



***FLATIRONS***  
COMMUNITY CHURCH

## **CAMERA OPERATOR TRAINING**

Version 5 – 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.”

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### **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."

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**CAMERA OPERATOR - Stationary**

Stationary camera w/ operator located within the worship center on a tripod typically in the house or in front of the stage. Operates stationary camera for music and message during the weekend services.

Supervisor: Video Director/Staff

Responsibilities Include:

- Capturing stage-wide to close-up shots of band members, pastoral staff and on-stage talent.
- Controlling and monitoring focus, shot composition and movement.

**CAMERA OPERATOR - Mobile**

Mobile camera w/operator placed either on-stage or in front of the stage typically getting close-up shots of band and instruments. Operates handheld camera for music and occasionally the message during the weekend services.

Supervisor: Video Director/Staff

Responsibilities Include:

- Capturing close-up shots of vocalists, instruments and ambiance shots.
  - Controlling and monitoring focus, shot composition and movement.
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**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.”

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**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.”

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**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.”

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**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.”

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**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.

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### **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

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### **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

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### **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
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**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
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## **CAMERA OPERATOR CALL TIMES**

### **Production Call Time is Sunday @ 6:30 AM:**

- Check in and let your leaders know you've arrived.
- Talk to the Assistant Director and Video Directors about any cues you need.
- Check your camera by testing all controls—zoom, focus, focus assist, pan & tilt drag.

### **Pre-Service Meeting (7:00 AM):**

- Unlock tripod.
- Be on headset by 6:50 AM to check in with the video director.
- Pay attention during this meeting and ask any questions afterward. Keep comms clear.

### **Dress rehearsal (7:05 AM):**

- Follow Video Director/AD cues.
- Get the shots in your area throughout the service.

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

- Lock the tripod's tilt before leaving your camera.
- Review game film with production team in video control.

### **1st service (9:00 AM):**

- Follow Video Director/AD cues.
- Get the shots in your area throughout the service.

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

- Lock the tripod's tilt before leaving your camera.
- Production Team Devotional
- Team meeting—discuss what went well and what you want to improve.

### **2nd Service (11:00 AM)**

- Follow Video Director/AD cues.
- Get the shots in your area throughout the service.

### **After the 2nd Service:**

- Lock the tripod's tilt and turn off camera.
- Clean up your area.
- Free to go.

## TYPES OF CAMERAS

### **Static**

This camera does not move at all; its shot is set before service. (*Only Camera 1*)

### **Stationary (Stick)**

These tripod-mounted cameras sit on top of elevated platforms that are positioned in key locations of the auditorium. They are generally capable of very tight shots.

### **Dolly**

These cameras move back and forth on rails. They are generally capable of wide shots, and sit lower to the ground to capture the audience during worship.

### **Mobile**

These cameras are held by their operators during worship only; during the message, their operators are relieved. They provide close-up, intimate shots of the worship team and their instruments. Operators of these cameras should wear black or dark, neutral-colored clothing to blend in with the background.

### **Jib**

This camera is mounted on a long, movable arm (called a "boom") and sits high above the audience. It is primarily used by the Broadcast Director. Its wide shot is best for super-high-energy or super-low-energy moments during worship songs, transitions between songs, transitions between worship and the message, and audience engagement during the message.

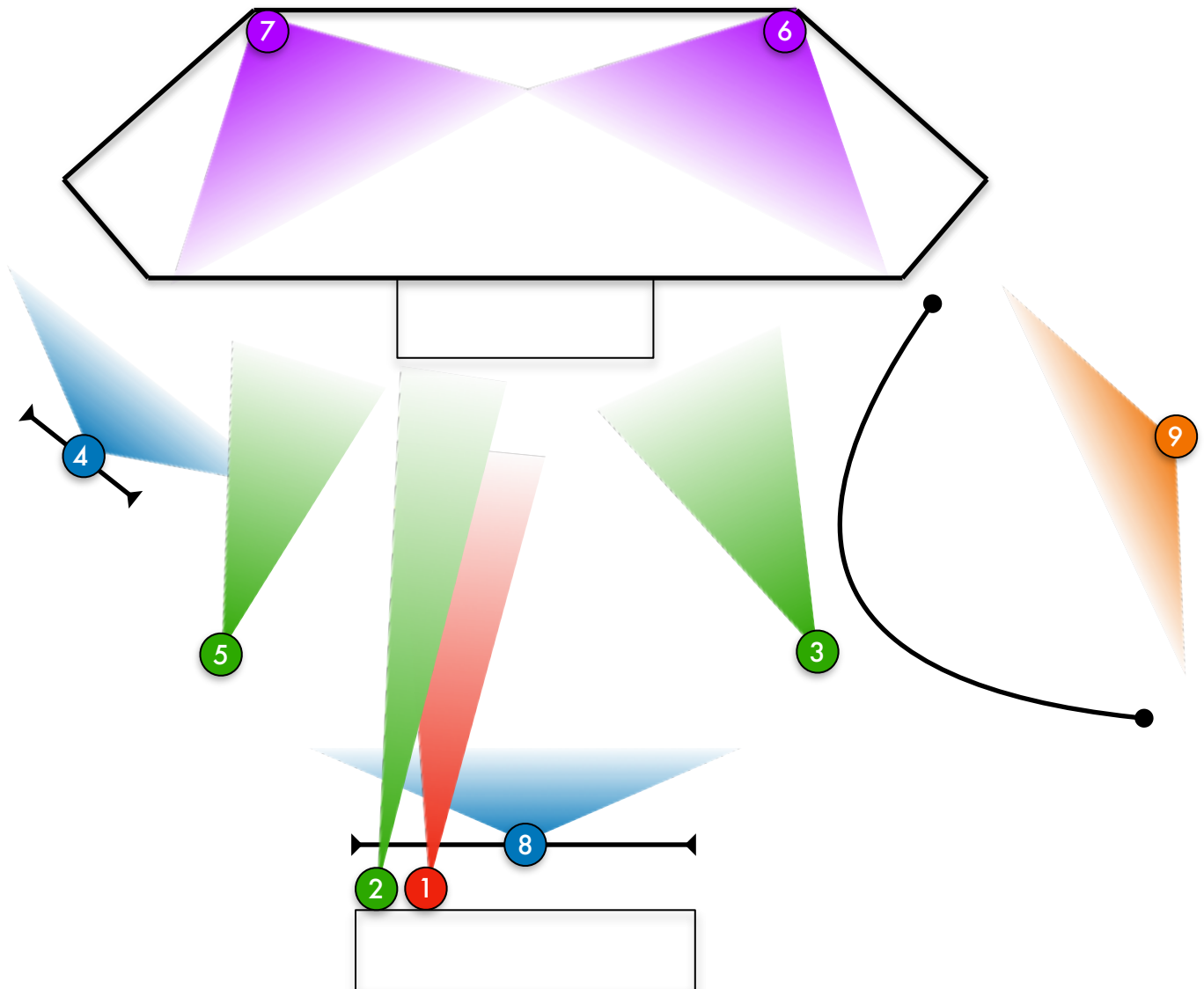
### **Specialty — Steadicam, Movi, Dactyl, etc.**

These types of cameras are not normally used during weekend services.

# CAMERA PLACEMENTS

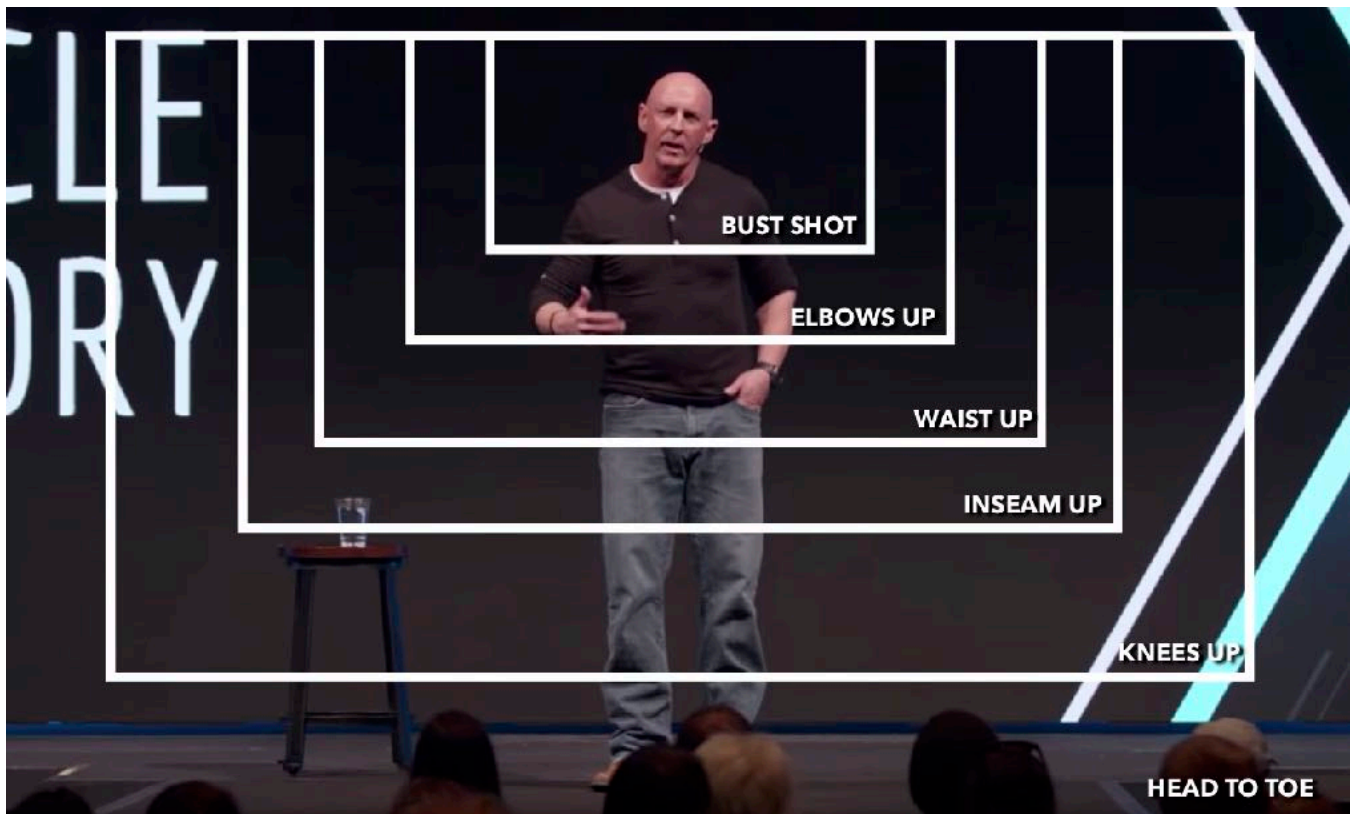
Note: exact placement changes frequently.

- Static**
- Stationary**
- Dolly**
- Mobile**
- Jib**



## 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)



## STAGE PLOT EXAMPLE

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



## TERMINOLOGIES

### General Camera Terms:

|                            |  |
|----------------------------|--|
| <b>Pan</b> .....           | To move camera horizontally (left to right, right to left)                   |
| <b>Tilt</b> .....          | To move camera vertically, opposite of a pan (up and down)                   |
| <b>Pan/Tilt Lock</b> ..... | Tripod head adjustments that lock either the ability to tilt or pan the head |
| <b>Lock Down</b> .....     | To lock the pan/tilt on the tripod so that the camera head will not move     |
| <b>Release Plate</b> ..... | Mounting plate that attaches to camera base and locks into tripod head       |
| <b>Headroom</b> .....      | Space between the top of the subject's head and the top of the frame         |
| <b>Lead room</b> .....     | Amount of space in front of subject (when facing/walking left or right)      |
| <b>Rack Focus</b> .....    | To shift of focus from one subject to another or roll out of focus           |
| <b>White Balance</b> ..... | A camera setting that defines what neutral white looks like                  |
| <b>Black Balance</b> ..... | Electronic signal that defines the black in a picture                        |
| <b>Iris</b> .....          | Lens adjustment that determines amount of light reaches the sensor           |
| <b>Tally</b> .....         | Visual (on-camera) indicator of which camera is live                         |
| <b>Tracking</b> .....      | Moving your camera while live to keep the subject in the frame               |
| <b>Field of View</b> ..... | How wide a shot the camera can capture                                       |

### Stage Direction:

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

### Camera Directions:

|                              |  |
|------------------------------|--|
| <b>Ready</b> .....           | Standby camera next to go live (program)                       |
| <b>Take (Cut)</b> .....      | Standby camera is quickly cut to program (eg. Take 1)          |
| <b>Dissolve (Auto)</b> ..... | Standby camera is slowly dissolved to program (eg. Dissolve 2) |

**Camera Movement Terms Basic:**

- Pan Right**..... Move camera lens right
- Pan Left**..... Move camera lens left
- Tilt Up**..... Move camera lens up
- Tilt Down**..... Move camera lens down
- Zoom/Push In**..... Tighten camera framing
- Zoom/Pull Out**..... Loosen camera framing
- Hold/Standby**..... Stop camera movement(hold current shot)
- Tighten Up**..... Zoom in slightly to tighten camera framing
- Loosen Up**..... Zoom out slightly to loosen camera framing
- Static Shot**..... A non-moving/still shot
- Reversal**..... A shot of talent from the back line

**Camera Movement Advanced:**

- Push [Subject]**..... Slowly move the subject to right, left, or center of the frame
- Lose [Subject]**..... Slowly lose subject off the left or right edge of the frame
- Reveal [Subject]**..... Slowly reveal subject from the left or right edge of frame
- Start**..... Begin prescribed movement (eg. start push)
- Reset**..... Restart the movement from the original position

**Miscellaneous:**

- Check Focus**..... Image is out of focus and needs to be sharpened up
- Check Iris**..... Image is either too dark or too bright (mobile: check IRIS ring)
- Snap Zoom** ..... Quick zoom in & out on subject (by manual control of focal ring)
- Preview** ..... Camera which is next (standing by) to go live
- Program** ..... Camera which is live

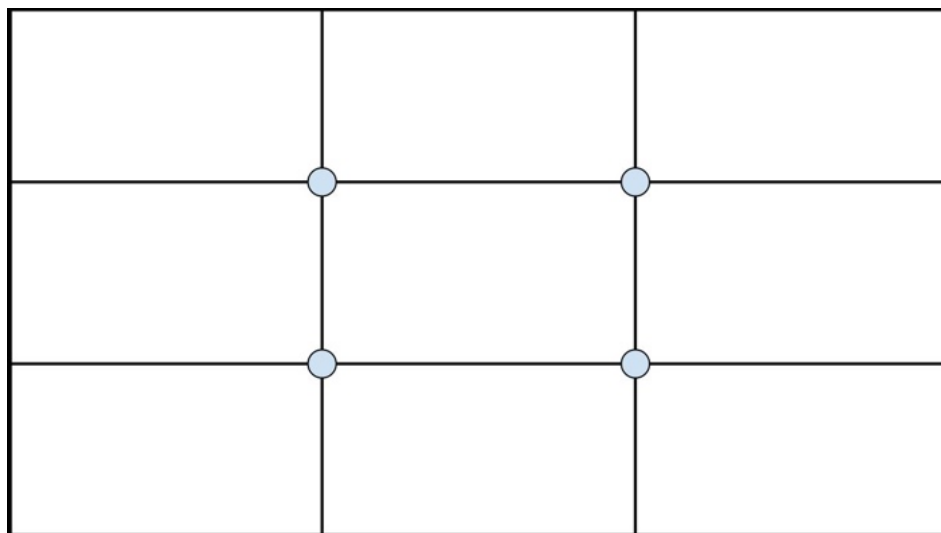


## INTENTIONALITY

Intentionality in a production sense refers to applying your camera movements and rack focuses for a reason; don't move randomly. Move your shot and rack your focus for a reason. Feel the beat of the song, know when the music drops, when it builds, when it transitions, etc. Use your shots to tell the on-stage story.

### Rule of Thirds:

The Rule of Thirds states that you should mentally divide the frame (what you see in the viewfinder) into thirds, both vertically and horizontally. What you get is like a tic-tac-toe board overlaying your screen. When you shoot according to this rule, you should place your key subjects close to those lines. The intersections of the lines are the best places for your subject. In other words: centering your subject in the frame will create a less interesting composition. The exception is Camera 2, which should always keep the Teaching Pastor centered.



### Appropriate Framing:

When framing a shot, pay attention to your headroom and lead room. Improperly framing a subject can be distracting to the audience. Apply the rule of thirds when framing your shot. Also pay attention to the edges and bottom of your frame; cutting a subject off at the ankles or at the sides of the frame can be distracting to the audience. Avoid large negative spaces and carefully consider your composition.

### **\*\*Example:**

*If your subject is looking to the left of your screen then frame him/her to the right of your screen so that he/she has more lead room.\*\**

### **Anticipating Shots:**

The director will want certain shots from your camera. You will be most successful if you listen to the tracks prior to the weekend services.

#### **\*\*Example:**

*If your camera is live on the screen and the director takes another shot, quickly zoom out—so that you can see easily all of your options—then quickly frame your next shot that differs from the current shot.\*\**

### **Move Quickly:**

When you are not live on the screen move quickly between shots.

### **Headroom:**

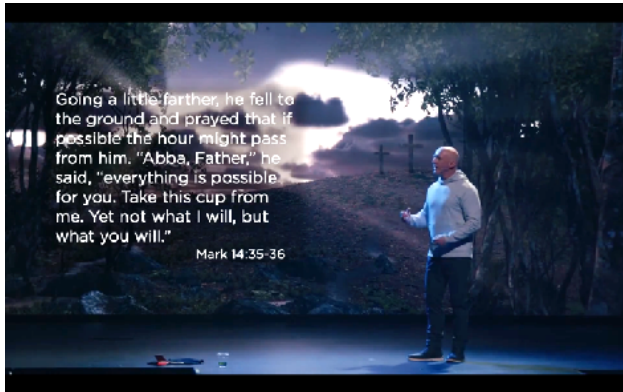
Headroom refers to the amount of space between the top of a person's head and the top of your frame. Too much headroom makes the subjects look like they're sinking. Most new camera operators frame their subjects with too much headroom. On the other hand, too little headroom places visual emphasis on the person's chin and neck. Overall, pay attention to where the eyes appear. Follow the rule of thirds and place the subject's eyes above the upper third line.

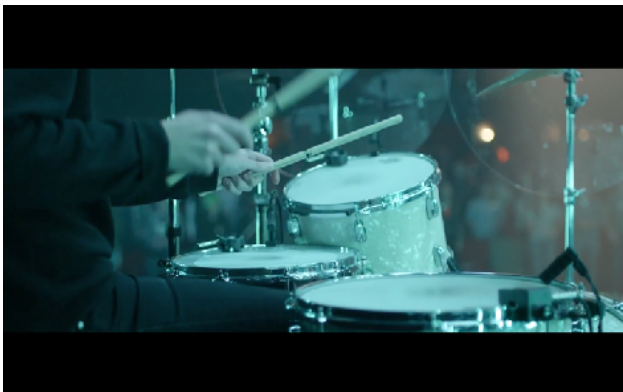
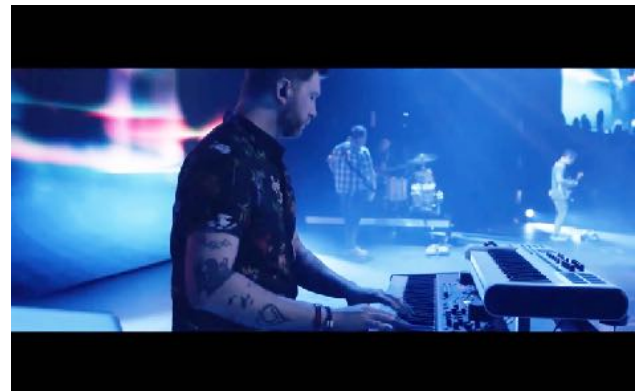
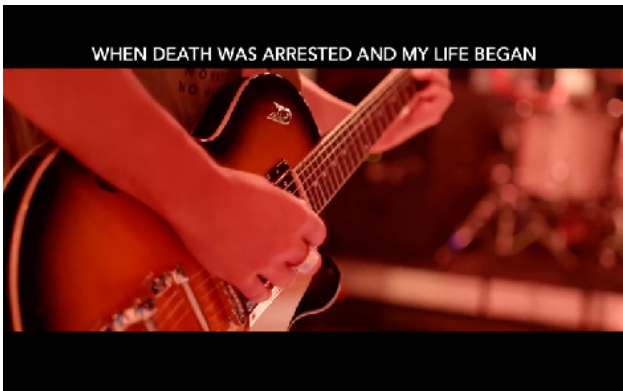
*Reminder: When framing shots of people, avoid placing the edge of your frame at one of the body's natural cutoff lines (knees and ankles primarily).*

### **Lead room:**

Lead room refers to space in front of your subject. Leave extra space in the direction your subject is looking. You might also hear this space referred to as look space or nose room. Also leave extra space in front of a moving person. Not doing so will make it look like your subject is in danger of running into the edge of your frame.

## SHOT EXAMPLES







**YOU HAVE MADE US NEW NOW LIFE BEGINS WITH YOU**



## Camera Zones

### **STATIONARY [ST], DOLLY [D], MOBILE [M], AND JIB [J] CAMERAS**

#### **ST CAMERA 2** • Center Stage on Tripod Platform

- Worship Leader (knees up or tighter complementary to Camera 3)
- Stage-wide at beginning, during or end of a song
- During co-led songs:
  - Worship Leader and Co-Worship Leader (2-shot)

#### **ST CAMERA 3** • Stage Left on Tripod Platform

- Worship Leader (knees up or tighter complementary to Camera 2)
- Other Worship Leader(s), group shots, instruments at times stage camera is covering Worship Leader
- During co-led songs:
  - Worship Leader Stage Left (Inseam up to Elbows Up)

#### **D CAMERA 4** • On Floor Left of Stage

- Worship Leader (Inseam up to Elbows Up)

#### **ST CAMERA 5** • Stage Right on Tripod on Platform

- Co-Worship Leader (Inseam up to Elbows Up)

#### **STG CAMERA 6** • On-Stage (Stage Left)

- Drums, Bass, & Electric Guitar - Tight Artistic Shots for Musical Interludes, Transitions and Build-Ups

#### **STG CAMERA 7** • On-Stage (Stage Right)

- Keys, Electric Guitar, Worship Leaders - Tight Artistic Shots for Musical Interludes, Transitions and Build-Ups

#### **D CAMERA 8** • Center Stage on Rails

- Sliding back and forth throughout worship to bring broadcast audience into auditorium experience (*make them feel like they are in the crowd*)
- Worship leaders/Singers throughout (Head to Toe Shots preferable)

#### **J CAMERA 9** • Stage Left on Jib

- Wide, sweeping shots of full-band - Can get tight on Worship Leaders and Fly Out
- Big Moment, Full-Stage Shots!