



FLATIRONS
COMMUNITY CHURCH

DIRECTOR TRAINING

Version 3 – 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

TABLE OF CONTENTS

Overview Items:	Page Number:
Overview of Production Team Positions.....	4
 Director Items:	
Director Call Times.....	10
Switcher Overview.....	11
Director Terms.....	12
Additional Terminologies.....	13
Intentionality.....	15
Camera Zones & Stage Plots.....	18
Most-Used Camera Shots.....	19
 Auxiliary Information:	
Camera Placements.....	20
Types of Cameras.....	21

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
-

DIRECTOR CALL TIMES

Production call time is Sunday at 6:30

- Test all keys, events, graphics, videos, and audio.
- Inform camera operators of their zones.
- Ask questions of other volunteers & staff members.

Pre-Service Meeting (7:00 AM):

- Check in with all your camera operators on headset by 6:50am.
- Take notes of transitions and important moments.
- Encourage volunteers to pay attention and clear the comm channels.

Dress rehearsal (7:05 AM):

- Execute the service as if people were in the room, for backup.
- Cut the IMAG and broadcast feed.

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

- Review game film with production team in video control.
- Talk to your camera operators, CG operators, shaders, and assistant director; ask them what they need.

1st service (9:00 AM):

- Execute the service.
- Cut the IMAG and broadcast feed.

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

- Team meeting—discuss what went well and what you want to improve.
- Talk to your camera operators, CG operators, shaders, and assistant director; ask them what they need.
- Production team devotional.

2nd Service (11:00 AM)

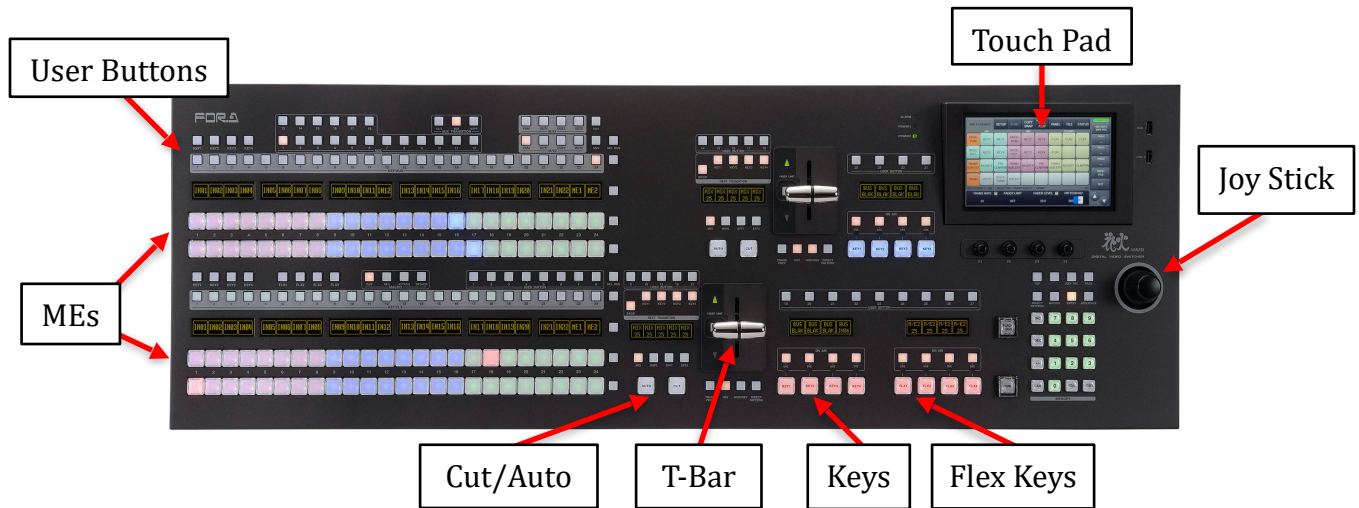
- Execute the service.
- Cut the IMAG and broadcast feed.

After the 2nd Service:

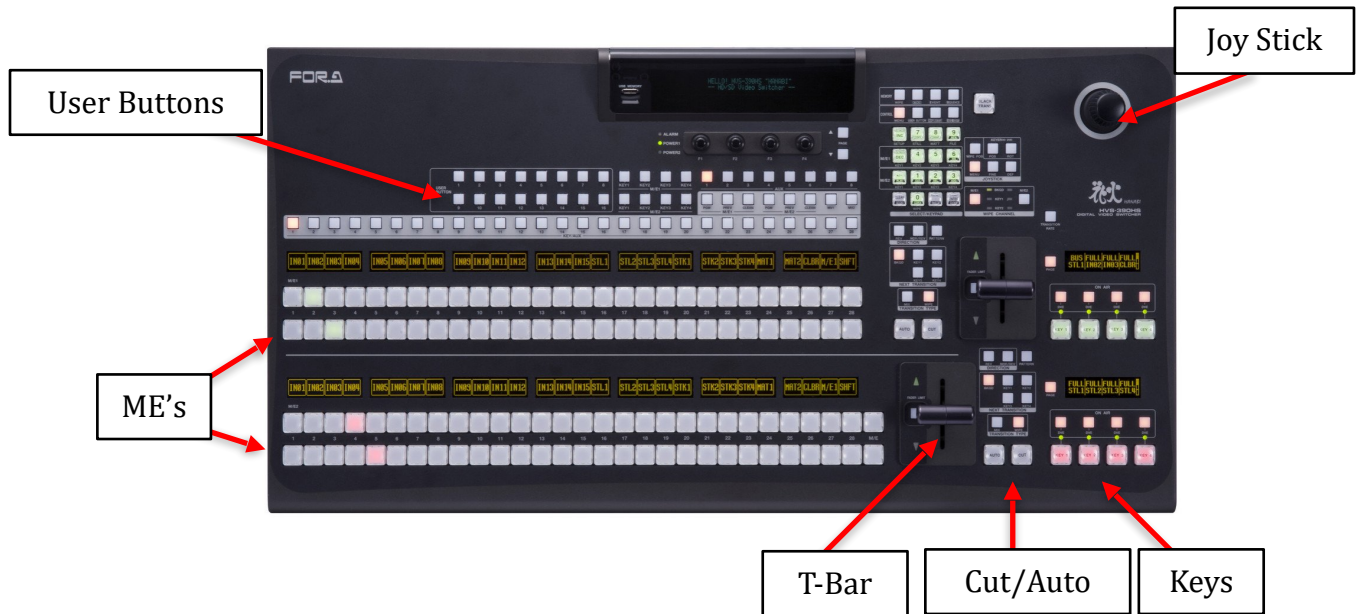
- Turn off the multi-viewer TV's & clean up your area.

SWITCHER OVERVIEW

IMAG Switcher: For:A HVS-2000



Broadcast Switcher: For:A HVS-390HS



DIRECTOR TERMS

Ready	Standby camera next to go live
Take (Cut)	Standby camera is quickly cut to program
Dissolve (Auto)	Standby camera is slowly dissolved to program
Cross Point	The point at which two sources cross (switch)
T-Bar	T-shaped lever allows you to manually dissolve two sources
Downstream Keys	Buttons used to layer assets on top of the Program feed
Upstream/Chroma Keys	Buttons used to layer assets behind/replace parts of a camera shot
Flex/Chroma Keys	Extra buttons to allow more assets for Up/Downstream keys
User Button	An assignable button
Macro	A one-button press to fire a sequence of pre-programmed button
strokes	
Event	The base state of the switcher profile (Worship/Message)
Mix Effect (ME) Bus	Row of buttons to switch assets, usually has 4 Keys
Aux	Outputs that can be different than Program
Multi-Viewer	Displays all the assets used for Switching (cameras, graphics,
loops, etc.)	
24/60 Frame Rate	The amount of frames per second. 23.98 for Worship, 59.94
for Message	

ADDITIONAL TERMINOLOGIES

General Camera Terms:

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

Stage Direction:

- 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 audiences 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 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

Shot Composition:

- Full Wide**..... Zoom out as wide as possible
- Stage Wide**..... Zoom out to frame complete stage (without side screens)
- 1-Shot**..... Framing of one subject
- 2-Shot**..... Framing of two subjects
- 3-Shot**..... Framing of three subjects
- Frame [Subject] Left**..... Frame the subject in the left side of screen
- Frame [Subject] Right**..... Frame the subject in the right side of screen
- Center Up**..... Frame the subject in the center of screen

CG (ProPresenter) Terms:

- Ready Key**..... Tells the Directors to be ready to hit the key(s) button
- Ready Graphic**..... Tells the Directors to be ready for a graphic
- Ready Video**..... Tells the Directors there is a video coming up

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

The foundation of directing:

- Prepare for the weekend services by listening to the music beforehand; you are responsible for the knowing the key moments in worship songs.
- Create an excellent environment by executing a service as distraction-free as possible.
- Make sure transitions are smooth.
- Ask questions of staff members and other volunteers to make sure you understand the plan
- Avoid jump cuts as much as possible.
- Focus on connecting the audience to the worship leaders, but include every band member in the video.
 - Re-establish on Worship leaders after musical interlude
- During the message:
 - Keep it clean and simple
 - Keep it interesting
 - Precise and clean cuts
 - Incorporate lots of movement
- Use the standard terminology; it should be plug-and-play. We all need to be on the same page.
- Make sure camera operators' shots are in-focus before you cut to them (especially during the message).
- Keep moral high even when you make mistakes; you are the “rudder” of the “ship”; where you steer, it will go.

Image Magnification (IMAG)

IMAG is what we see on the side screens in the main auditorium. This feed is also streamed to other physical campuses. IMAG is typically used to magnify what is happening on stage for people in the back of a room so everyone can see.

Broadcast

The Broadcast feed is being sent to streaming platforms such as Facebook, YouTube, and the embedded player on the church's website. This is what you see on our website and on social media. We also have this feed in the lobby. The Broadcast cut is cut faster and more often to keep attention online. Worship has a few more cuts than IMAG but for the Message they will cut more to keep the viewers' attention.

Frame Shots Appropriately

When looking at a shot on the multi-viewer, pay attention to the headroom and lead room. Also, pay attention to the edge and bottom of the frame. Cutting a subject off at the ankles or at the sides of the frame can be distracting to the audience, so guide the camera op to make the necessary corrections.

Anticipate Cuts

As the director, you always need to be thinking about what's coming up next. Coordinate with your Assistant Director to guide camera operators to the places they need to be if they're not ready, and at the same time have a backup plan in case they can't get there quickly enough. Use the multi-viewers to preview content before cutting to it.

****Example:**

*If your camera op whips while live or if a mobile camera op leaves their shot while live, the easy thing is to cut wide and show the stage. Camera 3 is always on the Worship Leader, and camera 8 is usually wide. If everything seems to fall apart, you can cut to these safety shots.***

Transitions

Transitions are extremely important. If you make a mistake while directing, people do not always notice. If you make a rough transition, it sticks out. Our job is to create a distraction-free environment. Plan transitions accordingly and talk to staff if you need help.

****Example:**

*Always cut wide during transitions to show the moving parts. (Unless we don't want to see it)***

Timing:

Cut on beat. Know the music. "Feel the rhythm." You must familiarize yourself with the songs and message flow; it is very distracting to cut at random times, and lack of foresight shows.

Lead

As Director, you hold a high level of responsibility. Cutting the IMAG & broadcast feeds is the technical part, but you need to lead the team. Camera operators, Shaders, AD, and CG ops all need encouragement and correction. Staff will help you, but you are in charge.

****Example:**

*If a camera op is constantly out of focus, you need to encourage them to get there faster. Between services, connect one-on-one, to follow up what you say on headset. Serve them as their leader.***

****Example:**

*If the CG operator is too slow, mention it briefly in the moment, but follow up afterward and ask them how you can help them stay on track. Serve them as their leader.***

Intentionality

We need to tell a story. Anyone can mash buttons and make things seem intense. We need to be more precise in our cutting. Cut for a reason and tell a story with each song and throughout the message. We need to let moments build and then allow them to breathe. We need to especially capture the memorable parts of songs.

****Example:**

*During the “band build” sections of songs, cut more often to build anticipation. During “band huge” moments, cut wide and hold the shot for 3-4 bars; allow people to experience the moment. At the top of each song, we need to connect with the Worship leader. Be aware of cutting to a Worship leader while they are finishing a line or right before an instrumental begins. We don’t want to show an empty shot of them just standing there or walking away from the microphone.***

Prepare and Be Aware

Come into the weekend with a basic game plan. Listen to the music and skim the talk; how are you going to cut them? Also keep an eye on CG for message notes. Make sure the ProPresenter operator is keeping track of the message with you. If things go off the rails, you need to be ready to diverge from your basic game plan. Always think about a backup plan and where you can go should a camera go down or if a video fails to fire. Be proactive, not reactive.

Crisis Event:

In the event of a crisis in the auditorium, there are a couple things you must do. Firstly, remain calm. You are the main point of contact for camera ops, and our security team is top notch. Secondly, wait for staff for guidance. If there is a heckler stay tight on the teacher don’t show the heckler. If there is an active shooter, black out the side screens (take black). Do not show anything.

CAMERA ZONES & STAGE PLOTS

Camera Zones:

Zones make your task easier. You as a Director should not expect one operator to get every kind of shot. Instead, assign each camera operator a set of shots so that collectively, at any given moment, you have a variety of options with which you can effectively tell the story. Encourage people to work as a team by focusing on their area.

*Specials might have a separate stage plot, which would change zones. Tell your camera operators how you want the special to be different.

*If you need a camera operator to grab a shot that is outside their zone, tell them.

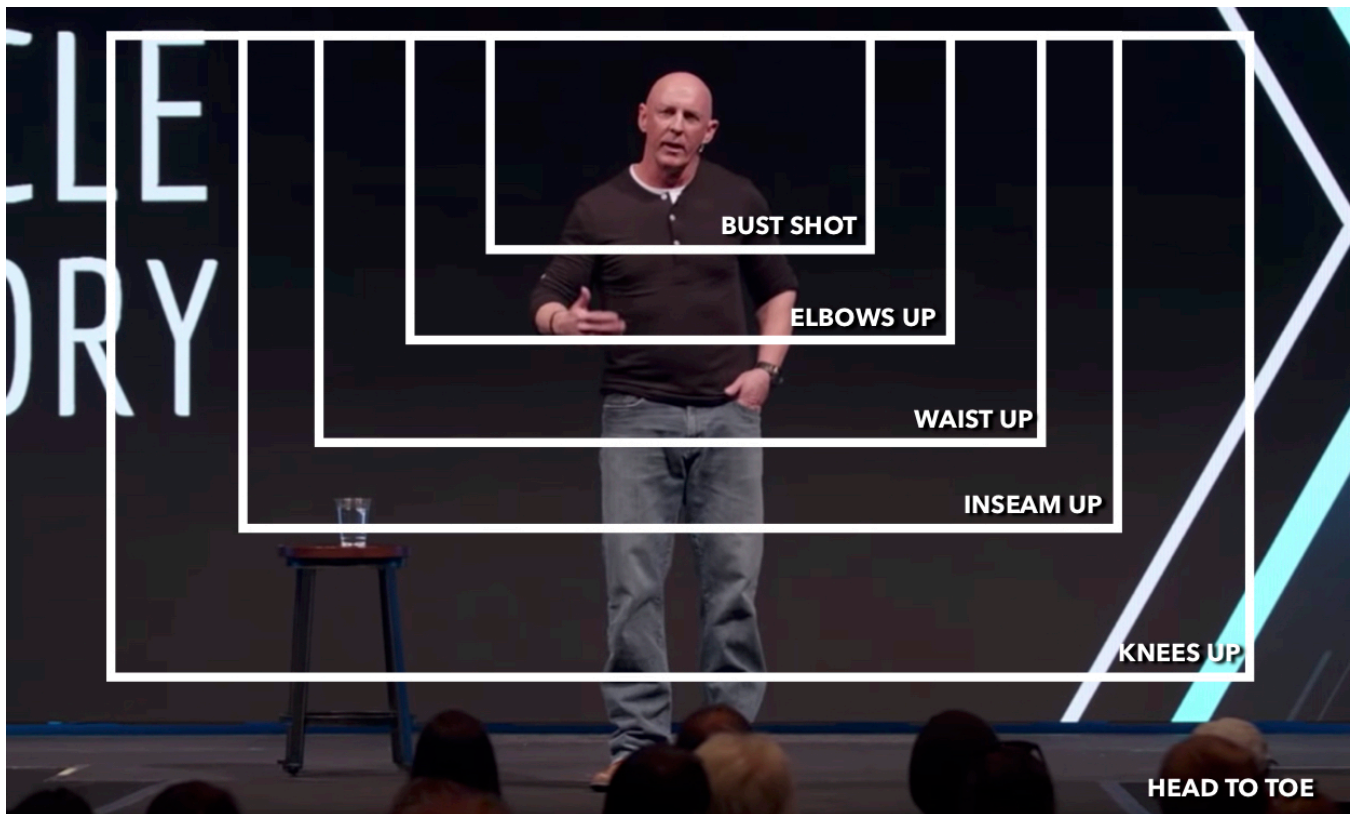
*Work with your Assistant Director to prepare camera operators for key shots, regardless of whether it is inside or outside their zone.

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



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)



CAMERA PLACEMENTS

Note: exact placement may change upon set changes.

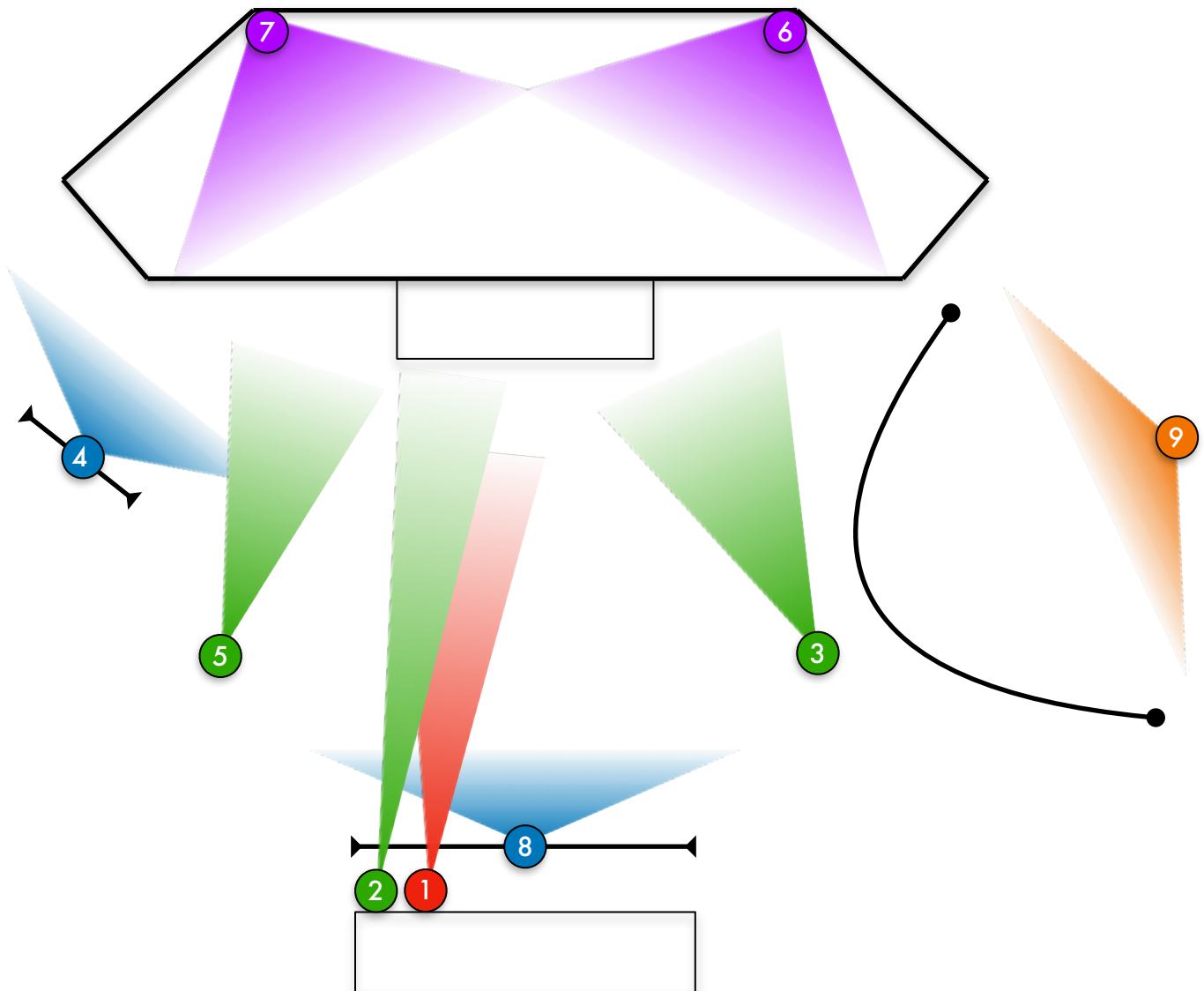
Static

Stationary

Dolly

Mobile

Jib



TYPES OF CAMERAS

Static

This camera does not move at all; its shot is set before service.

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 congregation 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 congregation engagement during the message.

Specialty — Steadicam, Movi, Dactyl, etc.

These types of cameras are not normally used every weekend.

FOR MORE RESOURCES

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