

Camera Operator - Quick Reference

The camera operator captures the shots for broadcast, live stream, and recording of the service and for projection on the front screens during the service when the Graphics Operator activates IMAG. The main piece of equipment is the camera remote control unit.

The camera feeds may go to several places:

- It is broadcast to the TVs throughout the church building so that those serving in other areas can watch/listen. It is also broadcast to our live stream online.
- It is recorded and the sermon is put on Maywood's website for anyone to watch.
- It is sent to the Graphics Operator who will activate the ATEM camera views on the front projector screen (IMAG) when required.

Layout of ATEM Multiview Monitor

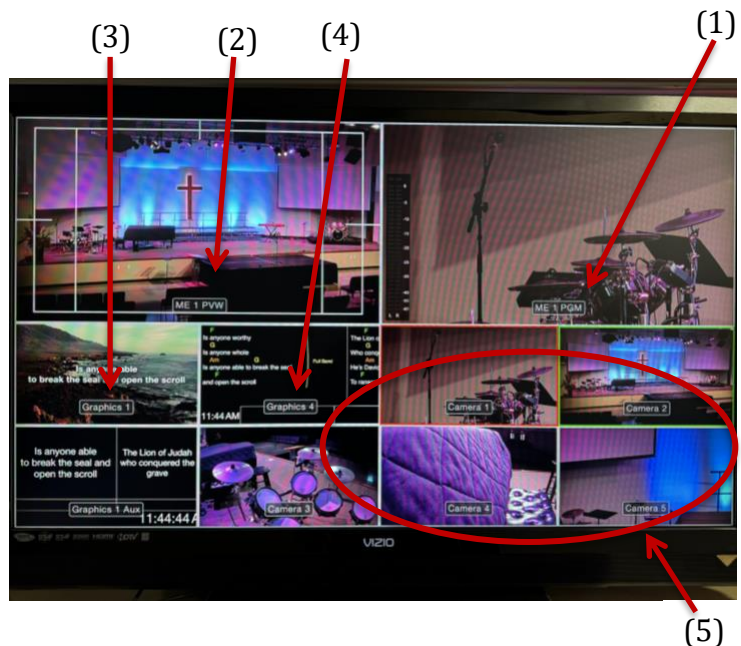
(1) Live / Program (PGM) – the video source currently being used is live, either in broadcast or on front screens.

(2) Preview (PVW) – the video source that is on standby, ready to be made live next.

(3) Graphics 1, Mac 1 (GFX1) – music lyrics and sermon notes controlled by the Graphics Operator are displayed here.

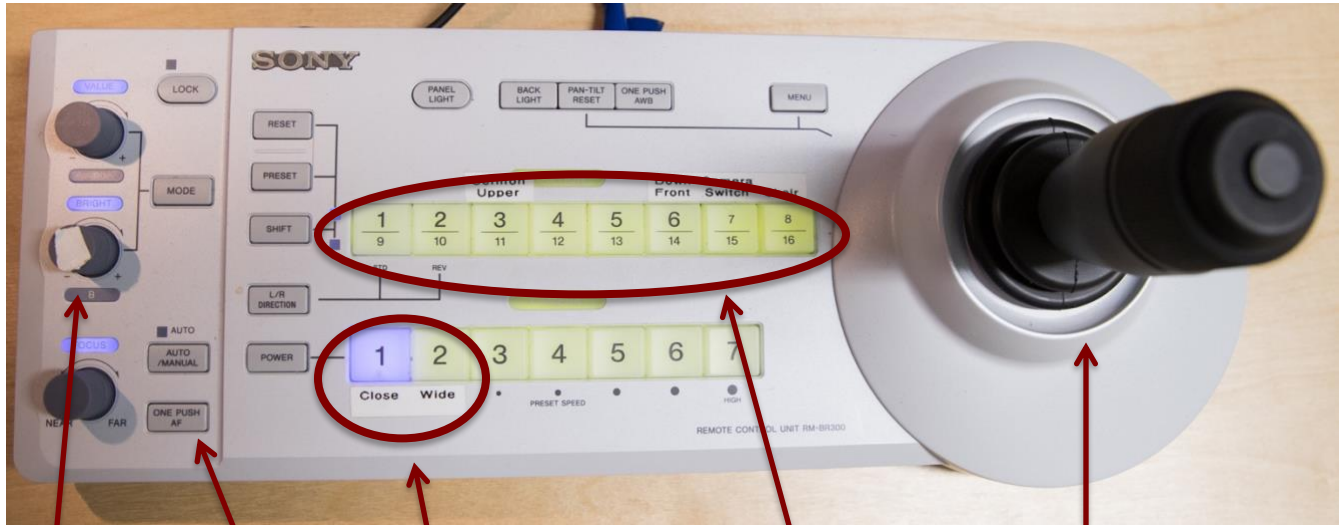
(4) Graphics 4 (GFX4) – the music and notes that the musicians are playing from. It can be helpful for you to know who is playing or what is coming up.

(5) Cameras 1-5 – Cameras 1 and 2 are controlled by the Camera Operator. Camera 3 and 4 are static, stage cameras. Camera 5 is mostly static, but can be moved via presets next to the video switcher.



Each camera remote control unit has a tally light in front of it, to let you know if you are live on PGM (red) or if you are in preview (green).

Layout of the Camera Remote Control



(9) Brightness (7) One Push Auto Focus (6) Cameras 1 & 2 (8) Preset Numbers (10) Joystick

(6) Two Camera Angles, 1 & 2 - Camera 1 is typically used for close ups and is located in the back center of the Worship center. Camera 2 is typically used for wide shots and is located on the left wall of the Worship center. Each camera has its own remote-control unit, Camera 1 controller is on the left and Camera 2 on the right.

(7) One Push AF (Auto Focus) - A very useful button to tell the camera to try and acquire focus again. When there has been a lot of camera movement, sometimes it's necessary to "check your focus" (refocus) if the shot looks a little soft or out of focus.

(8) Preset / Preset # - Quickly moves the camera to a preset location on stage. Sometimes it's faster to start with a preset and then move or adjust the frame from there. Each camera has their own presets. Note: Preset #3 for Camera 1 will be called preset 1-3. Preset #2 for Camera 2 will be called preset 2-2. Etc...

(9) Brightness Dial - Manually adjusts the amount of light in a shot:

- **Hot/bright/overexposed** - if the camera shot is too **bright**, turn the knob to the **left**
- **Dark/underexposed** - if the camera shot is too **dark**, turn the knob to the **right**

(10) Joystick - controls the movement of the camera up-down-left-right. The top dial controls the zoom.

- **To zoom IN**, turn the top dial **RIGHT** (think righty-tighty)
- **To zoom OUT**, turn the top dial **LEFT** (think lefty-loosey)

Other Terms:

- **Tight/close/zoom in/push in**- the camera is framed in close to the subject and there is not a lot of space around it
- **Wide/zoom out/push out**- the camera is framed out wide from the subject and there is a lot of space around it

Camera Operator – Producing the Service

Pre-Service arrive 8:15am / 10:00am

1. Look through the order of service on the tablet. Envision the shots you will need and how you will get them and transition between different parts of the service.
2. **Get ready with Cam1 (preset 1-3, adjust as needed)** where the music leader will be leading singing from the front of stage. It is helpful to get this ready while the stage is still lit up and you can see.
3. The Camera Operator typically tells the Video Switcher when to switch between camera and video sources. This is because the Camera Operator knows when their shot is ready. *CAUTION: be aware of which camera you have live so any preparatory movements are not being broadcast on PROGRAM.*

Opening – Wait for the video announcements to end.

Music

4. After the announcements video and the lights come up, start on **CAM1** so the Video Switcher can show Lower Thirds name before graphics lyric slides start. Be ready with a Cam2 shot.
Be quick and prepared – there's only a short window of time to display lower third before the Graphics Operator starts the lyrics on screen.
5. **Switch often between the cameras.** Work closely and tell the Video Switcher when to switch between the cameras. **If there is not a readily available shot on Cam1 or Cam2, have the Video Switcher cut to Cam3, Cam4, or Cam5.**
Stay on a camera shot only long enough until you would get bored. Viewers only see what you show them. It is okay to repeat shots several times during a song. Keep finding different shots – singles, small groups, musicians, panning left-right or right-left, pushing out or pushing in. Try not to be on a singer if they're not singing. Staying on a person singing for 30 seconds is not very interesting when there is so much more happening on stage. The second service is typically faster paced, so shots should be changed more than in the first service.
6. Be watching the order of service to know what the last song is and look at the GFX1 preview monitor to see how close we are to the end of the last song.

Prayer for Offering

7. Get a **CAM1** close up shot of the pastor down front (**preset 1-6**).

*Set **CAM2 (preset 2-3)** as a wide transition shot ready for going between the pastor down front and the offertory music on stage.*

Sermon

8. If the pastor begins the sermon down front, use **CAM1 (preset 1-6)**. If he begins the sermon on stage, use **CAM 1 (preset 1-3)**.

This is a sample of a good, tight shot on the pastor while he is preaching (CAM1, preset 1-3). Just a little bit of headroom on top (notice the horizontal railings on top are just in view) and just a little bit of the pulpit showing. Anything more is too wide.



9. When the pastor transitions from down front up to the stage, stay on **CAM1** as he is moving. We don't want to see the pulpit being moved from Camera 2.
10. While the pastor is preaching on stage, use **CAM1 (preset 1-3)** as the main, tight shot and follow him.
- Be alert – Carefully follow his movements and keep him in the center of the shot. If he is moving too much, switch to the wide shot on CAM2.
 - Graphics can be inserted by the Video Switcher as needed – title slide, main points, Bible verses, videos, photos – as the pastor refers to them within the context of his message. Look at the GFX1 preview screen to insure the correct graphic is there before switching.
 - The Video Switcher can switch by themselves during the sermon, without the two of you talking.
 - During the sermon, switch to CAM2 (preset 2-3) wide shot every couple of minutes for around 30 seconds or so. Or have the Video Switcher come out on CAM2 after a verse, message point, or other graphic has just been shown and then go back to CAM1.

Switch to a CAM2 wide shot, even if not needed because of pastor movement, to vary the look and keep people's attention. We aren't trying to entertain, but if people watching this get bored, they may start to not pay attention to the message.

11. As the sermon is ending, the pastor may conclude up on stage, or he might keep talking as he walks down front. Be ready for either.

Closing

12. Similar to the beginning music, **switch often between the cameras**. Work closely and communicate with the Video Switcher on this. At the end of the song, be on **CAM2** wide shot to find the pastor with CAM1.
13. Be ready for the pastor to pray after the closing song. Usually preset 1-6 will get you in the right spot down front.

Additional resources:

<http://www.churchimag.org/> for training, terms, and tips

Camera Remote Presets

Camera 1



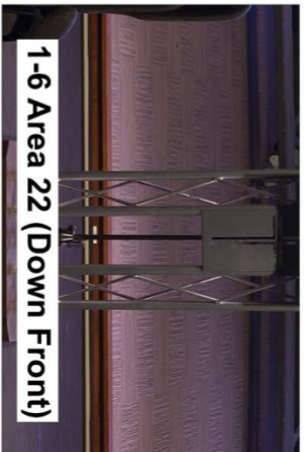
1-1 Tight Area 1 (Ele Drums)



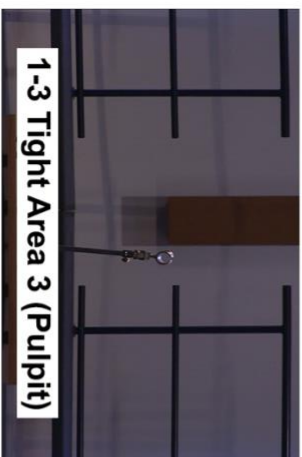
1-5 Tight Area 5 (Orchestra)



1-2 Tight Area 2 (Piano)



1-6 Area 22 (Down Front)



1-3 Tight Area 3 (Pulpit)



1-7 Full Wide Shot



1-4 Tight Area 4 (Aco Drums)



1-8 Choir Tight

Camera 2



2-1 Full Wide Shot



2-5 Rose Table



2-2 Area 2 Medium Shot



2-6 Area 22 (Down Front)



2-3 Sermon Wide



2-7 Choir Mid / Keyboard



2-4 Acoustic Drums



2-8 Choir / 2nd Band Wide