much SFA program funds the students have earned at the time of withdrawal. After the 60% point in the payment period or period of enrollment, a student has earned 100% of the SFA Program funds.

6. Refund for withdrawal after class commences:
 - a. Refund policy for student receiving Title IV Funds during the first period of enrollment.
 - i. Cancellation after attendance has begun, but prior to 60% completion of the present quarter will result in a pro-rata refund computed on the number of hours scheduled to the total program hours.
 - b. Cancellation after completing 60% of the present quarter will result in no refund.
 - i. Refund policy for all students not receiving Title IV Funds and for subsequent period of enrollment for students receiving Title IV Funds.
7. Non-Public Institution
 - a. Refund policy for programs obligating students for a period of twelve months or less. The refund policy for students attending non-public institutions who incur a financial obligation for a period of twelve (12) months or less shall be as follows:
 - i. After the first day of class and up to the first 20% of the period of financial obligation, the institution shall refund a pro-rated percentage difference of the tuition;
 - ii. After the first 20% of the period of financial obligation and until the end of the 25% of the period of obligation, the institution shall refund at least 50% of the tuition;
 - iii. After the first 25% of the period of financial obligation and until the end of the first 50% of the period of obligation, the institution shall refund at least 25% of the tuition; and After the first 50% of the period of financial obligation, the institution may retain all tuition.

Refund Policy in Minneapolis

1. Buyer's Right to Cancel:

Each student will be notified of acceptance/rejection in writing. If a student is rejected, all tuition, fees, and other charges shall be refunded. Notwithstanding anything to the contrary, if a student gives written notice of cancellation within five business days of the execution of the contract (for schools using written contracts) or day on which the student is accepted (for schools not using written contracts), then a complete refund is given regardless of whether the program has started.
2. If a student gives written notice of withdrawal after five business days of the execution of the contract (for schools using written contracts) or the day on which the student is accepted (for schools not using written contracts), but before the start of the program, then all tuition, fees and other charges, except 15% of the total cost of the program (15% not to exceed \$50.00) shall be refunded to the student.
3. Return of Title IV Funds:

Is calculated on the Financial Aid recipients before our Accrediting Agencies Refund policy is used. The Higher Education Amendment of 1998, Public Law 105-244 (the Amendments of 1998) changed substantially the way funds paid toward a student's education are to be handled when a recipient of SFA Program funds withdraws from school. The new requirements do not prescribe the use of any refund policy. Instead, a statutory schedule is used to determine the amount of SFA Program funds a student has earned when he or she ceases attendance based on the period the student was in attendance. As a result, the order of unearned funds no longer includes funds from sources other than SFA Programs. Up through the 60% Point in each payment period of enrollment, a pro-rata schedule is used to determine how much SFA program funds the students have earned at the time of withdrawal. After the 60% point

in the payment period or period of enrollment, a student has earned 100% of the SFA Program funds

4. Refund for withdrawal after class commences:

If a student gives written notice of cancellation after the start of instruction but before completion of 75% of the period of instruction, then the student is assessed a pro-rata portion of tuition, fees, and all other charges plus 25% of the total program cost (25% not to exceed \$100).

Any notice of cancellation shall be acknowledged in writing within 10 business days of receipt of such notice and all refunds shall be forwarded to the student within 30 days of receipt of such notice. If the student fails to give written notice, and has missed 14 days of class, the student will automatically be withdrawn from school following the same policy outlined above for students who gave written notice. This refund policy is not linked to any student conduct policy and any promissory instrument shall not be negotiated prior to the completion of 50% of the course. Written notice of cancellation shall take place on the date the letter of cancellation is postmarked or, in the case where the notice is hand carried, it shall occur on the date the notice is delivered to the school. The date of execution of the enrollment agreement shall be presumed to be the date of delivery of the notice of acceptance; and if delivered by mail, the postmark date of the letter of acceptance.

Refund Policy in San Francisco

Should a student be terminated or cancelled for any reason, all refunds will be made as follows:

1. Application fee will be refunded if the student is not accepted by the school or if the student cancels within three business days after signing the Enrollment Contract and making initial payment.
2.
 - a. Withdraw after the third business day, but before the first class, will result in a refund of all monies paid, with the exception of the \$75 fee.
 - b. Cancellation by the institution will result in a 100% refund of the tuition and fees collected.
3. Return of Title IV Funds:

Is calculated on the Financial Aid recipients before our Accrediting Agency's Refund policy is used. The Higher Education Amendment of 1998, Public Law 105-244 (the Amendments of 1998) changed substantially the way funds paid toward a student's education are to be handled when a recipient of SFA Program funds withdraws from school. The new requirements do not prescribe the use of any refund policy. Instead, a statutory schedule is used to determine the amount of SFA Program funds a student has earned when he or she ceases attendance based on the period the student was in attendance. As a result, the order of unearned funds no longer includes funds from sources other than SFA Programs. Up through the 60% Point in each payment period of enrollment, a pro-rata schedule is used to determine how much SFA program funds the students have earned at the time of withdrawal. After the 60% point in the payment period or period of enrollment, a student has earned 100% of the SFA Program funds.
4. Cancellation after attendance has begun, but prior to 60% completion of the program will result in a pro-rata refund computed on the number of hours scheduled to the total program hours.
5. Cancellation after completing 60% of the program will result in no refund.
6. The termination date for refund computation purposes is the last date of actual attendance by the student.
7. Refunds will be made within 30 days following determination of termination or receipt of cancellation notice.

A withdrawal form can be obtained in the registrar's office. Withdrawal interviews with the appropriate department head and financial aid officer are both necessary, as well as signatures from the registrar, the president of the school and the student. Receipt of the withdrawal form by the financial aid officer is considered the official termination date and the last day of actual attendance.

Student Tuition Recovery Fund

The Student Tuition Recovery Fund (STRF) was established by the Legislature to protect any California resident who attends a private postsecondary institution from losing money if you prepaid tuition and suffered a financial loss as a result of the school closing, failing to live up to its enrollment agreement, or refusing to pay a court judgment. To be eligible for STRF, you must be a "California resident" and reside in California at the time the enrollment agreement is signed or when you receive lessons at a California mailing address from

an approved institution offering correspondence instruction. Students who are temporarily residing in California for the sole purpose of pursuing an education, specifically those who hold student visas, are not considered a "California resident." To qualify for STRF reimbursement you must file a STRF application within one year of receiving notice from the Council that the school is closed. If you do not receive notice from the Council, you have 4 years from the date of the closure to file a STRF application. If a judgment is obtained you must file a STRF application within two years of the final judgment. It is important that you keep copies of the enrollment agreement, financial aid papers, receipts or any other information that documents the monies paid to the school. Questions regarding the STRF may be directed to the Bureau for Private Postsecondary and Vocational Education, 400 R Street, Suite 500; Sacramento, CA 95814-6200 or P.O. Box 980818, West Sacramento, CA 95798-0818.

Refund Policy in New York

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

1. A student who cancels within 7 days of signing the enrollment agreement but before instruction begins receives all monies returned with the exception of the non-refundable registration fee.
2. Thereafter, a student will be liable for
 - a. the non-refundable registration fee plus
 - b. the cost of any textbooks or supplies accepted plus
 - c. tuition liability as of the student's last date of physical attendance. Tuition liability is divided by the number of quarters in the program. Total tuition liability is limited to the quarter during which the student withdrew or was terminated, and any previous quarters completed.
 - i. First Quarter
 - If termination occurs school may keep
 - Prior to or during the first week 0%
 - During the second week 25%
 - During the third week 50%
 - During the fourth week 75%
 - After the fourth week 100%
 - ii. Subsequent Quarters
 - During the first week 25%
 - During the second week 50%
 - During the third week 75%
 - After the third week 100%
3. The student refund may be more than that stated above if the accrediting agency or Federal refund policy results in a greater refund.
4. Return of Title IV Funds:

Is calculated on the Financial Aid recipients before our Accrediting Agency's Refund policy is used. The Higher Education Amendment of 1998, Public Law 105-244 (the Amendments of 1998) changed substantially the way funds paid toward a student's education are to be handled when a recipient of SFA Program funds withdraws from school. The new requirements do not prescribe the use of any refund policy. Instead, a statutory schedule is used to determine the amount of SFA Program funds a student has earned when he or she ceases attendance based on the period the student was in attendance. As a result, the order of unearned funds no longer includes funds from sources other than SFA Programs. Up through the 60% Point in each payment period of enrollment, a pro-rata schedule is used to determine how much SFA program funds the students have earned at the time of withdrawal. After the 60% point in the payment period or period of enrollment, a student has earned 100% of the SFA Program funds.
5. Refund for withdrawal after class commences:
 - a. Refund policy for student receiving Title IV Funds during the first period of enrollment.
 - i. Cancellation after attendance has begun, but prior to 60% completion of the present quarter will result in a pro-rata refund computed on the number of hours scheduled to the total program hours.
 - b. Cancellation after completing 60% of the present quarter will result in no refund.
 - i. Refund policy for all students not receiving Title IV Funds and for subsequent period of enrollment for students receiving Title IV Funds.
6. Non-Public Institution
 - a. Refund policy for programs obligating students for a period of twelve months or less. The refund policy for students attending non-public institutions who incur a financial obligation for a period of twelve (12) months or less shall be as follows:
 - i. After the first day of class and up to the first

- 20% of the period of financial obligation, the institution shall refund a pro-rated percentage difference of the tuition;
- ii. After the first 20% of the period of financial obligation and until the end of the 25% of the period of obligation, the institution shall refund at least 50% of the tuition;
- iii. After the first 25% of the period of financial obligation and until the end of the first 50% of the period of obligation, the institution shall refund at least 25% of the tuition; and
- iv. After the first 50% of the period of financial obligation, the institution may retain all tuition.

ACADEMIC POLICIES

Withdrawal

A withdrawal form can be obtained in the school office. Withdrawal interviews with both the director and financial aid officer are necessary.

Insurance

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

Access to Student Records

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

Progress in the Program

As a professional school that closely reflects actual job conditions, Miami Ad School requires every student project included in the final portfolio to be executed at a professional level. Either work is satisfactory or it is not. As a way for a student to better gauge his/her progress, student evaluation forms are given out at the end of every quarter. On the form the instructors grade the student's performance and attitude using a standard, letter-grade scale (see page 5 for details). There are also pertinent comments on the student's presentation methods, work habits, diligence, attendance, etc. A failure in any quarter will result in the student being placed on academic probation. Any additional failure, in any future quarter, will result in termination. Students on academic probation are ineligible for Quarter Away internships and may find their financial aid status compromised. Students must fulfill credit requirements (96 credits) to be considered for final portfolio review and graduation.

Attendance

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

Professional Behavior

Miami Ad School is a professional school taught by full-time art directors, copywriters, creative directors, photographers, and designers who are highly respected in their fields, often teaching a class in their own agencies' conference rooms. Therefore, we expect professional behavior from each student; anything less will result in a reprimand and/or immediate dismissal. No controlled substances. No disruptive behavior to faculty, staff, students or other persons associated with the school. Theft of property from the school, from any location where a class or field trip is held, or from other students, will result in immediate dismissal. A student who has cancelled or has been terminated and desires to reenter must notify the school and follow the required readmission procedures. A student who is terminated for any reason must have an interview with the registrar and show cause why he/she should be reinstated. The decision of the registrar is final.

Program Cancellation or Postponement

In the event that a Miami Ad School program is slated for cancellation while students are still enrolled in it, students will be routed into a succeeding replacement program or the program will not be terminated until the students enrolled have completed said program.

In the event that program is cancelled before a student starts, the student will be offered a slot in another program or, if they so choose, will be given a full refund of all tuition and fees. If the start date of a program is postponed, students can either choose to defer their starting date accordingly, take

a slot in another program or receive a full refund of all tuition and fees.

Non-Discrimination

Miami Ad School, Miami Ad School Minneapolis and Miami Ad School San Francisco do not discriminate on the basis of race, sex, age, color, or national origin (Title VI of the Civil Rights Act of 1964); sex (Title IX of the Educational Amendments of 1972); or handicap (Section 504 of the Rehabilitation Act of 1973) in educational programs, recruitment and admissions or any activities or in employment policies.

Complaint/appeal procedure in Miami

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

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

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

(c) Should the appeal be denied, the student may request a hearing with the executive committee. This request can be made of any member of the executive committee. The request should be made in writing and include any correspondence concerning the previous appeal to the president of the school. The executive committee is charged with the responsibility of assuring a fair hearing, and must make sure that impartial witnesses are brought into the discussion.

Those students enrolled at Miami Ad School's Miami campus and who have been unable to resolve their concerns through the school's normal channels may also contact the Commission for Independent Education, 325 W. Gaines Street, Suite 1414, Tallahassee 32399-0400, tel. 888-222-6684

Complaint/appeal procedure in Minnesota

Student grievances relating to school matters should first be discussed with the individual instructor and/or program manager and then the Director. If the grievance is not resolved satisfactorily it may then be submitted to the President of Miami Ad School.

Those students enrolled at the Miami Ad School Minneapolis campus and who have been unable to resolve their concerns through the school's normal channels may also contact the Minnesota Office of Higher Education at 1450 Energy Park Drive, Suite 350, St. Paul, MN 55108.

Complaint/appeal procedure in San Francisco

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

implement reasonable policies or procedures to avoid similar complaints in the future; and communicate directly to any person in control regarding complaints, their investigation, and resolution or lack of resolution. A student may lodge a complaint by communicating orally or in writing to any teacher, administrator, admissions personnel, or counselor. The recipient of the complaint shall transmit the complaint as soon as possible to the registrar of Miami Ad School who will log in the complaint into the Student Complaint Log and pass the complaint on to the Director of the school who is authorized to receive complaints and make the initial effort to resolve the complaints. In some minor matters the registrar is able to resolve the complaint. Otherwise, the complaint is then taken immediately to the Director of the school for resolution. If a student orally delivers a complaint and the complaint is not resolved within a reasonable period or before the student again complains about the matter, the school will advise the student that this complaint must now be submitted in writing and the school will provide the student with a written summary of the institution's complaint procedure. If a student complains in writing, the school will within 10 days of receiving the complaint, provide the student with a written response, including a summary of the school's investigation and disposition of the complaint. If the complaint or relief requested is rejected, the school will inform (in writing) the student of the reasons for rejection. The student's participation in the complaint procedure and the disposition of the student's complaint will not waive any of the student's rights or remedies. Any document signed by the student that purports to limit or waive the student's rights and remedies is void. The school will not terminate from employment or suffer any diminution in compensation any employee as a result of appropriate and good faith discharge of duties. Questions regarding the complaint/appeal procedure may be directed to the Bureau for Private Postsecondary and Vocational Education, 400 R Street, Suite 500; Sacramento, CA 95814-6200 or P.O. Box 980818, West Sacramento, CA 95798-0818 tel: 916-445-3427.

Complaint/appeal procedure in New York

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

The steps a student must take to file a complaint with the New York State Education Department are:

1. Write to the New York State Education Department at 116 West 32nd Street, 5th Floor, New York, New York 10001, or telephone the Department at (212) 643- 4760, requesting an interview for the purpose of filing a written complaint. They should bring all relevant documents with to the interview, including an enrollment agreement, financial aid application, transcripts, etc. An investigator from the Department will meet with them and go through their complaint in detail.
2. If they cannot come for an interview, they should send a letter or call the office to request a complaint form. They must complete and sign this form and mail it to the office. They must include with it copies of all relevant documents. They should keep the originals. They must file a complaint within two years after the alleged illegal conduct took place. The Bureau cannot investigate any complaint made more than two years after the date of the occurrence.
3. The investigator will attempt to resolve the complaint as quickly as possible and may contact you in the future with follow-up questions. You should provide all information requested as quickly as possible; delay may affect the investigation of your complaint. When appropriate, the investigator will try to negotiate with the school informally. If the Department determines that violations of law have been committed and the school fails to take satisfactory and appropriate action then the Department may proceed with formal disciplinary charges.

Licensing and Accreditation

MIAMI AD SCHOOL licensed by the Commission for Independent Education, 325 W. Gaines Street, Suite 1414, Tallahassee 32399-0400, tel. 888-222-6684

Miami Ad School and all its US branch locations are accredited by the Commission on Occupational Education, 41 Perimeter Center East, NE, Suite 640, Atlanta, GA 30346, tel: 770-396-3898.

MIAMI AD SCHOOL MINNEAPOLIS

is a branch of Miami Ad School. The school is licensed by the Minnesota Office of Higher Education, 1450 Energy Park Drive, Suite 350, Saint Paul, Minnesota 55108, tel: 651-642-0584.

MN Statute 141.28: Subdivision 1. Disclosure required.

A school, agent, or solicitor may represent in advertisement and *shall disclose* in catalogues, applications, and enrollment materials that the school is duly licensed by the state by prominently displaying the following statement:

"Miami Ad School is licensed as a private career school with the Minnesota Office of Higher Education pursuant to Minnesota Statutes, sections 141.21 to 141.32. Licensure is not an endorsement of the institution. Credits earned at the institution may not transfer to all other institutions."

MIAMI AD SCHOOL SAN FRANCISCO

is a branch of Miami Ad School. The school is licensed by the Bureau for Private Postsecondary and Vocational Education, 1027 Tenth Street, Fourth Floor, Sacramento, CA, 95814-3517, tel: 916-445-3427.

Approved for Foreign Students

The U.S. Department of Homeland Security, United States Citizenship and Immigration Services has approved Miami Ad School, Miami Ad School Minneapolis and Miami Ad School San Francisco to accept non-immigrant alien students.

STAFF AND FACULTY

Governing Body

Miami Ad School is owned and operated by the Advertising and Design Education Corporation dba. Miami Ad School. Ron Seichrist is President, CEO and Pippa Seichrist is VP, CFO of the corporation. The address is: 955 Alton Road, Miami Beach, FL 33139. Shareholders of the corporation are: Ron Seichrist, Pippa Seichrist and Cara Boyd.

Officers/Staff of the School:

Ron Seichrist

Corporate President
Global Director

Pippa Seichrist

Corporate Executive Vice President
President, Miami Ad School
Director, Miami Ad School Minneapolis

Henry Mairena

Executive Vice President

Denise Esterkyn

Director, San Francisco

Oliver Voss

Co-Director, Europe

Niklas Frings-Rupp

Co-Director, Europe

Paulo Sérgio Quartiemiester

Director, São Paulo

Ana Hidalgo

Director, Madrid

Kristen McCune

Assistant Director, Minneapolis

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Director, Miami Ad School En Español

Cheryl Seichrist

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Quarter Away & Placement Director

Jerrod New

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Registrar

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President/Photographer
Sid Hoeltzell Photography
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