

INSTITUTE OF THEATER, AUDIOVISUAL AND CINEMATIC STUDIES (IESAV)

HISTORY

The Institute of Theater, Audiovisual and Cinematic Studies (IESAV) is part of the Faculty of Humanities Ramez G. Chagoury of the Saint Joseph University of Beirut. Since its founding in 1988, IESAV has remained a pioneer in audiovisual and cinematic studies in the Middle East and provides high-level theater education. Located in the heart of Beirut, the Institute spans over 4000 square meters, featuring classrooms, performance spaces, photoshoot and shooting studios, editing, sound and post-production studios, computer graphics rooms, a scenography workshop, as well as a rich video library. Students also benefit from two large film sets (each including a studio and a control room) and the professional Béryte Theater for didactic and practical learning.

MISSION

1. Vision

IESAV's strategic vision is to be a leading force in training professionals for theater and cinema, both locally and internationally, while establishing itself as a regional reference for innovation and creativity.

2. Mission

IESAV has a dual mission: The first is to train future professionals in performing arts, focusing on audiovisual, cinema and theater, through a work-study approach (theoretical and practical). The second is to encourage creativity and innovation by promoting artistic and research projects with regional and international impact.

3. Values

IESAV values interdisciplinary studies as a principle in its teaching programs, encourages student engagement to build autonomy, and promotes freedom of thought and creativity while respecting human values.

ADMINISTRATION

Director: Toufic (EL) KHOURY

Academic Coordinator of Graduate Programs: Marianne NOUJAIM

Academic Coordinator of Undergraduate Programs: Hady ZACCAK

ADMINISTRATIVE STAFF

Administrative Coordinator: Nadine HADDAD

Academic Affairs Assistant: Amale KHAWAND

Communication Officer: Nour DIMASHKIEH

Communication Officer: Marianne FAYAD

Head of Production: Hratch TOKATLIAN

Head of the Shooting Studios and the Béryte Theater: Rafic ACHKAR

Head of the Sound Studios and Editing Studios: James CHEHAB

Technician - Multimedia: Joseph EL HAYEK

Head of USJ Production Unit: Joseph SLEIMAN

Supervisor: Antoine MOGHAMES

Attendant: Asmahane AKOURY

FACULTY

Professor

Elie YAZBEK

Associate Professors

Toufic (EL) KHOURY, Marianne NOUJAIM, Ghada SAYEGH(EL) RAHAL

Lecturers

Jean GEBRAN, Yara NASHAWATY, Hratch TOKATLIAN, Hady ZACCAK

Instructors

Rafic ACHKAR, Abdulla ALKAFRI, Emile AOUAD, Mike AYVAZIAN, Katia (EL) BACHA, Issam BOU KHALED, Sawsan BOU KHALED BAYDOUN, James CHEHAB, Hagop DERGHOUGASSIAN, Michel DOUMIT, Youssef GERMANOS, Serge HABIB, Hanane HAJJ ALI ASSAF, Marc KHALIFE, Elie KHATTAR, Joseph KORKMAZ, May (EL) KOUSSA (EL) KHOURY, Nay LAHOUD MERHEB, Sarmad LOUIS, Micheline NASRANY (EL) ASSI, Yasmina SABBAH (EL) RAHY, Ghassan SALHAB, Junaid SARIEDDINE, Nasri (EL) SAYEGH, Corine SHAWI, Mohammed SOUEID, Nayla Dominique MEGUERDIDJIAN TAMRAZ, Marie-Bernadette TAOUTEL SFEIR, Joseph-Gérard TOHME, Dzovig TORIKIAN, Raed YOUNAN, Mansour YOUSSEF, Emmanuel-Floréal ZOUKI (EL) HAKLANI

Visiting Professors

Fabien BOULLY, Agnès DEVICTOR, Patrick GERAERTS, Yassaman KHAJEH, Giusy PISANO, Laurent VERAY

DEGREES, DIPLOMAS AND CERTIFICATES AWARDED

Bachelor in Performing Arts, Concentrations: Audiovisual; Theater

Master in Cinema

Master in Theater

PhD in Cinema

PhD in Theater

JOB OPPORTUNITIES

Bachelor in Performing Arts, Concentrations: Audiovisual; Theater

Work in all audiovisual professions

Organize and manage cultural and cinematographic institutions

Master in Cinema

Practice cinematography through writing and directing

Teach and conduct research

Organize and manage cultural and cinematographic institutions

Analyze and critique films

Master in Theater

Practice cinematography through writing and directing

Teach and conduct research

Organize and manage cultural and theatrical institutions

Analyze and critique theater

PhD in Cinema

Analyze and critique films

Teach at the university level and conduct research

PhD in Theater

Analyze and critique theater

Teach at the university level and conduct research

TUITION FEES

Bachelor in Performing Arts, Concentrations: Audiovisual; Theater: 156 USD and 5,972,000 LBP (for semester 1), equivalent in Fresh US Dollars to 222 (exchange rate = 89,500 LBP)

Master in Cinema: 128 USD and 4,922,000 LBP (for semester 1), equivalent in Fresh US Dollars to 183 (exchange rate = 89,500 LBP)

Master in Theater: 84 USD and 3,222,000 LBP (for semester 1), equivalent in Fresh US Dollars to 120 (exchange rate = 89,500 LBP)

PhD in Cinema, PhD in Theater: 76 USD and 2,865,000 LBP (for semester 1), equivalent in Fresh US Dollars to 108 (exchange rate = 89,500 LBP)

SPECIFIC PROVISIONS OF THE INTERNAL REGULATIONS OF STUDY

Article 2a. IESAV offers the following academic degrees:

- Bachelor in Performing Arts, Concentrations: Audiovisual, Theater
- Master in Theater, Qualification for admission to PhD studies
- Master in Cinema, Qualification for admission to PhD studies
- PhD in Theater
- PhD in Cinema

The detailed list of courses, subject tables, and program structures are available to students at the IESAV Secretariat, Student Life Office.

Article 41a. Liability and Legal Provisions.

- a) Students bear full moral and material responsibility for any damage caused to the Institution.
- b) Legal provisions for theatrical and audiovisual productions of students:
 1. The moral rights associated with student productions, including the right to authorship and the right to control disclosure or citation of the work, remain with the student.
 2. Property rights are held by IESAV and include the following:
 - A. Heritage property:
All images and sounds recorded during the production of the work are exclusively owned by IESAV.
 - B. Main use:
 - a. The right of reproduction includes:
The right to fully record or have recorded, by any known or unknown processes, on all media, in all formats, images in black and white or in color, original sounds and dubbing, titles and subtitles of the work, as well as still photographs representing scenes from the work. Dubbing, which may alter the original work, requires the prior approval of both IESAV and the student director, unless consultation is impossible. The right to create or have created, in any quantity determined by IESAV, all originals, duplicates, and copies in all formats and by any processes from the aforementioned recordings. The right to distribute double-filmed originals or copies for both public and private cinematographic performances, as well as for sound or visual broadcasting. The right to produce all dubbed versions and subtitles in any language.
 - b. The right of representation includes:
The right to publicly present or have the work presented globally, in all Arabic, French or other versions, whether dubbed or subtitled, across all theaters or paying or non-paying cinema screenings, including presentations at national or international festivals and events.
IESAV may grant exceptions, allowing students to independently participate in festivals and events that they consider suitable for their work.
 - C. Secondary uses of the work include:
 - a. The right to reproduce or have reproduced, in any language, extracts from the work's stories, illustrated or not, for advertising or promotional purposes. These extracts, whether texts, images or others may be published in journals, newspapers and magazines, but cannot be published as a bookstore edition or for public sale. The quote "all rights reserved to IESAV" must be apparent.
 - b. The right to private use of the work
 - c. The right to exploit the work through television broadcasting, by any organization authorized by the IESAV. The student director of the work undertakes not to obstruct:
 - IESAV's rental of the filmed work to broadcasting organizations.
 - The television broadcast of the work. He also refrains from authorizing the distribution or reproduction on any media of his work.
 - d. The right to exploit the work in the form of videograms, as well as by any other process known or yet to be discovered.
 - e. The right to record all or part of the work's soundtrack on disk or magnetic tape, subject to royalties collected by authors' societies for mechanical reproduction rights.
 - f. The right to "remake" the work for educational purposes. Any work produced as part of IESAV studies, regardless of the setting in which it is shown, must include the credit "IESAV Production." The student, who directed this work, retains the right to represent it for private use exclusively, provided they inform IESAV administration in advance.

By explicit agreement, this transfer of copyright is granted free of charge by the student director under the educational context in which the work was produced.

The student director and IESAV undertake to provide mutual support to repress any form of counterfeiting by all legal means. Should one party fail to act, the other party may take independent legal action after a 15-day notice has been issued, and will retain any damages awarded as a result. It is understood that the student director only guarantees the rights to their work within the extent and limits of the literary and artistic property protections provided by the local legislation and jurisprudence of each country.

D. Prizes, rewards, and exploitation of any audiovisual or theatrical work produced as part of university studies and recognized by IESAV include:

1. Cash prizes, including those obtained for personal achievements or any other reason, accrue by right to IESAV. This estimate is based on:
 - a. The fact that diploma projects and any production carried out as part of the studies are the culmination of years of study and are part of the educational and professional training provided during this period and in particular during the monitoring of the writing, the production and the post-production of these works. As such, any work produced at IESAV is an integral part of the university program.
 - b. IESAV provides students with necessary equipment, recording media, and films for the creation of their work. Students, however, are required to cover production costs and any additional materials they deem necessary.

Despite these factors, IESAV, with the intent of allowing students to benefit from any bonus granted to a work or to members of the team for their contributions to the work, and to foster a common artistic achievement, establishes the distribution of such bonuses or general income as follows: 50% allocated to IESAV and 50% to the students who participated in the work within the framework of academic requirements of their course at the Institute.

2. Any prize awarded to a voluntary participant in a work, whether or not they are a student at IESAV, will be shared equally between IESAV and the prize winner(s).
3. Trophies and diplomas: A clear photocopy of the trophy or certificate obtained must be submitted to IESAV.

Should a work be deemed commercially viable and receive management approval, the proceeds from its commercialization will be distributed as follows: 50% to IESAV and 50% to the student(s) responsible for its creation in the case of films, with a proportional distribution to be negotiated for theatrical productions.

This commercialization process does not affect the ownership of the work, which remains exclusive to the Institute as specified above.

Article 42a. Use of Equipment:

The use of stage and audiovisual equipment inside and outside the Institute is subject to strict and rigorous regulations posted at the beginning of the year. Any violation may result in a warning and may include a summons to the Disciplinary Board.

Students bear full moral and material responsibility for any damage caused to the equipment provided for their use. Damage resulting from negligence or improper handling will be penalized. Sanctions, including material penalties, will be determined by the Head of the Institution in agreement with the Institution Board.

f) Moving Equipment:

Each studio is equipped with its own equipment, marked with a serial number. Moving any equipment without prior authorization from the Equipment Officer is strictly prohibited.

Any violation of these regulations results in sanctions which will be assessed by the Head of the Institution in agreement with the Institution Board.