

SAN FRANCISCO FILM SCHOOL

2026 -2027 Catalog



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SAN FRANCISCO FILM SCHOOL

SAN FRANCISCO FILM SCHOOL - MISSION

"Creating filmmakers and content creators with careers in the entertainment industry."

San Francisco Film School (SFFS) is a leader in training and developing creative media professionals. From its inception, SFFS has dedicated itself to reimagining the creative arts school model and building a more creative educational environment. Our creative community nurtures aspiring creators' aesthetic spark while providing the critical hands-on training necessary for a successful career in film, music, audio, emerging creative technologies, and content creation.

San Francisco Film School is nationally accredited by the Council on Occupational Education. The SFFS curriculum is project-based, combining traditional classroom study with active, practical, hands-on, real-world learning. As a student, you'll learn from award-winning professionals, use state-of-the-art equipment, and make tough creative and technical decisions.

San Francisco Film School offers several exciting and challenging programs of study:

- Five accredited programs, offered as Associate of Applied Science (AAS), Associate of Science (AS), and Professional Certificate (PC) awards:
 - **AAS in Digital Filmmaking** teaches every aspect of filmmaking and is designed to prepare students to pursue careers as writers, directors, cinematographers, producers, and editors in the motion picture and television industries.
 - **PC in Digital Filmmaking** focuses on technical proficiency and is designed to prepare students to pursue careers in corporate and web-based production.
 - **AS in New Music Production** teaches every aspect of modern music production, from recording and mixing to scoring for media, and is designed to prepare students to pursue careers as producers, engineers, composers, and artists across the music and entertainment industries. (Starting January 11, 2027)
 - **PC in New Music Production** focuses on core production skills and creative practice and is designed to prepare students to pursue careers in music production, beat-making, and independent artist development. (Starting January 11, 2027)
 - **AS in Emerging Audio Technology** teaches the design and implementation of interactive, immersive, and intelligent audio systems and is designed to prepare students to pursue careers in game audio, spatial sound, extended reality, and next-generation audio technology. (Starting January 11, 2027)
- **Continuing Education** for those wanting to customize their learning experience.
- **Workshops, Bootcamps, and Intensives** in a variety of creative arts, including **Filmmaking, Content Creation, Music Production, Creative AI**, and more.

Our school has a powerfully simple philosophy: *"The best way to learn the art and craft of filmmaking is to make films."* At SF Film School, our students produce hundreds of films every year, many of which play at festivals around the world and help build careers.

PLACEMENT SERVICES

For more than 20 years, our Digital Filmmaking programs have prepared graduates for careers in the motion picture, television, and new media industries. Our New Music Production and Emerging Audio Technology programs extend that preparation to music, sound, and interactive media. Three of the most important elements an aspiring creative can have are a portfolio of their work, credits on student and professional projects, and contacts within the industry. Successful graduates of our associate degree and professional certificate programs will possess all three of these valuable assets. Near the end of their program, the Executive Assistant to the President reaches out to students to offer personalized guidance on job searching and career strategies. Students are also given access to a private group



where industry job opportunities are regularly posted, and where they are welcome to share openings they discover as well. There is no extra charge associated with this service.

WHO SHOULD ENROLL?

- You want to have a successful career in the creative and entertainment industries.
- You are preparing to be a writer, director, cinematographer, editor, producer, engineer, composer, sound designer, and content creator.
- You want to learn from and work alongside experienced industry professionals.
- You want to make essential contacts while building a body of work that is yours.

Our school attracts students of varied ages and backgrounds from around the world, all of whom share a passion for the creative arts and are serious about developing their craft and growing as artists.

Our students:

- Have a story to tell
- Want to be part of a creative community
- Are looking for a path into the entertainment industry
- Are interested in feature films, television, commercials, documentaries, records, scores, games, immersive media, and content creation
- Seek camaraderie, professional contacts, and a portfolio of finished work

WHY ENROLL?

San Francisco Film School teaches the creative arts by having students practice them. In our authentic, project-based curriculum, classroom study is paired with hands-on production work from the first term forward. Filmmaking students write, shoot, and cut a series of their own films. Music production students record, mix, and master their own tracks. Audio technology students design and build working, interactive, and immersive audio systems. Each project asks more of the student than the last, so that skills compound and graduates leave having finished real work rather than having studied it.

What do students come away with?

- A portfolio of finished work: films, tracks, mixes, and interactive audio systems
- Expertise on professional, industry-standard equipment
- On-set and in-studio experience, with credits on student and professional productions
- Contacts in the entertainment industry
- Confidence to start working right out of school
- Skills in these core areas of study: Producing, Directing, Screenwriting, Cinematography, Editing, Post-Production, Visual Effects, Recording, Mixing, Mastering, Scoring, Sound Design, Immersive and Interactive Audio, and Creative AI

What is unique to our school?

- Active learning, authentic, project-based curricula
- Mentorship from award-winning faculty
- Small class size
- Learn on industry-standard equipment
- Accelerated completion timeline
- Diverse, international student body
- Instructors who work on set and in the studio



- Students' projects covered by production insurance
- Greater access to high-quality, professional equipment and facilities. In compliance with California law that regulates schools, a "library" of this equipment is available to all students.

THE CAMPUS

Founded in 2005, San Francisco Film School is located in the heart of one of the most vibrant and creative cities in the world. In 2016, we built a state-of-the-art main campus in downtown San Francisco at 155 Sansome Street, Second Floor. The historic Art Deco building was formerly the Pacific Stock Exchange and is surrounded by movie theaters, art galleries, restaurants, coffee shops, shopping, and more. All classes are taught at this main campus location.

Our campus boasts production suites, computer classrooms, a sound stage with green screen, and a screening room, all designed to provide the best learning experience possible. SFFS is easily accessible by all forms of public transportation, including buses, BART, and MUNI.

EQUIPMENT & LEARNING RESOURCES

All of the equipment at SFFS is industry-standard, meaning that students are learning using the same equipment professionals use. This supports one of our primary goals, which is to provide a seamless transition for our students from school into the working world.

Atmos Production Suite

Our Atmos Production Suite pairs a Genelec 7.1.4 immersive monitoring array with an Avid MTRX Studio and dual S1 control surfaces. Students mix in true spatial audio on the same tools used in professional mixing rooms, post houses, and scoring stages, and record vocals, voiceover, and Foley in the same room.

Post Production Suite

Our Post Production Suite is a 5.1 surround mixing room used for both film sound and music. Students cut dialogue and build sound design to picture, mix in stereo and surround.

Sound Stage

We have a state-of-the-art sound stage on the campus of SFFS. The Main Stage has 400 amps of power to handle any professional film lighting requirements and a beautiful custom-built Green Screen for shooting visual effects.

Apple Computer Labs

All of our computer labs and classrooms offer "tricked-out" Apple computers running the latest industry-standard editing, music production, and sound design software. Students in their intermediate and advanced filmmaking classes shoot entirely in "4K," so all of our computer labs feature Macs able to edit uncompressed 4K video. In addition, students who shoot green screens on our sound stage learn compositing using specialized plug-ins and industry-grade software.

Professional Cinema Cameras

From the first day of class, our students work in HD video using the latest professional-grade cinema cameras. Students learn the craft of cinematography shooting on Canon, Sony, Blackmagic, and RED digital cinema cameras. Professional Vinten, Manfrotto, and Miller tripods, matte boxes, and high-end tech monitors round out every student's toolkit.

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Sound Recording Equipment

Our students learn the craft of production audio recording using professional equipment. Location sound is a discipline in its own right, and we teach it as one. Our students use shotgun and lavalier microphones, multi-channel digital recorders, and lightweight boom poles.

Lighting and Grip Equipment

According to Stephen Kopels, one of SFFS founders, *"lighting is everything."* Our extensive list of lighting and grip equipment attests to this philosophy. Students use Arriflex, KinoFlo, Mole-Richardson, Chimera, Matthews, and Century lighting and grip equipment, all the same filmmaking tools used on professional movie productions.

Library

Our students require access to media across film, music, and sound. All of the computers located in the computer labs, classrooms, and library have high-speed internet and access to online streaming services. The school also maintains a physical library area with hundreds of DVDs and reference books, as well as essential resources for students, including pre-production documents and binders of actor headshots for casting. Students have open access to the books and DVDs.

FACULTY

Teachers are the heart and soul of every school, and the faculty at the San Francisco Film School comprises accomplished, award-winning producers, directors, writers, composers, musicians, editors, actors, art directors, audio engineers, and sound designers. All faculty members are working professionals, experts in their field, whose goal is to help students develop their craft every step of the way and nurture their passion for creating. Small class sizes assure individual attention and grant greater access to equipment. Our amazing teachers and authentic, project-based curriculum give our students the real-world experience necessary to succeed in the competitive entertainment industry.

See our [website](#) for a complete list of our current faculty.

ADMINISTRATION

Jeremiah Birnbaum (Founder & President)

Jeremiah Birnbaum is President and Founder of the San Francisco Film School, and has worked as a director, producer, editor, and educator in filmmaking for over 30 years. He is also president of Fog City Pictures, one of the most prolific feature film production companies in the San Francisco Bay Area. In the last ten years, Fog City Pictures has developed and produced a variety of feature films and documentaries, which have screened at dozens of festivals around the world and gone on to be released in theaters, on DVD, VOD, and iTunes. Fog City Pictures has a reputation for working with San Francisco's most talented filmmakers, cast and crew, as well as for bringing in talent from Los Angeles and New York City.

Chris Colatos (Vice President for Academic Affairs)

Chris Colatos is an interdisciplinary creative, creative technologist, AI specialist, and academic leader with more than three decades of experience across higher education and the creative industries. His professional practice spans music, film, games, apps, and immersive media. Chris's creative work includes collaborations with James Taylor, Carole King, Smokey Robinson, Billy Joel, Sting, Katy Perry, and Elton John, as well as years as an engineer and producer at Tarpan Studios with Narada Michael Walden. His clients include Apple, Google, GQ, Ferragamo, and Vogue. Chris is a doctoral researcher at the University of Illinois Urbana-Champaign, studying human + AI co-intelligence for creativity and learning. His academic foundation includes graduate study at the University of Edinburgh and Columbia University, and advanced work at Stanford and UCSC. His areas of expertise include Intelligent Audio Systems, Immersive Audio, Adaptive Audio, Algorithmic Composition, and Music Production.

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Frederick Ritzenberg (Dean Emeritus)

Fred Ritzenberg has been in the film business for over 30 years. He produced and directed (with David Leivick) the critically acclaimed feature film, GOSPEL. Most recently, Fred produced ZAYTOUN, a feature film about a 12-year-old Palestinian refugee and an Israeli fighter pilot shot down over Beirut, Lebanon in 1982. It stars Stephen Dorff. ZAYTOUN premiered at the Toronto International Film Festival and was runner-up for the People's Choice Award. It had its European premiere at The BFI London Film Festival. The US premier was at the AFI Film Festival in Los Angeles. Fred has written screenplays for some of Hollywood's top-name producers, including Joe Roth, Ted Field, Scott Kroopf, Daniel Melnick, and Dick Clark Entertainment. Fred is also an Adjunct Lecturer at Santa Clara University and has mentored aspiring screenwriters in San Quentin Prison at Patton University. Fred is a member of the WGA (Writers Guild of America)

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This catalog includes programs that are approved by the California Bureau for Private Postsecondary Education and subject to the California Private Postsecondary Education Act of 2009 and others that are not. Certain rights and protections outlined in this catalog, including but not limited to student refund rights, cancellation rights, and Student Tuition Recovery Fund (STRF) eligibility, apply only to the following state-approved programs: Associate of Applied Sciences in Digital Filmmaking, Professional Certificate in Digital Filmmaking, Associate of Science in New Music Production, The Professional Certificate in New Music Production and Associate of Science in Emerging Audio Technology

Programs that do not meet the definition of an educational program and are not designed to lead to employment include: Workshops and Bootcamps.

This catalog is reviewed and updated annually. Any changes to educational programs, educational services, procedures, or policies required by statute or regulation to be included in this catalog, that occur before the next annual update, will be reflected in supplements or inserts accompanying this catalog at the time such changes are implemented.

Prospective students receive the school catalog as part of their enrollment packet, prior to signing an enrollment agreement. Any interested member of the public may obtain a copy of the catalog by visiting our website at <https://www.sanfranciscofilmschool.edu/admissions/>.

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.

2026 - 2027 CALENDAR FOR ASSOCIATE OF APPLIED SCIENCE (AAS) & PROFESSIONAL CERTIFICATE (PC) PROGRAMS

Terms	Term Start	Term End
Fall 2026	September 8, 2026	December 18, 2026
Mid Fall 2026	October 26, 2026	December 18, 2026
Spring 2027	January 11, 2027	April 23, 2027
Mid Spring 2027	March 1, 2027	April 23, 2027
Summer 2027	May 10, 2027	August 20, 2027
Fall 2027	September 7, 2027	December 17, 2027

ASSOCIATE OF APPLIED SCIENCE IN DIGITAL FILMMAKING

PROGRAM DESCRIPTION & OBJECTIVES

San Francisco Film School was founded by filmmakers with the core philosophy, “*the best way to learn the art and craft of filmmaking is to make films!*” Our unique production-based curriculum combines traditional classroom



learning with practical, hands-on instruction. Students study core areas of filmmaking, including directing, screenwriting, cinematography, producing, editing, post-production, and audio for film.

The Associate of Applied Science in Digital Filmmaking (AAS) program is offered in both In-person and Hybrid modalities. The In-person and Hybrid programs are identical, with the same faculty members, quality, rigor, breadth of academic and technical standards, completion requirements, and credentials awarded. In-person students will be required to attend the majority of their classes on campus, though some courses may be offered exclusively online. Hybrid students will take the majority of their classes online but are required to attend in-person classes for at least one week every semester. The on-site week is designed to provide Hybrid students with intensive hands-on training and team-building skills.

Throughout the AAS program, students make their own films, collaborate on classmates' projects, make industry contacts, and create a body of work that will help them launch their careers. The AAS program is scheduled to be completed in 6 semesters (sometimes 7 semesters depending on the number of credits taken per semester). In addition to their core filmmaking courses, students are required to take general education courses including Screenwriting, History of Film, Psychology of the Creative Mind, Physics, and Statistics. Please see the complete list of classes below for more details.

All full-time AAS students (both in-person and hybrid) will receive use of a Professional Film Production Equipment Package in the same semester that they are enrolled in the 101-B: Introduction to Producing & Directing course. This package will consist of a 4K cinema camera, lens, audio recording kit, and three-point lighting kit. Students will receive ownership of the Professional Film Production Equipment Package upon successful completion of the program. The Professional Film Production Equipment Package is designed to support and empower students in filmmaking both during school and after graduation.

Designed for students wishing to pursue a career in motion pictures, television, and streaming, the AAS program's production-based curriculum emphasizes hands-on filmmaking. Almost every semester students write, produce, direct, and edit their own films, as well as, crew on each other's projects, working as Assistant Directors, Cinematographers, Sound Recordists, and Gaffers.

Over the course of the program, students will make five (5) short films. Each project is progressively more challenging, with the final project, the Thesis film, meant to be submitted to film festivals and a show piece of their demo reel. Students produce the following films for the AAS degree:

- Visual Montages (1-3 mins)
- Short Fiction Film (4-6 mins)
- Documentary (5-7 mins)
- Music Video (3-5 mins) or Web Commercial (30 sec)
- Thesis Film (10-15 mins)

The AAS program focuses on teaching professional filmmaking techniques and developing a students' full creative potential. The objective of this program is to prepare students to pursue careers in motion pictures (both independent and mainstream) and television (network, cable, and streaming). Students completing this program will be able to work in all areas of the motion picture and TV industry, including getting jobs as directors, producers, screenwriters, editors, motion graphics, VFX, audio recording, and audio post production.

In addition to their extensive studies, students upon graduation could have the opportunity to crew with professionals on a feature film set. Some of the many projects graduates have worked on include: [Around June](#), [All About Evil](#), [Torn](#), and the Sundance-winning film [Fruitvale Station](#).

Whether your goal is to write and direct the next Sundance hit, become a cinematographer for a Netflix show, edit action films, or any one of the hundreds of jobs available; the AAS program lays the foundation of knowledge, experience, and connections you need to launch your filmmaking career.

This program prepares students for the following Department of Labor's Standard Occupational Codes (SOC) and



professions:

- 13-1111 – Management Analysts
- 27-1027 – Set and Exhibit Designers
- 27-2012 – Producers and Directors
- 27-4031 – Camera Operators, Television, Video, and Film
- 27-4032 – Film and Video Editors
- 27-3043 – Writers and Authors
- 27-1011 – Art Directors
- 27-1014 – Special Effects Artists and Animators
- 27-3099 – Media and Communication Workers, All Other
- 27-4011 – Audio and Video Technicians
- 27-4014 – Sound Engineering Technicians
- 27-2011 – Actors

PROGRAM REQUIREMENTS

Students in the AAS program are required to take a total of 70 credits. This ensures that all students have a comprehensive filmmaking foundation. The program is a mix of classroom learning, practical exercises, and hands-on film production. Students apply the skills and techniques they learn every semester by writing, directing, shooting, producing, and editing five (5) short films. Each film project is progressively more challenging in demand and scope. This educational method is an effective and powerful way of teaching the art and craft of moviemaking.

SCHEDULE OF TUITION, FEES & OTHER CHARGES

TUITION: \$53,200*

(* \$760 per semester credit for 70 total credits)

INSTITUTIONAL COSTS:

Registration fee - Non-VA \$250 (one-time fee)

Registration fee - VA \$215 (one-time fee)

Equipment fee* - \$825 per semester

Administrative fee - \$75 per semester (Non-refundable after cancellation period)

Technology fee* - \$175 per semester

Estimated Materials Cost: \$250 per semester *, **

* Prorated refundable fee after cancellation period

** Books, SD cards, hard drives, software, and other materials used throughout the program

ESTIMATED NON-INSTITUTIONAL COSTS:

Estimated Housing Costs: Off-Campus - \$1856.39/mo | With-Parents - \$540.18/mo

Estimated Food Costs: Off-Campus - \$566.60/mo | With-Parents - \$313.76/mo

Estimated Transportation Costs: Off-Campus - \$419.11/mo | With-Parents - \$406.01/mo

Estimated Misc Costs: Off-Campus - \$1050.05/mo | With-Parents - \$731.16/mo

TOTAL INSTITUTIONAL CHARGES (first semester)	\$10,695	EST TOTAL NON-INSTITUTIONAL CHARGES (first semester)	\$15,569
TOTAL INSTITUTIONAL CHARGES (six semesters)	\$62,920	EST TOTAL NON-INSTITUTIONAL CHARGES (six semesters)	\$93,412

*See Refund Information in **RIGHT TO CANCEL AND REFUND POLICIES** section

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CLASS SCHEDULES:

Classes are offered Monday – Saturday in either a morning session (10am-1pm), afternoon session (2-5pm) or evening session (6-9pm). Typically, students take classes Monday – Friday, 10am – 5pm, though each semester student schedules will vary depending on the classes within which they enroll.

Students enrolled full-time will take a minimum of 12 credits and a maximum of 18 credits per semester. In order to remain actively enrolled in the AAS program and eligible for federal financial aid, students must take a minimum of 6 credits per semester.

ASSOCIATE OF APPLIED SCIENCE IN DIGITAL FILMMAKING (AAS)

CORE PRODUCTION COURSES (REQUIRED)

Course Code/Title	Credits
DF101A INTRO TO PRODUCING & DIRECTING	4
DF101B INTRO TO PRODUCING & DIRECTING	5
DF103 INTRO TO DIGITAL CINEMATOGRAPHY	2
DF104 INTRO TO THE CRAFT OF EDITING	3
DF105 INTRO TO AUDIO FOR FILM	2
DF201 DOCUMENTARY PRODUCING & DIRECTING	7
DF204 INTERMEDIATE EDITING	2
DF215 AI FILMMAKING	2
DF301 COMMERCIAL PRODUCING & DIRECTING	7
DF302 ADVANCED SCREENWRITING	3
DF303 INTERMEDIATE CINEMATOGRAPHY	2
DF305 ADVANCED AUDIO	3
DF401A ADVANCED PRODUCING & DIRECTING	4
DF401B ADVANCED PRODUCING & DIRECTING	4
DF402 BUSINESS OF FILM	3
DF405 LINE PRODUCING & SET MANAGEMENT	2
DF415 ACTING FOR DIRECTORS	2
TOTAL CREDITS NEEDED	55

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GENERAL EDUCATION COURSES (REQUIRED)

Course Code/Title	Credits
CRW102 CREATIVE WRITING: INTRO TO SCREENWRITING	3
PSY106 PSYCHOLOGY OF THE CREATIVE MIND	3
PHY116 PHYSICS OF LIGHT & SOUND	3
MAT126 INTRODUCTION TO STATISTICS	3
HIS206 HISTORY OF FILM	3
TOTAL CREDITS	15

COURSE DESCRIPTIONS - Associate of Applied Science
in Digital Filmmaking

*All courses include an additional 2 hours of
outside-of-class work for every one hour of lecture.*

DF101A – Introduction to Producing & Directing (4 Semester Credits)

This hands-on course introduces students to the fundamentals of visual storytelling, cinematic language, and the core responsibilities of the director and producer. Through project-based learning, students develop the ability to plan, shoot, and edit short-form works that communicate mood, emotion, and meaning through image, sound, and sequencing. Students progress through the three stages of filmmaking (pre-production, production, and post-production), completing portfolio-ready projects that demonstrate intentional creative decision-making. (Prerequisites: None)

DF101B – Introduction to Producing & Directing (5 Semester Credits)

This course introduces students to the integrated roles of producer and director through the complete development, production, and post-production of a short narrative film. Students build professional pre-production documentation, participate in a structured greenlight review, and execute principal photography during a supervised production intensive. Following production, students refine their films through iterative editorial stages and structured critique, developing competency in production planning, on-set leadership, collaboration, and post-production workflow. (Prerequisites: DF101A)

CRW102 – Creative Writing: Intro to Screenwriting (3 Semester Credits)

This course will center on the writing process, developing dramatic storylines, creating interesting characters, writing first drafts, re-writing and analyzing professional screenplays/stories. It will cover story structure, character, plot and dialogue. At the end of this course, students will complete an original short scene/story in proper screenplay format, demonstrate an ability to critique work and develop the ability to create and articulate a story idea in a narrative synopsis and logline.

(Prerequisites: none)

DF103 – Introduction to Digital Cinematography (2 Semester Credits)

This course will introduce students to the art and craft of digital cinematography. In film, the camera is one of the main tools used for storytelling. Students will learn shot composition, film lighting techniques (natural and 3-point), digital cinema cameras, using professional grip equipment, and moving the camera (dolly and jib techniques). Students shoot using an array of lighting from tungsten to LED to fluorescent, utilize grip equipment, and become proficient with professional tripods, dolly, slider, and jib.

(Prerequisites: none)

DF104 – Introduction to the Craft of Editing (3 Semester Credits)

This course establishes the foundational principles, theories, and practices of film editing as a storytelling discipline. Students study the historical and theoretical evolution of montage, develop fluency in

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continuity editing and its deliberate disruption, and build professional workflow habits including project organization, media management, and version control. Through intensive hands-on practice with industry-standard editing tools, students assemble, refine, and deliver edited works that demonstrate both technical proficiency and emerging creative voice. (Prerequisites: None)

DF105 – Introduction to Audio for Film (2 Semester Credits)

This course is a straightforward and personal approach to learning the ins and outs of the audio production and post-production pipeline and associated processes used within the motion picture, television, and new media industries today. This class offers the student knowledge on the history, technologies, and processes of audio as a storytelling medium. Whether or not audio is a career path, the student will understand the production, language, problems and ultimately, the power of sound. This class will provide hands-on experience in planning, production, and finalization of the motion picture soundtrack. The course is presented through lectures, presentations, hands-on recording and editing workshops.

(Prerequisites: none)

PSY106 – Psychology of the Creative Mind (3 Semester Credits)

This course introduces foundational concepts in psychology through the unique lens of filmmaking and cinema. Students explore how psychological principles inform character development, audience engagement, visual storytelling, and the creative process itself. The curriculum covers major areas of psychology, including perception, memory, emotion, motivation, personality, social influence, human development, cognitive processes, and the psychology of creativity. (Prerequisites: None)

PHY116 – Physics of Light and Sound (3 Semester Credits)

This course explores the physical principles underlying light and sound, providing students with scientific literacy essential to professional work in audio and visual media. The curriculum covers wave behavior, acoustics, optics, electromagnetic radiation, and the physics of human perception, grounding creative practice in scientific understanding. (Prerequisites: None)

MAT126 – Introduction to Statistics (3 Semester Credits)

This course introduces descriptive and inferential statistical methods with applications relevant to creative industries. Students develop quantitative

literacy through the study of data collection, probability, distributions, hypothesis testing, and correlation, building analytical skills applicable to audience research, production analysis, and evidence-based decision making. (Prerequisites: None)

DF201 – Documentary Producing and Directing (7 Semester Credits)

In this course, students will gain an in-depth understanding of the history and modes of non-fiction filmmaking, as well as ethical considerations of the medium. Students will develop an ability to appropriately use technical and formal cinematic elements to convey meaning through film. Each student will develop a written project proposal that includes an understanding of their personal investment in the story, why the film is important within current broader social, cultural, and political contexts, who their intended audience is and what they would like the film to accomplish once it is released into the world. Each student will complete a 5-8 minute non-fiction film, to be formally screened and reviewed in class.

(Prerequisites: DF101A, DF101B, DF103, DF104, DF105, and CRW102)

DF204 – Intermediate Editing (2 Semester Credits)

This course deepens students' command of editing as both a technical discipline and an expressive cinematic art. Through intensive, hands-on practice, students refine their abilities in shot selection, cutting on motion, narrative structure, pacing, and the orchestration of image, sound, and performance. Emphasis is placed on understanding the editor's role as the final storyteller, shaping rhythm, tone, emotional continuity, and the viewer's experience.

(Prerequisites: 104)

HIS206 – History of Film (3 Semester Credits)

Knowing the history of cinema is essential to being a filmmaker and content creator. Students will acquire critical, technical, and aesthetic vocabulary relating to cinematic practices, structures, and genres. Students will develop a greater understanding of how films reflect and influence political, social, and cultural contexts of any given time. Upon completion of this course students will gain a historical appreciation of film based on a survey of cinematic traditions contained within both narrative and experimental forms.

(Prerequisites: none)

DF215 AI Filmmaking (2 Semester Credits)

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This course investigates the creative and technical possibilities of artificial intelligence as a filmmaking tool. Students explore generative video, image synthesis, and AI-assisted post-production workflows, while developing critical judgment about when and how these technologies serve authentic storytelling. The curriculum addresses prompt design, visual continuity, integration of AI-generated material with live-action footage, and the evolving relationship between human creative vision and machine-generated content. *(No prerequisites)*

DF301 – Commercial Producing and Directing (7 Semester Credits)

This course develops the skills required to conceptualize, direct, and produce commercials and music videos for contemporary media environments. Students integrate cinematic storytelling with branding, audience targeting, and distribution strategies, learning to use visual language, performance, pacing, and design to communicate clear creative and marketing objectives. The curriculum emphasizes interpreting creative briefs, collaborating with clients and creative teams, and adapting content for varied audiences and delivery contexts. The course culminates in professional-quality work suitable for portfolio inclusion and client delivery.
(Prerequisites: 101A, 101B, 102, 103, 104, 105)

DF302 – Advanced Screenwriting (3 Semester Credits)

Students in this course will advance their writing skills and complete a screenplay for a thesis project. Students will pitch their projects to the class instructor, outline their story and write a logline/synopsis, write a first draft of their screenplays and revise their script. At the end of this course, students will be able to write a complete screenplay that will be the basis of their thesis project and adapt that screenplay into a shooting script.
(Prerequisites: 102)

DF303 – Intermediate Digital Cinematography (2 Semester Credits)

Delving deeper into the craft of cinematography, this course will cover the basic use and understanding of 4K cinema cameras. Students will learn shooting “green screen” (one of the fundamentals of VFX cinematography); explore commercial cinematography by practicing techniques in “hero” and “beauty” shots; and gain knowledge of advanced movement. During the course, students will complete a series of hands-on exercises, ensuring that they develop their skills as cinematographers and visual storytellers.

(Prerequisites: 103)

DF305 – Advanced Audio for Film (3 Semester Credits)

An advanced, project-driven exploration of audio post-production for narrative filmmaking. Students complete a full audio post on a locked short scene, progressing through dialogue editorial, Foley, sound effects, music editorial, mixing, and professional delivery. Emphasizes narrative listening, creative sound design, and the development of a filmmaker's sonic voice. *(Prerequisites: DF105)*

DF401A – Advanced Producing and Directing (4 Semester Credits)

This course guides students through the complete pre-production of an original thesis film. Working from scripts developed in prior coursework, students refine their creative vision, build comprehensive production documentation, assemble crews, scout locations, develop realistic budgets and schedules, and prepare casting strategies. An on-campus residency week provides structured time for auditions, table reads, blocking rehearsals, and location assessment. The course culminates in a formal greenlight review in which students present and defend their production packages for faculty approval to proceed to principal photography.
(Prerequisites: DF 101A, 101B, 102, 103, 104, 105, 201, 301, 302)

DF401B – Advanced Producing and Directing (4 Semester Credits)

This course completes the thesis sequence, taking students from principal photography through post-production delivery of a finished short film. An on-campus residency week is dedicated to supervised production, followed by a structured editorial process progressing through assembly, rough cut, fine cut, picture lock, sound design, scoring, color correction, and final mix. Students develop professional finishing skills, prepare festival submission materials, and build career positioning strategies. Each student delivers a completed thesis film suitable for festival exhibition and professional portfolio inclusion. *(Prerequisites: DF 401A)*

DF402 – Business of Film (3 Semester Credits)

This course prepares emerging filmmakers to build sustainable careers in a rapidly evolving industry. Students develop strategic intelligence about platform economics, revenue models, AI integration, intellectual property protection, and professional positioning. Through project-based deliverables, students produce real-world career assets including an industry analysis, a personal revenue architecture,

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an AI workflow plan, a professional portfolio, and a long-term career strategy. The course emphasizes entrepreneurial thinking, financial fluency, networking strategy, and creative sustainability. (Prerequisites: None)

in the film industry, and the next steps that OPT students will need to take. (*prerequisites: must have graduated from program*)

DF405 Line Producing & Set Management (2 Semester Credits)

This course prepares students for production. This course prepares students for production management across traditional, hybrid, and AI-native filmmaking environments. Students develop competencies in budgeting, scheduling, crew coordination, location management, and on-set operations while learning to plan and oversee AI-based content production workflows. Through the creation of industry-standard production documents and AI production management artifacts, students build practical skills applicable to the full spectrum of modern production contexts. (Prerequisites: None)

DF415 Acting for Directors (2 Semester Credits)

This course examines the craft of directing through the actor's experience. Students develop a practical understanding of acting terminology, technique, and the rehearsal process by performing scene work themselves, gaining firsthand knowledge of what actors need from their directors to deliver compelling performances. The curriculum covers objective and action analysis, character development methods, improvisation as a directorial tool, and the audition process from both sides of the table. Through repeated cycles of performing, directing, and providing critical feedback, students build a collaborative vocabulary and directorial instinct grounded in empathy, specificity, and trust. (*No prerequisites*)

OPT Course (0 credits)

OPT (Optional Practical Training) is designed specifically for International Students. This is a required course for all international students that are part of the OPT program. The purpose of this course is to support students as their visa status changes from student to work. Students enrolled in this course will learn industry-standard business practices for film and television professionals. Each session will be held via Zoom. Students will learn the skills necessary to create a resume and demo reel to submit for employment in the film industry. The OPT course consists of four two-hour sessions over the course of two weeks. The sessions will cover an introduction to OPT, the business of film, the opportunities available

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ASSOCIATE OF APPLIED SCIENCE IN DIGITAL FILMMAKING (AAS) - SAMPLE TOTAL CHARGES - based on 12 credits per semester:

Semester	Registration Fee*	Administrative Fee*	Equipment Fee	STRF***	Technology Fee	Est Materials Cost**	Tuition	TOTAL INSTITUTIONAL CHARGES PER SEMESTER
1A for New Students (NON-VA)	\$250	\$75	\$825	\$0	\$175	\$250	\$9,120	\$10,695
2	\$0	\$75	\$825	\$0	\$175	\$250	\$9,120	\$10,445
3	\$0	\$75	\$825	\$0	\$175	\$250	\$9,120	\$10,445
4	\$0	\$75	\$825	\$0	\$175	\$250	\$9,120	\$10,445
5	\$0	\$75	\$825	\$0	\$175	\$250	\$9,120	\$10,445
6	\$0	\$75	\$825	\$0	\$175	\$250	\$9,120	\$10,445

TOTAL INSTITUTIONAL CHARGES (first semester)	\$10,695
TOTAL INSTITUTIONAL CHARGES (six semesters)	\$62,920

*These fees are non-refundable. Application fee for students is \$10.

**The student is responsible for the purchase of a Mac-compatible external hard drive (at least 500GB), SD card, books and other written materials, and craft services which may vary depending upon the types of movies the student decides to produce.

***Student Tuition Recovery Fee

CERTIFICATE CONFERRAL FOR NON-COMPLETERS OF ASSOCIATE DEGREE

Students enrolled in an Associate degree program that includes an embedded Certificate may be awarded the Certificate if they do not complete the requirements for the Associate degree but have successfully completed all academic and institutional requirements for the embedded Certificate. In such cases, the Certificate will be automatically awarded, and no separate application for graduation is required.

To be eligible for the conferral of the Certificate, the student must:

- Successfully complete all required courses and credit hours designated for the Certificate program
- Meet the minimum cumulative grade point average required for graduation
- Satisfy all financial obligations to the institution
- Resolve any outstanding administrative holds

The Certificate will be recorded on the student's official transcript with the appropriate conferral date. Students will be notified when the credential has been awarded.



PROFESSIONAL CERTIFICATE IN DIGITAL FILMMAKING

PROGRAM DESCRIPTION & OBJECTIVES

San Francisco Film School was founded by filmmakers with the core philosophy - *"the best way to learn the art and craft of filmmaking is to make films!"* Our unique production-based curriculum combines traditional classroom learning with practical, hands-on instruction. Students study core areas of filmmaking, including directing, screenwriting, cinematography, producing, editing, post-production, and audio for film.

The Professional Certificate (PC) program is offered in both In-person and Hybrid modalities. The In-person and Hybrid programs are identical, with the same faculty members, quality, rigor, breadth of academic and technical standards, completion requirements, and credentials awarded. In-person students will be required to attend the majority of their classes on campus, though some courses may be offered exclusively online. Hybrid students will take the majority of their classes online, but are required to attend in-person classes for at least one week every semester. The on-site week is designed to provide Hybrid students with intensive hands-on training and team-building skills.

Throughout the Professional Certificate (PC) program, students make their own films, collaborate on classmates' projects, make industry contacts, and create a body of work that will help them launch their careers. The PC program can be completed in 4 – 5 semesters, depending on the number of credits taken per semester. Please see the complete list of classes below for more details.

All full-time AAS students (both in-person and hybrid) will receive use of a Professional Film Production Equipment Package in the same semester that they are enrolled in the 101-B: Introduction to Producing & Directing course. This package will consist of a 4K cinema camera, lens, audio recording kit, and three-point lighting kit. Students will receive ownership of the Professional Film Production Equipment Package upon successful completion of the program. The Professional Film Production Equipment Package is designed to support and empower students in filmmaking both during school and after graduation.

The PC programs' production-based curriculum emphasizes hands-on filmmaking. Almost every semester, students write, produce, direct, and edit their own films, as well as crew on each other's projects, working as Assistant Directors, Cinematographers, Sound Recordists, and Gaffers. Over the course of the program, students will make at least four (4) short films, each project becoming progressively more challenging:

- Visual Montage (1-3 mins)
- Short Fiction Film (4-6 mins)
- Documentary (5-7 mins)
- Music Video (3-5 mins) or Web Commercial (30 sec)

The PC program focuses on creative expression, and its objective is to prepare students to pursue careers in commercial, documentary, and web-based production. Students completing this program will be able to work in all areas of content creation, including careers as directors, producers, videographers, screenwriters, editors, motion graphics and VFX, and audio recording & post.

Whether your goal is to start your own production company, launch a web series, get a content creation job, or crew on commercials and documentaries, the PC program lays a firm foundation of knowledge and experience for you to launch your career.

This program prepares students for the following Department of Labor's Standard Occupational Codes (SOC) and professions:

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- 13-1111 – Management Analysts
- 27-1027 – Set and Exhibit Designers
- 27-2012 – Producers and Directors
- 27-4031 – Camera Operators, Television, Video, and Film
- 27-4032 – Film and Video Editors
- 27-3043 – Writers and Authors
- 27-1011 – Art Directors
- 27-1014 – Special Effects Artists and Animators
- 27-3099 – Media and Communication Workers, All Other
- 27-4011 – Audio and Video Technicians
- 27-4014 – Sound Engineering Technicians
- 27-2011 – Actors

PROGRAM REQUIREMENTS

Students in this program are required to take a total of 48 credits. This ensures that all students have the required core foundation of knowledge. The program is a mix of classroom learning, practical exercises, and hands-on film production. Students apply the skills and techniques they learn every semester by writing, directing, shooting, producing, and editing four (4) short films. Each film project is progressively more challenging in demand and scope. This educational method is an effective and powerful way of teaching the art and craft of moviemaking.

SCHEDULE OF TUITION, FEES & OTHER CHARGES

TUITION: \$36,480*

(* \$760 per semester credit for 48 total credits)

INSTITUTIONAL COSTS:

Registration fee - Non-VA \$250 (one-time fee)

Registration fee - VA \$215 (one-time fee)

Equipment fee* - \$825 per semester

Administrative fee - \$75 per semester (Non-refundable after cancellation period)

Technology fee* - \$175 per semester

Estimated Materials Cost: \$250 per semester *, **

* Prorated refundable fee after cancellation period

** Books, SD cards, hard drives, software, and other materials used throughout the program

ESTIMATED NON-INSTITUTIONAL COSTS:

Estimated Housing Costs: Off-Campus - \$1856.39/mo | With-Parents - \$540.18/mo

Estimated Food Costs: Off-Campus - \$566.60/mo | With-Parents - \$313.76/mo

Estimated Transportation Costs: Off-Campus - \$419.11/mo | With-Parents - \$406.01/mo

Estimated Misc Costs: Off-Campus - \$1050.05/mo | With-Parents - \$731.16/mo

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TOTAL INSTITUTIONAL CHARGES (first semester)	\$10,695	EST TOTAL NON-INSTITUTIONAL CHARGES (first semester)	\$15,569
TOTAL INSTITUTIONAL CHARGES (six semesters)	\$42,030	EST TOTAL NON-INSTITUTIONAL CHARGES (six semesters)	\$62,274

*See Refund Information in **RIGHT TO CANCEL AND REFUND POLICIES** section

CLASS SCHEDULES:

Classes are offered Monday – Saturday in either a morning session (10am-1pm), afternoon session (2-5pm) or evening session (6-9pm). Typically, students take classes Monday – Friday, 10am – 5pm, though each semester student schedules will vary depending on the classes within which they enroll.

Students enrolled full-time will take a minimum of 12 credits and a maximum of 18 credits per semester. In order to remain actively enrolled in the PC program and eligible for federal financial aid, students must take a minimum of 6 credits per semester.

PROFESSIONAL CERTIFICATE IN DIGITAL FILMMAKING (PC)

CORE COURSES

Course Code/Title	Credits
DF101A INTRO TO PRODUCING & DIRECTING	4
DF101B INTRO TO PRODUCING & DIRECTING	5
CRW102 CREATIVE WRITING: INTRO TO SCREENWRITING	3
DF103 INTRO TO DIGITAL CINEMATOGRAPHY	2
DF104 INTRO TO THE CRAFT OF EDITING	3
DF105 INTRO TO AUDIO FOR FILM	2
HIS206 HISTORY OF FILM	3
DF201 DOCUMENTARY PRODUCING & DIRECTING	7
DF204 INTERMEDIATE EDITING	2
DF215 AI FILMMAKING	2
DF301 COMMERCIAL PRODUCING & DIRECTING	7
DF302 ADVANCED SCREENWRITING	3
DF303 INTERMEDIATE CINEMATOGRAPHY	2

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DF402 BUSINESS OF FILM	3
TOTAL CREDITS	48

COURSE DESCRIPTIONS - Professional Certificate in Digital Filmmaking

All courses include an additional 2 hours of outside-of-class work for every one hour of lecture.

DF101A – Introduction to Producing & Directing (4 Semester Credits)

This hands-on course introduces students to the fundamentals of visual storytelling, cinematic language, and the core responsibilities of the director and producer. Through project-based learning, students develop the ability to plan, shoot, and edit short-form works that communicate mood, emotion, and meaning through image, sound, and sequencing. Students progress through the three stages of filmmaking (pre-production, production, and post-production), completing portfolio-ready projects that demonstrate intentional creative decision-making. *(Prerequisites: None)*

DF101B – Introduction to Producing & Directing (5 Semester Credits)

This course introduces students to the integrated roles of producer and director through the complete development, production, and post-production of a short narrative film. Students build professional pre-production documentation, participate in a structured greenlight review, and execute principal photography during a supervised production intensive. Following production, students refine their films through iterative editorial stages and structured critique, developing competency in production planning, on-set leadership, collaboration, and post-production workflow. *(Prerequisites: DF101A)*

CRW102 – Creative Writing: Intro to Screenwriting (3 Semester Credits)

This course will center on the writing process, developing dramatic storylines, creating interesting characters, writing first drafts, re-writing, and analyzing professional screenplays/stories. It will cover story structure, character, plot, and dialogue. At the end of this course, students will complete an

original short scene/story in proper screenplay format, demonstrate an ability to critique work, and develop the ability to create and articulate a story idea in a narrative synopsis and logline.

(Prerequisites: none)

DF103 – Introduction to Digital Cinematography (2 Semester Credits)

This course will introduce students to the art and craft of digital cinematography. In film, the camera is one of the main tools used for storytelling. Students will learn shot composition, film lighting techniques (natural and 3-point), digital cinema cameras, using professional grip equipment, and moving the camera (dolly and jib techniques). Students shoot using an array of lighting from tungsten to LED to fluorescent, utilize grip equipment, and become proficient with professional tripods, dolly, slider, and jib.

(Prerequisites: none)

DF104 – Introduction to the Craft of Editing (3 Semester Credits)

This course establishes the foundational principles, theories, and practices of film editing as a storytelling discipline. Students study the historical and theoretical evolution of montage, develop fluency in continuity editing and its deliberate disruption, and build professional workflow habits including project organization, media management, and version control. Through intensive hands-on practice with industry-standard editing tools, students assemble, refine, and deliver edited works that demonstrate both technical proficiency and emerging creative voice. *(Prerequisites: None)*

DF105 – Introduction to Audio for Film (2 Semester Credits)

This course is a straightforward and personal approach to learning the ins and outs of the audio production and post-production pipeline and associated processes used within the motion picture, television, and new media industries today. This class

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offers the student knowledge on the history, technologies, and processes of audio as a storytelling medium. Whether or not audio is a career path, the student will understand the production, language, problems and ultimately, the power of sound. This class will provide hands-on experience in planning, production, and finalization of the motion picture soundtrack. The course is presented through lectures, presentations, hands-on recording and editing workshops.

(Prerequisites: none)

DF201 – Documentary Producing and Directing

(7 Semester Credits)

In this course, students will gain an in-depth understanding of the history and modes of non-fiction filmmaking, as well as ethical considerations of the medium. Students will develop an ability to appropriately use technical and formal cinematic elements to convey meaning through film. Each student will develop a written project proposal that includes an understanding of their personal investment in the story, why the film is important within current broader social, cultural, and political contexts, who their intended audience is, and what they would like the film to accomplish once it is released into the world. Each student will complete a 5-8 minute non-fiction film, to be formally screened and reviewed in class.

(Prerequisites: DF101A, DF101B, DF103, DF104, DF105, and CRW102)

DF204 – Intermediate Editing

(2 Semester Credits)

This course deepens students' command of editing as both a technical discipline and an expressive cinematic art. Through intensive, hands-on practice, students refine their abilities in shot selection, cutting on motion, narrative structure, pacing, and the orchestration of image, sound, and performance. Emphasis is placed on understanding the editor's role as the final storyteller, shaping rhythm, tone, emotional continuity, and the viewer's experience.

(Prerequisites: 104)

HIS206 – History of Film

(3 Semester Credits)

Knowing the history of cinema is essential to being a filmmaker and content creator. Students will acquire critical, technical, and aesthetic vocabulary relating to

cinematic practices, structures, and genres. Students will develop a greater understanding of how films reflect and influence political, social, and cultural contexts of any given time. Upon completion of this course, students will gain an historical appreciation of film based on a survey of cinematic traditions contained within both narrative and experimental forms.

(Prerequisites: none)

DF215 AI Filmmaking

(2 Semester Credits)

This course investigates the creative and technical possibilities of artificial intelligence as a filmmaking tool. Students explore generative video, image synthesis, and AI-assisted post-production workflows, while developing critical judgment about when and how these technologies serve authentic storytelling. The curriculum addresses prompt design, visual continuity, integration of AI-generated material with live-action footage, and the evolving relationship between human creative vision and machine-generated content. *(No prerequisites)*

DF301 – Commercial Producing and Directing

(7 Semester Credits)

This course develops the skills required to conceptualize, direct, and produce commercials and music videos for contemporary media environments. Students integrate cinematic storytelling with branding, audience targeting, and distribution strategies, learning to use visual language, performance, pacing, and design to communicate clear creative and marketing objectives. The curriculum emphasizes interpreting creative briefs, collaborating with clients and creative teams, and adapting content for varied audiences and delivery contexts. The course culminates in professional-quality work suitable for portfolio inclusion and client delivery.

(Prerequisites: DF101A, DF101B, DF103, DF104, DF105, and CRW102)

DF302 – Advanced Screenwriting

(3 Semester Credits)

Students in this course will advance their writing skills and complete a screenplay for a thesis project. Students will pitch their projects to the class instructor, outline their story and write a logline/synopsis, write a first draft of their

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screenplays, and revise their script. At the end of this course, students will be able to write a complete screenplay that will be the basis of their thesis project and adapt that screenplay into a shooting script.

(Prerequisites: 102)

DF303 – Intermediate Digital Cinematography

(2 Semester Credits)

Delving deeper into the craft of cinematography, this course will cover the basic use and understanding of 4K cinema cameras. Students will learn shooting “green screen” (one of the fundamentals of VFX cinematography); explore commercial cinematography by practicing techniques in “hero” and “beauty” shots; and gain knowledge of advanced movement. During the course, students will complete a series of hands-on exercises, ensuring that they develop their skills as cinematographers and visual storytellers.

(Prerequisites: 103)

DF402 – Business of Film

(3 Semester Credits)

This course prepares emerging filmmakers to build sustainable careers in a rapidly evolving industry. Students develop strategic intelligence about platform economics, revenue models, AI integration, intellectual property protection, and professional positioning. Through project-based deliverables, students produce real-world career assets including an industry analysis, a personal revenue architecture, an AI workflow plan, a professional portfolio, and a long-term career strategy. The course emphasizes entrepreneurial thinking, financial fluency, networking strategy, and creative sustainability.

(Prerequisites: None)

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PROFESSIONAL CERTIFICATE IN DIGITAL FILMMAKING - SAMPLE TOTAL CHARGES - based on 12 credits per semester:

Semester	Registration Fee*	Administrative Fee*	Equipment Fee	STRF***	Technology Fee	Est Materials Cost**	Tuition	TOTAL INSTITUTIONAL CHARGES PER SEMESTER
1A for New Students (NON-VA)	\$250	\$75	\$825	\$0	\$175	\$250	\$9,120	\$10,695
2	\$0	\$75	\$825	\$0	\$175	\$250	\$9,120	\$10,445
3	\$0	\$75	\$825	\$0	\$175	\$250	\$9,120	\$10,445
4	\$0	\$75	\$825	\$0	\$175	\$250	\$9,120	\$10,445

TOTAL INSTITUTIONAL CHARGES (first semester)	\$10,695
TOTAL INSTITUTIONAL CHARGES (four semesters)	\$42,030

*These fees are non-refundable (Administrative Fee is only non-refundable after cancellation period). Application fee for students is \$10.

**The student is responsible for the purchase of a Mac-compatible external hard drive (at least 500GB), SD card, books and other written materials, and craft services which may vary depending upon the types of movies the student decides to produce.

***Student Tuition Recovery Fee

ASSOCIATE OF SCIENCE IN NEW MUSIC PRODUCTION (AS)

PROGRAM DESCRIPTION & OBJECTIVES

The Associate of Science in New Music Production (NMP) develops complete music producers capable of creating professional-quality recordings across all contemporary genres while preparing students for the evolving landscape of music creation, distribution, and monetization. This comprehensive program takes absolute beginners through a progressive curriculum that builds technical mastery, creative fluency, and business acumen, enabling graduates to produce music for any context, from artist-driven releases to commercial media projects.

Students develop expertise in digital audio production, recording techniques, synthesis and sound design, mixing, mastering, and music for visual media. The program emphasizes contemporary production approaches spanning pop, hip-hop, R&B, electronic, IDM, rock, country, and experimental genres while teaching transferable skills applicable to any musical style. Beyond technical proficiency, students learn project management, client communication, file organization, and version control practices essential to sustainable creative careers.

The Associate of Science degree includes advanced coursework in large-format studio recording, audio mastering, and live sound reinforcement, providing deeper preparation for careers requiring sophisticated technical skills and artistic leadership.

Upon successful completion of the Associate of Science in New Music Production, graduates will be able to:

1. Execute complete music production workflows from initial concept through finished master, demonstrating command of contemporary production tools, techniques, and aesthetic conventions.
2. Record acoustic and electronic sound sources using appropriate microphone selection, placement, and signal chain configuration, achieving professional-quality captures suitable for commercial release.
3. Design original sounds using synthesis, sampling, and audio processing techniques, developing a distinctive sonic palette while meeting the stylistic requirements of diverse production contexts.
4. Mix multitrack productions to professional standards, applying signal processing, spatial positioning, dynamic control, and automation to achieve clarity, impact, and artistic intent.
5. Prepare and deliver final masters optimized for contemporary distribution platforms, applying appropriate loudness management, format specifications, and quality control procedures.
6. Compose and produce music for visual media, demonstrating understanding of dramatic function, synchronization techniques, and delivery requirements for film, television, games, and advertising.
7. Navigate the music industry with professional competence, demonstrating knowledge of copyright, contracts, royalty structures, and entrepreneurial strategies for sustainable creative careers.
8. Manage complex production projects with efficiency and professionalism, applying systematic approaches to file organization, session management, version control, and client communication.

This program prepares students for the following Department of Labor's Standard Occupational Codes (SOC) and professions:

- 27-4014 – Sound Engineering Technicians
- 27-4011 – Audio and Video Technicians
- 27-2041 – Music Directors and Composers
- 13-1011 – Agents and Business Managers of Artists, Performers, and Athletes
- 27-3099 – Media and Communication Workers, All Other
- 25-1121 – Art, Drama, and Music Teachers, Postsecondary
- 15-1252 – Software Developers

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- 15-1253 – Software Quality Assurance Analysts and Testers
- 27-1014 – Special Effects Artists and Animators
- 27-4032 – Film and Video Editors
- 27-2012 – Producers and Director

PROGRAM REQUIREMENTS

Students in the Associate of Science in New Music Production program are required to take a total of 60 credits across 5 semesters, completing 20 courses (15 core courses plus 5 general education courses). This ensures that all students have a comprehensive music production foundation. The program is a mix of classroom learning, practical exercises, and hands-on studio production. Students apply the skills and techniques they learn every semester by producing, recording, mixing, and mastering original music projects. Each project is progressively more challenging in demand and scope.

SCHEDULE OF TUITION, FEES & OTHER CHARGES

TUITION: \$45,600*

(* \$760 per semester credit for 60 total credits)

INSTITUTIONAL COSTS:

Registration fee - Non-VA \$250 (one-time fee)

Registration fee - VA \$215 (one-time fee)

Equipment fee* - \$825 per semester

Administrative fee - \$75 per semester (Non-refundable after cancellation period)

Technology fee* - \$175 per semester

Estimated Materials Cost: \$250 per semester *, **

* Prorated refundable fee after cancellation period

** Books, SD cards, hard drives, software, and other materials used throughout the program

ESTIMATED NON-INSTITUTIONAL COSTS:

Estimated Housing Costs: Off-Campus - \$1856.39/mo | With-Parents - \$540.18/mo

Estimated Food Costs: Off-Campus - \$566.60/mo | With-Parents - \$313.76/mo

Estimated Transportation Costs: Off-Campus - \$419.11/mo | With-Parents - \$406.01/mo

Estimated Misc Costs: Off-Campus - \$1050.05/mo | With-Parents - \$731.16/mo

TOTAL INSTITUTIONAL CHARGES (first semester)	\$10,695	EST TOTAL NON-INSTITUTIONAL CHARGES (first semester)	\$15,569
TOTAL INSTITUTIONAL CHARGES (five semesters)	\$52,475	EST TOTAL NON-INSTITUTIONAL CHARGES (five semesters)	\$77,843

See Refund Information in **RIGHT TO CANCEL AND REFUND POLICIES section*

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CLASS SCHEDULES:

Classes are offered Monday – Saturday in either a morning session (10am-1pm), afternoon session (2-5pm) or evening session (6-9pm). Typically, students take classes Monday – Friday, 10am – 5pm, though each semester student schedules will vary depending on the classes within which they enroll.

Students enrolled full-time will take a minimum of 12 credits and a maximum of 18 credits per semester. In order to remain actively enrolled in the AAS program and eligible for federal financial aid, students must take a minimum of 6 credits per semester.

ASSOCIATE OF SCIENCE IN NEW MUSIC PRODUCTION (AS)

CORE PRODUCTION COURSES (REQUIRED)

Course Code/Title	Credits
AUD 101 FOUNDATIONS OF SOUND AND AUDIO SYSTEMS	3
MUS 101 MUSIC THEORY FOR PRODUCERS	3
NMP 102 DIGITAL AUDIO PRODUCTION I	3
NMP 103 RHYTHMIC COMPOSITION AND PRODUCTION	3
NMP 111 STUDIO RECORDING TECHNIQUES	3
NMP 112 DIGITAL AUDIO PRODUCTION II	3
NMP 113 SYNTHESIS AND SOUND DESIGN	3
NMP 121 MIXING THEORY AND PRACTICE	3
NMP 122 VOCAL RECORDING AND PRODUCTION	3
NMP 123 SCORING AND MUSIC FOR VISUAL MEDIA	3
NMP 124 ADVANCED MIXING AND SIGNAL PROCESSING	3
NMP 132 MUSIC BUSINESS AND PORTFOLIO DEVELOPMENT	3
NMP 201 ADVANCED STUDIO PRODUCTION	3
NMP 202 LIVE SOUND AND EVENT PRODUCTION	3
NMP 203 INTRODUCTION TO AUDIO MASTERING	3
TOTAL CREDITS NEEDED	45

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GENERAL EDUCATION COURSES (REQUIRED)

Course Code/Title	Credits
PHY 116 PHYSICS OF LIGHT AND SOUND	3
PSY 106 PSYCHOLOGY OF THE CREATIVE MIND	3
COM 136 PROFESSIONAL COMMUNICATIONS FOR THE CREATIVE INDUSTRY	3
HUM 146 EVOLUTION OF SONIC ART AND TECHNOLOGY	3
MAT 126 INTRODUCTION TO STATISTICS	3
TOTAL CREDITS NEEDED	15

COURSE DESCRIPTIONS - The Associate of Science in New Music Production

All courses include an additional 2 hours of outside-of-class work for every one hour of lecture.

AUD 101 Foundations of Sound and Audio Systems (3 Semester Credits)

This course establishes the scientific and technical foundations of audio through the study of acoustics, psychoacoustics, signal flow, and digital audio principles. Students develop critical listening skills, explore the physics of sound behavior in acoustic environments, and build fluency with the signal path from source to speaker. The on-campus residency provides hands-on experience with professional measurement tools and acoustic environments. *(No prerequisites)*

MUS 101 Music Theory for Producers (3 Semester Credits)

This course builds practical music theory fluency for producers working in digital audio workstation environments. Students develop command of scales, intervals, chords, progressions, melody, rhythm, and song form through direct application on MIDI controllers and piano roll editors, with all concepts grounded in

contemporary production genres. The curriculum progresses from foundational pitch literacy through advanced harmonic and melodic techniques, preparing students to make confident, informed musical decisions across all production contexts. *(No prerequisites)*

NMP 102 Digital Audio Production I (3 Semester Credits)

This course introduces the fundamentals of music production in the digital audio workstation environment. Students develop core skills in session navigation, MIDI programming, drum pattern construction, bass and harmonic element creation, melodic development, basic arrangement, audio recording, editing, and introductory mixing. The curriculum builds confidence through progressive skill development, establishing the technical foundation and creative vocabulary essential to contemporary music production. *(No prerequisites)*

NMP 103 Rhythmic Composition and Production (3 Semester Credits)

This course develops comprehensive skills in rhythmic composition and production, establishing the groove-building abilities essential to contemporary music. Students explore the theory, techniques, and

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creative approaches that define rhythm across diverse musical genres. The curriculum balances technical proficiency in drum programming, sample manipulation, and percussion sound design with a deeper understanding of why certain rhythmic approaches create compelling grooves. *(No prerequisites)*

NMP 111 Studio Recording Techniques (3 Semester Credits)

This course develops professional recording skills through a comprehensive study of microphone technique, signal flow, session management, and the art of capturing musical performances. Students learn to translate acoustic energy into recorded sound with intention, clarity, and artistic purpose. The on-campus residency provides intensive hands-on experience in a professional large-format recording studio, where students record live musicians using industry-standard equipment and workflows. *(No prerequisites)*

NMP 112 Digital Audio Production II (3 Semester Credits)

This course advances the production skills established in Digital Audio Production I, developing professional-level workflows, sophisticated arrangement techniques, and the collaborative practices essential to modern music production. Students refine their creative and technical approaches while building organizational systems, communication skills, and production intelligence that distinguish professional producers from hobbyists. Emphasis is placed on project management, client collaboration, and revision workflows. *(Prerequisite: NMP 102)*

NMP 113 Synthesis and Sound Design (3 Semester Credits)

This course develops comprehensive skills in sound synthesis and sound design for music production. Students explore subtractive, FM, wavetable, additive, granular, physical modeling, and sampling-based synthesis methods, building the ability to create original sounds from fundamental principles. The curriculum progresses from core synthesis architectures through

advanced techniques, preparing students to design distinctive sonic palettes for any production context. *(Prerequisite: NMP 102)*

NMP 121 Mixing Theory and Practice (3 Semester Credits)

This course develops professional mixing skills through systematic study of equalization, dynamics processing, time-based effects, spatial positioning, and mix bus techniques. Students learn to transform multitrack recordings and productions into polished, cohesive mixes that translate effectively across playback systems. The on-campus residency provides intensive mixing experience in a professional monitoring environment, accelerating the development of critical listening skills and processing judgment. *(Prerequisite: NMP 102)*

NMP 122 Vocal Recording and Production (3 Semester Credits)

This course develops comprehensive skills in recording, editing, and producing vocal performances across contemporary music genres. Students learn to capture compelling vocal recordings, process them with appropriate signal chains, and integrate finished vocals into complete productions. The curriculum addresses both the technical craft of vocal engineering and the interpersonal dynamics of working with singers, recognizing that great vocal production requires equal parts technical expertise and human sensitivity. *(Prerequisite: NMP 111)*

NMP 123 Scoring and Music for Visual Media (3 Semester Credits)

This course develops composition and production skills for film, television, advertising, documentary, and interactive media. Students learn to analyze visual content, synchronize music to picture, and compose original scores that serve narrative and emotional functions. The curriculum covers technical foundations of media scoring, genre-appropriate compositional approaches, and the professional practices of working with directors and creative teams in visual media contexts. *(Prerequisite: NMP 102)*

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NMP 124 Advanced Mixing and Signal Processing (3 Semester Credits)

This course extends mixing proficiency beyond foundational techniques into the advanced processing strategies used by professional mix engineers. Students explore multiband dynamics, parallel processing architectures, mid-side techniques, dynamic equalization, harmonic enhancement, and creative signal routing. The curriculum develops the refined listening skills and systematic problem-solving abilities required to achieve competitive, professional-quality results across genres and delivery formats. *(Prerequisite: NMP 121)*

NMP 132 Music Business and Portfolio Development (3 Semester Credits)

This course prepares music production students for sustainable careers by integrating essential business knowledge with professional portfolio development. Students learn the fundamental structures of the music industry, including copyright, publishing, licensing, and revenue streams, while simultaneously building polished portfolios that demonstrate their capabilities to potential clients and employers. This course serves as the capstone for both the Professional Certificate program and the Associate of Science program. *(No prerequisites)*

NMP 201 Advanced Studio Production (3 Semester Credits)

This course develops advanced production skills in professional large-format studio environments, integrating recording, mixing, and production leadership at the highest level. Students manage complete production sessions from pre-production planning through final delivery, working with live musicians and professional equipment. The on-campus residency provides intensive experience directing recording sessions, making real-time production decisions, and developing the confidence and judgment required for professional studio leadership. *(Prerequisites: NMP 111 and NMP 121)*

NMP 202 Live Sound and Event Production (3 Semester Credits)

This course develops comprehensive skills in live sound reinforcement and event production, translating studio mixing knowledge into the unique demands of real-time performance contexts. Students learn system architecture and signal flow for live applications, front-of-house and monitor mixing approaches, wireless system coordination, stage management, and the collaborative dynamics of working with performers under real-time pressure. The on-campus residency provides intensive hands-on experience with professional PA systems and live mixing scenarios. *(Prerequisite: NMP 121)*

NMP 203 Introduction to Audio Mastering (3 Semester Credits)

This course introduces the art, science, and professional practice of audio mastering, the final creative and technical stage of music production. Students develop the specialized listening skills, technical knowledge, and aesthetic judgment required to prepare finished mixes for commercial release across streaming platforms, physical media, and broadcast applications. The curriculum covers loudness management, tonal and dynamic optimization, stereo enhancement, platform-specific delivery, and quality control workflows. *(Prerequisite: NMP 121)*

PSY 106 Psychology of the Creative Mind (3 Semester Credits)

This course introduces foundational concepts in psychology through the unique lens of filmmaking and cinema. Students explore how psychological principles inform character development, audience engagement, visual storytelling, and the creative process itself. The curriculum covers major areas of psychology, including perception, memory, emotion, motivation, personality, social influence, human development, cognitive processes, and the psychology of creativity. *(No prerequisites)*

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PHY 116 Physics of Light and Sound (3 Semester Credits)

This course explores the physical principles underlying light and sound, providing students with scientific literacy essential to professional work in audio and visual media. The curriculum covers wave behavior, acoustics, optics, electromagnetic radiation, and the physics of human perception, grounding creative practice in scientific understanding. *(No prerequisites)*

MAT 126 Introduction to Statistics (3 Semester Credits)

This course introduces descriptive and inferential statistical methods with applications relevant to creative industries. Students develop quantitative literacy through the study of data collection, probability, distributions, hypothesis testing, and correlation, building analytical skills applicable to audience research, production analysis, and evidence-based decision making. *(No prerequisites)*

COM 136 Professional Communications for the Creative Industry (3 Semester Credits)

This course develops the written, verbal, and interpersonal communication skills essential to professional success in creative fields. Students practice industry-relevant communication formats, including project proposals, client correspondence, creative briefs, production documentation, and professional presentations. The curriculum addresses collaboration dynamics, constructive critique, conflict resolution, and the communication strategies that build productive working relationships with clients, collaborators, and creative teams. Students develop a professional communication portfolio demonstrating competence across the formats and contexts they will encounter throughout their careers. *(No prerequisites)*

HUM 146 Evolution of Sonic Art and Technology (3 Semester Credits)

This course traces the intertwined development of sound-based artistic practice and the technologies that have shaped it, from early acoustic instruments and mechanical reproduction through electronic synthesis, digital audio, and contemporary computational approaches. Students examine how technological innovation has expanded the possibilities of sonic expression, how artists have driven technological development through creative demand, and how cultural, economic, and philosophical forces have influenced both. The curriculum situates current audio practice within its broader historical and cultural context, preparing students to understand the trajectory of their field and to engage thoughtfully with ongoing transformation. *(No prerequisites)*

AUD 204 Advanced Professional Practice (3 Semester Credits)

This capstone course elevates students from prepared graduates to active professionals, building upon the foundational business knowledge and portfolio developed in earlier coursework. Students engage with advanced topics in client relations, project management, personal branding, career specialization, and sustainable business practices. The curriculum emphasizes real-world professional scenarios, developing the judgment, communication skills, and strategic thinking required for long-term career success in music production. *(No prerequisites)*

ASSOCIATE OF SCIENCE IN NEW MUSIC PRODUCTION - SAMPLE TOTAL CHARGES - based on 12 credits per semester:

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Semester	Registration Fee*	Administrative Fee*	Equipment Fee	STRF***	Technology Fee	Est Materials Cost**	Tuition	TOTAL INSTITUTIONAL CHARGES PER SEMESTER
1A for New Students (NON-VA)	\$250	\$75	\$825	\$0	\$175	\$250	\$9,120	\$10,695
2	\$0	\$75	\$825	\$0	\$175	\$250	\$9,120	\$10,445
3	\$0	\$75	\$825	\$0	\$175	\$250	\$9,120	\$10,445
4	\$0	\$75	\$825	\$0	\$175	\$250	\$9,120	\$10,445
5	\$0	\$75	\$825	\$0	\$175	\$250	\$9,120	\$10,445

TOTAL INSTITUTIONAL CHARGES (first semester)	\$10,695
TOTAL INSTITUTIONAL CHARGES (five semesters)	\$52,475

*These fees are non-refundable (Administrative Fee is only non-refundable after cancellation period). Application fee for students is \$10.

**The student is responsible for the purchase of a Mac-compatible external hard drive (at least 500GB), SD card, books and other written materials, and craft services which may vary depending upon the types of work the student decides to produce.

***Student Tuition Recovery Fee

PROFESSIONAL CERTIFICATE IN NEW MUSIC PRODUCTION (PC)

PROGRAM DESCRIPTION & OBJECTIVES

The Professional Certificate in New Music Production (NMP) provides focused, accelerated training for students seeking to enter the music production field or enhance existing skills with contemporary techniques. This intensive program delivers the essential competencies of music production, from foundational audio principles through advanced mixing, in a concentrated three-semester format designed for career-focused learners.

Students develop proficiency in digital audio production, recording techniques, synthesis and sound design, mixing, vocal production, and music for visual media. The curriculum emphasizes hands-on, project-based learning that builds professional portfolios while developing the technical skills and creative judgment required for employment in music production and related audio fields.

The Professional Certificate shares its core curriculum with the Associate of Science in New Music Production, enabling graduates to articulate seamlessly into the AS program to complete additional advanced coursework and general education requirements for the associate degree.

Upon successful completion of the Professional Certificate in New Music Production, graduates will be able to:

1. Execute complete music production workflows from initial concept through finished mix, demonstrating command of contemporary production tools and techniques.
2. Record acoustic and electronic sound sources using appropriate microphone selection and signal chain configuration, achieving professional-quality captures.

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3. Design original sounds using synthesis, sampling, and audio processing techniques appropriate to contemporary production styles.
4. Mix multitrack productions applying signal processing, spatial positioning, and dynamic control to achieve clarity and artistic intent.
5. Produce music for visual media, demonstrating understanding of dramatic function and synchronization techniques.
6. Apply foundational business knowledge to creative work, demonstrating awareness of copyright, professional communication, and career development strategies.
7. Manage production projects efficiently, demonstrating systematic approaches to file organization, session management, and version control.
8. Produce a professional portfolio demonstrating technical competence and creative range suitable for entry-level employment.

This program prepares students for the following Department of Labor's Standard Occupational Codes (SOC) and professions:

- 27-4014 – Sound Engineering Technicians
- 27-2041 – Music Directors and Composers
- 27-4011 – Audio and Video Technicians
- 27-3099 – Media and Communication Workers, All Other

PROGRAM REQUIREMENTS

Students in the Professional Certificate program are required to take a total of 36 credits across 3 semesters, completing 12 core courses (no general education requirement). This ensures that all students have a comprehensive, career-focused music production foundation. The program is a mix of classroom learning, practical exercises, and hands-on studio production. Students apply the skills and techniques they learn every semester by producing, recording, mixing, and mastering original music projects. Each project is progressively more challenging in demand and scope.

SCHEDULE OF TUITION, FEES & OTHER CHARGES

TUITION: \$27,360*

(* \$760 per semester credit for 36 total credits)

INSTITUTIONAL COSTS:

Registration fee - Non-VA \$250 (one-time fee)

Registration fee - VA \$215 (one-time fee)

Equipment fee* - \$825 per semester

Administrative fee - \$75 per semester (Non-refundable after cancellation period)

Technology fee* - \$175 per semester

Estimated Materials Cost: \$250 per semester *, **

* Prorated refundable fee after cancellation period

** Books, SD cards, hard drives, software, and other materials used throughout the program

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ESTIMATED NON-INSTITUTIONAL COSTS:

Estimated Housing Costs: Off-Campus - \$1856.39/mo | With-Parents - \$540.18/mo

Estimated Food Costs: Off-Campus - \$566.60/mo | With-Parents - \$313.76/mo

Estimated Transportation Costs: Off-Campus - \$419.11/mo | With-Parents - \$406.01/mo

Estimated Misc Costs: Off-Campus - \$1050.05/mo | With-Parents - \$731.16/mo

TOTAL INSTITUTIONAL CHARGES (first semester)	\$10,695	EST TOTAL NON-INSTITUTIONAL CHARGES (first semester)	\$15,569
TOTAL INSTITUTIONAL CHARGES (four semesters)	\$31,585	EST TOTAL NON-INSTITUTIONAL CHARGES (six semesters)	\$46,706

See Refund Information in **RIGHT TO CANCEL AND REFUND POLICIES section*

CLASS SCHEDULES:

Classes are offered Monday – Saturday in either a morning session (10am-1pm), afternoon session (2-5pm) or evening session (6-9pm). Typically, students take classes Monday – Friday, 10am – 5pm, though each semester student schedules will vary depending on the classes within which they enroll.

Students enrolled full-time will take a minimum of 12 credits and a maximum of 18 credits per semester. In order to remain actively enrolled in the AAS program and eligible for federal financial aid, students must take a minimum of 6 credits per semester.

PROFESSIONAL CERTIFICATE IN NEW MUSIC PRODUCTION (PC)

CORE PRODUCTION COURSES (REQUIRED)

Course Code/Title	Credits
AUD 101 FOUNDATIONS OF SOUND AND AUDIO SYSTEMS	3
MUS 101 MUSIC THEORY FOR PRODUCERS	3
NMP 102 DIGITAL AUDIO PRODUCTION I	3
NMP 103 RHYTHMIC COMPOSITION AND PRODUCTION	3
NMP 111 STUDIO RECORDING TECHNIQUES	3
NMP 112 DIGITAL AUDIO PRODUCTION II	3
NMP 113 SYNTHESIS AND SOUND DESIGN	3

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NMP 121 MIXING THEORY AND PRACTICE	3
NMP 122 VOCAL RECORDING AND PRODUCTION	3
NMP 123 SCORING AND MUSIC FOR VISUAL MEDIA	3
NMP 124 ADVANCED MIXING AND SIGNAL PROCESSING	3
NMP 132 MUSIC BUSINESS AND PORTFOLIO DEVELOPMENT	3
TOTAL CREDITS NEEDED	30

COURSE DESCRIPTIONS - The Professional Certificate in New Music Production

All courses include an additional 2 hours of outside-of-class work for every one hour of lecture.

AUD 101 Foundations of Sound and Audio Systems (3 Semester Credits)

This course establishes the scientific and technical foundations of audio through the study of acoustics, psychoacoustics, signal flow, and digital audio principles. Students develop critical listening skills, explore the physics of sound behavior in acoustic environments, and build fluency with the signal path from source to speaker. The on-campus residency provides hands-on experience with professional measurement tools and acoustic environments. *(No prerequisites)*

MUS 101 Music Theory for Producers (3 Semester Credits)

This course builds practical music theory fluency for producers working in digital audio workstation environments. Students develop command of scales, intervals, chords, progressions, melody, rhythm, and song form through direct application on MIDI controllers and piano roll editors, with all concepts grounded in contemporary production genres. The curriculum progresses from foundational pitch literacy through advanced harmonic and melodic techniques, preparing students to make confident, informed musical decisions across all production contexts. *(No prerequisites)*

NMP 102 Digital Audio Production I (3 Semester Credits)

This course introduces the fundamentals of music production in the digital audio workstation environment. Students develop core skills in session navigation, MIDI programming, drum pattern construction, bass and harmonic element creation, melodic development, basic arrangement, audio recording, editing, and introductory mixing. The curriculum builds confidence through progressive skill development, establishing the technical foundation and creative vocabulary essential to contemporary music production. *(No prerequisites)*

NMP 103 Rhythmic Composition and Production (3 Semester Credits)

This course develops comprehensive skills in rhythmic composition and production, establishing the groove-building abilities essential to contemporary music. Students explore the theory, techniques, and creative approaches that define rhythm across diverse musical genres. The curriculum balances technical proficiency in drum programming, sample manipulation, and percussion sound design with a deeper understanding of why certain rhythmic approaches create compelling grooves. *(No prerequisites)*

NMP 111 Studio Recording Techniques (3 Semester Credits)

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This course develops professional recording skills through a comprehensive study of microphone technique, signal flow, session management, and the art of capturing musical performances. Students learn to translate acoustic energy into recorded sound with intention, clarity, and artistic purpose. The on-campus residency provides intensive hands-on experience in a professional large-format recording studio, where students record live musicians using industry-standard equipment and workflows. *(No prerequisites)*

NMP 112 Digital Audio Production II (3 Semester Credits)

This course advances the production skills established in Digital Audio Production I, developing professional-level workflows, sophisticated arrangement techniques, and the collaborative practices essential to modern music production. Students refine their creative and technical approaches while building organizational systems, communication skills, and production intelligence that distinguish professional producers from hobbyists. Emphasis is placed on project management, client collaboration, and revision workflows. *(Prerequisite: NMP 102)*

NMP 113 Synthesis and Sound Design (3 Semester Credits)

This course develops comprehensive skills in sound synthesis and sound design for music production. Students explore subtractive, FM, wavetable, additive, granular, physical modeling, and sampling-based synthesis methods, building the ability to create original sounds from fundamental principles. The curriculum progresses from core synthesis architectures through advanced techniques, preparing students to design distinctive sonic palettes for any production context. *(Prerequisite: NMP 102)*

NMP 121 Mixing Theory and Practice (3 Semester Credits)

This course develops professional mixing skills through systematic study of equalization, dynamics processing, time-based effects, spatial positioning, and mix bus

techniques. Students learn to transform multitrack recordings and productions into polished, cohesive mixes that translate effectively across playback systems. The on-campus residency provides intensive mixing experience in a professional monitoring environment, accelerating the development of critical listening skills and processing judgment. *(Prerequisite: NMP 102)*

NMP 122 Vocal Recording and Production (3 Semester Credits)

This course develops comprehensive skills in recording, editing, and producing vocal performances across contemporary music genres. Students learn to capture compelling vocal recordings, process them with appropriate signal chains, and integrate finished vocals into complete productions. The curriculum addresses both the technical craft of vocal engineering and the interpersonal dynamics of working with singers, recognizing that great vocal production requires equal parts technical expertise and human sensitivity. *(Prerequisite: NMP 111)*

NMP 123 Scoring and Music for Visual Media (3 Semester Credits)

This course develops composition and production skills for film, television, advertising, documentary, and interactive media. Students learn to analyze visual content, synchronize music to picture, and compose original scores that serve narrative and emotional functions. The curriculum covers technical foundations of media scoring, genre-appropriate compositional approaches, and the professional practices of working with directors and creative teams in visual media contexts. *(Prerequisite: NMP 102)*

NMP 124 Advanced Mixing and Signal Processing (3 Semester Credits)

This course extends mixing proficiency beyond foundational techniques into the advanced processing strategies used by professional mix engineers. Students explore multiband dynamics, parallel processing architectures, mid-side techniques, dynamic equalization, harmonic enhancement, and creative

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signal routing. The curriculum develops the refined listening skills and systematic problem-solving abilities required to achieve competitive, professional-quality results across genres and delivery formats. (*Prerequisite: NMP 121*)

NMP 132 Music Business and Portfolio Development (3 Semester Credits)

This course prepares music production students for sustainable careers by integrating essential business

knowledge with professional portfolio development. Students learn the fundamental structures of the music industry, including copyright, publishing, licensing, and revenue streams, while simultaneously building polished portfolios that demonstrate their capabilities to potential clients and employers. This course serves as the capstone for both the Professional Certificate program and the Associate of Science program. (*No prerequisites*)

PROFESSIONAL CERTIFICATE IN NEW MUSIC PRODUCTION - SAMPLE TOTAL CHARGES - based on 12 credits per semester:

Semester	Registration Fee*	Administrative Fee*	Equipment Fee	STRF***	Technology Fee	Est Materials Cost**	Tuition	TOTAL INSTITUTIONAL CHARGES PER SEMESTER
1A for New Students (NON-VA)	\$250	\$75	\$825	\$0	\$175	\$250	\$9,120	\$10,695
2	\$0	\$75	\$825	\$0	\$175	\$250	\$9,120	\$10,445
3	\$0	\$75	\$825	\$0	\$175	\$250	\$9,120	\$10,445

*These fees are non-refundable (Administrative Fee is only non-refundable after cancellation period). Application fee for students is \$10.

**The student is responsible for the purchase of a Mac-compatible external hard drive (at least 500GB), SD card, books and other written materials, and craft services which may vary depending upon the types of work the student decides to produce.

***Student Tuition Recovery Fee

CERTIFICATE CONFERRAL FOR NON-COMPLETERS OF ASSOCIATE DEGREE

Students enrolled in an Associate degree program that includes an embedded Certificate may be awarded the Certificate if they do not complete the requirements for the Associate degree but have successfully completed all academic and institutional requirements for the embedded Certificate. In such cases, the Certificate will be automatically awarded, and no separate application for graduation is required.

To be eligible for the conferral of the Certificate, the student must:

- Successfully complete all required courses and credit hours designated for the Certificate program
- Meet the minimum cumulative grade point average required for graduation
- Satisfy all financial obligations to the institution
- Resolve any outstanding administrative holds



The Certificate will be recorded on the student's official transcript with the appropriate conferral date. Students will be notified when the credential has been awarded.

ASSOCIATE OF SCIENCE IN EMERGING AUDIO TECHNOLOGY (AS)

PROGRAM DESCRIPTION & OBJECTIVES

The Associate of Science in Emerging Audio Technology (EAT) prepares students for careers at the forefront of interactive, immersive, and intelligent audio systems. This future-focused program develops technical artists and audio engineers who design sound for games, virtual and augmented reality environments, interactive installations, and emerging media platforms. Students build fluency in game engines, audio middleware, spatial audio systems, creative coding environments, and AI-enhanced workflows while developing the critical listening skills and creative sensibilities essential to professional audio work.

The curriculum emphasizes hands-on, project-based learning that mirrors real-world production pipelines. Students progress from foundational acoustics and digital audio principles through increasingly sophisticated applications in game audio implementation, spatial sound design, procedural audio systems, and intermedia performance. Throughout the program, students develop professional portfolios demonstrating technical proficiency and creative vision, preparing them for employment in gaming, extended reality, location-based entertainment, and emerging audio technology sectors.

Upon successful completion of the Associate of Science in Emerging Audio Technology, graduates will be able to:

1. Apply fundamental principles of acoustics, psychoacoustics, and digital signal processing to analyze and solve audio problems across diverse media contexts.
2. Design and implement interactive audio systems using industry-standard middleware, demonstrating proficiency in event-driven sound design, parameter mapping, and adaptive audio behaviors.
3. Create spatial audio experiences for immersive media, applying binaural processing, object-based audio, and room simulation techniques appropriate to target platforms and delivery systems.
4. Develop audio applications and tools using visual programming environments and scripting languages, demonstrating computational thinking applied to creative audio challenges.
5. Integrate audio assets into game engines and real-time environments, optimizing for performance constraints while maintaining perceptual quality and artistic intent.
6. Evaluate and apply AI-enhanced audio tools ethically and effectively, maintaining critical judgment regarding appropriate use cases, quality control, and creative authenticity.
7. Execute complete audio production workflows from asset creation through final implementation, demonstrating professional file management, documentation practices, and collaborative communication skills.
8. Produce a professional portfolio demonstrating technical competence, creative range, and readiness for employment in emerging audio technology fields.

This program prepares students for the following Department of Labor's Standard Occupational Codes (SOC) and professions:

- 27-4014 – Sound Engineering Technicians

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- 27-4011 – Audio and Video Technicians
- 15-1252 – Software Developers
- 15-1253 – Software Quality Assurance Analysts and Testers
- 27-1014 – Special Effects Artists and Animators
- 27-2041 – Music Directors and Composers
- 27-4032 – Film and Video Editors
- 27-2012 – Producers and Directors

PROGRAM REQUIREMENTS

Students in the Associate of Science in Emerging Audio Technology are required to take a total of 60 credits across 5 semesters, completing 20 courses (15 core courses plus 5 general education courses). This ensures that all students have a comprehensive audio technology foundation. The program is a mix of classroom learning, practical exercises, and hands-on audio production. Students apply the skills and techniques they learn every semester by designing, implementing, and producing sound for interactive media, games, and immersive environments. Each project is progressively more challenging in demand and scope.

SCHEDULE OF TUITION, FEES & OTHER CHARGES

TUITION: \$45,600*

(* \$760 per semester credit for 60 total credits)

INSTITUTIONAL COSTS:

Registration fee - Non-VA \$250 (one-time fee)

Registration fee - VA \$215 (one-time fee)

Equipment fee* - \$825 per semester

Administrative fee - \$75 per semester (Non-refundable after cancellation period)

Technology fee* - \$175 per semester

Estimated Materials Cost: \$250 per semester *, **

* Prorated refundable fee after cancellation period

** Books, SD cards, hard drives, software, and other materials used throughout the program

ESTIMATED NON-INSTITUTIONAL COSTS:

Estimated Housing Costs: Off-Campus - \$1856.39/mo | With-Parents - \$540.18/mo

Estimated Food Costs: Off-Campus - \$566.60/mo | With-Parents - \$313.76/mo

Estimated Transportation Costs: Off-Campus - \$419.11/mo | With-Parents - \$406.01/mo

Estimated Misc Costs: Off-Campus - \$1050.05/mo | With-Parents - \$731.16/mo

TOTAL INSTITUTIONAL CHARGES (first semester)	\$10,695	EST TOTAL NON-INSTITUTIONAL CHARGES (first semester)	\$15,569
TOTAL INSTITUTIONAL CHARGES (five semesters)	\$52,475	EST TOTAL NON-INSTITUTIONAL CHARGES (five semesters)	\$77,843



See Refund Information in **RIGHT TO CANCEL AND REFUND POLICIES section*

CLASS SCHEDULES:

Classes are offered Monday – Saturday in either a morning session (10am-1pm), afternoon session (2-5pm) or evening session (6-9pm). Typically, students take classes Monday – Friday, 10am – 5pm, though each semester student schedules will vary depending on the classes within which they enroll.

Students enrolled full-time will take a minimum of 12 credits and a maximum of 18 credits per semester. In order to remain actively enrolled in the AAS program and eligible for federal financial aid, students must take a minimum of 6 credits per semester.

ASSOCIATE OF SCIENCE IN EMERGING AUDIO TECHNOLOGY (AS)

CORE PRODUCTION COURSES (REQUIRED)

Course Code/Title	Credits
AUD 101 FOUNDATIONS OF SOUND AND AUDIO SYSTEMS	3
EAT 102 DIGITAL AUDIO WORKSTATION FUNDAMENTALS	3
EAT 103 RECORDING AND SIGNAL ACQUISITION	3
EAT 111 SOUND DESIGN PRINCIPLES	3
EAT 112 MIXING AND AUDIO POST-PRODUCTION	3
EAT 113 MUSIC COMPOSITION FOR INTERACTIVE MEDIA	3
EAT 121 GAME AUDIO DESIGN	3
EAT 122 AUDIO MIDDLEWARE IMPLEMENTATION	3
EAT 123 ADAPTIVE AND PROCEDURAL AUDIO SYSTEMS	3
EAT 201 SPATIAL AUDIO AND BINAURAL SYSTEMS	3
EAT 202 XR AUDIO IMPLEMENTATION	3
EAT 203 CREATIVE CODING FOR AUDIO	3
EAT 211 AI-ENHANCED AUDIO PRODUCTION	3
EAT 212 INTERMEDIA PERFORMANCE SYSTEMS	3

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EAT 213 AUDIO BUSINESS AND CAREER DEVELOPMENT	3
TOTAL CREDITS NEEDED	45

GENERAL EDUCATION COURSES (REQUIRED)

Course Code/Title	Credits
PHY 116 PHYSICS OF LIGHT AND SOUND	3
PSY 106 PSYCHOLOGY OF THE CREATIVE MIND	3
COM 136 PROFESSIONAL COMMUNICATIONS FOR THE CREATIVE INDUSTRY	3
HUM 146 EVOLUTION OF SONIC ART AND TECHNOLOGY	3
MAT 126 INTRODUCTION TO STATISTICS	3
TOTAL CREDITS NEEDED	15

COURSE DESCRIPTIONS - The Associate of Science in Emerging Audio Technology

All courses include an additional 2 hours of outside-of-class work for every one hour of lecture.

AUD 101 Foundations of Sound and Audio Systems (3 Semester Credits)

This course establishes the scientific and technical foundations of audio through the study of acoustics, psychoacoustics, signal flow, and digital audio principles. Students develop critical listening skills, explore the physics of sound behavior in acoustic environments, and build fluency with the signal path from source to speaker. The on-campus residency provides hands-on experience with professional measurement tools and acoustic environments. *(No prerequisites)*

EAT 102 Digital Audio Workstation Fundamentals (3 Semester Credits)

This course develops comprehensive proficiency with digital audio workstation software, the central tool of modern audio production. Students master the complete DAW workflow from session creation through final export, including recording, editing, arrangement, mixing fundamentals, and delivery. Emphasis is placed on transferable concepts and techniques applicable across all major DAW platforms, ensuring students develop adaptable skills rather than platform-specific habits. *(No prerequisites)*

EAT 103 Recording and Signal Acquisition (3 Semester Credits)

This course develops recording and signal acquisition skills essential for capturing high-quality audio across diverse sources and contexts. Students explore microphone technology and selection, placement techniques, direct injection methods, field recording practices, and system optimization for various recording scenarios. The curriculum emphasizes versatile capture

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skills applicable to the full range of audio sources encountered in emerging audio technology fields, including dialogue, Foley, ambiences, sound effects, and musical elements. *(No prerequisites)*

EAT 111 Sound Design Principles (3 Semester Credits)

This course develops creative and technical skills in sound design, teaching students to create, manipulate, and organize original audio content for use across interactive media, film, and experimental applications. Students explore layering, synthesis, resampling, spectral processing, and creative transformation techniques while building professional asset libraries. The curriculum balances artistic expression with the organizational discipline required for professional sound design workflows. *(Prerequisite: EAT 102)*

EAT 112 Mixing and Audio Post-Production (3 Semester Credits)

This course develops mixing skills within the context of audio post-production for film, media, and interactive applications. Students learn equalization, dynamics processing, time-based effects, spatial positioning, and stem-based delivery workflows. The curriculum addresses the specific requirements of post-production mixing, including dialogue clarity, sound effects integration, music placement, and delivery to broadcast and streaming specifications. *(Prerequisite: EAT 102)*

EAT 113 Music Composition for Interactive Media (3 Semester Credits)

This course develops composition and production skills specifically for interactive and non-linear media applications. Students learn to create music that functions within adaptive systems, including loopable cues, layered arrangements, transition segments, and stem-based deliverables designed for implementation in games, extended reality environments, and other interactive platforms. The on-campus residency provides intensive collaborative composition and production experience. *(Prerequisite: EAT 102)*

EAT 121 Game Audio Design (3 Semester Credits)

This course introduces the principles and practices of designing audio for interactive entertainment. Students learn to approach sound from the player's perspective, creating audio assets and design documentation that support gameplay clarity, emotional engagement, and responsive feedback systems. The curriculum covers user interface audio, environmental sound, character audio, and the design thinking that distinguishes effective game audio from linear sound work.

(Prerequisite: EAT 111)

EAT 122 Audio Middleware Implementation (3 Semester Credits)

This course develops practical skills in implementing interactive audio using industry-standard middleware platforms. Students learn to build event-driven audio systems, configure real-time parameter controls, design dynamic mixing environments, and integrate audio behaviors within game engine projects. The on-campus residency provides intensive implementation experience with professional middleware and engine workflows.

(Prerequisite: EAT 121)

EAT 123 Adaptive and Procedural Audio Systems (3 Semester Credits)

This course explores advanced interactive audio concepts, including adaptive music systems, procedural sound generation, and intelligent audio behaviors. Students design audio systems that respond dynamically to gameplay states, environmental conditions, and player behavior. The curriculum bridges compositional thinking with systems design, preparing students to create audio experiences that evolve in real time rather than playing back static content. *(Prerequisite: EAT 122)*

EAT 201 Spatial Audio and Binaural Systems (3 Semester Credits)

This course provides a comprehensive study of spatial audio theory and practice, from psychoacoustic foundations through professional production techniques. Students explore binaural audio, ambisonics, object-based audio formats, and spatial rendering for headphones and loudspeaker arrays. The

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curriculum develops both the perceptual understanding and technical skills required to create compelling three-dimensional audio experiences for music, media, and immersive applications. *(Prerequisite: EAT 112)*

EAT 202 XR Audio Implementation (3 Semester Credits)

This course develops skills in implementing audio for virtual, augmented, and mixed reality applications. Students build interactive spatial audio scenes within game engines, addressing attenuation, occlusion, reverb zones, head tracking, interaction triggers, and performance optimization. The on-campus residency provides intensive development experience with XR hardware and spatial audio systems in professional configurations. *(Prerequisite: EAT 201)*

EAT 203 Creative Coding for Audio (3 Semester Credits)

This course introduces programming concepts and creative coding environments for audio application development. Students learn to build custom audio tools, generative sound systems, and rapid prototypes using visual and text-based programming platforms. The curriculum emphasizes practical tool-building skills that enable audio professionals to create bespoke solutions for creative and technical challenges beyond the capabilities of commercial software. *(No prerequisites)*

EAT 211 AI-Enhanced Audio Production (3 Semester Credits)

This course develops critical evaluation skills and practical proficiency with artificial intelligence tools for audio production. Students explore AI-assisted processing, stem separation, generative audio, voice synthesis, and intelligent workflow integration while

examining the ethical, legal, and creative implications of AI in professional audio practice. The curriculum emphasizes informed judgment about when and how AI tools add genuine value to production workflows. *(No prerequisites)*

EAT 212 Intermedia Performance Systems (3 Semester Credits)

This course trains students to design and perform original intermedia works where music, sound, and visuals function as a unified live experience. Students build performance-ready systems that synchronize audio with projected visuals through cueing, timing control, signal routing, and reliable show execution practices. The on-campus residency culminates in a public or recorded presentation of student work in a professional performance environment. *(Prerequisite: EAT 203)*

EAT 213 Audio Business and Career Development (3 Semester Credits)

This capstone course prepares students for professional careers in emerging audio technology fields. Students develop comprehensive portfolios, create professional materials, and build industry knowledge necessary for a successful career launch. The curriculum covers business fundamentals, industry structures, career pathways, and entrepreneurial strategies specific to game audio, extended reality, spatial audio, and related emerging technology sectors. *(Prerequisite: Completion of Semesters 1–4)*

ASSOCIATE OF SCIENCE IN EMERGING AUDIO TECHNOLOGY - SAMPLE TOTAL CHARGES - based on 12 credits per semester:

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Semester	Registration Fee*	Administrative Fee*	Equipment Fee	STRF***	Technology Fee	Est Materials Cost**	Tuition	TOTAL INSTITUTIONAL CHARGES PER SEMESTER
1A for New Students (NON-VA)	\$250	\$75	\$825	\$0	\$175	\$250	\$9,120	\$10,695
2	\$0	\$75	\$825	\$0	\$175	\$250	\$9,120	\$10,445
3	\$0	\$75	\$825	\$0	\$175	\$250	\$9,120	\$10,445
4	\$0	\$75	\$825	\$0	\$175	\$250	\$9,120	\$10,445
5	\$0	\$75	\$825	\$0	\$175	\$250	\$9,120	\$10,445

TOTAL INSTITUTIONAL CHARGES (first semester)	\$10,695
TOTAL INSTITUTIONAL CHARGES (five semesters)	\$52,475

*These fees are non-refundable (Administrative Fee is only non-refundable after cancellation period). Application fee for students is \$10.

**The student is responsible for the purchase of a Mac-compatible external hard drive (at least 500GB), SD card, books and other written materials, and craft services which may vary depending upon the types of work the student decides to produce.

***Student Tuition Recovery Fee

CONTINUING EDUCATION

PROGRAM DESCRIPTION & OBJECTIVES

Students who wish to take individual classes can enroll as continuing education students and can create a customized program of study suited to their individual needs and professional goals. Students can pursue core areas of filmmaking including directing, screenwriting, cinematography, producing, editing, post-production, and audio for film, as well as classes in film history and entertainment business. Continuing education students can enroll in any of the courses offered in our programs.

SCHEDULE OF TUITION, FEES & OTHER CHARGES

TUITION: \$795 per semester credit*

(*Students taking more than 6 credits per semester will be charged \$760 per credit)

INSTITUTIONAL COSTS (FEE WAIVERS MAY APPLY):

Registration fee - Non-VA \$250 (one-time fee)

Registration fee - VA \$215 (one-time fee)

Equipment fee* - \$825 per semester

Administrative fee - \$75 per semester (Non-refundable after cancellation period)

Technology fee* - \$175 per semester

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Estimated Materials Cost: \$250 per semester *, **

* Prorated refundable fee after cancellation period

** Books, SD cards, hard drives, software, and other materials used throughout the program

ESTIMATED NON-INSTITUTIONAL COSTS:

Estimated Housing Costs: Off-Campus - \$1856.39/mo | With-Parents - \$540.18/mo

Estimated Food Costs: Off-Campus - \$566.60/mo | With-Parents - \$313.76/mo

Estimated Transportation Costs: Off-Campus - \$419.11/mo | With-Parents - \$406.01/mo

Estimated Misc Costs: Off-Campus - \$1050.05/mo | With-Parents - \$731.16/mo

**See Refund Information*

CLASS SCHEDULES:

Classes are offered Monday – Saturday in either a morning session (10am-1pm), afternoon session (2-5pm) or evening session (6-9pm). Students may take as many or few semester credits as they would like per semester. Students wishing to be eligible for federal financial aid maintain at least half-time enrollment to remain eligible for certain forms of federal financial aid.

WORKSHOPS, BOOTCAMPS & INTENSIVES

The school offers a variety of creative arts workshops, bootcamps, and intensives throughout the year. These may include the following:

- Future Filmmaking Bootcamp
- AI Filmmaking Intensive
- Music Production Intensive
- Vision to Viral
- The Modern Actor
- Creative AI Intensive

These hands-on and dynamic short programs vary in length from 1 day to 10 weeks, and are offered both in-person and online. Our [website](#) always has the most up-to-date information on these classes.

TRANSFER OF STUDENTS BETWEEN PROGRAMS

SFFS offers two programs in digital filmmaking - an Associate of Applied Science (AAS) and a Professional Certificate (PC). The first semester of both programs is typically the same, and students can transfer between either program after the first semester. At any time, students in the digital filmmaking program can transfer into the other program. If a student is transferring from the AAS program into the PC program, then no additional coursework is required. Suppose a student is transferring from the PC program into the AAS program. In that case, the student must complete the additional required courses at SFFS or have general education credits earned at another institution successfully transferred.



SFFS offers two programs in New Music Production - an Associate of Science (AS) and a Professional Certificate (PC). The first semester of both programs is the same, and students can transfer between either program after the first semester. At any time, students in the New Music Production program can transfer into the other program. If a student is transferring from the AAS program into the PC program, then no additional coursework is required. Suppose a student is transferring from the PC program into the AAS program. In that case, the student must complete the additional required courses at SFFS or have general education credits earned at another institution successfully transferred.

Students who have taken a workshop at SFFS and are joining either the AAS or PC programs can request to receive credit for the work they've completed. A written exam, oral exam, or a technical competence exam will be required to determine if any credit is given. All determinations for credit are at the sole discretion of the VP for Academic Affairs.

The school reserves the right to grant or reject any prior credit or training, this evaluation will become part of the student's permanent record.

CREDIT EARNED AT ANOTHER INSTITUTION / TRANSFER CREDIT EVALUATION POLICY

All prior credits will be evaluated. All students with previous training in the course to be pursued may be tested upon enrollment and given appropriate credit. Evaluation will be based upon a written exam, an oral exam, or a technical competence exam as appropriate for the class. All general education credits will also be evaluated.

The student must provide a course description of the course as well as an official transcript which is to be sent directly from the student's previous school where the course was taken. A transcript from another school that shows the course as transfer credits will not be accepted. The course will be evaluated by the Registrar. The transcript should be sent upon acceptance into SFFS. If any credits are allowed, they will be recorded upon enrollment and a record of this evaluation with its supporting documentation will be placed in the student's permanent file.

- A grade of "B" or higher must have been achieved; and the class is similar in scope and content to a class offered at SFFS.
- No more than 12 credit hours are allowed to be transferred into SFFS.
- Credits/courses that are transferred in will be treated as completed hours at SFFS. The equivalent course requirement will be met.
- For International students, a notarized translation of the syllabus must be provided if in a language other than English. A written exam, oral exam, or a technical competence exam may be additionally requested as appropriate for the class.

The school reserves the right to grant or reject any prior credit or training, this evaluation will become part of the student's permanent record. Only official transcripts will be accepted. Transfer clock hours received will not be included in the calculation of the student's GPA; however these hours will be counted toward the quantitative requirements.

San Francisco Film School has not entered into any articulation or transfer agreements with any other college or university.

NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION

*San Francisco Film School | 155 Sansome St. | Second Floor | San Francisco | CA | 94104
Updated July 8, 2026 | admissions@sanfranciscofilmschool.edu*

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The transferability of credits you earn at San Francisco Film School is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the degree, diploma, or certificate you earn in the Digital Filmmaking Program is also at the complete discretion of the institution to which you may seek to transfer. If the credits or degree, diploma, or certificate that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending San Francisco Film School to determine if your credits or degree, diploma or certificate will transfer.

ADMISSIONS REQUIREMENTS

San Francisco Film School programs require the ability to use language and math commensurate with the roles and responsibilities of a digital filmmaker. All classes are taught in English.

Admission requirements for AAS Program, PC Program:

- Completed application form and fee - \$10 non-refundable (Veterans \$10)
- High School Diploma or GED equivalent
- Copy of Photo ID/Passport (Passport for international students)
- Any high school, college, or professional workshop transcripts
- Students with English as a second language will be required to submit a passing score (minimum of 80) on the Test on English as a Foreign Language (TOEFL) from a qualified testing center. Numerous testing centers (such as Prometric) are in the Bay Area.
- Personal Statement
- Recommendation Letter
- DD214 (Veterans only)
- VA Certificate of eligibility (dated within the last 3 months) (Veterans only)

Admission requirements for Continuing Education, Bootcamps, and Short Film Workshop:

- Completed application form and fee - \$10 non-refundable (Veterans \$10)
- Minimum age of 16 years old
- Students with English as a second language will be required to submit a passing score (minimum of 80) on the Test on English as a Foreign Language (TOEFL) from a qualified testing center. Numerous testing centers (such as Prometric) are in the Bay Area.

San Francisco Film School does offer ALL these programs remotely.

It is our policy to provide each prospective student with a copy of this catalog. As a prospective student, you are encouraged to review the catalog prior to signing an enrollment agreement. You are also encouraged to review the School Performance Fact Sheet, which will also be provided to you prior to signing an enrollment agreement.

The State of California no longer requires students who pay tuition to also pay a fee to the Student Tuition Recovery Fund. This fund exists to relieve or mitigate certain losses suffered by a California resident who is or was a student of a qualifying institution if the student enrolled, paid tuition, and paid the assessment. To file a claim, fill out the form found at www.bppe.ca.gov, and submit that along with all required documentation.

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FINANCIAL AID

San Francisco Film School is a fully accredited, vocational art school licensed by the California Bureau of Private and Post-secondary Education (BPPE) and nationally accredited by the Council on Occupational Education (COE).

SF Film School is approved to participate in all Federal Student Financial Aid Programs by the Department of Education. Students who are accepted into either of the Digital Filmmaking Programs are eligible to receive Title IV funding, including Pell Grants and federal loans.

Students seeking federal financial aid must complete the Free Application for Federal Student Aid (FAFSA) and may be required to submit additional documentation to determine eligibility. Students selected for verification or additional review must provide all requested documentation within the timeframe communicated by the Financial Aid Office. Failure to provide requested documentation may delay or prevent the disbursement of financial aid.

Financial aid awards are subject to enrollment verification and continued eligibility requirements. Changes in enrollment status, program, attendance, or academic standing may result in adjustments, delays, or cancellation of financial aid awards. Federal Title IV funds are disbursed in accordance with applicable federal regulations and institutional policies. Federal financial aid funds are first applied to institutional charges. Any resulting credit balance will be issued to the student in accordance with applicable federal regulations and institutional procedures.

For more information on student loans and financial aid, please contact our Financial Aid Department – (415) 824-7000 or finaid@sanfranciscofilmschool.edu.

Students with unresolved federal student loan concerns may contact the Federal Student Aid Ombudsman Group for additional assistance. Information is available at <https://studentaid.gov/feedback-ombudsman>.

Submission of false, altered, or misleading information or documentation for purposes of obtaining financial aid may result in loss of aid eligibility, institutional disciplinary action, and referral to appropriate governmental authorities.

INSTITUTIONAL SCHOLARSHIPS

San Francisco Film School offers institutional scholarships to eligible students in accordance with institutional policies and available funding. Scholarships are discretionary, are not guaranteed and do not automatically renew.

Scholarships are applied to tuition and required institutional fees and are awarded per academic year on a per-semester basis. Scholarships are reviewed each academic term to confirm continued eligibility. Scholarships are not earned based on attendance alone and do not vest at any point during the academic term.

To remain eligible for an institutional scholarship, students must:

- Maintain a cumulative GPA of 2.5 or higher.
- Remain enrolled full-time in an eligible academic program.
- Meet the institution's Satisfactory Academic Progress (SAP) standards.
- Remain in good academic and conduct standing.
- Students seeking need-based institutional scholarship consideration may be required to complete the FAFSA and related financial aid documentation to determine eligibility and unmet financial need.

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Institutional scholarships may be reduced or canceled if eligibility requirements are not met, if a student withdraws or fails to complete coursework, or if funding is no longer available. Loss or reduction of a scholarship may result in a balance owed on the student's account.

Students who experience documented extraordinary circumstances may request a review of their scholarship status in accordance with institutional procedures. Decisions are final.

Complete terms and conditions governing institutional scholarships are set forth in the institution's official Scholarship Policy.

For current scholarship information, students should contact the Financial Aid Office at finaid@sanfranciscofilmschool.edu.

IN-SCHOOL PAYMENT PLANS

Short-term payment plans may be available for remaining tuition and fee balances after applicable financial aid eligibility and institutional scholarship consideration have been reviewed. Students seeking need-based institutional scholarship consideration may be required to complete the FAFSA and related financial aid documentation to determine eligibility and unmet financial need.

Approved payment plans are interest-free, are not loans or extensions of consumer credit and must generally be completed within the academic term in no more than four installments.

Payment plan approval is discretionary and subject to institutional policies, enrollment status and account standing. Missed payments, withdrawal, enrollment changes or adjustments to financial aid or scholarship eligibility may result in modification or cancellation of the payment arrangement and may leave the student responsible for any outstanding balance.

For additional information, contact the Financial Aid Office at finaid@sanfranciscofilmschool.edu.

VETERANS/MILITARY BENEFITS

SF Film School is approved to train veteran students by the [California State Approving Agency for Veteran Education](#) (CSAAVE). CSAAVE operates under contract with the [US Department of Veteran Affairs](#) under the authority of federal law. Title 38 U.S.C CSAAVE operates as part of the government of the State of California.

The following is a list of entitlement programs for which CSAAVE has approval and supervisory responsibilities:

- Post 9/11 GI Bill - Active Duty and Reserve (Chapter 33)
- Montgomery GI Bill – Active Duty (Chapter 30)
- Montgomery GI Bill — Selected Reserve (Chapter 1606)
- Survivors' and Dependents' Educational Assistance Program, (Chapter 35)
- Veteran Readiness and Employment (VR&E) - (Chapter 31)

In some cases, military educational benefits will not cover the entire cost of tuition. Eligibility and amount of active or reserve tuition assistance are determined by the branch of service. Students must independently apply for tuition assistance online with the [Department of Veteran Affairs](#) (VONAPP). All military students with a gap in tuition will need to secure enrollment in accordance with school policies prior to starting class.

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If you are a veteran or currently serving in the military and would like to attend any of our film school's programs or workshops, please contact our Admissions Department to discuss options – 415.824.7000 or fill out the form on this page to find out more details on Military and Veteran Students. SF Film School is located in the heart of the Bay Area – downtown [San Francisco](#).

Deployment / Military Training Policy

SFFS recognizes the hardships military personnel and their families face. We understand that military students who are deployed away from their homes, families, and permanent duty stations, or who are called to required training, may face difficulty completing coursework on the original schedule.

SFFS encourages military students to continue pursuing their education and will remain flexible and responsive to their needs. This policy applies to all Active Duty, Reserve, and National Guard students who are deployed, mobilized, or ordered to required state or federal training.

Documentation Required

The student must provide official documentation of the deployment, mobilization, or training order (such as a copy of military orders or a letter from the student's commanding officer) to the School Certifying Official as soon as reasonably possible, and no later than the start of the absence. Documentation must indicate the dates of the absence or an estimated return date.

Attendance Policy Exception

SFFS's standard attendance policy, under which an absence of 14 consecutive days may result in withdrawal, does not apply when the absence is due to deployment or mandated military/state training and proper documentation has been submitted. In these cases, the student's enrollment status will be handled under this policy rather than under the standard attendance rule.

Options Available to the Student

Upon receipt of documentation, SFFS will work with the student to determine the best path forward, which may include a temporary leave of absence with a guaranteed seat upon return, an incomplete grade with an extended completion timeline, or a full withdrawal with no penalty to the student.

VA Reporting

SFFS will report any resulting change in enrollment to VA as required, and will identify the deployment or military training order as a mitigating circumstance so the student is not assessed an improper debt for tuition, fees, or housing allowance for the period affected.

INTERNATIONAL STUDENTS

SF Film School has full Student and Exchange Visitor Program approval from the United States government. We work with you to obtain your F-1 or M-1 visa thereby allowing you to take any course over three months in duration. For courses under 3 months, you are not required to have a student visa. Please call for any assistance, 415.824.7000.

International Student Application Procedure:

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- I. **COMPLETED APPLICATION:** Complete our Online Application Form ([Application form](#)) International Students Application forms must be filled out completely, signed and dated. Be sure to upload the following documents: **profile, copy of photo ID/Passport (Passport for international students), letter of recommendation, and transcripts.** The rest of your documents (see below) can be either attached to your application or emailed to msinha@sanfranciscofilmschool.edu.
- II. **Profile:** A brief personal history, the inspiration behind your desire to study at SF Film School, the skills and experience you would like to acquire and why you think this program is right for you. This piece of your application is very important to the admissions process and will be a key piece to your potential acceptance.
- III. **Copy of Photo ID/ Passport:** Please provide a copy of your Photo ID/Passport to verify your identity, address, confirm eligibility for enrollment, and campus safety and security. International students must provide a copy of their Passport.
- IV. **Letter of Recommendation:** Please provide a letter of recommendation with their contact information and their relation to you (instructor, advisor, employer, or friend). The person you list does not need to be in a position that relates to the program to which you are applying. We are looking for a character reference.
- V. **OFFICIAL TRANSCRIPTS:** International applicants must submit official high school transcripts or diplomas showing the Date of Graduation. Official college transcripts are acceptable and must verify a Bachelor's degree. If your transcripts are not in English, they must be translated and notarized by a translation service.
- VI. **AFFIDAVIT OF SUPPORT:** Applicants and sponsor(s) must fill out this form and sign it. Photocopy is unacceptable. Download and complete the form ([PDF file Affidavit of Support form](#)) and email it to msinha@sanfranciscofilmschool.edu.
- VII. **BANK LETTER:** A letter from your bank (or Sponsor's bank) showing at least \$46,000 USD for both the Professional Certificate in Digital Filmmaking program and the Associate of Applied Science Degree in Digital Filmmaking. Bank letters must be in English. A photocopy is unacceptable. Please note that U.S. Financial Aid is not available for International Students. International students SHOULD NOT depend on employment in the U.S. for financial support while attending school.
- VIII. **ENGLISH PROFICIENCY SCORE:** International students with English as a second language will be required to submit any one of the following test scores (minimum score):
 - TOEFL: 80
 - TOEIC: 690
 - IELTS: 6.5
 - Duolingo: 110
 - PTE Academics: 53
- IX. **SUBMIT DOCUMENTS:** Email documents to msinha@sanfranciscofilmschool.edu or send via mail to: International Admissions c/o SF Film School, 155 Sansome Street, 2nd Floor, San Francisco, CA 94104

NOTE: You are responsible for following the guidelines set by your student visa immigration status. Immigration rules and regulations change frequently, so it's important that students stay in touch with their Admission Advisor and review U.S. government websites regularly.

Learn more about immigration rules and regulations for Film School International Students here:
<https://studyinthestates.dhs.gov/maintaining-your-status>



POLICY AND STUDENT CERTIFICATION STATEMENT – ENGLISH LANGUAGE

All enrolling students must demonstrate English language proficiency by providing a test score from an accepted English proficiency exam, such as TOEFL (minimum 80), TOEIC (minimum 690), IELTS (minimum 6.5), Duolingo (minimum 110), or PTE Academic (minimum 53). They must certify that they are fluent in English, can understand English for the purposes of academic and hands-on learning, and understand English for the purposes of this Enrollment Agreement. All instruction will be provided in English.

STUDENT HOUSING

The school does not offer on-campus dormitory facilities. However, we provide a list of recommended short- and long-term housing options to assist incoming students. Please contact your Admissions representative for the most current housing guidance.

Located in the heart of downtown San Francisco, the school is surrounded by a wide variety of housing options—from budget-friendly shared spaces and youth hostels to private studios and upscale apartments. Thanks to the city's extensive public transportation network, including MUNI and BART, students also have the flexibility to live in nearby cities such as Oakland and Berkeley.

Student housing costs in the San Francisco Bay Area vary based on location, amenities, and living arrangements. Monthly rent typically ranges from \$695 for shared accommodations to \$1,800 or more for private apartments. For personalized assistance, please reach out to the Admissions Department. We're here to help you find housing that best fits your needs and budget.

RIGHT TO CANCEL AND REFUND POLICIES

You have the right to cancel your enrollment agreement at any time. Cancellation for a full refund occurs through first class or seven days after enrollment, whichever is later. Period after the cancellation is considered a Withdrawal period. Withdrawal can occur at any time after the cancellation period and a pro-rata refund will be calculated if a student has attended through 60% of the program. No calculation is performed if a student has attended over 60% of a program, as no refund will be issued.

After the end of the cancellation period, you also have the right to stop school at any time, and you have the right to receive a refund for the part of the course not taken. Your refund rights are described in the contract. Application, Administrative, and Registration fees are non-refundable during the withdrawal period. You are obligated to pay only for educational services rendered and for unreturned equipment.

If the school closes before you graduate, you may be entitled to a refund. Contact the Bureau for Private Postsecondary Education (BPPE) at the address and telephone number printed below for information.

Cancellation shall occur when the student gives written notice of cancellation to the San Francisco Film School at the address specified in the agreement.

- (a) The written notice of cancellation, if given by mail, is effective when deposited in the mail properly addressed with postage prepaid.
- (b) The written notice of cancellation need not take a particular form, and however expressed, is effective if it indicates the student's desire not to be bound by the agreement.



(c) If the student cancels the agreement, the student shall have no liability, and the San Francisco Film School shall refund any consideration paid by the student within 45 days after the San Francisco Film School receives notice of the cancellation.

(d) If the school has given you any equipment, including books or other materials, you must return it to the school within 24 hours following the date of your Notice of Cancellation. If you fail to return this equipment, including books and other materials, in good condition, the school may deduct its documented cost from any refund that may be due to you. Once you pay for the equipment, it is yours to keep it without further obligation.

If a student's tuition or fees have been paid in whole or in part by a third party, including but not limited to a federal or state financial aid program, employer, sponsoring agency, or the U.S. Department of Veterans Affairs, any refund due shall be calculated in accordance with applicable law and the terms governing the funding source.

Refunds owed to a third-party funding source will be remitted within the timeframes required by applicable law. Within 45 calendar days of the student's cancellation or withdrawal, the institution will provide the student with written documentation identifying the amount refunded to each third party, the name of the third party, the date of the refund, and the method used to calculate the refund.

REFUND PAYMENTS, REFUND EXAMPLE AND RIGHT TO RECOVERY OF TUITION

All refund payments will be mailed within 45 days of the date of cancellation, withdrawal or involuntary withdrawal. Student refunds will be mailed to the student's local address maintained by SF Film School. Students must submit a change of address form if they change their address.

If a student obtains a loan to pay for an educational program, the student will have the responsibility to repay the full amount of the loan plus interest, less the amount of any refund, and if the student has received federal financial aid funds, the student is entitled to a refund of the monies not paid from the student financial aid programs funds, if there is a balance. Refunds involving federal, state, institutional or other third-party funding sources will be processed in accordance with applicable federal and state law and the requirements governing the applicable funding program. Amounts required to be returned to a funding source will be remitted to that source before any remaining eligible credit balance is refunded to the student.

SF Film School does not have a petition pending in bankruptcy, is not operating as a debtor in possession, has not filed a petition in the last five years, and has not had a petition filed against it within the preceding five years.

The institution will provide the student with written documentation specifying the amount of any refund, the method used to calculate the refund, the date the refund was issued, and the name and address of the person or entity to whom the refund was made.

If a refund is made to a third-party funding source on behalf of the student, the institution will provide the student, within 45 calendar days of cancellation or withdrawal, written notice identifying the amount refunded to each third party, the name of the third party, and the date the refund was made, as required by applicable law.

REFUND CHART AND FORMULA

All refunds are based on the amount the student has paid per semester and number of days the student attended that semester. Refund amounts will be calculated according to the template below.

REFUND CALCULATION TEMPLATE FOR ALL PROGRAMS (ASSOCIATE AND CERTIFICATE)

SAN FRANCISCO FILM SCHOOL

Student Name			
Student ID Number			
Enrollment Date		Withdrawal Date	
Federal Financial Aid		Est. Completion Date	

1. What percentage of the period of attendance did the student attend?

$$\frac{\text{Days Student Attended}}{\text{(Total \# of Days)}} = \frac{\text{Percentage Attended}}{\text{(Percentage Attended)}}$$

2. Is the student eligible for a pro-rata refund? ☐ Yes ☐ No

3. Divide the Total Charges by the total number of days in the period of attendance.

$$\frac{\text{Total Charges}}{\text{(Total \# of days)}} = \frac{\text{Charge per day}}{\text{(Charge per day)}}$$

4. Multiply the number of days the student attended by the charge per day to determine the amount the student owes to the school.

$$\frac{\text{\# Of Days Attended}}{\text{(Charge Per Day)}} = \frac{\text{Amount Owed to School}}{\text{(Amount Owed to School)}}$$

5. Determine what is refundable of the amount the student paid.

\$		Total Student Paid
		Registration Fee (Non-Refundable)
		STRF fee (Non-Refundable)
-		Books (Non-Refundable)
\$		Refundable Amount

6. Calculate the amount refunded to the student.

\$		Refundable Amount
-		Amount Owed to the School
\$		Refund to the Student

Did the institution properly calculate the refund?		Was the refund issued within 45 days?	
NOTES:			

San Francisco Film School prefers to handle financial aid refunds electronically. Please refer to the Student Intranet for the link to the Direct Deposit form, located here:

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<https://sites.google.com/sanfranciscofilmschool.edu/sffs-student-intranet/knowledge-base/financial-aid>

After the Direct Deposit form is submitted, Finance will use this information for refunds to the student, if applicable.

WORKSHOP REFUNDS AND EXAMPLE

If you enroll in a workshop course, students must request a refund within the following timelines:

EXAMPLE: 3-day Workshop - 21 Contact Hours - \$1000 cost, after any applicable discounts applied

Policy	Time of Refund Request	Refund Percentage	Tuition Paid	Refund
Less than or equal to 7 days after enrollment or before first session, minus any non-refundable fees, if applicable	Before 1st Class	100%	\$1,000	\$1,000
After start of workshop but less than or equal to 60% of hours	After 1st class but before 2nd class	67%	\$1,000	\$666.67
After 60%+ hours completed	After 2nd class	0%	\$1,000	\$0

FINANCIAL OBLIGATIONS AND ENROLLMENT STANDING

Students are responsible for satisfying all financial obligations to SF Film School by established deadlines. Students with outstanding financial obligations may have a financial hold placed on their account, which may affect their ability to register for future coursework, enroll in subsequent academic terms or receive certain institutional services, as permitted by applicable law and school policy. Students with outstanding balances are encouraged to contact the Finance Office promptly to discuss available payment arrangements before any action affecting their enrollment status is taken at finance@sanfranciscofilmschool.edu.

GRADING AND ACADEMIC PROGRESS

In all film and music programs, each course is graded by the individual instructor according to the criteria outlined in the class syllabus. Grade symbols of A, B, C, D, F will be used in grade point average calculation. Courses completed with a P will not be used in grade point average calculation.

However, please note non-passing grades, which are not used to determine grade point average, will be used to determine minimum unit requirements. Additionally, even though a "D" is considered a passing grade, the total cumulative GPA must not fall below 2.00 for each semester. Repeated courses may be considered in the GPA calculation.

Grades are calculated on the basis listed below:

San Francisco Film School | 155 Sansome St. | Second Floor | San Francisco | CA | 94104
Updated July 8, 2026 | admissions@sanfranciscofilmschool.edu

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Letter	Min. Points	Direct Evaluation	Grade Points	Failure
A	92.00	96.00	4.00	
A-	90.00	91.00	3.70	
B+	88.00	89.00	3.30	
B	82.00	85.00	3.00	
B-	80.00	81.00	2.70	
C+	78.00	79.00	2.30	
C	72.00	75.00	2.00	
C-	70.00	71.00	1.70	
D+	68.00	69.00	1.30	
D	62.00	65.00	1.00	
D-	60.00	61.00	0.7	
F	0.00	59.00	0.00	Yes

Please note that each class has a set of criteria for the components on which the student is evaluated. The score reflects the student's competency and the skill level achieved to meet the criteria for the components.

Students are responsible for knowing their academic standing by referring to written policies and regulations and by consulting with their instructors.

Students will receive reports of their progress at the end of each semester. Students whose grades are failing will be counseled and may be terminated. Students who do not maintain Satisfactory Academic Progress (SAP) may be placed on probation for a period to be determined by the academic administration until minimum performance is achieved or the student is terminated.

INCOMPLETE GRADES

Incomplete Grades: If the Incomplete extension is approved, the student will receive an Incomplete until the deadline stated in the extension agreement. "I" will show on the student's transcript during this time. The "I" is only a placeholder until the deadline specified in the extension agreement is reached.

When the deadline is reached, the instructor and/or TA must notify the Registrar of the student's final grade in the course. After the Incomplete period, the "I" will be changed to the student's earned grade. All Incomplete statuses must be changed to a letter grade once the Incomplete period has been finalized. Incompletes are not factored into either the term or cumulative GPA.

FAILING GRADES AND COURSE RETAKES

If a student earns a failing grade in a class, the student is required to retake the course in the following semester. All retaken classes will incur additional tuition costs at the current cost-per-credit rate. Students are required to pass all courses in a program in order to receive a degree or professional certificate. The higher grade will be used in determining GPA for the student, both in terms and cumulative.

Students are allowed to repeat a course to obtain a higher grade. However, they must contact Financial Aid to determine how the cost of the repeat class will be covered. The student must obtain permission from the Registrar to repeat a course that they have already passed. Students requesting to repeat a course will be informed that this might delay their progress in the program. Registering for a repeat course depends on the vacancy in the course in the semester. Priority is granted to students who have not previously taken the course and need it to fulfill degree requirements, and to students who must retake the course after an unsuccessful attempt.

COURSE WITHDRAWAL

The first two weeks of each semester (and The first week of each midsemester term start) is the add/drop period. During this time, students can choose to drop a course without it showing on their transcript. From weeks 3 to 10 each semester, a student may submit (in writing) to the Registrar a request to withdraw from a course. If approved, a “W” will show on the student’s transcript. This will not affect the student’s GPA. If a student submits a request to withdraw from a course after week 10 of the semester, the student’s transcript will show the earned grade for the course. This will affect the student’s GPA.

If a student withdraws from a course that is required to complete their program, the student must retake the course. All requests to withdraw from a course require approval from the Registrar. If approved, a form will be sent to the student to sign. The instructors of the course will also receive notification of the withdrawal.

If the student is requesting to withdraw from a course that is a corequisite for another course they are currently enrolled in, the student must meet with either the Assistant Dean or Registrar to explain the reason for dropping the course and produce supporting documentation. The student will then be counseled on how this will affect their progress in the corequisite course.

If the student withdraws from a course that is a prerequisite to move to the next level, the student must retake the withdrawn course in the following semester. Until the student receives a passing grade in the withdrawn/prerequisite course, they will not be allowed to move to the next level.

Information on how a course withdrawal will affect a student’s tuition or financial aid can be found in the Financial Aid section of the Student Handbook under Cancellation and Refund Policies.

ATTENDANCE

Real-time class attendance is required for all students enrolled in Certificate, Associate’s, and Continuing Education programs. Attendance tracking is mandated by the U.S. Department of Education and the Veterans Administration.

Students who are unable to attend class must notify the Registrar by email and provide supporting documentation (e.g., doctor’s note, court summons, tow truck receipt) if they wish to request an excused absence. Failure to provide documentation may result in the absence being recorded as unexcused. While a single unexcused absence does not directly affect financial aid eligibility, excessive absences, whether excused or unexcused, may impact a student’s financial aid eligibility and academic standing. All requests for excused absences must be submitted to registrar@sanfranciscofilmschool.edu.



The Registrar will review the request and determine whether the absence is excused. If approved, the Registrar will notify the student's instructors and teaching assistants and inform them that coursework missed during the excused period may be completed in accordance with the Extension Policy. Questions regarding the process or outcome should be directed to the Vice President for Academic Affairs.

Students are responsible for following up with the Registrar and their instructors to confirm that the excusal has been recorded. All missed coursework must be completed in accordance with the Extension Policy.

STUDENT ATTENDANCE & ACADEMIC ENGAGEMENT POLICY

Attendance is not only essential for a student's academic and creative success in the program, but is also required by COE, BPPE, Title IV, and VA regulations to maintain student eligibility for financial aid and veteran benefits.

- Students are expected to attend all scheduled class sessions live at the scheduled time.
- For all class sessions, students will be marked as present through academic engagement during the scheduled class meeting time, as evidenced by the designated discussion forum (Attendance Check-In) assignment.
 - Attendance is recorded through the completion of a formal response to a discussion forum prompt. All students must submit this response during the scheduled class meeting time.
 - Students who are not present for the live class session (either in-person or online) must still complete the discussion forum assignment during the scheduled class time to earn attendance credit.

ADD/DROP, ATTENDANCE VERIFICATION, NON-ATTENDANCE MONITORING, AND TITLE IV ENROLLMENT STATUS (14-DAYS POLICY)

Add/Drop Period

The first two weeks of each 15-week semester and the first week of each 8-week term constitute the add/drop period. During this period, students may add or drop courses in accordance with institutional procedures.

Course-Level Attendance Verification

Students are required to earn attendance credit in each registered course during the add/drop period. Attendance credit is earned through academically related activity as defined by federal regulations and institutional policy.

A student who does not earn attendance credit in a specific course during the add/drop period will be administratively removed from that course. The institution reserves the right to grant exceptions at its discretion. Professional judgment may be applied on a case-by-case basis.

Removal from an individual course during the add/drop period is a course-level academic action and does not, by itself, constitute a withdrawal from the term, semester, or payment period.

Enrollment Status and Financial Aid, VA Benefits



A student is considered withdrawn for Title IV financial aid purposes only when the student ceases attendance in all Title IV-eligible coursework for the applicable payment period.

If a student remains enrolled and earns attendance credit in at least one Title IV-eligible course, the student is not considered withdrawn for Title IV purposes.

Attendance determinations for individual courses are separate from student-level withdrawal determinations required under Title IV financial aid regulations.

Recalculation of Financial Aid Eligibility, VA Benefits

Changes to course enrollment during the add/drop period or thereafter may result in a recalculation of a student's enrollment status and financial aid eligibility. Financial aid awards are based on the student's enrollment status as of the applicable census date and in accordance with federal, state, and institutional requirements.

Changes to course enrollment during the add/drop period or thereafter may result in a recalculation of a student's enrollment status and Veteran Aid eligibility. Veteran Aid awards are based on the student's enrollment status as of the applicable census date and in accordance with federal, state, and institutional requirements.

Students are responsible for understanding how changes to their course enrollment may affect financial aid eligibility and charges.

14-DAY NON-ATTENDANCE MONITORING AND INSTITUTIONAL ACTION POLICY

Federal Title IV regulations require institutions that take attendance to routinely monitor attendance records and to determine, in a timely manner, when a student has ceased attendance in all Title IV-eligible coursework. Except in unusual circumstances, the institution must determine that a student has withdrawn for Title IV financial aid purposes no later than 14 calendar days after the student's last date of academically related activity, as documented in institutional attendance records.

San Francisco Film School monitors student engagement on an ongoing basis to support academic progress and compliance with federal requirements. The academic actions described below are institutional policies and are separate from federal Title IV withdrawal determination requirements.

Students Absent for 14 Consecutive Calendar Days

Students who do not engage in academically related activity in any Title IV-eligible course for 14 consecutive calendar days are subject to institutional review.

Students in Communication With the School

Students who have not engaged for 14 consecutive calendar days but remain in communication with the school must submit documentation explaining their non-engagement to the Registrar's Office. These students may be required to make up missed academic work as determined by faculty and academic leadership.



Such students may be placed on a 7-day institutional warning. During the warning period, the student is required to resume attendance and coordinate with instructors and teaching assistants to address missed coursework. If the student meets these requirements, the warning is lifted. If the student does not meet the requirements, the student may be subject to administrative withdrawal, Leave of Absence, or expulsion in accordance with institutional policy.

Students Not in Communication With the School

Students who do not engage in academically related activity for 14 consecutive calendar days and who do not communicate with the Registrar or their instructors during or immediately after the period of non-attendance may be administratively withdrawn from the school.

Students on Academic Warning or Probation

Students on academic warning or probation are required to maintain continuous engagement in their coursework. Failure to engage in academically related activity for more than 14 consecutive calendar days may result in expulsion from the institution, in accordance with institutional academic standards and procedures.

Advance Notice of Extended Absence

Students who know in advance that they will not engage in academically related activity for 14 consecutive calendar days are required to notify the Registrar and their instructors in writing as soon as possible and to submit documentation supporting the absence. The Academic Department will determine whether the absence is excused and, if so, what academic arrangements, if any, are permitted.

ACADEMIC HONORS & STUDENT ACHIEVEMENT

San Francisco Film School proudly recognizes and celebrates students who demonstrate outstanding academic excellence and creative dedication. Academic honors are awarded at the end of each term to all students who meet the criteria below. These achievements reflect exceptional discipline, commitment to learning, and a high level of professional promise in the filmmaking industry.

President's List is awarded to students who achieve GPA: 4.00.

Students on the President's List exemplify the highest academic distinction and commitment to excellence in their coursework and artistic development.

Dean's List is awarded to students who achieve GPA: 3.81–3.99.

This honor recognizes strong academic performance and consistent dedication to creative and scholarly achievement.

Honor Roll is awarded to students who achieve GPA: 3.50–3.80.

The Honor Roll acknowledges students who demonstrate commendable academic success and steady progress in their creative and professional journey.

Perfect Attendance Award

This award is presented in recognition of your exemplary commitment to academic responsibility through achieving



perfect attendance.

SATISFACTORY ACADEMIC PROGRESS

The satisfactory academic progress (SAP) policy applies to all students enrolled at San Francisco Film School, which is accredited by the Council on Occupational Education and licensed by the California Bureau for Private Postsecondary Education and has a Veterans Education approved program. All students, whether receiving Federal Title IV, HEA funds, partial funding assistance, or self-pay, are evaluated by SAP each semester.

Federal regulations require all schools participating in state and federal financial aid, Title IV, HEA programs to monitor Satisfactory Academic Progress (SAP). These standards are applicable to all students attending this institution.

Students enrolled in programs approved by COE must meet formal standards that measure their satisfactory academic progress toward graduation. The policy is provided to all students prior to the 1st class session. The policy is consistently applied to all applicable students. Evaluations are maintained in the student file. SAP applies to students that are enrolled either Full time, Part Time, or Half Time, in either the Certificate Program or Associates Degree program.

The school developed policies to determine the academic standards that students are expected to meet and build a means and schedule of measuring the achievement of those Pace and Quantitative standards.

SAP standards are established by the Office of Academic Affairs. The relevant SAP policies are summarized below.

All students must maintain Satisfactory Academic Progress according to the following standards in order to continue enrollment. Satisfactory Academic Progress is measured at the end of each payment period, and will be checked prior to disbursement of aid.

Same As or Stricter Than:

The school's SAP policy for Title IV, HEA students is the same as the school's standards for students enrolled in the same educational programs who are not receiving Title IV, HEA funding.

The director in the financial aid office reviews the Title IV, HEA SAP policy to ensure it meets all federal requirements. The Director of Academic Affairs notifies the financial aid office if the school changes its academic policies.

SATISFACTORY ACADEMIC PROGRESS CRITERIA

In order to satisfy Satisfactory Academic Progress requirements, financial aid recipients must:

Earn a minimum Cumulative Grade Point Average (GPA) of 2.00 for all classes attempted. Grade symbols of A, B, C, or P earned during Fall, Spring and Summer semesters will be considered as acceptable for courses completed, and satisfactory academic progress consideration. If a student started at SFFS during a Mid semester, that will be included and considered in SAP as well.

Courses completed with an "F" will not be considered acceptable for Satisfactory Academic Progress. Courses completed with a MW (withdrawal for military service) are excluded from the determination.

There is a three step process for students that do not meet SAP requirements: warning, appeal, then either expulsion or probation.

PACE OF PROGRESSION

Federal regulations require institutions to measure the pace at which a student progresses toward their educational objective to ensure completion of the program within the maximum timeframe, which is 150% of the published length of the program as measured in credit hours.

Pace is measured cumulatively and is evaluated at the end of each payment period (Fall, Spring, and Summer semesters). It is calculated by dividing the cumulative number of credits the student has successfully completed with a passing grade by the cumulative number of credits the student has attempted. To be making satisfactory progress, a student pursuing an Associate Degree or Certificate must maintain a cumulative completion rate of at least 67%. Completion rates are rounded to the nearest whole percentage using standard rounding rules; for example, a completion rate of 66.7% rounds to 67% and meets the standard.

All attempted credits are included in the calculation, including courses from which the student withdrew, courses with incomplete grades, and repeated courses. Transfer credits accepted toward the student's program count as both attempted and completed credits.

Generally, for students to meet graduation requirements within the stated time frame, the student should be registered for the following credits each semester:

Associates Degree:

- Students that start SFFS in either the Fall, Spring or Summer semesters, students should take at least 12 credits each semester for Full Time Students.
- Students that start SFFS in either the Mid-Fall, Mid-Spring, or Mid-Summer semesters, students should take 6 credits in the mid semester, then at least 12 credits in each full semester for Full Time Students.

Professional Certificate:

- Students that start SFFS in either the Fall, Spring or Summer semesters, students should take at least 12 credits each semester for Full Time Students.
- Students that start SFFS in either the Mid-Fall, Mid-Spring, or Mid-Summer semesters, students should take 6 credits in the mid semester, then at least 12 credits in each full semester for Full Time Students.

MAXIMUM TIME LENGTH TO COMPLETE PROGRAM

Federal regulations require institutions to establish a maximum time period or unit total for a student to complete an educational objective (degree/certificate) if financial aid is received. Financial aid recipients will be considered to be making Satisfactory Academic Progress if they complete their educational objective in the time frame indicated below. The educational objective as indicated by the student's choice of program of study will be used for this determination.

1. For an undergraduate program measured in credit hours, a period no longer than 150% of the published program length.
 - Associates Of Applied Science in Digital Filmmaking Degree: maximum of 9 semesters for Full Time students
 - Professional Certificate in Digital Filmmaking: maximum of 6 semesters for Full Time students

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- Associate of Science in New Music Production: maximum of 8 semesters for Full Time students
- Professional Certificate in New Music Production: maximum of 5 semesters for Full Time students
- Associate of Science in Emerging Audio Technology: maximum of 8 semesters for Full Time students

2. For an undergraduate program measured in clock hours, a period no longer than 150% of the published program length, as measured by the cumulative number of clock hours the student is required to complete and expressed in calendar time.

If a student is not progressing at the established pace, a meeting will be set up to discuss what is prohibiting the student from completing their program. If the student can provide documentation that supports the need to take longer, then an Academic Plan will be created that the student must adhere to while enrolled at SFFS.

If the student cannot provide documentation as to why they need more time to finish or the student is not fulfilling SAP while at SFFS, the student may be subject to expulsion.

SAP WARNING

Any student that does not meet the SAP requirements and who was not on Warning for the previous semester, will receive notification that they are on warning for the upcoming semester. Warning letters will come from the Academic Office and once sent, will be added to the student's file.

When a student receives a Warning, they will be required to do the following:

1. Agree to a written academic plan that specifies how the student will regain SAP. The plan may include but is not limited to mandatory tutoring, scheduled advising sessions, extra course assignments, repeating a course for which the student received a failing grade, and/or repeating a course from which the student withdrew.
2. Sign the academic plan (a copy will be kept in the student's file).

The Warning will last for the semester immediately following the one that has been finalized. During the semester that the student is on warning, the student is required to retake any courses that they failed in the previous semester. In all classes while on warning, the student is expected to turn in all assignments, take all exams, participate in group activities, and attend all scheduled classes, including Residency if enrolled in a production course.

If the student feels that they will need extra accommodations during the warning period, they must meet with the Assistant Dean to discuss options and create an academic plan which will be added to their file. The academic plan will be sent to the student's instructors and TA's.

At the end of the Warning semester, the student is expected to have a minimum cumulative GPA of 2.0, have attendance of at least 70%, and meet any other requirements set forth in their academic plan (if applicable). If the student does achieve these, then the Warning will be lifted.

If the student does not meet the requirements needed at the end of the Warning semester, their financial aid will be suspended and they will have to file an appeal for Probation.

APPEAL PROCESS

If, at the end of the second semester (Academic Warning semester), the student does not meet SAP requirements they will lose their Title IV, HEA financial aid eligibility and will be placed on Academic Development Status, with a loss of Title IV, HEA funding, with the right to appeal. If the appeal is granted, the student will be placed on Financial Aid Probation.



The student has five (5) days to institute an appeal. The appeal must be submitted to the VPAA and Assistant Dean, who in turn will meet with the Registrar, the Financial Aid Director to make a decision on the appeal.

The student must describe any mitigating circumstance(s) that the student believes deserve special consideration. The student must submit any supporting documentation needed for their appeal to be considered.

The basis on which a student may file an appeal:

- Death of a relative,
- Injury that prohibited the student from attending class,
- Illness that prohibited the student from attending class.
- Any other mitigating circumstances that prohibited the student from attending class

The student must provide supporting documents and describe in writing any mitigating circumstance(s) that the student believes deserve special consideration. The student must also submit information about what has changed and how they will now be able to achieve SAP going forward. The Asst. Dean will make the final decision as to whether an appeal is granted or not. If it is granted, the student will be placed on probation.

TITLE IV DISBURSEMENT POLICY

Return of Title IV Financial Aid Policy

San Francisco Film School Title IV Disbursement Policy

San Francisco Film School is committed to administering Title IV federal student aid programs in full compliance with U.S. Department of Education regulations. The following policy outlines the procedures and requirements for disbursement of Title IV funds, including Pell Grants and Direct Loans, to eligible students.

1. New Students (First-Time Borrowers)

Pell Grants: Pell Grant funds will be disbursed once the school has confirmed the student's attendance and enrollment in eligible credit hours for the payment period.

Direct Loans: For first-time Direct Loan borrowers, federal regulations require a 30-day delay in disbursement. San Francisco Film School will not disburse loan funds until the student has completed 30 calendar days of the payment period and attendance has been confirmed.

2. Continuing Students

Title IV funds will be disbursed to continuing students only after the completion of the add/drop or freeze date for each semester.

Prior to disbursement, the school will verify:

- o Satisfactory Academic Progress (SAP)
- o Attendance and participation in classes
- o Enrollment in the minimum number of credits required for aid eligibility

Disbursement data will be submitted to the Common Origination and Disbursement (COD) system within 15 days of the funds being credited to the student's account.

3. Title IV Credit Balances

When Title IV disbursements exceed allowable institutional charges, the resulting credit balance will be refunded to the student (or parent, for PLUS Loans) within 14 calendar days of the disbursement.

Students may voluntarily authorize the school to retain credit balances for future institutional charges. This authorization must be:

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- o Provided in writing
- o Optional and not a condition of receiving aid
- o Revocable at any time upon the student's request

4. Return of Title IV Funds (R2T4)

If a student officially withdraws, stops attending, or is dismissed, San Francisco Film School will perform a Return of Title IV (R2T4) calculation to determine the amount of aid the student earned.

Unearned aid must be returned to the U.S. Department of Education within 45 calendar days from the date the school determined the student withdrew.

If the student earned more aid than was disbursed, the school will offer a post-withdrawal disbursement (PWD):

- o Grant funds will be disbursed within 45 days.
- o Loan funds require written student (or parent, for PLUS) permission and must be offered within 30 days.

5. Cash Management and Reconciliation

Federal Title IV funds will be drawn down only as needed and used for immediate disbursement to eligible students.

The school will not retain excess federal funds beyond three (3) business days unless within the allowable tolerance.

San Francisco Film School conducts monthly reconciliation of its Title IV aid records and accounts with the Department of Education's G5 and COD systems to ensure accurate financial reporting and compliance.

Compliance Statement

San Francisco Film School follows all rules and regulations outlined in Title 34 of the Code of Federal Regulations (CFR) and the Federal Student Aid (FSA) Handbook. This policy is reviewed annually and updated as necessary to remain in full compliance with federal financial aid requirements.

FINANCIAL AID PROBATION

If Financial Aid Probation Status is granted, the student will regain Title IV, HEA eligibility for the next eligible payment period only. The student must be making SAP at the end of the payment period to regain Title IV, HEA funding for the next payment period.

A student on Financial Aid Probation because of a successful appeal is eligible for Title IV, HEA funds for ONE payment period only.

Students who regain SAP at the end of the next payment period will have regained full eligibility for Title IV, HEA funding.

The student on financial aid warning, probation or Title IV, HEA funding suspension for a payment period may not receive Title IV, HEA funding for the subsequent period unless the student makes SAP.

REINSTATEMENT OF TITLE IV, HEA AID

Reinstatement of aid is limited to the period under evaluation. Students making SAP by the conclusion of the Warning or Probation period will be removed from the warning/probation status and will regain eligibility for Title IV, HEA funding.

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OTHER POLICIES

SF Film School Programs require the ability to use language, math, and computer skills adequate with the roles and responsibilities of a digital filmmaker and music /audio creator. SF Film School does not offer home study or correspondence instruction programs.

- SF Film School does not provide English-as-a-second-language instruction.
- Tuition and fees are subject to change at any time.
- Students are advised that information contained in this catalog is subject to change without notice.

STUDENT SERVICES

The school offers career counseling to all graduates as well as the following services for enrolled students:

- student lounge with kitchen
- student lockers
- access to facility and film equipment for approved personal projects

DISABILITY ACCOMMODATIONS

San Francisco Film School provides reasonable accommodations to qualified students with disabilities in accordance with applicable federal, state, and local law, including the Americans with Disabilities Act, Section 504 of the Rehabilitation Act, and California civil rights law.

Students seeking accommodations must submit a request to the designated institutional office and provide appropriate supporting documentation. Accommodations are determined through an individualized, interactive process and are implemented prospectively. Prior IEPs or Section 504 Plans from K–12 settings may be considered but do not automatically establish eligibility or required accommodations at the postsecondary level.

Accommodations do not include modifications that would fundamentally alter academic requirements, compromise academic integrity or safety, or impose undue administrative or financial burden.

Disability-related information is maintained confidentially. Students who believe they have been denied reasonable accommodations or subjected to disability-based discrimination may pursue the institution's grievance process or file a complaint with appropriate external agencies.

STRF POLICY

(a) A qualifying institution shall include the following statement on both its enrollment agreement and school catalog: “The State of California established the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic loss suffered by a student in an educational program at a qualifying institution, who is or was a California resident while enrolled, or was enrolled in a residency program, if the student enrolled in the institution, prepaid tuition, and suffered an economic loss. Unless relieved of the obligation to do so, you must pay the state-imposed assessment for the STRF, or it must be paid on your behalf, if you are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition.

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You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if you are not a California resident, or are not enrolled in a residency program.”

(b) In addition to the statement required under subdivision (a) of this section, a qualifying institution shall include the following statement in its school catalog:

It is important that you keep copies of your enrollment agreement, financial aid documents, receipts, or any other information that documents the amount paid to the school. Questions regarding the STRF may be directed to the Bureau for Private Postsecondary Education, 1747 N. Market Blvd., Suite 225, Sacramento, CA , 95834, 888.370.7589.

To be eligible for STRF, you must be a California resident or are enrolled in a residency program, prepaid tuition, paid or deemed to have paid the STRF assessment, and suffered an economic loss as a result of any of the following:

1. The institution, a location of the institution, or an educational program offered by the institution was closed or discontinued, and you did not choose to participate in a teach-out plan approved by the Bureau or did not complete a chosen teach-out plan approved by the Bureau.
2. You were enrolled at an institution or a location of the institution within the 120 day period before the closure of the institution or location of the institution, or were enrolled in an educational program within the 120 day period before the program was discontinued.
3. You were enrolled at an institution or a location of the institution more than 120 days before the closure of the institution or location of the institution, in an educational program offered by the institution as to which the Bureau determined there was a significant decline in the quality or value of the program more than 120 days before closure.
4. The institution has been ordered to pay a refund by the Bureau but has failed to do so.
5. The institution has failed to pay or reimburse loan proceeds under a federal student loan program as required by law, or has failed to pay or reimburse proceeds received by the institution in excess of tuition and other costs.
6. You have been awarded restitution, a refund, or other monetary award by an arbitrator or court, based on a violation of this chapter by an institution or representative of an institution, but have been unable to collect the award from the institution.
7. You sought legal counsel that resulted in the cancellation of one or more of your student loans and have an invoice for services rendered and evidence of the cancellation of the student loan or loans.

To qualify for STRF reimbursement, the application must be received within four (4) years from the date of the action or event that made the student eligible for recovery from STRF.

A student whose loan is revived by a loan holder or debt collector after a period of non-collection may, at any time, file a written application for recovery from STRF for the debt that would have otherwise been eligible for recovery. If it has been more than four (4) years since the action or event that made the student eligible, the student must have filed a written application for recovery within the original four (4) year period, unless the period has been extended by another act of law. However, no claim can be paid to any student without a social security number or a taxpayer identification number.

RULES OF OPERATION AND STUDENT CONDUCT

Students are expected to attend classes on time. They are expected to read and abide by the San Francisco Film School student handbook. Conviction of a criminal offense is sufficient grounds for termination, as are destruction of property,

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cheating, disruptive behavior, or dishonest behavior. Termination will be determined by a quorum of SFFS owner or designated representative, VPAA, and director of the program in which the student is enrolled. Students are expected to exhibit good taste and discretion. Clothing expressing extreme or hate speech is not permitted. SFFS may terminate the enrollment of any student whose conduct is detrimental to the academic environment or the well-being of other students, faculty, or staff.

San Francisco Film School is a drug-free environment. Illegal drug use in SFFS facilities is prohibited and may be grounds for immediate termination. For the purposes of this policy, prohibited substances include marijuana/cannabis, regardless of its legal status under California law, as marijuana remains illegal under federal law, and San Francisco Film School, as a Title IV federally funded institution, is required to comply with federal regulations. Alcohol consumption is prohibited in SFFS facilities, and students under the influence will be asked to leave, and probation or termination may follow.

PROHIBITED CONDUCT

Conduct that threatens the safety or security of the campus community, or substantially disrupts the functions or operation of the school is within the jurisdiction of this Student Code of Conduct regardless of whether the conduct occurs on or off campus.

Unacceptable conduct includes but is not limited to the following:

1. Violation of Copyright, cheating or plagiarism in connection with an academic program at school. (Plagiarism may be defined as “literary theft;” *i.e.*, the presentation and passing off as one’s own the ideas, words, or writings of another.) *See Intellectual Property, AI, and Copyright Laws below.*
2. Forgery, or knowingly furnishing false information to the school or any school employee.
3. Forgery or identity theft.
4. Misrepresenting or falsely using student identification, including the misuse of Photo ID cards or posing as another individual.
5. Auditing classes or attending without full payment.
6. Conduct reflecting discredit on the professional ethical standards of the school.
7. Harassment of any kind, including, but not limited to, threats and sexual harassment.
8. Physical abuse on or off campus property of the person or property of any member of the campus community.
9. Possession or usage of fireworks, explosives, dangerous chemicals or deadly weapons at school.
10. Abusive behavior, including the use of profanity directed toward school staff, faculty, students, guests or visitors.
11. Obscene, lewd, or indecent behavior on campus or at a school-sponsored function.
12. Hazing or false imprisonment. Hazing means any intentional, knowing or reckless act committed by a student, or a former student, of the institution, either alone or with others, against another individual when both of the following apply: (a) the act was committed in connection with initiation into, affiliation with, maintenance of membership in, or a prospective membership in, a student organization; and (b) the act contributes to a substantial risk of physical injury, mental harm or degradation, or causes such physical injury, mental harm or personal degradation.
13. Possessing, distributing, manufacturing, or using illegal drugs or misusing legal pharmaceutical drugs on school property or at school-sponsored student events. This includes marijuana/cannabis, regardless of its legal status under California law, as marijuana remains illegal under federal law, and SFFS, as a Title IV federally funded institution, is required to comply with federal regulations.
14. Possessing, distributing, manufacturing, or using alcohol on school property or at school-sponsored student events.
15. Engaging in arson, blocking emergency exits, or falsely activating the fire alarm system.

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16. Theft of school property or assisting in storing or knowingly using stolen school property, as well as the non-return of borrowed (checked-out) SFFS equipment.
17. Misuse of the school computer system, including hacking into school computer records, or knowingly sending computer bugs or viruses electronically.
18. Refusal to follow instructions given by school personnel that results or may result in bodily harm to oneself, other students, faculty, or staff, including but not limited to emergency evacuation and requests to disassemble and vacate premises.
19. Violation of any published San Francisco Film School rules and regulations, now or later in effect.
20. Sexual violence and misconduct. SFFS prohibits any form of sexual violence on its campus. Sexual violence includes domestic violence, dating violence, stalking incidents, or any forms of sexual assault or sexual misconduct. All incidents must be reported to the President at 415-824-7000. A fair, confidential and prompt investigation and hearing will occur that protects victims and promotes accountability. Possible sanctions for sexual abuse or violence may include but not be limited to dismissal from San Francisco Film School.

PROBATION AND DISMISSAL

Students who do not abide by the school's conduct policies as listed above will either be dismissed or placed on "conduct probation", based upon the severity of the offense. For minor first offenses, the student will be placed on conduct probation for no less than one (1) semester. If the student exhibits good behavior during the probation period, then the probation will be lifted. For students committing criminal or serious offenses, termination will be determined by a quorum of the SF Film School owner or designated representative, director of education, and director of the program in which the student is enrolled.

INTELLECTUAL PROPERTY

Student work is the property of the student. However SFFS reserves the right to use all or part of the students' work in its marketing and media, both on-line and offline. Unless objections are received in writing, SFFS will assume that the student has read the student handbook, specifically this statement, and understands the information presented in this handbook, and acknowledges that no specific authorization is required of the student for the use of any work generated while attending SFFS.

ACADEMIC INTEGRITY: USE OF ARTIFICIAL INTELLIGENCE (AI)

San Francisco Film School students are expected to uphold/demonstrate commonly accepted practices as related to the use of non-original source materials. These practices include:

- Using citations to acknowledge others' ideas and evidence, even when you put them in your own words. Please use the Chicago Style Guide as a reference: [Chicago Style Citation Guide](#)
- Placing quotation marks around another source's terms, phrases, and sentences, and citing the source. If paraphrasing another's work, no need for quotation marks, though it is still necessary to cite the source(s).
- Unless otherwise stated by the instructor and/or the course curriculum, text or images generated from AI, machine learning, or similar tools cannot be used in papers, scripts, reaction video responses or written responses to Discussion Prompts for attendance, or any other writing assignments submitted; nor can the accompanying figures, images, or graphics be the products of such tools, without explicit permission from the course instructor. In addition, an AI program cannot be an author of a paper, story draft, discussion post, or screenplay. Courses at SFFS are designed to allow students the opportunity to learn new skills and gain

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confidence in their own minds and intellect. Relying on outside sources to complete assignments negates these goals and diminishes the opportunities for growth and learning.

- If instructors do allow students to use AI as a tool (not to generate what is meant to be original content, such as a script or story), SFFS requires that students (1) cite ChatGPT or whichever AI program utilized (2) place language that is sourced from ChatGPT/other AI in quotation marks, and (3) write a few sentences explaining how AI was utilized as a tool and to what effect. This practice is required because it encourages clarity of thought and intention as well as academic and creative integrity.

A violation of this policy constitutes plagiarism and academic misconduct, which will lead to a disciplinary hearing that can result in a failing grade and loss of credit on the assignment and/or the course, at the discretion of the Disciplinary Board.

Resources for students:

[How to Cite Sources](#)

[Chicago Style Citation Guide](#)

[SAG AFTRA AI Use Policy](#)

[WGA AI Use Policy and Agreement](#)

SAN FRANCISCO FILM SCHOOL ENFORCES COPYRIGHT LAWS

Copyright infringement is the act of exercising, without permission or legal authority, one or more of the exclusive rights granted to the copyright owner under section 106 of the Copyright Act (Title 17 of the United States Code). These rights include the right to reproduce or distribute a copyrighted work. In the peer-to-peer file-sharing context, downloading or uploading substantial parts of a copyrighted work without authority constitutes an infringement. Penalties for copyright infringement include civil and criminal penalties. At San Francisco Film School, copyright infringement is prohibited and can result in expulsion from the school. In general, anyone found liable for civil copyright infringement may be ordered to pay either actual damages or "statutory" damages affixed at not less than \$750 and not more than \$30,000 per work infringed. For "willful" infringement, a court may award up to \$150,000 per work infringed. A court can, in its discretion, also assess costs and attorneys' fees. For details, see Title 17, United States Code, Sections 504, 505. Willful copyright infringement can also result in criminal penalties, including imprisonment of up to five years and fines of up to \$150,000 per offense.

For more information, please see the Web site of the U.S. Copyright Office at www.copyright.gov. Especially their FAQ's at www.copyright.gov/help/faq.

ACADEMIC POLICY ENFORCEMENT

If a student is believed to have violated either the AI or Copyright policies, the following action will take place:

1. The instructor and TA evaluate the student's work on the assignment, together with the Assistant Dean.
2. The instructor, TA, and Assistant Dean determine that the student's work violates [the Code of Conduct in the San Francisco Film School Student Handbook](#).
3. The Assistant Dean notifies the student. The student is invited to respond within the next 48 hours.
4. At the end of 48 hours, the Assistant Dean and the instructor determine whether there is a violation, and if so, the degree of severity.

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5. Based on the degree of severity, one or more of the following actions may be taken:
 1. The student will receive an F on the assignment.
 2. The student will receive an F in the course.
 3. The student will receive an academic warning that will remain in effect for the rest of this semester.
 4. The student will be expelled from the school.
6. The student is notified and is given an opportunity to appeal the decision.
7. The Dean and Assistant Dean review any appeal and decide whether to uphold or change the decision.
8. The student is notified. Any relevant disciplinary actions are taken, and any relevant documents and notes are added to the student's file.

STUDENT RESPONSIBILITIES

- Read, understand, and adhere to the student handbook rules and regulations.
- Keep copies of all school forms that you sign.
- Notify SF Film School administration about any changes in information submitted when applying.
- Provide such documentation as the school requires regarding prior education.
- Understand the SF Film School refund policy.
- Know course, program, and completion requirements.

INTERNAL STUDENT GRIEVANCE POLICY

San Francisco Film School believes that problems can be resolved through cooperation among students, faculty, and staff. Any student who feels that a complaint or appeal has not been addressed satisfactorily can write the school President, attaching any pertinent documentation. The person(s) addressed will render a decision in writing no later than 30 days after the written complaint is received.

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 or by completing a complaint form, which can be obtained on the Bureau's web site www.bppe.ca.gov.

Any questions a student may have about this catalog that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education at 1747 N. Market Blvd., Suite 225, Sacramento, CA , bppe@dca.ca.gov, phone 888.370.7589, or fax 916.263.1897.

The Office of Student Assistance and Relief is available to support prospective students, current students, or past students of private postsecondary educational institutions in making informed decisions, understanding their rights, and navigating available services and relief options. The office may be reached by calling (888-370-7589) or by visiting (www.bppe.ca.gov).

DROPOUT AND LEAVE-OF-ABSENCE POLICIES

Students may withdraw from a program at any time. They may apply for readmission after a period of 90 days, such application is to be reviewed by the program and education directors, and clearance from the finance office is required.

Students will be notified in writing seven days in advance of a SFFS intention to terminate. The student may at that time request an appeal, which will be heard by the program director and director of education. San Francisco Film School reserves the right to terminate a student immediately if circumstances warrant. Terminated students may, after a period of one year, request re-entry. If the program and education director concur, such students may be re-admitted on a

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probationary basis.

LEAVE OF ABSENCE

Students may apply for a leave of absence through the Registrar. Students in good standing may receive a leave of absence for up to 180 days within a 12-month period. Students who do not contact SF Film School prior to the end of a leave of absence to arrange for their return or those who do not return from their leave of absence by their agreed-upon date will be terminated. The LOA must be for a legitimate reason (e.g., medical, military, or personal emergency).

POLICY REGARDING RECORD RETENTION

San Francisco Film School maintains permanent records of grades, attendance, disciplinary actions, and certifications granted for all students who are enrolled. Students, graduates, parents, and/or guardians may request, either in writing or via the SF Film School LMS system, an official copy of a transcript for their records.

SCHOOL LOCATION AND CONTACT INFORMATION

Admissions and Main Campus
155 Sansome Street, Second Floor
San Francisco, CA 94104
(415) 824-7000 – Phone
(415) 824-7007 – Fax

info@sanfranciscofilmschool.edu - Email for information

www.sanfranciscofilmschool.edu - Website

admissions@sanfranciscofilmschool.edu - Admissions



CERTIFYING ORGANIZATIONS

This institution is a private institution, and it is approved to operate by the Bureau for Private Postsecondary Education ("Bureau"), approval to operate means compliance with the standards as set forth in the CEC and 5, CCR, and nationally accredited by the Council on Occupational Education (COE).

Council on Occupational Education, 7840 Roswell Road, Building 300, Suite 325, Atlanta, GA 30350,
Telephone: 770-396-3898 / FAX: 770-396-3790, www.council.org.

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.

Want more?

Spend some time catching up with San Francisco Film School students, faculty, and school success stories on social media.

[Facebook](#) [Instagram](#) [LinkedIn](#)

This catalog is effective from 1/1/2026 to 8/20/2027

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:

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Address: 1747 N. Market Blvd. Ste 225 Sacramento, CA 95834 P.O. Box 980818, West Sacramento, CA 95798-0818
Website Address: www.bppe.ca.gov
Telephone and Fax #'s: (888) 370-7589 or by fax (916) 263-1897 (916) 574-8900 or by fax (916) 263-1897

FAQ's

Digital Filmmaking Related Questions

Q: How is SF Film School different from other film schools?

This is a great question and one we love to answer. The vision of the San Francisco Film School is to be one of the premier film schools in the world, teaching a small, diverse, international student body the art and craft of filmmaking. SF Film School is a creative community that nurtures the individual artistic creativity of our students through a highly mentored project-based curriculum that emphasizes hands-on learning by an award-winning faculty using cutting-edge filmmaking tools.

Q: What film production equipment do I have access to?

All full-time AAS & PC students (both in-person and hybrid) will receive use of a Professional Film Production Equipment Package in the same semester that they are enrolled in the 101 B: Introduction to Producing & Directing course (usually their 2nd or 3rd semester). This package will consist of a 4K cinema camera, lens, film audio recording kit, and three-point lighting kit. Students will receive ownership of the Professional Film Production Equipment Package upon successful completion of the program. The Professional Film Production Equipment Package is designed to support and empower students in filmmaking both during school and after graduation.

In addition, actively enrolled students will have access to the school's extensive inventory of professional filmmaking equipment including cameras, lights, audio, dollies, cranes, and steady-cams.

Q: Will I make my own films or be part of a group project?

You will be writing, producing, directing, and editing your own films. In addition, because all our students work in production teams, every student will gain valuable experience and credits crewing on other students' pictures.

Q: Do I need a background in film or photography to attend your school?

No, you don't. You need a passion for filmmaking or content creation and a willingness to put in maximum effort to achieve your goals. We are looking for committed people who care.

Q: What is the difference between an internship and an apprenticeship?

At SFFS, we believe in apprenticeship rather than internship. Other schools place their graduates at outside companies for internships with the hope these companies will teach them valuable professional skills. It's been our experience that most of these internships are a waste of time. At San Francisco Film School, professional working experience on a feature-film is offered to our Digital Filmmaking Program as part of their schooling. It is on the movie set of these features that students take their filmmaking craft to the next level and become themselves professionals in the industry.

Q: Will I really work on a professional feature film?

Students in our Associate of Applied Science degree program have the opportunity to work with and be mentored by motion picture professionals on feature films produced in the San Francisco Bay Area by local and international production companies. On these productions, students fill key crew positions such as – associate producer, assistant director, assistant camera, set decorator, best boy, grip/electric, wardrobe, property master, boom operator, capture tech, assistant

editor, and more.

Q: What kind of cameras and editing system does the school use?

Students shoot their films on the latest HD cameras used by the industry. These include the RED, Black Magic 6K, Sony A7S, Canon C-100, and Canon DSLRs. For post-production, students use Adobe's industry-standard Creative Suite (Premiere Pro, After Effects and Photoshop) running on current Apple computers. This is in addition to the Professional Film Production Equipment Package full-time students receive when enrolled in the AAS & PC programs.

Q: Will my movies be shot on film or High-Definition video?

Your projects will be shot on High-Definition digital video, using the latest HD digital cameras and equipment.

Q: How much access will I have to the equipment?

Students need to have as much access to equipment as possible. We realize that one of the big frustrations a student can face is waiting for equipment. Because of the structure of our curriculum and the small size of our classes, students have excellent access to all filmmaking equipment.

Music and Audio Technology Related Questions

Q: Do I need any experience to apply?

No. Both programs are designed to take students from absolute beginner to career-ready professional. No prior music training, technical experience, or coding knowledge is required.

Q: Do I need to know how to read music?

No. NMP includes a Music Theory for Producers course that teaches theory through the tools producers actually use, like MIDI controllers and software piano rolls, rather than traditional sheet music.

Q: Do I need to know how to code for EAT?

No. Creative Coding for Audio is taught within the EAT program. Students learn coding as part of the curriculum, starting with visual programming tools before moving to text-based approaches.

Q: Do I need to buy my own computer or equipment?

No. Every student receives a complete technology package including a MacBook Pro, audio interface, headphones, microphones, MIDI controller, and all required software. There are no additional purchases required.

Q: How much time will I spend on campus?

Most coursework is delivered through live online sessions. Each semester includes one course with a one-week on-campus residency in San Francisco (Monday through Friday). That means students come to campus roughly once per semester for an intensive, hands-on week of professional studio and lab work.

Q: Can I work while I'm in the program?

Many students do. The online delivery format offers flexibility. However, residency weeks are intensive full-time commitments (32 hours over five days), and students should plan accordingly for those weeks.

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Q: What if I start the Professional Certificate and want to switch to the Associate degree?

That is a built-in feature of the program design. All 12 courses in the Professional Certificate count directly toward the Associate of Science in NMP. A PC graduate can continue into the AS program and complete the remaining coursework without repeating anything.

General Questions

Q: Can I work and still attend classes?

We offer many of our filmmaking programs and workshops in schedules throughout the year that are part-time and/or evening. In addition, students are able to take some of our classes remotely. These classes have curriculum and schedules designed to accommodate working students.

Q: What other expenses are there on top of tuition?

In addition to the Registration, Administrative, Equipment, Technology, and Materials fee, the student is responsible for paying a Student Tuition Recovery Fee (not currently collected), and to purchase an SD card and a portable hard drive (at least 500GB).

Q: Can I get financial aid?

San Francisco Film School is nationally accredited by the Council on Occupational Education. Therefore students enrolled in the Digital Filmmaking Program or Continuing Education Program are eligible for Title IV grants and loans through the Federal Government as long as they are taking a minimum of 6 semester credits. In addition, our school is registered with the Veterans Administration, so veterans, military personnel and relatives are eligible to use their GI Bill benefits. SFFS has trained financial advisors on staff ready to work with you, one-on-one, to help assess your tuition options. Call 415.824.7000 or email finaid@sanfranciscofilmschool.edu to speak to our financial aid specialist directly.

Q: What is the policy for international students?

We have had hundreds of international students attend our classes over the years. International students taking one of our shorter workshops (3 months and less) can use a tourist visa to study with us. For international students wishing to attend one of our Digital Filmmaking Programs, the school is able to issue F-1 Form I-20s for the Associate of Applied Science program and M-1 Form I-20s for the Professional Certificate program. Students interested in more information should contact our admissions department at 415.824.7000 or email msinha@sanfranciscofilmschool.edu

Q: If I come for a tour, may I sit in on a class?

We welcome all visitors and would love for you to sit in on any of our classes, either in person or remotely. Speak with one of our admissions representatives to make arrangements.

Q: Can I contact a former student?

We have many former students who would love to share their experiences with you. Contact our Admissions office by phone, fax or email, and we will arrange for a student to contact you.