

Audio:

Audio is more critical than video for music specials. It's easy for the live stream operator to focus on video.

- The audio operator must have mics active ahead of choir/soloist usage and must be properly mixed.
- The relative mix of music, choir and soloist must be also mixed by the live stream operator. The first step is making sure your headset is on at all times!

Learning from our Mistakes & Successes

- [Soloist Mic is Off Completely](#)
- [Piano Nearly Off](#)
- [Great Mix \(Soloists, Choir, Music\)](#) – watch through the end of the song

Composition & Transitions:

Now that we have multiple cameras, we should have far fewer composition & transitional errors, especially with music specials which are predictable and fairly static.

- Do NOT switch to a video until it is properly framed and ready to go.
 - Once a camera is live, adjustments should be minimal.
 - In some cases, consider changing cameras to make any minor adjustments then switch back.
 - Do NOT use the camera preset buttons when the camera is live. [Example](#)
- ALWAYS have a backup camera composed and ready (usually a wider angle).
- ALWAYS think two steps ahead, plan the order of services and take notes.
 - Find out if there is a soloist for a choir special ahead of time... where are they standing? ...does it start with a soloist or choir?
 - Think about how you are going to transition from music special to what's next in the service.
- In general, close, tight framing (torso & head) is preferred, especially for solos.
 - Avoid stands, speakers and eye sores with framing if you can.
 - Be contentious about the surroundings.
 - Do NOT zoom in and focus on the choir director (i.e. their backs are facing the camera).
- When panning the choir during a special, don't stop the pan, rather transition to the next camera while you are completing your pass. You can also do this at the beginning.
 - [Example](#) of panning follow through while transitioning.
- Synchronize transitions with changes in a song (i.e. new verse or transition to the chorus) when possible.
- Do NOT pan the congregation or take the focus off of the choir/soloist during a special.
 - [Example](#) of an unusable special due to off panning.
- Projector screen
 - Try to frame the choir such that the projector screen is not shown. In some cases, you can shift the frame lower and avoid it; however, you cannot completely avoid it for the full widescreen view.
 - [Example](#) – frame needs to be shifted down slightly
 - *NEW* -- the media operator should blank the screen in ProPresenter for all choir specials.

Picture-in-Picture Usage:

- While Picture-in-Picture for specials is generally not preferred, sometimes the soloist is far away from the choir. In cases like this when the soloist and choir are singing together, PiP may make sense.
 - [Example](#) of good mix of soloist, choir, PiP and transitions (watch 1 minute or so of this example).
- We MUST make sure we promptly clear PiP when it is not needed. [Example](#)

Banner Usage:

The [banners introducing the choir specials](#) add a professional touch when used properly.

- Banners for choir specials should ONLY be use when the choir music starts playing and before the choir begins to sing. Leave it up for only 5 seconds or so.
- Do NOT display the banner again in the middle and/or end.