

THE RECORDING ARTS CENTER

2024 Catalog

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This catalog will be provided electronically or in printed form to prospective students prior to enrollment

Printed copies are available to any interested person upon request

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Message from the Director

Welcome to The Recording Arts Center! The Recording Arts Center (TRAC) is San Diego's foremost audio education center, offering courses in a wide variety of audio and digital media related fields, and allowing you to pursue your passion — whether it's working with bands, your own music, video games, movies, television, or live sound. The Recording Arts Center is located within Studio West, San Diego's premier recording studio since it opened its doors in 1971. TRAC instructors are professional audio engineers who are active in their field and bring their experience to the classroom. We offer small classes, an unparalleled amount of hands-on experience in our studios, and we really take the time to get to know our students. The Recording Arts Center isn't just a school, it's an extended family.

At TRAC, we help people realize their creative potential. It's hard work, as our former students will attest, and our academic rigor means that students won't sail through with little effort. But those who put in the work will be well prepared for the challenges of the industry. We hope you consider joining our extended TRAC family.

Peter Dyson, Director

A native of England, Peter earned a bachelor's degree at Brunel University in London, and moved to Austin, Texas in 1991 when he married his wife, Amy. In Austin, Peter worked for Motorola Semiconductor Group for thirteen years in Strategic Business Planning, Leadership Training and Human Resources. While in Human Resources, Peter discovered the joy of helping people steer their career paths, which led him to take a position as Director of the Career Services Center at St. Edward's University. Under his leadership, St. Edward's Career Center completely redesigned its approach to helping students navigate their way into the business world - an approach that is still being used there today.

As a drummer, Peter has played and recorded with many bands in England, Austin, and San Diego. His love for music goes back to his boyhood days of singing in the church choir, and his musical taste is as diverse as the artists who have recorded at Studio West over the years. Peter's unique experience in business, education, and music all came together in October 2004, when he bought Studio West with the vision of adding a recording school. As Director of The Recording Arts Center and Owner of Studio West, Peter oversees the daily operations of both the school and the studio, and enjoys using his diverse experience to assist both students and clients.

School History

In 2005, San Diego was the biggest city in the nation without a professional recording school. That was soon to change with the launch of The Recording Arts Center (TRAC) the following year.

Upon buying Studio West in October 2004, Peter Dyson immediately began building classrooms and installing Pro Tools work stations. In addition, he expanded, renovated, and updated the studio itself. With further expansions completed in 2022, The combined Studio West and TRAC facilities now exceed 8,000 square feet.

In business for over 40 years, Studio West has recorded artists such as blink-182, Boyz II Men, Cowboy Junkies, Jewel, Ike Turner, Frankie Laine, Patti Smith, and Queens of the Stone Age. In addition to music, its client list includes film, TV and video post-production work, including film scores for The Usual Suspects and The Cable Guy and sound design for the video games Iron Man 2, Thor and Captain America. Of course, even with cutting edge facilities within a professional studio, a school is nothing without excellent teachers, and Peter knew he needed to recruit an exemplary faculty. He soon found in Mark Kirchner, a seasoned professional audio engineer with years of experience as a Pro Tools trainer. Peter and Mark got to work creating the curriculum and assembling a first-rate team of faculty and staff.

In August of 2006, TRAC opened its doors and conducted its first Pro Tools class. The curriculum expanded to include courses in audio engineering, video editing, and live sound. TRAC has quickly gained a national reputation for quality. Avid selected TRAC to be one of only a few schools in the nation to teach classes on its VENUE live sound systems. Because of TRAC's status as an Avid Learning Partner, our students can earn Avid's Pro Tools industry certifications through the year-long music production diploma program, which helps students demonstrate their skills in a highly competitive media industry.

TRAC's setting within a working studio is one of its main advantages. Students learn in an environment where real industry-quality work in music, TV, film, video games, and radio is happening every week.

Class sizes at TRAC are currently capped at 15 students, allowing our faculty to deliver personalized, hands-on training, which is essential for learning the complex skills required in the industry. The Recording Arts Center is proud of its reputation for excellence, and is dedicated to upholding its commitment to quality as it continues to grow.

Mission

Our mission at The Recording Arts Center is to provide each student outstanding, hands-on experiential training; to develop a faculty which is recognized for excellence in both teaching and professional engineering; to provide a challenging program that encourages creativity and curiosity; to provide high value for tuition; and to prepare students for a career in the audio and video production industries.

Diploma in Recording Arts

948 Clock Hours | Lecture: 558 Hours | Lab: 390 Hours

Our comprehensive year-long audio production program contains 948 hours of instruction delivered in our computer labs, classrooms, and studios. Over four quarters, students gain a strong foundation in all aspects of audio engineering and production. Students are required to book studio time outside of regularly scheduled class hours to work on projects. The objective of this program is to prepare graduates for a wide range of entry level careers in professional audio including A/V Technician, Stagehand (in live sound venues) and Assistant Engineer positions in recording studios.

Quarter 1 (237 hours) | Lecture: 150 hrs | Lab: 87 hrs

- Digital Audio Workstations I (DAW100) 30 hours
- Computer Systems and Software (CSS100) 9 hours
- Principles of Studio Design (PSD100) 9 hours
- Introduction to Logic (ILG100) 30 hours
- Audio Systems Maintenance (ASM100) 15 hours
- Music History & Theory (MHT100) 66 hours
- Audio Recording Techniques I (ART100) 42 hours
- Practicum I (SWS101) 9 hours + 27 hours studio time

Quarter 2 (237 hours) | - Lecture: 141 hrs | - Lab: 96 hrs

- Digital Audio Workstations II (DAW110) 30 hours
- Mixing I (MIX100) 45 hours
- Business of Music (BOM100) 30 hours
- Songwriting and Composition (SNC100) 36 hours
- Sequencing and MIDI Fundamentals 100 (SMF100) 30 hours
- Audio Recording Techniques II (ART110) 30 hours
- Practicum II (SWS102) 6 hours + 30 hours studio time

Quarter 3 (237 hours) | Lecture: 121 hrs | Lab: 116 hrs

- Digital Audio Workstations III (DAW200) 30 hours
- Digital Video I (DIV100) 51 hours
- ART for Music (ART100M) 30 hours
- Production and Arranging (PNA100) 24 hours
- Genre Specific Mixing (GSM100) 30 hours
- Live Sound Reinforcement (LSR100) 36 hours
- Portfolio Development I (SWS103) 6 hours + 30 hours studio time

Quarter 4 (237 hours) | Lecture: 146 hrs | Lab: 91 hrs

- Digital Audio Workstations IV (DAW210) 60 hours
- Digital Video II (DIV110) 51 hours
- ART for Post Production (ART100P) 30 hours
- Career Planning and Development (CPD100) 30 hours
- Audio Distribution Technologies (ADT100) 12 hours
- Psychoacoustics (PSY100) 9 hours
- Portfolio Development II (SWS104) 6 hours + 39 hours studio time

Advanced Diploma in Music Production

474 Clock Hours | Lecture: 256 Hours | Lab: 218 Hours

Our six-month Advanced Diploma in Music Production focuses on specialized skill sets required in the music production industry and consists of 474 hours of instruction delivered in our computer labs, classrooms, and studios in addition to many hours of hands-on practice in our studios. The objective of this Advanced Diploma Program is to prepare graduates for careers in the audio and music production industries including Audio Engineer, Recording Engineer, and Mixing Engineer.

Quarter 1 (237 hours) | Lecture: 136 hrs | Lab: 101 hrs

Computer Systems and Software (CSS200) 9 hours
Audio Recording Techniques for Music I (ART200M) 24 hours
Advanced Digital Audio Workstations (DAW300) 24 hours
Music Theory II (MTH200) 30 hours
Advanced Editing Techniques (AET200) 30 hours
Mixing 200 (MIX200) 42 hours
Experimental Sound Practices (ESP100) 15 hours
Compression (COM200) 15 hours
Portfolio Development I (SWS201) 9 hours + 39 hours lab time

Quarter 2 (237 hours) | Lecture: 120 hrs | Lab: 117 hrs

Audio Recording Techniques for Music II (ART210M) 24 hours
Pitch and Time Correction (PTC200) 24 hours
Production and Arranging II (PNA200) 39 hours
Vocal Recording Techniques (VRT200) 24 hours
Sampling and Computer Based Production (CBP200) 24 hours
Mastering and Advanced Mixing (MAM200) 54 hours
Portfolio Development II (SWS202) 9 hours + 39 hours studio time

Admission to Advanced Diploma programs requires prior education or experience equivalent to TRAC's Diploma in Recording Arts. See 'Admission Requirements' on pg. 23 of this catalog for more details.

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Advanced Diploma in Post-Production

474 Clock Hours | Lecture: 253 Hours | Lab: 221 Hours

Our six-month Advanced Diploma in Post Production focuses on specialized skill sets required in the content creation, broadcast, game design, and motion picture industries and consists of 474 hours of instruction delivered in our computer labs, classrooms, and studios in addition to many hours of hands-on practice in our studios. The objective of this Advanced Diploma Program is to prepare graduates for careers in the aforementioned industries such as Video Editor, Post Production Engineer, and Sound Editor.

Quarter 1 (237 hours) | Lecture: 132 hrs | Lab: 105 hrs

Computer Systems and Software (CSS200) 9 hours
Digital Audio Workstations 300 (DAW300) 24 hours
Audio Recording Techniques for Post Production I (ART200P) 24 hours
Music Editing (MET200) 24 hours
Dialog Editing Techniques (DET200) 24 hours
Dialog Replacement (ADR200) 24 hours
Foley (FOL200) 24 hours
Sound Design (SDT200) 36 hours
Portfolio Development I (SWS201) 9 hours + 39 hours lab time

Quarter 2 (237 hours) | Lecture: 121 hrs | Lab: 116 hrs

Audio Recording Techniques for Post Production II (ART210P) 24 hours
Game Audio (GAT200) 24 hours
Audio Podcasting (APT200) 24 hours
Video Podcasting (VPT200) 18 hours
Dolby Atmos Mixing (DAM200) 24 hours
Experimental Sound Practices (ESP100) 15 hours
Mastering and Advanced Mixing (MAM200) 60 hours
Portfolio Development II (SWS202) 9 hours + 39 hours lab time

Admission to Advanced Diploma programs requires prior education or experience equivalent to TRAC's Diploma in Recording Arts. See 'Admission Requirements' on pg. 23 of this catalog for more details.

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Certificate Programs

Audio Engineering Fundamentals | Prerequisites: None | 42 Clock Hours

Audio Engineering Fundamentals is perfect for those new to Audio Engineering and Music Production. Topics covered in this 42-hour course include fundamentals of signal flow, microphone design, recording techniques, digital audio workstations, and mixing/mastering. You'll also have the opportunity to record in Studio West's famed Studio A under the guidance of our experienced instructors. The objective of this program is to provide students with an introduction to Audio Engineering theory and practice that can be applied in both professional and home studio settings.

Pro Tools User Certification | Prerequisite: None | 40 Clock Hours

Pro Tools Specialist Certification consists of the first two classes in Avid's Pro Tools curriculum (101 and 110). Students are introduced to the Pro Tools software interface and learn how to record into software and complete simple edits. MIDI functionality within Pro Tools is explained and the 110 class introduces more complex editing techniques. The objective of this course is to provide students the instruction needed to pass Avid's Specialist level Pro Tools certification exam.

Pro Tools Operator Certification | Prerequisite: Pro Tools User Certification | 80 clock hours

Pro Tools Professional Certification teaches students the skills needed to figure and run a Pro Tools HD System in a professional studio environment. Topics include the external hardware required for an HD system, syncing to external clock sources, and exploring the software features in Pro Tools that are only available with the inclusion of Pro tools HD and HDX hardware. Emphasis is placed on speed and efficiency by using shortcuts and key commands. The objective of this course is to provide students the instruction needed to pass Avid's Professional level Pro Tools certification exam.

Pro Tools Expert Certification | Prerequisite: Pro Tools Operator Certification | 105 clock hours

Pro Tools Expert Certification builds upon the User and Operator Certifications by covering advanced troubleshooting and system hardware setups. The objective of this course is to provide students the instruction needed to pass Avid's rigorous Expert level Pro Tools certification exam.

These programs prepare students for the following job categories of the U.S. Department of Labor's Standard Occupational Classification Codes (Pro Tools Operator Certification, Pro Tools Expert Certification):

27-4014 Sound Engineering Technicians

27-4011 Audio and Video Equipment Technicians.

At this time, Certificate Programs are not eligible for VA Funds

Facilities and Equipment

Our 8,000 square-foot facility features four classrooms with state-of-the-art equipment, three exceptional recording studios that complement each other in form and function, as well as an edit suite, video suite, and recording suite. The Recording Arts Center combines a fully-functioning production studio with a learning environment where students get to work with industry pros on a daily basis.

Library/Student Resource Center

The library facilities are located upstairs in the common area between classrooms, and are accessible to students during class and lab hours. The library contains a wealth of useful material including copies of all textbooks used in the curriculum as well as a wide range of other audio engineering and recording books that, although not part of our curriculum, are useful for people studying in the field. Reference manuals for the equipment in our studios and for the software used in our programs are also kept digitally and made available via our student server.

The library is equipped with four workstations with the same software as the classroom systems, allowing students to work on projects, assignments, and other general work with ease.

As part of our commitment to hands-on learning, TRAC provides students with equipment and technology to use both on campus and to check out for off-site project work. This includes fully outfitted MacBook laptops, camera and lighting kits for video projects, and a wide selection of microphones and sound reinforcement and recording equipment. Students can check out books and laptops by contacting the Registrar. To check out other equipment such as microphones and camera gear for on and off-site use students can contact Studio Assistants (school staff) during regular hours.

The Library/Student Resource Center is open and accessible to all students Monday through Friday from 9am to midnight and on weekends from 10am to 6pm. During these times, a Studio Assistant is always available to offer guidance and help to students as needed.

Classrooms

Our four classrooms are designed to seamlessly facilitate our lecture and lab based classes. Our two lecture rooms (Lecture 1 / Lecture 2) serve to facilitate lecture style courses such as Songwriting and Composition and The Business of Music, while our two lab classrooms (Lab 1 / Lab 2) are dedicated to computer based courses, including our Pro Tools, Logic, and Ableton courses, as well as editing, mixing, and mastering courses.

Lab classrooms are equipped with M2 Mac Mini workstations fully outfitted with all of the software taught in our curriculum and individual MIDI controllers. Our small class sizes guarantee that every student has a dedicated workstation in all classes.

The classroom area upstairs also has a kitchen and student lounge area for students to relax and socialize on breaks and between classes.

Studios

Students can book one of our three main studios (A, B, and C) as well as our Recording, Editing, and Video Suites for blocks of times on M-F 9am-11pm and on weekends 10am-6pm. Independently booked studio time is an essential and required aspect of our curriculum, and hands-on experience in the studios is a key way in which students apply the lessons they are learning in class to a professional setting.

Studio A

Designed by internationally acclaimed studio architect George Augspurger, Studio A is the crown jewel of Studio West and The Recording Arts Center. Its huge live room accommodates orchestras, choirs, and bands, and features a grand piano and three isolation spaces. The control room's vintage analog 64-input SSL console is prized by engineers for both tracking and mixing. A wide array of outboard gear completes this exceptional studio.

Studio B

Studio B is a versatile studio ideal for mixing, mastering, and recording vocals, instruments, and voiceovers/audiobooks. The control room features a variety of top notch outboard gear, and is equipped for surround mixing, with plans to expand to Dolby Atmos immersive audio, making it an ideal space for sound design and video/game post-production work. Studio B's isolation booth is large enough to record drums, but intimate enough to comfortably record vocals or voiceover/audiobooks.

Studio C

Studio C is primarily used for vocal recording, and post-production work including voiceovers for television/film and audiobooks. The acoustic design of the control room also makes Studio C an ideal space for mastering. The comfortable isolation booth regularly hosts voiceover actors, audiobook narrators, acoustic guitarists, singers, and hip-hop artists.

Recording, Editing, and Video Suites

In addition to our main studios, students have access to three specialized rooms in the facility that are equipped for recording, editing, and video work. The Recording Suite is equipped with the resources needed to write songs, record demos, complete rough mixes and editing, and many other tasks. The Edit Suite is designed primarily for video editing work. The Video Suite is visually and acoustically designed for recording podcasts, interviews, and other video based projects. Students may book time in these rooms to work on projects, and the Recording and Editing Suites are also available to students on a walk-in basis when not booked.

Staff

Genadi Radiul, Chief Academic Officer

Genadi is a musician, audio engineer, instructor, and educational administrator with over 18 years of experience working in higher education and an extensive background in music and digital media. Genadi earned his M.A. in Music from Lithuanian Academy of Music and Theater in 1991 and his M.S. degree in Multimedia Technology from Duquesne University in Pittsburgh in 2003. His professional experience in the music industry has spanned from music performance and production to audio engineering. He has also accumulated a wealth of experience working in higher education as an instructor, curriculum developer, and program administrator. Genadi brings his professional expertise to Studio West and The Recording Arts Center in his roles as Chief Academic Officer and Instructor for a variety of classes in the Diploma program.

Colin Tedeschi, Registrar

A graduate of the University of Southern California with degrees in Business Administration and Music Industry, Colin is also an alumni of TRAC's first Music Production Program. He has been acting as Registrar since shortly after finishing the program in 2012, and works closely with the rest of the administrative staff in shaping and managing TRAC's diploma programs. Colin is also one of Studio West's primary Post-Production engineers, having worked with such clients as John Cena, Adam West, Alan Arkin, Richard Dreyfuss, and Faran Tahir, and companies including NBC Universal, CBS Sports, ESPN, Nick Jr, SyFY, Cinemax, Sony, and 2K Sports.

Todd Hunsaker, Director of Admissions

As Director of Admissions, Todd loves connecting with the talented individuals who come to TRAC to pursue their passion, helping to guide them on their career path. His energy is contagious and he truly loves getting to work with the amazing people that walk through the Studio West doors. As a Producer, Song-Writer and Sound Engineer, Todd leans on many years of experience as a pianist and teacher, and a passion for all types of music. Currently producing some of San Diego's best artists, Todd can be found at venues across San Diego, rooting on his talented clients and finding the best and brightest up-and-comers.

Faculty

Cedrick Courtois

Cedrick earned an Associate's Degree in Audio Engineering at ESRA Institute in France and has since followed his passion for all things sound, working as a tracking and mixing engineer as well as a post-production sound designer and mixer. Cedrick has worked with many artists over the years including Beyonce, Lenny Kravitz, and Ludacris to name a few, and has mixed shows for major networks such as ESPN and NBC Sports. You can also hear Cedrick's sound design work on many commercials including Red Bull's Formula One campaigns and Monster Energy's AMA SuperCross. In addition to serving as Senior Engineer at Studio West, Cedrick teaches core classes throughout TRAC's Diploma programs.

Ian Sutton

A graduate of The Conservatory of Recording Arts and Sciences in Tempe, Arizona, Ian specializes in tracking and mixing. Ian's musical credits include Jason Mraz, T-Pain, Deadmau5, Rob Halford of Judas Priest, Frankie J, The Neighbourhood and Danny Brown, La Cuca, and Los Tucanes de Tijuana. Video game and TV credits include Brutal Legend, DiRT2, Diners Drive-ins and Dives, How to Look Good Naked, and numerous music tracks for Universal's film and television divisions. He's also recorded DVD commentary and audio books for Jerry Lewis, Deepak Chopra, and Dr. Oz. In addition to his role as Senior Engineer at Studio West, Ian teaches many of the core classes in TRAC's Diploma programs.

Bobby Bray

Bobby has been a postsecondary educator since 2012 teaching courses in live sound, psychoacoustics, and the ever-changing music business. Bobby holds a bachelor's degree in Interdisciplinary Computing and the Arts from the Music Department at the University of California San Diego, where he has also worked as an Event Manager/Production Technician. Bobby has acted as head sound engineer for multiple venues, and has run live sound for well over 800 events. As a musician he has performed prolifically, including 10 European tours, 12 US tours, and 3 Japanese tours. He has also been a contributing writer for the San Diego Reader's music section. Bobby brings this diversity of experience to TRAC as instructor for Business of Music, Career Planning and Development, Psychoacoustics, Experimental Sound Practices, and Live Sound Reinforcement.

Andy Walsh

Andy is a graduate of University of California San Diego in Music Humanities, as well as the first graduating class of TRAC's Music Production Program. Since graduating from TRAC in 2012, Andy has worked as an engineer and producer out of Studio West, making records with countless local and regional artists across many genres and styles. In addition to his engineering and production work, Andy also handles audio production duties for Flood Church, and played an integral role in spearheading the design and construction of Studio West's newest studio - Satellite. Andy teaches advanced courses in the Diploma Programs at TRAC, as well as the Audio Engineering Fundamentals course.

Rob Peterson

Rob got his start singing in school choir and went on to attend Concordia University Irvine on a vocal performance scholarship. After finishing school in 2005, Rob began working at local venues and later started playing Irish music professionally around San Diego. In 2018, after graduating from TRAC's diploma program, Rob began working as a Staff Engineer at Studio West. He's worked with countless studio clients while also maintaining his own busy freelance engineering business. Rob teaches core courses in TRAC's Diploma Programs, as well as the Audio Engineering Fundamentals course. His favorite part of working at Studio West and TRAC is giving first-time clients and new students their first taste of what it's really like being in a recording studio.

Scott Taylor

Scott got his start in the film industry in Hollywood in the late 90's. Since then he has worked in all aspects of filmmaking. He has a long list of clients ranging from tech giants to action sport heroes. These days Scott splits his time between teaching and working as a filmmaker. He teaches Digital Video courses in TRAC's Diploma Program, where his wealth of experience in the industry gives students a solid foundation in how films get made in the industry today.

Alec Moore

After graduating from The Recording Arts Center in 2013, Alec started interning at Studio West and soon carved out a niche as one of the studio's first-call post-production engineers. Alec works regularly in television and film in San Diego and LA, and in addition to his work as one of Studio West's Senior Post-Production Engineers, Alec teaches advanced Pro Tools classes in TRAC's Diploma Programs, with a special emphasis on audio post-production. He's always excited to share his real-world knowledge and experience in order to show students how the lessons learned in the classroom get used every day in the field.

Mike Harris

Mike is an independent recording engineer with over 30 years experience in San Diego and Los Angeles studios. He earned a BA in Sound Engineering from UCSD, and has recorded and mixed thousands of songs and jingles. He has been nominated for two Latin Grammy awards, and has received two Emmy Awards in San Diego. His credits include extensive and ongoing work with former Frank Zappa guitarist Mike Keneally, as well as Latin artists such as Jesus Adrian Romero and Reik, numerous projects with producer Kiko Cibrian, and international artists U2, Switchfoot, Willie Nelson, Kim Carnes and Kenny Loggins. In addition to regularly recording and mixing at Studio West, Mike teaches surround mixing in TRAC's diploma program.

All instructors at The Recording Arts Center meet or exceed the minimum requirement of 3 years of experience/education/training in their subject area.

Course Descriptions

Diploma in Recording Arts

The Recording Arts Center's flagship course is the year-long Diploma in Recording Arts. Ideal for aspiring audio professionals, the Diploma Program program gives students the knowledge and skills needed to enter today's audio professions. Our comprehensive set of courses takes students from fundamental recording concepts to advanced techniques used by music, television and film industry professionals. The curriculum provides a foundation of knowledge, critical thinking/listening, and industry professionalism that will inspire students to find and maintain careers in audio production.

Our accelerated schedule sets us apart from other schools. Throughout the 12-month, 948-class-hour program, the average class load is six hours a day, four days a week. Many classes include lab assignments and exercises which require students to independently book sessions in the studios at Studio West. The studios are also available for student bookings during and outside of regular school hours.

Our faculty are experienced and multi-faceted practicing professionals who pride themselves on highly personalized instruction in our world-class facilities. At The Recording Arts Center, each student receives individual coaching and will have opportunities to record both small and large groups - experiences that help students find their own technical and artistic direction.

Quarter 1

Digital Audio Workstations I (DAW100) 30hrs (24 lecture / 6 lab)

This course provides an introduction to Avid's Pro Tools (the software used in the majority of professional recording studios). The course follows Avid's Pro Tools 101 curriculum and is the first of a four-course series that prepares students to receive Avid's industry-recognized "Pro Tools Operator Certification."

Principles of Studio Design (PSD100) 9hrs (9 lecture / 0 lab)

This course provides an overview of studio design, from construction concepts to understanding the behavior of sound waves within a room. Students will gain a basic understanding of room treatment and how it contributes to listening environments and monitoring accuracy.

Computer Systems and Software (CSS100) 9hrs (9 lecture / 0 lab)

This course familiarizes students with terminology, components, specifications and maintenance of Apple computers running a Mac OS. Students will gain an understanding of how to cross-reference specifications of software and hardware, troubleshoot, and best practices for data storage/management.

Audio System Maintenance (ASM100) 15hrs (9 lecture/6 lab)

This course outlines best practices in troubleshooting and maintaining a functioning audio system in a studio or live sound environment. Fundamental skills such as cable wrapping, soldering basics, and zeroing out a room are core takeaways from this course in addition to soft skills such as professional etiquette.

Introduction to Logic (ILG100) 30hrs (12 lecture /18 lab)

This course introduces students to Apple's popular recording/production software, Logic Pro, through which students will gain hands-on experience working in the program with audio and MIDI.

Music History and Theory (MHT100) 66hrs (51 lecture / 15 lab)

This course gives students a broad overview of music history, exploring different genres, periods, technological and creative developments, and instruments. The course also includes an introduction to western music theory, including concepts such as scales, chords, pitch, harmony, and rhythm.

Audio Recording Techniques I (ART100) 42hrs (30 lecture / 12 lab)

The first in a series of four ART courses at the core of the Diploma program, the 100-level course introduces students to fundamental concepts in the physics of sound and electricity, as well as a high-level understanding of speaker and microphone designs, amplification, gain structure and signal routing. Practical application of these concepts is central to the ART series. Student projects and proficiency tests are conducted in our professional studios and students are expected to independently run sessions in studios B and C by the end of this course.

Practicum I (SWS101) 36hrs (9 lecture / 27 lab)

The practicum series designates 30 hours per quarter to students' work, practice, and experimentation in our studios. 6 hours of the course are used to establish guidelines and check in with students' use of independent studio time, which will ultimately culminate in students' Capstone Presentations at the end of quarter 4.

Quarter 2

Digital Audio Workstations II (DAW110) 30hrs (24 lecture / 6 lab)

This course continues Avid's Pro Tools curriculum and expands upon the basic principles taught in Pro Tools 101. The course introduces the core concepts and hand-on skills students will need to operate a Pro Tools system running mid-sized sessions.

Mixing I (MIX100) 45hrs (27 lecture / 18 lab)

This course focuses on developing a workflow for mixing audio and emphasizes core concepts such as critical listening, level balance and panning. Common tools and practices are explained including equalization, compression, timed-based processing, automation and delivery standards. Students have the opportunity to observe a mix by a professional engineer (instructor) at the externship site.

Business of Music (BOM100) 30hrs (22 lecture / 8 lab)

This course explains many of the lesser known aspects of the recording business including music licensing, artist management, and the legalities of songwriting and publishing deals. In addition, students will explore distribution, promotion, merchandising, team building, and the importance of entrepreneurship. Priority is placed on building skills in entrepreneurship and critical thinking.

Songwriting and Composition (SNC100) 36hrs (24 lecture / 12 lab)

This course puts theory and creativity into action while studying the form, structure and components of contemporary/popular Western music. Students explore the art and process of music and lyric writing while working to compose and present an original song.

Sequencing and MIDI Fundamentals (SMF100) 30hrs (20 lecture / 10 lab)

This course teaches students about Musical Instrument Digital Interface (MIDI) protocol, and explores its implementation in music composition, recording, and arranging. Students learn how to design and troubleshoot software and hardware-based MIDI systems while re-visiting MIDI in Pro Tools and gaining hands-on experience working with audio and MIDI in Ableton Live.

Audio Recording Techniques II (ART110) 30hrs (18 lecture / 12 lab)

This course builds on concepts from ART100 while students continue to work in Studios B and C. Further understanding of stereo micing techniques, microphone design, and hardware processing is emphasized and methods for recording drums, multiple instrumentalists and ensembles are explored, as well as practical means of sound isolation, monitoring, and on-the-fly punch-ins and editing.

Practicum II (SWS102) 36hrs (6 lecture / 30 lab)

As students enter Quarter 2, they should feel comfortable running sessions in Studios B and C. Students are encouraged to conduct projects with outside "talent," whether friends, family, acquaintances, or contacts of Studio West. Project work helps students gain experience recording in professional studios and develop the confidence and interpersonal skills necessary to conduct professional recording sessions.

Quarter 3

Digital Audio Workstations III (DAW200) 30hrs (24 lecture / 6 lab)

This course continues Avid's Pro Tools curriculum and introduces students to the intermediate concepts and skills needed to operate an Avid Pro Tools system in a professional studio environment.

Digital Video I (DIV100) 51hrs (45 lecture / 6 lab)

This course provides a high-level overview of digital video production. Students learn the basics of cameras and lighting, dialogue recording, as well as shooting and editing video. Students learn the fundamentals of the video editing software Adobe Premiere Pro, which is used industry-wide. Camera and lighting kits can be checked out from the school to shoot on location for video projects.

Audio Recording Techniques for Music (ART100M) 30hrs (12 lecture / 18 lab)

This course builds on the concepts of ART110 and takes a more in-depth look at recording as it relates to music. The course focuses on large-scale recording sessions and is conducted in Studio West's renowned Studio A. Holding the course in Studio A facilitates further practice with patch bays and outboard gear, as well as in-depth exploration of signal flow and recording on a large format console. This course highlights recording piano, organ, drums and guitar using the SSL4000.

Production and Arranging (PNA100) 24hrs (12 lecture / 12 lab)

This course builds on concepts from MHT100 and SNC100 while focusing on arrangement, instrumentation and production techniques used in various musical genres. The course prepares students to function in the role of Producer by pairing them with artists and requiring them to complete a polished recording of an original song. The course also explores the role that labels, engineers, writers and performers play in the music industry and discusses efficiency, budgeting, and project delivery in music production.

Genre Specific Mixing (GSM100) 30hrs (6 lecture / 24 lab)

Building on concepts from MIX100, this course provides an in-depth look at mixing appropriately for different genres of music. The class incorporates hands-on mixing exercises in different studio environments and with different workflows and equipment. Student mixes are critiqued by instructors and details such as processing chains and listening strategies are discussed.

Live Sound Reinforcement (LSR100) 36hrs (6 lecture / 24 lab)

This course introduces students to the practical skills needed for a career in live sound. The course emphasizes hands-on learning, preparing students to work with a variety of live sound equipment and operate sound reinforcement systems in small to medium sized venues. Students also explore live recording and mixing on analogue and digital mixers, comparing and differentiating these practices from in-studio audio practices.

Portfolio Development I (SWS103) 36hrs (6 lecture / 30 lab)

This course provides students with directions and guidance for their Capstone projects which are to be completed and presented at the end of the Diploma Program. In quarter 3, Studios A, B, and C, are all available for student use and students are encouraged to start compiling a portfolio of work that demonstrates their growing knowledge and experience in media production. Students' Capstones showcase the best songs, recordings, mixes, and videos they have made throughout the Diploma program.

Quarter 4

Digital Audio Workstations IV (DAW210) 60hrs (48 lecture / 12 lab)

This course continues Avid's Pro Tools curriculum and covers specific techniques for working with Avid Pro Tools software in professional music production and audio post-production environments.

Digital Video II (Div 110) 51hrs (39 lecture / 12 lab)

This course builds on concepts introduced in DIV100 and challenges students to produce and shoot their own short documentaries. Shooting schedules, media organization, and project delivery are among the topics addressed in this course.

Audio Recording Techniques for Post-Production (ART100P) 30hrs (12 lecture / 18 lab)

This course provides students with a working knowledge of recording and editing techniques used specifically in audio-for-video and film post-production. Students learn the fundamentals of integrating video into their workstations, designing, spotting and mixing sound to picture, and working with and delivering stereo stem mixes that sync to picture. Students also learn the fundamental principles of recording, looping, and editing dialogue, creating extensive sound design soundscapes, and recording and editing Foley to picture.

Career Planning and Development (CPD100) 30hrs (20 lecture / 10 lab)

In this course, students are coached to assess their skills and interests as they relate to the labor market and opportunities in their chosen field. The course also assists students in developing a resume and cover letter, and building the confidence and training needed when interviewing for a job. In addition, this course helps students understand how to most effectively use social media as a tool for job hunting. Students will build a website to host their resumes and samples of their work.

Audio Distribution Technologies (ADT100 12) Hrs (12 lecture / 0 lab)

This course presents an overview of recent developments in digital audio technology and distribution. In addition to discussing streaming technologies and delivery standards, the course also focuses on facility-installed audio systems and networks, exploring devices that utilize the Dante protocol.

Psychoacoustics (PSY100) 9hrs (9 lecture / 0 lab)

This course examines how we perceive the physical world of sound and how it can relate to audio production. Topics include a description of the auditory system, limitations of human hearing, principles of acoustics, loudness perception, sound localization, Gestalt principles, audio illusions, tinnitus, frisson, and speech and music perception. Numerous audiovisual demonstrations are used to reinforce the theoretical material presented.

Portfolio Development II (SWS104) 45hrs (6 lecture / 39 lab)

This class meets semi-quarterly to review progress in the planning and execution of student projects and discusses students' experiences working in the studios and outside of class. Special emphasis is placed in quarter 4 on aiding students in facilitating the completion of their portfolios and final Capstone Presentations which are reviewed by a committee of instructors and professionals at the conclusion of the program.

Advanced Diploma in Music Production

This program offers training in the specialized skills demanded of professionals working as music producers, recording/mixing engineers or modern songwriters and artists. Students who want to further advance their proficiencies in music production and work professionally as recording musicians or technicians will benefit from this program. The nature of this Advanced Diploma requires that applicants have previously received education in this field or have sufficient experience with the subject matters of the program to keep up with the level of the course work.

Quarter 1

Computer Systems and Software (CSS200) 9hrs (9 lecture / 0 lab)

This course critically examines the technological offerings at the forefront of music creation. The course explores how computers have influenced music production and discusses equipment and workflows students may be exposed to in the field. In addition, the course offers practical instruction on software/hardware compatibility, network infrastructures, and data/media management.

Advanced Audio Recording Techniques for Music I (ART200M) 24hrs (12 lecture / 12 lab)

This course explores recording techniques and technologies across different eras as well as different genres of music. The course focuses on ensemble and live studio recording and engages in a deep analysis of microphone selection and placement, room configuration, studio equipment, and processing chains. For the final project, students are challenged to submit a recording that demonstrates their understanding and competency in the role of recording engineer.

Music Theory II (MTH200) 30hrs (24 lecture / 6 lab)

This course contextualizes music theory as a tool for production and recording, focusing on its practical applications. Key topics addressed include rhythm, composition, and instrumentation, as well as an analysis of their relationship to dynamic range and frequency distribution and how this contributes to the emotional character and impact of songs.

Advanced Digital Audio Workstations (DAW300) 24hrs (18 lecture / 6 lab)

This course covers techniques for working with Pro Tools systems in a professional production environment. Concepts and skills learned in Pro Tools 101, 110, 201, and 210M/P are reinforced with practical examples, and students learn advanced Pro Tools techniques and tools that are used in the highest-level studios.

Advanced Editing Techniques (AET200) 30hrs (16 lecture / 14 lab)

This course examines a variety of approaches to digitally editing and enhancing a recorded performance. Along with hands-on instruction in editing in Pro Tools, this course introduces students to iZotope's RX audio restoration software and the industry-standard Melodyne pitch and time correction software.

Mixing II (MIX200) 42hrs (24 lecture / 18 lab)

This course analyzes mixing methodologies and theory at a high level while also digging deep into the specifics of plug-in and hardware processing, metering and monitoring, delivery standards, and client relationships. The course features in-studio mix breakdowns and critiques and gives students an opportunity to assess mix projects one-on-one with Studio West senior engineers.

Experimental Sound Practices (ESP100) 15hrs (12 lecture / 3 lab)

In this course students explore key concepts and practices in the field of experimental music. Topics include aleatoric music, granular synthesis, experimental instruments, musical interface prototyping, notable experimental artists, and innovative effects. The goal is to think outside of the box and to be prepared for anything in audio production and sound design.

Compression (COM200) 15hrs (12 lecture / 3 lab)

This course illuminates an often misunderstood and misused signal processor, the compressor. Different methods of reducing the dynamic range of an audio signal are explored in-depth and side-by-side comparisons of analogue and digital processors are facilitated and analyzed by students.

Portfolio Development I (SWS201) 48hrs (9 lecture / 39 lab)

One of the key focuses of the Advanced Diploma in Music Production is helping students build a compelling portfolio of their work. The portfolio development class meets three times per quarter to help students plan and manage their use of time in the studios. The course also requires that students spend a minimum of 39 hours in studios working on their portfolios.

Quarter 2

Pitch and Time Correction (PTC200) 24hrs (18 lecture / 6 lab)

This course builds on concepts from AET200, focusing specifically on correcting pitch and timing by all available means. The course compares Elastic Audio, Flex-Time, and Warping audio, and provides further instruction in Melodyne. Students are challenged to correct a performance fraught with error to the best of their ability and are critiqued by instructors on their efforts.

Production and Arranging II (PNA200) 39hrs (21 lecture / 18 lab)

This course builds on concepts explored in ART200M and MTH200 by putting this technical and theoretical knowledge into practice. The course challenges students to act as Producer for a portfolio-worthy recording that they can be proud of. Instructors help facilitate and guide students to complete a more ambitious production than others they have attempted.

Vocal Recording Techniques (VRT200) 24hrs (18 lecture / 6 lab)

This course examines how to obtain highly polished vocal productions appropriate for different genres. Along with instruction in editing, tuning and processing vocals, the course explores production techniques such as double-tracking, stacking, and pitch-shifting vocals. Students are challenged to record and produce a vocalist top-lining an existing instrumental track.

Advanced Audio Recording Techniques for Music II (ART210M) 24hrs (12 lecture / 12 lab)

This course further explores recording techniques and technologies discussed in ART200M. Extra focus is placed on students' competency at conducting sessions as an engineer.

Sampling and Computer-Based Production (CBP200) 24hrs (18 lecture / 6 lab)

This class reviews the influence that digital sampling and computers have had on commercial music since their emergence in the 1980s. Side-by-side comparisons are made between industry-standard software Pro Tools, Logic, and Ableton, and students explore "in-the-box" production techniques, creating MIDI-based sequences for instrumental tracks.

Mastering and Advanced Mixing for Music (MAM200M) 54hrs (24 lecture / 30 lab)

This course provides an overview of the mastering process with special focus placed on mix bus processing, workflows and signal processing, and loudness and delivery standards for different mediums. Listening environments and monitoring equipment are also discussed in depth.

Portfolio Development II (SWS202) 48hrs (9 lecture / 39 lab)

The portfolio development class meets three times per quarter to help students plan and manage their use of time in the studios. The course also requires that students spend a minimum of 39 hours in studios working on their portfolios. Special attention is paid in quarter 2 to aiding students in facilitating the completion of their final Capstone Presentations, which are reviewed by a committee of instructors and professionals at the conclusion of the program.

Advanced Diploma in Post-Production

This program offers training in the specialized skills demanded of audio and technical professionals working in television, film, and media production. Students who want to further advance their proficiencies in editing and mixing audio for pictures as well as sound design, content creation, and entrepreneurship will benefit from this program. The nature of this Advanced Diploma requires that applicants have previously received education in this field or have sufficient experience with the subject matters of the program to keep up with the level of the course work.

Quarter 1

Computer Systems and Software (CSS200) 9hrs (9 lecture / 0 lab)

This course critically examines the technological offerings at the forefront of media creation. The course explores how computers have influenced media production and discusses equipment and workflows students may be exposed to in the field. In addition, the course offers practical instruction on software/hardware compatibility, network infrastructures, and data/media management.

Advanced Audio Recording Techniques for Post-Production I (ART200P) 24hrs (12 lecture / 12 lab)

This course explores the details of capturing audio in conventional studio spaces and soundstages as well as mobile recording on-location. The course focuses on intelligibility in recording dialogue as well as capturing ambient sound. Equipment specific to these areas is assessed and reviewed and students are challenged to record audio on-location.

Digital Audio Workstations 300 (DAW300) 24hrs (18 lecture / 6 lab)

This course covers techniques for working with Pro Tools systems in a professional production environment. Concepts and skills learned in Pro Tools 101, 110, 201, and 210M/P are reinforced with practical examples, and students learn advanced Pro Tools techniques and tools that are used in the highest-level studios.

Music Editing (MET200) 24hrs (18 lecture / 6 lab)

This course presents an overview of the many aspects of syncing music to picture. The course explores the duties of music supervisors, the use of music libraries, standard terms for music licensing, and the practice of working with and manipulating original scores.

Dialog Editing (DET200) 24hrs (18 lecture / 6 lab)

This course focuses on the detail-oriented work of dialog editing. The course includes hands-on project work with iZotope's industry leading RX software for audio restoration and explores organizational strategies and workflows for synchronizing audio and picture.

ADR (ADR200) 24hrs (12 lecture / 12 lab)

This course examines the process of Automated Dialog Replacement (ADR), the practice of re-recording and replacing dialog captured on shoots, as is commonly used in T.V. and film post-production. The course will examine the industry standard approach to ADR sessions and explore the tools of the trade that enable remote recording sessions to connect the "talent" to the "studio."

Foley (FOL200) 24hrs (12 lecture / 12 lab)

This course explores the process of capturing and recreating the additional sounds needed to make a viewing experience realistic or even hyper-realistic. The course will explore methods for recording or generating foley sounds such as footsteps, clothes rustling, body contact, food preparation, and much more.

Sound Design (SDT200) 36hrs (24 lecture / 12 lab)

This course builds on concepts introduced in ART200P and FOL200 by examining the process of creating an audio landscape and sound effects that are cohesive and appropriate for the visuals on screen. The course covers topics such as working with sound libraries, sound synthesis, and a deep dive into techniques for software audio processing.

Portfolio Development 201 (SWS201) 48hrs (9 lecture / 39 lab)

One of the key focuses of the Advanced Diploma in Post-Production is helping students build a compelling portfolio of their work. The portfolio development class meets three times per quarter to help students plan and manage their use of time in the studios. The course also requires that students spend a minimum of 39 hours in studios working on their portfolios.

Quarter 2

Advanced Audio Recording Techniques for Post-Production II (ART210P) 24hrs (12 lecture / 12 lab)

This course explores the details of capturing audio in conventional studio spaces and soundstages as well as mobile recording on-location. The course focuses on intelligibility in recording dialogue as well as capturing ambient sound. Equipment specific to these areas is assessed and reviewed and students are challenged to record audio on-location.

Game Audio (GAT200) 24hrs (18 lecture / 6 lab)

This course examines the similarities and differences between audio for video games as compared to audio for film. The course focuses on recording, editing, and delivery specifications that are unique to game audio, while giving an overview of various software used for game development and programming.

Audio Podcasting (APT200) 24hrs (18 lecture / 6 lab)

This course examines methods for conceptualizing, planning, recording, editing, and producing podcasts. It focuses on production efficiency, working with budgets, and meeting deadlines and distribution standards. Students will be challenged to produce a pilot episode for an original podcast which will be reviewed and critiqued by their instructors.

Video Podcasting (VPT200) 18hrs (12 lecture / 6 lab)

This course builds on concepts explored in APT200 and adds the additional element of video capture. This course makes use of Studio West's Podcast Studio and discusses multi-cam editing and distribution standards for video.

Experimental Sound Practices (ESP100) 15hrs (12 lecture / 3 lab)

In this course students explore key concepts and practices in the field of experimental music. Topics include aleatoric music, granular synthesis, experimental instruments, musical interface prototyping, notable experimental artists, and innovative effects. The goal is to think outside of the box and to be prepared for anything in audio production and sound design.

Mastering and Advanced Mixing for Post-Production (MAM200P) 60hrs (28 lecture / 32 lab)

This course provides an in-depth look at mixing and finalizing audio for T.V. and film. The course focuses on surround sound mixing and examines the process of dubbing sessions. Students are challenged to finalize the balance of all aspects of audio for a scene in a film, including dialogue, sound effects, foley, and music/score.

Dolby Atmos Mixing (DAM200) 24hrs (12 lecture / 12 lab)

This course examines mixing workflows and spatial audio processing enabled by the Dolby Atmos format. Students will get hands-on experience working with this increasingly popular format and instruction on implementing Dolby's proprietary technology to render three dimensional sound from an array of speakers in a room.

Portfolio Development 202 (SWS202) 48hrs (9 lecture / 39 lab)

The portfolio development class meets three times per quarter to help students plan and manage their use of time in the studios. The course also requires that students spend a minimum of 39 hours in studios working on their portfolios. Special attention is paid in quarter 2 to aiding students in facilitating the completion of their final Capstone Presentations, which are reviewed by a committee of instructors and professionals at the conclusion of the program.

SCHOOL INFORMATION

Admission Requirements - Diploma Programs

To be eligible for admission to The Recording Arts Center's diploma programs, applicants must have either a high school diploma or a GED certificate. Ability-to-Benefit students are not eligible for admission.

Admission to Advanced Diploma programs in Music and Post-Production requires either prior education in these fields equivalent to TRAC's Diploma in Recording Arts, or demonstrable proficiency in the subject areas of each Advanced Diploma. Prior education/experience is evaluated on a case-by-case basis upon application to Advanced Diploma programs.

A completed Enrollment Application is required for admission to TRAC's diploma programs. There are no application or registration fees.

Non-Discrimination Policy

The Recording Arts Center does not discriminate on any basis, including age, race, national origin, religion, sex, gender identity and/or expression, sexual orientation, or disability.

Experiential Credit

The Recording Arts Center does not accept any credit based on experiential learning.

Accreditation

The Recording Arts Center is not accredited by an accrediting agency recognized by the United States Department of Education.

Transfer of Credits from Other Institutions

The Recording Arts Center may accept courses completed at other authorized training centers or comparable institutions for credit. There's no maximum number of credits accepted. Grades for transferred courses are not required, only a certificate of completion. Transfer of credits to TRAC does not exempt a student from passing assessments. Transfer credits do not affect a student's GPA. At TRAC's discretion, credit transfers may warrant a tuition adjustment. Students hoping to transfer credits should make a request with the Admissions Director prior to starting the program. In the event that transfer credits are accepted for VA beneficiaries, TRAC will maintain a written record of the prior education and training accepted, the amount of TRAC credit granted, and, if applicable, any reduction in the training period at TRAC, with the student being notified accordingly.

Visa Services for Foreign Students

There are no student visa services at or through The Recording Arts Center.

Catalog Review

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.

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 Internet website address at www.bppe.ca.gov.

The Recording Arts Center is a private institution that is approved to operate by the Bureau for Private Postsecondary Education. Approval to operate means compliance with state standards as set forth in the CEC and 5, CCR.

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:

Address: P.O. Box 980818, West Sacramento, CA 95798-0818

Physical Address: 1747 N. Market Blvd. Ste 225, Sacramento, CA 95834

Website: www.bppe.ca.gov

Telephone (Toll Free): (888) 370-7589 or (916) 574-8900

VA Eligible Students

The Recording Arts Center will maintain a written record of the previous education and training of veterans and eligible persons. The record will clearly indicate all credit granted and indicate if any courses within the program will be waived. The student will be notified of any previous coursework applied to the program and the number of program hours waived.

Tuition and Deposit

Tuition for our programs is listed below

A Program Fee Deposit of 25% of the total Program Cost is required before the start of the program, with the balance of the payment due between 3-60 months, depending on the program. The program fee deposit covers the first quarter/term of the program. The amount of the deposit may be reduced or waived for special circumstances, at the discretion of The Recording Arts Center, and requires prior written approval from The Recording Arts Center management.

Program	Total Program Cost	Program Fee Deposit
Diploma in Recording Arts	\$29,500	\$7,375
Advanced Diploma in Music Production	\$15,075	\$3,768.75
Advanced Diploma in Post Production	\$15,075	\$3,768.75
Audio Engineering Fundamentals	\$895	N/A
Pro Tools User Certification	\$4,180	N/A
Pro Tools Operator Certification	\$3,180	N/A
Pro Tools Expert Certification	\$1,290	N/A

Institutional Charges and Fees

	Program Fee	Application/ Enrollment Fee	STRF Fee*	Materials and Textbooks	Period of Attendance	Total Charges for Period of Attendance**	Total Charges for the Entire Program
Diploma in Recording Arts	\$28,430	\$0	\$70	\$1,000	1 Year	\$29,500	\$29,500
Advanced Diploma in Music Production	\$14,537.50	\$0	\$37.50	\$500	6 Months	\$15,075	\$15,075
Advanced Diploma in Post Production	\$14,537.50	\$0	\$37.50	\$500	6 Months	\$15,075	\$15,075
Audio Engineering Fundamentals	\$895	\$0	\$0	\$0	4 Weeks	\$895	\$895
Pro Tools User Certification	\$1,137.50	\$0	\$2.50	\$150	2 Weeks	\$1,290	\$1,290
Pro Tools Operator Certification	\$2,802.50	\$0	\$7.50	\$370	4 Weeks	\$3,180	\$3,180
Pro Tools Expert Certification	\$3,680	\$0	\$10	\$490	6 Weeks	\$4,180	\$4,180

* The STRF (Student Tuition Relief Fund) fee is \$2.50 for every \$1,000. This amount is non-refundable.

** This chart includes the schedule of total charges for a period of attendance and the estimated schedule of total charges for the entire educational program. The Total Charges for Period of Attendance are equal to the Total Charges for the Entire Program.

You are responsible for these amounts. If you get a student loan, you are responsible for repaying the loan amount plus any interest, less the amount of any determined refund.

Financial Aid

The Recording Arts Center accepts VA benefits but does not participate in other federal or state financial aid programs.

Veteran's Benefits - Diploma Programs

The Recording Arts Center's Diploma in Recording Arts and the Advanced Diplomas in Music Production and Post Production are approved for veteran benefits including GI Bill®, by the California State Approving Agency for Veterans (CSAAVE). None of the other programs are approved for benefits at this time.

GI Bill® is a registered trademark of the U.S Department of Veterans Affairs (VA).

Please note that at this time, the programs offered by TRAC are currently classified by the VA as full-time programs, however scheduled catch-up periods (known by the VA as vacation periods) in the midpoint of certifying terms/quarters, may result in eligible students receiving less than full housing assistance for several payments during enrollment in diploma programs.

Veterans interested in Veterans Educational Benefits should contact the Veterans Administration at www.gibill.va.gov or call 888-GIBILL1 (888-442-4551) for information on eligibility requirements and how to obtain a VA Certificate of Eligibility (CoE).

Veterans applying for VA education benefits for the first time must:

- Complete and submit Form 22-1990
- If discharged, also submit a copy of Form DD-214
- If applying as a spouse or dependant of a veteran, complete and submit VA Form 22-5490
- Submit a copy of the VA Certificate of Eligibility (CoE) to the Director of Admissions at TRAC

Veterans who have received VA education benefits at a prior institution must:

- Complete and submit VA Form 22-1995 (Request for Change of Program or Place of Training)
- If discharged, also submit a copy of Form DD-214
- If applying as a spouse or dependant of a veteran, complete and submit VA Form 22-5495
- Submit a copy of the VA Certificate of Eligibility (CoE) to the Director of Admissions at TRAC

TRAC's School Certifying Officials will confirm that the student is registered at TRAC, the total number of clock hours the student is registered for, and the amount of tuition and fees charged to the student. TRAC cannot determine eligibility and accepts no responsibility for payments made directly to students. Please contact the Director of Admissions for any additional questions.

For Post 9/11 GI Bill® (Ch 33) students and VA VR&E (Ch 31) students, our tuition policy complies with 38 USC 3679(e). A student using VR&E benefits (Ch 31) or Post 9/11 GI Bill® (Ch 33) will be allowed to enroll in and attend courses and access campus facilities while the school awaits payment for tuition and fees from the VA. While awaiting receipt of funds from the VA, TRAC will not impose any penalty, charge late fees, or require an eligible student to borrow additional funds to cover tuition or fees. This waiting period begins at the date the student provides appropriate documentation and continues either until funds are received from the VA or until 90 days after the School Certifying Official has certified the student enrollment for tuition and fees.

For eligibility consideration, a Post 9/11 GI Bill® student must submit a VA Certificate of Eligibility (CoE) and a VR&E Student must provide a VAF 28-1905 form. ALL persons seeking enrolment must meet the general admission policies.

Loan Information

If a student obtains a loan to pay for an educational program, the student will have to repay the full amount of the loan plus interest, less the amount of any refund. If the student receives any federal student financial aid funds, the student is entitled to a refund of the money not paid from federal financial aid funds.

Academic Calendar, Course Schedules and Hours - Diploma Programs

The Recording Arts Center's Diploma in Recording Arts operates on a quarterly system with four start dates per year. Advanced Diplomas in Music Production and Post Production take place every other quarter.

The average weekly schedule is 22 hours of class per week. Courses meet on weekdays, for up to five days per week, for either three or six hours per day. Diploma in Recording Arts class modules are scheduled Monday through Friday 9am-12pm and 1pm-4pm with breaks at the midpoint of each module. Advanced Diploma class modules are scheduled Monday through Friday at 1pm-4pm and 5pm-8pm with breaks at the midpoint of each module.

Several courses require students to schedule studio sessions at Studio West outside of class times, including evenings and weekends, for exercises, labs and capstone projects. Approximate exercise and lab hours for each course are specified in the class syllabi and are available upon request. Occasional field trips may be scheduled during or outside of weekday course time. Deviations from the regular weekday class format will be noted in the student's quarterly course schedule before each quarter begins.

TRAC observes all Federal holidays. Detailed class schedules vary per Intake and are available in a special section for enrolled students on the Student Portal of our website. Schedules are also available in printed format in our admissions office, or by mail or fax upon request. Schedules can be verified by phone during normal business hours.

2024 Diploma Dates

Program	Start Date	End Date
Diploma (Winter)	February 5, 2024	January 31, 2025
Diploma (Spring)	May 6, 2024	May 2, 2025
Advanced Diploma (Spring)	May 6, 2024	November 1, 2024
Diploma (Summer)	August 5, 2024	August 1, 2025
Diploma (Fall)	November 4, 2024	October 31, 2025
Advanced Diploma (Fall)	November 4, 2024	May 2, 2025

2024 Observed Holidays:

Holiday	Date Observed
New Year's Day	Monday, January 1st
Martin Luther King Day	Monday, January 15th
President's Day	Monday, February 19th
Memorial Day	Monday, May 27th
Junteenth	Friday, June 19th
Independence Day	Thursday, July 4th
Labor Day	Monday September 2nd
Indigenous People's Day	Monday, October 14th
Veterans Day	Monday, November 11th

Thanksgiving	Thursday/Friday, November 28th/29th
Winter Break	Monday, December 23rd - Wednesday January 1st

Notice Concerning Transferability of Credits and Credentials Earned at our Institution

The transferability of credits you earn at The Recording Arts Center is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the Diploma you earn in the educational program is also at the complete discretion of the institution to which you may seek to transfer. If the Diploma that you earn at this institution is 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 The Recording Arts Center to determine if your Diploma will transfer.

The Recording Arts Center has not entered into any articulation or transfer agreement with any other colleges or universities.

Industry Certification Fees

TRAC offers an array of different industry certifications through the music production program. Software manufacturers typically charge a fee for the administration of any certifications they offer. The cost of one certification test and/or application fee is included in the tuition of the music production program.

Placement Services

Through its association with Studio West, San Diego's premier recording studio since 1971, The Recording Arts Center has extensive contacts with professionals in the audio field. Our goal is to ensure that students benefit from our network of contacts. Through one-on-one coaching, we assist our music production students in seeking positions after graduating. And although we work hard to provide all students with networks and assistance, The Recording Arts Center does not guarantee any employment or specific jobs upon completion of training. In addition, TRAC cannot guarantee an internship with Studio West as part of the music production program.

Student Teacher Ratio

At The Recording Arts Center, students are taught in much smaller classes than those found in many other recording arts schools. Our student-teacher ratio never exceeds 15:1 and is less in most classes. For computer-based courses, each student is guaranteed their own classroom workstation equipped with all necessary software and equipment.

Quality of Instruction

All TRAC instructors are actively working in the professional audio industry, and are uniquely qualified to share their technical knowledge and personal experience with students.

Library

The Recording Arts Center's reference library is located in the Learning Resource Center (LRC) and is stocked with equipment and software manuals and course textbooks. There are also four fully outfitted computer workstations for homework and project work. TRAC provides students with equipment and technology to use both on campus and to check out for off-site project work. This includes fully outfitted MacBook laptops, camera and lighting kits for video projects, and a wide selection of microphones and industry standard sound reinforcement and recording equipment. Students can check out books and laptops by contacting the Registrar. To check out other equipment such as microphones and camera gear for on and off-site use, students can contact Studio Assistants (school staff) during regular hours.

Housing

TRAC has no dormitory facilities and the availability of nearby housing varies greatly in price and lease terms. TRAC is located in the Rancho Bernardo neighborhood of San Diego, 20 miles north of downtown San Diego and 15 miles inland from the Pacific Ocean. Several nearby suburbs and towns are easily accessible which offer a wider range of price options than is typically available in Rancho Bernardo.

TRAC does not assist with housing needs; this is the responsibility of the student. Prospective students are encouraged to explore housing options online using websites.

Instructional Methods

The Recording Arts Center's instructional philosophy is based on hands-on training, and courses are mostly in the form of closely supervised practical instruction. There is also some necessary instruction that is provided in a more traditional lecture format. TRAC does not deliver any part of our curriculum by distance learning. However, online supplemental resources are sometimes used to complement the instruction.

Graduation Requirements - Diploma Programs

To graduate, a student must achieve a minimum 2.0 cumulative GPA, complete at least 80% of the total scheduled hours, and achieve a passing grade on their final Capstone Presentation. In addition, all financial obligations must be satisfied by the student.

Grading Period and Structure - Diploma Programs

Grade reporting periods occur at the end of each academic quarter (each quarter is 12 weeks).

Students will be evaluated in each module through course exercises, labs, online exams, and written tests. Grading details for each course are available in the course syllabus and will be presented/discussed on the first day of each course. A typical course will be graded by the following criteria (though percentages may vary from class to class): Practical Attendance 10%, Quizzes, Labs and Projects 40%, Mid-Term Exam and Final Exam 50%.

Grading Structure:

A = 4.0 = 90–100 (excellent)

B = 3.0 = 80–89 (good)

C = 2.0 = 70–79 (fair)

D = 1.0 = 60–69 (poor)

F = 0.0 = 59 and below (failing)

Honors Diploma in Recording Arts Program: Students will graduate with Honors if they achieve a cumulative GPA of 3.5 or greater and cumulative attendance of 90% or greater.

Satisfactory Academic Progress Policies - Diploma Programs

Diploma in Recording Arts

Academic Progress reports are available at the end of each academic quarter (each quarter is 12 weeks). To maintain satisfactory academic progress, students must maintain a minimum cumulative and end-of-term GPA of 2.0 or greater, and must attend at least 80% of scheduled course hours within each quarter (12 weeks) excluding Excused Absences.

If a student does not meet these standards, he or she will be placed on academic probation for one quarter (12 weeks). At the end of the 12 week period, the student's progress will be reviewed. If progress is still unsatisfactory, he or she will be placed on a second academic probation for a period of 12 weeks. If upon review of the second academic probation, the student's progress is still unsatisfactory, the student will be dismissed from the program, and for Veterans, Title 38 beneficiaries will no longer be certified.

Additionally, if a student does not achieve greater than 60% attendance or 1.0 GPA in a given quarter, they will be required to repeat that quarter, incurring any additional charges. This repeated quarter will also count as a first or second probationary period, depending on the prior performance.

Students enrolled in the Recording Arts Diploma are given the opportunity to complete their coursework and graduate within 150% time, or 18 total months of instruction. However, any time over the initial enrollment period (12 months) will incur additional charges. Title 38 beneficiaries will no longer be certified after the initial 12 month period.

If at any point in time, it becomes mathematically impossible for a student to complete the program's graduation requirements within 150% of the program length, they will be dismissed from the program.

Advanced Diploma in Music Production and Post Production

Academic Progress reports are available at the midpoint and end of each academic quarter. To maintain satisfactory academic progress, students must maintain a minimum cumulative and end-of-term GPA of 2.0 or greater, and must attend at least 80% of scheduled course hours within reporting period (6 weeks) excluding Excused Absences.

If a student does not meet these standards, he or she will be placed on academic probation for one reporting period (6 weeks). At the end of the 6 week period, the student's progress will be reviewed. If progress is still unsatisfactory, he or she will be placed on a second academic probation for a period of 6 weeks. If upon review of the second academic probation, the student's progress is still unsatisfactory, the student will be dismissed from the program, and for Veterans, Title 38 beneficiaries will no longer be certified.

Additionally, if a student does not achieve greater than 60% attendance or 1.0 GPA in a given quarter, they will be required to repeat that quarter, incurring any additional charges. This repeated quarter will also count as a first or second probationary period, depending on the prior performance.

Students enrolled in the Recording Arts Diploma are given the opportunity to complete their coursework and graduate within 150% time, or 9 total months of instruction. However, any time over the initial enrollment period (6 months) will incur additional charges. Title 38 beneficiaries will no longer be certified after the initial 6 month period.

If at any point in time, it becomes mathematically impossible for a student to complete the program's graduation requirements within 150% of the program length, they will be dismissed from the program.

Attendance - Diploma Programs

Regular attendance is expected for each student. Students must attend at least 80% of the cumulatively scheduled courses within each quarter (6 week reporting period for Advanced Diploma Students), or will be subject to academic probation.

Any student attending fewer than 60% of the total hours in a given quarter, will be required to repeat that quarter in its entirety and incur any additional charges. Exceptions are sometimes made, depending on the circumstances, but require written approval from the Program Director.

A student may be excused when the absence is due to illness or health related matters. A doctor's note submitted to the administration is always preferred in such circumstances.

If a student is dismissed from the school due to a failure to meet the attendance requirements, the student may apply for readmission. Please refer to the readmission policy for further details.

Students Right to Cancel

Students have the right to cancel their enrollment by written notice and obtain a refund of charges paid. Students must cancel either by attendance through the first course session, or the seventh day after enrollment in a program, package, or individual course, whichever is later.

To cancel, a student must send a written notice of cancellation addressed to: The Recording Arts Center Attn. Registrar, 11021 Via Frontera, Suite A, San Diego, CA 92127. Cancellation is considered effective no later than the date on which the notice of cancellation is received. If a student cancels enrollment, the school will refund any money paid within forty-five days after the cancellation notice is received, less any non-refundable charges and deduction for equipment not returned in good condition.

Refund Policy - Diploma Programs

The Recording Arts Center uses a pro rata refund policy for students who have completed less than 100% of our education programs. Students are obligated to pay only for educational services received and for unreturned equipment. A pro rata refund shall be no less than the total amount owed by the student for the portion of the educational program provided subtracted from the amount paid by the student calculated as follows: the amount owed equals the daily charge for the program (total institutional charge, divided by the number of days or hours in the program), multiplied by the number of hours student attended, or was scheduled to attend, prior to withdrawal.

Student Records - Diploma Programs

The Recording Arts Center maintains academic records for each student. Transcripts and the degrees/certificates granted are kept indefinitely and all student records are maintained for at least 5 years from students' completion or withdrawal date. All original TRAC academic files must stay on the school grounds, but students may request photocopies of their files upon request. Other schools, agencies or individuals seeking to access a student's files must have the student sign a letter authorizing TRAC to release files or documents.

Tardiness - Diploma Programs

Students are expected to be punctual for all courses. Out of respect to other students and the instructor, and to derive maximum value from the course, students are expected to arrive for a course before the course begins. An incomplete grade may be given for the course if the instructor deems the absence to have affected the student's performance. Tardiness is a disruption of a good learning environment and is discouraged. Tardiness without legitimate reason on two occasions in one class will be considered as equivalent to one unexcused absence.

Cell Phones/Texting/Instant Messaging

Cell phone use is not permitted in any TRAC course. Phones may be left on for emergency contact only. Any student using their phone for personal purposes during class will be asked to stop out of courtesy to others in the course. If phone use is continued, the student may be asked to leave for the remainder of the course, incurring any absentee-based penalties.

Leave of Absence Policy - Diploma Programs

Leaves of absence (LOA) are approved or denied on a case-by-case basis in recognition of a wide variety of circumstances under which they may or may not be appropriate or conducive to the overall learning goals for the student and the school. In some cases, a leave of absence may be requested for medical-related circumstances. In these cases, written medical authorization must be provided by the student.

Any leave of absence must be a minimum of two weeks and a maximum of 180 days within any twelve-month period. The school reserves the right to refuse a leave of absence without written medical authorization. If a student on an approved LOA notifies the school that they will not be returning, the date of withdrawal will be the earlier of the following two dates: the date of expiration of the LOA, or the date that the student notifies the institution that they will not be returning. If a student does not return from a LOA, they will be automatically withdrawn 14 days from their latest expected return date (180 days from the start of the leave).

Financials

The Recording Arts Center has no pending petition in bankruptcy, is not operating as a debtor in possession, has not filed a petition within the preceding five years, nor has had a petition in bankruptcy filed against it with the preceding five years that resulted in reorganization under Chapter 11 of the United State Bankruptcy Code.

Make-Up Work - Diploma Programs

To assist students who may need to make up work, each quarter (12 week period) includes a one week break near the middle (weeks 5-7), and one week following the completion of the quarter's classes for students to catch up on projects or missed coursework. These catch up weeks are scheduled each quarter and vary depending on holidays and natural breakpoints between classes.

Make-up work may be required for any absence; however, hours of make-up work cannot be accepted as hours of class attendance. Make-up work for a course is not accepted upon the start of the new/next quarter, unless explicitly allowed for by the Director, and is graded at 75% percent of the grade earned for the assignment/project.

Student Conduct

Honorable conduct is expected of students at all times. Students are expected to conduct themselves in a manner befitting the scholastic and professional environment of The Recording Arts Center and Studio West. Misbehavior will not be tolerated, and may result in immediate suspension or dismissal. Theft of equipment, books or software, or destruction of equipment is a criminal offense. Malicious tampering of equipment in any classroom, lab or studio may lead to dismissal and the filing of civil or criminal charges. Guns, weapons, contraband, alcohol, illegal drugs (including marijuana), pornographic material, and pirated software are strictly prohibited. Behavior that endangers others is strictly prohibited. Any breach of these regulations of conduct is grounds for probation and/or dismissal. TRAC instructors and staff will not tolerate verbal abuse or altercations. If TRAC staff observes verbal abuse, especially after a reminder of these policies, the student will be given a verbal warning to stop the behavior or be asked to leave the facility. Continued verbal abuse or altercation is grounds for probation and/or dismissal from the school.

The following is a non-exhaustive list of prohibited behavior:

- Plagiarism or cheating
- Use of intoxicating or illegal substances on campus
- Destruction or theft of school or studio property or of other students' property
- Physically threatening or injuring another person on campus
- Inappropriate behavior to students, staff or studio clients

Dress Code

The Recording Arts Center does not have a formal dress code. However, students should dress appropriately for a school setting that is also a professional environment where studio clients of all ages and backgrounds share common space with the school. A student wearing clothes that are deemed disruptive to the environment may be asked to leave the course, which may result in absence or tardiness.

Health, Safety and Security

The Recording Arts Center makes every effort to provide a safe learning environment. The school facilities comply with all federal, state and local safety codes.

Students are responsible for their own safety and security. The school is not responsible for students' lost, stolen or damaged personal belongings.

Students should notify a school employee if they witness a breach in security matters, or need assistance with an injury.

Probation and Dismissal - Diploma Programs

The Recording Arts Center reserves the right to suspend or dismiss any student whose conduct is deemed inappropriate and disruptive to instruction. Students will be expected to fully observe the policies and rules of conduct of The Recording Arts Center. Such conduct includes: excessive absences or tardiness; failure to maintain satisfactory progress; inappropriate behavior toward another student or staff member; failure to abide by school rules and regulations; failure to meet financial obligations; any other conduct deemed sufficiently disruptive of instruction so that, in the estimation of the faculty and administration, continued instruction is not a reasonable or constructive proposition.

Re-enrollment - Diploma Programs

Students who have been suspended or dismissed may request re-enrollment in writing to the Director after a period of at least 30 days. Decisions on re-enrollment will be at the sole discretion of The Recording Arts Center. Re-enrollment or re-entrance will be approved only after evidence is shown to the Director's satisfaction that conditions that caused the interruption for unsatisfactory progress have been rectified.

Withdrawal - Diploma Programs

Students have the right to withdraw from a course or program at any time. It is preferred that a notice of withdrawal be made in writing to the Registrar at the school address shown on the first page of the Enrollment Agreement. Withdrawal is considered effective no later than the date on which the notice of withdrawal is received.

If a student fails to notify the school of a withdrawal, the school can also initiate a student's withdrawal. Such a withdrawal will be determined to have occurred if, in the estimation of the school and instructor(s), the student has three or more weeks of unexcused inactivity.

Conflict Resolution

Conflicts between students will be resolved by an interview and committee process. Students in conflict will be privately interviewed by staff. Resulting notes will be submitted to a committee consisting of the Program Director, Chief Academic Officer, and Director of Admissions. The committee will make a decision regarding necessary actions to be taken to resolve the conflict.

Student Grievance Policy

While The Recording Arts Center is a relatively small school, it is recognized that even with highly individualized instruction a dispute may arise with respect to the instruction or a school policy or practice that a student perceives as unfair or damaging.

Students wishing to revolve complaints regarding their grades should first contact their instructor. Other problems or complaints may be addressed by the Chief Academic Officer (CAO).

All complaints regarding grades must be initiated within 14 days of grade reports being sent to students by the Registrar. The instructor must submit any grade change to the Registrar's office within an additional 14 day time period.

A student may lodge a complaint orally or in writing to the instructor or CAO at the address of the school. The instructor/CAO, upon receipt of a complaint, will attempt to resolve the issue(s) directly with the student.

If the student complaint is not resolved within a reasonable period of time, for example within three days, or prior to the need for the student to lodge the complaint again, the instructor/CAO will advise the student that the complaint must be provided in writing if it hasn't been already. At that point, the instructor/CAO will provide the student with a written summary of the official complaint policy, as described in this catalog.

If a student complains in writing, The Recording Arts Center will provide the student with a written response within 10 days of receipt of the student complaint. The written response will include a summary of the school investigation and decision on the complaint. If the complaint or relief requested by the student is rejected, specific reasons will be given for the rejection.

If the student remains dissatisfied with the rejection or proposed remedy provided by the school, he or she may resort to contacting the Bureau at the address provided on their enrollment agreement or take other legal and appropriate action as dictated by the circumstances.

Student Services

The facility contains a Recording Suite where students can work on improving their skills. This suite has comparable systems and software to the classrooms and main studios and is therefore perfect for additional work outside class time.

Access to regularly held Open Recording Sessions where extra experience can be gained working with local artists. Because students can book studio time to work on projects, there is always a need for talented performers and sometimes students will perform for each other. We offer guidance on equipment purchases and software upgrades.

Enrollment Agreement and School Performance Fact Sheets

A copy of the school Enrollment Agreement and School Performance Fact Sheets are available for review prior to enrollment. Any student enrolling at The Recording Arts Center is required to sign a section on the Enrollment Agreement acknowledging receipt of the School Catalog and School Performance Fact Sheets.

Statement of Training Commitment

The Recording Arts Center is committed to providing quality education. As part of this, our facility does not use erroneous, deceptive, or misleading practices during recruiting or delivering the program. In addition, our facility is financially sound and fully capable of fulfilling our training commitments.

Compliance with Federal, State, and Local Regulations

The Recording Arts Center meets all federal, state, and local regulations, and maintains all necessary documentation related to said regulations.

English as a Second Language (ESL)

TRAC does not offer English as a Second Language Courses. Proficiency in Reading and Writing in English is required to be able to participate and benefit from the training programs offered, since all classes are conducted in English language. The School establishes this proficiency via multiple in-person interviews, ability to read and complete enrollment forms and the evidence of completing high school or obtaining a GED Certificate.

Office of Student Assistance and Relief (OSAR)

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 [option #5] or by visiting www.osar.bppe.ca.gov

Student Tuition Recovery Fund

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.

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.

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 North Market Blvd., Suite 225, Sacramento, California, 95834, (916) 574-8900 or (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.