

TV & film editing

online media

producing

publicity

CATALOG
2012-2013

VIDEO SYMPHONY

PRO SCHOOL OF MEDIA PRODUCTION

SUCCESSFUL  CAREER HERE

mixing

recording

new media

effects

animation

motion graphics

post production



recording

TV & film editing

producing

mobile media

effects

online media

Go Where t

post production

mixing

audio

animation

new media

motion graphics

mastering

recording

producing

mobile media

effects

online media

the Pros Go.

post production

mixing

audio

new media

Awarded #1 Avid Educational Center Worldwide

3x Winner

animation



TV & film editing

mastering

producing



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ABOUT MIKE FLANAGAN

Mike Flanagan's title is the President of Video Symphony, but his mission and passion is much larger than the nationally accredited college he directs. Mike has taught aspiring editors, audio engineers, animators, and other digital artists how to find jobs in Hollywood since 1995. He has lectured and written on techniques and data for successful job searching as well as authored *Hollywood Jobs*, the book that provides guidance for job seekers who want to find work fast using "targeted networking." Mike "fights the tyranny of the underemployed in Hollywood." He was also the previous co-host of the talk radio show *Job Seekers Clinic* on KFWB in Los Angeles.

LETTER FROM THE PRESIDENT

As I write, thousands of people who attended Video Symphony for training and career education are working at their dream jobs. You too can create a successful career in entertainment media production. Choose from our Certificate Programs in TV & Film Editing, New Media Production, Pro Tools Audio Engineering, or Graphics Animation & Effects.

You will learn from some of the best, most experienced trainers from the ranks of working Hollywood professionals. Study with bright, energetic peers breaking into TV and film. Learn alongside working professionals who come to Video Symphony to update their craft skills. Build friendships, make connections, and launch your career among Hollywood's finest talent.

Our rooms are loaded with gear and dozens of workstations – Avid, Final Cut Pro, Pro Tools, Photoshop, After Effects, Illustrator, Cinema 4D, Maya, and many, many others – so that our students can train their hands and minds on the same top-end systems used to create Hollywood movies, TV shows, video games, recorded music, and loads of other projects. That helps our graduates get jobs. And get them they do.

Financial aid is available for all of our Certificate Programs. Federal Student Aid is available for those who qualify.

You may have many questions about training and jobs in “The Industry.” We’d be delighted to get to know about your dreams and aspirations. I invite you for further discussion with our industry-savvy admissions counselors and job placement executives.

Avidly,



Mike Flanagan
President

P.S. We're here to help you **Get Good, Get Connected, and Get Work**. Start a successful media career today by contacting a Video Symphony admissions advisor to take your next step.

PROVIDING WORLD-CLASS KNOWLEDGE, CONNECTIONS AND OPPORTUNITIES IN TV, FILM AND VIDEO POST PRODUCTION

Video Symphony provides professional-quality training in entertainment media productions so that students are well prepared to obtain and perform competently in a job. Students receive more than just a traditional class experience. They learn on the same equipment used by industry professionals. Instructors who work in the industry train them.

PAST AND FUTURE TRAINING EXCELLENCE

Video Symphony's mission is to be the best in the world at recruiting, training, and placing digital editors, engineers, and artists in content creation jobs, primarily in the entertainment industry.

Video Symphony offers classes and Certificate Programs in TV & Film Editing; New Media Production; Graphics, Animation & Effects, and Pro Tools Audio Engineering from two world-class facilities in Burbank, California. Career-bound students receive real-life, professional training using the same high-end immersion methodology infused into our original Avid Bootcamp, and graduate with the proficiency needed to acquire and thrive in industry production jobs.

Video Symphony began in 1994 as an Avid Rental and Training Center for entertainment production professionals. By 1996, Video Symphony was the largest Avid-authorized training center in the world and the second largest Avid rental company. Clients have included employees from major motion picture studios - Universal, Disney, Fox, Warner Bros., Sony - major TV networks ABC, CBS, NBC, Fox, Nickelodeon - and thousands of production companies and freelancers from around the world.

Initially, the majority of students at Video Symphony were professionals in the entertainment production industry continuing their education. By popular demand, Video Symphony started offering training to longer-term vocational students.

The original Avid Bootcamp debuted at Video Symphony in 1995 and played a key role in the careers of hundreds of Avid professionals. Video Symphony expanded beyond its Avid video editing roots in 1997 and launched training in 3D animation, Pro Tools audio, and graphics & compositing.

The State of California's Employment Training Panel (ETP) entered into the first of numerous contracts with Video Symphony in 1998 to provide training for hundreds of employees of California companies working in entertainment post production. We've trained several thousand employees through ETP.

VIDEO SYMPHONY IS NATIONALLY ACCREDITED

Video Symphony is nationally accredited by ACCET, and operates under approval of the State of California. We comply with the standards of performance required by the Accrediting Council for Continuing Education & Training (ACCET), Washington D.C. 'Approval' means compliance with minimum California Standards and does not imply any endorsement by the State of California Bureau of Private Postsecondary Education (BPPE). Enrolled or prospective students may review documents describing the school's accreditation and state approval upon request of Video Symphony's Controller or by viewing the ones publicly posted at the school.

This school is authorized under federal law to enroll non-immigrant students.

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

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



STEPS TO ENROLLING

1 VISIT OUR CAMPUS

See the professional equipment you'll be learning to master. Meet with your admissions counselor, financial aid job placement and with instructors to make sure this is the right path for you.

2 TAKE OUR ASSESSMENT TEST

This 12 minute exam is designed to help determine how you can benefit from a program at Video Symphony. Alternately, proof of Bachelors or Masters degree is acceptable.

3 RESERVE YOUR SEAT

Our programs tend to sell out weeks to months in advance. To reserve your place, simply submit the Video Symphony school application, Enrollment Agreement and application fee.

4 START!

CONTACT INFO



WEBSITE

Prospective Students:
www.videosymphony.com

Enrolled Students:
www.vs.edu



PHONE

818.557.7200
800.VS1.AVID



FAX

818.845.1951



E-MAIL

info@vs.edu



MAIL

266 E. Magnolia Blvd.
Burbank, CA 91502

VS TECH BUNDLES & MOBILE STUDIO

ELIGIBILITY

- Only Certificate Program Students are eligible for the VS Technology Bundle & Mobile Studio.
- Notice: Make, model & technology bundles for all programs are subject to change without notice.

OPTIONAL VS MOBILE STUDIO PACKAGE



Includes:

- 15-inch Glossy Widescreen Display
- Backlit Keyboard
- Accessory Kit
- 2.2 GHz Quad-core Intel Core i7
- 8GB 1333MHz DDR3 SDRAM
- 750GB Serial ATA Drive @ 7200rpm
- SuperDrive 8x (DVD±R DL/DVD±RW/CD-RW)
- Apple Care Protection Plan

PLUS, Software Bundle:

- New Media package includes Adobe Premium Production Suite
- Graphics & Animation package includes Adobe Premium Production Suite
- Pro Tools Audio Engineering packages includes Pro Tools Production Suite

Package Value: \$3,400

YOUR COST: \$2,500 (plus tax)

VS TECH BUNDLES & MOBILE STUDIO

MEDIA AND TECHNOLOGY INCLUDED IN YOUR PROGRAM BUNDLE



NEW MEDIA PRODUCTION

Included Technology Bundle:

- Canon T2i DSLR Camera package (\$1,270 value)
- Includes a Canon EF-S 18-55mm lens & a Canon EF-S 55-250mm lens that shoots full 1080 HD video
- Plus memory card, Canon Rebel camera bag & accessory pack

AVID TV & FILM EDITING

Included Technology Bundle:

- 15" MacBook Pro
- Avid Media Composer 6 Software (student edition)



GRAPHICS, ANIMATION & EFFECTS

Included Technology Bundle:

- Wacom Cintiq 12WX Pen Display

The graphics tablet delivers a highly sensitive pen-on-screen experience so you can work directly on your images and applications in the most natural way possible features "pen point" accuracy, fast cursor control, and 1024 levels of pressure sensitivity on the pen tip and eraser.

PRO TOOLS AUDIO ENGINEERING

Included Technology Bundle:

- Sennheiser HD 600 headphones
- These headphones are professional studio grade and an ideal choice for the professional recording engineer, providing an uncolored and spatial rendition of any program material.
- 3TB G-Drive, professional external hard drive



MAPS & DIRECTIONS

VS SOUND STUDIOS

2201 W. Burbank Blvd., Burbank, CA

DIRECTIONS:

Driving North on the I-5:

Exit Burbank Blvd.
Merge onto Burbank Blvd.
Continue for approximately 1.6 miles,
our studios will be on the right.

Driving South on the I-5:

Exit Burbank Blvd.
Turn left on Burbank Blvd.
Continue for approximately 1 mile,
our studios are on the right.

Street parking is readily available.

VS MAIN CAMPUS

266 E. Magnolia Blvd., Burbank, CA

DIRECTIONS:

Driving North on the I-5:

Exit Olive Ave.
Continue straight onto Angeleno.
Turn left on San Fernando.
Turn right on Palm.
The parking structure will be on your left.

Driving South on the I-5:

Exit Burbank Blvd.
Turn left (east) on Burbank Blvd.
Turn right on 3rd St.
Turn right on Palm Ave.
The parking structure will be on
your right.



JOB PLACEMENT SERVICES & RESOURCES

Our Job Placement department works actively on behalf of our students to find jobs with the industry professionals. Our reputation for producing highly qualified Post Production professionals is widely recognized and our solid connections in the industry benefit students as they seek their first job. Over 2,000 working professionals from major networks, studios and production companies in Hollywood have come to Video Symphony to upgrade their training since 1995.

A motivated student who successfully completes a Certificate Program at Video Symphony will substantially improve their chance of obtaining meaningful employment in Post Production. While Video Symphony makes no representation regarding the likelihood of employment for any particular individual, we do take active, focused, systematic steps on behalf of each student to help them obtain work.

Video Symphony's role is not just to help provide job opportunities for our graduates, but to also assist them in developing the most effective, success proven job getting skills that give them the edge over many seasoned professionals in the entertainment career marketplace.

We train real skills for real jobs and real pay. We offer effective placement classes including, Payday: Entertainment Media Marketplace and Job Search Workshop to enhance students' job-seeking skills and insights into the production industry. Certificate Program graduates receive access to Jumpcut our proprietary website designed exclusively for Video Symphony where they can find access to job leads from across the internet. We also actively send out job leads on a weekly basis.



Jumpcut, our powerful, proprietary industry job leads resource used exclusively by VS grads.

JOB PLACEMENT & CAREER COUNSELING

PAYDAY WORKSHOP: GETTING WORK IN THE INDUSTRY

A pivotal 32-hour class designed to equip students with proven tactics and strategies for winning paycheck jobs in the post production industry. The extensive curriculum is the result of Video Symphony President Mike Flanagan's in depth experience and research into the complex world of industry employment practices and traditions, and is based on his book *Hollywood Jobs*.

"Payday Workshop is about learning the Hollywood industry," Flanagan says. "Who hires? How and why do they hire? It's hard to get paid for your services if you don't know the audience for your services. Then we help our students communicate their skills verbally and in writing. We focus on the resume and the interview so that our students professionally deliver in both arenas."

This course presents *THE Job Search System*™, with tools and tactics that will increase the chances of obtaining paid work. Students learn detailed information about market niches, where to look for jobs in the Hollywood industry, and how to find and connect with "insiders."

PAYDAY WORKSHOP TOPICS INCLUDE:

Where the Jobs Are: The Marketplace

Thousands of possible employers, from major studios to small unknown production companies and boutiques.

What You Need to Know About You

Analyze your skills. "Why will an employer hire me instead of someone with more experience?"

Your Resume & Other Marketing Tools

How to sell YOU in words, pictures and sound.

Networking

Building your personal networks online and offline.

Pitching and Interviewing

How to pitch yourself effectively and do a compelling interview.

Putting it All Together – The Hollywood Entertainment Job Search System

The "4-C's of the Story Audience Method" - a highly systematic process to get paid jobs..

JOB PLACEMENT & CAREER COUNSELING



CAREER COUNSELORS

BRAD BUCKLIN

Brad Bucklin brings a wealth of Hollywood experience and job placement expertise to Video Symphony. He is highly praised by students for the attention and care he provides them in job placement. We feel honored to have him serving at Video Symphony as Job Placement Counselor.

Recently Brad was featured on L.A. Live as an expert consultant on resume and job search preparation. He has written numerous articles which have appeared in local and national publications. He has owned and operated CareerPro Resumes and Professional Literary Services for nineteen years where he prepares people for their job search as well as writes and edits a wide range of material for individual and corporate clients. And that's just his job placement/ preparation experience. His "Hollywood" experience and path is impressive too. He certainly knows "the biz" inside out.

Brad M. Bucklin received a Bachelor's Degree in English and Theatre from Windham College where he studied with John Irving. After moving to Los Angeles at 25, he worked as an actor for a number of years on such shows as *One Day At A Time*, *Waverly Wonders*, *Facts of Life*, *Days of Our Lives*, *Picket Fences* and in films that included *World War III*, *Wavelength*, *No Place to Hide* and more.

He directed the original one acts "The Eros Thanatos Class" and "Twins" (Featuring Kristin Wigg) for the Award Winning Can Festival I & II. His 2004 his play "Mrs. Christmas" was featured in Can Festival III at the Avery Schrieber Theatre and which he recently made into an Award Winning short film. He has spearheaded, as well as Executive Produced, the Video Symphony teams 48 Hour Film Festival projects for the past 2 years. Currently working on 2 documentaries and prepping a feature film he has also formed Professional Filmmaking Alliance with fellow VS Instructor Kristian Gabriel.

BARBARA WEINTRAUB

Barbara Weintraub is a Job Placement Agent and Career Counselor. She helps place students in the entertainment industry and guide their careers. She understands what employers want, having had her own television production company for many years. Barbara has worked on movies, network shows, commercials, cable series and documentaries.

One of her early jobs was working with acclaimed producer Jerry Bruckheimer on *Top Gun* and *Beverly Hills Cop*. She then was brought on to launch a new entertainment cable channel *Movietime* which became *E! Entertainment Television*. While there she produced over 45 shows entitled *The Hollywood Reporter Executive Report* with top filmmakers.

She started her own production company producing numerous shows including a comedy special with Kelsey Grammer - *An Affectionate Look at Fatherhood*, a reality series for Women's Entertainment WE TV - *Diva Detectives*, an action adventure series for TNT - *The New Adventures of Robin Hood*, many other television shows and numerous documentaries.

Barbara says, "I know a lot of people in this business having hired and worked closely with post production professional my entire career. I have a great reputation and people know when I call them about a student, they are getting a highly qualified candidates for the job."

JOB PLACEMENT & CAREER COUNSELING

Many people who come to Video Symphony are training to enter the “Hollywood” Post Production Industry. While there are plenty of full-time positions in this field, more work is done on a project basis. Those who work on project, including post production workers, are brought together until the project is complete, at which time the work group frequently disbands. Work often is seasonal, with some times of the year having more work than others. For example, more TV production occurs between July and April, to coincide with each year’s Fall to Spring TV season, so TV production workers often are on hiatus from May to July. If you plan to pursue a career in post production you should understand that you are likely to work on a freelance (self-employed) and/or part-time basis, especially at the beginning of your career. If you are uncomfortable with this you should consider a different career or industry, or continue working at another job concurrently to give you ample time to “break in” to the industry.

Video Symphony actively pursues to distribute job leads to students for full-time, part-time, freelance, and staff positions. Acknowledgement of the freelance and part-time nature of the Industry will not affect your ability to receive job leads from Video Symphony, nor other job placement services provided by Video Symphony.

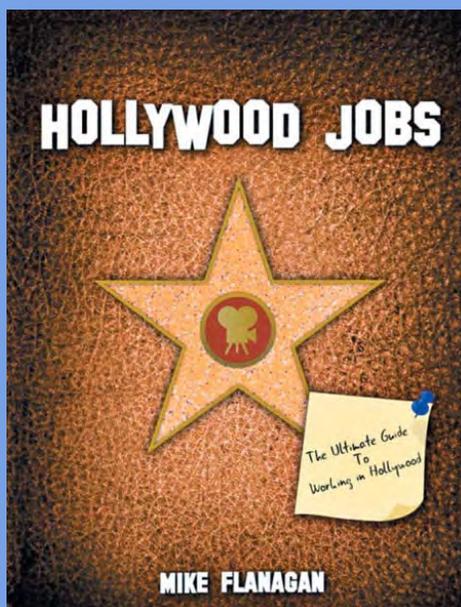
“HOLLYWOOD JOBS”

Expert information about the Entertainment Industry and jobs is critical to people who are pursuing a new career.

We have obtained considerable expertise about the Hollywood industry and jobs in it - in fact, Mike Flanagan, President of Video Symphony, shares his expertise in an informative book on getting jobs in the Hollywood industry entitled *Hollywood Jobs*.

From networking to using the Internet, preparing for an interview and writing an engaging resume, *Hollywood Jobs* does this and more. *Hollywood Jobs* is a systemic approach to finding the job of your dreams. The book is filled with job-finding tips including: how strangers can help you find work, the most powerful job-searching tool ever invented and why asking for a job never works.

This expertise stems from our thousands of relationships over the years with industry veterans who take classes at Video Symphony, as well as several dozen Hollywood-seasoned instructors who teach for us each year. To order your copy of *Hollywood Jobs* and learn how to find a job in the high-tech field of your choice, visit the official *Hollywood Jobs* website.



© 2010 *Hollywood Jobs* by Mike Flanagan, President of Video Symphony

JOB PLACEMENT & CAREER COUNSELING

PARTIAL LIST OF STUDIOS & COMPANIES WHO HAVE SENT EMPLOYEES TO VIDEO SYMPHONY

ABC
Big Screen Network Productions
Blue Sky/VIFX
Canned Interactive
CBS
Chace Productions
Channel M-Hollywood Media
Charter Communications
Cinesite
Complete Post
Cox Communications
Craig Murray Productions
Creative Domain
Danetracks
Davis Glick Productions
Deluxe Digital
DirecTV
Disney Channel
Disney Pictures
Dreamworks SKG Animation
E! Entertainment Television
Entertainment Tonight
Film Roman
Fox Broadcasting Company
Fox Digital
Fox News Channel
Grammercy Pictures
Hollywood Television
Honda R&D America
Imaginary Forces
KCBS-Promotions
KCET
Keycode Media
Klasky Cuspo
King World
KMEX-TV
L'Agencia
Laser-Pacific Media Corp

Light Source & Imagery
Lucas Film
Mandalay Pictures
Matchfram Video
Mattel Video Service
McCann-Erickson
Modern Video Film
Motion Pictures Editors Guild
MTV
National Digital TV Center
NBC
New Wave Entertainment
Nickelodeon
Ogilvy & Mather
Oregon Public Broadcasting
Pacific Ocean Post
Panasonic Disc Services
Paramount
Planet Blue
Point.360
Popular Arts Entertainment
Premiere Radio Networks
Real Entertainment
Rhythm & Hues
Rock, Paper, Scissors
Saban Entertainment
Sony Pictures Imageworks
Technicolor
The Ant Farm
The OutDoor Channel
Todd-A0
Universal Music Mastering
Universal Pictures Animation
U.S. Air Force
U.S. Marine Corps
Warner Brothers
Winston Davis & Associates
Writers Guild

PARTIAL LIST OF STUDENT CREDITS

Desperate Housewives
Castle
The WB
Observe and Report
All My Children
Deal or No Deal
Dr. Phil
Minute to win it
Deadliest Warrior
E! News
Marvel Animation
Outpost Digital
Bridezillas
BET Hip Hop Awards
KCET
The Green Lantern
Sony ImageWorks
Charlie's Angels – (TV)
Southland
Alpha Dogs
Harry Potter 7
Jackass 3D
Mercury Sound
Bunim-Murray –
Kardashian Spin-offs

Top Chef
The Conan O'Brien Show
The Real L Word
NBC Nightly News
Access Hollywood
Dateline
Memento
Inception
There Will Be Dragons
Captain America
BASE Productions
Atlas Digital
Lifetime Entertainment
Pirates of the Caribbean
Wanderlust
Night/Day
Interscope Records
Alice in Wonderland
Toy Story 3
Prince of Persia
Get Him to the Greek
Third Floor
Tony Scott
The Talk



BLAKE JACKSON

TV & FILM EDITING

Blake started off working with ABC News as an editor right after graduating. There he was able to master short form editing and really learn about tight deadlines and cutting for speed. He then switched genres and moved to the show "All My Children" on ABC as an assistant editor and Avid Airspeed recordist. Because of the techniques and skills he learned at Video Symphony, other editors come to him first for help on anything from building effects to troubleshooting problems. "It really has opened up so many doors for me in my short career in the television industry."

STEVE HAUBER

TV & FILM EDITING

After completing Video Symphony's program in less than a year in the fall of 2008, Steve was hired at Morningstar Entertainment as an assistant editor for the SpikeTV series "Deadliest Warrior." When production ended, he responded to a VS job placement email and received an interview at E! Entertainment in July 2009. Steve was hired as an assistant editor for *E! News* and *The Daily 10* and currently works there.

BOBBY HOWARD

TV & FILM EDITING

Matt Sniegoski loved the idea of becoming an editor. Weeks after he finished high school in Massachusetts, he headed west to enroll in the Avid Pro Program. While at Video Symphony, he became friends with a producer-classmate and got a summer job at Sony. After graduating, Sniegoski worked for **Animal Planet**, then moved on to the **ABC Network** as an assistant editor.

DREW SOMMER

TV & FILM EDITING

Drew worked for Expert Village as an editor which led to working with Drake Silliman as an assistant editor on "Heist," the first red cam feature to be completely posted on Avid Media Composer. Drake recommended him for "Van Wilder Freshman Year," another red cam feature. Working on "Heist" also led to Drew working on "Dispatch," as "Heist" was featured on the Avid website and Director/Writer/Editor editor Steven Sprung saw the article and got a recommendation from Drake. "Dispatch" was another red cam feature.

Steven Sprung appreciated Drew's work and brought him along to "Entourage," a film show and "Community," the first XDCAM HD network television show which Drew was able to get because of his experience working with file based formats and Avid Media Composer. And now the work flow for XDCAM HD for Avid that he had a major hand in creating is being copied by many network and cable television shows.

JAKE WILSON

AUDIO ENGINEERING

Jake was fortunate enough to make some great contacts while still attending Video Symphony and upon graduation immediately began working as a mixer on shows like "Desperate Housewives," "Castle" and Disney's "Sonny with a Chance." He even worked on a Warner Bros film "Observe and Report" just one month after graduating! He went from working at a minimum wage job that he didn't enjoy to mixing sound on huge TV shows freelance, then worked at well renowned post-production facility, and now is currently doing production sound and post production sound on a feature film.

LUCAS HARDY

TV & FILM EDITING

After a year of intensive training at Video Symphony, Lucas was able to become an Avid Certified User. And just a short time later he landed a job as an assistant editor with Next Element by Deluxe and has been there for the past 2 years. He has been privileged to work on; TNT's "Southland", Showtime's "Shameless", ABC's "The Gates", as well as, Covert Affairs, Detroit 187, and Sylvester Stallone's "The Expendables."

"I couldn't have been able to jump into this industry so easily without the help of the great instructors from Video Symphony. I was surprised at just how much I knew compared to my co-workers, that when I started working I began teaching them a few things. Video Symphony is by far the best training facility out there. This is the place to be."

RACHEL MCINTIRE

TV & FILM EDITING

After graduating VS Rachel spent two months at HMI, a job she was recommended for through VS, where she edited videos for their 24/7 web streaming site. A couple months later Rachel received an emailed out of the blue by another company VS had sent her resume to, that was exactly the type of job she was looking for. Rachel left HMI to work at explore (yes the e is lowercased), an LLC under the umbrella of The Annenberg Foundation, where she is an assistant editor helping to manage the archive of footage. . Most recently She assisted on a film called "Traveling with Jihad" and another called "Salem Witch Trials." Both of those are now on the companies web site and playing at festivals and screenings around the world. Aside from her day job she also does a lot of freelance (emphasis on the free) side projects since the best way to be an editor is to edit things. She just finished a short which is now in color correction and is about to start some BTS featurettes for another short. In January, Rachel will begin editing a feature documentary on kindness and in April will be editing a short comedy.

ERIC KENCH: 1-ON-1



“ I had a friend who was working on some big projects and he said if I was able to learn everything they [Video Symphony] say you’ll learn... you’re going to come out of there in a really great position to find good work. ”

He beat out hundreds of competitors from film schools and universities around the country to win the Student Competition at the 62nd Annual ACE EDDIE Awards. We talked to him about the award, his growth and VS. Here is what he told us...

VS: Thanks for taking time to talk to us Eric. We’re talking to you today to give your fellow VS students some insights as to what makes you tick and celebrate your achievement.

EK: It’s my pleasure.

VS: What does this award mean to you?

EK: I’ve won things in the past, just never any filmmaking awards. Well... I did win a few short film contests we had at Video Symphony. It is such an honor to receive an honor from ACE because we’re talking about some of the best editors in the industry and to be acknowledged that way is huge. It really does validate working hard, always giving it 100%, never giving up on a scene, always looking for where the story is going, figuring out what the characters are trying to tell you and how can you tell the story in a more dynamic and emotional way. This award shows that if you really stick to your guns, explore all the options and give it your all it really pays off.

VS: What made you want to enter the ACE competition?

EK: I had gone to Edit Fest and met many of the people at ACE and I realized they were an amazing group of people who cared about our craft. I spoke to Mark Sult and he had done it in the past and encouraged all his students to give it a go. Plus its one of the biggest most respected editing competitions in the country so I said if I’m gonna do one, this is the one I’m gonna do.

VS: What inspires you?

EK: Finding a good story. Finding the characters. Finding that thread that lies in the footage somewhere that you pick and taking it somewhere special because there could be dozens of takes and alternate line readings...and at the end of the day, you picked it. What inspires me is finding those special bits & pieces that really make the story sing.

VS: As an editor, who’s work do you admire the most?

EK: Oh wow, well there are the gurus like Walter Murch and Thelma Schoonmaker, but my favorite editor is Curtiss Clayton. I’m a big admirer of his work. Even Anne Coates, the woman who presented me the award...she edited “Lawrence of Arabia”, which is the one film that made me want to go into filmmaking. It was quite an honor to receive the award from her.

VS: Really, did you mention that to her that?

EK: I did, yes. She was very humbled.

VS: What role do you feel Video Symphony has played in your professional growth?

EK: It is sort of immeasurable. You know, the program covers all the bases from the tech side to the aesthetics and everything in between. I loved all the instructors I had, including people in tech support at VS. They’ve all helped me in one way or another, but specifically with this contest, people like Mark Sult, Paul Petschek, Drake Sullivan, Misha Tenenbaum and Tamara Martin were a big help. Those instructors I spoke to extensively about this project and they were a big influence on the outcome.

VS: What made you choose Video Symphony?

EK: I had previously attended film school back in Boston, I went to Emerson College and worked a few years in New York doing various film jobs, then eventually made my way out to Los Angeles. I hadn’t really considered editing until I began helping my roommate, who at the time, was attending Video Symphony. At that point I was also doing some assistant video editing for the video department at Amoeba Records. The more I helped on his projects, the more I began to enjoy it. Eventually I wanted to learn more about it so I looked into Video Symphony and it seemed like the best route for me because I really wanted to come out of the editing program knowing everything you needed to know. The school really covered all the bases and provided all the aspects that go into editing. I looked into other schools and it all seemed like theory. From my roommates experience, to seeing the school, to asking people in the industry about what they thought about it -- I had a friend who was working on some big projects and he said if I was able to learn everything they say you’ll learn... you’re going to come out of there in a really great position to find good work.

VS: What’s next for you?

EK: I just finished in January, so as of now I’m assisting on an Indie feature with former VS grad & instructor, Misha Tenenbaum. I also edit for UCLA and there online programs.

VS: Thanks again, Eric. This was great.

EK: No, thank you guys. I’m honored.



TV & Film

PROGRAM INFORMATION

43 COURSES

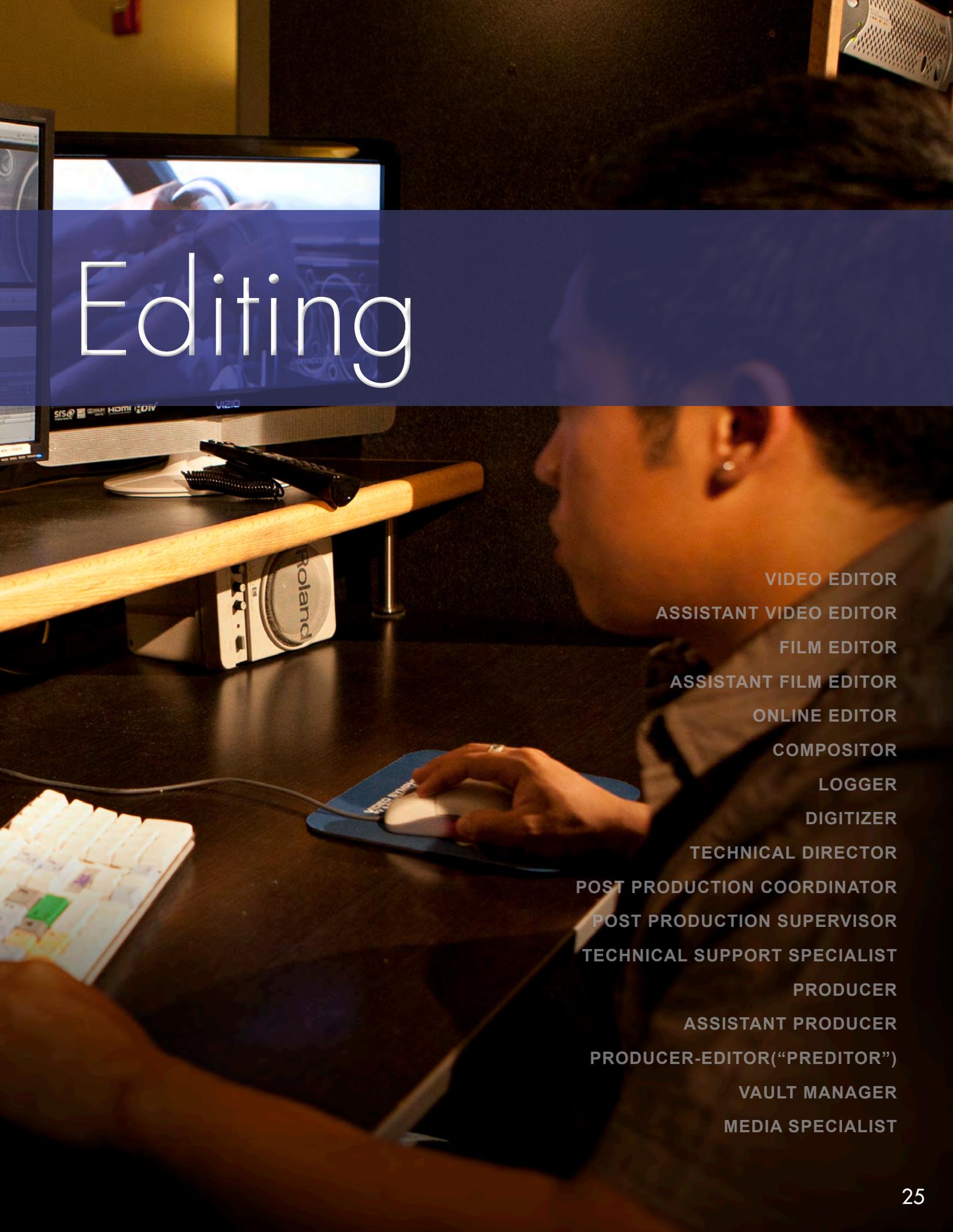
1,440 CLOCK HOURS

72 CREDIT HOURS

14 MONTHS FULL-TIME /21 MONTHS PART-TIME

CERTIFICATIONS AVAILABLE

AVID CERTIFIED USER

A person is shown in profile, focused on editing video. They are sitting at a desk with a computer monitor displaying a video of hands on a steering wheel. The room is dimly lit, with a warm glow from the monitor and a desk lamp. A Roland speaker is visible under the desk, and a keyboard is in the foreground.

Editing

VIDEO EDITOR
ASSISTANT VIDEO EDITOR
FILM EDITOR
ASSISTANT FILM EDITOR
ONLINE EDITOR
COMPOSITOR
LOGGER
DIGITIZER
TECHNICAL DIRECTOR
POST PRODUCTION COORDINATOR
POST PRODUCTION SUPERVISOR
TECHNICAL SUPPORT SPECIALIST
PRODUCER
ASSISTANT PRODUCER
PRODUCER-EDITOR("PREDITOR")
VAULT MANAGER
MEDIA SPECIALIST

TV & FILM EDITING

TV & Film Editing Program is perhaps the most extensive professional editing program in the world. The special Post Production Sessions (531/532) and Real Life Production Experiences (996/998/999) provide students experience working on real-life productions under the direction of seasoned editor-trainers. The masterful “Script-to-Screen” trilogy (136/236/336) and Dramatic/Action duo (501/506) simulate high-end editing assignments, complete with extensive critique of each edited scene.

The Professional Audit feature found only in this program enables audits of ANY course offered at Video Symphony for two years from the TV & Film Editing Program start date. With the Professional Audit for a course not included in the TV & Film Editing Program, the fee is only \$300 plus the book cost. Affordable access to any course offered at Video Symphony is an invaluable advantage in the ever expanding and changing digital media industry. The recommended length for the TV & Film Editing Program is at an average of 24 hours of class and lab time per week. Daytime, night, and weekend programs are offered.

14 MONTHS FULL-TIME/21 MONTHS PART-TIME

ALL 43 COURSES LISTED

1,440 Clock Hours, 72 Credit Hours

COUNSELING AND JOB PLACEMENT SERVICES FROM TWO YEARS FROM COMPLETION

REPEAT AUDIT TIME

12 audit days, for any course already taken, on a space available basis, for 18 months from start date.

PROFESSIONAL AUDITS

For additional courses not included in the TV & Film Editing Program, there is a \$300 fee plus book cost. Courses may be audited after 70% of the TV & Film Editing Program has been completed so long as the student is making Satisfactory Academic Progress, until two years from the student's start date.

CERTIFICATION TESTS

Avid Certified User

TV & FILM EDITING PROGRAM SUMMARY		
	CLOCK HRS.	CREDIT HRS.
PROGRAM	1,440	72
LAB TIME	740	37
CLASS TIME	700	35
TUITION	\$32,895	
REGISTRATION FEE*	\$150	
BOOKS (INCLUDED)	\$1,100	
MACBOOK PRO PACKAGE W/ AVID (INCLUDED)	\$2,500	
ADDITIONAL FEES		
APPLICATION FEE*	\$85	
APPLICABLE SALES TAX		
STRF FEE^	\$82.50	

*Non-refundable.**Optional. ^ STRF Fee is not included in the all inclusive tuition. The fee, assessed by the Bureau of Private Postsecondary Education, applies only to CA residents and is non-refundable.

Tuition subject to change without prior notice. Sales Tax on media, technology and books provided is not included in the all inclusive tuition. Make, model & technology bundles for all programs are subject to change without notice. Value of technology packages are based on MSRP. Technology bundles are required and may not be substituted.

CERTIFICATE PROGRAM

	Number Hours*	Credit Hours
QUARTER 1: INTRODUCTORY EDITING MODULE		
099 Macintosh Essentials	12	0.6
050 Intro to Job-Centric Learning	4	0.2
098 Post Production Essentials	20	1.0
105 Intro to Editing Aesthetics	60	3.0
101A Intro to Media Composer Editing (Intro to Editing)	64	3.2
201A Advanced Editing Tools & Techniques for Avid (Trimming)	16	0.8
107 Basic Editing Workshop	56	2.8
541 Module Review, Test, Feedback	8	0.4
1st Quarter Totals	240	12
QUARTER 2: INTERMEDIATE EDITING PART 1 MODULE		
101B Intro to Media Composer Editing (Tape-based I/O & Marquee)	24	1.2
207 Intermediate Editing Workshop	60	3.0
101C Intro to Media Composer Editing (File based I/O & Media Mgt)	16	0.8
051 Job Market Essentials	8	0.4
104 Intermediate Input/Output	52	2.6
201B Adv Edit Tools & Tech for Avid (Script Sync & Audio Suite Tools)	16	0.8
136 Script to Screen	16	0.8
206 Editing Audio in Avid	40	2.0
542 Module Review, Test, Feedback	8	0.4
2nd Quarter Totals	240	12
QUARTER 3: INTERMEDIATE EDITING PART 2 MODULE		
236 Dailies to Rough Cut	40	2.0
101D Introduction to Avid Media Composer Editing (Effects)	24	1.2
203 Film Editing Workflow	24	1.2
336 Rough Cut to Fine Cut	40	2.0
202 Avid Project and Media Management	36	1.8
201C Editing Tools & Techniques for Avid Media Composer (Marquee Animation)	16	0.8
531 Post Production Session 1	60	3.0
3rd Quarter Totals	240	12

	Number Hours*	Credit Hours
QUARTER 4: EFFECTS MODULE		
501 Intermediate Long-form Editing - Dramatic	60	3.0
610 Intro to Photoshop	32	1.6
619 Intro to After Effects for Editors	32	1.6
209 Intermediate Avid Media Composer Effects	24	1.2
212 Graphics Formatting, Importing & Exporting	28	1.4
307 Advanced Editing Workshop	24	1.2
996 Real Life Production Experience 1	40	2.0
4th Quarter Totals	240	12
QUARTER 5: ADVANCED EDITING & WORKFLOW MODULE		
506 Intermediate Long-form Editing - Action	60	3.0
205 Avid Advanced Effects	40	2.0
199 HD Essentials	8	0.4
510 Survival Skills for the Avid Assistant Editor	32	1.6
FCP 200 Comprehensive Intro to Final Cut Pro	40	2.0
301 Intro to Short-form Editing	20	1.0
532 Post Production Session 2	40	2.0
5th Quarter Totals	240	12
QUARTER 6: PROFESSIONAL MODULE		
239 Avid Color Correcting	24	1.2
306 Intro to Promo Editing	24	1.2
998 Real Life Production Experience FCP	60	3.0
999 Real Life Production Experience 3	60	3.0
503 Industry Job Prep Workshop	48	2.4
504 The Job Search	24	1.2
6th Quarter Totals	240	12
PROGRAM TOTALS	1,440	72

NOTE: Individual courses, dates, hours and prices are subject to change. These Certificate Programs start monthly. The sequence of courses listed is ideal but is not required nor expected. Course prerequisites listed in the course descriptions indicate which courses must be taken before others.

050 INTRO TO JOB-CENTRIC LEARNING

During this required Orientation, students meet with their cohort group for introductions and begin networking on the first day of class. Information about classes, prerequisites, and exams will be given. Students will receive their schedules, exam study guides, workbooks and personalized guidance relating to the entire program. [Prerequisite: None](#)

CLASS LENGTH: 4 HRS.

051 JOB MARKET ESSENTIALS

Students receive additional detailed information regarding upcoming classes and events. Students are instructed to bring their workbooks to class; progress will be reviewed and questions answered. The first of many discussions regarding career success and job readiness will include debunking myths commonly held by candidates seeking jobs in the entertainment industry, and steps recommended to improve workplace competency and networking skills. [Prerequisite: None](#)

CLASS LENGTH: 8 HRS.

098 POST PRODUCTION ESSENTIALS

This course provides students with an overview of the post production workflow process and various paths and models that television programs and feature films go through during post. Key production and postproduction personnel, their roles and how they interact are introduced. Traditional post production methods and processes will be examined and discussed, as well as the impact of new technologies, such as nonlinear editing systems and High Definition on how television and films are edited and produced.

[Prerequisite: None](#)

CLASS LENGTH: 8 HRS. • H.O.T LAB HOURS: 12 HRS.

099 MACINTOSH ESSENTIALS

Our Macintosh Essentials class exists to prepare students for upcoming classes by familiarizing them with the desktop environment and file management to master basic tasks before moving on to application specific assignments. Students are introduced to a technology vocabulary; understanding of hardware and peripherals, and how they pertain to their work as students and in the video industry; understanding of the basic concepts of the Operating System, and its use; memory vs. storage; saving, moving and copying files; file organization and management; finding files; working among various storage locations; various translations between the Mac OS and the Windows environment; basic maintenance and troubleshooting; and more.

[Prerequisite: None](#)

CLASS LENGTH: 8 HRS. • H.O.T LAB HOURS: 4 HRS.

101A INTRO TO MEDIA COMPOSER EDITING

This three-day course covers Modules 1 – 8, 19, and the Standard Title Tool in your Avid Media Composer 101 book. Course topics include: basic editing tools and includes hands-on exercises on editing sync and non-sync material, basic trimming, audio editing, titles, transitions, timeline editing and Smart Tools, project & bin management, and backing up and saving. [Prerequisite: None](#)

CLASS LENGTH: 32 HRS. • H.O.T LAB HOURS: 32 HRS.

101B INTRO TO MEDIA COMPOSER EDITING

This two-day course covers Modules 15, 16, 17, and 21, as well as reviews Module 8 and 19 (as needed) in your Avid Media Composer 101 book. Course topics include: project management, introduction to the Marquee Title Tool, techniques on how to prepare and review sequences for clients, tape-based input/output, and reviewing backing up and saving projects and user settings. [Prerequisite: None](#)

CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 8 HRS.

101C INTRO TO MEDIA COMPOSER EDITING

This two-day course covers Modules 18, 20, (and 21 if it wasn't already covered in 101B as noted) in your Avid Media Composer 101 book. Course topics include: file-based input/output, and introduction to Media Management. [Prerequisite: None](#)

CLASS LENGTH: 8 HRS. • H.O.T LAB HOURS: 8 HRS.

101D INTRO TO MEDIA COMPOSER EDITING

This two-day course covers Modules 9 - 14 in your Avid Media Composer 101 book. Course topics include: basic Avid picture effects, creating multi-layered effects, keyframing effects, creating effects templates, using 3D Effects features, nesting layers.

[Prerequisite: None](#)

CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 8 HRS.

104 INTERMEDIATE INPUT/OUTPUT

This course is a practical hands-on introduction to input and output methods used in Avid nonlinear editing workflow. The class provides in-depth information on signal flow between the Avid, mixer and deck. Topics also include drop frame and non-drop frame time code, proper mixer configuration, input and output tools available in the Avid software, and post production workflow. Students practice logging, digitizing, striping tapes, and outputting to tape. Students will work extensively with Avid's digitizing and output tools. These tools constitute the first and last step of your experience on an Avid and are integrally linked to the professional tape deck and mixer. [Prerequisite: 101](#)

CLASS LENGTH: 24 HRS. • H.O.T LAB HOURS: 28 HRS.

105 INTRO TO EDITING AESTHETICS

Leaving behind the intense technical training that Avid requires, this course's content reflects upon the reasons we became editors in the first place to compellingly tell stories through images. Students begin by learning the methods for organizing thoughts through a script breakdown and easily segue into the "Conceptual Physics of Editing." After a thorough discussion of "how we see" and "focusing the gaze," the art and craft of editing is delved into with a practical analysis of psychological tactics designed to illicit emotional responses. The class is presented in a seminar fashion and is rife with clips from over 100 years of scintillating cinema.

Prerequisite: None

CLASS LENGTH: 32 HRS. • H.O.T LAB HOURS: 28 HRS.

107 BASIC EDITING WORKSHOP

Using trimming and assembly techniques, this course gives students an opportunity to work on real-life footage in order to create their own personal projects that are designed to teach specific editing aesthetic principles. Students also get valuable feedback on their projects from the instructor and their fellow students. The projects cover editing without sound, adding sound through sound design, and story structure in editing.

Prerequisite: 101 Pt 1, 105 Pt 1

CLASS LENGTH: 24 HRS. • H.O.T LAB HOURS: 32 HRS.

136 SCRIPT TO SCREEN

This is the first of three courses centered on editing narrative features. The focus is on understanding the story arc and characters' journey while learning the editing steps and process. This is a hands-on workshop closely simulating a real-life work environment. The instructor gives specialized feedback and guidance to each individual student. The class is divided up between editing, screening and critiquing time. *Prerequisite:* 107

CLASS LENGTH: 8 HRS. • H.O.T LAB HOURS: 8 HRS.

199 HD ESSENTIALS

This course is dedicated to teaching the basic concepts of professional and consumer HD (or High-Definition). Blue laser media, tri-level sync, professional and prosumer HD camera information, HD media encoding, and HD in editing and onlining will be just a few of the topics covered in this concentrated, information packed lecture-style course. *Prerequisite:* None

CLASS LENGTH: 8 HRS.

201A EDITING TOOLS & TECHNIQUES FOR AVID MEDIA

This two-day course covers Modules 1 – 3 in your Avid Media Composer 201 book. Course Topics include: advanced editing tools and techniques, such as replace edit and sync-point editing, introduction to multi-cam editing, advanced trimming techniques, such as bi-directional and asynchronous trim, and shortcuts to save time and to streamline editing workflow. *Prerequisite:* None

CLASS LENGTH: 8 HRS. • H.O.T LAB HOURS: 8 HRS.

201B EDITING TOOLS & TECHNIQUES FOR AVID MEDIA

This two-day course covers Modules 4, 7, and 8 in your Avid Media Composer 201 book. Course Topics include: introduction to Avid Script Integration and ScriptSync tools, and Audio EQ and AudioSuite Tools for audio editing and mixing. *Prerequisite:* None

CLASS LENGTH: 8 HRS. • H.O.T LAB HOURS: 8 HRS.

201C EDITING TOOLS & TECHNIQUES FOR AVID MEDIA

This two-day course covers Modules 5 and 6 in your Avid Media Composer 201 book. Course Topics include: introduction to Avid Marquee Animation tools and techniques.. *Prerequisite:* None

CLASS LENGTH: 8 HRS. • H.O.T LAB HOURS: 8 HRS.

202 AVID PROJECT AND MEDIA MANAGEMENT

Avid media and database features are among the strongest in the industry. This course provides students with advanced techniques, explaining how to work with all Avid data, from customized user preferences to media file metadata. The information imparted will prepare students to assess, organize and troubleshoot complex Avid project workflows, including multiple versions of media and collaboration on multiple Avids. Hands-on exercises simulate practical applications and assist students in mastering and understanding complex and powerful concepts involved in Avid database management. *Prerequisite:* 201

CLASS LENGTH: 24 HRS. • H.O.T LAB HOURS: 12 HRS.

203 FILM EDITING WORKFLOW

This practical Avid Certified course prepares editors and assistant editors for film editing on Avid Media Composer, Avid Film Composer, and Avid Xpress Pro. Each day combines instructor-led lecture, demonstration, and hands-on practice. Topics include understanding the telecine and downconversion (HD to SD)

processes; framerate, time code, aspect ratio conversion issues, film project and HD workflows, ranging from importing telecine logs to turning over cut lists, change lists, EDLs and digital cuts.

[Prerequisite: 101, 201](#)

CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 8 HRS.

205 AVID ADVANCED EFFECTS

This Avid Certified course focuses on designing multi-layered and multi-nested effects on Avid Media Composer for maximum quality and optimal render time. Hands-on exercises help students create and combine effects to achieve real-world results. Topics include effect shortcuts and tips, advanced nesting and keying, advanced title features, render time reduction, and effect media management. [Prerequisite: 209](#)

CLASS LENGTH: 24 HRS. • H.O.T LAB HOURS: 16 HRS.

206 EDITING AUDIO IN AVID

This course focuses on Avid's audio editing toolkit and audio editing practices and techniques. The course is divided between instructor lecture and demonstration and exercises where students gain practical hands on experience. First, students learn how to master Avid's audio tools: Audio Mixer, EQ and Audio Suite Plugins and effects. Students will then put their newly acquired skills to work on a variety of different project types: promos, documentary and narrative. Finally, students will learn how to export their project media to Pro Tools for further audio editing and sweetening.

[Prerequisite 101](#)

CLASS LENGTH: 24 HRS. • H.O.T LAB HOURS: 16 HRS.

207 AVID EDITING WORKSHOP

This introductory editing workshop provides hands-on, supervised experience, where students explore several important editing styles and formats. Students edit picture without sound, create relationship and character in a dialogue scene, create a montage (which can be a trailer, music video, or title sequence), and cut a long scene shorter. They work in both "continuity-style" editing and "discontinuity-style" editing. The course is meant to provide a place where students not only learn which buttons to push, but how to use these in their own creative projects. The accent is on finding ways to be exact in personal expression, so that one can satisfy the demands of professional editing in contexts where the exact emotional expression is important. [Prerequisite: 107, 201](#)

CLASS LENGTH: 24 HRS. • H.O.T LAB HOURS: 36 HRS.

209 INTERMEDIATE AVID MEDIA COMPOSER EFFECTS

This workshop bridges the gap between the 110 Intro to Effects and the much more difficult 305 Advanced Effects Editing course. The Avid AVX plug-in effects, a full suite of additional, powerful effects available to Avid editors, are also covered. Anyone who expects to be involved in design and building of complex effects sequences on the Avid will benefit. [Prerequisite: 110, 201](#)

CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 8 HRS.

212 GRAPHICS IMPORTING, EXPORTING & FORMATTING

This intermediate level course teaches proper importing and exporting techniques for the Avid, as well as graphics preparation and manipulation using Adobe Photoshop and Adobe After Effects. Working with still graphics, animations, and live action footage, students will learn about conversion techniques, scaling, frame rate and frame size, alpha channels, mattes, masks, file formats, and compression. [Prerequisite: 201, 110, 610, 619](#)

CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 12 HRS.

236 DAILIES TO ROUGH CUT

This is the second of three courses centered on editing narrative features. The focus is on understanding the story arc and characters' journey while learning the editing steps and process. This is a hands-on workshop closely simulating a real-life work environment. The instructor gives specialized feedback and guidance to each individual student. The class is divided up between editing, screening and critiquing time. In this second part of class, students edit a few scenes then build them into a sequence. They explore advanced techniques in applying solutions to various editorial challenges, including dealing with a lack of coverage and building dramatic tension. Other challenges include how to handle missing shots, mismatched action, content changes and aesthetic disagreements. [Prerequisite: 136](#)

CLASS LENGTH: 24 HRS. • H.O.T LAB HOURS: 16 HRS.

239 COLOR CORRECTION WITH AVID MC & XPRESS PRO

This Avid Certified course, designed for the intermediate user, explains how to color correct a sequence. The editor learns how to color correct each shot in a sequence, use internal video scopes, make sure the color and luminance are within safe broadcast limits, and create a treatment for the entire sequence. Class time is divided between demonstration and hands-on practice. Samples from ESPN are used for some demonstrations. [Prerequisite: 101, 110](#)

CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 8 HRS.

301 INTRO TO SHORT-FORM EDITING

“The Art of the Quick Cut.” This course introduces the student to the basics of the “quick cut.” Students will get first-hand experience with magazine style editing, a technique of stylizing cuts that spans across several forms including commercial ads, series spots, and other styles of short form editing for broadcast television and film. This course will give the student an informative foundation in this very competitive, highly creative field. [Prerequisite: 201, 110](#)
CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 4 HRS.

306 INTRO TO PROMO EDITING

In this course, students will continue their short form editing experience by being introduced to the discipline required to tell a story in 30 seconds or less. Unique terminology will be discussed and real examples from NBC and other broadcast stations will be studied as this course delves into both the aesthetic and technical aspect of short form editing for broadcast television. Students will get hands on experience with cut-downs and constructing a spot from a script. [Prerequisite: 301](#)
CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 8 HRS.

307 ADVANCED EDITING WORKSHOP

This editing workshop provides hands-on, supervised experience, where students explore several important editing styles and formats. Students edit picture without sound, create relationship and character in a dialogue scene, create a montage (which can be a trailer, music video, or title sequence), and cut a long scene shorter. They work in both “continuity-style” editing and “discontinuity-style” editing. The course is meant to provide a place where students not only learn which buttons to push, but how to use these in their own creative projects. The accent is on finding ways to be exact in personal expression, so that one can satisfy the demands of professional editing in contexts where the exact emotional expression is important. [Prerequisite: 107, 201](#)
CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 8 HRS.

336 ROUGH CUT TO FINE CUT

This is the third of three courses centered on editing narrative features. The focus is on understanding the story arc and characters’ journey while learning the editing steps and process. This is a hands-on workshop closely simulating a real-life work environment. The instructor gives specialized feedback and guidance to each individual student. The class is divided up between editing, screening and critiquing time. As their entire project is now in a rough cut form, the students will perfect it with a re-cut, scene by scene then sequence by sequence until the

story has reach its final cut. The student will finally add music, background and sound effects, visual effects and titles to complete the project.. [Prerequisite: 236](#)

CLASS LENGTH: 24 HRS • H.O.T LAB HOURS: 16 HRS.

501 INTERMEDIATE LONG-FORM FOR DRAMA

Created to simulate a “traditional mentorship.” This course enables students to explore editing aesthetics on a deep, hand-on level in a workflow patterned after an episodic TV show editorial process. Each student is assigned a project for which the student will cut a piece on their own and then have their work exhibited and exposed to critical review. Notes on the quality of the piece are then provided from the Instructor. Open discussions concerning editing room politics and professional etiquette often ensue. For each successive class session each student must then go back and use these notes and his/her newly acquired aesthetic knowledge to fix and mold their piece into a final project that is acceptable in a professional workplace. The “feedback and fix” process repeats for several iterations, normally over the course of several weeks. The typical class meets for eight 2-hour reviews.

[Prerequisite: 336](#)

CLASS LENGTH: 20 HRS. • H.O.T LAB HOURS: 40 HRS.

503 INDUSTRY JOB PREP WORKSHOP

Students receive additional detailed information regarding upcoming classes and events. Students are instructed to bring their workbooks to class; progress will be reviewed and questions answered. The first of many discussions regarding career success and job readiness will include debunking myths commonly held by candidates seeking jobs in the entertainment industry, and steps recommended to improve workplace competency and networking skills. [Prerequisite: None](#)

CLASS LENGTH: 32 HRS. • H.O.T LAB HOURS: 16 HRS.

504 THE JOB SEARCH

During this “doing the job search” workshop students who are about to graduate will use the Internet, phone and other tools to look for work with direct feedback and guidance by the instructor. Students will build industry contacts by networking with Hollywood professionals and organizations. Phone calls to potential employers will be made. Students will put together a job work plan tailored for their goals. The instructor will give specialized feedback and guidance to each individual student. [Prerequisite: None](#)

CLASS LENGTH: 24 HRS.

506 INTERMEDIATE LONG-FORM EDITING FOR ACTION

CLASS LENGTH: 20 HRS. • H.O.T LAB HOURS: 40 HRS.

510 SURVIVAL SKILLS FOR THE AVID ASSISTANT EDITOR

The many duties and technical concerns faced by the assistant film editor working with the Avid Film Composer are covered through lectures, demonstrations, hands-on exercises, and occasional off-site field trip instruction at telecine, audio post production, and/or optical facilities. [Prerequisite: None](#)

CLASS LENGTH: 24 HRS. • H.O.T LAB HOURS: 8 HRS.

531 POST STUDIO SESSION 1

Students receive several projects to work on and will encounter different problems along the way. They will review the power up sequence, drives (mounting, striping, unmounting) creating a new project and user setting, changing settings, digitizing, mixer setup and use, trimming edits, being directed verbally by a “producer,” backing up projects, and outputting (EDLs, printing, snapshot, digital cut, hard record). [Prerequisite: 104, 106, 201](#)

CLASS LENGTH: 40 HRS. • H.O.T LAB HOURS: 20 HRS.

532 POST PRODUCTION SESSION 2

This class builds on Post Studio Session 1. Students will re-digitize previous projects, finish and put effects on them and may also “argue” for their edits. Logging, digitizing and re-digitizing, editing, adding effects, importing graphics, running Norton, recreating media, moving media, adding sound (SFX, music, voice over), audio sweetening and viewing copy (with time code window burn) is covered. [Prerequisite: None](#)

CLASS LENGTH: 20 HRS. • H.O.T LAB HOURS: 20 HRS.

610 INTRO TO ADOBE PHOTOSHOP

Photoshop is used to create complex graphics and enhance photographic images in the production of special effects in 2D, 3D, and moving images. This class introduces all phases of Photoshop, starting with the file browser, selection tools, and basic use of layers. Students learn how to create alpha channels, gradients text and text effects, how to use the pen and vector tools, photo retouching, color correction, image repair and restoration using the clone stamp, pattern stamp, healing brush, patch tool, blending modes, levels, curves and color balance, use of filters, the extract tool and pattern maker. [Prerequisite: None](#)

CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 16 HRS.

619 INTRO TO ADOBE AFTER EFFECTS FOR EDITORS

Whether you work in film, broadcast television, corporate video or multimedia, this 16 hour course allows you to explore the world of motion graphics. Students learn Adobe After Effects by working on a promotional video, which includes music, backgrounds and textures. Students animate the opening sequence by compositing layers, setting key frames and modifying geometric properties. Then, the focus turns to using a text filter for creating text “on the fly,” changing duration and modifying a motion path. Additional topics include pre-composing single and multiple layers, nesting, and understanding the rendering pipeline. This course is designed specifically for editors. Motion graphic designers are advised to enroll in 620 Intro to Adobe After Effects.

[Prerequisite: 099 or knowledge of MAC, and 110 or 610](#)

CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 16 HRS.

996 REAL LIFE PRODUCTION EXPERIENCE

Students in this class work on real projects from real clients with real deadlines as a team, much like the real working world, under the supervision and guidance of the Instructor- Post Supervisor. The role played by each student (i.e. digitizing, rough editing, fine editing, finishing) will depend on the project, each student’s skills, and the skills of the other students.

[Prerequisite: Assistant Editing Module](#)

CLASS LENGTH: 24 HRS. • H.O.T LAB HOURS: 16 HRS.

998 REAL LIFE PRODUCTION EXPERIENCE

Students in this class work on real projects from real clients with real deadlines as a team, much like the real working world, under the supervision and guidance of the Instructor- Post Supervisor. The role played by each student (i.e. digitizing, rough editing, fine editing, finishing) will depend on the project, each student’s skills, and the skills of the other students.

[Prerequisite: Assistant Editing Module](#)

CLASS LENGTH: 24 HRS. • H.O.T LAB HOURS: 36 HRS.

999 REAL LIFE PRODUCTION EXPERIENCE

Students in this class work on real projects from real clients with real deadlines as a team, much like the real working world, under the supervision and guidance of the Instructor- Post Supervisor. The role played by each student (i.e. digitizing, rough editing, fine editing, finishing) will depend on the project, each student’s skills, and the skills of the other students.

[Prerequisite: Advanced Editing Module](#)

CLASS LENGTH: 24 HRS. • H.O.T LAB HOURS: 36 HRS.

FCP 200 COMPREHENSIVE INTRO TO FINAL CUT PRO

This Apple Certified comprehensive and immersive course highlights all the key features of Final Cut Pro 7. Topics include basic setup, customizing preferences and settings, capturing video and audio, editing and trimming techniques, using ripple, roll, slip and slide tools' audio editing and audio creation using Soundtrack; title creation using LiveType; and final output, as well as time re-map; motion titles; changing clip speed; finishing and output. This course is designed for those who want to familiarize themselves with the entire feature set of Final Cut Pro 7, Soundtrack and LiveType. Students learn how to effectively take a project from concept to completion. Includes optional Apple Pro Certification Exam. [Prerequisite: 099](#)

CLASS LENGTH: 20 HRS. • H.O.T LAB HOURS: 20 HRS.



Instructor Profiles

SCOTT CARREY

Scott Carrey brings a unique hybrid of business, technological and creative expertise to any project. He has been intrinsically involved in entertainment and technology based organizations for over 20 years and is considered a leading expert in Digital Media Workflows. As an Independent Producer and Consultant he has worked with such companies as Warner Bros., Columbia Pictures, Touchstone, MCA/Universal, Sony Music, Playboy, MTV, Digital Domain, Sprint, IBM, McDonald's, and many other film, TV, and commercial clients, not only in the U.S., but also Europe, and Asia.

He has served on many professional boards including being a member of Mayor Riordan's Multimedia Roundtable and as a peer group member of the Academy of Television Arts and Sciences. He was an Executive Board member and marketing director for Digital Bayside during the mid-nineties, which brought together leading professionals in the fields of Communications, Entertainment, Interactive, and at that time the emerging Internet. He currently sits on the Steering Committee of the prestigious Caucus for Producers, Writers and Directors representing the area of New Media and Digital Initiatives. He regularly speaks on professional panels and at academic facilities.

As an entrepreneur he helped start Multi-Plane Imaging Corporation, which designed and built proprietary electronic projection and 3D stereoscopic imaging systems; partnered in the development of FitLifeStyles.com, an Interactive, Virtual Training and Nutrition system online; and consulted on the successful start up of Breakfast In America, a diner style restaurant in Paris, France. He also owned and operated, I'll Keep You Posted, a complete film and video finishing company whose services include editorial support, non-linear system rentals, post production supervision, facility bundling, budgeting, consulting, and training.

His focus these days is in the ever evolving area of Convergence and Integrated Media, where he is continually exploring traditional techniques and implementing and monetizing them in new and unique ways. Scott has worked with budgets in the multi-millions of dollars and has managed large teams of staff. He is a strong systems builder and administrative manager, with vision and the unique skill set to both run the day-to-day operations, as well as oversee the creative and technical needs of almost any media project.

PIETRO CECCHINI

Pietro Cecchini has been teaching Avid classes at Video Symphony for more than five years, even though, in his "other life", he edits for major studios. Most recently: the epic mini-series, Empire, for Touchstone and ABC. His long list of credits includes China Strike Force, Running Mates, and classics such as Great Expectations and Sense and Sensibility. Cecchini, originally from Milan, Italy, says he teaches because he likes to share his knowledge and develop close connection with students. "I've always been involved in training. Everything I teach is based on real-life experience."

KEVIN CHURCH

Kevin Church has worked in the pro audio industry in both live shows and recording studios for over 15 years. With over 25 major label albums to his credit as a 1st or 2nd engineer, he has worked on everything from The Debut Porno for Pyros album to the Duke

Ellington Orchestra. Live concert experience has included Joe Walsh, and Edgar Winter tours as F.O.H. engineer, to House gigs at the Roxy, and 3rd Encore, with acts like Black Sabbath and Elton John.

OTTO FERRENE

Otto Ferrene is currently a Picture Editor for Nickelodeon Animation Studio acting as off-line/on-line editor for numerous Animation series, ("The Fairly Odd Parents", "Danny Phantom", and "TAK and the Power of Juju"), for the past seven years.

MARK FLETCHER

Mark Fletcher has been involved in post production as an assistant editor, online editor, graphic artist, technical advisor, and post production supervisor for over seven years, creating shows for ESPN, Discovery, FOX, NBC, and Speed. Due to his experience as a computer programmer and database administrator prior to his film industry debut, he specializes in the technical side of the ever-changing worlds of digital acquisition, asset and media management, and content delivery.

BENJAMIN HERSHLEDER

Benjamin Hershleder is an Avid Certified Instructor, editor, and director. He received his B.A. in Film Production from the University of Central Florida and his M.F.A. in Film Production from the Florida State University Motion Picture Conservatory. He has taught at various universities and institutions, including The American Film Institute. His varied background ranges from editing the independent feature film "Hollywood Capri" for director Bob Jones, and the feature length concert film "The Original Latin Kings of Comedy" for Paramount Studios, to the award-winning documentary "The Bronx Boys – Hosted by Carl Reiner" which he both directed and edited. "The Bronx Boys" went on to air on HBO/Cinemax as well as PBS. Many of the films he has directed, produced and/or edited have won numerous awards, including the CINE Gold Eagle, the Gold Apple, The Gold Ebenseer Bear, several Telly Awards, and the Academy of Television Arts and Sciences' University Emmy.

LARRY JORDAN

Larry Jordan is an internationally-renowned consultant and Apple-Certified trainer in digital media with over 25 years experience as a television producer, director and editor with national broadcast and corporate credits. His informative and entertaining teaching style provides video editors around the world with unique techniques, methods and resources to increase productivity and enhance their skills. He is a member of both the Directors Guild of America and the Producers Guild of America, as well as Founder and Editor-in-Chief of Edit Well, the rich-media newsletter for Final Cut Studio, published by Peachpit Press. He is the author of hundreds of hours of online training, published by Lynda.com and two books on Final Cut Pro, published by Peachpit Press. Jordan is also executive producer and host of three talk radio shows including the weekly industry-leading digital media podcast Creative Planet's Digital Production BuZZ; Video Production Radio, a monthly audio podcast syndicated by wsRadio; and Digital Production BuZZ, a weekly video podcast syndicated by GIMP.tv.

SUE KINZIE

Sue Kinzie is an Editor, Trainer, Entrepreneur and Artist. She started as an Avid Editor in 1996 after being one of the first “Avid Bootcamp” students at Video Symphony and has a unique perspective of being a student at Video Symphony and the transition into being an editor in the industry. Sue has edited everything from promos to long form narrative and co-owned an infomercial production company. She is an entrepreneur and finds passion in teaching new budding editors how to be successful in entertainment production.

TAMERA MARTIN

Tamera Martin has been a documentary producer and Avid editor/instructor for over 10 years, editing/co-producing feature-length documentaries for PBS, Turner and Discovery and over 50 shortform/commercial programs for Fortune 100 clients and studios. She dedicates half of her professional hours to instruction and consulting, a commitment that extends to include the entire portfolio of Avid editing courses as well as a small slate of instructional models designed to simulate the daily trials and pitfalls of feature/documentary editing. As a Senior Instructor specializing in Advanced Effects and Avid Symphony finishing, Tamera brings a wealth of real world problem-solving experience, story telling/aesthetics and technical mastery together for the benefit of her students and clients. Tamera recently co-produced and edited a Gates Foundation documentary, *The Day My God Died*, narrated by Tim Robbins and Winona Ryder with music by David Robbins and Bono. *Without Lying Down: The Frances Marion Story*, Tamera’s 2000 centerpiece documentary for Turner Classic Movies, was nominated by the WGA and DGA by GIMP.tv.

KURT MASON

Kurt Mason is a certified Avid Instructor and Avid Certified User, Kurt has been an Instructor at Video Symphony, as well as an editor, post production supervisor and assistant editor for companies such as Disney, Kandoo Films, ABC, Mantra, and Ceilings Entertainment, just to mention a few. Kurt has thrived as a Producer/Editor (Preditor) on various projects with a forte for rock-u-mentaries, promos, narratives, and music video.

DAN NELSON

Dan Nelson has over 20 years experience in a variety of TV and sound production environments, including such networks as NBC, ABC, MTV, Spike TV, UPN, Discovery Channel, ESPN 2 and the Speed Channel.

He has taught over 90 classes in short form and promo editing to over 800 students and specializes in promo editing and 1/2 hr

magazine style shows with an emphasis in motorsports. Nelson is also Editor of the Mulholland Stunt Driving demo with Tanner Foust, host of Top Gear America on the History Channel. To date it has garnered over 1,129,115 views on YouTube.

PAUL PETSCHKE

Paul Petschek is an internationally known editor, specializing in feature films and documentaries and with substantial experience in editing TV series, TV pilots, music videos, trailers, and commercials. He’s had the pleasure of working as an editor on films like *Waterworld*, *Flipper*, *Another Day in Paradise*, and *A Personal Journey with Martin Scorsese through American Movies*. Petschek’s editing project *Most* (The Bridge), was nominated in 2004 by the Motion Picture Academy for an Oscar for Best Live Action Short Film. As a film editor, Paul enjoys being a key participant in “the final draft of the script”, when every nuance and eye-glance counts. Initially trained in Visual Arts at Harvard College, where he graduated Magna Cum Laude, he has also studied acting (Lee Strasberg, Playhouse West, Second City), music (jazz with John Mehegan), and writing (Harvard, John Truby, others). He has had his photographic sequences exhibited at The Institute of Contemporary Art in Boston. Paul is an Avid-Certified Instructor and a member of The Motion Picture Editors Guild and The Directors Guild of America.

LUGH POWERS

Lugh Powers is a 5 time nominee 2 time recipient of the Television Academy of Arts and Sciences Emmy Award for Editing on a Multi-camera Drama series. Lugh has worked in the film and television industry for the last 20+ years as an Editor, Director, and Producer. His editing experience includes independent feature films, network promos, pilots, game shows, info-commercials daytime drama, movie trailers, internet series and music videos. He has worked with most of the major networks (CBS, ABC, NBC, FOX) as an off-line editor, an online editor, producer/editor and AVID editing consultant (design and application of the digital workflow). As a member of both the Editors Guild and The Directors Guild of America he has been a strong advocate of the need for on-going education in the ever-changing post-production environment for members of the television and film industry. Lugh has been working in the digital post-production realm and with the AVID editing bench since 1993. He was certified as an instructor by AVID in 1997. As the one time Director of Digital Post Production and Technical Support for Digital Symphony/4 Media Company, Lugh has worked closely with many highly positioned Primetime episodic television shows on developing project specific, time efficient and cost effective post production workflows. Having worked with both the AVID and Final Cut Pro systems Lugh has help a number of independent feature

films make the transition from Final Cut Pro for finishing in the AVID Symphony, AVID DS, and AVID/Digidesign Pro Tools Systems. Some where in all of this, Lugh makes time for his other great passion (besides the Film and Television Industry), Motorcycle Road Racing and Sport Bike Riding.

JASON ROSE

Jason Rose is an Apple Certified Final Cut Pro Instructor, as well as, an Avid Certified Instructor with a Bachelor of Science degree in TV-Film from Texas Christian University. He has over 15 years of film and video production experience that ranges from independent film to corporate training videos.

MIKE SALE

Mike Sale alternates between feature films, TV editing, and training. He has been an assistant film editor and editor of television & documentaries for more than a decade. Sale's list of television credits includes seasons as editor of the popular TV series Judging Amy, History Channel documentaries (Underground Railroad, Hell's Angels, Unknown Marx Brothers), and the Fox TV pilot, Scariest Place on Earth. His feature film editing credits include Nutty Professor 2: The Klumps, Undercover Brother, Naked Gun 33-1/3, Tommy Boy, My Fellow American, Wild Things, and Hangover 2. Mike is also an Avid Certified Instructor.

TOI JUAN SHANNON

Toi Juan Shannon is an Avid Certified Instructor and has been a valued member of Video Symphony's staff for nearly six years. His editing experience spans editing several features, commercials and promotional spots, to 11 documentaries for a series entitled "The Saints". Shannon's latest feature edited was the award winning "I Am Somebody". He also holds a Bachelor of Science degree in Business.

DRAKE SILLIMAN

Drake Silliman is an ACE editor with 30 years of experience in theatrical entertainment editing. His credits include over 30 TV movies, mini series, and features as well as hit TV series that include *Law and Order*, *Beauty and the Beast* and *Airwolf*.

He is a graduate of UCLA film school and was Director of the UCLA TV station while in graduate school. He has won an Eddie award and an Emmy nomination for his work on *The Man who Captured Eichmann* with Robert Duvall. He has an additional 2 Eddie nominations for *The Hunt for the Unicorn Killer* starring Naomi Watts and *The Loretta Claiborne Story* directed by Lee Grant.

TRACY SMITH

Tracy Smith has worked in the entertainment industry for 20 years as a Producer, Director, Director of Photography and Editor. Tracy now works as an online HD editor, effects editor, and colorist working with both film originated material and digital formats. Tracy's current passion and career goals is in the field of 3D Stereoscopic editing, color grading, and finishing. Tracy has been an Avid editor since 1994 and his experience includes network television shows, commercials, music videos and independent films. Tracy Smith is an Avid Certified Instructor and has been an Avid Certified Support Representative. Tracy has trained clients nationwide, such as Warner Bros., Nickelodeon Studios, Fox, Universal Studios and NBC.

MISHA TENENBAUM

Misha Tenenbaum is a film and television editor, a certified Advanced Final Cut Pro Instructor, and an Avid Certified User (ACU). His editing includes the comedy film *Immigration Tango*, Best Picture Winner at the Boston International Film Festival, and the popular Speed Channel TV show, *Super Cars Exposed*.

In addition to editing, he also trains employees at Technicolor, Comcast, and countless other independent professional editors. Tennebaum graduated Georgia College & State University with a degree in broadcast journalist.

NOAH WISE

Noah Wise is an Avid Certified Instructor and Avid Certified Support Representative working in both television and film. His credits include prime time shows for ABC, CBS, NBC, FOX, PBS, MTV and HBO and features for Universal, Warner Bros., Paramount, MTV Pictures and Sony. Currently working with ABC Network News as a technical manager on *World News Tonight* with Charles Gibson and *Good Morning America*, Noah is continually evolving his classes to reflect up to date changes in technology and methodology.

New Media

A hand is holding a tablet computer. The screen of the tablet shows a 3D digital model of a blue and white motorcycle. The background of the entire page is a dark, blurred image of the same hand and tablet, with a red diagonal stripe running across the top.

PROGRAM INFORMATION

32 COURSES

960 CLOCK HOURS

48 CREDIT HOURS

12 MONTHS FULL-TIME/18 MONTHS PART-TIME

Production

VIDEO EDITOR
ASSISTANT VIDEO EDITOR
LOGGER
DIGITIZER
TECHNICAL DIRECTOR
POST PRODUCTION COORDINATOR
POST PRODUCTION SUPERVISOR
TECHNICAL SUPPORT SPECIALIST
PRODUCER
ASSISTANT PRODUCER
PRODUCER-EDITOR("PREDITOR")
VAULT MANAGER
MEDIA SPECIALIST

NEW MEDIA PRODUCTION

Access to video content continues to expand (i.e. Web, mobile devices, digital signage and alternate TV) and the demand for creative content grows. Online and mobile consumers seek content that is accessible and engaging. Companies seek new ways to reach those increasingly fragmented consumer audiences with promotional and educational content. The New Media Production Program responds to these opportunities by offering a solid career toolset enabling one individual to professionally produce, edit and deploy video content.

New Media Production Program trains students to be broadly-skilled new media editors who can produce an effective video project through pre-production, production, and post-production, with emphasis on editing, motion graphics, audio and final distribution to the Web, mobile devices, DVD/Blu-Ray and other non-broadcast distribution forms.

Students will develop expertise in Final Cut, primarily in its use for short-form videos used by companies for promotion, communication, training and other nonbroadcast uses. The Real Life Production courses provide students experience working on real productions under the direction of a seasoned producer editor-trainer. Avid is not covered in this program. Student-teacher ratios do not exceed 20:1. Each student has their own workstation during hands-on courses. The recommended length for full-time students is at an average pace of 20 hours of class and lab time per week. Daytime, night and weekend programs may be offered.

12 MONTHS FULL-TIME/18 MONTHS PART-TIME

ALL 32 COURSES LISTED

960 Clock Hours, 48 Credit Hours

COUNSELING AND JOB PLACEMENT SERVICES FROM TWO YEARS FROM COMPLETION

REPEAT AUDIT TIME

12 audit days, for any course already taken, on a space available basis, for 18 months from start date.

NEW MEDIA PRODUCTION - TUITION		
	CLOCK HRS.	CREDIT HRS.
PROGRAM	960	48
LAB TIME	320	16
CLASS TIME	640	32
TUITION	\$21,070	
REGISTRATION FEE*	\$150	
BOOKS (INCLUDED)	\$952	
CANON DSLR PACK (INCLUDED)	\$1,000	
TUITION + MACBOOK PRO BUNDLE**	\$23,570	
ADDITIONAL FEES		
APPLICATION FEE*	\$85	
APPLICABLE SALES TAX		
STRF FEE^ (CA RESIDENTS ONLY, NOT INCLUDED)	\$53	

*Non-refundable.**Optional. ^ STRF Fee is not included in the all inclusive tuition. The fee, assessed by the Bureau of Private Postsecondary Education, applies only to CA residents and is non-refundable.

Tuition subject to change without prior notice. Sales Tax on media, technology and books provided is not included in the all inclusive tuition. Make, model & technology bundles for all programs are subject to change without notice. Value of technology packages are based on MSRP. Technology bundles are required and may not be substituted.

CERTIFICATE PROGRAM

	Number Hours*	Credit Hours
QUARTER 1: BOOT CAMP		
050 Intro to Job-Centric Learning	4	0.2
099 Macintosh Essentials	8	0.4
125 Intro to New Media Aesthetics	16	0.8
996F Real Life Production Experience 1	40	2.0
FCP 200 Comprehensive Intro to Final Cut Pro	48	2.4
107F Basic Editing Workshop	24	1.2
610 Intro to Adobe Photoshop	16	0.8
541F Video Editing Review, Test, Feedback	4	0.2
Lab	80	4.0
1st Quarter Totals	240	12
QUARTER 2: INTERMEDIATE MODULE		
997F Real Life Production Experience 2	32	1.6
051 Job Market Essentials	8	0.4
120F Sound Recording Principles and Techniques	16	0.8
941 HD Cinematography	16	0.8
620 Intro to Adobe After Effects	24	1.2
FCP 300 Advanced Final Cut Pro Editing & Effects	32	1.6
611 Intermediate Photoshop	16	0.8
607 Layout and Composition	16	0.8
Lab	80	0.6
2nd Quarter Totals	240	12

	Number Hours*	Credit Hours
QUARTER 3: ADVANCED MODULE		
998F Real Life Production Experience 3	32	1.6
FCP 320 Sound Editing in Final Cut Studio	16	0.8
612 Advanced Photoshop	16	0.8
101A Intro to Media Composer Editing	32	1.6
621 Intermediate After Effects	16	0.8
660 Premiere Production Essentials	16	0.8
503 Industry Job Prep Workshop	32	1.6
Lab	80	4.0
3rd Quarter Totals	240	12
QUARTER 4: PROFESSIONAL MODULE		
999F Real Life Production Experience 4	32	1.6
FCP 310 Color Correcting in Final Cut Studio	16	0.8
622 Advanced After Effects	16	0.8
101B Intro to Media Composer Editing	16	0.8
630 Cinema 4D Essentials	24	1.2
502F Producing a Video Show for Online and Mobile	16	0.8
680F Media Delivery Essentials	16	0.8
504 The Job Search	24	1.2
Lab	80	4.0
4th Quarter Totals	240	12
PROGRAM TOTALS		
	960	48

NOTE: Individual courses, dates, hours and prices are subject to change. These Certificate Programs start monthly. The sequence of courses listed is ideal but is not required nor expected. Course prerequisites listed in the course descriptions indicate which courses must be taken before others.

NOTE: "F" after the course number designates a course with essentially similar learning objectives as those described for the like-numbered course in the Course Descriptions section, but modified for this Final Cut Pro-based program and occasionally shortened.

NEW MEDIA PRODUCTION

050 INTRO TO JOB-CENTRIC LEARNING

During this required Orientation, students meet with their cohort group for introductions and begin networking on the first day of class. Information about classes, prerequisites, and exams will be given. Students will receive their schedules, exam study guides, workbooks and personalized guidance relating to the entire program. **Prerequisite: None**
CLASS LENGTH: 4 HRS.

051 JOB MARKET ESSENTIALS

Students receive additional detailed information regarding upcoming classes and events. Students are instructed to bring their workbooks to class; progress will be reviewed and questions answered. The first of many discussions regarding career success and job readiness will include debunking myths commonly held by candidates seeking jobs in the entertainment industry, and steps recommended to improve workplace competency and networking skills. **Prerequisite: None**
CLASS LENGTH: 8 HRS.

099 MACINTOSH ESSENTIALS

Our Macintosh Essentials class exists to prepare students for upcoming classes by familiarizing them with the desktop environment and file management to master basic tasks before moving on to application specific assignments. Students are introduced to a technology vocabulary; understanding of hardware and peripherals, and how they pertain to their work as students and in the video industry; understanding of the basic concepts of the Operating System, and its use; memory vs. storage; saving, moving and copying files; file organization and management; finding files; working among various storage locations; various translations between the Mac OS and the Windows environment; basic maintenance and troubleshooting; and more. **Prerequisite: None**
CLASS LENGTH: 8 HRS. • H.O.T LAB HOURS: 4 HRS.

107F BASIC EDITING WORKSHOP

This course is an introduction to editing video created specifically for online and mobile publishing. Conventions for Film and TV editing are covered and compared to editing considerations for the internet/portable mediums. Editing workflow, graphics for the "small screen," typography, compression and online publishing to conventional Video Hosting sites will be addressed both in lecture and in exercises. Effort to provide further experience with Final Cut Pro Studio will be accomplished by several in-class exercises focused not only on the technical but more importantly on using the tools to achieve strong creative goals. **Prerequisite: None**
CLASS LENGTH: 24 HRS. • H.O.T LAB HOURS: 6 HRS.

120F SOUND RECORDING PRINCIPLES & TECHNIQUES

This lecture and field recording class lays the foundation for the concepts, use, and field application of the tools available to recordists. We start by learning how sound works and how our perception of a sound changes due to factors we can and cannot control. With a basic understanding of sound, focus moves to capturing that sound with the tools available to us, such as Pro Tools, portable DAT machines, microphones, mixing consoles, and outboard equipment like mic pre-amps and compressors. Along the way, students are introduced to the industry standard connectors, cabling and other hardware. Topics also include in-depth study of microphone use including pick-up patterns and proximity effect, and an introduction to different techniques used in the industry to achieve a desired result. At least one day is spent recording sound effects in the field. **Prerequisite: None**
CLASS LENGTH: 16 HRS. • H.O.T LAB HRS: 4 HRS.

125 INTRO TO NEW MEDIA AESTHETICS

This course is an introduction to current online, mobile and tablet video media from a content editing and editing aesthetics perspective. New Media will be defined, its forms explored online and on portable devices. Comparisons and contrasts will be made between traditional film/TV editing aesthetics to the challenges of online, mobile and tablet video. The monetization and publishing of online video/mobile by Advertisers will be reviewed. An overview of the expanding role of a New Media Editor, his/her tools, discussion of Clients and career goals will also be given. **Prerequisite: None**
CLASS LENGTH: 16 HRS.

198 WEB MEDIA ESSENTIALS

CLASS LENGTH: 8 HRS.

199 HD ESSENTIALS

This course is dedicated to teaching the basic concepts of professional and consumer HD (or High-Definition). Blue laser media, tri-level sync, professional and prosumer HD camera information, HD media encoding, and HD in editing and onlining will be just a few of the topics covered in this concentrated, information packed lecture-style course. **Prerequisite: None**
CLASS LENGTH: 8 HRS.

301F INTRO TO SHORT-FORM EDITING

"The Art of the Quick Cut." This course introduces the student to the basics of the "quick cut." Students will get first-hand experience with magazine style editing, a technique of stylizing cuts that spans across several forms including commercial ads, series spots, and

other styles of short form editing for broadcast television and film. This course will give the student an informative foundation in this very competitive, highly creative field. **Prerequisite: None**
CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 4 HRS.

502F PRODUCING ONLINE VIDEO CONTENT

Producing a Video Show for Online and Mobile is a four part exploration of an existing iTunes syndicated web show produced for online and mobile device distribution. Students will learn from an existing model- a broad spectrum of skills and techniques from pre-production, production, post-production, compression, publishing/distribution, search engine optimization, social media promotion, analytics and monetization. The first phase explores the pre-production process including the writing of the show, storyboards, pre-production meetings and how information is communicated to the production team. The second phase involves a study of the production process from camera, lighting, sound, directing the team/talent and also how the captured data is managed/packaged to go off to post. The third phase is the post-production work which the students will take existing, actual assets from production and work to make a short edit for one of the show's sequences. Students in this part will learn editing workflow, decisions and design of graphics including special visual effects, audio editing and creative sound effects will also be covered. The fourth phase will cover some aspects of onlining video/audio then compression for distribution then go deeply into building community around the content with websites, social media, talk-back via social media and beyond. **Prerequisite: None**
CLASS LENGTH: 16 HRS.

503 INDUSTRY JOB PREP WORKSHOP

Students receive additional detailed information regarding upcoming classes and events. Students are instructed to bring their workbooks to class; progress will be reviewed and questions answered. The first of many discussions regarding career success and job readiness will include debunking myths commonly held by candidates seeking jobs in the entertainment industry, and steps recommended to improve workplace competency and networking skills. **Prerequisite: None**
CLASS LENGTH: 16 HRS.

504 THE JOB SEARCH

During this "doing the job search" workshop students who are about to graduate will use the Internet, phone and other tools to look for work with direct feedback and guidance by the instructor. Students will build industry contacts by networking with Hollywood professionals and organizations. Phone calls to potential employers will be made. Students will put together a job work plan tailored for their goals. The instructor will give specialized

feedback and guidance to each individual student. **Prerequisite: None**
CLASS LENGTH: 24 HRS.

600 MOTION GRAPHICS CONCEPTS

This course presents foundational and sometimes challenging concepts of motion graphics. Beginning with the history of motion graphics and how it has changed over years, students will quickly understand why we have arrived at the standards we have today and what will happen in the future. Students will then be taken on an educational journey through 3D animation (modeling and animation concepts and terminology), compositing (keyframing, layering, node-based editing), High-Definition (film, video and Internet concepts and terminology) and much more. **Prerequisite: None**
CLASS LENGTH: 8 HRS. • H.O.T LAB HRS: 2 HRS.

607 LAYOUT AND COMPOSITION

In this course, students learn how the principles of composition can expand their vision, refine their techniques and captivate the eyes of the audience. They learn to create a system of techniques to quickly assess framing, flow and viewpoint, dynamic composition, client need and preference assessment, and other critical topics for professional motion graphics. Layout and composition is the aesthetic that provides balance and visual consistency to a project. A clear understanding of layout and composition is necessary. Otherwise a designer's work may result in visual confusion and departure from client needs. No amount of visual trickery can disguise an unappealing composition. Among the topics covered in this course: preparation best practices, setting up parameters, box theory and aspect ratio, dynamic composition and high-powered elements, consistent, believable object flow construction, proper framing of moving objects, look-n-feel of composition within context of music, desired effect and precision aim, slow motion, jump cuts, shaking jolting, Xtreme techniques, foreshortening, forced perspective, exaggerated impact, client need and preference assessments and measurement techniques. **Prerequisite: 601, 610, 620**
CLASS LENGTH: 16 HRS.

610 INTRO TO ADOBE PHOTOSHOP

Photoshop is used to create complex graphics and enhance photographic images in the production of special effects in 2D, 3D, and moving images. This class introduces all phases of Photoshop, starting with the file browser, selection tools, and basic use of layers. Students learn how to create alpha channels, gradients text and text effects, how to use the pen and vector tools, photo retouching, color correction, image repair and restoration using the clone stamp, pattern stamp, healing brush, patch tool,

NEW MEDIA PRODUCTION

blending modes, levels, curves and color balance, use of filters, the extract tool and pattern maker. **Prerequisite:** None
CLASS LENGTH: 16 HRS.

611 INTERMEDIATE PHOTOSHOP

This class builds upon the basic concepts learned in 610 Intro to Adobe Photoshop, and emphasizes using Adobe Photoshop for film and television. Students gain confidence with Adobe Photoshop fundamentals by doing hands-on exercises, guided by an Adobe Certified instructor. Students learn advanced photo retouching, basic pen tool techniques, layering techniques, and use of vector shapes and clipping masks. They learn about pixel aspect ratio (square vs rectangular), the preparation of graphics for NTSC/DV using the selection and cropping tools, action-safe and title-safe parameters, broadcast-quality color and type, and rotoscoping. Students also learn how to take Adobe Photoshop effects into video programs such as Final Cut Pro, Adobe After Effects, DVD Studio Pro, the Avid platforms, and more. **Prerequisite:** 610
CLASS LENGTH: 16 HRS.

620 INTRO TO ADOBE AFTER EFFECTS

Whether you work in film, broadcast television, corporate video or multimedia, this course will allow you to explore the world of motion graphics. You will begin to learn Adobe After Effects by working on a promotional video. The project includes music, backgrounds and textures. You will animate the opening sequence by compositing layers, set keyframes, and modify geometric properties. Then, the focus turns to using a text filter for creating text “on the fly,” changing duration and modifying a motion path. Additional topics include pre-composing single and multiple layers, nesting, and understanding the rendering pipeline. **Prerequisite:** 099 or equivalent experience on Mac, 610
CLASS LENGTH: 24 HRS.

621 INTERMEDIATE AFTER EFFECTS

This course focuses on workflow management, compositing for television vs. the Web, advanced masking techniques, time remapping, blue and green screen keying, color correction, procedural matte manipulation, motion tracking and motion stabilization. Also included is “How’d they do that?” – TV special effects using AE – and much more. **Prerequisite:** 620
CLASS LENGTH: 16 HRS.

630 CINEMA 4D ESSENTIALS

In this introductory Cinema 4D class, students will learn how to create 3D graphics to enhance their existing motion graphics

skill set. Once acquainted with the interface and navigation tools, the emphasis will shift to creating, editing and shading text in 3D. Key frame animation will be covered, with an emphasis on creating dynamic camera movement. **Prerequisite:** None
CLASS LENGTH: 24 HRS.

680F MEDIA DELIVERY ESSENTIALS

This three day course covers current delivery methods of digital video content and aspects of distribution/advertising/monetization of that content. DVD Menu Design of standard DVDs, elements for Blu-Ray and authoring of standard DVDs with DVD Studio Pro will be covered. Compression types for digital delivery for online, mobile and portable devices will be discussed. A set of hosting/distribution sites will be explored along with adding in syndication, advertising/monetization methods of online and mobile video content. **Prerequisite:** None
CLASS LENGTH: 24 HRS.

920 INTRO TO FLASH

CLASS LENGTH: 16 HRS.

941 HD CINEMATOGRAPHY

HD Cinematography is an intensive, yet fun, guerilla-style workshop that teaches students how to work with cameras and lighting for professional media production. They will begin by learning the various shots and techniques that have been used in films and television for decades. This will be presented through a video presentation that will simplify the concepts for quicker learning and better comprehension. Students will also learn composition techniques, perspective techniques, movement techniques, camera setups, standard and advanced lighting techniques, production and workflow setups, cinematography by genre and much, much more! The class will also be shown how to produce and maximize high definition media content for use in broadcast television, films and even for websites and social media networks. The grand finale to the class will have students participate in a live production where they will be required to setup their crews, cameras and lighting—then proceed to shoot scenes that they can use to edit outside of the class. **Prerequisite:** None
CLASS LENGTH: 16 HRS.

996F REAL LIFE PRODUCTION EXPERIENCE 1

Students in this class work on real projects from real clients with real deadlines as a team, much like the real working world, under the supervision and guidance of the Instructor- Post Supervisor. The role played by each student (i.e. digitizing,

rough editing, fine editing, finishing) will depend on the project, each student's skills, and the skills of the other students.

Prerequisite: None

CLASS LENGTH: 32 HRS.

997F REAL LIFE PRODUCTION EXPERIENCE 2

CLASS LENGTH: 32 HRS.

998F REAL LIFE PRODUCTION EXPERIENCE 3

Students in this class work on real projects from real clients with real deadlines as a team, much like the real working world, under the supervision and guidance of the Instructor- Post Supervisor. The role played by each student (i.e. digitizing, rough editing, fine editing, finishing) will depend on the project, each student's skills, and the skills of the other students.

Prerequisite: None

CLASS LENGTH: 40 HRS.

999F REAL LIFE PRODUCTION EXPERIENCE 4

Students in this class work on real projects from real clients with real deadlines as a team, much like the real working world, under the supervision and guidance of the Instructor- Post Supervisor. The role played by each student (i.e. digitizing, rough editing, fine editing, finishing) will depend on the project, each student's skills, and the skills of the other students.

Prerequisite: None

CLASS LENGTH: 48 HRS.

FCP 200 COMPREHENSIVE INTRO TO FINAL CUT PRO

This Apple Certified comprehensive and immersive course highlights all the key features of Final Cut Pro 7. Topics include basic setup, customizing preferences and settings, capturing video and audio, editing and trimming techniques, using ripple, roll, slip and slide tools' audio editing and audio creation using Soundtrack; title creation using LiveType; and final output, as well as time re-map; motion titles; changing clip speed; finishing and output. This course is designed for those who want to familiarize themselves with the entire feature set of Final Cut Pro 7, Soundtrack and LiveType. Students learn how to effectively take a project from concept to completion. Includes optional Apple Pro Certification Exam. **Prerequisite:** 099

CLASS LENGTH: 48 HRS. • H.O.T LAB HOURS: 12 HRS.

FCP 300 ADVANCED FINAL CUT PRO EDITING & EFFECTS

This Apple Certified course helps students discover faster and more productive ways to edit clips and trim sequences quickly and efficiently. Because editors may cut multi-camera productions, this course covers aspects of working with multiple cameras simultaneously using Multiclip. Students also learn advanced motion effects – including clip-speed changes, motion paths, keyframes with Bezier controls, sequence nesting, integrating layered Adobe Photoshop graphics, image pan-and-scan, markers, and advanced filter effects such as chroma-key. In addition, students acquire necessary post production techniques: reading video scopes, color correction, audio editing and mixing, Soundtrack Pro integration, LiveType animation, media management, output and archiving.

Prerequisite: FCP 200

CLASS LENGTH: 32 HRS. • H.O.T LAB HOURS: 8 HRS.

FCP 310 COLOR CORRECTING IN FINAL CUT STUDIO

This two-day hands-on course will familiarize students with the color correcting capabilities of Final Cut Studio. Start with the basics of color balancing and correction, and move on to the fine points of secondary grading, including scene matching, using vignettes to isolate and track regions, creating advanced color effects and "looks," skin tone adjustments, adjusting the composition and framing of a shot, and much more.

Prerequisite: FCP 200

CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 4 HRS.

FCP 320 SOUND EDITING IN FINAL CUT STUDIO

This two-day class guides you through editing audio files, repair field recordings, perform multitrack arranging and mixing, synchronize audio and video, analyze and fix common audio problems, and perform other creative sound design techniques. This course focuses on practical, professional techniques used to add professional music and sound effects to video and multimedia projects. **Prerequisite:** FCP 200

CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 4 HRS.

FCP 330 INTRO TO APPLE MOTION

CLASS LENGTH: 16 HRS.



Instructor Profiles

MARK BASHIAN

Mark Bashian is a Director, Producer, 1st Assistant Director, and Editor with a diverse background having worked on numerous theatrical feature films, television, documentary, and commercial productions.

In 2007, Bashian's directing work was hand picked by Steven Spielberg and he was a featured finalist on the reality program, *On The Lot*. In addition to being the Program Director for the New Media Production program, Bashian runs his own full-service production company specializing in theatrical, television, corporate, documentary, and live event video productions. Recent projects and clients include *Cowboys & Aliens*, *Habitat for Humanity*, *Tosh.O*, *Barack Obama's Organizing for America*, and *Workaholics*.

KRISTIAN GABRIEL

Kristian Gabriel has been a freelance director, cinematographer, and motion graphics/compositing artist for companies such as Disney Channel, Universal Pictures, Communication Resources and HBO to name a few. Actively working in the industry for almost a decade—Kristian is also part owner of two different production companies that produces features, shorts, commercials ads and many different types of web media for the entertainment industry and corporate America. Kristian's technical specialties include Avid Media Composer, most Adobe Applications, compression, cinematography and production and post media workflows.

LARRY JORDAN

Larry Jordan is an internationally-renowned consultant and Apple-Certified trainer in digital media with over 25 years experience as a television producer, director and editor with national broadcast and corporate credits. His informative and entertaining teaching style provides video editors around the world with unique techniques, methods and resources to increase productivity and enhance their skills. He is a member of both the Directors Guild of America and the Producers Guild of America, as well as Founder and Editor-in-Chief of *Edit Well*, the rich-media newsletter for Final Cut Studio, published by Peachpit Press. He is the author of hundreds of hours of online training, published by Lynda.com and two books on Final Cut Pro, published by Peachpit Press. Jordan is also executive producer and host of three talk radio shows including the weekly industry-leading digital media podcast *Creative Planet's Digital Production BuZZ*; *Video Production Radio*, a monthly audio podcast syndicated by wsRadio; and *Digital Production BuZZ*, a weekly video podcast syndicated by GIMP.tv.

KURT MASON

Kurt Mason is a certified Avid Instructor and Avid Certified User, Kurt has been an Instructor at Video Symphony, as well as an editor, post production supervisor and assistant editor for companies such as Disney, Kandoo Films, ABC, Mantra, and Ceilings Entertainment, just to mention a few. Kurt has thrived as a Producer/Editor (Preditor) on various projects with a forte for rock-u-mentaries, promos, narratives, and music video.

JAMES RANKIN

James Rankin is the founder and artistic director of Light Space and Time Digital, a design studio providing a broad range of creative and technical services, and is both a Certified Adobe After Effects expert and a Boris Authorized Trainer for Boris RED 2.5. Entertainment companies such as Sony Pictures, Warner Brothers, Nickelodeon, Fox News, CNN and many others have written rave reviews of his classes over the years and continue to send a stream of new students.



Graphics | Animation

PROGRAM INFORMATION

35 COURSES

960 CLOCK HOURS

48 CREDIT HOURS

12 MONTHS FULL-TIME/16 MONTHS PART-TIME

A photograph of two men in a studio setting. One man, wearing a purple t-shirt and glasses, is leaning over a desk. The other man, wearing a grey t-shirt, is sitting at the desk and looking intently at a computer screen. A keyboard is visible in the foreground. A semi-transparent dark grey banner is overlaid across the middle of the image, containing the text 'Animation | Effects' in white.

Animation | Effects

BROADCAST DESIGNER
COMPOSITOR
MOTION GRAPHICS ARTIST
ART DIRECTOR
TITLE DESIGNER
MENU GRAPHIC DESIGNER
MULTIMEDIA ARTIST
ANIMATOR
3D EFFECTS ARTIST
VISUAL EFFECTS ARTIST
DESIGNER

GRAPHICS | ANIMATION | EFFECTS

The Graphics Animation & Effects Program is a series of courses designed to provide students with an extensive collection of skills using applications most favored for motion graphics, broadcast design, visual effects in post production for film and broadcast, such as Adobe After Effects, Adobe Photoshop, Adobe Illustrator, Maya, and Cinema 4D. Opportunity to create a demo reel and job placement services are included. The recommended full-time length for this program is at an average pace of 20 hours of class and lab time per week.

12 MONTHS FULL-TIME/16 MONTHS PART-TIME

ALL 35 COURSES LISTED

960 Clock Hours, 48 Credit Hours

COUNSELING AND JOB PLACEMENT SERVICES FROM TWO YEARS FROM COMPLETION

REPEAT AUDIT TIME

12 audit days, for any course already taken, on a space available basis, for 18 months from start date.

GRAPHICS, ANIMATION & EFFECTS - TUITION		
	CLOCK HRS.	CREDIT HRS.
PROGRAM	960	48
LAB TIME	312	15.6
CLASS TIME	648	32.4
TUITION (INCLUDES FEES BELOW)	\$21,070	
REGISTRATION FEE*	\$150	
BOOKS (INCLUDED)	\$697	
CINTIQ TABLET (INCLUDED)	\$1,000	
TUITION + MACBOOK PRO BUNDLE**	\$23,570	
ADDITIONAL FEES		
APPLICATION FEE*	\$85	
APPLICABLE SALES TAX		
STRF FEE^	\$53	

*Non-refundable.**Optional. ^ STRF Fee is not included in the all inclusive tuition. The fee, assessed by the Bureau of Private Postsecondary Education, applies only to CA residents and is non-refundable.

Tuition subject to change without prior notice. Sales Tax on media, technology and books provided is not included in the all inclusive tuition. Make, model & technology bundles for all programs are subject to change without notice. Value of technology packages are based on MSRP. Technology bundles are required and may not be substituted.

CERTIFICATE PROGRAM

	Number Hours*	Credit Hours
QUARTER 1: INTRODUCTORY MODULE		
099 Macintosh Essentials	8	0.4
050 Intro to Job-Centric Learning	4	0.2
600 Motion Graphics Concepts	8	0.4
601 Intro to Adobe Illustrator	16	0.8
610 Intro to Adobe Photoshop	16	0.8
620 Intro to Adobe After Effects	24	1.2
603 Typography Design	24	1.2
605 Color Theory in Design	24	1.2
607 Layout and Composition	16	0.8
609 Motion Graphics Aesthetics	8	0.4
691 Motion Graphics Workshop 1	16	0.8
Lab	76	3.8
1st Quarter Totals	240	12
QUARTER 2: INTERMEDIATE MODULE		
051 Job Market Essentials	8	0.4
611 Intermediate Photoshop	16	0.8
621 Intermediate After Effects	16	0.8
630 Cinema 4D Essentials	24	1.2
640 Storyboarding for Motion	24	1.2
FCP 200 Comprehensive Intro to Final Cut Pro	32	1.6
632 Intermediate Cinema 4D Techniques	16	0.8
692 Motion Graphics Workshop 2	24	1.2
Lab	80	4.0
2nd Quarter Totals	240	12

	Number Hours*	Credit Hours
QUARTER 3: ADVANCED MODULE		
633 Cinema 4D Texturing and Compositing	24	1.2
612 Advanced Photoshop	16	0.8
622 Advanced After Effects	16	0.8
1201 Maya Essentials	40	2.0
650 Compositing & Rotoscoping for Film & TV	24	1.2
670 Title Graphics for Film & TV	24	1.2
634 Cinema 4D Advanced Rendering Techniques	16	0.8
693 Module Review, Test, Feedback	4	0.2
Lab	76	3.8
3rd Quarter Totals	240	12
QUARTER 4: PROFESSIONAL MODULE		
930 Motion Graphics & 3D	16	0.8
675 Mocha Workshop	8	0.4
199 HD Essentials	8	0.4
680 Media Delivery Essentials	8	0.4
685 Promo Reel Essentials	24	1.2
694 Motion Graphics Synthesis Workshop	40	2.0
503 Industry Job Prep Workshop	32	1.6
504 The Job Search	24	1.2
Lab	80	4.0
4th Quarter Totals	240	12
PROGRAM TOTALS		
	960	48

NOTE: Individual courses, dates, hours and prices are subject to change. Graphics Animation & Effects Program starts every 4-6 months. The sequence of courses listed is ideal but is not required nor expected. Course prerequisites listed in the course descriptions indicate which courses must be taken before others.

050 INTRO TO JOB-CENTRIC LEARNING

During this required Orientation, students meet with their cohort group for introductions and begin networking on the first day of class. Information about classes, prerequisites, and exams will be given. Students will receive their schedules, exam study guides, workbooks and personalized guidance relating to the entire program. *Prerequisite: None*

CLASS LENGTH: 4 HRS.

051 JOB MARKET ESSENTIALS

Students receive additional detailed information regarding upcoming classes and events. Students are instructed to bring their workbooks to class; progress will be reviewed and questions answered. The first of many discussions regarding career success and job readiness will include debunking myths commonly held by candidates seeking jobs in the entertainment industry, and steps recommended to improve workplace competency and networking skills. *Prerequisite: None*

CLASS LENGTH: 8 HRS.

099 MACINTOSH ESSENTIALS

Our Macintosh Essentials class exists to prepare students for upcoming classes by familiarizing them with the desktop environment and file management to master basic tasks before moving on to application specific assignments. Students are introduced to a technology vocabulary; understanding of hardware and peripherals, and how they pertain to their work as students and in the video industry; understanding of the basic concepts of the Operating System, and it's use; memory vs. storage; saving, moving and copying files; file organization and management; finding files; working among various storage locations; various translations between the Mac OS and the Windows environment; basic maintenance and troubleshooting; and more.

Prerequisite: None

CLASS LENGTH: 8 HRS. • H.O.T LAB HOURS: 2 HRS.

199 HD ESSENTIALS

This course is dedicated to teaching the basic concepts of professional and consumer HD (or High-Definition). Blue laser media, tri-level sync, professional and prosumer HD camera information, HD media encoding, and HD in editing and onlining will be just a few of the topics covered in this concentrated, information packed lecture-style course. *Prerequisite: None*

CLASS LENGTH: 8 HRS.

503 INDUSTRY JOB PREP WORKSHOP

Students receive additional detailed information regarding upcoming classes and events. Students are instructed to bring their workbooks to class; progress will be reviewed and questions answered. The first of many discussions regarding career success and job readiness will include debunking myths commonly held by candidates seeking jobs in the entertainment industry, and steps recommended to improve workplace competency and networking skills. *Prerequisite: None*

CLASS LENGTH: 32 HRS. • H.O.T LAB HOURS: 4 HRS.

504 THE JOB SEARCH

During this "doing the job search" workshop students who are about to graduate will use the Internet, phone and other tools to look for work with direct feedback and guidance by the instructor. Students will build industry contacts by networking with Hollywood professionals and organizations. Phone calls to potential employers will be made. Students will put together a job work plan tailored for their goals. The instructor will give specialized feedback and guidance to each individual student. *Prerequisite: None*

None

CLASS LENGTH: 24 HRS.

600 MOTION GRAPHICS CONCEPTS

CLASS LENGTH: 8 HRS.

601 INTRO TO ADOBE ILLUSTRATOR

This class is a detailed introduction to the tools and capabilities of Adobe Illustrator, the premiere, vector-based graphics program. The class focuses on learning to use Adobe Illustrator as a tool, to create graphics and artwork for use alone, or as assets in projects. The class uses a combination of lecture and hands-on practice to learn the various aspects of the program. This foundation knowledge enables students use their creativity to conceive innovative items to fulfill the needs of their projects. Topics include shapes; bezier curves; working with color; understanding palettes; creating custom libraries; working with layers; text and text effects; brushes; masking; symbols; tracing photographic images; integrating with photographic images; and more.

Prerequisite: 099

CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 4 HRS.

603 TYPOGRAPHY DESIGN

The art of typography is the art of visualizing language. Well chosen words, when artfully displayed, influence meaning

and evoke emotion in an audience. From the origins of written language, to the Gutenberg press, to the advent of digital type, typography has played a significant role in the development of art and culture. This class updates the traditional role of type for today's fast-paced visual storytelling on TV, film, and the Web.

Prerequisite: 601, 610, 620

CLASS LENGTH: 24 HRS. • H.O.T LAB HOURS: 6 HRS.

605 COLOR THEORY IN DESIGN

Color is often the first thing a viewer notices about any object, design or advertisement. It gives an instantaneous flood of information about attitude, emotion and agenda. The mastery of color is one of the graphic artists' greatest tools, and one of the greatest challenges. This course covers the three main aspects of Color Theory: the science of color, the technical aspects of working with it, and the creative use of color in artistic expression. Time will be spent on perception of color, as well as on the psychological impact both culturally and individually. Prerequisite: 610, 620.

Prerequisite: 610, 620

CLASS LENGTH: 24 HRS. • H.O.T LAB HOURS: 6 HRS.

607 LAYOUT & COMPOSITION

In this course, students learn how the principles of composition can expand their vision, refine their techniques and captivate the eyes of the audience. They learn to create a system of techniques to quickly assess framing, flow and viewpoint, dynamic composition, client need and preference assessment, and other critical topics for professional motion graphics. Layout and composition is the aesthetic that provides balance and visual consistency to a project. A clear understanding of layout and composition is necessary. Otherwise a designer's work may result in visual confusion and departure from client needs. No amount of visual trickery can disguise an unappealing composition. Among the topics covered in this course: preparation best practices, setting up parameters, box theory and aspect ratio, dynamic composition and high-powered elements, consistent, believable object flow construction, proper framing of moving objects, look-n-feel of composition within context of music, desired effect and precision aim, slow motion, jump cuts, shaking jolting, Xtreme techniques, foreshortening, forced perspective, exaggerated impact, client need and preference assessments and measurement techniques.

Prerequisite: 601, 610, 620

CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 4 HRS.

609 MOTION GRAPHICS AESTHETICS

In this fun and informative course, the instructor will take students on a journey that examines various films, television shows, commercials, music videos and internet media for the purposes of critical analysis. The instructor will also help students to bridge the gap between motion graphics workflows and what you see on the big screen by teaching the class about effect deconstruction – reversing engineering effects for the purposes of learning, recreating or finding a base to create new and unique visuals.

Prerequisite: None

CLASS LENGTH: 8 HRS. • H.O.T LAB HOURS: 2 HRS.

610 INTRO TO ADOBE PHOTOSHOP

PhotoShop is used to create complex graphics and enhance photographic images in the production of special effects in 2D, 3D, and moving images. This class introduces all phases of Photoshop, starting with the file browser, selection tools, and basic use of layers. Students learn how to create alpha channels, gradients text and text effects, how to use the pen and vector tools, photo retouching, color correction, image repair and restoration using the clone stamp, pattern stamp, healing brush, patch tool, blending modes, levels, curves and color balance, use of filters, the extract tool and pattern maker. Prerequisite: 099

CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 4 HRS.

611 INTERMEDIATE ADOBE PHOTOSHOP

This class builds upon the basic concepts learned in 610 Intro to Adobe Photoshop, and emphasizes using Adobe Photoshop for film and television. Students gain confidence with Adobe Photoshop fundamentals by doing hands-on exercises, guided by an Adobe Certified instructor. Students learn advanced photo retouching, basic pen tool techniques, layering techniques, and use of vector shapes and clipping masks. They learn about pixel aspect ratio (square vs rectangular), the preparation of graphics for NTSC/DV using the selection and cropping tools, action-safe and title-safe parameters, broadcast-quality color and type, and rotoscoping. Students also learn how to take Adobe Photoshop effects into video programs such as Final Cut Pro, Adobe After Effects, DVD Studio Pro, the Avid platforms, and more. Prerequisite: 610

CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 4 HRS.

612 ADVANCED ADOBE PHOTOSHOP

Advanced Adobe Photoshop is an intensive workshop-style course based on typical real-life projects for network television or post production. The array of advanced topics include matte painting,

virtual sets, rotoscoping, enhanced freeze-frames, transparency and blending, gradients, managing paintbrushes, photo-realism, and how to create backgrounds for titles and credits. Additional subjects cover automation and troubleshooting. This is an action-oriented course with simulated “workplace deadline” assignments. Students who enroll need to be proficient with all Adobe Photoshop essentials. *Prerequisite:* 611
CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 4 HRS.

620 INTRO TO ADOBE AFTER EFFECTS

Whether you work in film, broadcast television, corporate video or multimedia, this course will allow you to explore the world of motion graphics. You will begin to learn Adobe After Effects by working on a promotional video. The project includes music, backgrounds and textures. You will animate the opening sequence by compositing layers, set keyframes, and modify geometric properties. Then, the focus turns to using a text filter for creating text “on the fly,” changing duration and modifying a motion path. Additional topics include pre-composing single and multiple layers, nesting, and understanding the rendering pipeline. *Prerequisite:* 099 or equivalent experience on Mac, 610
CLASS LENGTH: 24 HRS. • H.O.T LAB HOURS: 6 HRS.

621 INTERMEDIATE ADOBE AFTER EFFECTS

This course focuses on workflow management, compositing for television vs. the Web, advanced masking techniques, time remapping, blue and green screen keying, color correction, procedural matte manipulation, motion tracking and motion stabilization. Also included is “How’d they do that?” – TV special effects using AE – and much more. *Prerequisite:* 620
CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 4 HRS.

622 ADVANCED ADOBE AFTER EFFECTS

Learn to create the advanced title effects you see in movie trailers and TV commercials. You will learn how to use the more advanced plug-ins, incorporate 3D objects into an Adobe After Effects project, and the coding basics of expressions to control objects in 3D space. You will also learn the differences between production techniques for mattes, masks and alpha channels. *Prerequisite:* 621
CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 4 HRS.

630 CINEMA 4D ESSENTIALS

In this introductory Cinema 4D class, students will learn how to create 3D graphics to enhance their existing motion graphics

skill set. Once acquainted with the interface and navigation tools, the emphasis will shift to creating, editing and shading text in 3D. Key frame animation will be covered, with an emphasis on creating dynamic camera movement. *Prerequisite:* None
CLASS LENGTH: 24 HRS. • H.O.T LAB HOURS: 6 HRS.

632 INTERMEDIATE CINEMA 4D TECHNIQUES

In this follow up to our introductory course we add to our modeling toolset by learning how to create organic shapes. We learn some of the industry standard techniques for creating compelling text and how to create interesting animations using MoGraph and Deformers. *Prerequisite:* 607, 611, 621
CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 4 HRS.

633 CINEMA 4D TEXTURING AND COMPOSITING

In this intermediate class we learn the basics of multi-pass rendering and 3D compositing. We increase our ability to texture objects and we begin to explore the vast array of possibilities offered by MoGraph. *Prerequisite:* None
CLASS LENGTH: 24 HRS.

634 CINEMA 4D ADVANCED RENDERING TECHNIQUES

CLASS LENGTH: 16 HRS.

640 STORYBOARDING FOR MOTION

Film and television have a language all their own. This course helps one learn to communicate and express themselves visually. Storyboarding is an integral part in the development of a project. Students learn the fundamentals of film language and how to apply them to heighten their story points and get an understanding of the whole project from start to finish. Students learn both practical, as well as economic aspects of effective storyboarding. A variety of techniques and technologies are discussed. *Prerequisite:* 607, 611, 621
CLASS LENGTH: 24 HRS.

650 COMPOSITING & ROTOSCOPING FOR FILM & TV

Compositing is the technique of blending a variety of separate video or still picture elements into a uniform, blended scene. One example of this would be placing a 3-D model of a spaceship into a supermarket parking lot. The resulting image is a success when the viewer believes that what they are seeing could be real. This

course teaches those techniques as well as potential problems and how to overcome them. Rotoscoping is a process nearly as old as filmmaking itself. It is the art of extracting objects from an original film or video background so they can be composited into a new scene. This course covers several methods to accomplish rotoscoping and discusses the pros and cons of each technique.

Prerequisite: 601, 605, 611, 621, 630

CLASS LENGTH: 24 HRS. • H.O.T LAB HOURS: 6 HRS.

670 TITLE GRAPHICS FOR FILM & TV

Intro to Adobe After Effects familiarizes students with the concepts of title graphics for film and television. This Title Graphics course takes the principles of design even further by exploring sophisticated title design in great detail. While viewing some of the industry's best examples, the class examines the concepts and teaches how the designs were constructed using a variety of techniques and software tools.

Prerequisite: 603, 605, 611, 621

CLASS LENGTH: 24 HRS. • H.O.T LAB HOURS: 6 HRS.

675 MOCHA WORKSHOP

In this course, students learn about motion tracking, stabilization and rotoscoping using Imagineer's Mocha AE. Working in with real-world problems and solutions, students will gain professional techniques and insider know-how to complete broadcast and film projects successfully. Taking it even further, students will shoot a scene, live in-class, and then use their knowledge of motion tracking to add various effects and color grading--and then output it for use in a broadcast production. The skills students learn in this class will also enable them to get in on the ground floor in most feature film effects studios.

Prerequisite: None

CLASS LENGTH: 8 HRS.

680 MEDIA DELIVERY ESSENTIALS

Mastering compression and using compressed files to deliver anything from website content, streaming online media, DVD/ Blu Ray design, client previews, and project packaging and transfer. Prerequisite: None

CLASS LENGTH: 8 HRS. • H.O.T LAB HOURS: 2 HRS.

685 PROMO REEL ESSENTIALS

Promo Reel Essentials is an intensive class that will serve as a deadline for homework given in the 684 Class--then continue to aid students in bringing together an effective reel for the industry. In addition, compression and streaming techniques as well as

more advanced levels of website design will be taught to aid the student in promoting their reels online. By the end of this course, students will have pulled together almost all animation assets and will be well on their way to completing their reels. Prerequisite:

None

CLASS LENGTH: 24 HRS.

691 MOTION GRAPHICS WORKSHOP 1

This workshop course simulates typical motion graphics and effects assignments that are likely to be encountered in the workplace. Students gain experience in developing innovative solutions for various graphical challenges. Prior learning is put into play, including Adobe Photoshop, Adobe After Effects, Boris, typography and design, layout and composition. Instructor guidance and student collaboration combine to make the 690 course a vital step toward job-ready confidence.

Prerequisite: Introductory Module

CLASS LENGTH: 16 HRS. • H.O.T LAB HRS: 4 HRS

692 MOTION GRAPHICS WORKSHOP & EXAM QUARTER 2

This 24-hour workshop course simulates typical motion graphics and effects assignments that are likely to be encountered in the workplace. Students gain experience in developing innovative solutions for various graphical challenges. Prior learning is put into play, including Adobe Photoshop, After Effects, Boris, typography and design, layout and composition. Instructor guidance and student collaboration combine to make the 690 course a vital step toward job-ready confidence. Prerequisite: Intermediate Module

CLASS LENGTH: 24 HRS. • H.O.T LAB HOURS: 6 HRS.

694 MOTION GRAPHICS SYNTHESIS WORKSHOP

The true production scenario. Students are introduced to a real 'industry' client that presents them with an actual project. Students are responsible for all aspects of client interviews, project planning, design, schedules and product delivery. They are reviewed on the effort, design skills and techniques and ability to meet target dates while meeting client requirements with instructor mentoring.

Prerequisite: Advanced Module

CLASS LENGTH: 40 HRS. • H.O.T LAB HRS: 10 HRS

930 MOTION GRAPHICS & 3D

In this course, students learn how to integrate 3D images into motion graphics projects as elements of design. Students learn to manage a 3D environment from within a motion graphics program

such as Adobe's After Effects. Flying logos, titles, and station IDs are just a small fraction of the possibilities for 3D effects. This course teaches students how to leverage many types of 3D objects that can add depth and impact to projects. Students discover how to move through "3D worlds" from within Adobe After Effects. The course builds on skills learned in previous Adobe After Effects, and Maya classes. *Prerequisite:* 1201 or 630, 621

CLASS LENGTH: 16 HRS.

1201 INTRO TO MAYA

This course covers Introduction to the Maya interface, 3D models using primitives, surfaces, curves (including nurbs and splines), shaders and textures, animation using keyframes and motion paths, surface deformations, introductions to forward and inverse kinematics, camera and lighting, rendering techniques, and intro to MEL. *Prerequisite:* 610 and 620 are recommended.

CLASS LENGTH: 40 HRS. • H.O.T LAB HOURS: 10 HRS.

FCP 200 COMPREHENSIVE INTRO TO FINAL CUT PRO

This Apple Certified comprehensive and immersive course highlights all the key features of Final Cut Pro 7. Topics include basic setup, customizing preferences and settings, capturing video and audio, editing and trimming techniques, using ripple, roll, slip and slide tools' audio editing and audio creation using Soundtrack; title creation using LiveType; and final output, as well as time re-map; motion titles; changing clip speed; finishing and output. This course is designed for those who want to familiarize themselves with the entire feature set of Final Cut Pro 7, Soundtrack and LiveType. Students learn how to effectively take a project from concept to completion. Includes optional Apple Pro Certification Exam. *Prerequisite:* 099

CLASS LENGTH: 32 HRS. • H.O.T LAB HOURS: 8 HRS.

COURSE DESCRIPTIONS



Instructor Profiles

BEN BARDENS

Ben Bardens has been working in the digital arts since 1996. He specializes in designing graphics and animation using Adobe After Effects, Photoshop and Illustrator software. Ben has worked in animation as a compositor, editor, animator, ink and paint artist, and technical director. Currently, he runs his own freelance graphics and animation studio, Bark Animation, providing custom graphics for live events such as sports and trade shows, designing graphics for advertising, television and corporate video, and doing development work such as story reels and pitch pieces.

PAUL BIVENS

Paul Bivens began his career in entertainment by making miniature models for architects and worked on miniatures for many prominent TV commercials, entertainment parks and films, such as: Pirates of Caribbean, Batteries Not Included and Moon Walker. By the early 90's, Paul sculpted prop's and set elements for many blockbuster films. A few films he worked on, as a sculptor, were War of the Worlds, Jurassic Park 3, and Independence Day. During this period, he also worked on motion graphics and focused on 3D animation by making animated characters and visual effects for short and feature films, trade shows, and TV shows like Starship Troopers and Disney/E3.

DANIELLE HEITMULLER

Danielle Heitmuller is a multi-talented artist brings an array of polished skills in motion graphics, animation, storyboarding and compositing to Video Symphony. Her resume includes work for the post-production company Bungalow 3, and for the Fine Living Network.

CARTER HIGGINS

Carter Higgins is a motion graphics designer and animator whose credits including documentary television for the History and Discovery Channels, film title sequences and trailers, and many commercials and advertising promos for video games. A varied list of clients has carved her skillset to be both detail driven and precise, but also quick and efficient.

KRISTIAN GABRIEL

Kristian Gabriel has been a freelance director, cinematographer, and motion graphics/compositing artist for companies such as Disney Channel, Universal Pictures, Communication Resources and HBO to name a few. Actively working in the industry for almost a decade—Kristian is also part owner of two different production companies that produces features, shorts, commercials ads and many different types of web media for the entertainment industry and corporate America. Kristian's technical specialties include Avid Media Composer, most Adobe Applications, compression, cinematography and production and post media workflows.

JAMES RANKIN

James Rankin is the founder and artistic director of Light Space and Time Digital, a design studio providing a broad range of creative and technical services, and is both a Certified Adobe After Effects expert and a Boris Authorized Trainer for Boris RED 2.5. Entertainment companies such as Sony Pictures, Warner Brothers, Nickelodeon, Fox News, CNN and many others have written rave reviews of his classes over the years and continue to send a stream of new students.

MARK TEAGUE

Mark Teague features experience for Walt Disney Television Animation, Paramount, Bravo Channel, and Lions Gate. Throughout his career, Teague has been involved in animatics, character & prop design, character layout, compositing, graphic design and title design. Teague also wrote, directed and produced the independent film, Super Guy.”

EVAN UNRUH

Evan Unruh has rich motion graphics experience in title graphics, visual effects, green screen supervisor, 3D animation, DVD titles, and web design. Has worked on motion graphics, visual effects and 3D projects for Lion's Gate, The History Channel, Bravo, Tri Coast Studio, Creative Light Entertainment and 1726 Entertainment in Burbank. Among his credits are Jekyell, Tamara, Superheroes, Villains & Vixens, and Drive-Thru. He brings a broad set of skills to the classroom.

MARCEL VALCARCE

Marcel Valcarce is a successful creative director, and educator with over 15 years in the Entertainment industry. This passion for technology and art is what led him to give up his work as a system's analyst consulting with Fortune 100 companies to embark on a creative career that includes many top Hollywood design and visual effects studios. In 2005 Marcel cofounded inMotion Studios, a design and animation boutique, where he functions as Creative Director and Chief Technology Officer.



Audio En

PROGRAM INFORMATION

48 COURSES

960 CLOCK HOURS

48 CREDIT HOURS

15 MONTHS PART-TIME

CERTIFICATIONS AVAILABLE

CERTIFIED PRO TOOLS OPERATOR (MUSIC)

CERTIFIED PRO TOOLS OPERATOR (POST)

gineering



- SOUND EDITOR
- ASSISTANT SOUND EDITOR
- SOUND EFFECTS EDITOR
- SOUND EFFECTS SUPERVISOR
- FOLEY EDITOR
- ADR EDITOR
- DIALOGUE EDITOR
- MUSIC EDITOR
- SOUND RECORDING TECHNICIAN
- SOUND DESIGNER
- SOUND TECHNICIAN
- SOUND ENGINEER
- AUDIO CONTROLLER
- MIXER
- VAULT MANAGER

AUDIO ENGINEERING

The Pro Tools Audio Engineering Program provides comprehensive training in a professional studio environment from working industry masters in four production studios, as well as in the classroom. Students learn sound recording, editing, mixing, mastering, Foley, dialog, sound design, sound effects, voice-over production, video game audio, film audio, music audio, surround sound production and more. These skills, in combination with the Pro Tools certification training also included, define today's audio production for film, TV, music, and video gaming.

At the heart of the program are the instructors: top professionals with outstanding production credits recognized by the entertainment industry through numerous awards and nominations, from Emmys, Golden Reels and Gold, Platinum and Diamond records. And a principal instructor in the program created several of the Pro Tools-certified courses used at Pro Tools training centers worldwide.

Video Symphony's production facility acoustically designed for surround sound. It includes surround sound mixing and control rooms in addition to a recording studio that has contributed to the sales of over 66 million records by renowned artists. The recommended duration of this program is 16 months, at a pace of approximately 12 hours of class time and 4 hours of lab time per week.

15 MONTHS PART-TIME

ALL 48 COURSES LISTED

960 Clock Hours, 48 Credit Hours

COUNSELING AND JOB PLACEMENT SERVICES FROM TWO YEARS FROM COMPLETION

REPEAT AUDIT TIME

12 audit days, for any course already taken, on a space available basis, for 18 months from start date. For PT, please note this expires 3 months after scheduled program completion.

CERTIFICATION TESTS

Certified Pro Tools Operator (Music), Certified Pro Tools Operator (Post Production)

PRO TOOLS AUDIO ENGINEERING - TUITION		
	CLOCK HRS.	CREDIT HRS.
PROGRAM	960	48
LAB TIME	324	16.2
CLASS TIME	636	31.8
TUITION	\$23,995	
REGISTRATION FEE*	\$150	
BOOKS (INCLUDED)	\$1,227	
SENNHEISER HEADPHONES (INCLUDED)	\$528	
TUITION + MACBOOK PRO BUNDLE**	\$26,495	
ADDITIONAL FEES		
APPLICATION FEE*	\$85	
APPLICABLE SALES TAX		
STRF FEE^	\$60	

*Non-refundable.**Optional. ^ STRF Fee is not included in the all inclusive tuition. The fee, assessed by the Bureau of Private Postsecondary Education, applies only to CA residents and is non-refundable.

Tuition subject to change without prior notice. Sales Tax on media, technology and books provided is not included in the all inclusive tuition. Make, model & technology bundles for all programs are subject to change without notice. Value of technology packages are based on MSRP. Technology bundles are required and may not be substituted.

CERTIFICATE PROGRAM

	Number Hours*	Credit Hours
QUARTER 1: INTRODUCTORY MODULE		
099 Macintosh Essentials	8	0.4
050 Intro to Job-Centric Learning	4	0.2
PT 101 Intro to Pro Tools	16	0.8
PT 101A Intro to Pro Tools Assisted Review	4	0.2
PT 110 Pro Tools Essentials	24	1.2
PT 110A Pro Tools Essentials Assisted Review	8	0.4
PT 115 Intro to Audio Engineering Tools & Workflows	16	0.8
PT 111 Intro to Pro Tools Plug-ins & Effects	16	0.8
PT 120 Recording Studio Operations & Setups Pt. 1	16	0.8
PT 121 Recording Studio Operations & Setups Pt. 2	8	0.4
PT 212 Vintage Analog Equipment, Plug-ins & Applications	8	0.4
PT 340 CD, Vinyl, Stereo Download & Surround Mastering	8	0.4
PT 220 Music Recording & Production	24	1.2
541 Assisted Review	16	0.8
PT 541 Module Test	4	0.2
Lab	60	3.0
1st Quarter Totals	240	12
QUARTER 2: INTERMEDIATE MODULE		
PT 201 Intermediate Pro Tools Production	16	0.8
PT 205 D-Command Worksurface Essentials	12	0.6
PT 140 Post Production Sound	8	0.4
PT 210P Pro Tools Post Production Techniques	24	1.2
PT 225 Editing Sound Effects with Pro Tools	16	0.8
PT 235 Editing Backgrounds with Pro Tools	16	0.8
PT 220A Mix Lab	4	0.2
PT 320 Field & Film Recording	16	0.8
PT 335 Advanced Audio & Music Editing	16	0.8
PT 333 Spotting Music	8	0.4
PT 222 Intro to 5.1 & 7.1 Surround Sound Mixing	16	0.8
PT 240 Television & Foley Production Techniques	16	0.8
PT 542 Assisted Review	8	0.4
PT 542 Module 2 Test	4	0.2
Lab	60	3.0
2nd Quarter Totals	240	12

	Number Hours*	Credit Hours
QUARTER 3: ADVANCED MODULE		
051 Job Market Essentials	8	0.4
PT 245 Foley Editing & Delivery	16	0.8
PT 265 Dialogue and ADR Editing	16	0.8
PT 291 Conforming and Synthesis with Pro Tools	16	0.8
PT 219 Strategic Sound Design	16	0.8
PT 210M Pro Tools Music Production Techniques	24	1.2
PT 280 Voice Over Recording & Production	16	1.0
PT 319 Implementing Sound Design	12	0.6
PT 331 Noise Reduction Techniques	8	0.4
PT 321 Stereo & Surround Digital Mixing Techniques	24	1.2
PT 322 5.1 Surround Digital Music Mixing	8	0.4
PT 543 Assisted Review	12	0.6
PT 543 Module 3 Test	4	0.2
Lab	60	3.0
3rd Quarter Totals	240	12
QUARTER 4: EFFECTS MODULE		
PT 211 Pro Tools Music Studio Session	16	0.8
PT 310P Advanced Pro Tools for Post Production	24	1.2
PT 339 Creating Video Game Audio Assets	8	0.4
PT 350 Demo Reel & Work Projects	76	3.8
503 Industry Job Prep Workshop	32	1.6
504 Job Search Workshop	24	1.2
Lab	60	3.0
4th Quarter Totals	240	12
PROGRAM TOTALS		
	960	48

NOTE: Individual courses, dates, hours and prices are subject to change. These Certificate Programs start monthly. The sequence of courses listed to the right is ideal but is not required nor expected. Course prerequisites listed in the course descriptions indicate which courses must be taken before others.

AUDIO ENGINEERING

500 INTRO TO JOB-CENTRIC LEARNING

During this required Orientation, students meet with their cohort group for introductions and begin networking on the first day of class. Information about classes, prerequisites, and exams will be given. Students will receive their schedules, exam study guides, workbooks and personalized guidance relating to the entire program. **Prerequisite:** None
CLASS LENGTH: 4 HRS.

501 JOB MARKET ESSENTIALS

Students receive additional detailed information regarding upcoming classes and events. Students are instructed to bring their workbooks to class; progress will be reviewed and questions answered. The first of many discussions regarding career success and job readiness will include debunking myths commonly held by candidates seeking jobs in the entertainment industry, and steps recommended to improve workplace competency and networking skills. **Prerequisite:** None
CLASS LENGTH: 8 HRS.

099 MACINTOSH ESSENTIALS

Our Macintosh Essentials class exists to prepare students for upcoming classes by familiarizing them with the desktop environment and file management to master basic tasks before moving on to application specific assignments. Students are introduced to a technology vocabulary; understanding of hardware and peripherals, and how they pertain to their work as students and in the video industry; understanding of the basic concepts of the Operating System, and its use; memory vs. storage; saving, moving and copying files; file organization and management; finding files; working among various storage locations; various translations between the Mac OS and the Windows environment; basic maintenance and troubleshooting; and more. **Prerequisite:** None
CLASS LENGTH: 8 HRS. • H.O.T LAB HOURS: 2 HRS.

503 INDUSTRY JOB PREP WORKSHOP

Students receive additional detailed information regarding upcoming classes and events. Students are instructed to bring their workbooks to class; progress will be reviewed and questions answered. The first of many discussions regarding career success and job readiness will include debunking myths commonly held by candidates seeking jobs in the entertainment industry, and steps recommended to improve workplace competency and networking skills. **Prerequisite:** None
CLASS LENGTH: 32 HRS. • H.O.T LAB HOURS: 4 HRS.

504 THE JOB SEARCH

During this “doing the job search” workshop students who are about to graduate will use the Internet, phone and other tools to look for work with direct feedback and guidance by the instructor. Students will build industry contacts by networking with Hollywood professionals and organizations. Phone calls to potential employers will be made. Students will put together a job work plan tailored for their goals. The instructor will give specialized feedback and guidance to each individual student. **Prerequisite:** None
CLASS LENGTH: 24 HRS.

PT 101 INTRO TO PRO TOOLS

This Avid-certified class focuses on the foundational skills needed to learn and function within Pro Tools. Topics include system capabilities (record, edit, mix, process, and audio delivery); the Pro Tools file system (session documents, audio files, audio regions); navigation and display basics; recording modes and techniques; setting levels; selection techniques for audio regions (precursor to basic editing); basic editing and mixing; importing audio files; using fades; Audio Suite (file-based) plug-ins; MIDI. **Prerequisite:** None
CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 4 HRS.

PT 110 PRO TOOLS ESSENTIALS

This Avid-certified course builds on the PT101 Intro to Pro Tools course. Topics introduced in PT101 receive expanded attention, with instructor demos and student exercises. **Prerequisite:** PT 101
CLASS LENGTH: 24 HRS. • H.O.T LAB HOURS: 4 HRS.

PT 111 INTRO TO PRO TOOLS PLUG-INS & EFFECTS

This class covers the uses and techniques of basic plug-ins. Day one will focus on primary plug-ins like EQs, compressors, gates, and dynamics. Day two will focus on effects like reverb, delay, and chorus. **Prerequisite:** PT 101
CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 4 HRS.

PT 115 INTRO TO AUDIO ENGINEERING TOOLS & WORKFLOW

This course investigates the world of Audio Engineering from both technical and creative perspectives, with a particular focus on work flow. Topics include analog audio, digital audio, sample rate, bit rate, Nyquist Theorem, level setting and measuring, connectors (RCA, 1/4, XLR, balanced, unbalanced), digital audio (AES/EBU,

SPDIF, TDIF, ADAT, optical), microphone basics, headroom, sends, returns, inserts, EQ, compression, limiting, and dither. Further discussion covers the use and interconnection of the devices.

Prerequisite: None

CLASS LENGTH: 16 HRS. • **H.O.T LAB HOURS:** 4 HRS.

PT 120 RECORDING STUDIO OPERATIONS & SETUPS PT. 1

This course is an introduction to sound and recording principals, as well as studio operations and analog equipment use within Video Symphony studios. Subjects covered include studio etiquette, microphones, analog outboard equipment, console basics, equalizers, compressors, general acoustics, isolation theories, studio construction principals, studio acoustic treatments, proximity effects, speaker and headphone monitoring, patchbay and patching, signal flow, gain structure, talkback setups, cables, connectors and Pro Tools hardware. **Prerequisite:** None

CLASS LENGTH: 16 HRS. • **H.O.T LAB HOURS:** 4 HRS.

PT 121 RECORDING STUDIO OPERATIONS & SETUPS PT. 2

This course reviews the subjects covered in PT 120, with an emphasis on patching and recording setups. A test is given for a basic recording session setup, and after passing this test students are allowed to engineer basic recording sessions within Studio D.

Prerequisite: None

CLASS LENGTH: 8 HRS.

PT 140 POST PRODUCTION SOUND

An in-depth examination of the post production sound process, aesthetically and technically. Coverage includes film clip examples and scripting from a sound point-of-view. **Prerequisite:** None

CLASS LENGTH: 8 HRS.

PT 201 INTERMEDIATE PRO TOOLS PRODUCTION

This Avid-Certified class focuses on a foundation of skills needed to competently operate a Pro Tools TDM system in a professional environment. Topics include signal routing and voice allocation, session management concepts, edit tool options and techniques, session navigation and control, making use of sends and aux inputs, plug-in usage, Pro Tools automation modes, practices, and techniques, control surfaces, final mix-down and playback, including use of dither, I/O setup and multichannel configuration.

Prerequisite: PT 110

CLASS LENGTH: 16 HRS. • **H.O.T LAB HOURS:** 4 HRS.

PT 205 D-COMMAND WORKSURFACE ESSENTIALS

CLASS LENGTH: 12 HRS.

PT 210M PRO TOOLS MUSIC PRODUCTION TECHNIQUES

This Avid-certified course reinforces and expands upon PT 201 concepts and skills, with a music emphasis and music-specific examples. Topics include advanced music editing, including Beat Detective manipulation; MIDI tools and techniques, including software synths and sampler integration via Direct Connect, RTAS, HTDM, and TDM technologies; advanced mixing, including proper use of sends, inserts, mix buses, and groups for music applications; control surfaces for music applications; synchronization basics for music applications; introduction to surround sound for music. Completion of this course qualifies a student to sit for a Avid Pro Tools Operator Certificate. Certification test included. **Prerequisite:** PT 201

CLASS LENGTH: 24 HRS. • **H.O.T LAB HOURS:** 6 HRS.

PT 210P PRO TOOLS POST PRODUCTION TECHNIQUES

This Avid-certified course reinforces and expands upon PT 201 concepts and skills, with a post production emphasis and post-specific examples. Topics include advanced file formats, including OMF translation; import/export, and batch processing; advanced post editing, including source/destination editing, advanced editing tools, fixed-head playback techniques, and editing of automation data to picture; advanced mixing, groups, stems, sub mixes with advanced automation modes and additional time devoted to surround sound; synchronization, including machine control, multiple decks, offsets; digital picture integration with an emphasis on AV Option XL and working with Avid media; control surfaces for post applications; surround sound for post. Completion of this course qualifies a student to sit for a Avid Pro Tools Operator Certificate.

Prerequisite: PT 201

CLASS LENGTH: 24 HRS. • **H.O.T LAB HOURS:** 6 HRS.

PT 211 PRO TOOLS MUSIC STUDIO SESSION

Students are involved in challenging “real world” projects in this course. Under the supervision of the instructor/producer, students establish relevant workflows while applying key features of the Pro Tools editing and mixing environment. The workshop emphasizes the ability to execute and deliver one or more projects under the constraint of deadlines and in accordance with client changes and specifications. Each student is given a multitrack session, and

AUDIO ENGINEERING

will create and organize the editing/mixing environment; employ basic editing techniques to clean up the tracks; and execute a mix according to the instructor/producer's notes and comments. Students will deliver the project(s) on an audio CD and backup session data in a method suitable for archiving. **Prerequisite:** PT 220

CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 4 HRS.

PT 212 VINTAGE ANALOG EQUIPMENT, PLUGINS & APPLICATIONS

This course explores the origins, history, application and sonic analyses of vintage and classic analog equipment; including tube, solid-state, IC and hybrid designs, outboard gear (mic preamps, equalizers, compressors, reverbs and more), and recording consoles. Recommended applications and settings are provided for the use of vintage Analog equipment as well as their plug-in counterparts for general audio production. This course includes a "mastering shootout" between different analog and digital processing setups. **Prerequisite:** PT 120

CLASS LENGTH: 8 HRS. • H.O.T LAB HOURS: 2 HRS.

PT 219 STRATEGIC SOUND DESIGN

How can a Pro Tools Editor effectively use sound editing and mixing tools to support content and deliver impact? This class explores the origins of sound (production, library, Foley, ADR, etc.) and how to determine the right source for the scene. Hands on training focuses on the use of plug-ins, multi-track layering, and mixing to attain the most appropriate effect. These are practically applied to develop rhythm, emotion and story elements in the scenes. **Prerequisite:** PT 201

CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 4 HRS.

PT 220 MUSIC RECORDING & PRODUCTION

Students learn and practice intermediate audio recording with a focus on microphones, mic preamplifiers, compressors, and all the tools related to music recording and production. Students will participate in choosing an unsigned band and will record a long form music project, during which time they rotate through different engineering functions, from first engineer to producer, assistant and runner. While not engineering they observe and listen. The recording involves basic tracks and overdubs, including vocals and solo performances. This is a workshop class. **Prerequisite:** PT 121, PT 201

CLASS LENGTH: 24 HRS. • H.O.T LAB HOURS: 6 HRS.

PT 222 INTRO TO 5.1 SURROUND SOUND MIXING

This course is an introduction to the aesthetics and techniques for surround sound mixing for film, music and video games. Covered topics include stereo through 7.1 formats, speaker placements, home theater playback issues, bass management, proper LFE management, subwoofer issues, surround panners, creating the surround effect, plug-ins and applications, downmix concepts, and surround mastering. Students create 5.1 mixes with sub groups, including mastering processing, outputting to stem and master mix tracks. **Prerequisite:** PT 201

CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 4 HRS.

PT 225 EDITING SOUND EFFECTS

This course walks students through the sound effects editing process. This is a hands-on class wherein students implement their PT 210P course level skills to complete effects editorial for a scene in a film. Topics include directors' screenings, session setup, importing digital video, cutting and layering effects, theories of effects recording, and delivery requirements for the dubbing stage. Completion of this course will give students the necessary language and skills to complete effects editorial for film. It provides them with a strong edge for those seeking employment in sound editorial. **Prerequisite:** PT 210P

CLASS LENGTH: 16 HRS • H.O.T LAB HOURS: 4 HRS.

PT 235 EDITING BACKGROUNDS

This course focuses on creating atmosphere, space, fill, presence, and ambiance that will support the dialogue and set the mood of the film. This is a hands-on class where students will implement their PT 210P course level skills to complete background editorial for a scene in a film. Topics include director's screening, session setup, importing digital video, cutting and layering backgrounds, the professionals' tricks for cutting quickly, transitioning scenes flawlessly, and delivery requirements for the dubbing stage. **Prerequisite:** PT 210P

CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 4 HRS.

PT 240 TELEVISION & FOLEY PRODUCTION TECHNIQUES

Digital and analog set-ups and Recording techniques for ADR and Foley are covered in this course in preparation for PT 245 (Foley Editing). Students will create sounds. They will act as Foley "walkers" in the studio "pits" and as the recordist in the control room. **Prerequisite:** PT 210P, PT 220

CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 4 HRS.

PT 245 FOLEY EDITING & DELIVERY

In this course, students will be exposed to the art of Foley and what it means. Programming and editing Foley are two distinct steps towards creating sounds in a film project. Students will learn and understand how Foley is applied towards projects, pre-dubs and the Final dub in a Pro-Tools environment.

Prerequisite: PT 210P

CLASS LENGTH: 16 HRS. • **H.O.T LAB HOURS:** 4 HRS.

PT 265 DIALOGUE & ADR EDITING

The goal of this course is to not only learn dialogue and ADR editing, but to balance between ADR, production, and production alts. Topics include loading production tracks, rebuilding and phasing to the Picture Editors tracks, reading a line script, reading sound reports, loading original production tracks, auto conforming, importing OMFs, building production tracks, smoothing ambience and vocal quality between cuts, reasons for ADR, ADR spotting, ADR recording, working with the director and actor, editing ADR seamlessly with dialogue, prepping your session for MIX, and prepping tracks for a foreign or non-English version.

Prerequisite: PT 210P

CLASS LENGTH: 16 HRS. • **H.O.T LAB HOURS:** 4 HRS.

PT 280 VOICEOVER RECORDING & PRODUCTION

This 20-hour course provides instruction for voiceover production and recording, and is where students record the voiceovers needed for their various work projects. Instruction includes selecting voiceover talent; VO direction and recording techniques; studio session etiquette, practices and tips; voiceover assembly and advanced edit techniques, including performance and timing; processing, including equalization, compression, limiting, noise gates, de-essers and more; technical solutions for sibilance, popping and room tone issues; and concludes with final levels and preparation for mixdown.

Prerequisite: PT 212

CLASS LENGTH: 16 HRS. • **H.O.T LAB HOURS:** 4 HRS.

PT 291 CONFORMING AND SYNTHESIS WITH PRO TOOLS

This is the final course in the Digidesign Pro Tools for Film series. In this three-day course students learn to conform their sessions to new picture, utilizing both change notes and phase locking of guide tracks. The synthesis section is where all of the elements from previous editing for film courses are brought together into a master session for the final mix. Students present their previously edited material to the re-recording

mixer and hear how elements work in a final mix environment.

Prerequisite: PT 225, PT 235, PT 245, PT 255, PT 265

CLASS LENGTH: 16 HRS. • **H.O.T LAB HOURS:** 4 HRS.

PT 310P ADVANCED POST PRODUCTION TECHNIQUES

The prime goals of this Avid-certified course are to develop speed, efficiency and flexibility in a deadline-driven post production environment. Exercises in TV and film production are designed to prepare students to work in real-world situations. Topics include Advanced Post Editing II (speed techniques for dialog, music and effects), Advanced Mixing II (surround sound, multiple simultaneous mixes, and down-mixing), troubleshooting, and collaboration options. Avid Pro Tools Expert Certification test is included.

Prerequisite: PT 210P

CLASS LENGTH: 24 HRS. • **H.O.T LAB HOURS:** 6 HRS.

PT 319 IMPLEMENTING SOUND DESIGN

This course explores the recording, assembly, processing, mixing of sound design for environments and Sonic orchestration, including frequency response, dynamic range, applying effects, time placements, and general audio management to achieve the desired mix projection of an element within the entire mix is also covered. Students begin creating sound design within a video game project.

Prerequisite: PT 280, PT 310M

CLASS LENGTH: 12 HRS. • **H.O.T LAB HOURS:** 3 HRS.

PT 320 FIELD & FILM RECORDING

This course provides instruction for general field recording as well as film remote and production audio recording. Students also record audio in the field for their PT 337 (Soundscape Production) project.

Prerequisite: PT 121, PT 220

CLASS LENGTH: 16 HRS. • **H.O.T LAB HOURS:** 4 HRS.

PT 321 STEREO & SURROUND DIGITAL MIXING TECHNIQUES

This course offers advanced mixing techniques for stereo and surround sound mixing. General techniques covered include mix philosophies, equalizer and dynamic control techniques, staging and focusing sound within the mix, monitor levels, orchestrating frequencies, mastering within the mix, converting stereo mixes to surround, surround side and rear channel concerns, surround reverb concepts, down-mixing, safer surround mixing techniques, and specifics related to stereo mixing.

Prerequisite: PT 212

CLASS LENGTH: 24 HRS. • **H.O.T LAB HOURS:** 6 HRS.

AUDIO ENGINEERING

PT 322 5.1 SURROUND DIGITAL MUSIC MIXING

This course offers instruction on techniques for surround sound music (only) mixing. Utilizing what was established in PT 321, course instruction focuses on the history of music mixes, the different philosophies involved, working in surround with artists, and concepts for expanding the song arrangement and mix concept of a stereo mix to surround.

Prerequisite: PT 212

CLASS LENGTH: 8 HRS. • H.O.T LAB HOURS: 2 HRS.

PT 331 NOISE REDUCTION TECHNIQUES

This course looks at the how noise may be interpreted by the listener within different audio applications, mixes and production settings, and how to apply various editing, mixing and noise reduction techniques to correct or reduce these problems. It also deals with potential noise reduction artifacts, as well as corrective makeup equalization and level matching. **Prerequisite:** None

CLASS LENGTH: 8 HRS. • H.O.T LAB HOURS: 2 HRS.

PT 333 SPOTTING MUSIC

This course provides knowledge and techniques for placing music within productions. Instruction includes musical and key-based interactions, staging, sonic orchestrations, adaptive music techniques, recreating and correcting music-related rough cuts, and licensing issues. Students create video game loops and explore the concerns of non-linear music loop interactions.

Prerequisite: PT 335

CLASS LENGTH: 8 HRS. • H.O.T LAB HOURS: 2 HRS.

PT 335 ADVANCED AUDIO & MUSIC EDITING

This course teaches advanced editing techniques primarily concerning music, with some backgrounds; including general edits, extensions and loop creations. Exploration of the art of creating a “musical edit” is taken from both production and mix viewpoints by detailing the cause and effect of what makes a good edit, understanding the composition and mix setups in play, when edits simply won’t work, seeing edits in advance, and creative solutions. **Prerequisite:** PT 319, PT 331

CLASS LENGTH: 16 HRS. • H.O.T LAB HOURS: 4 HRS.

PT 339 CREATING VIDEO GAME AUDIO ASSETS

This 8-hour course offers instruction for creating audio files for video game production; including fades and cross fades, bandwidth and system requirement considerations, adaptive music and backgrounds, building variability, creating surround through stereo, 3 channel and quad files, file management, and creating interactive elements versus the mix. Students create mastered sound design audio files for a video game project.

Prerequisite: None

CLASS LENGTH: 8 HRS. • H.O.T LAB HOURS: 2 HRS.

PT 340 CD, VINYL, STEREO DOWNLOAD & SURROUND MASTERING TECHNIQUES

This course provides the history and related techniques, principals and industry practices for CD, vinyl, and general digital stereo and stereo download mastering, as well as surround sound mastering techniques, and mastering within the mix. **Prerequisite:** PT 321, PT 322

CLASS LENGTH: 8 HRS. • H.O.T LAB HOURS: 2 HRS.

PT 350 DEMO REEL

Students create projects for their reels, with Instructor supervision and extensive lab time.

Prerequisite: None

CLASS LENGTH: 76 HRS.

COURSE DESCRIPTIONS



A woman with long dark hair is shown in profile, focused on her work. She is seated at a large, professional-grade audio mixing console. Her hands are positioned on various faders and knobs, indicating she is actively adjusting the sound. The console is densely packed with controls, including numerous green buttons, several large silver faders, and a row of vertical sliders. In the background, a rack of electronic equipment and a computer monitor are visible, suggesting a recording or broadcast studio environment. The lighting is warm and focused on the woman and her workstation.

Instructor Profiles

KEVIN CHURCH

Kevin Church has worked in the pro audio industry in both live shows and recording studios for over 15 years. With over 25 major label albums to his credit as a 1st or 2nd engineer, he has worked on everything from The Debut Porno for Pyros album to the Duke Ellington Orchestra. Live concert experience has included Joe Walsh, and Edgar Winter tours as F.O.H. engineer, to House gigs at the Roxy, and 3rd Encore, with acts like Black Sabbath and Elton John.

RICKELY DUMM

Rickely Dumm teaches two of Video Symphony's exclusive sound-for-cinema courses: PT 225 Editing Sound Effects, and PT235 Editing Backgrounds. Dumm brings a wealth of industry experience to his Pro Tools classroom. He has been a sound effects editor or sound editor for more than 80 feature films since 1987. Some of his notable credits: *Ladder 49* (Touchstone), *The Final Cut* (Lions Gate), *Road to Perdition* (20th Century Fox-Dreamworks), *Rush Hour 2* (Spyglass-NewLine), *Absence of The Good* (Columbia-TriStar), *Independence Day* (20th Century Fox), *Love Don't Cost a Thing* (Alcon-Warner Bros), *The Mask of Zorro* (Amblin-TriStar), *Rollerball* (MGM), and *Fatal Instinct* (MGM).

DALE "D-WIZ" EVERINGHAM

Dale "D-Wiz" Everingham is a 30-year award-winning veteran of the Entertainment Industry with over 25 RIAA awards. As an engineer, mixer, producer, mixer, mastering engineer, studio owner and musician, Dale played a big part in many successful platinum artists, studios, labels and culture. Has created works with Destiny's Child, Mazy Star, E-40, En Vogue, Too Short, Tony! Toni! Toné!, Neal Schon, Jonathan Cain, Sponge Bob, Toyota, Apple, Ubisoft, CapCom, & EA to name a few.

ARTHUR FARKAS

Arthur Farkas has been a sound editor, recordist and mixer on over 200 projects during the last 20 years. His extensive credits have created a unique perspective on film and television sound that extends from garage studios to million dollar stages.

MEHDI HASSINE

Mehdi's body of work includes sound editing on the IMDB Top All-Time Documentary *Heima* about the journey in the homeland for Icelandic band Sigur Ros. He is also active as a sound editor and mixer on national television commercials and music instructional DVDs by leading instrumentalists. Mehdi has a strong passion for teaching aspiring sound editors by challenging them during "Real World" workshops. His classes and teaching techniques have consistently earned him teaching awards and stellar reviews. Prior to relocating to Los Angeles to follow his passion for sound, Mehdi lived in Paris, France, where he enjoyed a successful career in Financial IT. From his studies in France, Mehdi holds an M.S. in Electro-Optical Engineering from Orsay University and an MBA from Pantheon-Sorbonne University.

JOEL KRANTZ

Joel Krantz is a freelance audio instructor, editor, mixer, consultant, and course writer living in the Los Angeles area. He collaborated with Avid to write and design the 101, 201, 210M, 210P, and 310P Pro Tools classes now being used at Avid Authorized Training Centers worldwide. Prior to moving to Los Angeles, he worked in New York City for six years as a product specialist and training instructor for Avid. He holds both bachelors and masters degrees in music.

STEVE SALTZMAN

Steve Saltzman is a Certified Digidesign Pro Tools Instructor as well as an active freelance music editor. Steven has worked on studio projects for Sony Pictures, Paramount, MGM, Dreamworks SKG, Disney, Lions Gate Films and Warner Bros., as well as independent films with such directors and producers such as John Cusack, Jon Avnet, David Duchovny and Randa Haines. Some of the composers he has worked with include Mark Mothersbaugh, George Fenton, J.A.C. Redford, Larry Groupe' Ernest Troost and others. Mr. Saltzman has received Golden Reel nominations for his music editing and composed the music for *Chicken From Outerspace*, nominated for an Academy Award Of Merit for Animated film. Some recent music editing projects include *Dragon Ball, War, Inc. Strange Wilderness, Bewitched, Desperate Housewives, Santa's Slay, Strangers With Candy, House Of D, The Perfect Score, A Guy Thing, Heart Breakers, and The Creature of The Sunnyside Up Trailer Park*, a recent film by Christopher Coppola. Currently Mr. Saltzman is music editing, producing independent music CD projects, an active board member of the Motion Picture Sound Editors and teaching Pro Tools.

VICTORIA ROSE SAMPSON

Victoria Rose Sampson has been a Feature Film Sound Editor since 1973, and has written, directed and edited two award-winning short films *CLICK THREE TIMES* and *LAST CHANCE SALOON*. With over 131 film credits to her name, her recent credits include *Sex and the City: The Movie, Wild Hogs, Evan Almighty, Transylmania, Pirates of the Caribbean: Curse of the Black Pearl, Fun with Dick and Jane* to name a few. She has won Golden Reel awards from the Motion Picture Sound Editors for her sound editing work on *Pirates of the Caribbean, Under Siege, The River, and Romancing the Stone*. Sampson is also on the board of the Alliance of Women Directors and a member of the Motion Picture Editors Guild, Local 700 of the IATSE and The Academy of Motion Picture Arts and Sciences (where she serves on the Sound Branch Executive Committee).

AUDIO ENGINEERING

SOLANGE SCHWALBE

Solange Schwalbe is an award-winning sound editor and Foley supervisor with 25 years of experience and more than a 115 film credits. She has worked on major productions for Warner Bros., Disney, Universal, New Line, HBO, 20th Century Fox, Sony, and many other studios. Schwalbe has been honored with 22 Golden Reel nominations and the prestigious top award in 2002 for Foley editing on *Black Hawk Down*. She has edited sound for four Oscar-nominated features. Schwalbe is a member of the Motion Picture Academy and the Editors Guild, as well as a recent board member of the Motion Pictures Sound Editors group. She is widely known in the industry as “Solange of Hollywood.”

DAVID SONNENSCHNEIN

David Sonnenschein is a sound designer and author with both academic and practical sound design experience. In pursuit of his abiding interest in cinema sound, he has studied neurobiology, physiology, and the principles of psychoacoustics. Well-traveled as a filmmaker, Sonnenschein has been awarded the Verna Fields Trophy for Best Sound by the Motion Picture Sound Editors. Sonnenschein’s book, “Sound Design - The Expressive Power of Music, Voice and Sound Effects in Cinema”, has been enthusiastically reviewed on Amazon.com. One sound-professional wrote: “It covers everything that can be heard on a soundtrack. An absolute MUST for anyone interested in sound design.”

MICHAEL VERDICK

Michael Verdick is a 30-year veteran of the Entertainment Industry, with Gold, Platinum and Ampex Gold Reel awards and contributions to the sales of over 26 million records. His skills include recording engineer and mixer, mastering engineer, producer, A & R, sound director (video game), programmer, graphic design, sound design, studio owner and audio consultant. He has collaborated with artists such as worked with include John Lennon, The Eagles, Madonna, Sly Stone, Gladys Knight, Ambrosia, Ted Nugent, Joe Walsh, Bryan Adams, Quincy Jones, Larry Carlton, Juice Newton, Roger McGuinn, Ringo Starr, Keith Moon, Bryan Ferry, Al Jarreau, Poco, Bob Welch, Breakfast Club, The Jets, Bob Seger, Mister Mister, Michael McDonald, Cheech and Chong, Enrique Iglesias, Stephen Stills,

William Shatner and George Burns. His movie credits include *Born On The Fourth Of July*, *Ali*, *Beverly Hills Cop II*, *Play It To The Bone*, *Spirit*, *The Virgin Tour*, and *Who’s That Girl* and *Terminator*. His television credits include *Midnight Special*, *Rock Concert*, *Rock Palace*, and *Miami Vice*.



DEDICATION NEVER WAVERS

VIDEO SYMPHONY PROUDLY HONORS THE MEN, WOMEN & FAMILY WHO SERVE THEIR COUNTRY. WE SALUTE YOU.

Veterans enrolled at Video Symphony may be eligible to receive the following federal benefits. For questions about these programs or how to receive your benefits contact the VA at www.gibill.va.gov and 888-442-4551.

Our Admissions, Financial Aid and Housing Departments also available to help make your transition a successful one. Call 818-557-7200 to ask about our certificate programs and how Video Symphony can help you.



CHAPTER 30: MONTGOMERY G.I. BILL

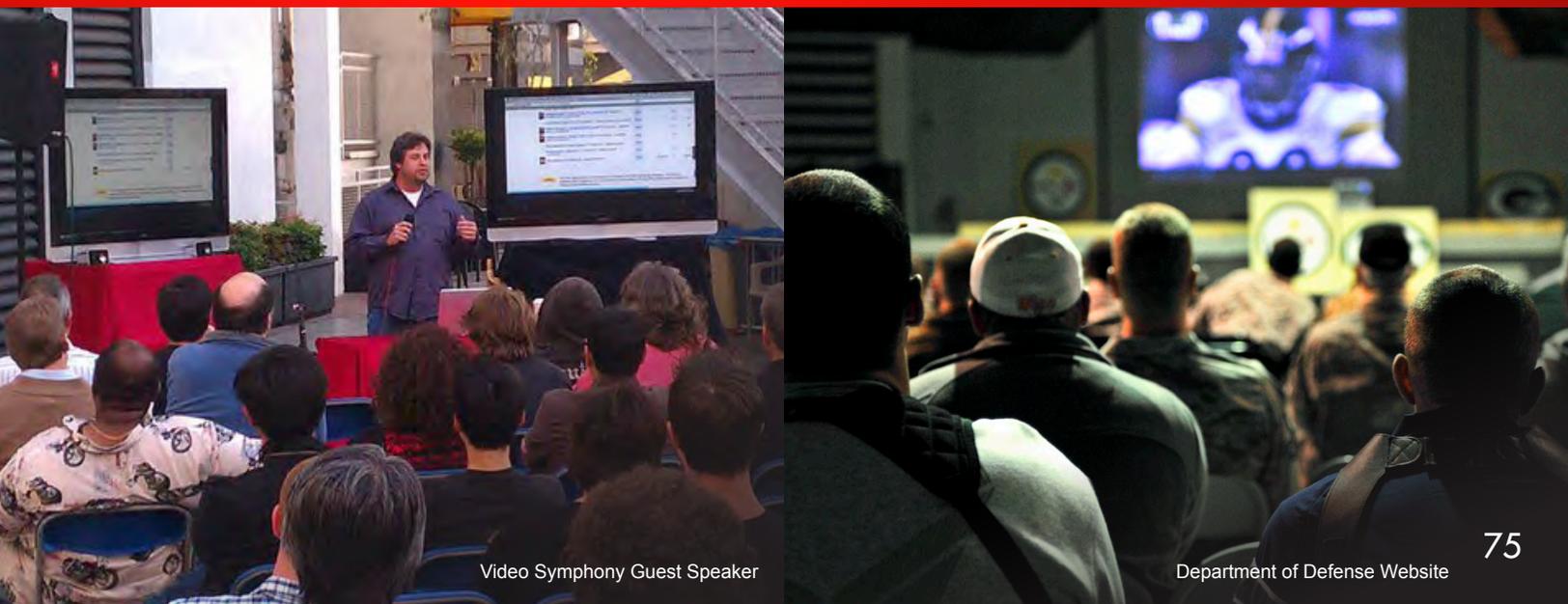
The MGIB program provides up to 36 months of education benefits. This benefit may be used for degree and certificate programs, flight training, apprenticeship/on-the-job training and correspondence courses. Remedial, deficiency, and refresher courses may be approved under certain circumstances. Generally, benefits are payable for 10 years following your release from active duty.

CHAPTER 31: VOCATIONAL REHAB

If you have a VA disability rating/employment handicap, you may be entitled to training and job placement assistance.

CHAPTER 33: POST 9/11 G.I. BILL

The Post-9/11 GI Bill provides financial support for education and housing to individuals with at least 90 days of aggregate service after September 10, 2001, or individuals discharged with a service-connected disability after 30 days. You must have received an honorable discharge to be eligible for the Post-9/11 GI Bill.



CONTINUING EDUCATION

INDIVIDUAL COURSES FOR WORKING PROS

HOW DO I REGISTER FOR AN INDIVIDUAL COURSE?

- Review available Avid, Pro Tools, Adobe, Apple courses and others.
- Reference the Course Schedule for dates/times courses that are offered.
- Once you have chosen your course(s) and date(s), please call the admissions department at 818-557-7200 to check availability.
- You'll receive a registration form via e-mail followed by an invoice via Google Checkout.
- Once your registration is complete and payment is received, you will receive confirmation of your enrollment in the selected course(s).

INDIVIDUAL COURSE RESTRICTIONS & POLICIES

- To register for an individual course, you must have 2+ years of professional experience.
- Classes are offered with limited availability and career program students take priority when the class size limit is reached.
- Payment in full for each class is due upon seat reservation.
- Cancellations and changes made by you result in forfeit of the \$150 registration fee built into the price of each class.
- If it is necessary for Video Symphony to cancel your registration, you will receive a full refund.
- Taking courses without taking the prerequisite(s) notes is done at your own risk - no refunds will be given if the class is too advanced.
- A 20% discount is applied if you sign up for 3 or more classes at the same time.
- Repeat audits are not offered for individual classes
- Counseling is not available for individual class enrollment.
- NABET or Iatse Local 700 members may receive special discounts and reimbursements - ask for more details.

WHAT ARE THE ADVANTAGES OF INDIVIDUAL COURSES?

- Video Symphony offers over 40 Industry-Authorized Courses developed and certified by Avid, Apple, Boris, Adobe, and other high-end software publishers.
- Acquire knowledge and professional expertise in as little 1-day.
- Get hands-on time with some of the latest gear (amount of time is equal to 25% of total class time)
- The professional training experience that comes with a Video Symphony designed curriculum.
- Open Enrollment - start a course or a program anytime throughout the year.
- Evening, weekend, daytime
- Location in the beautiful downtown Burbank, minutes from all the major studios, production houses and industry points-of-interest.
- Transferable credits towards Video Symphony Certificate Programs.
- Courses designed for working professionals.

CORPORATE/CUSTOMIZED TRAINING

We understand that studios and production facilities have specific environments, and therefore specific training needs. We can customize our curriculum to meet your specific goals.

CONTINUING EDUCATION TAX DEDUCTION

Expenses incurred for training at Video Symphony may be tax deductible, including the cost of registration fees, travel expenses, meals (at 50%) and lodging. Please consult your tax advisor.

The American Opportunity Tax Credit took effect in 2009. The American Opportunity Tax Credit, which consolidated and expanded tax breaks.

For college expenses that were established during the Clinton administration, gives taxpayers with an adjusted gross income of up to \$180,000 a credit of up to \$2,500 for tuition, fees and course expenses. Unlike previous tax credits, it is refundable: filers who do not owe taxes can receive a maximum refund of \$1,000. Check with your CPA to confirm whether the AOTC applies to you.



GENERAL INFORMATION & POLICIES

ADDRESS & BUSINESS HOURS

266 E. Magnolia Burbank, CA 91502

Monday-Friday 8:30 a.m.-6:00 p.m.

For more information about our graduation rates, the median debt of students who completed the program, and other important information, please visit us at <http://www.videosymphony.com/about-us>.

ACCREDITATION

Video Symphony is nationally accredited by ACCET, and operates under approval of the State of California. We comply with the standards of performance required by the Accrediting Council for Continuing Education & Training (ACCET), 1722 N Street NW Washington, DC 20036. 'Approval' means compliance with minimum California Standards and does not imply any endorsement by the State of California Bureau of Private Postsecondary Education (BPPE). Enrolled or prospective students may review documents describing the school's accreditation and state approval upon request of Video Symphony's Controller or by viewing the ones publicly posted at the school.

This school is authorized under federal law to enroll non-immigrant students.

Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education in Sacramento, CA. Address: P.O. Box 980818, West Sacramento, CA 95799. Website www.bppe.ca.gov. Phone: (916) 431-6959. Toll Free: (888) 370-7589. Main Fax: (916) 263-1897.

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

FACILITIES

Video Symphony maintains two (2) facilities in Burbank, CA. Our central campus is located in Downtown Burbank's Village District, and our Sound Studios are located 1.5 miles west on Burbank Boulevard. Both are within 3 miles of ABC, NBC, Disney, Warner Bros., Nickelodeon, Dreamworks Studios and hundreds of other leading entertainment companies.

The main campus consists of 13,000 square feet of classrooms and offices on the ground floor, with handicapped parking adjacent and wheelchair access. The Sound Studios offers over 3,000 square feet of dedicated and tuned professional sound recording and mixing facilities split into numerous individual studios that also function as training rooms. Our professional trainers demonstrate and assist students in small class environments. Students are given ample opportunity for hands-on application during and after classes. The offices for Admissions, Financial Aid, Placement and Student Services, and the Controller are located at the main

facility in Downtown Burbank. Enrolled and prospective students needing to discuss or transact any business may do so by making an appointment (recommended) or inquiring on site.

MAIN CAMPUS: FACILITIES FOR TV & FILM EDITING, VIDEO EDITING, AND GRAPHICS ANIMATION & EFFECTS

Video Symphony's facility includes 6 Avid training rooms, 3 training rooms used for Avid, Final Cut Pro, Adobe After Effects, Maya, and other Graphics Animation & Effects courses, 1 production room and studio, and a multipurpose room reserved for lecture-style classes.

Training Rooms 1 and 2 each are set up with 6 Avid Adrenaline systems. Each Avid Adrenaline workstation sports two graphics monitors, an NTSC client monitor, and an Avid keyboard. Each Avid system also includes a rack-mounted professional video tape recorder (VTR) deck--Betacam SP or DVCAM -- for digitizing and output. Each system also includes a 16-channel Mackie Mixer.

Training Rooms 3 and 4 each are equipped like Rooms 1 and 2 but with 6 Avid Nitris DX systems in each.

Training Rooms 5 and 6 are each equipped with Intel Mac systems loaded with Avid Media Composer plus an assortment of graphics and effects software including Adobe Photoshop, Illustrator, After Effects, and more.

Training Rooms 8, 9, and 10 are equipped with quad-core Intel Macs and loaded with Final Cut Pro, Avid Media Composer and Adobe CS4 Design Suite software packages. Room 10 also has Boris, Zaxwerks, Trapcode, Cinema 4D, Maya, and other high-end graphics and animation programs.

Each training room has a projector, a large monitor, or repeater monitors (or a combination) to aid each student to follow along with instructor demonstrations.

Room configurations subject to change due to frequent acquisition of new hardware and software.

Room configurations subject to change due to frequent acquisition of new hardware and software.

THE STUDIOS: FACILITIES FOR PRO TOOLS AUDIO ENGINEERING PROGRAM

Our dedicated audio facility hosts three Surround Sound production and mixing studios (A, B, C), one recording studio (D) with Surround Sound production and mixing, and one classroom (Classroom 1) with six Pro Tools workstations. A Digidesign Pro Tools workstation and D-Command console populated each of Studios A, B, C and Classroom 1.

Room configurations subject to change due to frequent acquisition of new hardware and software.

You will have plenty of opportunities to develop your skills and practice what you've learned from class in our fully equipped Hands On Time labs.

ACADEMIC YEAR

Video Symphony Certificate Programs start periodically throughout the year and run throughout the year. Starting frequencies range from monthly, bi-monthly, quarterly or bi-annually, depending on the program and time of year. The programs operate on a Quarterly academic year basis.

INSTRUCTIONAL SCHEDULE

Training is offered Monday through Sunday.

Day Class periods are typically 9am - 6pm with a one-hour lunch break and several short breaks throughout.

Daytime cohorts generally run Monday through Wednesday or Wednesday through Friday.

Night cohorts generally run Monday & Wednesday or Tuesday & Thursday.

Weekend cohorts generally run Saturday & Sunday plus occasional Friday evening or daytime every other weekend.

Nighttime class periods are usually 6:30pm - 10:30pm with occasional short breaks.

Please consult our Schedule of Classes for the specific class hours for each class.

Lab hours are:

Mon-Fri: 10am - 2pm, 2pm - 6pm, 6:30pm - 10:30pm

Sat-Sun: 10am - 6pm

Availability of lab time in any particular room is subject to class schedules. The rooms for class and lab are the same. Essentially, any classroom not being used for class is available for lab time so long as the facility is open and no maintenance or other VS use is going on.

Video Symphony is closed for the following holidays and/or vacation time:

Easter Sunday (April)

Memorial Day (May)

Independence Day (July)

Labor Day (September)

Thanksgiving through Sunday after Thanksgiving (November)

December 20, 2012 through January 2, 2013

FINANCIAL AID

Financial assistance can be a key factor when making plans to acquire top-level know-how. We help students succeed in making sound decisions that contribute to long-term financial success. Our Financial Aid Department provides personalized counseling to tailor a financial aid package suitable for each individual's specific needs. There is no cost for this service. We have several financing options for students to consider. Federal Student Aid (Stafford Loans and Pell Grants via FAFSA) and private student loans can help finance all or most of what you need to invest in your education at Video Symphony. ETP and IATSE/NABET

are subsidy programs designed to support California employed and freelance editors and digital artists as they expand or upgrade their skills. Injured workers may qualify for "vocational rehabilitation training." Unemployed or underemployed many qualify for Workforce Investment Act (WIA) funding. Many students have used financial aid to cover some or all of their education expenses.

If a student obtains a loan to pay for a Certificate Program, the student will have the responsibility to repay the full amount of the loan plus interest, less the amount of any refund. A student who receives federal student financial aid is entitled to a refund of the moneys not paid from federal student financial aid funds in the amount that the total funds (federal and non-federal) exceeds the cost of attendance.

FEDERAL STUDENT AID

The Financial Aid Department recommends applying early for federal financial aid. Federal student aid applicants must complete a Free Application for Federal Student Aid (FAFSA). You can request a FAFSA from VS's Financial Aid department or you can fill one out online at www.fafsa.ed.gov. Video Symphony's federal school code is 041160.

Federal Student Aid consists of up to three parts at Video Symphony: Pell Grants, Stafford Loans, and Parent PLUS Loans. Dollar amounts listed below refer to one academic year. Video Symphony's Certificate Programs last longer than one academic year, so most students are eligible for additional Federal Student Aid during the second academic year.

Pell Grants assist undergraduates (those who have not already obtained a bachelors degree) with education expenses. Pell Grants do not require repayment. Pell Grants for the 2009-2010 financial aid year range up to \$ 5,350.00 and are based on a standard formula established by Congress. Not all applicants are eligible for Pell.

A Stafford Loan is a low-interest loan with are payment period up to ten years. Maximum amounts for the 2009-2010 financial aid year are \$9,500 for independent students and \$5,500 for dependent students. Most applicants are eligible for a Stafford Loan.

A Parent PLUS Loan is a credit-based loan made to a parent of a dependent child. Available to credit-worthy parents, Parent PLUS loans can provide funds for educational expenses and living expenses, up to the total cost of attendance. The interest rate is determined by Congress. Repayment periods are up to ten years. Only U.S. citizens and eligible non-citizens (those with a "green card") are eligible for Federal Student Aid, and only for Certificate Programs. Individual course students are not eligible for Federal Student Aid.

While attending Video Symphony, students must maintain Satisfactory Academic Progress (see Student Policies & Procedures) to maintain their eligibility for Federal Student Aid.

GENERAL INFORMATION & POLICIES

Video Symphony's Financial Aid department is available to provide additional loan applications, information, and general financial aid advising.

PRIVATE STUDENT LOAN PROGRAM

Our private student loan program is a 12-72 month loan supplement to Federal Student Aid, Parent Plus Loans, or your own funding. It can help fund many gaps in financing. A credit application is required and Video Symphony will complete a credit check before the loan is approved. The loan can only be used to cover Tuition and Fees.

An interest rate is charged that is calculated based on several factors: the borrower's credit score, whether there is a co-signer, the co-signer's credit score, the amount of monthly payment while attending Video Symphony, the amount of down payment, the length of the loan, and the amount.

Many banks and credit unions make student loans. Low-interest balance transfer and cash advance offers from credit card companies can sometimes be used at interest rates well under 10%, although they may be only short-term options. Applicants are encouraged to seek out alternative financing sources only after first applying for Federal Student Aid and determining whether there is any need for additional financing.

IATSE AND NABET UNION SUBSIDIES

The Motion Picture Editors Guild (IATSE Local 700) has been allied closely with Video Symphony for many years. Training subsidies are sometimes available for Local 700 members, as well as NABET and IATSE Locals 695, 683 and 850 members. Members should contact their local office or Video Symphony for the latest information about current funding options, or check our website page "Financing" for updates.

VOCATIONAL REHABILITATION (VOC REHAB)

Injured workers who are entitled to retraining services through their worker's compensation insurance carrier or their State Department of Rehabilitation may qualify for training at Video Symphony. Video Symphony counselors work with rehabilitation counselors and their clients to determine appropriate retraining programs. Contact Video Symphony directly, or advise your counselor to contact us so that we can develop a retraining program for you.

G.I. BILL / V.A.

Video Symphony has been approved for the training of veterans and eligible persons under the provisions of Title 38, United States Code, commonly referred to as the "GI Bill". Veterans can now receive GI Bill financing to advance their job skills in video and audio editing for the TV and film industries. Active duty personnel can now make plans to take advantage of this valuable educational benefit when they return to civilian life. Please contact our Admissions Department for more information.

WORKFORCE INVESTMENT ACT / ONE-STOP JOB CENTERS

Employment and training assistance to workers who are unemployed or underemployed can sometimes be applied to tuition at Video Symphony. Interested prospective students need to apply directly at a One-Stop job center or similar government employment center, which is best done after receiving financial aid advising from Video Symphony.

ADMISSION REQUIREMENTS CERTIFICATE PROGRAM STUDENTS

To be eligible for admission to a Video Symphony Certificate Program, a prospective student must be at least 17 years of age and possess a high school diploma or GED equivalent.

To apply for enrollment, a prospective student should first contact Video Symphony for an individual counseling session at our facility or by phone. Prospective students complete the Wonderlic Personnel Test (WPT) and may be asked to complete one or more assessments to aid student and the school in determining the student's ability to benefit at Video Symphony. Video Symphony has a cutoff score on the WPT of 15, which is based on an acceptable minimum for editors. In exceptional cases a lower score may be accepted based on other evidence of ability to benefit from the program. Alternately, a copy of an undergraduate (or more advanced) diploma can substitute for taking or passing the WPT. Admission requirements may apply equally to all prospective students without regard to religion, color, sex, race, age, ethnicity, or nationality. Admission procedures for those with special needs is the same as those stated above. Our physical premises are easily accessible and believed to be in compliance with ADA standards. Additionally, all information is available online to answer questions through an instant message service during business hours. An application and fee are submitted during the enrollment process.

INDIVIDUAL COURSES (NON-PROGRAM) STUDENTS:

New applicants for individual classes may avail themselves of counseling services with an admissions representative either by visiting our facility or by telephone. They may sign-up for classes by visiting the school, by phone, online enrollment form, fax or by mail. A notice of confirmation is sent to the student once enrolled. If you have any questions about the admissions policies or if you would like to enroll, please call and ask for Admission at 800-VS1-AVID or email to ask@vs.edu.

ATTENDANCE

Regular class attendance and participation in the Hands-On labs are key ingredients to successful and optimal learning. Each day of formal classroom instruction is critical in an immersive program offered at Video Symphony. Therefore, regular and punctual attendance is expected unless students cannot attend due to

unexpected illness or emergencies. Daily attendance is taken at each class.

The student is required to make quantitative progress toward program completion. To be making satisfactory academic progress, a student must attend at least 90% of the hours designated for their program on a cumulative basis during each evaluation period (typically for each module) and have attended at least one class or lab session within the past 30 days and not have missed more than 8 consecutive scheduled class or lab days.

ABSENTEEISM AND MAKE-UP WORK

Attendance is taken in all classes and a student's attendance rate is lowered for any class date not attended. Students who miss class days might attend future such classes on a standby basis. If they do so, this will increase their attendance rate and may lead to a satisfactory completion of that class. However if they do not do so or if no space is available, they may unduly delay their progress, which could lead to removal from their program and/or forfeiture of any Federal Student Aid, they received.

Certificate Program students with satisfactory attendance who perform unsatisfactorily in a class normally are allowed to take the class again by means of our Repeat Audit policy. Repeat Audit students might not have hands-on access to equipment during the class if the class is otherwise full. There is no additional charge for Repeat Audits. Repeat Audits are on a standby basis, meaning a student might not be able to attend the class if it is otherwise full. If a student failed a class due to poor attendance and wants to repeat a class the student may be required to pay an additional fee.

CLASS SCHEDULE AND HOURS

Most classes are daytime, eight-hours per day, and start at 9am and finish at 6pm (assuming a 1-hour lunch break). Evening classes are denoted as such on our schedules and usually run from 6:30-10:30pm or 7-11pm. Some classes are hybrid evening-weekend classes, and in most cases will run Friday 6:30-10:30pm and Saturday and Sunday 9am-6pm, and in a few cases will finish Monday from 6:30-10:30pm. Some classes are weekend only, and run on same combination of Friday evening, Saturday and Sunday, with varying hours. Class schedules are available on our web site, in printed form in our lobby or by email upon request, and can be verified by phone during our normal business hours.

CLOCK HOUR-TO-CREDIT HOUR CONVERSION

This information is for convenience and information only. A clock hour is defined as a period of one hour consisting of no less than 50 minutes of class or lab time with a 10-minute break. Twenty hours of class and/or lab time plus five hours of homework is equal to one-quarter credit hour. For all financial aid purposes, the clock hour to quarter credit hour conversion rate is twenty-five clock hours to one quarter-credit hour.

CONDUCT

Honorable conduct is expected of students at all times. They are expected to treat classmates and staff with respect, and to abide by state and federal laws. Theft of equipment, books or software, or destruction of equipment is a criminal offense. Extensive or malicious tampering with equipment in any of Video Symphony's class or lab rooms may lead to dismissal and the filing of civil or criminal charges. Guns, weapons, alcohol, contra- band, pirated software and drugs are strictly prohibited. Behavior that endangers others will not be tolerated. Dress code is based upon modesty and good taste. Full clothing is expected at all times. Any breach of these rules of conduct is grounds for probation and/or dismissal from Video Symphony. Persistent, disruptive behavior or harassment of fellow students or staff, after verbal or written warning(s), also constitutes grounds for probation and/or dismissal. Video Symphony faculty and staff will not tolerate verbal abuse or altercations. If Video Symphony faculty and staff feel that a student's verbal abuse is unwarranted, especially after a reminder of this Policy, then the student may be given a verbal warning to cease the behavior or will be asked to leave the building. Continued verbal abuse or altercations is grounds for probation and/or dismissal from Video Symphony.

LEAVE OF ABSENCE

If students need to take a leave of absence, they should complete a Leave of Absence form (available from Student Services) or write a letter or email that a) substantiates extenuating circumstances and the reasons for requesting the leave of absence, and b) indicates the desired start date and projected date of return to the school. A leave of absence can be granted for up to 180 days. Multiple leaves of absence may be recognized at the school's discretion, but must not exceed 180 days within a 12- month period. Leave of absence also may not exceed half the length of student's program in a 12-month period. Students who take an unapproved leave of absence or who do not return timely from an approved leave of absence risk the possibility of a) being withdrawn from the school, b) not receiving additional Federal Student Aid, c) forfeiting their existing Federal Student Aid, and d) the exhaustion of their loan deferment grace period.

REQUIREMENTS FOR GRADUATION

To satisfactorily complete the requirements for a Certificate Program, students must (a) attend at least 90% of the program hours (or made up absences) listed for their program, (b) pass the minimum number of assessments they are required to take with an average score of 70%, and (c) have paid for their program in full or arranged a suitable payment plan with Video Symphony.

SATISFACTORY ACADEMIC PROGRESS

VS's programs are 48 quarterly credits, divided into four terms of 12 credits each, except for TV & Film Editing, which is 72 hours divided into six terms of 12 credits each. At the end of the each term all students are evaluated for satisfactory academic progress.

GENERAL INFORMATION & POLICIES

- Quantitative progress is defined as the credit hours achieved divided by the credit hours attempted. To make satisfactory academic progress, a student must successfully complete at least 75% (9 of 12) of the credits attempted at each interval (term) of evaluation.
- The student's cumulative grade point average is reviewed to determine qualitative progress. The minimum GPA required is 2.0.

Grades of "F" and "I" are counted as hours attempted but not achieved and have a 0.00 value toward the GPA. Repetitions of course work are counted as hours attempted. The lowest grade will be dropped and the highest grade will be used to calculate the GPA. Course work repeated may adversely affect a student's academic progress in terms of the maximum time frame, which is 150% of the published length of the program.

Students who withdraw from a course or the program will receive a grade of "W", which has no impact on the GPA. The credit hours for the courses are counted as attempted but not achieved.

The grading system used by Video Symphony is as follows:

A.....	(90-100)
B	(80-89)
C	(70-79)
D	(60-69)
F	(Below 60)
Withdrawal	W

ACADEMIC WARNING

If a student fails to maintain the required academic progress at the end of any term, they will be placed on Academic Warning for the next term. The student must attain the required GPA and/or number of achieved credit hours during the warning period or they will no longer be eligible for financial aid and may be dismissed from school. The student is eligible for financial aid while in warning status.

APPEALS

Any student not attaining the required GPA or achieved hours during the warning period will receive a written dismissal notice, sent by certified mail. The student may submit a written appeal of the dismissal within five calendar days of receipt of the dismissal notice.

The appeal should be addressed to the Director of Student Services. The appeal must be accompanied by documentation of the mitigating circumstances that have prevented the student from attaining satisfactory academic progress and evidence that changes have occurred to allow the student to now meet standards of satisfactory academic progress. Only extraordinary circumstances will be considered, such as death or severe illness in the immediate family. Before an appeal may be granted, a

written academic plan must be provided the student which clearly identifies a viable plan for the student to successfully complete the program within the maximum timeframe allowed.

The Appeals Committee, composed of the Director of Student Services, the General Manager or School Director, and the Director of Financial Aid, will examine appeals. The student will be sent the Appeals Committee's written decision within ten business days of the receipt of the appeal. The decision of the committee is final.

Students reinstated upon appeal are on a probationary status for the next term, during which time they must meet the terms and conditions set out in the committee's letter granting the appeal. At the end of term, and at the end of every term thereafter, the student's academic status will be reviewed. The student may continue on probation as long as he or she meets the terms of the academic plan approved at the time the student's appeal was granted, until such time as satisfactory academic progress status is regained.

DISMISSAL & TERMINATION

Video Symphony will notify a student by email if he or she is being dismissed for unsatisfactory academic progress. Students may also be terminated for failure to meet conduct standards, or for failing to pay tuition in accordance with the tuition and enrollment.

MAXIMUM TIME FRAME

VS's program requirements must be completed within a maximum time frame of 1.5 times the normal program length, as measured in attempted credit hours. The programs, 48 and 72 credits in length, must be completed within 72 and 108 attempted credits, respectively. Students exceeding the maximum time frame are no longer eligible to receive financial aid.

TRANSFER & READMITTED STUDENTS

Transfer students from outside the institution will be evaluated qualitatively only on the work completed while at this school.

- Students transferring from one program to another within this school will have their GPA calculated on a cumulative basis, including all coursework attempted while at the institution.

The quantitative requirement remains 70% for all students, but the maximum time frame is based on the number of credits the student must complete in the current program. If the student transfers in 16 credits, and therefore must complete 20 credits in the current program at MAS, the maximum time frame is 20 x 150%, or 30 attempted credits.

REINSTATEMENT OF FINANCIAL AID

A student's Title IV aid eligibility will be reinstated if the student prevails upon appeal, or regains satisfactory academic progress status by meeting the qualitative and quantitative requirements.

STUDENT ASSESSMENT

The TV & Film Editing Program consists of 6 modules of classes, which combine lecture, hands-on training and lab practice. Assessments consisting of graded tests, projects and exercises, and grading for the program are outlined below:

ASSESSMENTS IN MODULES	% OF FINAL GRADE
Comprehensive Exams (Module 1,2)	20%
Class Project Performance (Module 3,4,5) [15% each]	45%
Class Project Performance (Module 6)	25%
104 Class Exercises (Module 2)	10%

The New Media Production Program consists of 4 modules of classes, which combine lecture, hands-on training and practice. Assessments consisting of graded tests, projects and exercises, and grading for the program are outlined below:

ASSESSMENTS IN MODULES	% OF FINAL GRADE
Comprehensive Exams (Module 1,2)	20%
Class Project Performance (Module 3,4) [25% each]	50%
Final Class Project Performance (Module 4)	30%

The Pro Tools Audio Engineering Program consists of 4 modules of classes that combine lecture, hands-on training and practice. Assessments consisting of graded tests, projects and exercises, and grading for the program are outlined below:

ASSESSMENTS IN MODULES	% OF FINAL GRADE
Comprehensive Exams (Module 1,2,3) [10% each]	30%
Lab Exercises (Module 1, 2, 3) [10% each]	30%
Final Project (Module 4)	40%

The Graphics Animation & Effects Program consists of 4 modules of classes that combine lecture, hands-on training and practice. Assessments consisting of graded tests, projects and exercises, and grading for the program are outlined below:

ASSESSMENTS IN MODULES	% OF FINAL GRADE
Comprehensive Exam (Module 3)	20%
Class Projects Performance (Module 1, 2) [20% each]	40%
Class Projects Performance (Module 4)	40%

For all programs the final grades of each module are averaged to determine the overall GPA. An average assessment score of greater than 70% is required for graduation. Highest score is counted for exam retakes and the score on one assessment may be dropped.

TARDINESS

Students are expected to be punctual for classes. Out of professional courtesy to other students and the instructor and to derive maximum value from each class, students are expected to arrive to classes on time. A student who misses over 20% of a class due to tardiness or early departure may be required to repeat the class and will be denoted as "Incomplete" if the instructor deems the absence to have affected the student's performance.

WITHDRAWAL & REFUNDS FOR CERTIFICATE PROGRAM STUDENTS

A student has the right to withdraw from a program at any time. Withdrawal notifications should be directed to the Director of Student Services, the Controller, or the Admissions Director. The school recommends but does not require that the notice be written. Students are strongly encouraged to confirm in writing thereafter any verbal notice of withdrawal. If a student withdraws from the program after the period allowed for the cancellation of the agreement, if applicable, the school will remit a refund within 45 days following your withdrawal. Any refund for payments by credit card shall be based on the net proceeds to the school after accounting for a 3% card transaction fee. If a student withdraws prior to 60% completion of a quarter, the refund shall be calculated as follows:

- 1) the non-refundable registration fee of \$150.00 plus the non-refundable application fee of \$85.00 (if not paid separately) shall be subtracted from the Total Program Cost;
- 2) the non-refundable STRF Fee for CA residents shall also be subtracted from the Total Program Cost;
- 3) the cost of any courseware and hardware (plus sales tax) to be provided for the program to the student shall also be subtracted from the Total Program Cost; the net is the Total Program Tuition;
- 4) the Total Program Tuition is divided by the number of quarters (terms) in the program (either 4 or 6); the result is the Per Quarter Tuition;
- 5) the denominator is determined by the number of days in the quarter (not counting school holidays);
- 6) the numerator is determined by the number of days that have passed in the quarter (not counting school holidays) on the date of withdrawal or 15 days after the last attendance date, whichever is earlier;
- 7) the Tuition Refund is calculated by multiplying the Per Quarter Tuition by the calculation of: 1 minus the numerator (#6) divided by the denominator (#5).

GENERAL INFORMATION & POLICIES

8) To the Tuition Refund is added any cost of courseware and equipment (plus sales tax) to be provided for the program that have not yet been provided; the net is the Total Refund.

The Total Refund will be deducted from the student's account balance. The student's account balance may also include unpaid housing costs if the student has housing through the school. Any cash refund owed by VS, in the amount that the Total Refund exceeds the student's account balance, shall be issued in the following order:

1. Government loans/grants
2. Lenders
3. Non-student payers
4. Student

WITHDRAWAL & REFUNDS FOR TITLE IV FEDERAL STUDENT AID

Federal law applies to students who receive federal student aid to determine the Federal Student Aid earned by the student for any student who withdraws, drops out or does not return from a leave of absence, or is dismissed. The calculation of Title IV Federal Student Aid funds earned by the student has no relationship to the student's incurred school charges. Video Symphony must determine separately, for state and federal purposes, the date of withdrawal and the amount of refund.

A percentage of Federal Student Aid will be returned as unearned by the student if the withdrawal is prior to completing over 60% of a quarter. The portion of Title IV Federal Student Aid earned by the student as of the withdrawal date is calculated on a pro rata basis by comparing the total number of weeks that have passed in the quarter with the total number of weeks in the quarter. For students who notify VS of their withdrawal, the withdrawal date will be determined by using the later of 1) the date the student officially notified the Director of Student Services, the Admissions Director, or the Controller of the intent to withdraw; or 2) the student's last date of attendance in a class or lab. For students whom Video Symphony determines have dropped out, the withdrawal date will be their last date of attendance. For students whom Video Symphony dismisses due to specified misconduct or unsatisfactory academic performance, the withdrawal date will be their last date of attendance. Students who notify VS of their withdrawal are encouraged to do so in writing, though they are not required to do so, and if they do not, they should confirm their withdrawal in writing as soon thereafter as possible. Students may notify the Director of Student Services, the Admission Director, or the Controller.

For those students who do not notify Video Symphony, the school will determine that a student has dropped out if the student has No Showed for two consecutive courses (not counting Audits) or whose last date of attendance in a class or lab was more than 30 days (not counting school breaks and leave of absences). Under most circumstances, the amount of Federal Student Aid unearned

by the student will be returned by Video Symphony to the sources of the aid, in the following order:

1. Unsubsidized Stafford Loan
2. Subsidized Stafford Loan
3. Perkins Loan
4. Federal PLUS Loan
5. Pell Grant
6. Academic Competitiveness Grant (ACG)
7. National SMART Grant
8. Federal SEOG
9. Other Title IV programs

In some circumstances the amount of unearned aid to be returned will be larger than the amount of Video Symphony's institutional charges times the percentage of Title IV aid unearned by the student. If so, Video Symphony will return only the lesser amount, and the student (or parent for a PLUS loan) must return the unearned aid for which they are responsible, to the sources of the aid in the order listed above.

If the student (or parent or school on her behalf) did not receive all of the funds earned, the student may be due a post-withdrawal disbursement. If the post-withdrawal disbursement includes loan funds, the student may choose to decline the loan funds so as not to incur additional debt. Video Symphony may automatically use all or a portion of the post-withdrawal disbursement (including loan funds, if the student accepts them) for tuition, fees, and room and board charges (if contracted with the school). For all other school charges, the school needs permission to use the post-withdrawal disbursement. If the student does not give permission, the student will be offered the funds. However, it may be in the student's best interest to allow the school to keep the funds to reduce the debt at the school.

Students who are considering withdrawal or have withdrawn and would like more information about the treatment of Title IV Funds upon withdrawal may contact a Video Symphony Financial Aid Officer/Director.

CERTIFICATE PROGRAM PAYMENT SCHEDULE

Payment for a student's certificate program is due prior to the start of the program, but each quarter (term) payment is not considered past due until the start date of the quarter. The certificate program cost is divided by the number of quarters (terms) in the program to calculate the quarter (term) cost, after subtracting the registration and application fees and courseware and hardware costs not applicable to the specific quarter. Federal student aid (for those who receive it) is applied toward the student's account pro rata (based on the number of terms in the program) each quarter (term). Private student loans are disbursed and applied toward the student's account on a quarter (term) basis as well.

CANCELLATION FOR CERTIFICATE PROGRAM STUDENTS

A student has the right to cancel their enrollment agreement for a Certificate Program anytime until the first day of class attendance or the seventh day after enrollment, whichever is later. Cancellation shall occur when the student gives verbal or written notice of cancellation to the school. The school shall refund any consideration paid by the student less any application fee up to \$100 and nonrefundable registration fee up to \$150 (total non-refundable fees not to exceed \$250), and less a 3% credit card transaction fee, if applicable within 45 days after it receives notice of cancellation.

CANCELLATION, RESCHEDULING, AND REFUNDS FOR NON-CERTIFICATE PROGRAM & NON-ETP

Cancellation or rescheduling of a class must be done within 72 business hours of the scheduled first day of class. A full refund will be provided if the student meets this requirement, minus a \$100 non-refundable enrollment fee. If cancellation occurs less than 72 business hours prior to the first day of class, no refund will be provided, but we do allow rescheduling on a space-available basis. There will be no refund provided to students that do not show up for class.

CERTIFICATE PROGRAMS - CLASS SEQUENCE

Please see individual Certificate Program pages in this catalog for information on the sequence of classes. Our Programs operate on a rolling admission basis and are composed of 4 or more quarters. The sequence might vary from person to person and is subject to change.

CERTIFICATES, PROGRAM AND CLASS COMPLETION

Video Symphony awards each student a Certificate of Achievement for every class successfully completed, and for every program successfully graduated. In some cases, an additional certificate of accreditation is awarded by the software technology manufacturer for classes to which this applies, such as Avid and Pro Tools certification classes. Information about these additional technology manufacturer certifications is indicated in program or class descriptions in this catalog.

DELINQUENT PAYMENTS

Many Certificate Program students obtain a student loan prior to entry. Individual class students generally pay prior to the commencement of class(es). Any invoice delinquent over 30 days will be charged 18% per year. Seriously delinquent accounts may be turned over to a collection agency for further legal follow-up, and the delinquent student may incur collection or legal fees in addition to interest on the unpaid balance.

DRUG AND ALCOHOL PREVENTION/AWARENESS

Drugs and alcohol are prohibited on Video Symphony's premises. Video Symphony may warn, expel, terminate and refer for prosecution any student or employee found illicitly using drugs or alcohol on or near the school's premises or during school activities. Students who want to talk to a counselor or want to seek services about drug and alcohol abuse and prevention are encouraged to do so and can contact the Director of Student Services for referrals.

ENROLLMENT & OTHER FEES

Video Symphony charges a \$150 registration fee per program. This fee is non-refundable in the event a student withdraws.

Application Fee (credited towards tuition)	\$85
Re-enrollment Fee (non-refundable)	\$250
Rescheduling Fees: To reschedule one or more classes:	
• Outside of the 10-day deadline.....	\$25
• Late Cancel Fees.....	\$100
• No Show Fees	\$200
Visa application Fee.....	\$300
Incoming wire fee (per wire).....	\$25
Outgoing wire fee, domestic (per wire).....	\$25
Outgoing wire fee, international (per wire)....	Varies by Destination
Returned Check Fee	\$25
Fax Fee	\$1.00 per page
Transcript Fee	\$35
Certificate Reprints.....	\$10; \$15 for Avid Certificate
Loan Modification Re-documentation Fee.....	\$100

Fees subject to change

ESL AND ADA

Video Symphony does not provide English-as-a-Second-Language instruction. All classes are taught in English. We are informed that our facilities comply with the ADA regulations concerning handicapped access. There are no other special facilities or services available to disabled students.

SALES TAX

Sales tax will be charged on books and supplies as applicable.

STUDENT COMPLAINTS

Certificate Program students are welcome to communicate with VS staff regarding their experience in a Video Symphony program. This may be done either through informal discussions with an Instructor or a VS staff member, by leaving a letter with the receptionist, or via email at feedback@vs.edu. We ask that students sign their name to comment forms. If a student communicates a complaint orally, effort will be made to resolve the complaint before a second one is made. If a second oral complaint is made, the student will be notified that the complaint should be put in writing.

If you have a complaint or feel you are not receiving what was represented to you, then you are encouraged to provide our staff

GENERAL INFORMATION & POLICIES

with a written letter detailing the circumstances of your complaint. Your letter should be addressed to Attn: Director of Student Services.

If a student feels that the complaint is of a serious nature and may involve legal ramifications, the complaint should be communicated both orally and in writing as soon as possible. If you believe that the school or any individual representing the school has acted unlawfully, you have the right to file a complaint with the Department of Consumer Affairs, Consumer Information Division, 1625 North Market Blvd., Suite N 112, Sacramento, CA 95834, (800) 952-5210. Video Symphony has entered into a voluntary agreement with the Director of the Department of Consumer Affairs. You may also contact our national accrediting agency ACCET, 1722 N Street NW, Washington, DC 20036, (202) 955-1113. A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling (888) 370-7589 toll-free or by completing a complaint form, which can be obtained on the bureau's internet web site www.bppe.ca.gov.

STUDENTS TO TEACHER RATIO

Other than for the few lecture classes, each class has significant hands-on participation with most classes limited to 20 students. Occasional classes will be limited to 24 or 28 students. Avid-certified classes that exceed 12 students will have a second instructor or T.A. and many other classes may as well. The historical average class size has been about 10 students.

STUDENTS ACCESS TO FILES

Student's files are maintained in full by Video Symphony, on-site or nearby for 4 years, and can be viewed by students upon request. Thereafter, Video Symphony maintains for two more years only partial files. No original files are permitted to leave the premises of Video Symphony. However, students may be allowed to photocopy their files. Outside institutions, agencies, or individuals seeking to access students' files must have students sign a letter authorizing VS to release files or documents. Video Symphony's practices are in accordance with the Family Education Rights and Privacy Act (FERPA).

STUDENT TUITION RECOVERY FUND

You must pay the state-imposed assessment for the Student Tuition Recovery Fund (STRF) if all of the following applies to you:

1. You are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all of part of your tuition either by cash, guaranteed student loans, or personal loans, and
2. Your total charges are not paid by any third-party payer such as an employer, government program or other payer unless you have a separate agreement to repay the third party.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment if either of the following applies:

1. You are not a California resident, or are not enrolled in a residency program, or
2. Your total charges are paid by a third party, such as an employer, government program or other payer, and you have no separate agreement to repay the third party."

5 CCR §76215(b) In addition to the statement described under subdivision (a) of this section, a qualifying institution shall include the following statement on its current schedule of student charges:

The statement of California created the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic losses suffered by students in educational programs who are California residents, or are enrolled in a residency program attending certain schools regulated by the Bureau for Private Postsecondary Education.

You may be eligible for STRF if you are a California resident or are enrolled in a residency program, prepaid tuition, paid STRF assessment, and suffered an economic loss as a result of the following:

1. The school closed before the course was completed.
2. The school's failure to pay refunds or charges on behalf of a student to a third party for license fees or any other purpose, or to provide equipment materials for which a charge was collected within 180 days before the closure of the school.
3. The school's failure to pay or reimburse loan proceeds under a federally guaranteed student loan program as required by law or to pay or reimburse proceeds received by the school prior to closure in excess of tuition and other costs.
4. There was a material failure to comply with the Act or the Division within 30 days before the school closed or, if the material failure began earlier than 30 days prior to closure, the period determined by the Bureau.
5. An inability after diligent efforts to prosecute, prove, and collect on a judgment against the institution for a violation of the Act.

However, no claim can be paid to any student without a social security number or a taxpayer identification number.

If the school closes before you complete your classes, you may be entitled to a refund. Contact the Bureau for Private Post-secondary and Vocational Education at the address and telephone number printed below. The Student Tuition Recovery Fund (STRF) was established by the California Legislature to protect any California resident who attends a private post-secondary 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.” Students whose entire tuition and fees are paid by a third party organization are not eligible for payments under STRF. California requires a student who pays for their tuition to also pay the state-imposed STRF assessment.

To qualify for STRF reimbursement you must file a STRF application within one year of receiving notice from the Bureau that the school is closed. If you do not receive notice from the Bureau, you have 4 years from the date of 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, 1027 10th Street, Fourth Floor, Sacramento, CA 95814-3517, (916) 445-3427.

TECHNICAL CERTIFICATION FEES

Software manufacturers occasionally develop certification classes and tests. Generally the cost of certification test and application fees for one sitting is included in the tuition of the corresponding course or Certificate Program. Retakes of the exams will be at the student’s expense.

TRANSFER OF CREDITS

Video Symphony has no articulation agreements to transfer credits to other schools. It accepts credits from schools that are nationally accredited by the U.S. Dept. of Education or CHEA for students who have successfully completed substantially similar classes within the past year or within the past three years followed by working in the field at least 20 hours per week. Students requesting transfer of credits to Video Symphony must request such in writing and provide a copy of a completion certificate or transcript from the accredited school. The credits transferred may, at the discretion of Video Symphony, be substituted for other courses or used to offset tuition on a prorated basis at a rate of 50%. For example, if a student transfers credits totaling 4% of the hours in the program, the tuition would be discounted 2%. Video Symphony will consider providing course substitutions for students who have successfully completed substantially similar classes from an unaccredited authorized training center within the previous year or who have significant related work experience.

NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT VIDEO SYMPHONY: The transferability of credits you earn at Video Symphony is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the certificate you earn in any of the Video

Symphony Certificate Programs is also at the complete discretion of the institution to which you may seek to transfer. If the credits or certificate that you earn are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending Video Symphony to determine if your credits or certificate will transfer.

Upon request, for a reasonable fee not to exceed \$100, Video Symphony will provide guidance or counseling and at a minimum, an official transcript, syllabi, or course outlines to assist students who request transferring credits to other institutions.

COPYRIGHT INFRINGEMENT

Copyright infringement is the exercising, without permission or legal authority, of an exclusive right granted only to the copyright owner under Title 17 of the U.S. Code. Downloading or uploading a substantial part of a copyrighted work without permission (i.e. reproducing or distributing) is an infringement. Video Symphony staff are authorized to confiscate any storage media suspected of housing files illegally downloaded or uploaded at Video Symphony, or involving any files obtained by a student at Video Symphony. Video Symphony will cooperate fully with any investigation by public authorities related to illegally downloaded or uploaded copyrighted work. A student found liable will be subject to the full extent of fines and penalties imposed by law. A student who illegally reproduces or distributes copyrighted material may be subject to criminal and civil penalties, and face possible expulsion from Video Symphony. Anyone found liable for civil copyright infringement may be ordered to pay either actual damages or “statutory” damages of not less than \$750 per work infringed. A court may award up to \$150,000 per work “willfully” infringed, assess costs and attorney fees, and impose criminal penalties including imprisonment of up to five years.

OTHER REQUIRED FINE PRINT

Video Symphony does not have a pending petition in bankruptcy, nor has it ever filed one or had one filed against it. It is not operating as a debtor in possession, nor has it ever.

VIDEO SYMPHONY STAFF & OWNERSHIP

VIDEO SYMPHONY STAFF AND OWNERSHIP

Mark Bashian, Program Director, New Media Production
Lin Bickelmann, Job Placement Agent/Industry Liaison
Emily Brown, Admissions & Marketing Coordinator
Corrie Buck, Compliance/Office Manager
Brad Bucklin, Job Placement Executive
Brian Chamberlain, Financial Aid Director
Xenia Cunningham, Student Services Representative
Mike Flanagan, Director of Training, President
Kristian Gabriel, Program Director
Wanda Hammerbeck, Director of Student Services
Wendy Hin, Accounting
Rich Mader, Student Services Coordinator
Kurt Mason, Technical Support, Instructor
Darren Millar, General Manager
Ryan Mincer, Accounting
Dan Murphy, Director of Admissions
Tanya Payne, Admissions Advisor
Pegah Rad, Admissions Advisor
Sarah Satterburg, Admissions Assistant
Toi Juan Shannon, Instructor & Technical Support
Jessica Thiele, Housing Coordinator
Nathan Thompson, Technical & Facilities Manager
Andy Webb, Chief Operations Officer
Barbara Weintraub, Job Placement Agent
Johnnie Wilson, Admissions Advisor
Michael Verdick, Program Director, Audio Engineering

Video Symphony retains the services approximately two dozen freelance or staff instructors, all of whom are experienced in their areas of specialty in digital media production, many of whom are software-certified trainers/experts. See "Instructors" in this catalog.

Video Symphony EnterTraining, Inc. (dba Video Symphony) is a California corporation majority owned by Mike Flanagan and Tom Flanagan. Mike Flanagan, Tom Flanagan, and R. Andrew Webb are members of the board of directors.

TRAINING PARTNERS

AVID AUTHORIZED EDUCATION CENTER



Avid is the market leader in professional nonlinear editing. A vast majority of prime time television shows and feature films are edited on Avid Media Composer and Film Composer. Video Symphony offers the largest number of Avid Media/Film Composer/Symphony courses in the world, from beginner through advanced. As the world's largest Avid Authorized Education Center since 1996, we excel in providing students plentiful access to the latest Avid equipment and outstanding instructors. Video Symphony is also an authorized proctor for Avid Certified User exams.

DIGIDESIGN PRO TOOLS PRO SCHOOL



Digidesign's Pro Tools continues to be the leader in the audio post production arena. This powerful system provides the tools to record and digitally process, edit, mix, and master professional quality audio in a single integrated system. Our training facility includes 12 Digidesign Pro Tools HD systems, running the latest version of Pro Tools software. Video Symphony is also an authorized proctor for Digidesign Pro Tools Operator Certification exams.

ALIAS/MAYA EDUCATION PARTNER



Alias/Wavefront's Maya 3D is the platform of choice for many major-studio animated movies, and for production of high-quality special effects. Films such as the *Lord of the Rings* are crafted by remarkably skilled animators using Maya 3D. Maya's capabilities for realistic representation and complex motion are unparalleled in the industry.

APPLE AUTHORIZED TRAINING CENTER



Video Symphony provides world-class training for Final Cut Pro and DVD Studio Pro. These applications allow for tightly integrated storytelling from DV to DVD and the Web. Video Symphony also administers Apple's Certified User tests for those who want to obtain Apple certification in Final Cut Pro and DVD Studio Pro.

ADOBE CERTIFIED TRAINING PROVIDER



Video Symphony provides training in Adobe Photoshop, After Effects, Illustrator, and Flash. Adobe Photoshop continues to be the number one digital imaging software used by professional graphic designers, photographers, multimedia developers, and 3D artists. If you plan on becoming a digital artist, Adobe Photoshop is a must! Adobe After Effects is a leader in image compositing, and field-based recording. Adobe Illustrator is the industry standard vector-based illustration program for print and multimedia. Adobe Flash sets the standard for web-based video.

MAXON CINEMA 4D



CINEMA 4D's intuitive interface and logical workflow make it possible for those new to 3D artistry to dive in and be productive quickly. Feedback is smooth and interactive so you can let your creativity run free. Cinema 4D's use is prevalent among motion graphic artists and broadcast designers. It is well-known for being highly compatible with Adobe's Creative Suite and being easier to learn than competing 3D applications.

SRS LABS CIRCLE SURROUND



Video Symphony provides training for SRS Circle Surround Sound (Course PT 222) as part of the extensive Pro Tools Audio Engineering Program.

The SRS Circle Surround Sound system delivers full multichannel 5.1 or 6.1 audio to home, car or cinema. It can be used to create surround sound content for radio and television broadcast, feature films, DVDs and CDs. The system encodes up to 6.1 channels of audio for transmission over standard stereo carriers, and maintains accurate steering and channel separation during decoding. Circle Surround encoded material is 100% compatible with all consumer matrix surround decoders. It is also mono and stereo compatible without decoding.

Circle Surround preserves the creative intent of the original mix, and brings production sound to life.



Date

APPLICANT INFORMATION

Last Name		First		M.I.	DOB
Street Address				Apartment/Unit #	
City		State		ZIP	
What is the best way to contact you? <input type="checkbox"/> Email <input type="checkbox"/> Snail Mail <input type="checkbox"/> Phone <input type="checkbox"/> Other (explain):					
Email Address			Website		
Cell Phone		Home Phone		Work Phone	
Are you a citizen of the United States? <input type="checkbox"/> Yes <input type="checkbox"/> No If not, are you authorized to attend school in the U.S.? <input type="checkbox"/> Yes <input type="checkbox"/> No					
Permanent Address				State of Residence	
Emergency Contact				Relationship to Applicant	
Cell Phone		Home Phone		Work Phone	

PROGRAM START DATE INFORMATION

Video Symphony has a rolling admissions policy. Please consult with your admissions representative to obtain start dates for your desired program.
Please indicate your program and preferred start date below.

<input type="checkbox"/> TV & Film Editing	_____ Preferred Start Date (Month/Date/Year)
<input type="checkbox"/> Pro Tools Audio Engineering	
<input type="checkbox"/> Graphics Animation & Effects	
<input type="checkbox"/> New Media Production	

EDUCATION

High School		Address	
From	To	Did you graduate? <input type="checkbox"/> Yes <input type="checkbox"/> No	Degree
College		Address	
From	To	Did you graduate? <input type="checkbox"/> Yes <input type="checkbox"/> No	Degree
Other		Address	
From	To	Did you graduate? <input type="checkbox"/> Yes <input type="checkbox"/> No	Degree

CURRENT EMPLOYMENT

What best describes your career goal for enrolling at Video Symphony?

Creating My First Career Changing My Career Upgrading My Existing Career

Current Job	Current Work Schedule
Career Goal(s):	

MILITARY INFORMATION

Have you served in the U.S. Military? Yes No

Are you eligible for Veteran benefits? Yes No

HOUSING

Video Symphony has developed a student housing program offering an affordable and convenient residence while students are attending classes.

Will you need student housing while you attend school? Yes No

APPLICATION PAYMENT

Your \$85 application fee holds your spot in the program until 21 days before your program start date.

You may pay by check & money order (payable to Video Symphony) or by credit card (in-person & online at www.vs.edu/fees).

TUITION BALANCE

Proposed method(s) of tuition payment (Check all you think may apply):

Cash or Check

Veterans Benefits

Credit Card

Vocational Rehabilitation

Financial Aid

Other (explanation):

FOR STATISTICAL USE ONLY

Video Symphony does not discriminate on the basis of race, color, national origin, sex, disability, age, sexual orientation, or marital status in its program and activities. Disclosure of this information is voluntary and will not be used as a factor in the admissions process.

Are you Hispanic or Latino? Yes No

Select one or more of the following races:

American Indian/Alaska Native

Asian

Black/African American

Native Hawaiian/Pacific Islander

White

STATEMENT OF PURPOSE

Please describe your motivation for entering your desired program (TV & Film Editing, New Media Production, Graphics Animation & Effects, or Audio Engineering). Why do you want to pursue training in this? How will Video Symphony help you achieve your goals?

recording

TV & film editing

producing

mobile media

effects

online media

post production

audio

mixing
Accredited by ACCET

animation

new media

motion graphics

mastering

recording

producing

mobile media

effects

online media

post production

audio

mixing



new media

animation

TV & film editing

mastering

producing

