



Spring 2020

Studio Operations

Policy Handbook



Berklee College of Music
ACADEMIC TECHNOLOGY

TABLE OF CONTENTS

INTRODUCTION

Mission	2
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STUDIO OPERATIONS STAFF

Assistants	3
Supervisors	3

FACILITY ORIENTATIONS AND TRAINING

Studio Orientation	5
RPM Minor Training	5
160 Suite Orientation	5

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WTD Schedule	6
Booking Types	6
Paperwork	8

POLICIES AND PROCEDURES

Hours of Operation	9
------------------------------	---

SESSION PROTOCOL

Check In	10
Floating Gear	11
Studio Instruments	14
Percussion Reserves	14
Troubleshooting	17
Problem Log	17
Data Management	19
Check Out	21

DISCIPLINARY ACTIONS

Warnings	26
Suspensions	26
Infraction Chart	29

CONTACTS AND ADDITIONAL RESOURCES

Contact List	30
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INTRODUCTION

MISSION

To attain sustainable careers in a dynamic industry, aspiring music professionals must adapt to unique challenges and showcase their distinctive skills through evolving platforms. Studio Operations provides individualized guidance and hands-on technical assistance as students hone practical skills in preparation for a lifetime of professional growth. Along with fostering the individual talents of our students, we serve as a curricular resource to our distinguished faculty. Our team embraces Berklee's high standards for achievement and actively encourages a collaborative and project-oriented learning environment.

Studio Operations supports a wide variety of cutting-edge audiovisual technology across Berklee's Boston campus. We run over thirty recording studios and production suites including an extensive inventory of industry-standard production tools, analog and digital outboard gear, classic instruments, and a vast array of vintage and modern microphones. Our facilities form what is arguably the largest music recording complex in the United States.

Studio Operations is modeled after world-class commercial facilities. With a strong emphasis on educational values, we strive to provide the best student experience, promote an inclusive academic culture, and evolve with the trends in music and sound technology. We are proud to offer a welcoming atmosphere which nurtures creativity, embraces innovation, and empowers students to perform at the highest level in professions reflecting the diversity of opportunities and expression that define music today.

STUDIO OPERATIONS STAFF

ASSISTANTS

The first tier of studio support is provided by our team of work-study assistants. They address procedural inquiries and solve technical issues for Professional Writing and Music Technology students, faculty, and staff. These high performing undergraduates help maintain the facilities, monitor our vast inventory, and help guide other students in their use of software, studio equipment, and recording techniques. Assistants are also given unique opportunities to serve as audio engineers for various extracurricular events. Their cooperative efforts foster shared learning experiences, promote continuity between sessions, and help preserve Berklee's immaculate recording spaces.

HEAD ASSISTANTS

Exceptional student employees who demonstrate a strong work ethic may earn a promotion to head studio assistant. Head assistants work closely with supervisors and the associate director to manage schedules, coordinate sessions, train new assistants, conduct orientations, and make contributions to technical documents.

SUPERVISORS

Studio supervisors provide Professional Writing and Music Technology students with comprehensive guidance in their use of industry-standard production tools including software applications, recording equipment, signal processors, and large-format mixing consoles. Under the supervision of the associate director, they monitor and maintain Berklee's studios and production suites along with an extensive inventory of vintage and

modern gear. Supervisors administer support for class sessions, student projects, grant recordings, major residencies, and visiting artist events. They apply their significant experiences in music production and sound engineering to supervise a team of nearly fifty studio assistants and help prepare the next generation of professionals for the unique demands of today's music industry.

STUDIO OPERATIONS SUPERVISOR STAFF



Vasily Izumchensky



Patrick Dowling



Kevin Ronan



Tyler Dack



Mauricio Bernal



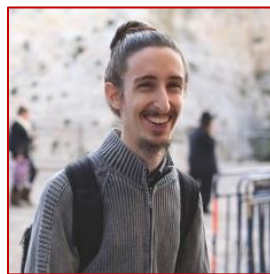
Matt Champlin



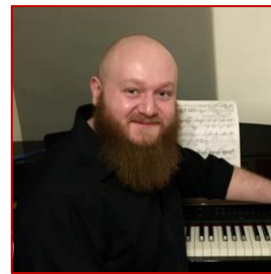
Ryan Renteria



Chuck Hargreaves



Yair Amster



Mateusz Walczak

FACILITY ORIENTATIONS AND TRAINING

Facility orientations and training sessions introduce eligible students to the codes of conduct, policies, and procedures for reserving and operating Berklee's music production facilities. Notifications are sent via email and availability is on a first come, first serve basis due to limited space.

STUDIO ORIENTATION

for eligible MPE, EPD, SW, and RPM minor students

Students enrolled in MP-205, MP-211, MP-231, MP-305, EP-220, SW-281, and SW-291 must complete one Studio Orientation before they can book sessions in the studios or suites. These hour-long orientations are typically held Tuesday through Sunday evening the first week of each semester.

RPM MINOR TRAINING

for eligible RPM minor students

In addition to completing one Studio Orientation, students enrolled in MP-205, MP-231, and MP-305 must also attend mandatory RPM Minor Training in order to book Studio A76 and Studio 116. The half-hour-long training sessions take place weekday afternoons during the second week of each semester in Studio A76 (150-A76). These provide students with a broad overview of digital audio recording, microphone technique, playback control systems, and signal flow.

160 SUITE ORIENTATION

for eligible CWP and FS students

Students enrolled in CW-261, FS-487, and FS-489 must attend a 160 Suite Orientation before they can book sessions in the B-level production suites. They are typically held Tuesday through Sunday evening the first week of each semester. These hour-long orientations provide students with a broad overview of digital audio recording, microphone technique, playback control systems, and signal flow.

WTD SCHEDULE

Professional Writing and Music Technology students can submit booking requests in advance using Berklee's [WTD scheduling site](#). Students can access the WTD schedule by creating an account with their Berklee email address or by logging in with the generic username "student" and password "wtd." Booking requests can only be submitted when logged in to your student account.

PROJECT TIME

The bookable periods, session lengths, and accessible facilities for project time bookings are entirely course-dependent. Unlike practice time, project time is guaranteed and will not be affected by suspensions. Please contact the Booking Office (x2257) directly for more details.

PRACTICE TIME

Students can only book one practice time session per day. Practice time sessions are typically 2 hours long during the fall and spring semesters and 4 hours long during the summer. Practice time can be booked online through the WTD scheduling site starting at 6:30PM the night before. Online practice time bookings can be cancelled from the same site through the "My Bookings" page before the Booking Office opens the following morning. However, after 9:00AM on weekdays and 10:00AM on weekends, if a practice time booking is posted on the WTD schedule, it cannot be cancelled without receiving a warning or suspension. Students cannot book practice time during a suspension period.

If you have not booked practice time the night before, you can book your one practice time session on the same day in person at the Booking Office. Practice time booked in person can be requested more than 30 minutes in advance and is not subject to the same restrictions as walk-up time. Please contact the Booking Office for additional information.

WALK-UP TIME

Even after your daily practice time session has been booked, you can still request walk-up time in person at the Booking Office within 30 minutes of the start time of the available slot. Walk-up sessions can be booked for up to 2 hours at a time. Students cannot book walk-up time during a suspension period.

EXTENSIONS

If the same room is free immediately afterwards, in the last 30 minutes of a session, a student can request an extension from the studio supervisor. Once an extension is confirmed and on the WTD schedule, there is no need to take additional iPad security log photos or break down until the end of the extension. Extensions last up to 2 hours at a time. There is no limit to the number of extensions students can make. Walk-up time bookings take priority over extensions.

DOUBLE BOOKING

Students with back-to-back bookings in the same facility can work through the duration of both sessions without breaking down or taking additional iPad security log photos in between. Students must ask the supervisor to use the sessions as a double-booking upon arrival. Both students must show up with their Berklee IDs at the start of the first session and both must remain in the facility until they check out. Failure to follow the procedure properly results in a suspension for both students.

21-HOUR DAYS

One day on the WTD schedule lasts from 9:00AM to 6:00AM the following morning. For example, a session occurring Tuesday morning from 12:00AM to 2:00AM will only be displayed on the WTD schedule on the Monday night before. Communicate the time, date, and location of your sessions carefully, especially when making plans with any individuals from outside of the Berklee community who are unfamiliar with our scheduling system.

PAPERWORK

Links to studio setup sheets, console recall sheets, track sheets, equipment manuals, booking maps, project hour breakdowns, and policy paperwork can also be found on the WTD scheduling site.

RECORDING AGREEMENT AND PROJECT COMPLETION FORMS

MP&E students are often required to submit [Recording Agreement \(RA\)](#) and [Project Completion \(PC\)](#) forms for class projects. PC forms include the list of session personnel and calculates the cost of labor, supplies, and studio time accrued using American Federation of Musicians (AFM) and American Federation of Television and Radio Artists (AFTRA) rates to reflect the real expenses of sessions conducted with union musicians and engineers.

POLICIES AND PROCEDURES

HOURS OF OPERATION

STUDIO OPERATIONS

The Studio Operations office and 160 supervisor desks are open any time our facilities are in use. Please check the WTD schedule to see which holidays facilities are closed.

During the first week of each semester, our facilities are open:

Weekdays: 9:00AM – 6:00PM

Weekends: 10:00AM – 12:00AM

Students can begin booking sessions the second week of the semester. Practice time and walk-up time are not available during the first week.

During the rest of the semester, the facilities are open:

Weekdays: 9:00AM – 6:00AM

Weekends: 10:00AM – 6:00AM

On the final day of each semester, the facilities close at 6:00PM.

BOOKING

The Booking Office manages all lab, studio, and suite reservations on the WTD schedule during its normal hours of operation:

Weekdays: 9:00AM – 12:00AM

Weekends: 10:00AM – 9:00PM

Whenever the Booking Office is closed, requests for walk-up time, session extensions, and any other booking-related inquiries should be directed towards the Studio Operations supervisor on duty.

SESSION PROTOCOL

CHECK IN

1. Check the WTD schedule in advance to verify that your session has been booked for the correct time and place. You will only be allowed into the facility if your name is included in the WTD schedule booking. If there appears to be an error, please contact the Booking Office.
2. Upon your arrival, we will trade your Berklee ID card for the designated room key and iPad. Arrive no later than 10 minutes after the scheduled start of your session. If 11 minutes pass and you still have not shown up or provided any form of advanced notice, your booking will become available for walk-up time and you will receive an infraction.

To check in to a(n)...	located in the...	go to the...
MP&E studio	136 building	Studio Operations office.
	150 building	
	160 building	160 A-level supervisor desk.
EPD production suite	150 building	Studio Operations office.
CWP and FS production suite	160 building	160 B-level supervisor desk.

3. Follow these instructions to take security log photos in Google Drive with the iPad:
 - Navigate to the root folder, i.e. Studio A76, Dub Stage, Production Suite 4, etc.
 - Press the multicolored ⊕ icon on the screen's bottom right. Select "Use Camera."
 - Press where you'd like the camera to focus. Click "Use Photo" to submit.
 - Take pictures of the cable racks, headphone hooks, cue boxes, Aviom mixers, microphone stands, amplifiers, instruments, and the open microphone cabinet. If there are any issues with the room's condition, document them with additional photos and notify the supervisor.
 - Return the iPad to the supervisor immediately.

[iPad Video Tutorial](#)

PROLONGED ABSENCES

Keycards for the facilities cannot leave their respective buildings. If you must exit the building due to an extenuating circumstance, please temporarily trade us back the keycard for your Berklee ID. We will leave you checked in to the room as long as you return within the allotted amount of time.

If there is any chance you will have to leave the building for more than 20 minutes, we ask that you check out to provide other students with the opportunity to use the facility. Once you've been absent for more than 20 minutes, the supervisor reserves the right to check you out, cancel the rest of your session, and offer walk-up time to other students. If you leave guests unattended or equipment is left set up, you may be subject to an infraction.

FLOATING GEAR REGULATIONS

Once they've checked in to their session and any necessary iPad security log photos are taken, students can check out equipment from the Studio Operations office or 160 desks.

STUDIO OPERATIONS OFFICE (136-B10)

Once iPad security log photos are complete, students can request any of the following floating gear from the Studio Operations office for use in the 136/150 studios:

- Apple USB Superdrive
- AKG K240 headphones
- B&K 4006 condenser microphone
- B&K 4007 condenser microphone
- BLUE Blueberry condenser microphone
- CEM DT-85A sound level meter
- Class hard drives
- Clip-on LED lights for music stands
- Countryman Type 85 DI
- Crowley & Tripp CT-VOX-1 ribbon microphone
- Earthworks OM-1 condenser microphone
- Half-size stick for piano lids
- Instrument splitter
- Instrument input box for Leslie speaker
- Keyboard sustain pedals
- Korg Microkorg synthesizer/vocoder
- M-Audio Oxygen 25 MIDI keyboard controller
- Microphone signal splitter
- Miscellaneous cables and adapters
- OWC USB-C Travel Docks
- Reamp box
- Rode NTG-2 shotgun microphone
- Rode RE20 dynamic microphone
- Shure 520-DX bullet microphone
- Shure Beta 52 dynamic microphone
- Shure SM7B dynamic microphone
- Triad Orbitz quick clips

Students in MP-385 or above are able to check out the following tube microphones from the office for use in the 136/150 studios:

- Wunder CM7
- Wunder CM12
- Pearlman TM-1
- Rode NTK

A variety of cables and adapters are also available. Students must return floater gear before they can return the room key and check out of their session.

RPM minors can check out the following equipment bundles:

RPM Minor Bundle #1:

- 2 – Shure KSM27
- 2 – Shure KSM141
- 1 – Shure Beta 52A
- 1 – Shure SM57
- 1 – Shure SM58
- 1 – Rode NT3
- 1 – Rode NT1000
- 1 – Rode S1
- 1 – Jensen DI box
- 2 – Beyerdynamic DT-770 headphones
- 3 – XLR cables
- 1 – TS instrument cables
- 1 – TRS extension cable
- 1 – Headphone splitter
- 1 – Pop filter
- 2 – Audio Technica shock mounts

RPM Minor Bundle #2:

- 2 – Shure KSM27
- 2 – Rode NT5
- 1 – Shure Beta 52
- 1 – Shure SM57
- 1 – Shure SM58
- 1 – Jensen DI boxes
- 2 – Beyerdynamic DT-770 headphones
- 2 – XLR cables
- 1 – TS instrument cables
- 1 – TRS extension cable
- 1 – Headphone splitter
- 1 – Pop filter
- 2 – Shure shock mounts

RPM Minor Bundle Mic Bag #1:

- 5 – Microphone stands
- 4 – XLR cables
- 1 – TS instrument cables
- 1 – TRS extension cable
- 1 – Headphone splitter

RPM Minor Bundle Mic Bag #2:

- 5 – Microphone stands
- 4 – XLR cables
- 1 – TS instrument cables
- 1 – TRS extension cable
- 1 – Headphone splitter

Advanced reservations for RPM Minor bundles are made in person at the Studio Operations office.

EPD EQUIPMENT ROOM (150-B55)

EPD students can check out the equipment for use in the 150 facilities. A [list of available equipment](#) can be found on Berklee’s website. Please contact the equipment room at (617) 747-2683 or elpd@berklee.edu for more information.

STUDIO INSTRUMENT REGULATIONS

PIANOS

Students are only allowed to move studio pianos with the assistance of a supervisor.

Attempting to relocate a piano without supervision frequently results in damage to the instrument and other nearby equipment. Students who move the piano without assistance from the Studio Operations staff will receive an infraction that starts with a warning.

ORGANS

If you wish to use one of the Hammond B3 Organs and/or Leslie speakers in Studio A or B, you must request the required cables from Studio Operations. Only staff are permitted to set up, power on, and break down the organs. Do not attempt to set it up yourself.

DRUM KITS

Students may use the drum kits provided in Studio A76 and 160 Production Suites 3 and 4. Otherwise, students do not have access to the sets in the studio kit cases and must provide their own drums for their sessions. Studio drum kits are primarily reserved for classes, recording ensembles, grant sessions, and visiting artist events. Faculty must contact Studio Operations for authorized access to the studio drum kit cases.

PERCUSSION RESERVATIONS

A variety of percussion instruments are available for use during sessions. User eligibility and the reservation procedure varies based on the location of your session.

136/150 STUDIO PERCUSSION

Requests to reserve percussion instruments for the 136/150 studios are made through the Ensemble Office. The Ensemble Office is located in 150-A01, and reservations can be requested by emailing enequipment@berklee.edu. Once your reservation has been processed, you will receive a response email from the Ensemble Office staff confirming your request. The Ensemble Office is open every day from 9:00AM to 11:45PM. Whenever their office is closed, percussion checkouts and returns will be handled by the Studio Operations supervisor on duty.

160 STUDIO PERCUSSION

The only students allowed to reserve and use instruments from the 160 studio percussion inventory are percussion principals. Requests are made by completing a [percussion reservation form](#) and submitting it through email to studiooperations@berklee.edu. Once the form has been processed, you will receive a response email from a Studio Operations supervisor confirming the details of your reservation. Faculty must contact Studio Operations for authorization and access to the 160 studio percussion inventory.

160 SUITE PERCUSSION

Students working in the 160 production suites can reserve instruments from their own designated percussion inventory. This includes:

- Cyclops Tambourine
- DuoShake, Soft
- Concert Bar Chimes
- Salsa Hand Bongo Cowbell
- Salsa Cha Cha Cowbell
- Salsa Timbale Cowbell
- Jam Block
- Collapsible Cradle w/ legs
- Classic Series Tumba
- Classic Conga
- Stainless Steel Timbales w/ tilting
- Aspire Cajon

Reservations are submitted by email to studiooperations@berklee.edu. Once the request has been processed, you will receive a response email from a Studio Operations supervisor confirming the details of your reservation. If the desired items are still available, students can also check out 160 suite percussion at the B-level supervisor desk at the start of their session.

TROUBLESHOOTING

BROKEN EQUIPMENT

Accidents happen and gear can malfunction. If any items break or aren't working properly during a session, e.g. microphones, outboard gear, console routes, headphones, etc., or if you encounter any broken equipment upon entering a studio, tell the staff immediately. If possible, bring the item in question to a supervisor. Provide the Studio Operations staff with specific details to help them identify and solve the issue efficiently.

PROBLEM LOG

The Problem Log is primarily used for reporting and resolving technical problems that cannot be addressed mid-session.

To gain access, double-click the hammer and wrench desktop icon labeled "WT Problem log.webloc." From the initial window, users can view open problems. Before writing up a new ticket, confirm that an entry for the exact same issue hasn't already been submitted.

To create a new entry, select "Report A Problem." Once the submission form is open, select the problem's location. Provide your name, Berklee email address, and user type.

Next, identify the associated piece of equipment. Provide accurate names, model numbers, and item numbers. For example, an entry for a "414" lacks the details necessary for staff to identify the exact microphone malfunctioning. An entry for an "AKG C414 XL-II (2)" accurately points staff to the right gear. For another example, if there's an issue with an API Legacy Plus channel, be clear about the channel number and which specific point in the signal flow the issue appears to originate from.

Describe the problem with as much detail as possible to help staff duplicate, test, and repair the issue. Finally, enter the supervisor you informed about the problem and hit submit. Our staff will immediately designate the entry to the appropriate departments in order to have the problem resolved as quickly and efficiently as possible.

[Problem Log Video Tutorial](#)

DATA MANAGEMENT

TEMP DRIVE

The Temp Drive is for temporary storage and quick file transfers between Berklee facilities. Nearly all of Berklee's computer workstations on campus provide direct access to the Temp Drive from a desktop icon. Each morning at 6:00AM, all of the files on the Temp Drive are permanently deleted. Do not use this drive for anything other than very short-term storage!

To access the Temp Drive, open Finder on a computer connected to Berklee's network.

Select "Go > Connect to Server" from the top toolbar or use the keyboard shortcut ⌘k.

Under server address, enter "afp://wtech" and connect. Sign in as a guest, select the Temp Drive, and hit OK to mount.

GOOGLE DRIVE

The Google Drive linked to your Berklee email account provides unlimited cloud-based storage space. If you already have physical storage for your session files, Google Drive is a great place to back data up for the duration of your enrollment. Before uploading them to Drive, we strongly recommend compressing each session folder into a .zip file first.

Uploading files to Google Drive takes time and the duration varies depending on internet speed. Keep an eye on the clock! If you plan to store your work on Drive at the end of a session, provide yourself with a large enough window of time to complete the transfer. You are not permitted to leave browser windows open for uploads to finish after you check out of the facility.

EXTERNAL HARD DRIVES

When using a personal external hard drive, connect directly to the ports on the Mac Pro or the inputs located on the front of its black chassis. At the moment, we do not recommend using control room rack panels for hard drive connections—they are prone to losing connections, especially when a bus-powered drive is used. Please note, we are currently working to address the issue.

If the Mac Pro is difficult to find or is located inside a central machine room (CMR), call the Studio Operations supervisor for access and assistance with the connection process.

Users should strongly consider transferring their files to the local media drive at the start of their session in order to work from the Mac Pro's dedicated media SSD. Historically, running sessions off of the internal media drive helps to prevent numerous DAW errors and other issues related to disk reading and writing speeds. Again, leave enough spare time at the end of your session to transfer your files back on to your own storage medium before it is time to check out. Large file transfers are a very common reason for late check out suspensions!

CHECK OUT

A significant number of suspensions are issued as the direct result of students checking out late. Save plenty of time at the end of your session to complete file transfers, finish various normalling tasks, clear guests from the room, return floater gear, and deliver the keycard to the supervisor. Please manage your time wisely and air on the side of caution!

1. TRANSFER DATA

If your session is running from the Mac Pro's local media drive or if you plan to store your files on a cloud-based server like Google Drive, you will need plenty of time to move your data. Begin transferring your files immediately after saving your work and quitting the DAW application. Your data can continue transferring to your own storage space while you complete the rest of the break down process.

2. NORMAL THE ROOMS

Valuable time is lost whenever one of your colleagues is immediately forced to zero out a console, pull dozens of patches, hunt for misplaced gear, or untangle poorly wrapped cables left by the last student. Normalling the rooms provides the next user with the same neatly organized space and fresh start you benefitted from upon entering the facility.

If you ever need clarification or assistance with the normalling process, please do not hesitate to contact Studio Operations. We are happy to review the proper ways to normal consoles, wrap cables using the over-under technique, and return the facility to its original state. Additionally, each room contains a binder with hard copies of normalling diagrams, session paperwork, and helpful tips.

HOW TO NORMAL THE LIVE ROOM

- Cut the control room monitors and headphone (HP) sends, disengage phantom power, and lower preamp levels to zero
- Power down instrument amplifiers and turn off power supplies for tube microphones
- Unplug all cables and use the quick clips to detach microphones from their stands
- Using the labels as a guide, return microphones, power supplies, DI boxes, and specialty cables back to their designated positions in the microphone cabinet
- Wrap all cables using the over-under technique, secure them using their Velcro wraps, and follow the labels to hang each cable on the correct wall hook
- Wrap HP cords very gently, secure them using their Velcro wraps, and return the HPs to their wall hooks—wrapping HP cords too tightly can cause damage!
- Collapse all microphone stands so that their couplers (the end where microphone clips are attached) point straight up to the ceiling and their counterweights point down to the floor
- Securely tighten all movable microphone stand parts to prevent accidental injury for the next user—loose stands are notorious for causing painful blood blisters!
- Line the microphone stands up facing the same direction in their designated space
- Return instrument amplifiers back up against the walls, place their pedals on top, neatly wrap their power cables, and stow their power cables behind the cab
- Remove artist tape from the console, HP cue boxes, and anywhere else it was applied
- Remove gaff tape from equipment, live room surfaces, and anywhere else it was applied
- Place gobos, HP cue boxes, and music stands in single file rows against the wall
- Stack music stands and chairs back onto their dollies when applicable
- Call the Studio Operations staff to help you move the piano back to its original location

[Normalling The Live Room Video Tutorial](#)

HOW TO NORMAL THE CONTROL ROOM

The normalling procedure for each console model often varies based on its size and level of sophistication. Some control rooms have unique designs and possess a greater number of parameters to consider. Nevertheless, while the following steps were originally written for the API Legacy Plus console, the same basic approach applies broadly to most of Berklee's mixers and recording consoles. Always start the normalling procedure by cutting signal to the studio loudspeakers and headphone sends.

CONSOLE - CHANNELS

- Disengage phantom power on the microphone preamplifiers
- Lower all microphone preamplifier gain knobs down to zero
- Disengage channel filters; return the frequency knobs to their nominal positions
- Disengage all buss assignments; LEDs will turn off as you press each button
- Move the channel equalizers' gain knobs to zero; Move the frequency and Q knobs to their nominal positions
- Lower all small faders to zero; disengage any corresponding buttons including mutes, solos, pans, inserts, etc.; LEDs will turn off as you press each button
- Lower auxiliary sends' gain knobs down to zero; For stereo sends, turn any pan knobs to their nominal position at 12 o'clock. Press the on and prefader buttons to disengage
- Lower all large faders down to zero; disengage any corresponding buttons including mutes, solos, pans, inserts, etc.

CONSOLE - CENTER SECTION

- Confirm that the master cut button is engaged
- Turn off any solo modes
- Turn all master buss levels, cue levels, and effects returns down to zero
- Turn VCA and master faders down to zero
- Turn the master control room volume knob down to zero
- Holding each by its connector, carefully unplug the TT cables from the patch bay; neatly wrap or hang the TT cables

[Normalling The API Legacy Plus Console Video Tutorial](#)

3. EMPTY FACILITY OF ALL GUESTS AND BELONGINGS

You, your assistants, your musicians, and any other guests must vacate the facility before you can return the room key and check out. You are considered late if anyone remains inside the room at your session's scheduled end time. Do not turn in the key until there is no one left inside of the facility and close all of the doors of entry completely. Failure to follow this rule results in a suspension.

Ultimately, you will be held responsible for any rules your guests break during your session. Communicate our policies to them clearly to in order to avoid infractions.

Please take all of your items with you and don't forget any belongings inside the room! We cannot guarantee that any personal belongings left inside the facility will be recovered.

4. RETURN FLOATER GEAR

If you have any floater gear, return it to the appropriate location it came from before checking out.

EPD students using the 150 production suites should return their gear to the EPD Equipment Room.

MP&E, CWP, songwriting, and film scoring students can simply return their floater gear to the Studio Operations office or supervisor desk that it was originally obtained from.

Conveniently, this is usually the same location they will return the key to in order to check out from the facility.

As common check out times approach, delays caused by long lines are not uncommon.

Leave plenty of spare time before the end of your session to return all of your floater gear.

The more items you have, the longer you can expect it to take for staff to check them all back in.

5. RETURN THE KEY

Once you complete the first 4 steps to check out, you can exchange the room key for your Berklee ID.

DISCIPLINARY ACTIONS

Students are expected to adhere to the rules and guidelines summarized in the Studio Policy Handbook. Studio policies and disciplinary actions are necessary to protect the facilities from theft and misuse, encourage professional behavior, and provide Berklee students with secure spaces, fair opportunities, and constructive learning environments.

A violation of Studio Operations policy results in a warning or a suspension. Serious infractions will be reported to studio management, department chairs, and in severe cases, Student Affairs.

Any inquiries regarding infractions can be addressed by calling (617) 747-2476, emailing studiooperations@berklee.edu, or by visiting the Studio Operations office (136-B10).

WARNINGS

Warnings do not come with any immediate consequences. However, they are documented to ensure that repeat offences will ultimately result in suspensions. Students are granted a total of 1 warning each semester. Any subsequent violation results in a suspension.

Take note: there is no guarantee that a first violation will result in a warning! Several infractions result in immediate suspensions.

SUSPENSIONS

Suspensions strictly prevent students from booking practice time, walk-up time, or extensions throughout their duration. Suspensions do not affect project time—that time is guaranteed to students. Suspensions are cumulative. Though students very rarely accumulate such a high number of infractions, the following list provides the typical order of disciplinary actions taken in a single semester:

- 1 warning is allotted each semester. Subsequent warnings result in suspensions.
- The first suspension of a semester lasts for 1 week.
- The second suspension lasts for 2 weeks.
- The third suspension lasts for 3 weeks.
- The fourth suspension lasts for the rest of the semester. The student faces a mandatory disciplinary meeting with studio management.

ADDITIONAL VIOLATIONS

Project time can only be cancelled through an email to wtdstudiobooking@berklee.edu with the subject line “WTD Booking Cancellation” no later than 48 hours before the scheduled start of your session. Cancelling within that 48-hour window will result in a warning or suspension.

Never share gear between rooms. Non-floater gear must remain in its respective location.

Moving non-floater equipment into different facilities results in a 1-week suspension.

When students reserve back-to-back sessions to double-book, participants must inform the supervisor during check in and provide both Berklee IDs at the start of the first session.

Both students must be present for the entire duration of their joint session. Failure to follow the double-booking procedure properly results in a 1-week suspension.

Additionally, any students participating in a double-booking or lab session together are responsible for each other’s behavior and compliance with our policies. A disciplinary action issued over one student’s violation will, in most cases, also be applied to the other students associated with the booking. You are responsible for your own actions as well as the conduct of the people you work with inside the facilities.

Students in possession of food or drinks inside the facility are subject to a 2 to 4-week suspension. One exception applies strictly to vocalists—they are allowed a sealable water bottle in live rooms that can be entered without passing through a control room first. Consumables should be left in the drink trays located right next to the outside entrance.

Violation	Disciplinary Action
Failure to normal equipment	Warning
Moving piano without supervisor assistance	
Late check-in (>10 minutes after start time)	
Cancelling project time inside 48-hour window	
No call, no show	Suspension
Late check-out	
Improper check-out procedure	
Sharing equipment between studios or buildings	
Propping open studio doors at any time	
Improper double-booking procedure	Suspension for both students
Possession of food or drinks in the studio	4-week suspension
Disrespectful behavior towards staff	Indefinite suspension and a disciplinary meeting with studio management, chairs, and in some cases, Student Affairs
Impersonating another student with their I.D.	
Altering wiring or configuration of the studio	
Consuming drugs or alcohol in studio	
Selling studio time to other students or outside clients	
Theft or intentional vandalism of equipment	

CONTACTS AND ADDITIONAL RESOURCES

Office	Phone Extension
Studio Operations Office (136-B10)	x2476
150 Supervisor Desk	x3053
160 A-level Supervisor Desk	x6474
160 B-level Supervisor Desk	x6470
WTD Booking Office	x2257
Tech Office	x2337
EPD Equipment Room	x2516
MPE Department	x2400
EPD Department	x2348
CWP Department	x8629
Film Scoring Department	x2440
Ensemble Office	x2255
Training and Support	x2338
Physical Plant	x2359
Public Safety	x2682

Title	Name	Phone
Associate Director of Studio Operations	Tarik Mahrou tmahrou@berklee.edu	x8023
Studio Supervisor	Vasily Izumchensky vizumchensky@berklee.edu	x3053 x6474
Studio Supervisor	Patrick Dowling pdowling@berklee.edu	x3053
Studio Supervisor	Kevin Ronan kronan@berklee.edu	x6474
Studio Supervisor	Tyler Dack tdack@berklee.edu	x3053 x6474
Studio Supervisor	Mauricio Bernal mbernal@berklee.edu	x3053 x6474
Studio Supervisor	Matt Champlin mchamplin@berklee.edu	x3053 x6474
Studio Supervisor	Ryan Renteria rrenteria@berklee.edu	x3053 x6474
Studio Supervisor	Chuck Hargreaves chargreaves@berklee.edu	x3053 x6474
Studio Supervisor	Yair Amster yamster@berklee.edu	x3053 x6474
Studio Supervisor	Mateusz Walczak mwalczak@berklee.edu	x3053 x6474
Chief Engineer (Tech)	Burt Price bprice@berklee.edu	x2337
Associate Chief Engineer (Tech)	Adam Hand ahand@berklee.edu	x6297
Assistant Chief Engineer (Tech)	Andrew Lypps alypps@berklee.edu	x8072
Studio Maintenance Engineer (Tech)	Mark Rucci mrucci@berklee.edu	x2337
Associate Director of Scheduling	Joe James jjames@berklee.edu	x6284
Scheduling Assistant	Matt Lombardi mlombardi@berklee.edu	x6284

MP&E STUDIO USE BY COURSE

(As of 9/1/19)

Course	Studio A	Studio B	Studio C	Studio D	Studio E	Studio F	Studio 116	Studio A76	Studio A92	Studio 1	Studio 2	Studio 3	Dub Stage	Mastering
MP 211														
MP 212														
MP 241														
MP 225														
MP 318														
MP 340														
MP 341														
MP 320														
MP 385														
MP 441														
MP 461														
MP 475														
MP 431														
MP 421														
MP 420														

Key: = Can Book = Cannot Book