**What’s The Difference?**

While both DSLRs and mirrorless cameras take high quality images and video, there are some advantages to each that are worth noting.

With a DSLR, the optical viewfinder provides a “true-to-life” representation of what the lens sees. DSLRs also boast greater flexibility with a wider variety of lens options to choose from, as well as greater control of depth of field and autofocus.

Mirrorless cameras can use DSLR lenses with the right adapter. They offer better night photography and image stabilization, and are easier to carry with their compact and portable design.
MIRRORLESS CAMERAS (CONT.)

For more details on the cameras listed here and on older models, check out our website!

**R**
- 24–105mm lens
- 30.3 MP sensor
- 4k video
- Full-frame

**RP**
- 24–105mm lens
- 26.2 MP sensor
- 4k video
- Full-frame

**R50**
- 18–45mm lens
- 24.2 MP sensor
- 4k video
- Crop-sensor

**R6 Mark II**
- 24–105mm lens
- 24.2 MP sensor
- 6k & 4k video
- Full-frame

**R7**
- 24–105mm lens
- 26.2 MP sensor
- 4k video
- Full-frame

**R8**
- 24–50mm lens
- 24.2 MP sensor
- 6k & 4k video
- Full-frame

**ALPHA A7 II**
- 28–70mm lens
- 24.3 MP sensor
- 1080p video
- Crop-sensor

**ALPHA A7 III**
- 28–70mm lens
- 24.2 MP sensor
- 4k video
- Crop-sensor

---

**FULL-FRAME VS. CROP-SENSOR**

A camera’s sensor is the physical rectangle inside that reads the image from the lens.

<table>
<thead>
<tr>
<th>Advantages</th>
<th>Disadvantages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dynamic range</td>
<td>Expensive</td>
</tr>
<tr>
<td>Low-light performance</td>
<td>Requires large camera body</td>
</tr>
<tr>
<td>Shallow depth of field</td>
<td>Produces larger file sizes</td>
</tr>
<tr>
<td>More light &amp; detail</td>
<td>Wider field of view</td>
</tr>
</tbody>
</table>

**FULL-FRAME**
- Crop factor can be used as a boost for magnification
- Less expensive
- Compact
- Produces smaller file sizes

**CROP-SENSOR**
- Image quality suffers in low-light conditions
- Tight focal length

Full Frame: 36mm x 24mm

APS-H (1.3x crop): 28mm x 19mm

APS-C (1.6x crop): 22.5mm x 15mm

Smartphone sensor

*not actual size

---

**DO I NEED AN ADAPTER?**

Every DSLR and mirrorless camera has a lens mount built in to the camera body. The lens mount will display at least one of the four markers shown. The marker(s) signify which types of lenses are directly compatible with that specific lens mount. Some lens mount types are more compatible with certain lens types than others.

<table>
<thead>
<tr>
<th>DSLR MOUNT</th>
<th>MIRRORLESS MOUNT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EF</strong></td>
<td><strong>EF-S</strong></td>
</tr>
<tr>
<td>8 pins</td>
<td>8 pins</td>
</tr>
</tbody>
</table>

Green boxes indicate compatibility, yellow boxes indicate the need for an adapter, and red boxes indicate no compatibility at all.
**LENSES**

**Terminology Key**

**EF:** "Electro-focus." EF lenses handle auto-focus via a dedicated electronic motor.

**EF-S:** "Electro-focus short back focus." These lenses sit physically closer to the sensor.

**EF-M:** "Electro-focus mirrorless."

**RF:** "Re-imagined focus." These lenses have increased speed and data transmission, extra fast autofocus, and real-time digital lens optimization.

**TS-E:** "Tilt-shift" functionality. These lenses allow separate control of DoF and aperture.

**USM:** "Ultrasonic Motor." Achieve fast, quiet focus.

**STM:** "Stepper Motor." Converts digital pulses into mechanical rotation.

**IS:** "Image Stabilizer." These lenses allow one to capture images at slower shutter speeds.

**DO:** "Diffractive Optical element." These elements help control chromatic aberration.

**I, II, III:** Generation number of the lens.

**Zoom vs. Prime Lenses**

Zoom lenses have flexible focal lengths that can be traversed with a zoom ring. Prime lenses do not have zoom rings, so they have fixed focal lengths. Focal length range will always be indicated on the body of the lens.

**Anatomy of a Lens**

- **Focus Ring**
- **Zoom Ring**
- **UV Filter**
- **Focal Length**
- **Mount Cap**
DIGITAL CAMERAS
(POINT & SHOOTS)

What is an F-Stop?

Also called an “f-number,” an f-stop value represents the amount of light that is being let into the lens. When thinking about F-stops, it can be useful to compare them to human eyes.

When we are trying to see in the dark, our pupils dilate; when we go outside into the sun, they shrink. Aperture works the same way. A lower f-number lets in more light, while a higher f-number lets in less.

As an f-number changes, so does the “depth of field (DoF).” Depth of field is the distance between the closest and farthest objects in a photo that appear sharp. With narrow DoF, only a small slice of the image is in focus. Conversely, with a large DoF, much more of the scene is sharp.

G7X
• 24-100mm FL
• 20 MP sensor
• 1080p video
• DIGIC 6 processor

G7X Mark III
• 24-100mm FL
• 20.2 MP sensor
• 4K & 1080p video
• DIGIC 8 processor

ELPH 190 IS
• 24-240mm FL
• 20 MP sensor
• 720p video
• DIGIC 4 processor

SX420 IS
• 25-1008mm FL
• 20 MP sensor
• 720p video
• DIGIC 4 processor

SX740 HS
• 24-960mm FL
• 21 MP sensor
• 4K & 1080p video
• DIGIC 8 processor

ELPH 360 HS
• 25-300mm FL
• 20 MP sensor
• 1080p video
• DIGIC 4 processor
VIDEO CAMERAS

PANASONIC HC-VX981K
- 4k video
- SD card
- In-camera edits
- 20x zoom

CANON VIXIA HFG30
- 1080p video
- SD card
- MP4/AVCHD
- 20x zoom

CANON VIXIA HFG50
- 4k & 1080p video
- SD card
- 21.1 MP UHD sensor
- 20x zoom

CANON XC-15
- 4k video
- SD card
- In-camera edits
- 20x zoom

CANON XA-10
- 1080p video
- SD card
- 2 XLR inputs
- 64GB HDD

CANON XA-15
- 1080p video
- SD card
- 2 XLR inputs
- Max aperture 16

CANON XA-25
- 1080p video
- SD card
- 2 XLR inputs
- Max aperture 8

CANON XA-30
- 1080p video
- SD card
- 2 XLR inputs
- MP4/AVCHD

CANON XA-35
- 1080p video
- SD card
- 2 XLR inputs
- 2.9 MP HD sensor

CANON XA-60
- 4k video
- SD card
- 2 XLR input
- 20x zoom

CANON XF-100
- 1080p video
- CF card
- 2 XLR inputs
- Timelapse

CANON XF-205
- 1080p video
- SD/CF card
- 2 XLR inputs
- 20x zoom

CANON XF-405
- 4k & 1080p video
- SD card
- 2 XLR inputs
- 30x zoom

CAMERA ACCESSORIES

ADAPTERS
- EF to Sony E
- EF to EOS R
- EF to Sony E Speed Booster

FLASHES
- 270 EX II
- 320 EX
- 430 EX II
- 430 EX III-RT
- 470 EX AI
- 580 EX II
- EL-5

REMTES
- SONY VPR1
- CANON TC-80N3
- CANON RS-60E3
TRIPODS

What's The Difference?
Video tripods include a panning arm, while photo tripods do not. Our regular tripod options have a max height of about 59 inches, while our larger options have a max height of about 67 inches.

LAPTOPS

Reeder Media Center laptops are all Macs. Unlike most other media center items, they check out for periods of up to two weeks at a time.

Since our laptops come equipped with the full Adobe Suite and other creative apps, they are to be checked out for media production purposes only.

TABLETS

Wacom One tablets are a powerful and convenient tool for many kinds of creative work. The 13" full HD display offers an 11.6" x 6.5" work area. Users can use the Wacom One pen to interact directly with the display as a drawing surface or second monitor. The tablet surface boasts 4096 levels of pressure sensitivity, and a 26ms response rate.

This tablet is designed as a compact drawing surface for digital artists. Simply connect a single USB-C cable to a desktop or laptop to activate the display, and open up a piece of software commonly used for digital drawing, like Adobe Photoshop, Krita, or Clip Studio Paint. Keep in mind that the Reeder Media Center has Adobe software on all workstations - so feel free to plug and play!
What Is Field Recording?

Field recording refers to any kind of recording practice that occurs outside of a controlled studio environment. Recordings in the “field” can mean ones that include the sounds of personal spaces, nature spaces, urban spaces, transportation sounds, or found sounds. Each of the audio recorders listed above are designed to be portable and handy field recorders for easy capturing of quality stereo sound.

Note: Reeder Media Center audio recorders come with batteries, but patrons must replace them should they expire.

Audio Accessories

These accessories are used for minimizing wind noise, as well as other harsh vocal sounds. Handles or tripods can dramatically reduce the noise that can come from handling a recorder. XLR and 1/4” cables are used to connect to microphones, instruments, and interfaces.
# MICROPHONES

<table>
<thead>
<tr>
<th>Microphone</th>
<th>Features</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RODE NT1A</strong></td>
<td>• Guitar, vocals&lt;br&gt;• Cardioid condenser&lt;br&gt;• XLR connection</td>
</tr>
<tr>
<td><strong>SHURE SM57</strong></td>
<td>• Drum, guitar, vocals&lt;br&gt;• Cardioid dynamic&lt;br&gt;• XLR connection</td>
</tr>
<tr>
<td><strong>SHURE SM58</strong></td>
<td>• Studio &amp; stage use&lt;br&gt;• Cardioid dynamic&lt;br&gt;• XLR connection</td>
</tr>
<tr>
<td><strong>SHURE DRUM KIT</strong></td>
<td>• 6-pieces &amp; mounts&lt;br&gt;• 4 dynamic mics, 2 condenser mics</td>
</tr>
<tr>
<td><strong>LEWITT LCT440</strong></td>
<td>• Drum, guitar, vocals&lt;br&gt;• Cardioid dynamic&lt;br&gt;• XLR connection</td>
</tr>
<tr>
<td><strong>ASTON ORIGIN</strong></td>
<td>• Vocals &amp; instruments&lt;br&gt;• Cardioid condenser&lt;br&gt;• XLR connection</td>
</tr>
<tr>
<td><strong>RODE NT3</strong></td>
<td>• Studio &amp; stage use&lt;br&gt;• Cardioid condenser&lt;br&gt;• XLR connection</td>
</tr>
<tr>
<td><strong>AT4040</strong></td>
<td>• Drum, guitar, vocals&lt;br&gt;• Cardioid condenser&lt;br&gt;• XLR connection</td>
</tr>
<tr>
<td><strong>RODE REPORTER</strong></td>
<td>• Speech, interviews&lt;br&gt;• Omni dynamic&lt;br&gt;• XLR connection</td>
</tr>
</tbody>
</table>

## What's The Difference?

Dynamic microphones, like the SHURE SM58, are known for their durability and lower price point. They can produce quality sound across a wide variety of sources, but perform especially well with louder sources such as drums and guitars.

Condenser microphones, like the AT4040 from Audietechinca, are known for their use in studio recording settings. Unlike dynamic mics, condenser microphones need phantom power (+48V) to operate. Their extra sensitivity makes them ideal for use in vocal and acoustic settings.

## Microphone Polar Patterns

Polar patterns are visual representations of how different microphones "hear" sound waves. They show a microphone's "directionality," which refers to a microphone's sensitivity to sound relative to the direction or angle from which the sound arrives.

There are three main types of directionality: unidirectional, bi-directional, and omnidirectional.

Cardioid and super-cardioid microphones are considered "unidirectional" because they favor a dominant side from which to pick up sound. "Figure-8" microphones are considered "bi-directional" because they are sensitive to sound from both the front and the back, but not the sides. Omnidirectional microphones are sensitive to sound from all angles.

A polar pattern graph assumes that the microphone is in the center, and that 0 degrees represents the front.

For more information on more varieties of microphones and their polar patterns, visit the online resources provided by Shure.

**FUN FACT:** The term "cardioid" comes from the heart shape of the polar pattern!
SHOTGUN MICS

RODE NTG2
- Speech, interviews
- Super-cardioid condenser
- Phantom or battery power
- XLR connection

RODE NTG3
- Speech, interviews
- Super-cardioid condenser
- Phantom power required
- XLR connection

SENNHEISER MKE 600
- Speech, interviews
- Super-cardioid condenser
- Phantom or battery power
- XLR connection

AT 875R
- Video, broadcast
- Mono-channel lightweight condenser
- Phantom power required
- XLR connection

RODE BOOMPOLE

Shotgun mics have a “lobar” polar pattern, which achieves an especially high degree of unidirectionality. These kinds of microphones are really good at picking up what is directly in front of them, making them perfect for interviews or other single-source needs.

In professional contexts like video or broadcast, shotgun microphones are often seen mounted on boom poles, concealed by a noise-reducing accessory like a windscreens or “dead cat.”

VIDEO MICS

RODE VIDEOMIC
- Super-cardioid condenser
- For cameras and portable recorders
- 3.5mm TRS cable
- Windscreen
- 9V battery power (<100 hours)
- Customizable audio settings
- Dual mono output
- Integrated shock mount
- Shoe-mount to camera

The Video Mic in Action

- windscreen
- 9V battery pack
- audio settings
- shock mount
- camera’s mic input
- shotgun mic (inside)
- shoe mount
- 3.5mm out
WIRELESS MICS

Why Go Wireless?
A wireless microphone system can provide several advantages to their wired counterparts. These include greater versatility, ease-of-use, and a design that prioritizes closer proximity to a source. Unlike wired systems, wireless mics can be affixed to a greater range of objects like cameras, handles, or clothing. They also offer a much higher degree of portability. With wireless mics, users can take advantage of a “run-n-gun” approach in which they are able to move at greater intervals without sacrificing audio pickup range or quality.

RODE GO II
- 2 clip-on transmitters for 2-person interviews
- Record to camera
- 3.5mm mic inputs
- 7 hours onboard storage
- 7 hours of battery & USB charging
- Stereo or dual mono option
- Up to 8 mics on set at once

DJI
- 2 clip-on transmitters for 2-person interviews
- Record to camera or phone
- 3.5mm mic input
- 14 hours of memory
- 5-7 hours out-of-case battery power
- Internal transmitter backup
- “Fast Pairing” functionality

How Do Wireless Mics Work?
A wireless microphone system consists of a transmitter and a receiver. The transmitter receives an audio signal from a source, and then processes it. The receiver takes the processed audio signal, and sends it out via connection to a camera, phone, or other external device.

USB MICS

RODE PODCASTER
- Broadcast
- Cardioid dynamic
- USB-B
- Headphone out
- Mac & PC

RODE NT-USB MINI
- Live sound
- Cardioid condenser
- USB-C
- Headphone out
- Mac & tablets

SHURE MV5
- Live sound
- Cardioid condenser
- Micro-USB
- Headphone out
- Mac & PC

SHURE MV7
- Broadcast
- Cardioid dynamic
- XLR & USB
- Headphone out
- Mac & PC

Types of USB Connection

USB-A
USB-B
USB-C

If you need an adapter in order to connect a USB mic to your computer, ask an employee!
## Audio Equipment

### MIDI Controllers

<table>
<thead>
<tr>
<th>Equipment</th>
<th>Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>AKAI MPK MINI</td>
<td>• 25 keys&lt;br&gt;• Octave and pitch control&lt;br&gt;• 8 programmable pads and knobs&lt;br&gt;• Music and sound software included</td>
</tr>
<tr>
<td>AKAI MPD218</td>
<td>• 16 programmable pads and 6 knobs&lt;br&gt;• USB-B power&lt;br&gt;• Note Repeat &amp; Full Level functions&lt;br&gt;• Free software included</td>
</tr>
<tr>
<td>ARTURIA MINILAB 3</td>
<td>• 25 keys&lt;br&gt;• Octave and pitch control&lt;br&gt;• 8 pads &amp; knobs; 4 sliders; display&lt;br&gt;• Music and sound software included</td>
</tr>
</tbody>
</table>

### What is MIDI?

MIDI (Musical Instrument Digital Interface) is a technical standard. Unlike microphones, MIDI does not transmit recorded sound. Instead, it transmits and stores musical data like musical notes, timings, and pitch, which then gets translated to the sound library of the receiving device. MIDI was developed in the early 1980s to provide interoperability between digital music devices - in other words, MIDI gives digital keyboards, drum machines, and synthesizers the ability to talk to each other!

<table>
<thead>
<tr>
<th>Equipment</th>
<th>Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>ZOOM U-22</td>
<td>• 1 XLR/TRS input&lt;br&gt;• 1 preamp with phantom power via USB or battery&lt;br&gt;• DI input for guitar&lt;br&gt;• Zero-latency monitoring&lt;br&gt;• Ultra-compact design</td>
</tr>
<tr>
<td>ZOOM U-24</td>
<td>• 1 XLR/TRS input&lt;br&gt;• 2 preamps with phantom power via USB or battery&lt;br&gt;• Onboard MIDI I/O&lt;br&gt;• DI input for guitar&lt;br&gt;• Pocket-size design</td>
</tr>
</tbody>
</table>

### Audio Interfaces

<table>
<thead>
<tr>
<th>Equipment</th>
<th>Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>TASCAM 2X2</td>
<td>• 2 XLR &amp; 1/4” inputs&lt;br&gt;• Onboard MIDI I/O&lt;br&gt;• USB-C power&lt;br&gt;• Headphone and speaker line outs</td>
</tr>
<tr>
<td>TASCAM 4X4</td>
<td>• 4 XLR &amp; 1/4” inputs&lt;br&gt;• Onboard MIDI I/O&lt;br&gt;• USB-C power&lt;br&gt;• 2 headphone and speaker line outs</td>
</tr>
<tr>
<td>SCARLETT 2i2</td>
<td>• 2 XLR &amp; 1/4” inputs&lt;br&gt;• “Air” mode&lt;br&gt;• USB-C power&lt;br&gt;• Headphone and speaker line outs</td>
</tr>
<tr>
<td>MACKIE ONYX 2X2</td>
<td>• 2 XLR &amp; 1/4” inputs&lt;br&gt;• Onboard MIDI I/O&lt;br&gt;• USB-B power&lt;br&gt;• Zero-latency monitoring</td>
</tr>
<tr>
<td>RODE AI-1</td>
<td>• 2.35mm mic inputs&lt;br&gt;• 1 headphone out&lt;br&gt;• Bus powered&lt;br&gt;• Zero-latency monitoring</td>
</tr>
</tbody>
</table>

### Podcasting Kits

#### Rodecaster Duo

- • 2 XLR inputs<br>• 6 programmable pads<br>• 2 headphone outs<br>• Compact design<br>• Remote-in guests<br>• Internal wireless receivers for connecting to RODE Wireless GO II

#### Podtrak P4

- • 4 powered XLR inputs<br>• 4 programmable pads<br>• 4 headphone outs<br>• Compact design<br>• Remote-in guests<br>• 4 RODE PodMics, 4 stands, 4 cables, power, and 4 headpones included

#### Podtrak P8

- • 6 powered XLR inputs<br>• 9 programmable pads<br>• 6 headphone outs<br>• Remote-in guests<br>• 4 RODE PodMics, 4 stands, 4 cables, power, and 4 headpones included
SPEAKERS & PA SYSTEMS

**BOSE MICRO SOUNDLINK**
- 6 hour battery
- Bluetooth
- Waterproof
- Party Mode & Stereo Mode

**JBL CHARGE 4**
- 20 hour battery
- Bluetooth
- Waterproof
- USB-C charging
- Pair other JBLs

**JBL FLIP 5/6**
- 12 hour battery
- Bluetooth
- Waterproof
- Tough & durable
- PartyBoost feature

**JBL BOOMBOX**
- 24 hour battery
- Bluetooth
- Waterproof
- Aux connection
- Pair other devices

**JBL PARTY BOX ON THE GO**
- 6 hour battery
- Bluetooth
- Waterproof
- Wireless mic included
- Mic & instrument inputs
- Pair 1 other JBL Party Box
- Synchronize light show

**MACKIE FREEPLAY LIVE**
- Bluetooth connect to phone, tablet, or computer
- Plug in mics or instruments via 2 XLR/1/4" hybrid inputs
- Up to 15 hours continuous operation
- FreePlay Connect app
- Integrated adapter for mic stand

For more details on our storage and disk drives, check out our website!

STORAGE & EXTERNAL MEDIA

**HARD DRIVES**

- **SAMSUNG 1TB**
- **SANDISK 1TB**

**EXTERNAL MEDIA**

- **ELEMENTS 2TB**
- **MYPASSPORT 2TB**

The Reeder Media Center also has a collection of disk drives that have read/write capability. You can also use them as DVD or Blu-Ray players!
LIGHT KITS & BACKDROPS

LUMIPAD LIGHT KIT
- 3 Bi-color soft LED panels
- 3 folding light stands
- 6 batteries, 3 power adapters
- 3200-5600K dial-controlled color temperature range
- 0-100% brightness control
- Slim design

LUMIPAD LIGHT PANEL
- Bi-color soft LED panel
- Shoe mount, stand mount
- 2 batteries, 1 power adapter
- 3200-5600K dial-controlled color temperature range
- 0-100% brightness control
- Slim design

RING LIGHT
- 18" Bi-color LED ring light
- Light stand included
- Phone mount, shoe mount
- 1 AC power adapter
- 3200-5600K dial-controlled color temperature range
- 0-100% brightness control

COLLAPSIBLE GREENSCREEN
- Wrinkle-resistant
- 61x72" screen
- Optimized for chroma keying
- Quick setup with pull-up X frame
- Positionable feet
- Carry handle

COLLAPSIBLE BLACK AND WHITE BACKDROP
- 1 black and 1 white side
- 61x70" screen
- Video production, projection
- Quick setup with pull-up X frame
- Positionable feet
- Carry handle

What is Three-Point Lighting?

Three-point lighting is a standard method commonly used in video production and photography. It involves placing three main light sources (a key light, fill light, and backlight) at an approximately 45° angle from a subject in order to set a desired mood for a scene. The key light and fill light are placed in front of a subject, and the backlight is placed behind a subject. A key light is the dominant light source placed on a subject, while a fill light fills in the shadows that the key light creates. The backlight adds an extra layer of depth between a subject and the background or backdrop. By changing the position, intensity, and color temperature of the light sources, it is possible to control how light and shadow fall on a subject, creating different moods.
**PROJECTORS & STREAMING**

**PROJECTORS**
- OPTOMA HD243X
  - 3,300 lumens
  - 1080p resolution
  - HDMI connection
  - DVDs, PC, console
- EPSON 1080 LCD
  - 3,400 lumens
  - 1080p resolution
  - HDMI, DVD, PC
  - Screen mirroring
- NEBULA MARS II
  - 500 ANSI lumens
  - 720p resolution
  - HDMI, USB 2.0
  - Android TV 7.1
- BENQ GS50
  - 500 ANSI lumens
  - 1080p resolution
  - Powerful sound
  - Android TV 7.1

**STREAMING**
- RODE STREAMER X
  - 4k streaming
  - HDMI in/out
  - 4 SMART pads
  - 1 XLR input
- BLACKMAGIC ATEM MINI SWITCHER
  - 4-channel HDMI
  - 2-channel audio per source
  - Transitions, FX
- BLACKMAGIC WEB PRESENTER
  - HDMI/SDI source live streaming via USB or Ethernet
  - Webcam out

**What Are Lumens?**
Lumens are a unit of measurement that quantify the amount of visible light detectable by the human eye. There are three different kinds of lumens: light source lumens, ANSI lumens, and LED lumens. ANSI (American National Standards Institute) lumens rate projector brightness most accurately. The recommended lumen count for indoor projection is 417 ANSI lumens (1,000 lumens).

**Measuring Brightness**
ANSI lumens are measured across a 9 zone average, using a Light Meter.

**ANALOG SYNTHS**

**DFAM MOOG**
- 8-step sequencer
- 24-point patchbay
- Pitch and velocity control
- External audio input

**MOTHER 32**
- 32-step sequencer
- 32-point patchbay
- MIDI input & CV converter
- Pulse width control
SOFTWARE & SPACES

ADOBE
Ps Ai Pr Ae Id Lr An Ch Me Au

VIDEO & FILM

AUDIO & MUSIC

MISC MEDIA

The Reeder Media Center offers local access to the entire Adobe Creative Cloud Suite for all students, faculty, and staff. After booking a space, simply log in with your W&M credentials, and let your creativity flow! Note: When using Lightroom, select Lightroom Classic.

WORKSTATIONS
COLLAB BOOTHs
STUDIOS
STUDIO 2
PRODUCTION ROOM
RODE PODCASTER

Booking Our Spaces & Equipment

1. FIND US
   Click on our icon on the library’s website at libraries.wm.edu

2. BROWSE
   Select category and desired item or space. Select desired time slot

3. CHECK OUT
   Add all selections to cart, fill out booking form, and check out!

VISIT OUR WEBSITE HERE