IMPORTANT NOTICE:
PLEASE SEE COVID-19 ADDENDUM TO THIS HANDBOOK FOR ADDITIONAL POLICIES

Table of Contents

Studios Mission

General Studio Policies

Personnel
  Studio Team Directory
  Approved Engineers
  Studio Assistant (graduate TA)
  Students

Studios and their uses
  Studio A
  Studio B & C
  Studio D
  Studio E
  Storage Room/Workshop

Studio Schedule and Use
  General Studio Schedule
  Classroom/Educational Use
  Individual/Educational Use
  Recording Sessions
  Editing, Mixing, and Mastering Sessions
  Booking a Recording Session
  Winter and Summer Use

Studio Equipment
  Studio A Inventory
  Studio B & C Inventory
  Studio D Inventory
  Studio E (Mobile Rig) Inventory
  Storage Room/Workshop Inventory
  Checking Out/Borrowing Studio Equipment
  Studio Upkeep and Maintenance

Troubleshooting and Reporting Issues
**Studios Mission**

The studios at Penn State were created for the teaching and research needs of faculty, staff, and students of the School of Music and School of Theatre. Through a variety of courses, the studios provide state-of-the-art facilities and equipment for students to receive training in recording techniques, electronic music composition, sound design, and general music technology topics. The studios also provide first-rate recording and mixing facilities for performance faculty and students to carry out recording projects with staff and student engineers.

**General Studio Policies**

Anyone found to be in violation to the studio policies or any other studio rules outlined in this handbook will lose their studio access. If this is a student enrolled in a course, they will be responsible for completing the projects outside of the studio with personal equipment. Remember, the studios and studio equipment are here for YOU - please treat these spaces and equipment like your own.

- No food or drink allowed in any studios. Food and drinks must be left on the floor just inside the studio door.
- Studios must be set to “default” setups at the end of each session/class.
- Only approved engineers may conduct sessions in the studios.
- Approved student engineers may only be in the studios during formally booked sessions. Having swipe card access does NOT mean that student engineers can enter and use the studios at any time.
- The posted studio schedule must be strictly adhered to.
- Students may only use the studios for class work during their pre-scheduled studio times determined during the first week of classes.
- Studio, storage space, and mobile rig inventory must remain as outlined in this document for the entirety of the academic year. Removing any equipment from Studios A, B, or C is not permitted for any reason.
- Shared equipment from the storage room used for sessions or classes in Studios A, B, or C must be returned to the designated place in the storage room immediately after use.
- Students are NOT to change any software preferences or routing for any reason.
- Students are NOT to unplug any patched-in cables from any hardware for any reason (with the exception of headphone and microphone cables).
- The equipment use outlined in the “studio upkeep and maintenance” section of this handbook must be followed at all times.
Personnel

Studio Team Directory (Faculty and Staff)

Baljinder Sekhon  bss5477@psu.edu  814-863-0419
Steven Rice      scr5385@psu.edu  814-865-0431
Curtis Craig     cjc18@psu.edu    814-883-7819
Bob Klotz        rwk17@psu.edu    814-360-6221 (cell)
Jonathan Dexter jondexter@gmail.com  512-577-9759 (cell)

Approved Engineers

There are two types of approved engineers: staff and faculty members who have full access to the studio and are able to run sessions of any type (compensated directly by the artist), and student engineers who have been certified to run recording sessions in studios A, B, C, and off-site with the Mobile Rig (compensated by the school).

Students can become approved engineers by completing the following steps:

1. Completion of 2 courses from the following lists with a grade of B or better. A copy of the student’s degree audit may be requested for confirmation:
   c. Note: all students must complete MUSIC 453 to be considered for an approved engineer position.

2. Pass a qualifying Studio Certification Exam consisting of two parts:
   a. Setting up for a recording session (actual or mock). The student will be given a session consisting of multiple, mixed sources with a modest level of complexity. Without prompt, they will setup the session in either Logic or Pro Tools software with properly configured inputs and bussing, setup the appropriate microphones and stands in optimal placements, connect line sources as needed, set appropriate input levels at preamps, react to situations prompted by the tester, back up the session, disassemble all hardware and return the entire studio to its default setting.
   b. Passing an oral test including questions on microphone types, uses and handling, pre-amplifiers, signal processors, physical connectors, studio maintenance and care, mixing and editing concepts, studio rules, studio routing, etc.
All approved engineers must be set by the end of the second week of fall classes for the academic year. Rare exceptions can be made to add approved engineers in the middle of an academic year. Only those listed below in this handbook have studio access for the current academic year. Students should plan to take their qualifying exams in a timely fashion, administered by either Baljinder Sekhon, Steven Rice, or Curtis Craig. Once a student is an approved engineer, they can renew their status for the following year by attending a two-hour recertification session with Sekhon, Rice, or Craig to learn about upgrades and changes made to the studio over the summer.

Approved Engineer for Hire (paid by artist)
The following engineers can be requested for studio sessions. For these engineers, the artist is responsible for negotiating a fee and paying the engineer directly.

- Bob Klotz [contactbob@klotzaudio.com](mailto:contactbob@klotzaudio.com)
- Jonathan Dexter [jondexter@gmail.com](mailto:jondexter@gmail.com)

Approved Student Engineer (paid by school)
The following are students who are approved to serve as engineers in Studio A, B/C, and E (mobile recordings) for the 2019-2020 academic year. These engineers will be paid by the school for sessions booked by music faculty and students.

- Alex Pregel [ajp6158@psu.edu](mailto:ajp6158@psu.edu)
- Marcus Kielman [mxk5593@psu.edu](mailto:mxk5593@psu.edu)
- Tucker Johnson [tbj5144@psu.edu](mailto:tbj5144@psu.edu)
- Brianna Wiegand [bzw5260@psu.edu](mailto:bzw5260@psu.edu)

Studio Assistant (graduate TA)
There are two graduate students who assist in overseeing the studios and teaching weekly open labs for students seeking additional help with class projects. The 2020-2021 Studio Assistants are:

- Emily McPherson [eam6143@psu.edu](mailto:eam6143@psu.edu)
- Bradley Mikesell [bjm6457@psu.edu](mailto:bjm6457@psu.edu)

The graduate TAs primary office area is Studio D. Their responsibilities include:
- Running weekly open lab times for additional student help.
- Maintaining the inventory of all studios
- General studio maintenance
- Coordinating all Recording Studio Sessions (scheduling, booking, assigning engineers, communicating with recording artists.)
- Tech. setup and sound support for live events (composition/technology events in Esber Hall, Recital Hall, and alternate locations).
• Serving as instructor(s) or offering instructional support for MUSIC 197, MUSIC 453, MUSIC 458, & MUSIC 459.

Weekly Lab Times with TAs: Each TA is responsible for handling the scheduling and procedures for their weekly lab times. Each graduate TA will provide the appropriate protocol and announcements for this by the end of the first week of classes. Graduate weekly lab times are recurring and scheduled into the general studio schedule. Graduate TAs should work with Baljinder Sekhon to set their weekly lab times for the semester, before the first day of classes.

**Students**

The only students with access to the studios are those enrolled in a course that meets in the studios or approved engineers. Students enrolled in a studio course may only use the studio designated by their professor during pre-determined individual work times and lab times. Approved engineers may only use the studio designated by the session scheduler during the booked session times. Each student will be assigned an individual studio work time during the first week of each semester.

---

**Studios and their uses**

The studios at Penn State are professional quality recording studios with control rooms and recording spaces. Studio equipment includes a wide variety of new and vintage microphones of all types, preamps and audio software as well as headphone monitoring and surround-sound playback. Their primary purpose is for music technology, composition, and sound design instruction, and recording projects for the faculty and staff of the School of Music and School of Theatre.

Students and faculty may be recorded in the studios if:

1. They are a current faculty member or student in the School of Music.
2. The recording pertains to their scholarly or professional work.

Engineers may record sessions in the studios if:

1. They are an approved engineer for hire.
2. They are an approved student engineer.

**Studio A**

Studio A consists of a large control room and large recording space. Studio A is used for courses scheduled in room 15 MBII, individual student work for advanced composition and sound design courses, tracking sessions that require a piano or the space provided in Studio A, quadraphonic projects, and select mixing sessions. The majority of individual student work, small-scale recording sessions, and mixing sessions will take place in Studio B & C.

**Studio B & C**

Studio B consists of a control room connected to a small recording space (Studio C). Studio B and C are used for courses scheduled in room 17 MBII, individual student work for general and introductory music technology courses, small-scale recording sessions, and mixing sessions.

**Studio D**

Studio D serves primarily as the TA offices where TAs meet with students for individual instruction and assistance.

**Studio E (mobile rig)**

Studio E consists of a rolling rack that can be used by approved engineers for on-site recording sessions in School of Music and School of Theatre spaces. The mobile rig is capable of recording single instruments/voice to full orchestras and other large ensembles. Studio E is booked through the same process that the fixed studios are booked through (see below).

**Storage Room/Workshop**

Room 14 (MB II) is the designated studio storage room and workshop. The storage room houses all equipment that is shared between Studios A, B, C, and E (mobile rig). The storage room houses the mobile rig. The workshop area is only used for equipment cleaning and repair. Only members of the studio team and approved engineers are allowed access to [Room Number]. For details about what equipment can be used in this room, see the Storage Room/Workshop Inventory section below.

---

**Studio Schedule and Use**

**General Studio Schedule**

- All studios have a set schedule for each semester.
- The schedule consists of classes, student work time, TA open lab times, and designated session times.
Penn State Studios Handbook 2020-2021
[back to contents]

● When a class is taking place in Studio A, or B&C, the adjacent studio may NOT be used for sessions, other classes, or student work time.
● Recording sessions should not take place in Studio A and B/C simultaneously, but can be scheduled in extreme circumstances. While not preferred, it is permissible for a recording session in Studio A and mixing session in Studio B to take place simultaneously.
● Each student enrolled in a studio course will schedule their recurring weekly individual work time during the first week of classes.
● Student’s individual work time should be treated as a regular weekly event in the student’s calendar.
● Students will NOT be permitted to use the studios for individual work outside of the predetermined individual time.
● Sessions will occur at set times each week. When sessions are booked, artists and engineers must select from a preset list of options.
● Session may NOT be booked ad hoc, at times outside of the preset session times.
● Engineers may NOT use the studios outside of formally booked sessions.

Classroom/Educational Use

The following music and theatre courses require the use of the studios, at the discretion of the course instructor:

● Special Topic (197): 1st Year Seminar in Music Technology
● MUSIC 453 Recording Studio Training
● MUSIC 434 History of Electroacoustic Music
● THEA 484 Sound Recording Techniques
● MUSIC 458 Electronic Music Composition
● MUSIC 451 Computer Programming for Musicians
● MUSIC 452 Sound Synthesis

Individual/Educational Use

Students will have the opportunity to sign up for a weekly two-hour studio time during the first week of classes. This is the ONLY time the student will have to use the studio for individual work on their class assignments; students are advised to take this time seriously and use this time efficiently. This is a recurring, set time each week and must be held in Studio B&C. Students in advanced composition and sound design class may be given permission from the instructor to use Studio A for their individual work time.

Recording

Recording sessions are booked through the online Studio Reservation Form. During booking, the artist may request a specific engineer, studio location, and date. Recording session times exist in recurring weekly blocks. Recording sessions can only take place during the pre-scheduled weekly blocks. Artists can request up to three recording session times in a single week for large-scale project. Whenever possible, artists and engineers are encouraged to
use Studio B - Studio A should only be used when the nature of the ensemble or work being recorded demands the space provided in A. Please see the recording session reservation form for available studio time.

**Editing, Mixing, & Mastering Sessions**

Mixing sessions are booked through the online Studio Reservation Form. During booking, the artist may request a specific engineer and date. Mixing session times exist in recurring weekly blocks. Mixing sessions can only take place during the pre-scheduled weekly blocks. Artists can request up to two mixing session times in a single week for large-scale project. All mixing sessions must take place in Studio B - Studio A may only be used in extreme circumstances and with special permission. Please see the recording session reservation form for available studio times.

**Booking a Recording Session**

Studios must be booked via the Studio Reservation Form: [https://music.psu.edu/form/studio-reservation-form](https://music.psu.edu/form/studio-reservation-form)

**Winter and Summer Use**

Studios may be available for use by approved student engineers during the winter (December 15-January 10) and summer, with the permission of Baljinder Sekhon. All winter and summer sessions or other studio use are booked ad hoc and not through the online Studio Reservation Form. Students who are not approved engineers will not have access to the studios during the winter and summer, as this is when the majority of studio maintenance and upgrades take place.
Studio Equipment

The following is a list of inventory for each studio and space. Equipment may not be moved out of Studios A, B, or C for any reason. Shared equipment kept in the storage room can be used to supplement the equipment in A, B, C, or E and MUST be returned to storage immediately after use.

Studio A Inventory

In addition to the equipment listed below, any of the equipment from the Storage Room inventory can be used for Studio A sessions. The equipment listed below may NOT be removed from Studio A for any reason.

On Desk: PreSonus Faderpoint 16 Production Controller, PreSonus Central Station Remote, Drawmer CMC7 Surround Controller, LG Ultra Wide Screen Display

Rack Hardware:
- PreSonus Central Station
- MOTU 16A Interface
- MOTU 8M Interface
- 2 Golden Age Pre-73 MKII pre amplifier
- SYTEK MPX-4A 4-channel pre amplifier
- Avalon Vacuum Tube 737sp pre amplifier
- Universal Audio 4-710d 4-channel pre amplifier
- 2 Power Conditioners

Speakers:
- Genelec Espressro 4.1 System with Subwoofer
- Focal CMS 65 stereo monitors
- Avantone Cubes reference monitors
- Additional Genelec Subwoofer for stereo system

Software: ProTools, Logic X, Kontakt 12, Reference 4

Microphone Stands: 4 boom, 2 oversized boom, 2 straight, 2 short sticks

TRS Cables: 4 TRS Cables

XLR Cables: 10 XLR cables (5 long, 5 short)

Headphones: 6 AKG K550 Reference Headphones, 6 headphone extensions

Microphones (in cabinet):
- TOP SHELF:
  - SHURE SM-57
  - Electro-Voice PL6 (dynamic, super cardioid)
  - Pair: Neumann KM 184 (condenser)
  - Lawson (large diaphragm condenser, switchable pattern)
  - Pair: Cascade Vin-Jet (ribbon with stereo bar)
  - Pair: Warm Audio WA-14 (condenser)
- MIDDLE SHELF:
  - Pair: Kel HM-3C (condenser)
  - Pair: CAD M179 (condenser)
BOTTOM SHELF:
- Pair: MXL-4000 (condenser, switchable pattern)
- Pair: SHURE KSM44A (condenser, switchable pattern) [different cases]

Instruments and other equipment: 6 Furman Headphone Mixing Stations, 2 DI Boxes, 1 Stereo Bar, 3 pop filters, 2 extra condenser shock mounts, 9 moveable acoustic panels, Steinway Grand Piano, 3 guitar amps, 8 plastic/metal chairs, 2 mesh chairs, Insignia LED TV (on wall in control room), M-Audio Hammer88, Keyboard Table Stand.

**Studio B & C Inventory**

In addition to the equipment listed below, any of the equipment from the Storage Room inventory can be used for Studios B & C sessions. The equipment listed below may NOT be removed from Studios B & C for any reason.

**On Desk:** M-Audio Keystation Pro 88, LG Ultrawide Display

**Rack Hardware:** PreSonus Central Station, Powerplay Pro-XL Headphone Amplifier, Stellar Labs Power+ conditioner, MOTU 8M Interface

**Speakers:** Stereo Equator D5 Reference Monitors, Genelec Subwoofer

**Software:** Logic X, Pro Tools

**Cabinet:**
- **Microphones:**
  - Sure Beta52A (bass drum mic)
  - 4 Audix D4 Drum Microphones (with clips)
  - MXL 4000 (large condenser, switchable pattern, large shock mount)
  - Pair: Audix i5 (dynamic, with clips)
  - Pair: Rode NT5 (small condenser, with clips)
  - Pair: StudioProjects B3 (large condenser, switchable pattern)
  - CAD M179 (condenser)
  - NADY RSM-2 (ribbon mic) - stored upright

- **Microphone Stands:** 2 boom, 2 straight, 1 short stick
- **XLR Cables:** 5 XLR Cables (3 long, 2 short)
- **Headphones:** 2 PreSonus Reference Headphones, 2 headphone extensions
- **Other Cabinet Equipment:** 2 pop filters, 2 DI boxes, stereo bar

**Instruments and other equipment:** 2 music stands, 4 cloth chairs, 1 plastic/metal chair, 1 black cushion chair.

**Studio D Inventory**

**Headphones:** 2

**Instruments and other equipment:** 2 computer monitors, 2 keyboard/mouse combinations, 2 large desks, 1 cabinet
**Studio E (Mobile Rig) Inventory**

In addition to the equipment listed below, any of the equipment from the Storage Room inventory can be used for Mobile Rig sessions. The equipment listed below is designated for the Mobile Rig (off-site recordings) and may NOT be used for sessions in Studios A, B, C, or D.

- **Speakers:** 4 QSC K12.2 Active Speakers (in cases/wheels)
- **EWI Flight Case:** 16-channel snake
- **Gator Rack:** MOTU MK3 and MOTU Traveler Interfaces

**Top Rack Drawer:**
- Pair: SHURE KSM141 (small condenser)
- Pair: MCA SP1 (large diaphragm condenser)
- Stereo Bar (wesdooley)
- ATH-M40x Headphones (in bag)

**Bottom Rack Drawer:**
- Bluemin Stereo Bar
- Sound Devices MixPre-3M
- AKG K-550 Headphones (in case)

**Software:** Users provide their own laptop and software until studio obtains a dedicated laptop for the mobile rig.

- **Microphone/Speaker Stands:** Orbitz Decca Tree, OnStage Large Boom, 2 StageMate Large Speaker Stands, Atlas Sound oversized boom (with wheels), 2 SHURE S15A telescoping straight microphone stands.
- **XLR Cables:** (use from shared storage inventory)

**Storage Room/Workshop Inventory**

The following equipment is available for use in either studio A, B, C, or the Mobile Rig. Equipment must be returned to the storage room immediately after use. This equipment is kept in the storage room because it is meant to be shared as needed between all of the studios.

**Microphones:**
- CAD Trion 8000 (tube mic, switchable pattern)
- MXL PS-960 (tube, cardioid)
- Electro Voice RE-20
- Heil PR-30 (condenser)
- MXL 990 (condenser) & MXL 991 (condenser) [black case together]
- Pair: MXL 603S (small condenser)
- Golden Age RS1 (active ribbon)

**Headphone Amps:** 6 ARTcessories 4-channel headphone amp

**Headphones:** 2 ATH-M40X Headphones, 4 PreSonus Headphones, 1 Monoprice Headphone, 1 AKG K-550 Headphones

**Microphone Stands:** 4 boom, 3 straight, 1 short, 1 oversized boom, Mrizzo Piano Microphone Mount.

**XLR Cables:** 13 XLR Cables (various lengths)

**Instruments and other equipment:** 5-piece Gretch drum kit and hardware (no cymbals), 1 X-style keyboard stand, 1 table-style keyboard stand, 1 rack-style keyboard
stand, 3 M-Audio Keystation 88es, Yamaha W7, Yamaha CS1x, Yamaha VL1, 1 laptop table on wheels, 1 5’ folding table, 4 DI boxes, collection of microphone clips, collection of XLR adapters.

Checking Out/Borrowing Studio Equipment
The Mobile Rig can be “booked” for a session through the same process used to book sessions in studios A, B, & C. When the Mobile Rig is booked, the user is responsible for ALL parts of the mobile rig, even if only one microphone is being used. Single components of the Mobile Rig cannot be checked out individually. Equipment from Studios A, B, & C MAY NOT be checked out to students, faculty, or staff for any reason. The equipment listed in the inventories above must always remain in the designated studio.

Studio Upkeep and Maintenance

Microphone Handling
Microphones must always be in a case, in your hand, or on a stand. Microphones should NEVER be placed on the ground, a chair, piano, amp, or anywhere other than case, stand, or hand.

Microphone Cables
Cables must be coiled, velcroed, and placed in the designated locations after each session/class. The proper over/under coiling technique must be used when coiling microphone cables. Cable connectors should NEVER be dropped onto the floor when uncoiling cables for a session/class.

Microphone Stand Handling
Microphone stands from the storage room must be folded completely and placed in the designated location after any session or class that uses them. Microphone stands from Studio A must remain standing with the base unfolded and placed in the designated location after any session or class that used them. Boom stands in Studio A must have boom arms folded straight down when they are stored. Microphone stands in Studio B & C must be completely folded up and placed in the designated location after any session or class that used them.

Mounting Microphone Clips and Shock Mounts
When mounting microphones, the clips or shock mounts must first be securely mounted to a microphone stand. Clips and shock mounts must NEVER be turned in an effort to thread them onto a microphone stand. The proper way to thread a clip or shock mount onto a stand is to hold the clip/mount firmly in one hand while turning the microphone extension pole with the thread into the bottom of the clip or shock mount.

Studio Start Up
Refer to the posted startup guide for each studio. The order that gear is powered on is crucial to the success of a smooth start to your session.

Studio Shutdown
Refer to the posted shut down guide for each studio. All monitor controls and hardware volume knobs MUST be turned all the way down before beginning the shutdown process and leaving the studio.

Studio Upgrades
At the end of each academic year, the studio team will meet to decide on hardware and software upgrades for the studios. If any studio user has suggestions for new gear that they believe would be used widely and would benefit studio engineers and/or artists then requests can be made to members of the studio team for consideration.

Troubleshooting and Reporting Issues
Students are expected to treat all studio equipment as if it’s their own. Following the policies in this handbook should lead to a fully operational and safe studio environment. However, if ANY issues are observed or discovered then they should be addressed immediately upon occurrence or discovery. There is nothing worse than a known problem going unreported and negatively affecting a class or session experience. No matter how small the issue is perceived to be, all studio users are required to report any issues via the online Reporting Studio Issues form.

Report issues here: https://music.psu.edu/form/report-studio-issue
ADDENDUM: COVID-19 POLICIES

General School of Music COVID-19 Policies

Study & adhere to the policies listed here:

https://music.psu.edu/fall-2020-faq-school-music-coronavirus-information

The following section deals with how these policies apply specifically to the Studios.

General Sanitization

By the entrance to each studio is a cloth & sanitizing solution. You must use these to wipe down all surfaces that you touched or that you obviously breathed on during your time. These include computer keyboards, computer screens/monitors, desks, chair, mouse, midi keyboard, and the front of the control panels for the devices in the rack below the desk.

HOWEVER: the cones & tweeters of the speakers should never be touched for any reason. Do not wipe these down.

Microphones require special consideration. They are difficult to clean without damage, yet people will come into regular contact with them.

a) After use, microphones, clips, & windscreens in Studio A should be placed on the silver wire rack for instructors to clean at a later time. Clean the microphone stand with the cleaning solution & cloth.

b) In Studio B, StudioProjects B2 Large Condenser Mic (patched into channel 8) & mic stand that was plugged in when the studio user entered should be disconnected & switched with the duplicate StudioProjects B2 mic & mic stand. This StudioProjects B2 will be cleaned by an instructor.

Individual Studio Time

During first 3 weeks of class, all indoor activity at the School of Music must adhere to the 30 in 30 Out Policy: After 30 minutes in the studio, it must be vacated for 30 minutes for the room to allow the air to cycle out of the room. Masks must be worn at all times in the studios.
The combination of mask wearing & 30 in 30 out are the most important aspects of covid-19 safety.

In studio A, do not use microphones & equipment on the silver wire rack. These have not been sanitized. The time spent sanitizing the equipment after use may fall outside of the 30 minutes in the studios.

**Recording Sessions**

During the first 3 weeks of classes, **only School of Music students & faculty** will be allowed to be recorded, following their instrument-or-voice-studio-specific guidelines for safety (such as bell coverings for brass instruments, masks for singers, &c.). If necessary, people outside the School of Music may be approved by conferring with the appropriate studio to learn the necessary safety protocol & purchase the necessary equipment for their performance device. This policy will be evaluated again after the first three weeks of the Fall 2020 semester.

Artists being recorded & audio engineers **must also adhere to the 8-foot social distancing rule** (the glass/drywall partition that separates the control room from the recording booth provides a more-or-less sealed barrier, so each of those spaces may be considered a separate room for social distancing calculations). Ensemble configurations & numbers that do not fit in the recording area must book a remote session in a larger room.

**Recording sessions must adhere to the 30 in, 30 out rule.** It will likely make sense for the engineer to set up the session, leave for the air to clear, then gather with the artists to record, with all vacating & the engineer doing post production alone. If the necessary takes will exceed 30 minutes, the session must be broken into 30 minute blocks. However, returning again & again to the studios increases the risk of dangerous particles for everyone, so when at all possible, **select recording projects with a 30-minute-max session in mind.**

**Weekly Lab Times with TAs**

The open lab times must be scheduled with the TAs. Depending on your position in a alternating use 30 in 30 out schedule, you may need to use either Studio A or Studio B. Please email both Emily McPherson (eam6143@psu.edu) & Bradley Mikesell (bjm6457@psu.edu) to confirm who will be your instructor for your lab & which studio you will use for your lab.

**Class Policies**

**Masks must be worn** at all times during class. Violations of this policy will result in the instructor dismissing class & formal repercussions for the violating student. Students should **check the Penn State GO app** to ensure that they are fit to come to campus before coming to class. **Maintain an 8-foot distance** from all other people.
**Mobile Recording Sessions and Equipment**

After use, the mobile rig should be returned & the front of rack-mounted items, & mic stands should be wiped down with cleaning solution & cloth. All of the fuzzy surfaces on the outside of the case do not need to be wiped down. Microphones should be placed on top of the case for instructors to clean in accordance with the General Sanitization rules above.

**TA Office/Studio D Use**

The maximum occupancy for the TA office room is 1. The TA with the greatest number of teaching hours in the studios will have use of Studio D for Mon/Wed/Fri, while the other TA will use Studio D Tues/Thurs. When entering the studio, drop the tarp over the desk of the other TA. When preparing to leave Studio D, the user should wipe down all surfaces with the cleaning cloth & solution.

*Updated August 2020*