

## STUDIO & CONTROL ROOM AUDIO PRACTICES AND PROCEDURES

1. Never operate any equipment until you are properly trained.
2. Only bring up volume controls (faders, gain pots, etc.) once you know you have a signal, and then slowly.
3. You are working with delicate, expensive equipment. Treat it with the respect it deserves.

### CABLE

1. Always coil audio cable in the reverse coil method.
2. NEVER wrap audio cable around your arm.
3. NEVER drop the connector end of an audio cable onto the floor or any other surface.
4. If the audio cable is not coiling properly for storage, then lay it out or "hang" it until it does.
5. If any cable is deemed non-functional, label it and report it to the Studio Technician ASAP.
6. NEVER tug, stretch or pull on audio cable. Disconnect a cable properly by releasing any locks and gently pulling on the plug. Realize that some plugs may require twisting. Know what plugs you are dealing with.
7. Use tape sparingly when taping down cables and only tape down where it is necessary for safety.
8. Use ONLY gaff tape to tape down audio cables and remove it completely before storing the cable.
9. It is not a good practice to run an audio line near AC power lines. If you must cross the AC power line (This includes standard extension cords) cross it at a 90° angle so there is as little contact as possible.
10. Make sure that audio cable is not wrapped around anything and is laid as flat as possible. Any extra cable should be coiled in a figure 8 at the mic stand.

### MICROPHONES

1. Whoever chooses the microphones should know what they are doing so that the proper mic can be used for the proper job
2. Make sure you know whether your microphone requires phantom power or not. If you do not know what phantom power is, you should not be using the microphones.
3. At present, if you are using microphones that require phantom power, you need to patch them into the channels at the patch bay.
4. DO NOT turn on phantom power at the board until the microphone is plugged into the cable and the circuit. Also, DO NOT unplug the microphone until phantom power is turned off.

5. Make sure that the microphone is set snug in its clip or shock mount before releasing it.
6. Attach the mic clip to the stand, then run and dress the cable to the stand before taking the mic out of the case or box.
7. Connect the cable to the microphone only when you know it is secure and phantom power is not on.
8. If you are using lavalier microphones be extra careful of the small cable. It can be damaged very easily.
9. Make sure that any talent-mounted microphone is comfortable to the talent and not in any danger of being damaged.
10. Water (nor any other liquid including sweat) is not a microphones friend. Avoid it.
11. When finished, first make sure that phantom power is turned off. Next disconnect the cable from the microphone, and then strike the microphone and return it to it's case or box. Finally, strike the clip and other related items.
12. When using a stand, make sure that all adjustments are locked and secure before mounting the microphone.
13. NEVER tap or blow into a microphone. Use a wind screen only when necessary.
14. Make sure the talent has been trained on the proper use of a microphone.
15. Do not operate any switches on a microphone unless you know precisely what you are doing and NEVER operate them on an open (live) mic.

## 02R AUDIO CONSOLE

1. This is the life-blood of the audio portion of the studio. Treat it with care and Respect.
2. When you first approach the console, always recall memory 0. Also turn the control room monitor, headphones monitor, and studio monitor knobs all the way to the left before sending any signal to the console. If you do not know what this means, you should not be operating the console.
3. The microphone inputs come into the first 8 channels of the console. Each of these channels has a phantom power switch. Do not turn this on without a microphone connected to the channel and always turn phantom power off before disconnecting a microphone from that channel.
4. The stereo output is connected to the monitor speakers in the control room as well as to the audio inputs of the Video recording decks. This can be considered as the master out as far as the tape decks are concerned.

5. Do not bring up the levels for any recording devices when you are recording to them.
6. When sending a signal to the console use the following procedure:
  - a. Make sure the gain pots for the needed channels are turned all the way to the left.
  - b. If it is a line input (CD player, DAT, VCR, etc.) then make sure the 20db pad is down. If it is a mic input then start with the pad up.
  - c. The first eight inputs to the board can be either Line or Mic inputs. There is an A/B switch; up is Mic in and down is line in. Make sure they are in their appropriate positions.
  - d. Bring the appropriate channel faders up to 0.
  - e. Send a signal to the channel(s) and slowly increase the gain pot until you get a decent meter reading (around  $-6$  to  $-4$  db).
  - f. Then slowly bring up the stereo fader to  $-5$  and slowly raise the control room monitor knob until you get a decent listening level in the control room.
  - g. Realize that the first sixteen channels default to a center pan. If you want a l/r split you will need to pan your channels.
  - h. Make sure you either mute your channels or run the faders down before making any major changes to your source signal equipment.
  - i. It is a good idea to mute all mic channels except when they are in use.
  - j. You can use the stereo output on the console to control the signal going to the recording decks as well as the on board volume adjustments on the decks themselves.
7. When your session is complete make sure to recall memory 0, and turn down all monitor knobs.
8. NEVER hot patch into a live or open channel.
9. Keep a close eye on the meters and ride the faders during production. Do not touch gain pots once the optimum level has been set.
10. Try to set the optimum mic level with the talent at production level.

#### OTHER EQUIPMENT

1. Make sure you know the proper operation of any piece of equipment before you use it.
2. Always rewind tapes before removing them from their playback/record decks.
3. Be mindful of meter readings during recording.
4. You may want to monitor the deck through its headphone jack but be cautious because headphone levels can be inaccurate.
5. Use the patch bay only when you know what you are doing.

6. Outputs are always at the top of each patchbay section and inputs just below.
7. Always pull a session patch when you are done and store the cables in their rack (It is a good idea to write down the patch before you pull it incase you need to recreate it).
8. Be very cautious of feedback. This can happen in many situations.  
Some cases to look for:
  - a. Sending a signal back to the deck that originated it.
  - b. Sending the signal being recorded from the recording deck back to itself.
  - c. Having open mics in front of open speakers.
  - d. Sending a signal to the studio speakers while there are open mics in the studio.
  - e. Running microphone levels too hot.

I have been trained on studio & control room audio practices and procedures.  
All of the above items have been discussed with me.

Name \_\_\_\_\_ Date \_\_\_\_\_

Trainer \_\_\_\_\_