



## **STUDENT, FACULTY, AND STAFF HANDBOOK 2022-2023**

### **MESSAGE FROM THE CEO**

Tweed Recording Audio Production School extends you a warm welcome. Your time here will be one of growth, creative exploration, and learning, within guidelines that protect your rights and those of your fellow students and staff. This handbook contains important policies and procedures, details on student services and facilities, and academic and career services. The standards described in this handbook lay out the expectations for conduct of staff and enrolled students and the procedures to be followed when these expectations are not met. We encourage you to review this handbook and use it to learn more about how you can be successful at Tweed Recording Audio Production School.

Andrew Ratcliffe

### **TABLE OF CONTENTS**

ABOUT THE SCHOOL

CERTIFICATE PROGRAMS

ADMISSIONS POLICY

CODE OF ETHICS

ACADEMIC POLICY

INTELLECTUAL PROPERTY POLICY

FINANCIAL INFORMATION

STUDENT INFORMATION

FACULTY POLICY

SAFETY INFORMATION

### **ABOUT THE SCHOOL**

Tweed Recording Audio Production School is a private audio production school located in Athens, Georgia, offering immersive music production programs. Tweed Recording teaches how to record and produce audio and how to make a living in the audio production industry by understanding how to monetize their rights and opportunities through the operation of federal copyright law.

## **Mission Statement**

Tweed Recording educates and trains emerging music, film, and live event industry professionals in the recording, production, and performing arts for careers in their local and regional creative economies as entrepreneurs or employees, recording artists, audio-visual engineers, technicians, and producers.

## **Objectives**

- Tweed Recording provides a comprehensive, inclusive, and holistic audio engineering and production curricula including courses on hearing health, life skills, composition, entertainment business, audio engineering and production, live production, and broadcasting.
- Courses are taught by industry professionals with teaching experience and reflect a pedagogy consistent with current industry standards and best practices.
- Tweed’s programs have an entrepreneurial emphasis and career development focus.
- Tweed Recording rigorously reviews and assesses every program, course, and teacher to provide a mechanism for constant improvement and innovation.
- Classes are small and students have extensive access to our recording studios and production facilities. In a 12 student class, there is a 6 to 1 student to teacher ratio.
- Online resources, videos, and other materials enhance and supplement classroom experiences.
- Tweed Recording educates incipient professionals to join the creative workforce of the 21st century IP economy and of their local “creative economies” to create culture and commerce.
- Tweed Recording provides experiential learning opportunities, training in new business development, and networking opportunities to students. Tweed Recording maintains an alumni network to track the success of our students and provide internship and placement opportunities for future graduates.
- Tweed Recording offers short-term, topic based workshops in both live and audio production.

## **Institutional Effectiveness**

Tweed Recording measures, assesses, and improves its effectiveness in the following ways:

- Students are provided a detailed syllabus with course objectives and outcomes.
- Students complete an evaluation of the program and teachers at the program’s conclusion.
- Surveys and interviews are conducted with each student while they are enrolled in a program. Exit surveys are documented for annual program reviews. Exit interviews are conducted as needed.
- Bi-annual program reviews are conducted by management, faculty, and staff within 30 days of the conclusion of the program under review.
- Faculty are reviewed annually by the Head of Faculty and the CEO.
- The Learning Management System is reviewed annually.
- Other indicators of institutional effectiveness are retention and completion rates, job placement, and the number of student-owned home studios in operation, all of which will be tracked.
- Alumni engagement and relations are important to achieve maximum institutional effectiveness creating the necessity for maintaining an up-to-date database of all alumni.
- Tweed Recording is developing a Professional Advisory Council to consult on new program development, curricula, and student opportunities.

## **Hours of Operation**

The office at Tweed Recording Audio Production School is open Monday through Friday from 9:00 am - 5:00 pm. Classes for the Audio Production Certificate Program occur from 10:00 am - 1:00 pm and 2:00 pm - 5:00 pm. Classes for the Live Audio Production Certificate Program occur from 6:00 pm - 9pm.

Additional studio and lab time for students is available from 5:00 pm - 10:00 pm during the week and 10:00 am - 10:00 pm on Saturdays.

### **Academic Calendar for the Audio Production Program**

#### **Spring 2023**

Class Begins January 30  
Easter Break April 7 & 10  
Memorial Day May 29  
Class Ends June 2

#### **Fall 2023**

Class Begins August 14  
Labor Day September 4  
Thanksgiving November 23 & 24  
Class Ends December 15

### **Academic Calendar for the Live Audio Production Program**

#### **Spring 2023**

Class Begins March 8  
Easter Break April 7 & 10  
Memorial Day May 29  
Class Ends June 2

#### **Fall 2023**

Class Begins September 20  
Thanksgiving November 22 & 23  
Class Ends December 15

### **Location and Facilities**

Tweed Recording Audio Production School is located in downtown Athens. Our facility contains a music venue, a home studio space, DAW production lab with 24 workstations, 3 professional recording studios, including live, isolation, and control rooms, and offices and meeting areas for faculty, staff, and students.

140 E. Washington Street  
Athens, GA 30677  
(706) 204-9144

### **Authorization**

Georgia Nonpublic Postsecondary Education Commission  
2082 East Exchange Place  
Suite 220  
Tucker, GA 30084  
(770) 414-3300

### **Faculty and Staff**

The staff of Tweed Recording is an experienced group, including a Grammy award winner, producers, engineers, and business people. We are experienced in blues, jazz, rock, pop, R&B, country, and gospel music. We are the people students see daily and who help them find their way in audio engineering and music production.

Andrew Ratcliffe, Founder & CEO  
Performer, Studio Owner, Engineer, Producer  
[aratcliffe@tweedrecording.com](mailto:aratcliffe@tweedrecording.com)

Charlie Chastain, Recording Instructor  
B.A., Telecommunications Production, University of Georgia  
Master Recording Degree II, Conservatory of Arts and Sciences, Tempe, AZ  
[cchastain@tweedrecording.com](mailto:cchastain@tweedrecording.com)

David Dwyer, COO  
B.A., Economics, Duke University  
M.B.A., University of Georgia  
[ddwyer@tweedrecording.com](mailto:ddwyer@tweedrecording.com)

Isaiah Sims, Studio Night Staff  
Certificate, Tweed Recording Audio Production School, Athens, GA  
[isims@tweedrecording.com](mailto:isims@tweedrecording.com)

John Snyder, Adjunct and Educational Consultant  
B.M., Music Education, University of North Carolina, Greensboro  
J.D., University of North Carolina, Chapel Hill  
[jsnyder@tweedrecording.com](mailto:jsnyder@tweedrecording.com)

Kayla Dover, Teacher's Assistant & Assistant Engineer  
Certificate, Tweed Recording Audio Production School, Athens, GA  
[kdover@tweedrecording.com](mailto:kdover@tweedrecording.com)

Luis Imery, Studio Night Staff  
Certificate, Tweed Recording Audio Production School, Athens, GA  
B.S., Business Administration, Piedmont University, Demorest, GA  
[limery@tweedrecording.com](mailto:limery@tweedrecording.com)

Mars Fariss, Audio Electronics Instructor  
Live Audio Engineer  
[mfariss@tweedrecording.com](mailto:mfariss@tweedrecording.com)

Melissa Bateman, Director of Admissions  
B.A., Sociology, Furman University  
M.A., Historic Preservation, Savannah College of Arts and Design  
[mbateman@tweedrecording.com](mailto:mbateman@tweedrecording.com)

Michelle Davis, Business of Music Instructor  
A.B.J., Public Relations, University of Georgia  
J.D., University of Georgia School of Law  
[mdavis@tweedrecording.com](mailto:mdavis@tweedrecording.com)

Nate Nelson, Recording Instructor  
Performer, Engineer, Producer  
[nnelson@tweedrecording.com](mailto:nnelson@tweedrecording.com)

Sully Allen, Studio Night Staff  
B.A., Studio Arts, University of Memphis  
Certificate, Tweed Recording Audio Production School  
[sallen@tweedrecording.com](mailto:sallen@tweedrecording.com)

### **Academic Freedom**

Tweed Recording defines academic freedom as the belief that the freedom of inquiry by faculty and students is essential to the mission of the school. Both faculty and students must be able to examine ideas in an atmosphere of freedom and confidence without fear of censorship or discipline.

Tweed Recording faculty members may discuss their subjects in the classroom with complete freedom of expression but should not introduce controversial matters unrelated to the subject. Faculty should not teach their subjects in any way that is contrary to the mission of the School.

Tweed Recording faculty members have complete freedom as citizens to speak in public without the threat of institutional censorship or discipline. However, as representatives of their academic disciplines and of Tweed Recording, faculty members have an obligation to show tolerance and respect for the opinions of others and to be accurate as to the facts. If faculty members make statements contrary to the mission of Tweed Recording, it must be stated clearly they are not speaking for the college. Tweed Recording safeguards and protects these rights of academic freedom by providing faculty and students the right to initiate grievance procedures if they have complaints dealing with the infringement of academic freedom.

## **CERTIFICATE PROGRAM**

### **AUDIO PRODUCTION PROGRAM**

#### **Program Description**

Over the course of 18 weeks, students work in a professional recording environment of four separate recording, mixing, and ADR studios, and our DAW lab featuring 24 workstations each with Pro Tools, Ableton, and Universal Audio software and plugins. For six hours a day, five days a week, students are instructed in the major areas of audio engineering and production. Following the successful completion of this program students will receive a “Certificate of Audio Production”. Students eligible for TR115 - *Optional Audio Production Externship* will receive a “Certificate of Audio Production with Production Experience” upon successful completion of the optional course. See the course description below for eligibility requirements.

#### **Objectives**

- Provide maximum production time for students. Students have use of the facilities for their projects from 5 pm to 10 pm during the week and all day on Saturday.
- Provide students with a deep and broad understanding of the business and legal implications and entrepreneurial opportunities of producing and engineering recordings of songs and compositions.
- Provide experiential learning opportunities through doing, access to studio time and DAWs, and information about how to monetize their skills and creative work.
- Train engineers and technicians for audio recording and audio visual content.
- Make students aware of the major facets of the music business and the career opportunities they offer, especially to the entrepreneur who understands that creating music comes with the rights of publication, due to the operation of federal copyright statutes. The skills and tools of audio production and engineering are very specific and fungible and lead in many directions in the creative, IP economy.

## **Course Descriptions**

### *TR101 - Audio Fundamentals*

This introductory class focuses on acoustics and the physics of sound. It also defines the audio terminology used throughout the whole certificate program. It is the initial presentation of signal flow including the microphones, monitoring, consoles and other tools connected to the recording studio apparatus.

### *TR102 - Pro Tools*

Pro Tools is the industry standard digital audio workstation (DAW) used in studios big and small worldwide. In this course, students will learn to record, edit, and mix “in the box” (ITB) using this software. They will also learn how to interface the DAW with the analog gear in both commercial, production and home studio environments.

### *TR103 - Critical Listening*

This course concerns how the ear works, hearing health, identification of sound sources, sonic analysis including frequency vs pitch, loudness vs timbre, frequency masking, wave propagation, and recognizing the sonic differences in use of various sound processing. It is the initial presentation of both equalization and compression - the two primary sonic sculpting techniques employed beyond microphone placement and capture.

### *TR104- Business of Music*

The course is designed to provide the musician, songwriter, producer, audio engineer, and music industry professional with a basic introduction to the music business, including the legal and business consequences of creative work, the production, publication, marketing and distribution functions related to creative work, and the careers associated with each.

### *TR105 - Studio Recording I*

This course puts to use the concepts learned in Audio Fundamentals and Critical Listening. Students will employ signal flow, basic studio operations and procedures, microphone usage, as well as integrating outboard gear with a large format console. This first level class will focus primarily on hands-on setup and break-down of a variety of recording situations from a single source to large ensembles. By observing their professors and guest engineers running the sessions, students will also begin to learn the communication skills and etiquette vital to successfully mitigating the stress and psychology of the creative process in the studio.

### *TR106 - Electronic Music Production*

This is the introductory course of Ableton Live and music production centered around the world of MIDI (music instrument digital interface). In this course the students will learn to record, edit, and create full productions using Ableton Live. Topics include synthesis, sound design, sampling, intro to music theory, and using Ableton Live as a performance tool.

### *TR107 - Home Studio*

This course is designed to provide the audio entrepreneur with the technical information necessary to build, develop, and equip a home recording studio or production space. Students will learn DIY approaches to acoustically treating their space and maximizing their gear to create professional recordings

outside of the controlled environments found in commercial studios. They will begin to connect the skills learned in music business class to build their home studio enterprise into a successful commercial one.

#### *TR108 - Mixing*

Audio mixing is the process of combining individual recorded tracks into two or more channels using volume, panning, equalization, dynamics, and effects processing. Students learn concepts to help finish mixes with impact and quality. They begin to learn the mindset and techniques necessary to take the individual elements of a production and combine them into a cohesive, compelling mix. Students also learn about the critique and revision process that takes place between the mixer, producer, client and label. Finally, they learn about the importance of time management, production deadlines and the various deliverables required by artists and labels in the modern marketplace.

#### *TR109 - Composition & Sound Design*

This is an introductory course to the world of sound for film. In this course students will write multiple pieces of music to bring to life multiple pieces of film, record ADR and Foley for a short film, create sound design, and mix a commercial.

#### *TR110 - Audio Electronics*

Understanding electronics is a valuable skill set for the modern audio engineer. As entrepreneurs, graduates with electronics experience can save money in repairs and maintenance costs, plus make modifications to their gear to accomplish more advanced sonic tasks. This course explores basic electronics theory, component identification, soldering, maintenance and troubleshooting, gear modification, and safety. Students will gain hands-on experience by building cabling, adaptors, audio processors and modifying transducers.

#### *TR111 - Studio Recording II*

Building upon the experiences of Studio Recording I, Studio Recording II is a project-focused course in which students apply what they have learned to produce and engineer professional recording sessions for guest artists working in multiple genres. This is the point in the program where students are given more responsibility and control in regards to session advancement, pre-production, microphone and processing choice, client communication, time management, session organization, deliverables and troubleshooting. As the course progresses, student stamina, efficiency and communication will need to be enhanced to keep up with the real-world deadlines attached to these sessions.

#### *TR112 - Mastering*

Audio mastering is the final step in the production process following recording and mixing. It is the art of preparing a final master recording for replication, manufacturing, archival and online distribution. If mastering a collection of works, the engineer works to maintain sonic consistency, translation and flow throughout each piece, whether it be for vinyl, compact disc, streaming or broadcast. Students will build upon their audio fundamentals and studio production experience to create a radio-ready product showcasing the sonic identity of the piece while maintaining competitive consistency in comparison with other songs within its genre. They will also learn about the metadata and file management involved in preparing songs and albums for release. This is an introductory course.

*TR113 - Life Skills*

The Life Skills course seeks to combine the creative with the practical. It's important to excel as an audio professional - but without informed budgeting and business organization it will be difficult to make money. Paying taxes, borrowing money, protecting investments, and starting a business are a necessary part of any audio professional's career. This course will work alongside the Business of Music course to help prepare graduates for these eventualities. In addition to business concerns, the Life Skills course also addresses career and stamina challenges, such as proper business etiquette, how to handle conflict, good contracts versus bad ones, planning for the future and setting goals. A holistic approach to a career in the creative economy is vital for sustained success.

*TR114 - Experiential Learning*

While Studio Recording I and II sessions are generally one day events, the 3 Experiential Learning weeks in the program provide a deeper, more involved experience of working with an artist over the course of a few days. These weeks offer a glimpse into the required stamina, organizational skills, interpersonal navigation, efficiency and technical mastery it takes to work in a fast-paced commercial audio environment. The first week is generally the easiest, with each subsequent week requiring more effort. In addition to the 3 main session weeks, the Experiential Learning course tracks the amount of after-hours and weekend session work the students engage in during the 18 week program.

*TR115- Optional Audio Production Externship*

Students who have achieved a level of Distinguished or Proficient in the Audio Production Program are eligible to receive continuing education credits for an Audio Production Externship. To receive these credits, a student should pursue and complete an externship with a recording studio, production company, music venue, or related business for a minimum of 100 hours of work. This externship must be preapproved by the course instructor and must begin within 6 months of graduation from the Audio Production Certificate program.

**Student Outcomes**

The following are the student outcomes of the Audio Production program:

- Acquire the communication skills and vocabulary used in the audio and music business sphere
- Understand the business and legal implications of recording and producing sound recordings, the use of songs, and the rights of those who play on them, participate in their production, and the legal relationship to the parties involved
- Understand themselves as businesses who offer services and products, understand their legal rights and opportunities under U.S. Copyright law, and how to transfer those rights fairly and realistically
- Acquire the ability to work as a team by understanding and respecting other team members' roles and helping them do their jobs better
- Understand how money works, how to manage time, people, and resources efficiently, and how to complete projects in a timely manner and based on previously agreed upon parameters
- Define excellence in everything you do and create and implement a plan to achieve it
- The necessity to constantly learn and improve, and perceive yourself as a multi-skilled professional in the creative workforce of the creative economy, in the 21st century IP economy

### **Possible Occupations**

- Audio recording engineer for recording studios, venues, churches, theaters, schools, audio books, podcasts, live recordings
- Assistant engineer - recording studios, et al
- Audio editing for all types of recording
- Equipment manufacturers (consoles, mics, speakers, amplifiers, outboard equipment, etc.)
- Maintenance and repair of equipment
- Broadcast engineer for radio, television, podcasting
- Mastering engineer - the final step in the audio production process
- Sound designer for video games, movies, events, art installations
- Acoustician - designing rooms and other spaces for sound reproduction
- Sound effects and audio for film and TV - music supervision, film scoring, Foley, ADR
- Archival sound restoration
- Electronic engineering and technicians
- Music technology educator
- Beats producer
- Music publisher
- Studio owner

## **LIVE AUDIO PRODUCTION CERTIFICATE**

### **Program Description**

The Live Audio Production Certificate Program is a 12 week part-time program, offering 144 hours of lecture and experiential work time in our music venue, The Lewis Room, and various venues in Athens, including the Georgia Theater, Athens Church, the Classic Center, and the Southern Mill Shell, a Tweed Recording owned property. This immersive and hands-on learning experience prepares students for a career in live audio production by introducing students to the terminology, principles, equipment, and processes commonly employed in venues and live events. Students are given access to the Lewis Room and DAW lab before and after class time during the week and on Saturdays for additional practice time.

### **Objectives**

- Provide students with a deep and broad understanding of live sound production and career and entrepreneurial opportunities
- Provide experiential learning opportunities through doing, incredible access to our live concert venue and gear, and information about how to monetize their skills and knowledge
- Train engineers for concert production jobs including front of house engineering, monitor engineering, system engineering, gear maintenance, and live event recording
- Provide maximum production and hands-on time for students, with use of the facilities for additional practice during the afternoons Monday through Thursday and on Fridays and Saturdays

### **Course Descriptions**

#### *TRL101 - Introduction To Live Audio Production*

In this introductory course, students will learn the principles and physics of audio, common concert production industry terminology, and a brief history of commercial live sound reinforcement. The

class will also explore the many jobs and careers available in the concert production industry and learn about career paths and pay scales associated with each.

#### *TRL102 - Fundamentals Of Live Audio Production*

Students learn the anatomy of PA systems “from microphone to speaker.” Audio signal flow through a PA system will be taught in detail including the concepts and common variations such as “aux fed subs.” The physics of sound in larger spaces and various psychoacoustic effects are explored. Hearing safety and noise ordinance topics are covered in detail.

#### *TRL103 - System Deployment And Signal Flow*

This course starts with a detailed introduction to our live venue teaching facility and a hands on explanation of all the equipment students will learn on throughout the semester. Students will then experience what’s known in the industry as a “build day” and build the venue’s PA system together with instructors while being instructed on the details and concepts of deploying a PA system. Students then learn in a hands-on format how to wire a stage including explanation of sub-snakes, common microphone splitter systems, and “soft” and “hard” patching concepts. Live sound signal flow concepts are reinforced with real world examples using an operational PA system.

#### *TRL104 - Live Sound Reinforcement I*

In this course students are introduced to “backline” and how to “mic” various musical instruments for a live performance. All the common instruments are covered as well as DJ rigs, “tracks act” rigs, and “playback rigs.” Specialized scenarios and equipment, such as lavalier microphones and pianos, are demonstrated. Various ways to “patch” a stage and stage wiring troubleshooting are explained. The second part of this course concentrates on preparing mixing consoles for a concert performance. Topics include “building a show file,” labeling channels and configuring aux sends, busses, effects and the matrix section of the consoles, using the oscillator and “talkback” sections of consoles, and how to troubleshoot basic PA problems.

#### *TRL105 - Live Mixing Fundamentals*

This course covers the actual job of mixing audio for a live performance. Mixing “front of house” and mixing monitors are taught in real world scenarios in our live sound teaching venue and other concert venues around Athens. The fundamentals of mixing live audio will be taught through hands-on experience working with live bands in actual venues using industry standard equipment. After several teaching examples and lots of hands-on “experiential learning” opportunities, students will be assessed on their progress during live mixing practicums that replicate mixing a live concert performance.

#### *TRL106 - Audio Electronics*

This course will explore basic electronics theory, component identification, soldering, maintenance and troubleshooting, gear modification, and safety. Students will gain hands-on experience by building cabling, adaptors, audio processors and modifying transducers.

#### *TRL107 - Live Sound Reinforcement II*

The last course of the program focuses on mixing consoles, PA “tuning”, and managing wireless audio equipment. Students learn three different industry standard mixing consoles and become proficient on each. They receive instruction on “tuning” a PA system for a venue using SMAART Live software. Wireless equipment from antenna deployment to radio frequency coordination using Shure Wireless

Workbench software will be demonstrated. Students will participate in a discussion of “life lessons” and how to navigate the industry, including presentations from and interviews with several industry veteran guest speakers.

### **Student Outcomes**

- Acquire the communication skills, vocabularies, languages commonly used in the live production world
- Understand what it takes to be a member of a live production crew on tour or in a venue or festival setting including streaming and broadcasting
- Understand what it takes to be a member of a live production crew on tour or in a festival setting, including streaming and broadcasting
- Acquire the ability to work as a team to produce shows by understanding and respecting the roles of other team members and helping them do their jobs better
- Understand how concert production works, how to manage time, people, and resources efficiently
- Define excellence in all areas of live sound production and create methodologies to achieve it
- The necessity to constantly learn and improve and perceive yourself as a multi-skilled professional in the creative workforce of the "creative economy"
- Gain a deep proficiency in the use of analog and digital consoles, including mixing and recording

### **Possible Jobs and Careers in Live Production:**

- Front of house engineer
- Monitory engineer
- Patch master
- Audio system technician
- Audio vendor sales
- Audio vendor personnel management
- Audio vendor warehouse technician
- Stage manager
- Production manager
- Tour manager
- Crew chief
- Backline technician
- Playback technician
- RF technician
- Stagehand
- Audio vendor
- Music technology educator
- Broadcast audio engineer
- Equipment manufacturer staff
- Brand representative
- Venue management
- Artist management
- Church and corporate AV technician

## **ADMISSIONS POLICY**

### **Student Orientation**

Tweed Recording Audio Production School students are given an online handbook outlining all policies. All rules, course descriptions, and personnel with contact information are provided in this handbook. An orientation meeting will occur on the first day of class, in which the key policies in the handbook will be discussed. Students will be asked to sign an Honor Code contract when they enroll; this will be addressed again during orientation.

### **Program Entrance Requirements**

Students must be 18 years of age or older at time of enrollment. Students should have completed their high school degree or GED. Student suitability for enrollment will be determined through interviews and interest surveys to gauge commitment and informed consent. The next steps for enrollment are:

- The student completes an Enrollment Application.
- The Director of Admissions schedules a phone or in-person interview with the student.
- Two letters of recommendation are submitted.
- The student provides a copy of the student's high school, college, or GED transcript.
- The student interviews with a faculty member or the CEO.
- The student signs the Enrollment Agreement.
- The student pays the seat reservation fee of \$200 to reserve their seat in the designated semester. This reservation fee will be applied to the student's tuition payment and is refundable up until 2 weeks before the program's start date.

These steps should be completed no later than 2 weeks prior to the start of class.

### **Non-Discrimination Policy**

Tweed Recording has a strong institutional commitment to the achievement of diversity within its faculty, staff, and students. Tweed Recording does not discriminate on the basis of race, color, national origin, sex (including pregnancy and gender identity), sexual orientation, disability, age, genetic information, or religion.

## **CODE OF ETHICS**

### **Recruiting**

Tweed Recording does not promise employment to potential students. We promise expertise, commitment, and professionalism. We promise to prepare students for the professional world, to run their own business, and to be music producers and audio engineers. We offer placement and internship assistance upon request and seek to educate the whole person to the extent possible in an 18 week program. We do not recruit students by promising placement or jobs.

We pledge transparency in every aspect of our attempts to acquire and retain students. Our curriculum and our pricing are posted in this handbook. Our commitment is to provide a robust and comprehensive program that is designed to teach the technique and technology of sound recording and music production and also the business and legal consequences of recording music. We make no promises about employment, only about our efforts to help the student become employable. As we say at every Tweed graduation ceremony: This certificate completion is not the end of your learning and growth. It's the start. The rest is up to you, students.

## ACADEMIC POLICY

### Attendance Policy

During the admissions process, Tweed faculty and staff describe the course rigor, time requirements and stamina necessary to complete the program with distinction. This level of commitment is the "industry standard." With this reality in mind, students should be present during all scheduled classes, sessions, and group project appointments. Missing class time hinders a student's progress. **For this reason, a student is considered absent if they are later than 30 minutes to class. Students who miss more than 10% of a course are ineligible to pass that course.**

Students should contact the course instructor if they are unable to attend class. Scheduled absences should be pre-approved by the course instructor. Make-up work should be completed in full within two days of returning to class. If this isn't possible, arrangements for completion of work should be made within two days. Any delay in meeting course requirements should be discussed with the course instructor and a plan devised to get the student back on track.

There are extenuating circumstances for which absences may be allowed. Any such situations should be discussed with the course instructor ahead of time.

### Grading Policy

Evaluations are diagnostic assessments of the student's understanding and development of a particular skill set or knowledge base. Each course will include assessments such as quizzes, projects, session documentation, class participation, studio conduct, and other assignments. Instructors will provide rubrics to define expectations for assignments and projects. Any assignments that are more than 2 days late will be given a zero. Students may appeal a grade to the instructor.

Students will receive numeric grades based on the following evaluation rubric.

- Distinguished (93-100): Exceptional demonstration and application of the required skills and knowledge; work completed exceeds defined requirements, is of high quality, and shows original thought. There is significant evidence of skills and knowledge to solve complex, multi-step problems.
- Proficient (85-92): A strong demonstration of the required skills and knowledge and the ability to apply them in different situations. There is no evidence of major errors or omissions.
- Approaching (75-84): An emerging demonstration of the required skills and knowledge. Independently completes simple components of the task and needs assistance with more complex ideas and processes. Without assistance, major errors or omissions are evident.
- Developing (70-74): Minimal to no independent demonstration of the required skills and knowledge.
- Failing/Unqualified (69 or below)

Please note: The course and curriculum writers designed these programs to resemble an *apprenticeship*. While there are many evaluations within the program that are purely objective, there will also be many subjective assessments that will be made from the perspective of *hireability* based on the faculty's and guests' decades of industry experience. These are individuals who understand "what it takes" to succeed in this challenging industry. Their insights on student progress and in-session performance are critical to student growth and eventual success.

### **Transfer Credits**

Credits from Tweed Recording Audio Production School do not transfer to other institutions. Credits from other institutions do not transfer to Tweed Recording Audio Production School.

### **Withdrawal**

If a student finds it necessary to withdraw before completing the program, the student should meet with the program's Lead Instructor and the Director of Admissions to discuss the matter before the student withdraws. If the student chooses to continue with the withdrawal process, they should notify the program's Lead Instructor and Director of Admissions of this necessity in writing. The appropriate refund and payment will be determined and made within 45 days of withdrawal.

### **Cancellation and Refund Policy**

A seat reservation fee of \$200 must be paid to reserve a student's place in the designated semester. This reservation fee will be applied to the student's tuition payment, is refundable up until 2 weeks before the program's start date, and covers the purchase of supplies for each student, including a hard drive, headphones, soldering kit, and materials for the Audio Electronics course.

In the event of extenuating circumstances, such as student injury, prolonged illness or death, or other circumstances that prohibit completion of the program, Tweed Recording will work to determine a settlement that is reasonable and fair to the student and the school.

- Refunds are determined based on the prorating of tuition and percentage of program completed at withdrawal, up until 50% of the program.
- If a student withdraws after completing 50% of the program, no refund of tuition will be made.
- Refunds will be made to the student within 45 days of the date of withdrawal.

A complete refund will be made if a student requests a full refund within 3 days after signing the Enrollment Agreement.

### **Instructor Statement Of Intent**

At the conclusion of a program, students will be asked to evaluate instructors and instruction with respect to the following criteria.

- Class preparation
- Use time effectively
- Define course objectives clearly
- Present course material in a clear manner consistent with objectives
- Availability to students
- Provide helpful feedback in a timely manner
- Plan and organize clear and useful assignments
- Demonstrate a thorough knowledge of the subject matter
- Conduct class discussions that are useful and productive
- Be receptive to questions, student ideas and opinions
- Stimulate critical, analytical, and creative thinking
- Interact with students in a courteous and professional manner analogous to audio industry norms
- Insure that the criteria used in grading are clear and reasonable
- Insure that quizzes, projects, and assessments are relevant to the course material
- The pace at which the material is covered is reasonable

- Praise and criticize students fairly and impartially

## INTELLECTUAL PROPERTY POLICY

Tweed Recording is committed to providing a creative atmosphere for students, faculty and staff that is conducive to music production, composition, recording and other forms of creative expression protected by Federal copyright statutes. We encourage our students to think entrepreneurially with respect to their creative works and the rights of publication provided by copyright protection.

It is the policy of Tweed Recording that students, faculty and staff own the rights to their works of creative expression exclusively and without claim from either Tweed or other students, faculty and staff. Given the nature of Tweed's pedagogy and curricula the works of creative expression will mainly, but not limited to, musical compositions, songs and sound recordings.

This policy is unmitigated by the fact that the works may be created in the facilities and with the equipment of Tweed Recording. The rights of authorship remain exclusively with the student, staff or faculty member who created the original work.

Within the environment of the classroom and studio, a student's work may be altered or changed in mutual discussion and group projects but in the absence of a written joint agreement to the contrary, the student who created the original work remains the sole owner of the work. **Students who feel that they are engaging in the production of "joint works", that is, works created by two or more people jointly, should inform the instructor as soon as possible. If the instructor cannot resolve the issue, it should be referred to the CEO. If the work is in fact deemed and agreed to be a joint work, those involved will be encouraged to enter into a joint work agreement after seeking appropriate legal and parental consultation.**

In the event that the faculty or staff member creates a "work" as part of his or her employment, the work shall be considered a "work for hire" (17 U.S.C., Section 201) and therefore the property of Tweed Recording. Examples include, but are not limited to, documents relating to curricula (syllabi, lesson plans) and online courses, and any works by staff within the scope of their employment such as recruiting materials, marketing plans and materials, and accreditation applications and submissions.

Students, staff and faculty are free to enter into agreements for the transfer of their rights if the parties have been advised as to their individual rights by legal representation of their choice.

Intellectual property refers to, but is not limited to, patentable inventions, copyrightable works, trademarks, service marks and trade secrets. Examples of copyrightable works include songs, musical compositions, sound recordings (including "beats"), raps, books, podcasts, videos, plays, and choreography. Given the nature of the instruction and curriculum of Tweed Recording, the intellectual property created will be almost exclusively in the area of copyright. However the IP policy and its overarching intention for the author or inventor to retain the rights to their work applies to all forms of IP as defined above.

Tweed Recording is committed to complying with all applicable laws regarding copyright and intellectual property. Students, faculty and staff must conduct their creative activities within the bounds of copyright

law. Those who willfully or negligently disregard Tweed's IP policy or any of the provisions of Federal copyright statutes do so at their own risk and assume all liability. Tweed does not accept legal responsibility for copyright infringement by individual members of the community.

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 file-sharing context, downloading or uploading substantial parts of a copyrighted work without authority constitutes an infringement. In the context of "sampling", the use of parts of a song or sound recording in another sound recording constitutes infringement. Those who wish to use parts of a song or sound recording owned or controlled by a third party must obtain written permission to do so from the copyright holder.

Penalties for copyright infringement include civil and criminal penalties. 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 and 505. Willful copyright infringement can also result in criminal penalties, including imprisonment of up to five years and fines of up to \$250,000 per offense. For more information, please see the website of the U.S. Copyright Office at [www.copyright.gov](http://www.copyright.gov).

Fair Use is a defense in a copyright infringement action. The application of fair use factors is set forth in the Copyright Act of 1976 (17 U.S.C., Section 107) and as interpreted by applicable case law. The fair use statute reads:

"The fair use of a copyrighted work, including such use by reproduction in copies or phonorecords or by any other means specified by that section, for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research, is not an infringement of copyright. In determining whether the use made of a work in any particular case is a fair use the factors to be considered shall include (a) The purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes; (b) The nature of the copyrighted work; (c) The amount and substantiality of the portion used in relation to the copyrighted work as a whole; and (d) The effect of the use upon the potential market for or value of the copyrighted work. The fact that a work is unpublished shall not itself bar a finding of fair use if such finding is made upon consideration of all the above factors."

None of the factors is determinative or defined by statute, and all are subject to the individual interpretation of users, and of the courts. It is highly unlikely that the concept of fair use would apply to the work of Tweed students, faculty or staff except in the classroom setting and as governed by the Teach Act (17 U.S.C., Section 110), although the Teach Act only applies to nonprofit educational institutions. In the case of a for profit institution, Section 107 would apply. Students, faculty and staff are discouraged from claiming fair use in respect of the use of the work of a third party in their own work. It is important to note that no amount of another's work may be "sampled" or otherwise used without written permission.

In respect of the “personality” rights of students, faculty, and staff, Tweed has the right to photograph or videotape courses, lectures and studio work that may include the image and work of those present and to use these audio visual images and sound recordings in marketing, online courses, and all other educational uses, without permission and without remuneration as long as the uses allowed are not specifically monetized or otherwise negatively affect the commercial rights of the works involved.

Any disputes about ownership of works shall be directed to the President, COO, or CEO of Tweed Recording.

## **FINANCIAL INFORMATION**

### **Tuition and Fees**

A \$200 seat reservation fee is required for all certificate programs and is applied towards a student’s tuition. In 2023, the tuition cost for the 18 week Audio Production Certificate Program is \$12,000 and includes all fees and necessary lab and studio supplies. The tuition cost for the 12 week Live Audio Production Certificate Program is \$10,000 and includes all fees and necessary lab supplies. Should a student enroll in both, a \$2,000 discount will be applied to the tuition of the second program in which the student enrolls.

### **Financial Aid**

Please contact the Director of Admissions with any questions regarding financial aid. As an unaccredited school, we are unable to offer federal and state aid options at this time. We are exploring scholarship options for our students.

## **STUDENT INFORMATION**

### **Career Planning and Employment Assistance**

The Certificate Programs at Tweed Recording are designed to assist students in developing necessary production, engineering, communication, and people skills to create a career in the music industry. This may include resume writing, business planning, and “life skills.” Students have the opportunity to meet with faculty, staff, and guest lecturers individually and will be offered a variety of experiential learning and networking opportunities. Students are not however guaranteed a job.

### **Graduate Outcomes**

Since its beginning in 2021, Tweed Recording’s Audio Production Certificate Program has graduated 24 students. As of August 2022, fourteen students are engaged in either part time or full time audio engineering or production work. Three graduates chose to enroll in a four year college after graduation, focusing their studies on music business. One has since graduated and is now working part-time in an audio production position. Seven are currently engaged in other part time or full time work and one is currently still seeking employment. Eleven are pursuing their own music careers, either as independent artists or in a band.

The Live Audio Production Certificate Program will begin in 2023.

### **Communication**

Faculty and staff use multiple methods to communicate with students, including emails, text messaging through Google Chat, and phone calls. Students or parents who wish to meet with a member of the faculty or staff may schedule an appointment via phone or email. Tweed Recording will not provide contact or other information to other schools, persons, or employers without the permission of the student or parent. Students are expected to maintain and update their cell phone numbers with the Director of Admissions.

### **Description of Learning Resource System**

Google Classroom is used by instructors to manage courses, including distributing and collecting assignments, course materials, and student work, as well as providing assessments and feedback. The LMS will be reviewed annually as part of Tweed's institutional improvement program.

### **Complaint Policy**

We at Tweed Recording intend to create a friendly and positive learning environment. However, concerns and complaints sometimes arise. The process for resolving these is as follows.

1. Students with a concern or complaint should attempt to resolve the matter with the involved party.
2. If the concern or complaint cannot be resolved between the parties within 3-5 business days, the matter should be referred in writing to the Head of Faculty.
3. If the concern or complaint cannot be resolved within 3-5 business days or is related to the Head of Faculty, the concern or complaint should be referred in writing to the Director of Admissions.
4. If the concern cannot be resolved by the Director of Admissions within 3-5 business days, it should be referred in writing to the CEO.
5. If the complaint can not be resolved by the CEO within 3-5 business days, students may contact the Georgia Nonpublic Postsecondary Education Commission as GNPEC is designated as the state agency responsible for receiving complaints made by students enrolled in private postsecondary institutions. Complaints or concerns should be addressed to the GNPEC, 2082 East Exchange Place Suite 220, Tucker, GA 30084-5305 (770-414-3300)  
<https://gnpec.georgia.gov/student-resources/student-complaints>

### **Community Values**

Tweed Recording encourages a creative community atmosphere and values the worth and dignity of every individual and their potential to affect the lives of others in a positive way. We treat people with kindness, generosity, and respect. We value honesty and integrity in ourselves and each other. We respect each other's property and work and we share a presumption of trust.

### **Behavior That Contradicts Community Values**

- Sexual harassment is any unwelcomed sexual advance, unwanted sexual statements, unwanted personal attention, request for sexual favors, and other verbal or physical conduct of a sexual nature.
- The use of language and/or physical acts of any form which degrade, insult, taunt, challenge, or harm another person.
- Cheating, plagiarizing, aiding and abetting academic dishonesty, falsifying records or official documents.
- Stealing, damaging, neglecting, or misusing property belonging to Tweed Recording or any faculty, staff, or other student.

- Unauthorized access or unacceptable use of technology resources, computerized academic or administrative records or systems.

Tweed Recording is committed to creating and sustaining an educational and working environment free of sex discrimination, sexual harassment, sexual violence, domestic violence, and stalking. The safety and well-being of our community is a priority for the school.

Any faculty, staff, or student who engages in any of the above behaviors will be subject to disciplinary actions and penalties, up to and including expulsion from Tweed Recording, termination of employment, and referral to the appropriate state, federal, or local authorities for prosecution in the courts. Anyone who is affected by the behaviors above should report the incident to the President or CEO of Tweed for immediate attention. Repeated violations of published rules and regulations, which cumulatively indicate an unwillingness or inability to conform to the student life standards of the school, may result in dismissal.

### **Honor Code**

All enrolled students must agree to abide by the following honor code while enrolled at Tweed Recording: *I pledge I will not cheat, lie, falsify, plagiarize, or participate in any form of unauthorized collaboration, misuse or misrepresentation of my academic or creative work or the academic or creative work of others in any manner. I will be honest in all academic and creative endeavors and conduct myself in a manner that protects and promotes the intellectual and ethical integrity of myself, others, and Tweed Recording Audio Production School.*

### **General Policies and Procedures**

- Faculty, staff, and students enrolled in the Certificate Programs with active key fobs are permitted in the building. Any unauthorized access by non-approved individuals without a key fob or without stated written permission from Tweed Recording staff or faculty will result in removal from the building and referral to the appropriate state, federal, or local authorities for prosecution in the courts. For students with active key fobs, entry into the building during unauthorized hours or to personal offices and other secured rooms without permission will result in disciplinary action.
- Weapons or explosives of any kind are not allowed on Tweed Recording property.
- Tweed Recording is a smoke-free and tobacco-free facility. All students, faculty, staff, and visitors are prohibited from smoking and using, selling, free distributing, and advertising tobacco products and electronic smoking devices in all facilities.
- The sale, distribution, possession, and consumption of alcoholic beverages and illegal drugs by students and musical guests on Tweed Recording property are prohibited.
- Tweed Recording expects all of its faculty, staff, and students to comply with applicable state, federal, or local laws.

NOTE: While Tweed Recording is an educational institution, it can also be regarded as a *commercial audio recording facility*. Audio that is produced at Tweed often gets released. Students should approach the facility with this reality in mind. As previously stated, the Tweed Audio Production Certificate Program was built to resemble an *apprenticeship program*, and the stated substance policies reflect the expected conduct of an assistant engineer in a commercial studio. For more information, please contact the Head of Faculty.

### **Disciplinary Process**

- Incident is documented with an Incident Report by the staff or faculty member who witnessed or was notified about the incident.
- The Incident Report is given to the CEO and a copy given to the Director of Admissions.
- The CEO will meet with a Committee consisting of the Head of Faculty, Director of Admissions, and other appropriate staff and determine any actions to be taken.
- The Committee will meet with the student(s) involved.

### **Disciplinary Action**

A student who violates the Community Values and General Policies and Procedures may be subject to the following disciplinary actions.

- Expulsion - Permanent separation of the student and the school.
- Suspension - Temporary severance of the student's relationship with the school.
- Limited Suspension - Denial of certain privileges and access for a specified time period.
- Probation - Notification that any further disciplinary violations may result in suspension.
- Reprimand - A written warning to discontinue the behavior involved.
- Counseling - The student may be asked to participate in counseling sessions.
- Restitution - The student may be required to make restitution or reimbursement for damage or misappropriation of property.

### **Readmission Policy**

In the event of expulsion or suspension, the student may appeal for readmission by applying to the Committee. The Committee, in its discretion, may choose to readmit the student in light of evidence that the behavior that led to the expulsion or suspension has been resolved and that the student will not pose a threat to the safety and welfare of others. The Committee may further qualify readmission on conditions determined to be appropriate.

### **Counseling**

The faculty and staff of Tweed Recording seek to provide a safe atmosphere for all students and are available to assist and counsel students as needed. In some circumstances, the student may be referred to more qualified professional counselors and organizations. One such organization is Nuci's Space Resource Center for Musicians, 396 Oconee Street, Athens, GA 30601. (706) 227-1515

### **Disability Support**

Tweed Recording will make every effort to schedule classes and activities in locations fully accessible to students with disabilities. Students requesting accommodations for a diagnosed physical, medical, psychological, or learning disability must first self-identify by notifying the Director of Admissions, who will speak with their instructors and other staff to arrange for appropriate and reasonable accommodations. Official documentation is accepted only from licensed health-care professionals and any accommodation provided is based upon individual need and pre-existing academic accommodations.

### **Graduation Requirements and Transcripts**

Students who complete the requirements of published Certificate curricula will be eligible for graduation from Tweed Recording and will receive a Certificate of Achievement. The student's certification level will

be indicated on their transcript. Students who achieve Proficiency or Distinguished level will receive the opportunity for externship and placement assistance.

Questions concerning graduation requirements should be addressed to the program's Lead Instructor, Head of Faculty, or the Director of Admissions. The Director of Admissions maintains student and financial records for current and past students. Administrators, instructors, and students may have access to these materials for educational and employment purposes. Upon request by the student, Tweed Recording will provide transcripts to potential employers and educational institutions in which the student intends to enroll.

### **Health Services**

Tweed Recording does not offer a facility for health services. The following options are available in the vicinity of Tweed Recording:

Athens Neighborhood Health Center  
675 College Avenue  
Athens, GA  
(706) 546-5526

Piedmont Athens Regional Medical Center  
1199 Prince Avenue  
Athens, GA  
(706) 475-7000

Advantage Behavioral Health  
240 North Avenue  
Athens, GA  
(855) 333-9544

## **FACULTY POLICY**

### **Selection**

Tweed Recording is an equal opportunity employer. Full time employment opportunities at Tweed will be publicly advertised and open to all qualified individuals, either academically or professionally. Full time faculty will be employed according to the term of the program and part time faculty will be employed by the course.

### **Qualifications**

To be Academically Qualified, an applicant must have a Bachelor's degree or better from an accredited college or university plus four years of professional experience and a minimum of two years teaching experience at the high school level or above. To be Professionally Qualified, an applicant must have had a minimum of seven years of professional experience with commensurate indicators of professional success.

Other qualification considerations: extent of internet presence as indicated by numbers of followers, visitors, subscribers, and media posts; musicianship; memberships in professional organizations; publications, reviews and blog posts; letters of reference, transcripts and commendations.

### **Performance Evaluations**

Full time faculty members will be reviewed on an annual basis by the Head of Faculty, who will also observe the faculty member's teaching and classroom performance twice per year and meet with the faculty member following these observations to discuss the findings and recommendations. Part time faculty members will be observed no less than twice during the duration of the course or courses they are

teaching. The Head of Faculty will meet with the part time faculty member to discuss the findings and recommendations from the observations.

### **Professional Engagement**

Tweed Recording expects full time and part time faculty members to maintain a professional presence and remain professionally active in their areas of expertise without jeopardizing their work with students or compromising their employment at Tweed. Tweed will accommodate faculty requests in this respect according to the needs and responsibilities of students and the program. Faculty members shall declare outside work and employment, equal to no more than 10% of their scope of work at Tweed, in writing to the Head of Faculty in advance of undertaking the work.

## **SAFETY INFORMATION**

### **Emergency Contact**

In the presence of immediate danger, students and others should call 911 or seek assistance from the police substation on the corner of Washington and College Streets, 285 College Ave. (706) 613-3705

In the event of any other emergency, faculty or staff will contact students and parents using emails, text messaging, or phone calls using the emergency contact information on file with the Director of Admissions.

### **First Aid**

First aid instructions and supplies are available in the classroom on the first floor of the building and in the kitchen on the second floor.

### **Weather Related Emergencies**

In the event of a weather emergency or other imminent danger, the CEO4 and Faculty of Tweed Recording will decide whether to dismiss, delay, or cancel classes no later than 7:00 A.M. the day of.

### **Fire**

Fire extinguishers are located in the Lewis Room and the IT closet, near the exits on Washington Street, and upstairs in the common area. Pull down fire alarms are located upstairs in the common area and near each exit of the building. The building security system is programmed to notify the Fire Department and Athens-Clarke County Police Department.

In the event of fire, the following steps may be taken:

- Discharge fire extinguishers as appropriate.
- Activate the fire alarm.
- Call 911 if possible.
- Evacuate the building immediately.
- Close all doors to contain the fire.
- Help those who are injured as possible.
- In the event of heavy smoke, crawl to the nearest exit covering your nose and mouth with a cloth to avoid inhaling smoke.
- If your clothing catches on fire, drop and roll to extinguish the fire.
- Do not open a door if smoke is pouring in or around the bottom or if it feels hot.

- If you are trapped, shout your location to alert emergency personnel.
- Notify emergency personnel on the scene if you suspect someone is trapped inside. **DO NOT RETURN TO THE BUILDING** unless instructed to do so.

### **Earthquake**

If you are inside a building, stay where you are until the shaking stops.

- Drop onto your hands and knees so the earthquake doesn't knock you down.
- Cover your head and neck with your arms to protect yourself from falling debris. If you can move safely, crawl for cover under a sturdy desk or table.
- Stay away from glass, windows, outside doors and walls, and anything that could fall, such as light fixtures or furniture.
- When the shaking stops, look for a clear path to safety, leave the building, and go to an open space away from damaged areas.
- If you are trapped, do not move about. Use your cell phone to call or text for help. Tap on a pipe/wall or make noise, so that rescuers can locate you.

If you are outside, move away from buildings, streetlights, and utility wires.

- Drop onto your hands and knees so the earthquake doesn't knock you down.
- Cover your head and neck with your arms to protect your head from falling debris.

### **Tornado**

- In the event of a tornado "watch", the school will continue to operate and as we continue to monitor the situation.
- When a tornado "warning" signal has been received, students, faculty, and staff will be advised to move quickly to internal spaces, including the studios or the classroom.

### **Lock-Down and Shelter-in-Place**

A lock-down is used to protect building occupants in the case of an emergency that requires them to remain in place. During a lock-down, police and emergency personnel respond to the emergency. A lock-down may be declared by appropriate staff or faculty, unless the threat requires immediate action.

In the event of a lock-down situation, any of the following actions may be taken:

- Appropriate staff or faculty will lock all exterior entrances.
- Faculty will move students to a secure space in the building and remain in the space with the door barricaded. Staff will remain in their offices or a secure area, preferably without windows with the door locked.
- All students, faculty, and staff will be notified of the lock-down by text message.
- Access by non-emergency personnel will be denied during the emergency.
- All students, faculty and staff must remain in the building until the lock-down status is removed. Notification of an "all-clear" will be transmitted by text message.

### **Weapon Threat, Armed Intruder, or Active Shooter**

Every situation is different and the threatened individual will have to rely on their best judgment as to the best course of action. **NO FACULTY, STAFF, OR STUDENT SHOULD CONFRONT AN ARMED INTRUDER.**

Upon hearing shots or being notified that an active shooter or armed intruder is in the building, the following steps could be taken:

- Immediately clear all students and staff from hallways.
- Close and lock all office and classroom doors.
- Shut off all lights and cover any windows, if possible.
- Get down on the floor and up against a solid interior wall.
- Stay out of sight and out of the line of fire of any windows.
- Place yourself and others behind a solid object (desks, file cabinets, chairs, and tables) and between you and any doors or windows.
- After securing the room, maintain absolute silence. Turn off radios, computer monitors, and silence all cell phones. Allow no one to leave the secured area.
- If you are in an open area and unable to find a secure room to lock-down in, run away from the sounds of gunfire. If running away may somehow put you in danger, try to get behind a solid barrier in a location that is out of sight.
- Follow law enforcement's instructions.
- Remain in your secure location and do not come out until the all-clear has been given by law enforcement or an administrator known to you. Do not respond to any voice commands until you can verify that the commands are being issued by a police officer or faculty or staff member whose voice you recognize.
- Once you are aware an active shooter is in the building, ignore any fire or other alarms. The alarm may be a trick to draw you out into the open.