PCC Cascade Studios Lab Tech Handbook

*Last Revised 6/19/2019*

# F.A.Q

Studio Hours

* M-Th: 3pm - 9pm (9am-5pm during the summer)
* Fri/Sat: 9am - 5pm

*When are classes?*

The studio is closed until 3pm, Monday - Thursday, for classes.

*Where can I find the studio schedule?*

The studio schedule is maintained by the senior recording tech instructor. It is not available to students or the public.

*When/How can students book sessions in the studio?*

Students need to book studio time with their instructor and are allotted time based on the class section they are in. Any booking must be approved by the senior recording tech instructor.

*Can students book time when school is not in session?*

Not by the normal channels, no. In order to book a session outside of the school term, it must be approved by the senior recording tech instructor. Availability is determined by lab tech availability.

*Who is allowed to book studio time?*

Current Recording Tech students, students who have graduated from Recording Tech III or VI in the previous Spring term, or Recording Tech staff.

*Can students bring their own gear into the studio/Can students bring other engineers in to work in the studio?*

Generally, no. Approved microphones and instruments will be allowed. Students must receive approval from faculty beforehand. If a student wishes to bring their own laptop in to record, please gently remind them that that is not the purpose of the studio space.

Engineers who are not current or recently graduated students are not permitted to operate the console, handle microphones, or outboard gear.

*What happens if something breaks?*

It is up to the student to report something broken. Depending on the nature of the damage and the cause, students might not be held liable. If it is due to negligence, there is a possibility that they will be held responsible by the school for any damages.

Lab techs are also required to inspect all microphones used by a student at the end of their session for obvious damage.

*Are lab techs allowed to remove someone from the studio?*

Yes. Use your best judgement, but if someone is blatantly disobeying the rules, acting in an unsafe manner towards students, staff, or equipment, you have the right to remove them.

# Safe Space Policy

We believe in protecting radical and free self-expression in the music that we are recording, however it is the utmost priority to us that everyone using our spaces feel safe. Thus, we strive to create a safe space in which to work effectively and creatively.

The most important thing we want you to know is that if something or someone makes you feel uncomfortable at one of our events, no matter how minor it seems, you can report it to us. If you need to discuss an issue please contact a faculty member. All communication related to this policy will be dealt with in confidence.

Harassment of students, staff (i.e. lab techs), faculty, or artists in the studio will not be tolerated and anyone violating this policy at our events may be expelled. Staff and faculty have the right to remove anyone from the studio if they feel that person is violating this policy

Harassment includes offensive verbal comments or attitudes related to gender, gender identity and expression, sexual orientation, disability, physical appearance, body size, race, religion; deliberate intimidation, stalking, following, harassing photography or recording, sustained disruption of the event, inappropriate physical contact, and unwelcome sexual attention. Participants asked to stop any harassing behavior are expected to comply immediately.

Please know that we view neither ignorance or intoxication as an excuse for harassment. In addition, using the studio space while intoxicated or engaging in intoxicating activities in the space will result in immediate termination of a session and banning from the space.

Faculty and staff will be happy to help contact school resources, provide escorts, or otherwise assist those experiencing harassment to feel safe while they are in our studio.

This policy applies to faculty, staff, students, and artists in equal measure.

This policy is in addition to similar policies put in place by PCC as a whole.

# 

# Studio Policies

## 3-Strikes Policy

Overall, students have 3 strikes until they lose studio privileges. Restrictions will be placed on a case by case basis. Some of the following rules may apply in that case:

* Student may not handle microphones, cables, or stands.
* Student may not book studio time. They are only allowed walk-ins.
* Student may not handle the tape machine.
* Student may not operate the master section of the console.
* Student may not power on or power down the studio.
* In extreme circumstances, students may be restricted to working on breakout stations.

If a student exhibits behavior warranting of a strike, note that in the session log. This is not an exhaustive list:

* Using more time than you have scheduled in the studio.
* Behaving belligerent/violent.
* Disobeying faculty or lab techs when safety is concerned. (i.e. monitoring too loud and refusing to turn the volume down)
* Repeated inappropriate language or behaviour.
* Hot plugging microphones (i.e. connecting or disconnecting condensers/ribbons while phantom power is engaged).
* Disregarding equipment handling best practices.
* Not cleaning the live room appropriately.
* Not neutralizing the studio.
* Incorrect power sequence causing pops/spikes.

## Checking in to the studio

1. When a student arrives for a session, check the schedule to verify that they have a booking.
2. If a student arrives 15 minutes after their scheduled booking time their session is considered forfeit. If the student arrives after this time, they are not allowed to walk-in to the studio.
   1. We may make exceptions to this rule if the student supplies us with notice that they may be late. Things do happen (traffic, accidents, etc) but we want to maintain a firm grip on the rules.

## Walk-Ins

* Walk-ins are allowed if the studio is empty and nothing is on the schedule for the next hour.
* Walk-ins can be booked for a maximum of one (1) hour at a time.
* Only one walk-in slot is allowed per day, per group.

## Checking out of the studio

1. Students must be finished working 10 minutes before their session ends, regardless of whether it is a reserved slot or a walk-in.
   1. For every 5 minutes over their session time, make a note in the session log. A total accumulation of 10 minutes delay equates to a loss of 1 hour of studio time.
2. 10 minutes before the end of the session, students should save their DAW projects and begin copying them to the Data drive/external hard drives.
3. Then, they should begin returning equipment and neutralizing the console/tape machine/etc.
4. Verify their equipment is checked in appropriately, via the gear check-in procedure.
5. Verify that the console has been neutralized. If this is not the case, make a note of this in the session log document.

# 

# Equipment Check-Out

The equipment checkout procedure is different for Recording Tech, Sound for Picture, and other MUC classes.

## Recording Tech

Recording tech has full usage of equipment in the microphone cabinet but only for use within the MAHB recording studios. No off site checkout is permitted.

### Microphone Checkout Procedure

*Note: Equipment is on a first-come, first-served basis.*

1. Student requests microphones
2. Lab tech checks inventory form for notes on gear.
3. If student is checking out microphones, do the following:
   1. Ask the student if the mic requires phantom power or not? If not, explain why or why not.
   2. Ask the student to grab the appropriate mic clip for that microphone? If the wrong clip, tell them it is incorrect and show them the appropriate clip.
4. If all of the above steps have been completed, supply the student with the gear and remind them of their return time.

### Microphone Check-in Procedure

1. Reconcile returned items with inventory.
2. Inspect microphones for apparent damage.
3. Once all gear has been checked in and inspected the student may leave.
4. Make note of any issues in the inventory sheet.

## Sound for Picture

Checking out equipment for Sound for Picture (S4PIC) happens during class Thursday before a groups shoot date and is handled by the S4PIC instructor. Students are encouraged to use Video Productions equipment first and rely on the S4PIC supply should VP not have enough to support a shoot. S4PIC can check-out the following equipment:

* Rode NTG2
* Zoom F4
* Boom Mount
* Headphones
* Adapters
* S4Pic Cable Kit

## Miscellaneous MUC Usage

Other classes in the MUC department may require usage of microphones for their classes. Students in these classes may check out SM57’s with Senior Recording Tech instructor approval. Other microphones may be checked out only by other MUC instructors with approval of the senior recording tech instructor.

# Studio Tech Task Lists

## Daily Tasks

### *Opening Shift*

*Note: Do not power on the studio unless you are going to be using it. Students should be practicing the power up sequence.*

* Unlock door 102 (101 remains locked unless faculty is present. Live room doors remain locked until needed)
* Power on all computers if not on already
* Unlock Mic Locker
* Reconcile Inventory
* Ensure neutralization of Sound Workshop & Neve Console
* Check cable lockers and rewrap if necessary

### *Closing Shift*

* Check computers for iLoks
* Dust speakers and computer screens
* Shutdown all computers
* Lock Mic Locker
* Lock Studio (101, 102, 103, office doors, Studio B Doors)

## Weekly Tasks

*These tasks should be performed once a week by the middle shift. Ideally we want this done around noon, in between classes. Tasks other than vacuuming can be done at any shift.*

* Monday - Clean Studio A Control Room
* Tuesday - Check repair log/Add items to repair log
* Wednesday - Clean Live Room
* Thursday - Clean Studio B Control Room
* Friday - Clean Equipment Room

## Idle Tasks

*These are tasks you should be doing if you don’t have anything else to do.*

* Organize storage racks
* Organize mic locker
* Make XLR Cables
* Make ¼” Cables

Phantom Power Quick Reference

# Needs +48v

*Ribbons*

* Royer R-122

*Condensers*

* AKG 414
* AKG C451
* Neumann KM84
* Neumann U87
* Oktava - Remember this mic has screw on capsules.
* EV PL-77
* Crown PZM 30-GP (With included power supply)
* AT3031/AT3032

# Does not use +48v

*Dynamics*

* SM57/SM58
* Shure MD-421
* AKG D112
* EV RE-20
* Subkick

*Condensers*

* AT 4060 Tube - Requires a separate power supply and special 6-pin XLR.

*Ribbons*

* Cascade Fatheads
* Beyerdynamic M500

Studio Gear Training Checksheet

When you have free time during a shift, please take some time to familiarize yourself with the below equipment. Fire it up, run some sound through it, read the manual, etc. We are not expecting you to be experts but to be able to help in basic troubleshooting situations.

# Microphones

* Condensers
  + U87
  + AKG 414’s
  + PZM
  + Neumann KM84
  + AT3031/3032
  + AKG c451b
  + EV PL77
  + AT 4060
  + Oktava 012
  + Rode NTG-2
* Dynamics
  + SM58
  + SM57
  + Shure MD 421
  + EV RE20
  + AKG D112
* Ribbons
  + Beyerdynamic M500
  + Royer R-122
  + Cascade Fathead

# Consoles/Tape

* Sound Workshop S30
* Neve Genesys Black
* Sony MCI JH-110
* Otari MX-70

# Software

* Reaper

# 

# Outboard Gear

* Studio A
  + Interfacing - MOTU 16A
  + Compressors
    - UREI 1176
    - LA-5A
    - ART Pro VLA 2
    - Symetrix CL-100
    - FMR Audio RNC
    - FMR Audio RNLA
    - DBX 160XT
  + Reverbs/Delays
    - Lexicon MX200
    - Lexicon MX300
    - Yamaha SPX990
    - Lexicon PCM-41
    - Misc
    - Antares Autotune
* Studio B
  + Interfacing - Lynx Aurora
* General
  + Blumlein Bars
  + Microphone Shock Mounts
  + DI Boxes
  + Pop Filters

Studio A Patchbay Quick Reference