



**INTERNATIONAL ACADEMY
OF FILM AND TELEVISION**

CATALOG

January 1, 2014 – December 31, 2014

**635 S. San Fernando Blvd.
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MISSION STATEMENT

IAFT aims to provide passionate students with hands-on training in new media and acting by providing experienced mentors, industry-tested practices and the necessary tools required to succeed in a globally competitive and evolving industry.

ACADEMY HISTORY

The first International Academy of Film and Television opened its doors in Cebu, the Philippines and started offering filmmaking classes in 2004. Since then, IAFT has established campuses in Hong Kong, Antwerp, Miami, Las Vegas, Indianapolis and Burbank. The Burbank school began offering classes in 2012.

APPROVAL/LICENSURE

International Academy of Film and Television's approval/license to operate as a private postsecondary institution in the State of California is based on provisions of the California Private Postsecondary Education Act (CPPEA) of 2009 (California Education Code, Title 3, Division 10, Part 59, Chapter 8), which is effective January 1, 2010.

LEGAL CONTROL AND OWNERSHIP

The International Academy of Film and Television, LLC is controlled and governed by Michael Gleissner.

PROGRAMS

FILMMAKING PROGRAMS

Certificate Program in Filmmaking

PROGRAM DESCRIPTION: The Certificate program is a concentrated exploration into the processes of filmmaking conducted over two 10-week terms. Students learn to write, direct, shoot and edit a group short film/video project and an individual short film/video project. There are four main concentrations of studies: Screenwriting, Pre-Production, Production, and Editing. Students attend class 4 days or evenings a week with an additional 8 ½ hour on-campus lab period per week. The maximum number of students-to-teacher ratio in a classroom or lab session is 12:1.

PROGRAM OBJECTIVES: The educational objective of the Certificate Program in Filmmaking is to train people for entry-level work in the film and video industry as camera operators, videographers, grips, screenwriters, production assistants, assistant editors, lighting assistants, assistant directors, dolly grips, video editors, lighting technicians, director's assistants, and audio recorders.

Students will learn to:

- Understand the fundamental principles of storytelling
- Write and edit screenplays for short films
- Set up and operate professional level cameras and lenses
- Set up a range of lighting equipment
- Produce and direct a short film
- Supervise production crew and actors
- Light indoor and outdoor scenes and compose shots to effectively communicate a script's message or theme
- Work with camera support and movement systems, such as tripods, dollies, jibs, cranes and others
- Record and mix sound
- Organize and edit raw video and sound footage to reflect the story detailed in a script
- Incorporate video and sound effects into edited material
- Add text and graphics to a film and video presentation
- Communicate and work effectively with other film crewmembers
- Plan and coordinate the crew and production components necessary to produce a short film
- Distribute a completed film through a variety of platforms
- Follow professional etiquette to facilitate successful and effective overall crew performance.

CLOCK HOURS: 450 HOURS – 280 hours of the program is lecture hours consisting of theory or new principles. The remaining 170 hours are on-campus laboratory hours consisting of supervised student practice of a previously introduced theory/principle during which practical skills and knowledge are developed and reinforced.

WEEKS: 20

Course	Lecture Hours	Lab Hours	Total Hours
TERM 1			
Screenwriting 101	21	12.5	33.5
Producing 101	14	8.5	22.5
Directing101	14	8.5	22.5
Cinematography 101	24.5	15	39.5
Sound 101	14	8.5	22.5
Digital Film Production 101	24.5	15	39.5
Editing 101	14	8.5	22.5
Editing 102	14	8.5	22.5
TERM 2			
Screenwriting 202	21	12.5	33.5
Producing 202	14	8.5	22.5
Directing202	14	8.5	22.5
Cinematography 202	21	12.5	33.5
Sound 202	14	8.5	22.5
Digital Film Production 202	21	12.5	33.5
Editing 203	14	8.5	22.5
Editing 204	14	8.5	22.5
Career Development 201	7	5	12
Totals	280	170	450

Diploma Program in Filmmaking

PROGRAM DESCRIPTION: Over the course of four 10-week terms, the Diploma program provides students with the widest range of filmmaking experiences at IAFT. Students learn to write, direct, shoot and edit several group and individual short film/video projects. There are four main concentrations of studies: Screenwriting, Pre-Production, Production, and Editing. Students attend class 4 days or evenings a week with an additional 8 ½ hour on-campus lab period per week. The maximum number of students-to-teacher ratio in a classroom or lab session is 12:1.

PROGRAM OBJECTIVES: The educational objective of the Diploma Program in Filmmaking is to train people for entry-level work in the film and video industry as camera operators, videographers, grips, screenwriters, production assistants, assistant editors, lighting assistants, assistant directors, dolly grips, video editors, lighting technicians, director’s assistants, and audio recorders.

Students will learn to:

- Understand the principles of storytelling to an advanced level
- Further write and edit screenplays for short films
- Set up and operate professional level cameras and lenses in a wider range of settings
- Set up a greater variety of lighting equipment in multiple locations
- Continue to produce and direct short films and a final thesis project

- Supervise a greater variety of production crews and actors
- Scout a wide range of locations appropriate to the script and production budgets
- Consider and plan for production design needs at a professional level
- Light a wide variety of indoor and outdoor scenes and compose shots to effectively communicate a script's message or theme
- Work with a greater variety of camera support and movement systems, such as tripods, dollies, jibs, cranes and others
- Record and mix sound at an advanced level
- Further organize and edit raw video and sound footage to reflect the story detailed in a script
- Incorporate a wide range of video and sound effects into edited material
- Learn specialized software to add text and graphics to film and video presentations
- Communicate and work effectively with a wider variety of other film crewmembers
- Gain further experience planning and coordinating crews and production components necessary to produce short films
- Produce non-fiction and unscripted short films
- Distribute completed films through a wider variety of platforms
- Gain further experience following professional etiquette to facilitate successful and effective overall crew performance
- Prepare an effective demo reel and resume
- Build a network of professional contacts for future employment opportunities

CLOCK HOURS: 900 HOURS - 560 hours of the program is lecture hours consisting of theory or new principles. The remaining 340 hours are on-campus laboratory hours consisting of supervised student practice of a previously introduced theory/principle during which practical skills and knowledge are developed and reinforced.

WEEKS: 40

Course	Lecture Hours	Lab Hours	Total Hours
TERM 1			
Screenwriting 101	21	12.5	33.5
Producing 101	14	8.5	22.5
Directing101	14	8.5	22.5
Cinematography 101	24.5	15	39.5
Sound 101	14	8.5	22.5
Digital Film Production 101	24.5	15	39.5
Editing 101	14	8.5	22.5
Editing 102	14	8.5	22.5
TERM 2			
Screenwriting 202	21	12.5	33.5
Producing 202	14	8.5	22.5
Directing202	14	8.5	22.5
Cinematography 202	21	12.5	33.5
Sound 202	14	8.5	22.5

Digital Film Production 202	21	12.5	33.5
Editing 203	14	8.5	22.5
Editing 204	14	8.5	22.5
Career Development 201	7	5	12
TERM 3			
Screenwriting 303	21	12.5	33.5
Directing 303	17.5	10.5	28
Cinematography 303	14	8.5	22.5
Producing 303	14	8.5	22.5
Sound 303	14	8.5	22.5
New Media Production 301	14	8.5	22.5
Non-Scripted Television 301	21	12.5	33.5
Editing 305	17.5	10.5	28
Career Development 302	7	5	12
TERM 4			
Thesis Project Pre-Production 401	28	17	45
Financing, Marketing, Distribution & Festivals 401	21	12.5	33.5
Thesis Project Production 402	35	21.5	56.5
Thesis Project Post-Production 403	42	25.5	67.5
Career Development 401	14	8.5	22.5
Totals	560	340	900

Filmmaking Course Descriptions

Screenwriting

Screenwriting 101 (21 hours lecture, 12.5 hours lab)

An introductory course critical for writers, directors, producers and other creative practitioners involved in the interpretive process, covering the fundamentals of form, structure, character development and dialogue in both feature-length and short scripts, along with proper screenplay formatting, the Final Draft program, idea-generating techniques, and writing for visuals, not just words. Projects include writing a 3-5 page no-dialogue script for a student-produced short film. (Prerequisite: None)

Screenwriting 202 (21 hours lecture, 12.5 hours lab)

Screenwriting 202 is an absolute essential for any creative specialist, embracing the lifeblood of storytelling for feature films and going into more intimate detail about structure, character development, plot vs. character, three-act breakdown and composing effective dialogue, while introducing students to pitching and writing for television. Classes include writing a 5-8 page synch-dialogue script for a student-produced short film. (Prerequisite: Screenwriting 101)

Screenwriting 303 (21 hours lecture, 12.5 hours lab)

This advanced screenwriting class provides students with practical exercises encountered by working screenwriters (pitching, staff writing, adapting & script doctoring). The course will challenge each student to pitch ideas for a webisode series and work as part of a writing staff to develop up to a dozen episodes within a 2-week deadline. Students will also create a 10-page screenplay which will be the basis for their Term 4 thesis film. Students meet delivery deadlines so assignments can be read in class the day they are due. Classes will focus on discussing various writing assignments. (Prerequisite: Screenwriting 202)

Pre-Production

Producing 101 (14 hours lecture, 8.5 hours lab)

From studio to independent filmmaking, we provide a comprehensive overview of what it takes to produce a movie. Students get exposed to a wide spectrum of production management techniques by learning script breakdowns, budgets and schedules within the context of the production process, allowing them to get first-hand the connection between what's on the screen and what's on the page of a script, a schedule, or a line item in a budget. (Prerequisite: Screenwriting 101)

Producing 202 (14 hours lecture, 8.5 hours lab)

An in-depth look at the role of the producer, building upon the methods and procedures acquired in the first term. Students will learn about the variety of emerging hybrid producer positions and more traditional producer roles as well as in-class discussions on real life situations involving decision making and problem solving. Projects will include breakdowns, budgets, and production schedules. (Prerequisite: Producing 101)

Producing 303 (14 hours lecture, 8.5 hours lab)

This course is a further examination of roles and responsibilities of the film producer. Particular emphasis will be given to producing for multiple new media platforms. Students will get the opportunity to engage in the pre-production process for a webisode students create in Screenwriting 303. Production of the webisode will then be carried forward to the New Media Production 301 course. (Prerequisite: Producing 202)

Directing 101 (14 hours lecture, 8.5 hours lab)

A first look at the role of the film director and the necessary skills in the art and craft of directing, with an emphasis on visual storytelling and working with actors, by examining in detail what a director does in shaping a story. Vital touchstones in determining what makes a good director include character and story analysis, coverage and how to get it, practical tips and tricks for directors, and what actors need from a director. (Prerequisite: Screenwriting 101)

Directing 202 (14 hours lecture, 8.5 hours lab)

Continuing the development of the director's craft, encompassing concepts of rehearsal, overall theme and story resonance, and staging scenes with multiple actors, plus managing a cast and crew. The material also provides students with informed techniques for casting, rehearsals, and working one-on-one with actors. The integration of mis-en-scene and coverage with other elements like dialogue and sound enable students to find any weakness and turn it into an advantage, and thereby gain a firmer foundation in visual and emotional storytelling. (Prerequisite: Directing 101)

Directing 303 (17.5 hours lecture, 10.5 hours lab)

Expanding on skills and methods learned in the first two terms. The emphasis is on theory and criticism: how the script becomes the finished film. Students also learn techniques for interpreting and conceptualizing story structure and crafting vibrant characters. Finally, the mentor provides the necessary tools on what works with actors and how to get the most out of a performance and how to secure the best cast for your film, including working with a Casting Director. (Prerequisite: Directing 202)

Thesis Project Pre-Production 401 (28 hours lecture, 17 hours lab)

This course provides advanced students with the opportunity to plan and organize their final thesis project. Students work closely with faculty mentor to complete the essential activities needed to translate their scripts into images and sounds. Activities include script breakdown, budgeting and scheduling, casting and crewing, storyboarding, production design and location scouting. At the conclusion of this course, students will be prepared to shoot their thesis projects in Thesis Project Production 402. (Prerequisite: Screenwriting 303)

Financing, Marketing, Distribution & Festivals 401 (21 hours lecture, 12.5 lab)

This course introduces students to techniques for financing the development and production of films along with their marketing, distribution, and exhibition. The course provides a basic understanding of various forms of film finance and financial agreements. The course then introduces students to the notion and practices of media marketing and will show students the various approaches and contexts for distribution including both traditional forms of distribution, including film festivals, and emerging multi-platform routes. (Prerequisite: Thesis Film Preproduction 401)

Production

Cinematography 101 (24.5 hours lecture, 15 hours lab)

Ushering students into the world of the cinematographer through hands-on sessions with the camera operator's essential tools in telling a visual story, including who's who on set and what they do. It's an exploration of fundamental camera principles, types, formats and operations, shot selection and rules for continuity and screen direction, plus that most crucial element, the basics of lighting—the nature and quality of light itself and how to sculpt it. (Prerequisite: None)

Cinematography 202 (21 hours lecture, 12.5 hours lab)

Exploring more difficult shooting situations and lighting set ups, students will build on their first-term experience and gain a better understanding of the ways a cinematographer tells a visual story through framing and lens selection, color correction, and lighting for mood and tone with a more advanced lighting package. Not overlooked are issues of set safety and continuity, along with intermediate camera principles and a review of basics. (Prerequisite: Cinematography 101)

Cinematography 303 (14 hours lecture, 8.5 hours lab)

This class focuses on developing a greater level of technical and aesthetic skill in cinematography with an emphasis on developing techniques and operating methods which the student can successfully use in a professional working environment. Particular stress will be placed on student hands-on work. The creative and technical responsibilities of a director of photography and other

camera crew members in a professional shoot will be examined in detail. (Prerequisite: Cinematography 202)

Sound 101 (14 hours lecture, 8.5 hours lab)

Introducing students to the powerful storytelling tools available in the soundtrack and showing how to use them. Sound 101 concentrates on a practical and useful approach to production sound. Students develop skills and gain understanding through demonstrations of the professional acquisition of quality audio tracks and examining and practicing recording strategies and techniques. The emphasis is on providing the highest level of excellence and superiority in production audio. (Prerequisite: None)

Sound 202 (14 hours lecture, 8.5 hours lab)

Continuing the exploration of the audio impact on visual images. Second-term Sound concentrates on the foundation and principles of post-production sound and the effective manipulation of dialogue, music, and sound effects to create a unified soundtrack. Spotting and fixing dialogue is covered, as well as Automatic Dialogue Replacement, and a wealth of additional indispensable details. (Prerequisite: Sound 101)

Sound 303 (14 hours lecture, 8.5 hours lab)

Covering the completion and delivery of the entire soundtrack for the producer and the viewer. Highlighted elements include creative sound design, pre-mix, and the pleasures of the final mix. Students also receive instruction on the techniques of altering sound using basic filters, the fundamentals of Foley, and alternative sound applications using Avid Pro Tools audio software. (Prerequisite: Sound 202)

Digital Film Production 101 (24.5 hour lecture, 15 hours lab)

Selecting, preparing, and shooting a film, with each student producing a 1-3 minute, no-dialogue film as a final term project. Sessions are devoted to finalizing student-written scripts, delegating crew positions, extensive pre-production, a mock shoot in preparation for the actual shoot, and a 1-day production schedule for each film. Final postproduction work will be done in Editing 102 and in regular lab hours. After this project, students should enter the next term prepared to make a longer and more complicated film. (Prerequisite: Screenwriting 101)

Digital Film Production 202 (21 hour lecture, 12.5 hours lab)

Selecting, prepping, and shooting the Term 2 film, with a group effort to produce a 3-7 minute, synch-dialogue film as a final term project. Sessions concentrate on finalizing a choice among student-written scripts and delegating crew positions, followed by pre-production and a 2-day production schedule. Students work closely together to plan the project, in a teambuilding, cooperative spirit. Final post-production work will be done in Editing 204 and in regular lab hours. (Prerequisite: Screenwriting 202)

Non-Scripted Television 301 (21 hours lecture, 12.5 hours lab)

This course will provide a comprehensive overview of non-scripted, AKA reality, television. Focus will be placed on genre origins, contemporary programming practices, series development, plus a thorough analysis of producing one segment of a non-scripted series. (Prerequisite: Directing 303)

New Media Production 301 (14 hours lecture, 8.5 lab)

This course introduces students to the practice of New Media Production. Students will integrate their filmmaking skills with foundational skills in multimedia authoring on multiple platforms. Emphasis will be placed on creating easy to navigate and professional level interfaces for a variety of applications and on successfully deploying those applications across the chosen distribution method. The design process and the production flow in new media development and distribution will be explored in depth. (Prerequisite: Screenwriting 303)

Thesis Project Production 402 (35 hours lecture, 21 hours lab)

The course is designed for the shooting stage of students' thesis projects. Students will use skilled crew and cast, and follow the budget and shooting schedule, established in Thesis Project Pre-Production 401. Each course session focuses on an essential step in the production chain to ensure forward progress towards capturing the script in film. (Prerequisite: Thesis Project Pre-Production 401)

Post-Production

Editing 101 (14 hours lecture, 8.5 hours lab)

The basic principles and aesthetics of cutting film. The course will open the doors on nonlinear digital editing as a storytelling tool and teach the fundamentals of structure from an editor's viewpoint. Students will edit their own projects using Avid Media Composer software—and also understand and be able to apply basic edit techniques to any video media—as well as develop an eye for recognizing effective in-and-out points and the know-how to organize media storage efficiently...and then be able to export footage when the work is done. (Prerequisite: Screenwriting 101)

Editing 102 (14 hours lecture, 8.5 hours lab)

Students expand on the editing fundamentals learned in Editing 101 and apply them to editing their own footage shot in Digital Filmmaking Production 101. Mentors provide instruction and guidance on practical and efficient editing practices. Students will complete their Term 1 film project in this course. (Prerequisite: Editing 101)

Editing 203 (14 hours lecture, 8.5 hours lab)

The aim is to add to the student's proficiency by unveiling new techniques in Avid, not only for editing in a narrative film structure, but also for cutting projects in the new media entertainment industry. Other benefits include alternative editing styles, utilizing effective visual transitions, pacing and rhythm, plus basic color correction skills, and finally compressing finished edits for Internet streaming. (Prerequisite: Editing 203)

Editing 204 (14 hours lecture, 8.5 hours lab)

Students expand on the editing fundamentals learned in Editing 203 and apply them to editing their own footage from the group project shot in Digital Filmmaking Production 202. Mentors provide instruction and guidance on practical and efficient editing practices. Students will complete their Term 2 film project in this course. (Prerequisite: Editing 203)

Editing 305 (17.5 hours lecture, 10.5 hours lab)

The course continues developing the students' understanding the language of editing, familiarizing them with industry practices, and firming up the foundation to begin grasping how to deal with the everyday technical issues in film and video post-production. File types, delivery standards, and common technical practices and problems are covered, with an emphasis on the latest standards and advances. (Prerequisite: Editing 204)

Thesis Project Post-Production 403 (42 hours lecture, 25.5 hours lab)

Students will focus on the post-production stage of their Thesis Project, with input and feedback from mentors as a rough edit blossoms into a final cut. A sequential outline of post-production activities will be followed with specific deadlines for completion. Students will present their finished Thesis Project to a jury of mentors in a formal Thesis Project Defense. Students will be graded on concept, on artistic and technical merits, and on a production portfolio. Thesis Project that successfully pass the defense process will be presented in a public screening on Graduation Day. (Prerequisite: Thesis Project Production 402)

Career Development 201 (7 hours lecture, 5 hours lab)

This course introduces students to the fundamentals for planning, organizing and implementing job search strategies. Emphasis is placed on careers in the film, TV and new media production industries. Students learn of the basic tools and strategies for finding their first film industry job. Students will engage in preliminary skills assessment and prepare a resume. (Prerequisite: None.)

Career Development 302 (7 hours lecture, 5 hours lab)

Building on the materials gained in Career Development 201, this course will emphasize the communication skills necessary to successfully market the student's potential in the job interview. Emphasis will be placed on interview preparation and candidate presentation techniques. Students will practice multiple interview scenarios and learn techniques for responding to difficult or unexpected questions. (Prerequisites: Career Development 201)

Career Development 403 (14 hours lecture, 8.5 hours lab)

This course guides students through a systematic career planning process that will position them for success after graduation. Course activities include revision and refinement of individual goals, assessment of talents, exploration of career options, and analysis of the targeted job market. This course will help students identify and pursue a career path that is aligned with their strengths, values, interests, and personality. (Prerequisite: Career Development 302)

ACTING PROGRAMS

Certificate Program in Performing Arts - Acting

PROGRAM DESCRIPTION: The program offers a holistic approach to acting, movement and voice. Students participate in public performances and as well as perform in IAFT student film projects throughout their course of study. The program is comprised of two 10-week terms. Students attend class four days or four evenings a week with an additional 8 ½ on-campus hour lab period per week. The maximum number of students-to-teacher ratio in a classroom or lab session is 12:1.

PROGRAM OBJECTIVES: The program offers theoretical, practical and performance training to prepare students for professional careers in acting. The program will prepare students for entry-level employment as a film, television or theater actor, comedian, theme park performer, instructional or corporate film and video actor, narrator, voice-over artist, understudy, or theatre company member.

Students will learn to:

- Interpret and memorize scripted lines, stunts, and cues
- Work closely with directors, other actors, and screenwriters to provide the interpretation best suited to the role
- Understand characters in scripts and their relationships to each other in order to develop role interpretations
- Collaborate with other actors as part of an ensemble
- Perform humorous and serious interpretations of emotions, actions, and situations, using body movements, voice, facial expressions, and gestures
- Improvise performances alone or with other actors in non-scripted situations
- Prepare for auditions and casting calls in order to audition for roles
- Portray and interpret roles, using speech, gestures, and body movements in order to entertain, inform, or instruct radio, film, animation, television, or live audiences
- Work with other crewmembers responsible for lighting, sound, costumes, makeup, and props
- Follow professional etiquette to facilitate successful and effective overall crew performance

CLOCK HOURS: 450 HOURS – 280 hours of the program is lecture hours consisting of theory or new principles. The remaining 170 hours are on-campus laboratory hours consisting of supervised student practice of a previously introduced theory/principle during which practical skills and knowledge are developed and reinforced.

WEEKS: 20

Course	Lecture Hours	Lab Hours	Total Hours
TERM 1			
Acting History 101	14	8.5	22.5
Voice 101	24.5	15	39.5
Acting 101	35	21	56
Movement 101	24.5	15	39.5
Acting for TV & Film 101	28	17	45
Improvisation 101	14	8.5	22.5
TERM 2			
Acting History 202	14	8.5	22.5
Voice 202	24.5	15	39.5
Acting 202	35	21	56
Movement 202	24.5	15	39.5
Acting for TV & Film 202	28	17	45

Improvisation 202	14	8.5	22.5
Totals	280	170	450

Diploma Program in Performing Arts - Acting

PROGRAM DESCRIPTION: Building on the foundational Certificate Program in Performing Arts – Acting, the program places a special emphasis on individual work and audition pieces. Students participate in public performances and as well as perform in IAFT student film projects throughout their course of study. The program is comprised of four 10-week terms. Students attend class four days or four evenings a week with an additional 8 ½ hour on-campus lab period per week. The maximum number of students-to-teacher ratio in a classroom or lab session is 12:1.

PROGRAM OBJECTIVES: The program carries onward from the Certificate Program in Performing Arts – Acting to offer theoretical, practical and performance training at an advanced level to prepare students for professional careers in acting. The program will prepare students for entry-level employment as a film, television or theater actor, comedian, theme park performer, instructional or corporate film and video actor, narrator, voice-over artist, understudy, or theatre company member.

Students will learn to:

- Interpret and memorize scripted lines, stunts, and cues at an advanced level
- Work closely with a wider range of directors, other actors, and screenwriters to provide the interpretation best suited to the role
- Understand a greater range of characters in scripts and their relationships to each other in order to develop role interpretations
- Further collaborate with other actors as part of an ensemble
- Perform more humorous and serious interpretations of emotions, actions, and situations, using body movements, voice, facial expressions, and gestures
- Improvise performances alone or with other actors in non-scripted situations to a high level of sophistication
- Prepare for auditions and casting calls in order to audition for a wider range of roles
- Portray and interpret a greater variety of roles, using speech, gestures, and body movements in order to entertain, inform, or instruct radio, film, animation, television, or live audiences
- Work with other crewmembers responsible for lighting, sound, costumes, makeup, and props in a wider variety of production settings
- Follow professional etiquette to facilitate successful and effective overall crew performance in a wider variety of settings

CLOCK HOURS: 900 HOURS – 560 hours of the program is lecture hours consisting of theory or new principles. The remaining 340 hours are on-campus laboratory hours consisting of supervised student practice of a previously introduced theory/principle during which practical skills and knowledge are developed and reinforced.

WEEKS: 40

Course	Lecture Hours	Lab Hours	Total Hours
TERM 1			
Acting History 101	14	8.5	22.5
Voice 101	24.5	15	39.5
Acting 101	35	21	56
Movement 101	24.5	15	39.5
Acting for TV & Film 101	28	17	45
Improvisation 101	14	8.5	22.5
TERM 2			
Acting History 202	14	8.5	22.5
Voice 202	24.5	15	39.5
Acting 202	35	21	56
Movement 202	24.5	15	39.5
Acting for TV & Film 202	28	17	45
Improvisation 202	14	8.5	22.5
TERM 3			
Scene Study 301	17.5	10.5	28
Movement & Voice 301	21	12.5	33.5
Script Analysis 301	21	12.5	33.5
Acting 303	35	22	57
Acting for TV & Film 303	28	17	45
Scene Study 302	17.5	10.5	28
TERM 4			
Scene Study 403	24.5	14.5	39
Monologue 401	28	17	45
Acting for TV & Film 404	28	17	45
Scene Study 404	24.5	14.5	39
Acting 404	35	22	57
Totals	560	340	900

Acting Course Descriptions*Acting History 101 (14 hours lecture, 8.5 hour lab)*

This course is an introduction to the history of theater acting from the Greeks to Modern day. Students will study the different methods and techniques of European and American icons of acting. They will examine how history reflects the assumptions of a culture and how artist use their medium to express their style of acting. (Prerequisite: None)

Voice 101 (24.5 hours lecture, 15 hours lab)

Through expression, articulation and adjustment, students will learn the importance of vocal training. Using a combination of breaking habits, breath work, exercising various muscles and

resonance, students will learn how to nurture their vocal instruments. Comedic and dramatic monologues from realistic/naturalistic film and theatre texts will give students the opportunity to focus specifically on the strength and quality of their vocal performances. (Prerequisite: None)

Acting 101 (35 hours lecture, 21 hours lab)

The course is an introduction to the fundamentals of acting. Through lecture and various exercises, students will gain a practical understanding of the basic techniques of acting. Emphasis is placed on listening and responding, which form the foundation of the craft. (Prerequisite: None)

Movement 101 (24.5 hours lecture, 15 hours lab)

Students develop an awareness of the body as an instrument of communication so that it will be properly tuned and trained. The focus is on flexibility and breaking down physical inhibitions. The course will include exercises and explorations in movement based on a variety of techniques for developing body and spatial awareness. (Prerequisite: None)

Acting for TV & Film 101 (28 hours lecture, 17 hours lab)

This class will focus on the foundation of truthfulness, relaxation, and focus that is required to behave realistically under the microscope that is “the camera.” Scripted material and objective-specific exercises are utilized to sharpen awareness, and then to establish a student's working knowledge of the technical requirements of acting for the camera. (Prerequisite: None)

Improvisation 101 (14 hours lecture, 8.5 hours lab)

When it comes to acting on camera there is usually little time to rehearse, therefore the ability to improvise becomes a very important tool for the actor. Through various theatre games and exercises, actors will learn the importance of storytelling, listening and staying in the moment. By freeing their inhibitions, actors will develop tools to both trust their impulses and gain the trust of fellow actors. (Prerequisite: None)

Acting History 202 (14 hours lecture, 8.5 hours lab)

The course will explore the evolution of the craft of performance in front of a motion picture camera. The course will demonstrate how the camera's ability to move and frame the performer in wide, medium, and close-up perspectives, and record multiple takes create acting experiences unique from theater. The course will highlight films from the silent period to the present day. (Prerequisite: Acting History 101)

Voice 202 (24.5 hours lecture, 15 hours lab)

The course provides advanced study of speech designed to help develop the skills for performing classics and modern dramatic literature, with an emphasis on freeing the natural voice. Particular emphasis is placed on the variety of accents that can define and enhance the actor's performance and identity. (Prerequisite: Voice 101)

Acting 202 (35 hours lecture, 21 hours lab)

Acting 202 builds on the theoretical and practical foundation established in Acting 101. The course is devoted to advancing students in the basic principles of acting in technique and its artistry. Class sessions will concentrate on student monologs and group scene performances with exercises to deepen students' acting technique and encourage their appreciation of the acting craft. (Prerequisite: Acting 101)

Movement 202 (24.5 hours lecture, 15 hours lab)

An advanced study of movement in both theater and film. Students explore a variety of relaxation, centering, stylizing and imagery exercises designed to increase body awareness and expressiveness. Performance skills are developed in mime, dance, mask and physical disabilities. (Prerequisite: Movement 101)

Acting for TV & Film 202 (28 hours lecture, 17 hours lab)

The course will continue the focus on acting techniques for the camera in a workshop/performance format. Students will explore further how to work on a role, to utilize inner resources, and communicate using correct terminology of the craft. Practical aspects of the TV and film industries will also be studied. Working in conjunction with the filmmaking program, students will be required to audition for and act in student film projects. (Prerequisite: Acting for TV & Film 101)

Improvisation 202 (14 hours lecture, 8.5 hours lab)

Students gain further understanding of improvisational acting and develop a stronger improvisational perspective essential in scripted work. Through participation in improvisational scenes, students will learn to trust in their own impulses and be more generous with their fellow actors. (Prerequisite: Improvisation 101)

Scene Study 301 (17.5 hours lecture, 10.5 hours lab)

Students will study scenes from published plays and screenplays, allowing them to learn the basic concepts of approaching a scene—breaking scenes into beats, defining and pursuing objectives, understanding the arc, playing actions and overcoming obstacles. (Prerequisite: Acting 202)

Movement & Voice 301 (21 hours lecture, 12.5 hours lab)

An advanced course where movement and voice come together as students learn how to implement voice and movement training in relation to specific performances, to maximize the effect of a role with vocal and physical choices. (Prerequisite: Movement 202, Voice 202)

Script Analysis 301 (21 hours lecture, 12.5 hours lab)

Through the study of select plays and scripts, students learn techniques for analyzing, interpreting and conceptualizing structure, in a tactic vital to all actors and directors. (Prerequisite: Acting 202)

Acting 303 (35 hours lecture, 22 hours lab)

Rehearsal Project: Students plan and prepare for their final projects. In pre-production for their one-act plays and demo reels, students will work one-on-one with a mentor to pick the right material. (Prerequisite: Acting 202)

Acting for TV & Film 303 (28 hours lecture, 17 hours lab)

As a continuing effort to build their reels and develop versatility, students will once again be asked to audition for and act in a student-produced project in the filmmaking curriculum. (Prerequisite: Acting for TV & Film 202)

Scene Study 302 (17.5 hours lecture, 10.5 hours lab)

Continuing to work on scenes from plays and screenplays, allowing students to thoroughly practice the techniques developed from previous acting and scene study classes. (Prerequisite: Scene Study 301)

Scene Study 403 (24.5 hours lecture, 14.5 hours lab)

Further scene work, enriching the techniques developed from previous acting and scene study classes. (Prerequisite: Scene Study 302)

Monologue 401 (28 hours lecture, 17 hours lab)

Focusing each student on finding the right monologue and developing it into a professional-level performance. (Prerequisite: Movement & Voice 301)

Acting for TV & Film 404 (28 hours lecture, 17 hours lab)

A final chance for students to add to their reels and get comfortable in front of a camera by auditioning for and acting in another student-produced film. (Prerequisite: Acting for TV & Film 303)

Scene Study 404 (24.5 hours lecture, 14.5 hours lab)

Students will complete scene work from plays and screenplays and practice the techniques developed from previous classes. (Prerequisite: Scene Study 403)

Acting 404 (35 hours lecture, 22 hours lab)

Performing Project: The final Thesis Project for students in the Diploma Program in Acting. Students are expected to have an acting demo reel edited by a filmmaking student. Actors will also be required to rehearse and perform a two- or three-character play in front of a live audience. (Prerequisite: Acting 303)

ADMISSIONS

Admissions Policy

Admission into any of the programs requires all prospective students be a minimum age of 18 and have a High School Diploma or General Education Diploma (GED). In addition, applicants will be expected to provide tangible evidence demonstrating or expressing interest and motivation in pursuing their desired IAFT program. Applicants with a disability and who need academic accommodations are advised to notify the Admission Director or Director of Education.

International Academy of Film and Television does not admit ability-to-benefit students.

Program start dates vary throughout the year and not all programs are available for enrollment at each start date. Specific program start dates are available in the Admissions Department.

Admissions Procedure

Admission procedures include meeting with the Director of Admissions to review career goals, programs offered, school policies and procedures (school catalog), the school performance fact sheet, graduation requirements, and English language proficiency. Each prospective student must provide documentation of being 18 years of age or older and having a high school diploma or General Education Diploma (GED). Also, prospective students will provide to the Admissions representative tangible evidence, such as a written or video essay, demonstrating or expressing interest and motivation in pursuing their desired IAFT program.

All foreign diplomas or transcripts must be evaluated and translated to demonstrate U.S. equivalency, at the cost of the prospective student.

GRANTING OF CREDIT FOR PREVIOUS LEARNING AND TRANSFER OF CREDIT TO OTHER SCHOOLS

When requested, the International Academy of Film and Television provides assistance to students seeking to transfer earned credits to other institutions including providing guidance and/or providing official transcripts, syllabi or course outlines.

Prospective students requesting credit earned for previous training at another post-secondary institution or from attendance at the International Academy of Film and Television, should apply prior to the time of enrollment. Students requesting credit transfer following enrollment will be expected to attend all classes and pay full tuition while course credit review is in process. If credit transfer request is successful, students will be credited the tuition amount for courses transferred. For credit to be considered, the institution where the credit was earned must be accredited by an agency recognized by the United States Department of Education (USDE), the Council for Higher Education Accreditation (CHEA), or from the military and originate from a similarly titled course. The International Academy of Film and Television does not accept credit earned through challenge examinations, achievement tests, or experiential learning.

Any courses for which applicants would like to request transfer credit must have been completed within the previous 36 months. To receive credit, students must have earned a grade of “C” (including C-) or higher. Official transcripts as well as a course description from the school catalog, and a syllabus or outline for each course must be provided to the IAFT Director of Education. The International Academy of Film and Television reserves the right to request additional course documentation as needed to complete a thorough evaluation. The maximum allowable transfer credit hours that can be awarded are 50% of the hours for the total program.

If credit is granted, the relevant course(s) will not be assigned a letter grade, but will be recorded with a grade of “T” for transfer, which will not affect the student’s grade point average and will not affect the qualitative standard of satisfactory academic progress. The quantitative (pace) of the course, maximum time frame, one and one half times (150%) the program length is based on the total hours of the program taken at the International Academy of Film and Television.

Tuition and fees, as applicable will be adjusted based on a prorated amount per hour in accordance to the credit granted. If a student has obtained any type of financial aid it may be adjusted to reflect the revised hours to complete the program. Students should consult the Director of Finance and Administration to determine any effects on Financial Aid. There is no charge for the evaluation of prior coursework.

The request to transfer credit must be initiated by the prospective student by providing the documentation listed above. The International Academy of Film and Television Director of Education will evaluate the previous coursework and notify the applicant within 10 business days whether credit has been accepted, rejected or further documentation is needed. Applicants may appeal this decision by submitting a written appeal with any supporting documentation to the Admissions Director. All decisions on appeals are provided within 10 business days and are final.

The International Academy of Film and Television does not accept hours or credit earned through challenge examinations, achievement tests, or experiential learning.

NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION

The transferability of credits a student earns at International Academy of Film and Television is at the complete discretion of an institution to which a student may seek to transfer. Acceptance of the diploma or certificate earned in a program is also at the complete discretion of the institution to which a student may seek to transfer. If the credits, diploma or certificate that a student earns at this institution are not accepted at the institution to which a student seeks to transfer, the student may be required to repeat some or all of the coursework at that institution. For this reason students should make certain that their attendance at IAFT will meet their educational goals. This may include contacting an institution to which students may seek to transfer after attending International Academy of Film and Television to determine if their credits, diploma or certificate will transfer.

FACILITY AND EQUIPMENT DESCRIPTION

The International Academy of Film and Television operates within a 6,000 square foot facility. The school has two classrooms, with capacities of 10 and 15 students each, two computer labs with six and four fully equipped editing/screenwriting stations, and a production studio. There is a reception area, lounge, conference room and administrative offices.

All courses are taught at 635 S. San Fernando Blvd., Burbank, CA 91502.

The students may use the following equipment in their selected program:

1. Filmmaking Programs – cameras, microphones, lighting instruments, lighting control equipment, cables, camera and lighting support hardware, computers
2. Acting Programs – costumes, wigs, make-up and props

TUITION & FEES

Program	Application Fee (non-refundable)	Student Tuition Recovery Fund Fee* (non-refundable)	Tuition	Total**
Certificate Program in Filmmaking	\$50.00	\$4.00	\$7,990.00	\$8,044.00
Diploma Program in Filmmaking	\$50.00	\$5.50	\$10,990.00	\$11,045.50
Certificate Program in Acting	\$50.00	\$2.50	\$4,990.00	\$5,042.50
Diploma Program in Acting	\$50.00	\$4.00	\$7,990.00	\$8,044.00

*Non-Refundable, \$.50 for every \$1,000 rounded to the nearest \$1,000.

**Charges for the period of attendance and the entire program.

Additional supplies to be purchased by the student: Filmmaking Students: 1 TB hard drive at approximately \$100 and a 64 GB SD card at approximately \$30.

Additional Fees, if applicable: \$25.00 returned check fee. The fee for repeated courses is determined by applying the program's average hourly rate to the repeated course's total hours. Below are the hourly tuition rates:

- Programs in Filmmaking: \$14.43/hr.
- Programs in Performing Arts – Acting: \$7.67/hr.

STUDENT TUITION RECOVERY FUND

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

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

Students are not eligible for protection from the STRF and they are not required to pay the STRF assessment, if either of the following applies:

1. The student is not a California resident, or are not enrolled in a residency program, or
2. The student's total charges are paid by a third party, such as an employer, government program or other payer, and he or she have no separate agreement to repay the third party.

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

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

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

PAYMENT PLANS

Payment to the Academy can be made through cash, check or major credit card. Credit cards accepted include Visa, Master Card and American Express. The registration fee and the California Student Tuition Recovery Fund fee are paid at the time the Enrollment Agreement is completed.

Student may voluntarily choose to pay the entire tuition for the full program in advance. In addition, a range of tuition payment plans are available. All payments plans will be serviced by Tuition Options.

Students are expected to promptly make all tuition payments by the agreed due date. The accounts of students who fail to make the scheduled payments will be considered as delinquent. Students with delinquent accounts will not be permitted to attend class and the Academy will place a “hold” on the student’s academic records. If direct requests for payment from the student are unsuccessful, the Academy will employ a collection service to recover outstanding funds. Students will be notified in advance of any collection action that occurs. The student will be responsible for any and all collection costs, attorney’s fees, accrued interest, etc. that result from the collection of delinquent tuition and fees.

CANCELLATION AND REFUND POLICY

STUDENT’S RIGHT TO CANCEL

1. Students have the right to cancel their agreement for a program of instruction, without any penalty or obligations, through attendance at the first class session or the seventh calendar day after enrollment, whichever is later. After the end of the cancellation period, students also have the right to stop school at any time; and they have the right to receive a pro rata refund if they have completed 60 percent or less of the scheduled hours in their program through the last day of attendance.
2. Cancellation may occur when the student provides a written notice of cancellation at the following address: International Academy of Film and Television, 635 S. San Fernando Blvd., Burbank, CA 91502. This can be done by mail or by hand delivery.
3. The written notice of cancellation, if sent by mail, is effective when deposited in the mail properly addressed with proper postage.
4. The written notice of cancellation need not take any particular form and, however expressed, it is effective if it shows that the student no longer wishes to be bound by the Enrollment Agreement.
5. All monies will be refunded if the school does not accept the applicant, program cancellation by the school, the student is a no show/never starts training, or if the student cancels.
6. If the Enrollment Agreement is cancelled the school will refund the student any money he/she paid, less a registration or administration fee not to exceed \$200.00, and less any deduction for equipment not returned in good condition, within 45 days after the notice of cancellation is received.

WITHDRAWAL FROM THE PROGRAM

Students may withdraw from the school at any time after the cancellation period (described above) and receive a pro rata refund if they have completed 60 percent or less of the scheduled hours in the program through the last day of attendance. The refund will be less a registration or administration fee not to exceed \$200.00, and less any deduction for equipment not returned in good condition, within 45 days of withdrawal. If the student has completed more than 60% of the period of

attendance for which the student was charged, the tuition is considered earned and the student will receive no refund.

For the purpose of determining a refund under this section, a student shall be deemed to have withdrawn from a program of instruction when any of the following occurs:

- The student notifies the institution of the student's withdrawal or as of the date of the student's withdrawal, whichever is later.
- The institution terminates the student's enrollment for failure to maintain satisfactory progress; failure to abide by the rules and regulations of the institution; absences in excess of maximum set forth by the institution; and/or failure to meet financial obligations to the School.
- The student has failed to attend class for 14 consecutive calendar days.
- Failure to return from a leave of absence.

For the purpose of determining the amount of the refund, the date of the student's withdrawal shall be deemed the last date of recorded attendance. The amount owed equals the daily charge for the program (total institutional charge, minus non-refundable fees, divided by the number of days in the program), multiplied by the number of days scheduled to attend, prior to withdrawal. For the purpose of determining when the refund must be paid, the student shall be deemed to have withdrawn at the end of 14 days.

If any portion of the tuition was paid from the proceeds of a loan or third party, the refund shall be sent to the lender, third party or, if appropriate, to the state or federal agency that guaranteed or reinsured the loan. Any amount of the refund in excess of the unpaid balance of the loan shall be first used to repay any student financial aid programs from which the student received benefits, in proportion to the amount of the benefits received, and any remaining amount shall be paid to the student.

If the student has received federal student financial aid funds, the student is entitled to a refund of moneys not paid from federal student financial aid program funds.

FINANCIAL AID

The International Academy of Film and Television is an approved vendor for credit-based tuition loans for qualifying students through the IBM Financial Corporation and First Entertainment Credit Union.

The International Academy of Film and Television does not participate in any Federal Guarantee Student Loan or Pell Grant programs.

STUDENT SERVICES

Academic Advising

Academic advising may be initiated by school personnel or the student when the need is identified. Each student's Academic Advisor is his/her mentor. The school provides students support in academic and vocational guidance.

Student Loans & Payment Arrangements

The Financial Aid Advisor assists students with any loan application procedures or tuition payment arrangements, for those who qualify.

If a student receives a loan to pay for the educational program, the student will have the responsibility to repay the full amount of the loan plus interest, less the amount of any refund.

Placement

The Academy will assist graduates in locating field-related entry-level employment and freelance employment opportunities, as freelance/self-employment is a common employment objective in the filmmaking and acting fields. The Placement Advisor notifies graduates of potential job openings and assists them to the best of his/her ability in securing entry-level employment. The school maintains a current list of industry job openings and makes this information available to graduates.

While the Academy does provide job placement assistance, it cannot guarantee employment for students following graduation.

Housing

The International Academy of Film and Television does not assume responsibility for student housing, does not have dormitory facilities under its control, nor offers student housing assistance. According to rentals.com for Burbank, CA rental properties start at approximately \$1,200.00 per month.

Resource Materials/Library

The International Academy of Film and Television will have a lending library of filmmaking and acting-related books, magazines and periodicals, which will be available to student and mentors. The library will provide learning resources and appropriate informational services. Each month new additions of books, magazines, and periodicals will be added to the current inventory of resources. There is a check-in check-out system for removing resources from the library similar to the film equipment check out system. The library is open Monday – Friday 9:00am to 6:00pm, except for holidays.

In addition to printed materials, students also have access to The Filmmakers Series DVD Collection; IAFT's customized instructional series featuring essential basic methods on screenwriting, directing and cinematography. This three episode series offers a modular approach to learning the basic elements of filmmaking from industry mentors and supports the instructional needs of students.

Student Lounge

There is a student lounge and study area, as well as an efficiency kitchen located immediately behind the IAFT main reception and available to students. Snack and soft drink vending machines can be found in the lounge. The school's restrooms are also located along the hall next to the kitchen.

Parking

There is free off-street parking available to students located behind the IAFT building. Access to the lot is via Cedar Avenue.

Grievance Procedure

When a concern occurs, the student is asked to discuss the concern directly with his/her mentor. If a resolution does not occur, the student is to document the concern in writing and make an appointment to meet with the Director of Education. The formal written concern must state the issue and desired outcome, and should include any documentation that supports the concern. The Director of Education will review the written statement and any supporting documentation, gather facts, and provide a written response to the student within ten (10) working days. The Director of Education's decision is final.

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.

STUDENT RECORDS

Student records, which include grades, attendance, prior education and training, personal achievements, etc. are kept for a period of not less than five (5) years on the school premises. Academic transcripts are maintained permanently.

Family Educational Rights and Privacy Act of 1974, as amended

International Academy of Film and Television complies with the Family Educational Rights and Privacy Act (FERPA), which provides students certain rights related to their educational records. The following is a description of those rights:

- The right to inspect and review the student's educational records within 45 days of the day the School receives a written request for access. Students should submit to the Director of Education written requests that identify the record (s) they wish to inspect. The School official will make arrangements for access and notify the student of the time and place where the records may be inspected. If the records are not maintained by the School official to whom the request was submitted, that official shall advise the student of the correct official to whom the request should be addressed.
- The right to request the amendment of the student's educational records that the student believes is inaccurate or misleading. Student may ask the School to amend a record that they believe is inaccurate or misleading. They should write the School official responsible for the record, clearly identify the part of the record they want changed, and specify why it is inaccurate or misleading. If the School decides not to amend the record as requested by the

student, the School will notify the student of the decision and advise the student of his or her right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.

- The right to consent to disclosures of personally identifiable information contained in the student's education records, except to the extent that FERPA authorizes disclosure without consent. One exception, which permits disclosure without consent, is disclosure to School officials with legitimate educational interests. A School official is a person employed by the School in an administrative, supervisory, academic and research, or support staff position (including law enforcement unit personnel and health staff). A person or company with whom the School has contracted (such as an attorney, auditor, or collection agent); a person serving on the Board of Trustees; a student serving on an official committee, such as a disciplinary or grievance committee, or assisting another School official in performing his or her tasks. A School official has a legitimate educational interest if the official needs to review an educational record in order to fulfill his or her professional responsibility. Upon request, the School discloses educational records without consent to officials of another School in which a student seeks or intends to enroll.
- Directory information is information that may be unconditionally released to third parties by the school without the consent of the student unless the student specifically requests that the information not be released. The school request students to present such requests in writing within 10 days of the date of enrollment. Directory information includes the student's name, address(s), telephone number(s), birth date and place, program undertaken, dates of attendance and certificate or diploma awarded.
- The right to file a complaint with the U.S. Department of Education concerning alleged failures by the School to comply with the requirements of FERPA. The name and address of the Office that administers FERPA is Family Policy Compliance Office, Department of Education, 600 Independence Avenue, SW, Washington, DC 20202-4605.

STUDENT CONDUCT

Professional conduct is expected of students, faculty and staff at all times at the IAFT. Mutual courtesy and respect between mentors and students, and among students is required. Any student who does not maintain a cooperative attitude may be referred to the Director of Education for advising. Repeated non-cooperation may result in the student being dismissed from the program.

Non-Discrimination Policy

IAFT does not discriminate on the basis of race, color, national origin, sex, gender, sexual orientation, disability, age, religion, genetic marker, or any other characteristic protected by state, local or federal law, in our programs and activities. A student with a disability and who needs academic accommodations is advised to notify the Admission Director or Director of Education.

If a student reports to staff that discrimination or harassment is believed to have occurred, the IAFT will promptly and equitably investigate the claim or complaint.

No Harassment Policy

IAFT is committed to providing a workplace and learning environment free from harassment on the basis of race, sex, gender, color, religion, sexual orientation, age, national origin, disability, medical condition, marital status, veteran status, genetic marker or on any other basis protected by law. Such conduct is unprofessional, unproductive, illegal, and generally considered bad behavior. Consequently, all conduct of this nature is expressly prohibited.

Anti-Hazing Policy

The International Academy of Film and Television does not allow the hazing of students for any reason whatsoever. Students engaging in any harmful activities will be suspended.

Disruptive and Disorderly Conduct

Disruptive behavior, such as interference with the normal operations of the IAFT, disruption of teaching and administrative functions, or other college activities is not allowed at the IAFT. Classroom conduct that is considered disruptive would be behavior where a student substantially and repeatedly interferes with the mentor's ability to teach or other students' ability to learn. Physical violence or the use of language to incite physical violence is also considered disruptive and disorderly conduct and will not be tolerated. Students violating this policy will be asked to leave the school facility immediately and local law enforcement will be contacted if the violating student does not cooperate promptly. Students who violate the school's disruptive and disorderly conduct policy a second time will be terminated from the school.

Smoking Policy

IAFT provides a smoke-free environment. Smoking is not permitted anywhere inside the building nor is smoking permitted within 20 feet of either school entrance. This policy is also California state law and violators may be prosecuted.

Drug and Alcohol Policies

The use of illegal drugs and alcohol in the IAFT or in facilities and locations used for IAFT projects, including film shoots, is prohibited at all times. Students who violate the drug and alcohol restriction will be penalized by suspension or expulsion from the school. Additionally, local law enforcement authorities will be notified when students are suspected of serious violation of the school's drug and alcohol policy.

Weapons

Possession of firearms or any object that might be used as a lethal weapon in the IAFT is forbidden for all persons except sworn peace officers, police officers, and other governmental employees charged with policing responsibilities. Prop weapons needed for film projects must be kept within a secured case and should be used only during production.

Children on Campus

From time to time, children may accompany parents to campus. If students are conducting a short visit when they are not attending class, they may bring children as long as they are supervising them at all times. Please be mindful, however, that children are not permitted in the classrooms, studio or lab at any time.

Plagiarism

Plagiarism is the dishonest presentation of the work of others as if it were a student's own work without giving proper acknowledgement to the original creator(s). Content that is plagiarized can include written text, all or a portion of a film, television programs or audio recordings, a photograph or a website design. Because plagiarism violates the expectations of trust and honesty necessary for academic work, it is a serious offense. Plagiarism is theft and it undercuts the basic purposes of higher education. Consequently, plagiarism is not tolerated at the IAFT and students found plagiarizing other people's creative work will be subject to severe penalty, including possible expulsion from the program.

Copyright Protection Policy

Students will be held accountable through a warning, conduct probation, or withdrawal for failure to comply with Federal copyright and criminal laws forbidding the copying or alteration of copyright-protected materials such as computer programs, music, movies, photographs, or written materials and are expected to report violations if they become aware of them.

Content Guidelines

The mission of the IAFT is to train students for employment in the film and television industries. As such, films projects that are produced in IAFT courses and programs should meet the same content standards generally accepted by the wider industry. Films that are explicitly offensive and depict excessive displays of graphic violence, bodily functions, sexual activity, and/or profanity are not within industry standards and do not support the goals of the IAFT. Therefore, films containing these elements will not be produced or accepted in any IAFT courses or programs.

Appeals

Any disciplinary action can be appealed. Appeals must be submitted in writing and given to the school Director who will respond to the appeal within 14 days.

ACADEMIC CALENDAR

The International Academy of Film and Television follows the quarterly academic calendar offering five 10-week terms a year. New terms begin in January, March, June, August and November.

The school observes the following holidays: New Year's Day, Martin Luther King Day, Memorial Day, Fourth of July, Labor Day, Thanksgiving Day and Christmas Day. In the event that a scheduled class occurs on an IAFT observed holiday, a makeup class will be held.

2014 Term	Start Date	End Date
Spring	February 10	April 18
Summer	April 28	July 3
Fall	July 14	September 19
Winter	September 29	December 5

HOURS OF OPERATION

Class Hours

Morning Classes: Monday – Thursday 9:00a – 12:30p
Afternoon Classes Monday – Thursday 1:30p – 5:00p
Evening Classes Monday – Thursday 6:30p – 10:00p
Open Lab Hours Friday/Saturday 12:00p– 6:00p
Additional lab hours will be scheduled as needed

Administrative Hours

Monday – Friday 9:00a – 6:00p
Saturday – Sunday Closed
IAFT Observed Holidays Closed

GRADING

The progress and quality of students' work is measured by a system of letter grades linked to overall performance percentages. Students are graded on the basis of class work, preparation, in-class performance, tests, and projects. The grading scale, with equivalent percentages, is as follows:

A	90% - 100%	Excellent
B	80% - 89%	Above Average
C	70% - 79%	Average
D	65% - 69%	Below Average
F	64% or Below	Failing

I	Incomplete (An "Incomplete" grade will be assigned when a student fails to complete and submit all the required assignments, projects and/or tests specified in the course syllabus. It is the student's responsibility to discuss with the course mentor the work needed to complete the course. The outstanding coursework must be completed by the end of the next scheduled term. Otherwise, the "I" grade will be converted to an "F" grade in the student's records.)
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W	Withdrawal
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T	Transfer Hours
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R	Repeat
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SATISFACTORY ACADEMIC PROGRESS

Satisfactory progress is attained when the student maintains a cumulative average minimum grade of 70%, completes all required assignments, and attends a cumulative 90% of classes.

Unsatisfactory academic progress can result in academic probation and withdrawal from the program. Therefore, students with performance issues are encouraged to seek instructional help from their mentors. The IAFT procedure for unsatisfactory progress in each discipline is to work with, and advise, the student; making a reasonable amount of additional instructional help available.

Each student’s academic progress is evaluated at the end of each 10-week term. The following table outlines the evaluation schedule:

Program Name	Total Program Hours	Total Program Weeks	Evaluation Periods in Weeks
Certificate Program in Filmmaking	450	20	10 and 20
Diploma Program in Filmmaking	900	40	10, 20, 30, and 40
Certificate Program in Performing Arts – Acting	450	20	10 and 20
Diploma Program in Performing Arts – Acting	900	40	10, 20, 30, and 40

Grade Reporting

The Academy will provide an academic grade report to each student. Each student must complete at minimum 202.5 hours by the end of each term. Only satisfactorily completed courses are counted as completed. Satisfactorily completed credits include those for which a student receives a grade other than a “D,” “F,” “W,” or “I.” All courses for which a student receives a grade, whether passing or failing, or an incomplete, are counted in determining hours attempted. Transfer courses accepted for the student’s program will be counted as courses attempted and completed.

Probation

Students who fall below the minimum 70% grade average per term and/or 90% class attendance requirement at the end of each term will be notified and placed on academic probation. The Academy’s policy is to meet with and advise students on academic probation, and to provide additional remedial instruction to improve academic performance for the term, in writing. The remedial instruction may require that the student repeat assignments that were attempted unsuccessfully. However, course mentors and the Director of Education may determine that the student will need to repeat the entire course in order to improve their academic performance. In cases where an entire course must be repeated, the student will be responsible for payment of the course tuition.

Students with unsatisfactory academic performance will also be given access to additional instructional help and guidance throughout the duration of the following term. If, however, the additional instructional help is not effective and the student has two consecutive terms where performance falls below the Academy’s academic performance requirements, the student will then be suspended from the program.

Probation Appeal

Students may appeal a probation/withdrawal decision by submitting a written appeal outlining the details of the situation, reasons and documentation supporting the appeal to the Director of Education within 3 days of being notified of probation/withdrawal. The Director will review the appeal, meet with the student and program mentors and provide a decision within 5 days. If the student appeal is granted, an academic plan for the student's successful academic performance will be provided in writing to the student and program mentors.

Maximum Time Frame

All program requirements must be completed within a maximum time frame of 1.5 times the normal program length, as measured in calendar time.

Program Name	Total Program Weeks	Maximum Timeframe in Weeks
Certificate Program in Filmmaking	20	30
Diploma Program in Filmmaking	40	60
Certificate Program in Performing Arts – Acting	20	30
Diploma Program in Performing Arts – Acting	40	60

Time spent on an approved leave of absence is not counted against the maximum time frame.

Students exceeding the maximum time frame will be administratively withdrawn. International Academy of Film and Television will notify a student by certified mail if he or she is being administratively withdrawn for unsatisfactory academic progress.

Transfer and Readmitted Students

Transfer students from outside of International Academy of Film and Television will be evaluated qualitatively only on the work completed while at International Academy of Film and Television. The maximum time frame is reduced for transfer students, based upon the remaining length of the program in which they enroll. For example the student transfers in 225 hours, and therefore must complete 225 hours at International Academy of Film and Television for a 450-hour/20 week program ($225/22.5$ hours per week = 10 weeks), the maximum time frame is 10 weeks x 150% or 15 weeks.

Reinstatement

Students may appeal a withdrawal by submitting a written appeal outlining the details of the situation and reasons for the appeal to the Director of Education. The Director will review the appeal, meet with the student and program mentors and provide a decision within 30 days. If the student is reinstated into the program, an academic plan for the student's successful academic performance will be provided in writing to the student and program mentors.

Students who are withdrawn from a program will be permitted to re-apply to the same program. Students suspended from a program will also be permitted to apply as a new student to the other programs offered by the Academy. There is no additional application fee required for reapplication into an Academy program once suspended.

ATTENDANCE

International Academy of Film and Television expects students to attend all classes and labs scheduled for their selected program. When students miss class, they not only fall behind on new material, but they miss the hands-on repetition that is so important in learning and developing new skills.

Minimum Standard

International Academy of Film and Television requires 90% cumulative attendance to classes and labs for graduation. Students are expected to call the IAFT Education Coordinator when they will not be in attendance, so the appropriate mentor can be advised.

Tracking

Attendance will be taken at the start and finish of each class and lab session. Attendance is tracked in every class and lab session by the mentor, to the nearest quarter hour. If students miss more than 10 minutes of any class or lab session period, they will be marked absent for the whole hour. Attendance documents are submitted to the Director of Education. Attendance is reviewed by mentors and staff on a regular basis. Students will be notified by phone and email if their attendance is in danger of violating attendance requirements. The cumulative attendance information is contained on the term progress report given to all students at the end of each term. If a student does not agree with any of the attendance data, the student must submit a written appeal to the Director of Education within one week of the progress report distribution. At the end of the month after the term end date, the term attendance data becomes permanent and can no longer be challenged.

Tardiness and Early Departures

International Academy of Film and Television expects students to be in class on time to school every day. When students arrive late to class they not only miss the material that has been presented, but they disrupt both the mentor and their fellow students. If a student arrives late for class, the mentor will record the student with a Tardy. If a student leaves before the mentor dismisses class, the mentor will record an Early Departure. If a student is Tardy or has an Early Departure three times or more in a term, the student will be placed on probation for the remainder of the term and will be required to see the Director of Education for advising.

Attendance Probation

In the case where a student does not have cumulative attendance of at least 90% at the end of any term, that student will be placed on Attendance Probation for the next term. The student must meet with the Director of Education and abide by the terms outlined in the Attendance Probation notice. At the end of the term on Attendance Probation, the student must be making progress toward meeting the 90% cumulative attendance requirement, and have met all of the terms of the Attendance Probation. Failure to do so may result in termination from school. No more than two terms on attendance probation are permitted per student, Students completing two terms on attendance probation must again meet the 90% cumulative attendance requirement or they will be withdrawn from school.

Make-Up Hours

Students are advised to discuss with their course mentors when there are regular attendance problems. Students may make-up classroom hours lost due to absence. Make-up hours, however, must be supervised and must consist of course-related activities pre-approved by the mentor. Students can make up no more than 10% of a course's total hours. Make-up hours must be completed by the end of the second week in the next term.

Consecutive Absences

A student who is absent for ten consecutive class days or twelve consecutive calendar days without an approved leave of absence will be withdrawn.

Dismissal

Any student withdrawn for attendance related reasons, such as, consecutive absences, failure to maintain the 90% cumulative attendance, excessive tardiness or early departures, failure to meet the terms of attendance probation, or failure to return from a leave of absence may restart classes in a future module only by receiving approval by appealing for reinstatement.

Reinstatement Appeal

A student may submit a written appeal of his or her dismissal within five calendar days of receiving the withdrawn notice. The appeal must be accompanied by documentation of the mitigating circumstances that have prevented the student from attaining satisfactory attendance progress and evidence that changes have occurred to allow the student to now meet standards of satisfactory attendance progress. Only extraordinary circumstances will be considered, such as death or severe illness in the immediate family. Before an appeal can be granted, a written attendance plan must be provided to the student, which clearly identifies a viable plan for the student to successfully complete the program within the maximum timeframe allowed.

The Director of Education will assess all appeals, and determine whether the student may be permitted to continue in school on an attendance probation status, despite not meeting the satisfactory attendance requirements. The student will be sent the written decision within 10 days of International Academy of Film and Television receipt of the appeal. The decision by IAFT is final.

Students reinstated upon appeal are on a secondary attendance probationary status for the next evaluation period, during which time they must meet the terms and conditions set out in International Academy of Film and Television's letter granting the appeal. At the end of the evaluation period, and at the end of every evaluation period thereafter, the student's attendance status will be reviewed. The student may continue on probation as long as he or she meets the terms of the attendance plan approved at the time the student's appeal was granted, until such time attendance progress status is regained. If the terms of the attendance plan are not met the student will be administratively withdrawn.

LEAVE OF ABSENCE

A student seeking to obtain a leave of absence must apply in writing, in advance of the beginning date of the leave of absence, unless unforeseen circumstances prevent the student from doing so. The student must sign and date the leave of absence request and specify a reason for the leave.

Each student approved for a leave of absence must attest to understanding the procedures and implications for returning or failing to return to his/her program of study. Any leave of absence requested is limited to 180 calendar days in any 12-month period or one-half the published program length, whichever is shorter. A leave of absence may be extended, or multiple leaves of absence may be permitted provided the total time of the leaves does not exceed this limit. The student will be notified if their written request for a leave of absence has been approved. If the leave is approved, the student will be notified of the return date and any other conditions required of the student. A record of the approval or denial will be retained in the student's file. No additional charges are assessed for applying or taking a leave of absence.

GRADUATION REQUIREMENTS

A Certificate of Completion is issued to each student who has successfully fulfilled the International Academy of Film and Television requirements which include:

1. Achieving a minimum cumulative average grade percentage of 70%.
2. Attend 90% of course and lab hours.
3. Complete all courses and course projects.
4. Pay tuition in full and be cleared of all financial obligations.

ADMINISTRATION

Michael Gleissner - Owner
Kacy Andrews – Chief Executive Officer
Jennifer Shouse – Campus Director
Tom McQuaide, Ph.D. – Chief Academic Officer/Director of Education
Charis Nawrocki - Director of Admissions
Stacey Dowdall - Director of Finance & Administration
Fred Bailey – Education Coordinator

FACULTY/MENTORS

Sean Akers (BA, Grove City College)

Sean Akers is a producer at the independent production company Before The Door. He was an associate producer on J.C. Chandor's debut film *Margin Call* in 2011, starring Kevin Spacey, Jeremy Irons, and Zachary Quinto, and is now co-producer on Chandor's follow-up feature, *All Is Lost*, starring Robert Redford. Sean was also co-producer on Victor Quinaz's *TWV Project* and executive producer on Blair Erickson's horror feature, *The Banshee Chapter*. He produced *Dog Eat Dog*, a short film by Sian Heder, starring Zachary Quinto and Philip Baker Hall—it's a modern fable about pet adoption. A Pittsburgh native, Sean taught high school in Philadelphia, was a graphic designer in a multimedia company, served as a Director of Marketing for a skin care line, helped launch a theatre company, managed musicians, and developed his own web and graphic design business. He wrote and published *THE Secrets Of Crowdfunding: A Step-By-Step Guide to Getting the Most From Your Kickstarter Campaign* last year, after doing a seminar on Crowdsourcing Funding at IAFT. He teaches Film Finance, Marketing & Distribution 401 for IAFT.

Matthew Ashford

Matthew Ashford is a graduate of North Carolina School of the Arts and is widely known for playing Jack Devereaux on NBC'S *Days of Our Lives*, in addition to playing contract roles on *One Life to Live*, *Search for Tomorrow*, and *General Hospital*. Matthew's myriad film and television work includes *Species*, *Billy's Hollywood Screen Kiss*, *Bonfire of the Vanities*, *Dharma and Greg*, *Providence*, *Burke's Law*, *Quantum Leap*, *Pacific Blue*, *Charmed* and Tom Clancy's miniseries *Net Force*. Theatrically, Matt has starred in *Annie Get Your Gun*, *The Sound of Music*, *Funny Girl*, *110 In the Shade*, and *Arsenic and Old Lace*. He received rave reviews from the L.A. Times for his portrayal of Officer Lockstock in the L.A. Premiere of *Urinetown*. He received the Artistic Director Achievement Award for Lead Actor in a Musical for *Into the Woods* in which he portrayed the Wolf/Prince. Other roles include the Soldier/Alex in *Sunday in the Park with George*, Carl Magnus in *A Little Night Music*, Thomas Jefferson in *1776*, and Bill Austin in the National touring company of *Mamma Mia!* He teaches both Stage and Film Acting History at IAFT.

Frederick Bailey (BFA, Southern Methodist University)

Fred Bailey teaches Screenwriting, Directing, Acting and Class Film. For nearly 30 years Fred has worked in the Hollywood film industry. He has taught at IAFT's Cebu and Los Angeles campuses since 2006. Also he was a staff writer for Bigfoot Entertainment, IAFT's sister company, working on a variety of scripts for educational DVDs and for motion pictures. Fred made his debut as a

feature director with *Shogun Cop*. A total of 23 of his screenplays have been turned into movies, most recently *Angel Camouflaged*. He's worked extensively with producers as diverse as Roger Corman and Bob Rafelson. His screen acting credits include significant supporting roles in nearly 20 films. Plus he has directed over a hundred stage plays in theatres all across the U.S.

David Michael Barrett (BA, CSU Northridge)

David Michael Barrett has an extensive background in writing and producing reality television, including the internationally syndicated *Shop the World* series and numerous shows on HGTV, including *What's With That House?*, *Over Your Head*, *Man Land*, and several network specials. He's the screenwriter and executive producer of the award-winning indie comedy, *Bad Actress*, which premiered at the Miami International Film Festival. David's contemporary screwball comedy, *Such Good People*, is scheduled to go into production in the spring of 2013. After graduating from the CSU Northridge film program, David's career began at Warner Bros. and Spelling Entertainment.

Steven Boe (AA, Bellevue Community College; LA Recording Workshop)

Steven began his career in front of the camera working as an actor on several features and television series including *Wild Bill*, *The 60's*, *L.A. Law*, *Baywatch Nights*, and most notably as Cam Cutler in the *Dukes of Hazzard: Reunion Movie*. He is the co-founder and President of Imaginal Cells FilmWorks, a production and post-production company in Los Angeles. In addition to working with film studios and network television, Steven has independently produced and directed several award-winning films, including the dark comedy *Ugly On The Inside* (currently being developed as a television series); and the animated documentary *Mythic Journeys*, starring the voices of Tim Curry and Mark Hamill. Steven has been a guest speaker and panelist at multiple film festivals, schools, conferences and organizations. He is a member of Film Independent; the International Documentary Association; SAG; AEA; the Joseph Campbell Foundation, and on the board of directors for The Brittany Foundation (a non-profit group dedicated to the rescue and rehabilitation of abandoned dogs).

Lana Buss (MFA, Arizona State University)

Lana holds an MFA in Acting from Arizona State University and a BFA from the University of South Dakota. She has taught at Cal State Pomona, Texas Lutheran University, Arizona State University, the Shakespeare Society in NYC, and for the last seven years has been specializing in the teaching, developing and directing of physical-based, long-form improvisation at The Hothouse here in Los Angeles. Professionally she has performed with the Southwest Shakespeare Company and Shakespeare Sedona in Arizona, the Los Angeles Women's Shakespeare Company, The Judith Shakespeare Company in NYC, The Shakespeare Theatre in DC, and the Black Hills Playhouse in South Dakota. Most recently, she performed opposite Kevin Kline in *The Lover and The Poet* with the Southwest Shakespeare Company. Lana mentors Movement, Voice and Improvisation at IAFT.

Rich Hyatt (MFA, California Institute of the Arts)

Armed with an MFA in Film & Video from the California Institute of the Arts, Rich Hyatt has broadcast editing credits on multiple episodes of A&E Biography, including one (Sylvester Stallone) that won a 2005 Cine Golden Eagle. He has also handled editing projects for SPEEDtv and Outdoor Life Network. Rich mentors in Cinematography, Editing, and Class Film.

Russell P. Marleau, (BA (Film & Television) San Jose State University)

Originally from the Bay Area of California, Russell Marleau spent his formative years in Jeddah, Saudi Arabia. He attended San Jose State University where he received a BA in Film & Television. Since moving to Los Angeles in 1989 Marleau has worked steadily in the entertainment field as a screenwriter, producer and director. He has worked on many animated television series, including *The Adventures of Hyperman*, *Life With Louie*, *The Proud Family*, and *The Grimm Kids*. Expanding into live-action television, Marleau was show runner for *The New Adventures of A.R.K.: Animal Rescue Kids* and consulted on *Bone Chillers*. In the realm of feature films, Marleau wrote and produced *3-Way* and made his directorial debut with *The Curiosity of Chance*. Marleau has since written numerous work-for-hire screenplays for various studios. Russ teaches Screenwriting and Producing.

Frederick Ponzlov

Frederick Ponzlov starred in *Forfeit of Grace*, for which he was nominated for Best Actor at the Method Film Festival. He's appeared in numerous features and TV episodes and is a winner of three Dramalogue Awards for acting, but took a hiatus nine years ago to start a career as a screenwriter. His first screenplay, *Undertaking Betty*, starring Christopher Walken, Naomi Watts, Alfred Molina and Brenda Blethyn, received rave reviews at Cannes and won a BAFTA Award for Best Comedy. He's got two other scripts under option. His book, *Solomon Speaks on Reconnecting Your Life*, written with Dr. Eric Pearl, has received great critical praise and is being published throughout the globe. A graduate of the famous Neighborhood Playhouse in New York, Fred's currently the Artistic Director of the Long Beach Repertory Theatre. Throughout his 30-year career, he's taught the Meisner Acting Technique. He teaches acting in Long Beach and now at IAFT in Burbank.

Jeff Rack (AA, Fresno City College)

Jeff is an Art Director for films and commercials, as well as a theatrical Set Designer. He has worked at Disney on *Con-Air*, *Flubber*, *Mighty Joe Young*, *Kundun*, and as a lead model-maker on *Armageddon*. He was also a sculptor on Tim Burton's remake of *Planet of the Apes*. Jeff was the Art Director on the cult film, *CYXORK VII*, as well as *The Sci-Fi Boys*, a documentary on Ray Bradbury, Ray Harryhausen and Forrest J. Ackerman. As for ride-show vehicles, Jeff was involved in the Back to the Future Ride for Universal Studios, Disney's Flying Wing for the Indiana Jones stunt show, Earthquake cars for Universal Studios, and a documentary film on the development and construction of a proprietary aircraft for Lockheed. He teaches Production Design 301.

Joe Romersa

Joe teaches sound and audio courses. He brings over 25 years of experience in the sound recording and post-production industry. Joe says, "Sound is my life." In high school he won a College Competition Award in Electronic Futuristic Music using Musique Concrete, a technique used to manipulate sounds, using reel to reel tape machines, filters and analog tape loops. He has untold years of experience in sound engineering, working in some of the largest professional studios in Los Angeles, recording everything from simple, single microphone sessions, to full band and orchestra, location recording and mixing. He's also worked in home studios, where he once recorded a Grammy-winner. He's created sound design in many genres, including animation (*Ghost In The Shell*), film (*Street Fighter II*), and games (*Resident Evil 5*). He's also extensively experienced in Foley and in ADR and voice direction. He's taught engineering at the American Recording Institute. He has used Pro Tools since its inception and knows Logic and Digital Performer. He's also a musician and composer, and he runs his own sound establishment, Shadow Box Studio, <http://www.shadowboxstudio.com>.

Angel Vasquez (MFA, BA, San Francisco State University)

Angel Vasquez is an Emmy-nominated Producer/Educator who began as a public relations specialist, photojournalist and graphic designer for the U.S. Air Force. He pursued a BA in Cinema and an MFA at San Francisco State University while crewing for USA Television, Discovery Channel, California Highway Patrol, *Genius* for the Weinstein Company and the Visual Effects Division of The Orphanage in San Francisco. A Princess Grace Foundation Film Award Fellow, Vasquez has worked on more than 20 short films, in addition to television and theatrical feature-length documentary and narrative productions in New York and Los Angeles. He's recognized internationally for his experimental films including *Dan*, *Azul* and his 9-11 film *A Change of Faith*.

He served as Executive Producer on *Bearing Witness*, a documentary for PBS-WGTE, and was nominated for an Emmy. He was also Associate Producer on *Colma: The Musical* for Roadside Attractions/Lions Gate and was line producer on *Cachao: Uno Mas!* for the PBS American Masters Series. Vasquez is a fellow of the National Association of Television Program Executives and a member of the National Academy of Television Arts and Sciences.

Kenneth Wiatrak (BFA, University of Michigan)

Kenneth Wiatrak is a professional director of photography, live-action cameraman, and visual effects supervisor with a BFA in Filmmaking and Photography from the University of Michigan. He's a member of the International Cinematographer's Guild, the Visual Effects Society, and the Animation Guild. He's served as D.P. on countless live-action features and TV shows, plus trailers, titles and shorts for Warner Brothers, Universal, Disney, and New Line, and has shot promos for the major U.S. television networks. He was the D.P., Visual Effects Supervisor and Pre-Visualization Artist on the live-action/animated short, *The Cat Who Talked to a King*, for the Disney studio. He's worked on myriad broadcast commercials, frequently acting as both director and D.P. He has been the cinematographer on multiple music videos, including Widespread Panic/Live at the Georgia Theatre for director Billy Bob Thornton, and on many documentaries. Kenneth also has lectured on visual effects at the International School of Film and Television in Cuba.

STATE OF CALIFORNIA

The International Academy of Film and Television has not entered into any transfer or articulation agreements with any other college or university.

The International Academy of Film and Television does not offer visa services to prospective students from other countries or English language services. The International Academy of Film and Television does not offer English as a Second Language instruction. All instruction occurs in English.

The International Academy of Film and Television has never filed for bankruptcy petition, operated as a debtor in possession or had a petition of bankruptcy filed against it under Federal law.

Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education at 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833, www.bppe.ca.gov, toll-free telephone number (888) 370-7589 or by 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.

The International Academy of Film and Television is not accredited by any agency. As a school not accredited by an agency recognized by the United States Department of Education (USDE), enrolled students are not eligible for federal financial aid programs.

CHANGES

The International Academy of Film and Television reserves the right to affect changes in tuition, equipment, administration, schedules, subject matter, faculty, staff, and to teach courses in any order it deems necessary. Notice of changes will be communicated in a revised catalog, an addendum or supplement to the catalog, or other written format. Students are expected to read and be familiar with the information contained in the school catalog, in any revisions, supplements and addenda to the catalog, and with all school policies. By enrolling in International Academy of Film and Television, the Student agrees to abide by the terms stated in the catalog and all school policies.