



FLATIRONS
COMMUNITY CHURCH

ASSISTANT DIRECTOR TRAINING

Version 4 – Current as of July 2023

**“As each has received a gift, use it to serve one another,
as good stewards of God’s varied grade”**

1 Peter 4:10

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OVERVIEW OF PRODUCTION TEAM POSITIONS

VIDEO DIRECTOR

Leader of the weekend video team—Assistant Director, Shaders, ProPresenter Operators and Camera Operators. Responsible for executing all cuts, dissolves, graphics, video playbacks, and transitions (using the video switcher) throughout weekend services as it relates to the image magnification (IMAG) side screens and Online Broadcast experience

Supervisor: Staff

Responsibilities Include:

- Leading the weekend video team and assisting in the oversight and troubleshooting of video equipment
- Cutting the video for the IMAG Side Screens & Online Broadcast
- Reviewing game film with the video team between services, to encourage the team and improve for the next service
- Connecting with all volunteer ops before services to discuss expectations for service flow and technique

Summary:

“I lead my ops to cut a distraction-free service, enhance the room experience, and provide an environment where people can bump into Jesus.”

ASSISTANT DIRECTOR (AD)

Assists the IMAG Director and Broadcast Director by keeping track of upcoming service elements. Announces important moments throughout worship and the teaching, including but not limited to: countdowns, transitions, and song sections (intros, solos, breaks, leads, etc.). Assists in preparing cameras for pre-determined shots. Drops in the Resi cues.

Supervisor: Video Director / Staff

Responsibilities Include:

- Announcing cues, transitions, song sections (intros, solos, breaks, leads), etc. for Directors
- Guiding cameras to important shots, especially during worship
- Dropping in RESI cues for Campuses

Summary:

"I keep the directors and camera ops on track in the moment and drop RESI cues to unite the campuses."

BROADCAST PRODUCER

Responsible for starting/stopping/monitoring streams (Lafayette lobby, church website, Facebook, & YouTube), recording devices (KiPros & Helos), and helping the Broadcast Director when needed. Coordinates with Broadcast Director, Broadcast Audio Engineer, and Lobby Audio Engineer, and the Communications team to keep everyone on the same page.

Supervisor: Video Director / Staff

Responsibilities Include:

- Hitting "Record" on KiPros and Helos
- Monitoring the RESI Events
- Assisting the Broadcast Director when needed
- Timing and speed of work is preferred
- Trim and Upload videos throughout the morning
- Play videos from CG4

Summary:

"I produce the online experience by keeping the streams up, playing content, and coordinating among the Broadcast team."

CAMERA OPERATOR

Obtains shots for the Video Directors, which will be used for IMAG Side Screens, Livestreams, and Recordings. Operates stationary (stick), dolly-mounted, jib-mounted, and mobile cameras for worship and message during the weekend services.

Supervisor: Video Director / Assistant Director / Staff

Responsibilities Include:

- Capturing various kinds of video shots of on-stage band members and pastors, as well as the occasional room event such as Baptism. See “Most-Used Camera Shots” section for the types of shots.
- Controlling and monitoring focus, shot composition, and movement
- Mobile camera operators only: Wearing dark-colored clothing to maintain a minimally-distracting presence on stage and obtaining shots by using their bodies as a gimbal
- Stationary operators only: Muting and minimizing usage of personal electronic devices which could cause distractions in the auditorium

Summaries:

- Sticks (centerline) – “I capture centerline shots of what’s happening in the room so that people in the back and online can experience it.”
- Sticks – “I back up the centerline camera by capturing what’s happening in the room so that people in the back and online can experience it.”
- Dolly – “I capture shots through the crowd to help viewers feel immersed in the environment.”
- Mobile – “I capture b-roll shots to enhance the energy and show the details of what’s happening on the stage.”
- Jib – “I am the eyes for the people outside the room. I capture big moments to enhance the online experience.”

SHADER

Monitors and adjusts ISO and framerate using Remote Control Panels (RCP's).

Supervisor: Video Director / Staff

Responsibilities Include:

- Maintaining consistent exposure across all cameras
- Adjusting framerates for message (59.94 fps) and worship (23.98 fps)

Summary:

“I help make transitions distraction-free. I make the cameras look and feel consistent with exposure.”

PROPRESENTER (CG1 and CG2)

Responsible for the presentation of graphics, character generated (CG) content, backup video playback, lyrics, scripture, and message notes during the weekend services. Must be able to follow along and move quickly.

Supervisor: Video Director / Staff

Responsibilities Include:

- Cueing director(s) of upcoming screen graphics, scripture, and message notes
- Reviewing lyrics, scripture, and message notes for spelling and proper phrasing
- Presentation of lyrics, scripture, and message notes on all screens, confidence monitor & TV / LED
- Firing backup videos and graphics during weekend service and, if necessary, running backup lyrics manually
- Following and advancing slide for Teaching Pastor
- Practicing Slides with Teaching Pastor

Summary:

"I backup the Teaching Pastor and Worship Leaders with graphics and lyrics so the content displayed may enhance the worship experience."

Teleprompter (CG3)

Responsible for presenting the Teaching Pastor's teleprompter or bullet points during weekend services. Maintains real-time synchronization throughout the message, follows along, moves quickly, and staying focused are essential skills.

Supervisor: Teaching Pastor / Video Director / Staff

Responsibilities Include:

- Being prepared to advance slides or run a teleprompter during rehearsals and weekend services
- Making edits to the script
- Troubleshooting software & hardware issues

Summary:

"I have the presenter's back with their script. I keep up with them and make them feel supported."

Video Engineer

Responsible for troubleshooting video equipment during services.

Supervisor: Staff

Responsibilities Include:

- Having technical knowledge—on both hardware and software levels—of tools such as: MacOS, ProPresenter 7, Pro Video Player, cinema cameras, RCP's, communications equipment, video switchers, video routers, and overall infrastructure.
-

Stage Manager

Responsible for starting services and coordinating timing with the band. Works closely with Teaching Pastor, Worship team, and Production leads.

Supervisor: Staff / House Audio Engineer

Responsibilities Include:

- Changing batteries in mics and belt packs
 - Gathering and sending the Worship team out to the stage
 - Timing of service elements
 - Bringing out a stool, water, and props for the message
 - Raising & lowering LED wall when necessary
-

Lighting Operator

Operates the pre-programmed light show for the services—during worship and the message. Also responsible for controlling the back-screen graphics and visuals.

Supervisor: Staff

Responsibilities Include:

- Hitting the “go” button
- Making changes to programmed sequences when necessary
- Appropriately timing the lighting

House Audio Engineer

Mixes the audio for the auditorium from Front of House (FOH) booth. Communicates with Video Director, and the Lighting Operator, regarding important moments, transitions, and video playbacks throughout the services.

Supervisor: Staff

Responsibilities Include:

- Mixing audio for the auditorium at the Lafayette Campus
 - Managing the Teaching Pastor's microphone
-

Broadcast Audio Engineer

Mixes the audio for the broadcast stream, which goes to the website, YouTube, and Facebook. Communicates with the Broadcast Producer and Broadcast Video Director regarding important moments and transitions throughout the service.

Supervisor: Staff

Responsibilities Include:

- Mixing audio for the livestreams
 - Communicating with the other members of the Broadcast team to polish the experience for remote listeners
-

ASSISTANT DIRECTOR CALL TIMES

Production Call Time is Sunday @ 6:30 AM:

- Check in and let your leaders know you've arrived.
- Ask any questions you have about the service.
- Prepare your station and collect the necessary papers before services begin. (Song Cues, Script, etc.)

Pre-Service Meeting (7:00 AM):

- Be on headset by 6:50 AM.
- Take notes during this meeting and ask any new questions afterward. Keep comms clear.

Dress rehearsal (7:05 AM):

- Call out information on the appropriate communication channels during the countdown, worship, and message. If the service structure is complicated, you can help the team by calling out the extra elements.
- Add Resi Cues.
- Afterward, discuss changes and questions with the Video Director.

Between dress rehearsal and 1st service (8:15 AM):

- Review game film with production team in video control.
- Communicate changes you wish to make and accommodate changes that others need.

1st service (9:00 AM):

- Check in on headset with Video Director ten (10) minutes before countdown.
- Call out information on the appropriate communication channels during the countdown, worship, and message. If the service structure is complicated, you can help the team by calling out the extra elements.
- Add Resi Cues.
- Afterward, discuss changes and questions with the Video Director.

Between 1st and second services (10:25 AM)

- Production Team Devotional
- Team meeting—discuss what went well and what you want to improve.

2nd Service (11:00 AM)

- Check in on headset with Video Director ten (10) minutes before countdown.

- Call out information on the appropriate communication channels during the countdown, worship, and message. If the service structure is complicated, you can help the team by calling out the extra elements.
- Add Resi Cues.

After the 2nd Service:

- Clean up your area.
- Free to go.

ASSISTANT DIRECTOR CALLS

Countdown (Canned)

Call out timings on Channels B and C: 2 minutes, 90 seconds, 60 seconds, first song details, 30 seconds, 15 seconds. Then count down from 10.

Song Cues

Call out the leader of the song, band breaks, interludes, instrumentals, and special shots.

Transitional Cues

Guide cameras to where they should be for important moments *before* those moments happen (such as stage wide, who is announcing the Turn & Greet, who is closing).

Video Time Remaining

Call out the time remaining on videos just as in a countdown.

Bottom Line:

Keep track of service flow and always be listening to the director—during worship and the message. Assist them by making notes of other calls that they request. They might say things like, “Remind me not to take this camera at this time,” or “I forgot to bring in the black bars during the video.” Take notes, adapt to the team’s needs, and assist the directors and camera operators.

RESI

Overview:

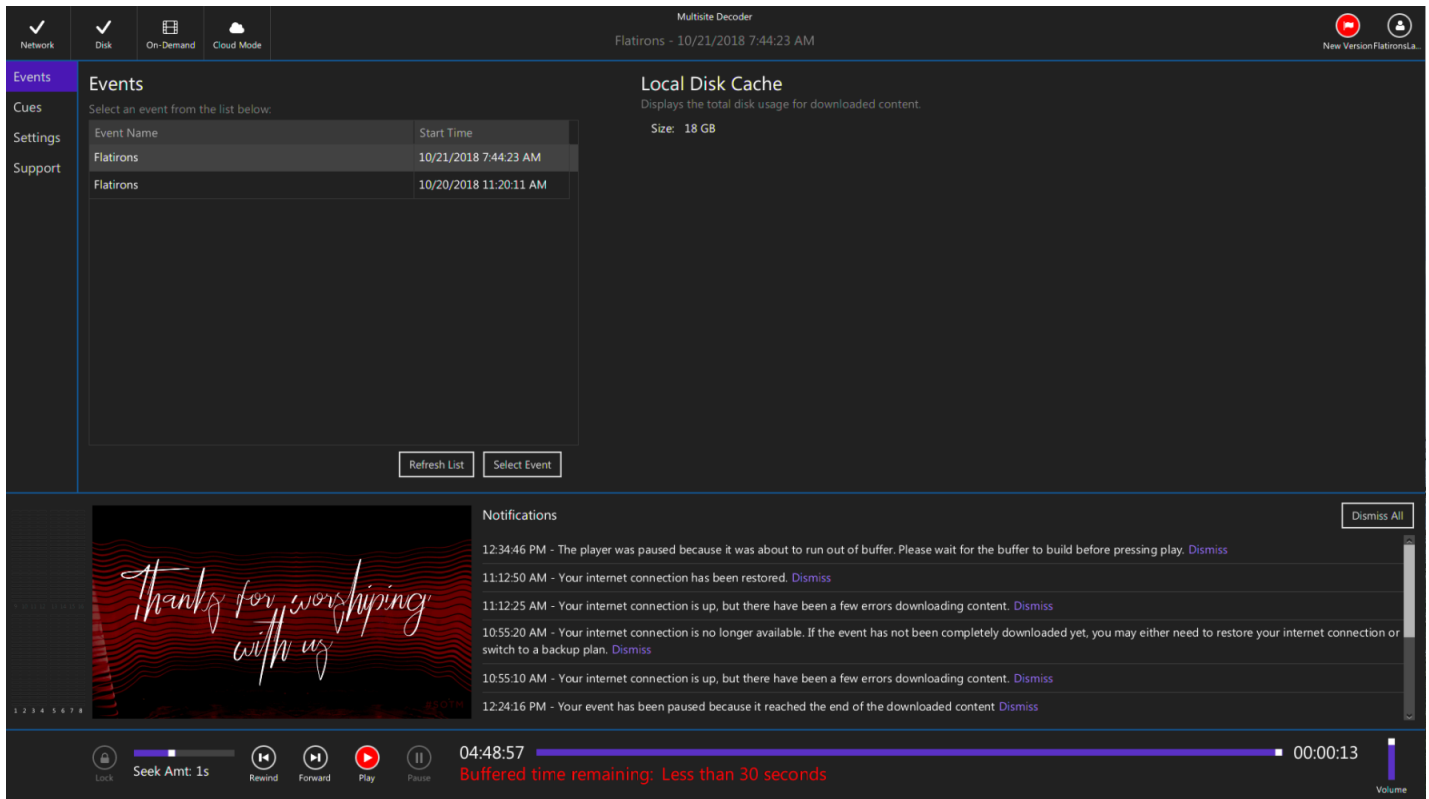
RESI is the platform we use to stream live video to our campuses. A physical encoder here at the Lafayette Campus—with its accompanying software—streams to a cloud system. Each campus has a decoder to pull the livestream from the cloud. The AD is responsible for sharing cues to all campuses so they can pick follow along with Lafayette’s timing. You must add cues for all services and Tech Rehearsal.

Loading the event:

The encoder starts automatically around 6:55 AM and is monitored by the Broadcast Producer. When it starts encoding, it creates something called an “event.” You must place cues in the correct event for campuses to receive them correctly. Follow these steps to select the correct event:

1. Click on the “Events” tab, which is at the top of the left sidebar
2. Select the “Flatirons Campuses” event for the current date (note: this event is not in the picture below)
3. Click the “Select Event” button, which is beneath the list of events
4. A box will pop up asking if you want to clear the cache. Clear it.

If the “Flatirons Campuses” event is not in the list, talk tot the Broadcast Producer. If they cannot remedy the issue, contact a staff person.



The screenshot shows the RESI Multisite Decoder interface. At the top, there are status icons for Network, Disk, On-Demand, and Cloud Mode. The main area is divided into two panels: 'Events' and 'Local Disk Cache'. The 'Events' panel shows a table with the following data:

Event Name	Start Time
Flatirons	10/21/2018 7:44:23 AM
Flatirons	10/20/2018 11:20:11 AM

Below the table are 'Refresh List' and 'Select Event' buttons. The 'Local Disk Cache' panel shows 'Size: 18 GB'. At the bottom, there is a video player with a 'Thanks for worshiping with us' graphic and a notifications list. The notifications list includes:

- 12:34:46 PM - The player was paused because it was about to run out of buffer. Please wait for the buffer to build before pressing play. [Dismiss](#)
- 11:12:50 AM - Your internet connection has been restored. [Dismiss](#)
- 11:12:25 AM - Your internet connection is up, but there have been a few errors downloading content. [Dismiss](#)
- 10:55:20 AM - Your internet connection is no longer available. If the event has not been completely downloaded yet, you may either need to restore your internet connection or switch to a backup plan. [Dismiss](#)
- 10:55:10 AM - Your internet connection is up, but there have been a few errors downloading content. [Dismiss](#)
- 12:24:16 PM - Your event has been paused because it reached the end of the downloaded content. [Dismiss](#)

The video player shows a progress bar at 04:48:57 with a buffered time remaining of less than 30 seconds.

Adding a cue:

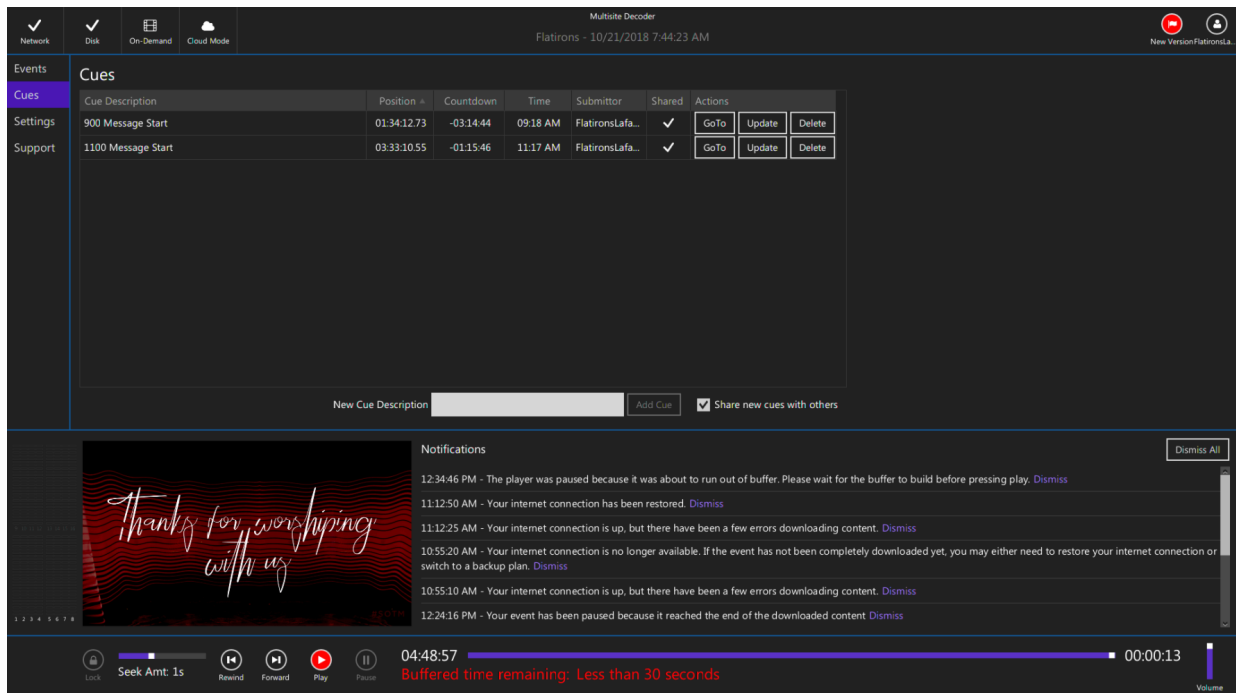
Once you have selected the proper event, press “Play” at the bottom of the screen. Use the bar to scrub all the way to the right to make sure the video you see is in real-time synch with the what the encoder is streaming to the cloud. Follow these steps to add a cue:

1. Make sure the “Seek Amt” is 1 second.
2. Make sure the “Share new cues with others” box is checked.
3. Name the cue according to the standard naming convention (Time Message Start, e.g. “1100 Message Start”).
4. Put the headphones on and listen for the cue (as soon as Pastor says anything).
5. Immediately press pause.
6. Click “Rewind” which will rewind the cue 1 second.
7. Click “Add Cue” and it will show up in the list. Double check that the “Shared” column has a check mark).
8. Test your cue for accuracy and the presence of music. Make sure it does not cut off the Teaching Pastor.
9. Press “Play” and scrub to the end.

Updating a cue:

If the cue you dropped is wrong, update it. Complete this update quickly, because campuses are waiting on it. Follow these steps to update a cue:

1. Find the new cue drop point using the scrub buttons
2. In the “Actions” column of the cue list, click “Update” for the appropriate cue. Campuses will now have the updated time.



The screenshot shows the Multisite Decoder interface. At the top, there are navigation icons for Network, Disk, On-Demand, and Cloud Mode. The main area is titled "Cues" and contains a table with the following data:

Events	Cue Description	Position	Countdown	Time	Submitter	Shared	Actions
Settings	900 Message Start	01:34:12.73	-03:14.44	09:18 AM	FlatironsLafa...	<input checked="" type="checkbox"/>	GoTo Update Delete
Support	1100 Message Start	03:33:10.55	-01:15.46	11:17 AM	FlatironsLafa...	<input checked="" type="checkbox"/>	GoTo Update Delete

Below the table, there is a "New Cue Description" input field, an "Add Cue" button, and a checked "Share new cues with others" checkbox. At the bottom, there is a video player showing a "Thanks for worshipping with us" message. The video player has a progress bar at 04:48:57 and a "Buffered time remaining: Less than 30 seconds" indicator. The volume control is set to 00:00:13.

EXAMPLE DOCUMENTS

Document Name: "Weekend Service Rundown"

<h1>Lafayette Weekend Service</h1>	
Pleasures Forevermore	August 20 & 21, 2016
	Good God
Length in mins	Notes
Service Documents	
0:10 Weekend Details: Producer: Eric Stout Worship Leader: Luke, Natasha, Tommy Tech Lead: Bryce Teaching Pastor: Scott Nickell FOH: Bryce	
Pre-Service/Walk-In	
2:00 Countdown	
Worship	
4:00 <i>Throne Of Grace</i> Lead: Natasha	
5:00 <i>I Will Wait For You</i> Lead: Luke	
Video	
3:00 Video - Lord Of Everything	
4:30 <i>Lord Of Everything</i> Lead: Tommy	
Turn and Greet	
1:00 Turn & Greet Tommy	
Message	
40:00 Message Scott	
Worship	
5:00 <i>You Are Good</i> Lead: Natasha	
Closing/Walk-Out	
1:00 Closing Luke	
63:30	

Purpose: Gives a chronological overview of service flow and pertinent people

Document Name: "Scan" (without notes)

Purpose: Provides a detailed, chronological flow of all a song's lyrics

God Of Revival		LEAD:
Bethel		
4 bars Intro-Keys----->	4 bars intro-Keys	
	We've seen what You can do, oh God of wonders Your power has no end The things You've done before in greater measure You will do again	
Band in----->	There's no prison wall You can't break through No mountain You can't move All things are possible There's no broken body You can't raise No soul that You can't save All things are possible	
Band hits----->	The darkest night You can light it up You can light it up Oh God of revival Let hope arise Death is overcome You've already won Oh God of revival You rose in victory and now You've seated Forever on the throne	
Band Building----->	So why should my heart fear what You defeated I will trust in You alone There's no prison wall You can't break through No mountain You can't move All things are possible There's no broken body You can't raise No soul that You can't save All things are possible	
Band big----->	The darkest night You can light it up You can light it up Oh God of revival Let hope arise Death is overcome You've already won Oh God of revival	
4 bars band	4 bars band	

God Of Revival

Bethel

LEAD:

Come awaken Your people, come awaken this city
God of revival pour it out, pour it out
Every stronghold will crumble, I hear the chains hit the ground
God of revival pour it out, pour it out

Building/Full Band----->

Come awaken Your people, come awaken this city
God of revival pour it out, pour it out
Every stronghold will crumble, I hear the chains hit the ground
God of revival pour it out, pour it out

Band huge----->

The darkest night
You can light it up
You can light it up
Oh God of revival
Let hope arise
Death is overcome
You've already won
Oh God of revival

Band huge----->

8 bars band huge!

Band Huge----->

Come awaken Your people, come awaken this city
God of revival pour it out, pour it out
Every stronghold will crumble, I hear the chains hit the ground
God of revival pour it out, pour it out

Drop to ----->

Come awaken Your people, come awaken this city
God of revival pour it out, pour it out
Every stronghold will crumble, I hear the chains hit the ground
God of revival pour it out, pour it out

End

God Of Revival

Bethel

LEAD: *Nate*

Nate Welcomes

4 bars Intro-Keys----->

4 bars intro-Keys

Nate

We've seen what You can do, oh God of wonders
Your power has no end

The things You've done before in greater measure
You will do again

Band in----->

There's no prison wall You can't break through
No mountain You can't move
All things are possible
There's no broken body You can't raise

Band hits----->

No soul that You can't save
All things are possible

The darkest night
You can light it up
You can light it up
Oh God of revival
Let hope arise
Death is overcome
You've already won

Drop to Nate

Oh God of revival

You rose in victory and now You've seated
Forever on the throne

Band Building----->

So why should my heart fear what You defeated
I will trust in You alone

There's no prison wall You can't break through
No mountain You can't move
All things are possible
There's no broken body You can't raise

Band big----->

No soul that You can't save
All things are possible

The darkest night
You can light it up
You can light it up
Oh God of revival
Let hope arise
Death is overcome

4 bars band

You've already won
Oh God of revival

4 bars band

God Of Revival

Bethel

LEAD: *Nate*

Building/Full Band----->

Come awaken Your people, come awaken this city
 God of revival pour it out, pour it out
 Every stronghold will crumble, I hear the chains hit the ground
 God of revival pour it out, pour it out

Band huge----->

Come awaken Your people, come awaken this city
 God of revival pour it out, pour it out
 Every stronghold will crumble, I hear the chains hit the ground
 God of revival pour it out, pour it out

The darkest night
 You can light it up
 You can light it up
 Oh God of revival
 Let hope arise
 Death is overcome
 You've already won
 Oh God of revival

Band huge----->

8 bars band huge!

Band Huge----->

Come awaken Your people, come awaken this city
 God of revival pour it out, pour it out
 Every stronghold will crumble, I hear the chains hit the ground
 God of revival pour it out, pour it out

Drop to ----->

Nate

Come awaken Your people, come awaken this city
 God of revival pour it out, pour it out
 Every stronghold will crumble, I hear the chains hit the ground
 God of revival pour it out, pour it out

Message is next

End

INTENTIONALITY

Be Proactive

Arrive prepared for the weekend. Make sure you clearly understand what will be happening during the various stages of the weekend services, especially which songs are being played. Be ready to accommodate sudden changes; production must remain fluid and adjust when necessary. When you arrive at 6:30am, sit in the auditorium and write down who is playing what. During a live service, remind Directors of things like the background vocalists, supporting instruments, major transitional moments in songs, and the like; your goal is to support the Directors. Additionally, keep an eye on the lyrics—that they are working properly—and call it out if you notice at camera exposure is a specific camera over exposed. Coordinate with the Video Directors about any extra RESI cues and inform them after you drop them.

Practice

Resi might seem intimidating at first, but it is actually simple to use. If you are unsure of your abilities to operate Resi, please come in and get more practice. Campuses rely on that cue. Our buffer time is usually around 2 minutes, but occasionally we need to move faster. Their experience is different because they lack the context that we have here at Lafayette; specifically, the Teaching Pastor is usually not present in-person. It is important that the cue for the beginning of the message doesn't catch him at a weird time, such as mid-laugh or mid-sentence.

Understand the Flow of Each Song

Each song has parts that are rememberable. Sometimes it is the intro of the song, other times it is the Chorus, or the repeating melody. Those are the key points we want to emphasize in production. For example, the bass line of "Another One Bites the Dust"—everyone knows that bass line. Creatively, the Director should cut in a unique way to match that well-known bass riff. The AD (you) should set camera operators up on the bass player at the appropriate time—to capture that moment—and help the Directors anticipate that moment. Then prepare them for what happens next to keep the song flowing smoothly visually.

STAGE DIRECTIONS

Stage Left	Area of the stage to the on-stage subject's left and the audience's right
Stage Right	Area of the stage to the on-stage subject's right and the audience's left
House Left	Same as Stage Right
House Right	Same as Stage Left
Downstage	Area of the stage closest to the audience
Upstage	Area of the stage furthest from the audience
Offstage	Area backstage, outside of performance area
Onstage	The performance area
Wings	Space outside the performance area, at the left and right of the stage
Spike	Positional markings on stage for a set piece or person; colored tape or glow tape

CAMERA ZONES & STAGE PLOTS

Camera Zones:

Zones make Directors' and Camera Operators' jobs easier. Directors should not expect one camera to get every kind of shot, and Operators should not bear that expectation. Instead, each camera focuses on a specific set of shots so that collectively, at any given moment, the Directors have a variety of options with which they can effectively tell the story.

You as an AD can help these two groups avoid miscommunication. For example, if the Director asks a camera to get a shot of a certain band member—but the operator looks like they do not know where to go—navigate the operator to that band member so the Directors can stay focused on cutting.

*Directors might ask a camera operators to get a shot that is outside their zone. Work with them to prepare operators for those key shots.

Stage Plot Example (available on Planning Center website or app):

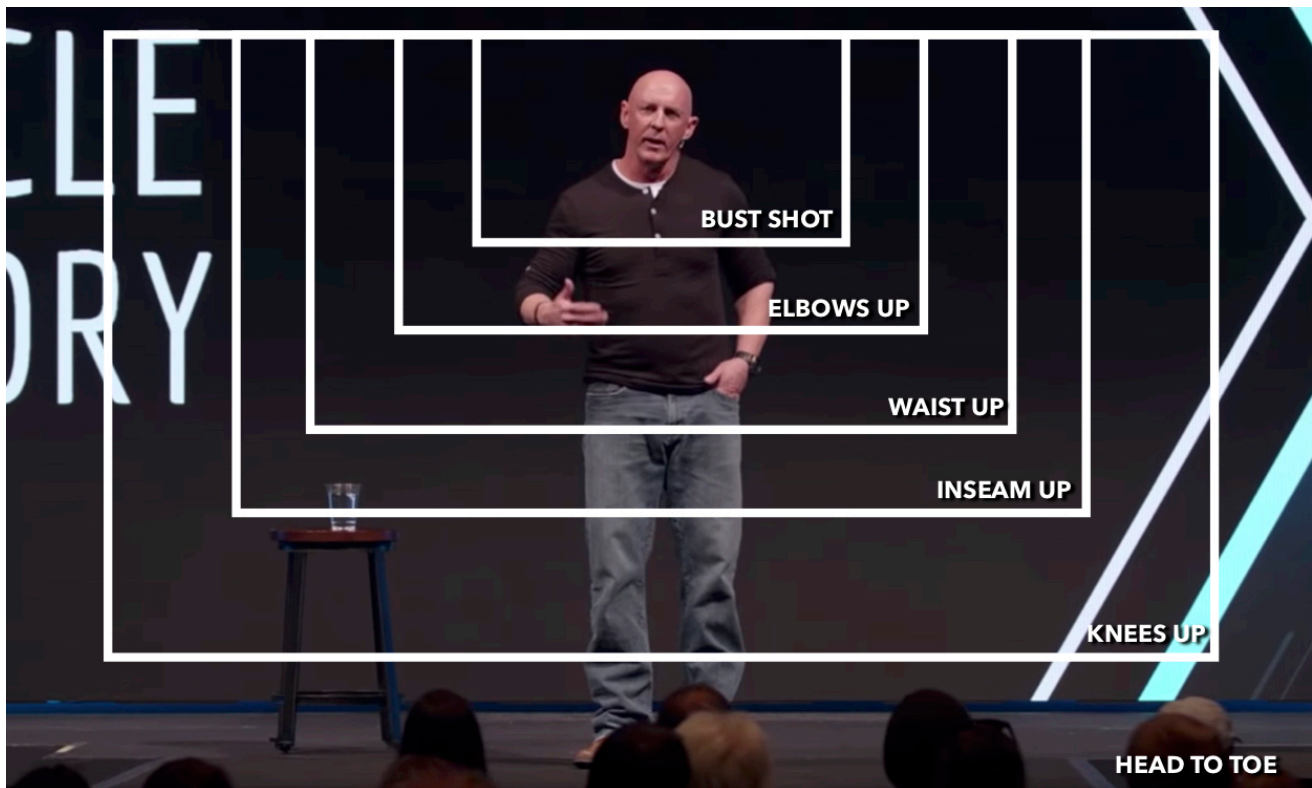


DIRECTOR CALLS

Pan	To move camera horizontally (left to right, right to left)
Tilt	To move camera vertically, opposite of a pan (up and down)
Check Focus	Image is out of focus and needs to be sharpened up
Check Iris (Dark/Hot)	Image is either too dark or too bright (adjust f-stop/iris)
Headroom (More/Less)	Framing above the subjects head (too little or too great)
Lead Room	Open space in front of subject (when facing/walking left or right)
Rack Focus	Move the focal plane from one subject to another
Zoom/ Push In	Slow zoom in on subject
Zoom/ Pull Out	Slow zoom out from a subject
Preview	Camera which is next (standing by) to go live
Program	Camera which is live
Ready	Standby camera next to go live (program)
Take (Cut)	Standby camera is quickly cut to program (eg. Cut 1)
Dissolve (Auto)	Standby camera is slowly dissolved to program (eg. Dissolve 2)

MOST-USED CAMERA SHOTS

- Bust Shot**..... Top of head to below Shoulders
- Elbows-Up**..... Top of head to elbows
- Waist-Up**..... Top of head to waist
- Inseam-Up**..... Top of head to inseam (where a guitar would hang) knees
- Knees-Up**..... Top of head to knees
- Head-to-Toe**..... Top of head to bottom of feet (can see the whole person)



FOR MORE RESOURCES

Visit the Flatirons Production team website (flatironsproduction.com/lafayette-training-material) and watch the videos.
