

Production Crew Positions and Roles

Production Positions

A Production Crew Position is an ongoing appointment made by the church leadership. Individuals serving in these positions have continuing responsibilities to lead and direct the Productions Crews both during and outside of particular Grace events.

Pastors

Supervisors: Father, Son, Holy Spirit

The pastors (elders) are what we would consider the *Executive Producers* or “check writers” in a non-church setting. They are the top-level decision makers directly under God’s authority and responsible to Him for pastoring the church. In everything, we should seek to honor their desires and vision for the environments we create.

Production Coordinators

Supervisors: Pastors

The Production Coordinators lead the “big picture” of everything that happens related to the Production Crews. In another setting, they would be considered *Producers*. They manage event logistics and formatting, coordinate volunteers, set schedules, direct projects, watch budgets, resolve issues, procure equipment, train crew members, inspire excellence toward our vision. They make the “big decisions” and make sure all the various Production Crews interact with each other and the rest of the church to do the right things at the right time to accomplish the tasks they are charged to complete. Production Coordinators specialize in various aspects of the ministry such as lighting, audio, video, logistics, and coaching.

Productions Role

A Production Crew Role is a set of responsibilities to be filled by Ministry Volunteers related to a particular Grace event or set of events. Depending on the arrangements made by their supervisors, an individual may perform different roles at different events, switch roles during an event, or even fill multiple or partial roles.

Production Manager

Supervisors: Production Coordinators & Pastors

The Production Manager may often be a member of a given week’s Sound Crew who is also serving as a Stage Hand. He or she should be very familiar with all aspects of the event he or she is serving at, especially the technical aspects. The Production Manager oversees all areas of production and ensures everything possible is done to create an optimum environment of worship.

- .. Tuesday night (between 9pm – 10pm), contact the worship leader to make sure they have discussed the Sunday message.
- .. On Wednesday, contact that week’s worship leaders, sound leads, media leads, and lighting leads as needed to coordinate and clearly communicate the following:
 - o The service and message theme.
 - o Changes to the schedule for setup, tear down, band practice, Sunday Morning Grace, or the Worship Jam / Prayer & Worship Night.
 - o The sermon topic and any special media, music, or production needs.
 - o Also, ensure that the set list has been posted and establish an initial Cue Planning Sheet for the week.
- .. Ensure that all teams arrive and operate according to the weekend schedule. Be the “schedule enforcer”.
- .. Ensure that the stage and venue are clean and arranged to create an optimum worship environment.
- .. Provide water and anything else needed by the band, pastors, and other speakers.
- .. Check and replace as needed all batteries (especially in wireless microphones and guitar effects pedals.)
- .. Remind musicians to store personal belongings before the service and clear microphone stands, cables, papers, bottles, etc from the stage after the set.
- .. During practice and just before any services, coordinate with the FOH Audio Engineer, Lighting Engineer, Media Engineer, Worship Band, Pastors, and Speakers to finalize the cues for all events during the service and communicate among them using the Cue Planning Sheet. (Clearly communicate any last minute changes to everyone involved.)
- .. Coordinate special media needs with anyone as required.
- .. Setup and instruct individuals with wireless microphones and coordinate sound checks with the FOH Audio Engineer according to the schedule. If desired, instruct them how to disconnect the E6 earset while greeting people & reconnect it for the message. You may need to help reposition it just before the message.
- .. Find members of the various teams and the band to ensure they are in place to start the service on time. Remind individuals of and enforce all other cues among the various teams, especially special needs, wireless microphones exchanges, and people coming on and off stage at the appropriate times.
- .. Manage or assign someone to manage any items that need to be setup, removed, or manipulated on stage during a service.

Sound Crew - FOH Engineer

Technical Supervisors: Production Coordinators

Event Production Supervisor: Production Manager

The Front-of-House (FOH) Engineer is the Sound Crew leader and mixing console operator. He or she is responsible to ensure that the Stage Engineer, Back Stage Engineer, and any assistance correctly perform their responsibilities according to schedule in an excellent manner. The FOH Engineer is a leader, a problem-solver, a trainer, and both a technical and spiritual mentor.

- .. Confirm the weekend schedule with Sound Crew members Wednesday before their scheduled weekend. Clearly communicate any changes and the role which each person should serve.
- .. Unlock all doors, including the front & rear doors of the upper & lower Bostian auditoriums.
The lower auditorium must be unlocked before 9am for a women's Bible study.
- .. Provide a key to the Welcome Team to unlock the Gardner restrooms.
- .. Place all FOH equipments in correct position
(Mixing console, Effects Rack, Audio Toolbox, Media Toolbox, Lighting Bag, VGA Cable, Rack Covers)
- .. Setup, connect, and configure mixing console, effects rack, and accessories.
- .. Connect snake pigtails to mixing console
- .. After connecting mains power to all FOH devices, turning them on, and adjusting any initial settings, turn down the level of the main speakers and monitor sends. (Now give the OK signal to the Backstage Engineer to turn on the amp rack.)
- .. Play recorded music through the system to verify that it works properly and sounds good.
- .. Perform sound checks and tweak monitor mixes.
- .. Establish initial house mix.
- .. Provide a recording feed to the
- .. Mix practices and services as required.
- .. Mute all channels except background music.
- .. Save any equipment presets as needed, being careful not to overwrite standard Grace or other team members' settings.
- .. Disconnect and pack up all accessories.
- .. About 15 minutes after an event, signal the Backstage Engineer to shutdown the amp rack.
Only after the amps are turned off, power off and unplug all FOH equipment.
- .. Disconnect, properly coil, and pack all cables, including the snake.
- .. Pack all FOH equipment on appropriate carts.
- .. Obtain all venue keys, lock all doors securely (including lower auditorium and bathroom doors), and return keys to the proper location.
- .. Make sure the venue is left *in the original arrangement and cleaner that when you arrived!*

Sound Crew - Stage Engineer

Supervisor: FOH Engineer

- .. Help the Backstage Engineer run the audio snake and place its breakout box
- .. Place the main speakers and subwoofers
- .. Setup the stands for the main speakers
(Bostian) Align the stands with the mortar creases in the walls on either side of the stage
- .. Place the main speakers on the stands and raise them to the proper height (*with assistance from the Backstage Engineer*)
(Bostian) Raise the speakers to the 5th hole position on the stands
- .. Place monitor speakers, cabling, microphone stands, and instrument stands neatly on the stage in a position ready for the band members to connect them as desired.
- .. Store all unused equipment correctly in the appropriate containers. Place all containers, carts, and unused equipment in the proper storage location off stage.
(Bostian) Storage is provided in the old A/V Control Room in the back of the auditorium
- .. Tape down all cable runs within pathways and other areas that pose trip hazards or may be likely to become disconnected.
- .. Assist the band members in locating needed equipment and setting up their own monitors, microphones, stands, cabling and direct boxes. Liaise with the FOH Engineer to properly position microphones and monitors, perform sound check, establish a good monitor mixes & levels, and set any individual instrument amp levels.
- .. Ensure that all cable runs are neat and properly coiled as needed. Also ensure that the stage is neat and clear of clutter.

Sound Crew - Backstage Engineer

Supervisor: FOH Engineer

- .. Run the audio snake and place its breakout box (*with assistance from the Stage Engineer*)
- .. Place the amp rack and connect the signal cables between the amp rack and snake breakout box
- .. Connect the speaker cables for the main speakers and subwoofers
- .. Help the Stage Engineer place the main speakers on the stands and raise them to the proper height
(Bostian) Raise the speakers to the 5th hole position on the stands
- .. After the FOH Audio Engineer gives the OK signal, connect mains power to the amp rack and turn on all of its equipment except the monitor amp
- .. Assist the drummer in setting up the drums, stands, snake, microphones, drum shield, and so forth. Liaise with the FOH Engineer to establish proper microphone selection & placement and perform sound check.

Sound Crew - Stage Hand

Supervisor: FOH Engineer

Stage Hands will be asked to assist any of the other Sound Engineers with their duties. They may also have the opportunity to shadow a Sound Engineer to learn his or her job and train to serve in that role.

Media Crew - Media Engineer

Supervisors: Production Coordinators

Event Production Supervisor: Production Manager

The Media Engineer is responsible to setup and tear down any needed media equipment, including video and VGA cabling, laptops, Power Point and Easy Worship software, projectors, and projection screens at Grace events. He or she is also responsible for preparing software cues and slides, as well as running the appropriate presentation software during any required Grace events. In addition to computer-based media, the Media Engineer coordinates with the Production Manager and the FOH Engineer to show video clips, DVDs, and any other required special media.

Media Crew - Off-line Engineer

Supervisors: Production Coordinators

Event Production Supervisor: Production Manager

The Off-line Engineer is responsible for various media tasks before and after a live service.

- .. Be available weekly to pastors, speakers, and various ministry teams who may need media services.
- .. Take initiative to contact the pastors and Activities Team by Wednesday of each week to offer media services.
- .. Work with the Advertisement Design Team to create and update various advertisement slide loops for upcoming Grace activities and ministry opportunities.
- .. Work with the Advertisement Design Team to create appealing title screens, worship lyric backgrounds, and verse backgrounds that match the theme of each week's sermon or sermon series.
- .. After each service, edit the recorded audio or video files to prepare them general use. By Wednesday of each week, upload the sermon audio file to the Grace website, burn CD's of the worship music, and make them available to the worship leaders.

Lighting Crew - Lighting Director

Supervisors: Production Coordinators

Event Production Supervisor: Production Manager

One person will fill the roles often called *Director of Lighting* and *Technical Director of Lighting* because he or she will both call the shots as to which lights are operated at a given time, as well as physically operate the lighting console. The Lighting Director is also responsible for setting up, tearing down, configuring, and operating all lighting equipment and leading the rest of the Lighting Team to fulfill their responsibilities in an excellent manner. The Lighting Director is a leader, a problem-solver, a trainer, and both a technical and spiritual mentor. As needed, he or she will design lighting schemes for particular venues or events, sometimes with direct coaching from the Production Coordinators.

- .. Confirm the weekend schedule with Sound Crew members Wednesday before their scheduled weekend. Clearly communicate any changes and the role which each person should serve.

Lighting Crew - Lighting Assistant

Supervisor: Lighting Director

The lighting assistant is responsible to help the Lighting Director in any way necessary, including operation of the venue's house lights and lighting scheme design.

Video Crew - Video Director

Supervisors: Production Coordinators

Event Production Supervisor: Production Manager

When we actually get a video crew, one person will likely fill the roles often called *Director* and *Technical Director* because he or she will both call the shots as to which cameras are live and which shots are taken, as well as physically operate the video switcher.

Video Crew - Camera Operator

Supervisor: Video Director

Um, the Camera Operator operates a video camera.

Band Member Production Checklist

A Stage Manager will be available for assistance.

New band members will be required to serve twice as a Stage Hand with one of the Sound Crews as part of their training.

- .. Locate, place, and adjust your own instrument and microphone stands.
Be sure to place microphone stands as far as possible from the main speakers.
- .. Locate, place, setup, and connect your personal or group monitoring equipment.
 - Grace Monitor Speakers*
 - o Place the monitor speakers appropriately and connect the speaker cables correctly to the other monitor speakers and the amp rack.
 - o Never point a microphone at any main, subwoofer, or monitor speaker. This causes feedback.
 - Personal Monitor Speakers & Amplifiers*
 - o Place and connect these as needed, maintaining the lowest possible volume to reduce the amount of stage noise that bleeds into the main mix.
 - o Never point a microphone at any main, subwoofer, or monitor speaker. This causes feedback.
 - o **WARNING!! Do NOT connect these to the amp rack without instruction from the Stage Manager. It is very easy to mix up speaker level and signal level connections which can cause extensive equipment damage and fire hazards.**
 - In-Ear Monitor Systems*
 - o Position and setup any Personal Monitor Mixers, brackets, and stands in a position that is comfortable to adjust.
 - o Turn the volume controls down and connect your headphones or earphones, any required power cords, and the monitor signal cable.
 - o Connect the monitor signal cable to the appropriate source. This could be a pass through jack on another Personal Monitor Mixer, a jack on the snake breakout box, or a position within the amp rack. **WARNING!! Do NOT connect signal cables to the improper location within the amp rack. If you have not received proper instruction from the Stage Manager, you MUST ask for assistance. Wrong connections may cause extensive equipment damage and fire hazards.**
 - o When you connect your microphone and/or instrument cables in the next step, be sure to connect them so that they "pass through" your Personal Monitor Mixer whenever appropriate. This will allow you to control the volume of each in your monitor mix.
- .. Locate, place, and connect any required microphones, direct boxes, and instrument cables.
 - o Be sure to choose a microphone appropriate for your application.
 - o Be sure to connect your microphone or instrument cable to the appropriate input on the snake breakout box. *(Ask the Stage Manager if you are unsure.)*
 - o Be sure to run all cables neatly and away from speaker and power cables when possible. Coil cables properly when needed.
 - o Keep in mind that much of your equipment will be moved to clear room on the stage during the service.
- .. Clean all personal items (except music and water bottles) from the stage before practice.
- .. Work with the Stage Manager and FOH Engineer to perform a sound check when asked.
 - o Sing or play at a typical performance volume. Also be sure to check your sound for alternate octaves, maximum volume, and (for instruments) various effects settings, voices, and drive channels.
 - o Communicate your monitoring needs clearly until your monitor level and mix are set for your optimum performance.
 - o If you are using a Personal Monitor Mixer, you will also need to set your own overall volume and the level of any "pass through" signals like your own vocals or instrument.
- .. Remove music and water bottles from the stage after the set. *After getting an OK sign from the FOH Engineer, vocalists should also collapse their microphone stands and slide the stands, monitor equipment, and cabling out of the way of the pastor and other speakers.*
- .. After the service and final greeting time, store all of you personal and group production equipment.
 - o *First, ask the Stage Manager if your channels are muted and the monitor amplifiers are turned off.*
 - o Disconnect, properly coil, and store all cables in the appropriate place.
 - o Store all monitor speakers, microphones, Personal Monitor Mixers, direct boxes, brackets, and stands in the appropriate place.
 - o Take home all your personal stuff. J