WHO WE ARE ........................................................................................................4
CULTURE ...............................................................................................................5
SET UP PRIORITIES .........................................................................................6
TEAM STRUCTURE ..........................................................................................7
ROLES ..................................................................................................................8
  Production Manager .........................................................................................9
  Technical Manager ..........................................................................................10
  Producer ............................................................................................................11
  Sound Team .......................................................................................................12
  Lighting Team ....................................................................................................16
  Video Team .........................................................................................................18
  Broadcast Team .................................................................................................22
  GFX Team ..........................................................................................................24
  Stage Managers Team ........................................................................................25
  Stage Hands Team ..............................................................................................26
COMMS Etiquette ...............................................................................................27
  Who’s on Comms? .............................................................................................27
  Timing ..................................................................................................................27
  Language ............................................................................................................27
  Do’s .......................................................................................................................29
  Don’t .....................................................................................................................29
HOW TO GET INVOLVED .............................................................................30
WHO WE ARE

Taken from Brian Houston’s The Church I Now See…We Are…

- Here to build and create a distinct sound that emanates from a healthy church, contagious Spirit…
- Released to salt the earth with dynamic ministries
- Here to love God, love people and love life
- Committed to bring the love and hope of Christ to impossible situations

How we outwork this….

- Support our leadership & platform team as they seek to convey a timeless Message
- Remove distractions and create atmospheres that invite those that walk through the doors to connect with God
- Create opportunities that invite the use of gifts and talents to build Church
- Utilise technology as a vehicle for creativity
- Grow our influence in the production industry through excellence and innovation in our spheres of influence in and outside of the church environment
- Recognising the importance of community and actively building and investing into the community of production within Hillsong Church
CULTURE

We take personal responsibility for creating this culture - We Are…

• Lovers of Jesus, before the craft

• Grow in our technical & creative gifts corporately & individually

• Steward the resources in our hands and look after our kit

• Value & guard the unity within our team

• Look out for each other, genuinely care for one another

• Know the teams we work with regularly by name (e.g. Worship team) as we serve as one platform team together

• Seek to understand the atmosphere where we serve and be sensitive to it

• Always prepared by knowing what is required of us in our role

• Know how to respond under pressure

• Big picture focused and able to think beyond our role or task

• Always looking for a solution, not stopping at the first ‘it’s not possible’

• Understand communication is two ways, chase for information, don’t forget to listen

• A team that jumps in and helps other parts of the team, when they need a helping hand

• Pro-active problem solvers, we think for ourselves and take initiative to find a better way of doing what we do

• When we are serving, we are fully engaged, bringing our best, not on social media

• Don’t miss the moment and all that God is doing in and through us

• HAVE FUN!!!
SET UP PRIORITIES

Time is of the essence on a Sunday morning, therefore there is a priority for what should be working first, as everything is set up in parallel. The vision every week is that everything is set up in a timely manner and all works. If we experience a lot of technical difficulties, at the end of the day, a speaker will be able to be heard & seen if the first three are working.

1. PA
2. MC Microphones
3. Front Light
4. Screen (LED or Projection)
5. Band / Vocals / Songwords
6. Broadcast
7. Clocks
8. LX Floor Package / Set Elements (e.g. Sceptron)
9. Other Video elements
10. Everything Else
TEAM STRUCTURE

Production Manager

Duplicate
Technical Manager

Duplicate
Producer

Sound
Lighting
Video
Broadcast
Stage Managers
Stage Hands
GFX
ROLES

Production Manager
Technical Manager
Producer
Sound Team
Lighting Team
Video Team
Broadcast Team
GFX Team
Stage Managers Team
Stage Hands Team
ROLE: PRODUCTION MANAGER

Role: To lead the production team from set up through to pack down. The technical director, producer and head of platform are your key points of contact. The individual leaders or operators for the day you will also liaise with (e.g. Lighting Operator, FOH Engineer, Stage Manager, etc...) Key aspects of this role is communication, decision making, leading people and managing the process. The production manager reduces the pressure on the volunteer team by maximising the time available, team knowledge level and resource.

Responsibilities:

• Set the vision of the day at team brief, including any relevant information to the services or the week ahead

• Ensure the Bump team have brought the truck in, shutter is up and cases are hitting stage

• Design the best case load order and storage solution at the venue, to maximise time to set up and ease of pack down

• Run the rig schedule, hitting timelines and working with the TD on any tech issues that arise

• Run media checks in the morning for all content across the day

• Build a strong relationship with the venue Head of Stage (for hired venues), ensuring a great working relationship; have regular meetings to develop how we work together

• Connect with the Producer, keeping them up to date on how set up is running. Confirm any changes to the services together

• Build strong relationships with the Team Leaders of each Production Area

• Attend Pre & Post Service briefs

• Run pack down, ensuring smooth & safe get out, setting up the team for next week
Role: To ensure the safe and best practise of setup are followed on the setup of equipment. Understand and learn the technical production of video, lighting, and audio. Be able to understand signal flow and technical drawings and implement these. Have a working knowledge of health and safety and be able to implement this. Be able to problem solve and chase through circuitry and systems to identify and fix problems on equipment. Have a good knowledge of how different operating systems work together and how to control them. Apply best practises to setup and pack down to ensure the equipment is well looked after and longevity of the equipment is maintained, following proper power on and off procedures.

Responsibilities:

• Ensure all documentation for all systems are accurate and kept up to date through area leads

• Ensure current Health & Safety and common sense is applied and equipment is complaint with that

• Endeavour to learn and up-skill on current system schematics and system work flows including troubleshooting in a live environment

• Ensure there is always a learning atmosphere and every question is a good question

• Ensure an understanding of how each area technically interacts with each other

• Learn the protocols of how the systems work and what controls them and what can cause them to fail
Role: Master of communication and running the service. The Producer calls the order of the service from start to finish as scripted & briefed by the campus pastor. The Producer is on a comms system, allowing them to speak to all production operators throughout the service, ensuring that all lighting, audio, video & stage moments happen at the right time.

Feedback / actionable information could come through the Pastor last minute that could alter the flow last minute. The producer manages anything that comes up, working through the operators on comms.

Responsibilities:

• Meet with the Campus Pastor in the morning to confirm what is happening in the services today

• Lead the pre-service brief with the platform team, running through the service flow & overview of content

• Ensure all operators are on comms & the comms are working (10-15 min before the service, make sure everyone is on and ready to go)

• Call the service from start to finish, which includes, but not limited to the following

  • Pre-service content

  • All images

  • Videos - including a countdown till they finish

  • Songs

  • Lecturn or stage moves (outside of creative items)

  • Speaker media
FOH Engineer

Role: Responsible for the sound in the room for the congregation - it should be engaging, not distracting. Ability to interpret the Pastors brief for the sound he wants for the service. The weight of this role is not light, therefore both skill and maturity necessary before stepping into this role. Must be attentive, be able to read the room,

Responsibility:

• Tuning the PA in the morning, ensuring even sound across the auditorium

• Working with the Head of Patch & Worship Leader on line checks, sound checks and rehearsals

• Delivering a sound for the congregation that is engaging, not distracting

• Catching all microphone calls, so whoever is speaking or leading worship is confident that they will be heard.
FOH Tech

Role: The right hand for the FOH Engineer during the service, relaying calls through comms. Attention to detail, understanding the terminology and ability to clearly communicate is key. The FOH tech often shares the responsibility of FOH and through doing so, further their learning in mixing.

Responsibilities:

- Comms - clear & concise
- Service Recording
- Foyer Music
- Learn as much as you can, ask questions to the FOH Engineer at appropriate times

Monitor Engineer

Role: Responsible for the mix on stage for the musicians, vocals & speakers. We mix the worship team through in ear monitoring and the speakers through floor monitors. This person has excellent musical skills, listening and obviously mixing. The ability to build relationships with the worship team going on platform is key, as you work together to create the best service. The ability to read the team, their signals during service is key. Understanding of the equipment you end up being responsible for is key (console, IEM, RF, wedges)

Responsibilities:

- Work with head of patch on line checks, ensuring the desk is registering everything
- Ensure Head of Patch or Production Manager is happy with the speech sound checks on stage (Wedges and Side-fills)
- Liaise with each band & vocalist to ensure they are happy with their mix, where they feel confident to lead the congregation in worship
- Collaborate with FOH Engineer, TD, Music Director and Worship Leader to complete sound check & rehearsals.
• Monitor RF components, to ensure all radio mics are functioning properly - if an issue arises, alert the TD

• Catching all microphone calls for stage, as speakers enter stage, reading the stage in the moment to ensure levels are right for the speaker

Head of Patch

Role: The lead for stage set up, ensuring everything is patched correctly and is in good working order, managing the team in the morning

Responsibilities:

• Game plan for morning set up team

• Managing the sound team on stage during set up, ensuring the correct skill is paired with the correct task

• Pairing up those learning with those further ahead, for skill & team growth

• Line checks with the FOH & Monitor Engineers

• Managing any troubleshooting during set up

Sound Engineers

Role: Responsible for working under Head of Patch or RF Tech during set up on stage.

Responsibilities can include, but not limited to:

• Ensuring the backline has been properly set up from a sound perspective, working with the Backline musician techs on the placement

• Running power and stage boxes

• Setting up Front fills, wedges or side fills
RF Tech

Role: Responsible for RF set up and all microphones and packs being in working order. Working with the Monitor & FOH Engineer and Stage Managers to complete this

Responsibilities:

• RF Dome & Fin set up

• Mics & Packs sync

• Liaise with FOH & Monitor engineers for signal check

• Handover all microphones & packs to Stage Manager to manage for the services
Lighting Programmer

Role: Program the fixtures following the Campus Pastor or Head of Platform’s brief

Responsibilities:

• Program lighting scenes based on brief

• Knowing fixture limits and being able to program with the gear that you have

Lighting Operator

Role: Operate a service following the brief, taking into consideration anything that could change in the moment.

Responsibilities:
• Operate a service, following the brief

• Train up new people as they are shadowing

**Lighting Tech**

Role: Set up stage package in accordance to the current lighting design

Responsibilities:

• Working with the Lighting Director or Designer to ensure all fixtures are rigged in the correct position and are working properly

• At time, can be required to be involved in stage moves that involved lighting elements during a service
Video Engineer

Role: To Guarantee the smooth technical running of the video system.

Responsibilities:

• Have an oversight of the general set up of the video system and assist the techs with any part of the set-up

• Start the Myhillsong stream

• Troubleshoot any technical problems that may arise throughout the day

• Log any faults that may occur to be fixed for the following week by notifying the Production manager

• Assist with the set-up of Rods, FOH, and the gallery
**Video Tech**

Role: To assist the Video Engineer for set-up and pack-down.

Responsibilities:

- Turn on the equipment in the video gallery
- Turn on Stage display monitors in the balcony and check the correct signal is there
- Turn on monitor in the stage left box and ensure the correct signal is there
- Assist GFX in setting up their rack if needed
- Set-up the clocks laptop at FOH and ensure the signal reaches the gallery
- Assist the rods tech in set-up and pack-down
- Be available to assist the Video Engineer with any trouble shooting

**Video Producer**

Role: To guarantee the smooth operational running of the video gallery, and communicating with the show producer during the service and production manager during rehearsals

Responsibilities:

- Assist with set-up and packdown
- Communicate with the Master of content on the Sunday media
- Be apart of Media checks on Sunday morning to ensure the media need is loaded and correct
- Cue the For-A operator on all transitions and upcoming media during the service
- Understand and know the general service flow. And be prepared to make quick decisions when the platform deviates from the service flow
- Use your initiative to pre-empt upcoming media and not always waiting for a call from the show producer when media is being requested from the platform
• Ensure all operators are present and attentive during the service

• Attend the after service briefs, taking notes to handover for the next service if there is a change in operators

• Operate QLab, Resolume CYCs & ProPresenter Scriptures

For-A Operator

Role: To ensure the smooth transition between sources on the vision mixer according to the cues given by the video producer or show caller. Making sure the transition is not distracting for those in the auditorium and on stage.

Responsibilities:

• Programming the vision mixer in the morning, ensuring each keyer plays out the correct software (e.g. Resolume, Pro-Presenter)

• Adjusting any pips required for the service

• Collaborating with the Video Producer and Production Manager during media checks

• Sending content live to the LED screen

Pro-Presenter Operators

Role: Playout of content, which could include songwords & graphics during worship, scriptures, videos, images during preach or MC, clocks. This person need to be alert, focused at all times and intuitive to what is happening in the service.

Depending on location, this role could be split between two people on different computers

Responsibility

• Load the songs, check that the font and spelling is correct

• Load scriptures in the correct Bible version

• Load Images and/or videos - test for sync
• Set Clocks during the service, times slightly vary location to location

• Test all content

• Take part in Media Checks and Worship rehearsals

• Accurately operate during the service
Camera Supervisor / Operator:

Role: Capture the service. This person is focused, is able to interpret a brief and has an eye for a great visual shot

Responsibilities:

- Supervisor specific: Ensure all cameras & associated kit are rigged and ready for white balance checks
- Operate camera during the service
- Interpret the directors brief, using their technical stills and creative visual skills to produce the desired shot
- Pack down all kit following the service
Runner

Role: Provide support to Camera operators and Camera Director before, during and after the service

Responsibilities:

• Varied and always changing, based on the needs of the team that day

• Learn all you can from those you’re interfacing with
GFX TEAM

Role: To operate Praise & Worship visuals and service screens in line with the service flow using Resolume

Responsibilities:

- Set-Up of the Laptop and main screen connections, assisting the campus Video producers
- Prepare files according to the weekly CYC GUIDE, making sure that new Visuals are downloaded and current files are kept tidy and up to date
- Run the Praise & Worship set according to the CYC Guide, working together with the worship & lighting teams to make sure dynamic tone and timings are cohesive
- Other Service Screens such as ‘People in Our World’, ‘Pray For’, and ‘Salvation Scripture’ can be assigned to the GFX operators, these moments are lead by the Producer
- Packing-Down of the equipment and ensuring safe hardware storage and transport
Role: To host the stage from the wings, pre-empt what speakers or worship team may need to walk onto stage confidently in the role they have been entrusted. Stage Managers are the key point of contact for anyone onstage as they are in constant communication with the Service Producer. Stage Managers are observant, proactive, think on their feet, great communicators and know how to read a situation. This person is calm under pressure.

Responsibilities:

• Setting up the stage manager supplies in the morning, working with the Monitor engineer on macs & packs, linking in with the Producer on any speaker requirements

• Liaising with the Worship Leader (WL) to confirm song list, key & WL for each song. Distributing print outs to Video, FOH Engineer, Monitor Engineer, Lighting Operator & Producer

• Distribution of correct microphones & packs for worship & speakers, including ensuring the batteries have sufficient life

• Ensure stage is clean & tidy before services, if required, mop stage

• Assist any speaker with their requirements, in the wings and on stage (e.g. lectern, hand towel, Bible after alter call, water)

• Comms call to FOH & Monitors Engineers with clear microphone calls on what & who going on or off stage

• Gather & send the worship team onstage towards end of preach

• Packing stage away, ensuring supplies are left in the best way for next weeks morning team; raising any supply shortages to the Production Manager to re-order
Role: Set up or pack down of stage set elements. Support to all other areas of production on a Sunday morning during set up and pack down

Responsibilities: (each location is different, so not all elements relevant)

- Laying of Flooring
- Building of Stage decks including flooring & facias making it look good
- Black cloth or pipe & drape to hide anything necessary to remove less than pleasing stage elements or anything that could be distracting to anyone on stage or the congregation during the service
- Set up of set elements such as LED Panels or Rods, including cabling
- Liaise with Video Team to ensure all kit is working and has been mapped properly
- Pack down can also include helping other areas pack down (e.g. coiling cables) as the flooring can’t be rolled up until stage is clear
COMMS ETIQUETTE

WHO’S ON COMMS?

The Producer needs to be able to speak to the following people: Music Director, Video Producer, Songwords Operator, For-A Operator, GFX Operator, FOH Tech, Lighting Operator, Stage Managers, Production Manager

TIMING

• All operators on comms throughout line checks, MC checks, sound checks, media checks and rehearsals

• All operators on comms 10-15 minutes before the service starts for roll call - response is mandatory and remain on comms for the duration of the service

• All operators on comms during change over

LANGUAGE

• State your Role then who you are trying to communicate to

• Examples

  • “Producer for Lighting”: Response is either: “Go for Lighting”

  • “Video to All Operators, 30 seconds left in What’s Ahead) :: Response is then: “FOH Copy, Stage Sound Copy, Lighting Copy”

  • “Stage Manager to FOH & Stage Sound - Standby for Gary on MC Blue” :: Response: “Stage Sound Standing by, FOH Sound Standing by”
DO’S

• Speak on the specific channel to only those necessary where possible

• Speaking over Show is only relevant for Producer, Video Producer counting down videos & Production Manager

• Be sensitive to transitional moments in the service

• Respect the call if Comms Silence is requested

• If a call is made by the Production Manager, it is actioned, not questioned

• Let the producer know if anything problematic comes up

• Respond to any call / request made to your role every time

DON’T

• Show is not a person, therefore we do not say “Hello Show”

• No swearing

• Do not override other peoples conversations

• Do not debrief over comms or blame people over comms

• Don’t speak in other languages - English is what we use in the UK (Italian in Italy)

• Leave your comms open; be aware and sensitive to this, as it can throw off the service
HOW TO GET INVOLVED

Team Nights happen regularly across each campus. We’d love for you to come along!

Contact us at production@hillsong.co.uk with what location you’re based in and we’ll make sure to get you connected to the appropriate Production Manager.

Follow us on Instagram: @hillsongukproduction