

# Audio/Video Guidelines for Assemblies and Conventions

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## INTRODUCTION

1. *Audio/Video Guidelines for Assemblies and Conventions* (CO-160) outlines the role of the Audio/Video (AV) Department at assemblies and conventions. It also provides instructions on how to set up and operate the AV equipment in a safe manner. It is for the use of each appointed Convention Committee member, Convention Committee member assistant, convention chairman (including those assigned to represent him at walk-throughs), AV overseer, AV crew overseer, circuit overseer, substitute circuit overseer, Assembly Hall overseer, assistant Assembly Hall overseer, assembly overseer, assistant assembly overseer, safety coordinator, and assistant safety coordinator. It should also be provided to key AV Department personnel, including anyone who will set up or operate equipment. It is provided to all brothers appointed as qualified to serve on a Convention Committee, whether they receive an assignment in a given year or not.

2. The AV Department plays a key role in assuring that the audience benefits from spiritual programs at both assemblies and conventions. The AV Department is generally organized the same way at both assemblies and conventions, although many assemblies will not have a video crew. Supplemental direction that applies specifically in your branch territory can be found in *Audio/Video Guidelines for Assemblies and Conventions Addendum* (CO-160a).

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### INTRODUCTION

1. The Audio/Video (AV) Department is divided into three crews: audio, video (if applicable), and stage. **At assemblies, a video crew is assigned only if video equipment is already installed at the facility where the assembly is being held.** (See 4:1.) Each crew is assigned an overseer, and each crew overseer serves as an assistant to the AV overseer. If the branch office provides direction to stream the program to or from other venues, an information technology (IT) crew will be set up, which will also come under the direction of the AV overseer. More information regarding the IT crew will be provided by the branch office as the need arises.

### AUDIO/VIDEO OVERSEER

2. The audio/video (AV) overseer coordinates the efforts of each crew under his oversight so that a high-quality program is presented. He also ensures that each crew adheres to direction from the branch office. The circuit overseer (for assemblies) and program overseer (for conventions) will ensure that the AV overseer has access to all talk outlines as well as any media files needed for the program. These outlines and media files are highly confidential and should be handled accordingly. Media files should not be altered without permission from the branch office. At the conclusion of the program, all media files and electronic copies of outlines should be deleted from any personal devices. Any printed copies of talk outlines should be delivered to the circuit overseer (for assemblies) or program overseer (for conventions), who will destroy them.

3. At assemblies, the AV overseer works under the direction of the circuit overseer and the assistant assembly overseer. At conventions, the AV overseer works under the direction of the program overseer and works closely with the convention chairman. The AV Department should function similarly at both assemblies and conventions. The entire program benefits when there is a free flow of communication and a close working relationship between the AV Department and the circuit overseer or convention chairman.

4. Prior to the event, the AV overseer should carefully review with his assistants the circuit assembly stage layout (S-343) or the *Convention Stage and Audio/Video Guide* (CO-13) as well as each talk outline. The audio, video, and stage crews should have a thorough understanding of the flow of the program. For assemblies, the AV overseer should download all media from JW Hub. For conventions, the AV overseer should ensure that the video crew overseer downloads all media from JW Hub. (See 4:3.) He should also ensure that crew overseers are prepared for any demonstrations, experiences, soliloquies, and videos. The

AV overseer or one of his assistants should be present when the convention chairman (or someone assigned to represent him) or the circuit overseer conducts program walk-throughs. —See [Chapter 5](#).

## PERSONNEL

5. The audio/video (AV) overseer should check with the assistant assembly overseer (for assemblies) or the program overseer (for conventions) regarding when to begin recruiting volunteers. The AV overseer will need to work with his assistants to recruit equipment operators, stage personnel, and if required, volunteers to assist with installation and disassembly. All AV personnel should be recruited and personally known by the department overseer, his assistants, or keymen. Volunteers should be recruited from the congregations assigned to attend the program. Care should be exercised to use only mature, spiritual persons. Only qualified elders or ministerial servants should be assigned to operate audio, video, and information technology equipment or work on the stage crew. Because stage crew members are highly visible, their appearance, dress, and grooming should not disturb or distract the audience. The AV overseer and his assistants should review the descriptions of the various assignments in [Chapter 2, paragraphs 14-16](#); [Chapter 3, paragraphs 1 and 6-8](#); and [Chapter 4, paragraphs 20-39](#), when selecting personnel.

6. Good-quality audio and video transmission (where applicable) throughout all seating areas is vital for the audience to understand and benefit from the program. Although at times the overseers of the AV crews may be more familiar with the technical aspects of the work than their oversight, all should maintain good communication to ensure that any major decision that affects the experience of the audience has the approval of the circuit overseer (at assemblies) or the program overseer (at conventions). When a facility is used for multiple events, the AV overseers, the crew overseers, and the technicians should share technical information with each other, including the optimum equipment settings for the facility.

## EQUIPMENT

7. Audio, video, information technology (IT), radio, or telephone equipment should not be rented or purchased for an event without the approval of the branch office. At times, equipment such as microphones and microphone stands can be borrowed from Kingdom Halls, Assembly Halls, or other local sources for use at events in rented venues. The audio/video (AV) overseer should ensure that equipment is secure at all times, especially overnight and between events.

8. We generally do not install corridor AV equipment. However, if the facility has preinstalled corridor AV equipment, it may be used for volunteers in departments located outside the general seating area. Preinstalled monitors or loudspeakers may be used even if they are located in areas other than those occupied by departments. In some cases, the radio transmission for those who are hard of hearing may be sufficient for these departments to receive the program through a radio. An AV feed may be provided to a department location so that volunteers can use their own monitor to view the program. AV equipment should not be set up in such a way that it encourages people to watch or listen to the program in the corridors.

9. The Local Broadcasting Department will initially contact the program overseer of the first convention held at a facility regarding the audio, video, and IT equipment needs for the convention(s). The program overseer for the first convention will contact the program overseers for subsequent conventions held in the same facility to compile their comments for the Local Broadcasting Department. All equipment received should be used as outlined in this manual and in the designs sent by the Local Broadcasting Department. Any proposed

adjustments to convention audio, video, and IT designs must be reviewed and approved by the Local Broadcasting Department. The branch office maintains an inventory of audio, video, and IT equipment and ships equipment to the conventions each year. The Local Broadcasting Department may arrange for the equipment to be shipped from one convention to another and then returned to the branch office or stored locally. When practical, in cooperation with any other AV overseers for the same venue, the AV overseer should schedule hands-on training with the equipment. Training can include setup, operation, and disassembly of equipment. It should also include what steps to take if equipment fails.

10. When AV equipment must be brought into a rented facility, good planning and oversight makes it possible to set up, balance, and test all of the equipment in one day. After the stage is assembled on move-in day, the audio, video, and stage crew overseers should work together to establish the locations where participants will stand and where furniture will be placed on the stage. This is important because it affects the way that audio and video equipment is set up. Ensure that decorations placed on or around the stage do not interfere with camera shots. Review the diagrams in the circuit assembly stage layout (S-343) or the *Convention Stage and Audio/Video Guide* (CO-13), if applicable. [Chapter 2, paragraph 10](#); [Chapter 3, paragraphs 1-2 and 5](#); and [Chapter 4, paragraph 9](#), contain specific direction for each crew about the stage.

## RECORDINGS AND VIDEO STREAMING

11. Recording devices used by those in attendance should not be connected to the audio or video systems. There is no provision for the program to be video streamed over the Internet or on any internal computer network, unless approval has been given by the branch office.—See [Chapter 4, paragraph 17](#), for direction on providing a video feed of the program to department locations.

12. Video recordings of current assemblies and conventions are provided in many languages on JW Stream. Those unable to attend the live event can obtain a link to the recorded program on JW Stream from their local congregation elders.

## TECHNICAL SUPPORT FOR CONVENTIONS

13. **Assembly Halls:** All problems and questions related to audio, video, and information technology (IT) matters should be promptly directed to Assembly Hall personnel. If necessary, the Assembly Hall overseer or someone designated by him will contact the Local Broadcasting Department for assistance.

14. **Rented Venues:** All problems and questions related to audio, video, and IT matters should be promptly directed to the Local Broadcasting Department by means of a phone call from a member of the Convention Committee, preferably the program overseer. The audio/video overseer and the appropriate crew overseer should be present on the phone call with him. When a significant audio or video issue impacts the program, the program overseer should also inform the Convention and Assembly Desk in the Service Department.

15. **Contact Information:** Consult *Audio/Video Guidelines for Assemblies and Conventions Addendum* (CO-160a) for telephone numbers, email addresses, or other methods to contact the Local Broadcasting Department.

## JW HUB AND JW DRIVE

16. The branch office provides resources on JW Hub and JW Drive for use by the Audio/Video (AV) Department. JW Hub may be used to access the *Audio/Video Guidelines for Audio/Video Department Overview*

*Assemblies and Conventions Addendum* (CO-160a), equipment manuals, compliance documents, configuration files, and training videos. JW Drive may be used to access AV design drawings, shipping paperwork, and inventory reports.

17. The Convention Committee should use the Convention Information feature on JW Hub to indicate which brothers have been assigned the “Audio/Video Overseer,” “Audio/Video Overseer Assistant,” and “Audio/Video Technician” responsibilities. This allows the brothers to access the necessary resources on JW Hub and JW Drive for their assignment. The AV overseer and his assistants are responsible for identifying the key brothers who should be assigned the “Audio/Video Technician” responsibility. These brothers should be selected from among those who serve as technical directors, video switcher operators, media operators, camera operators, mixer operators, mixer operator assistants, or installation personnel. The AV overseer should send the names of the selected brothers to the program overseer for approval.

18. **Bill of Materials, Packing List, and Event Content List:** For conventions that use branch-owned equipment, the Local Broadcasting Department may provide the following documents on JW Drive:

- (1) **Bill of Materials:** This document is used to verify that all the necessary equipment has been received.
- (2) **Packing List:** This document is used to identify the equipment that needs to be shipped to the next location. It may be necessary to ship the equipment to more than one location.
- (3) **Event Content List:** This document is used to verify that all the necessary equipment has been received and sent. It contains detailed information, including pictures of equipment not found on the bill of materials or packing list.

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### INTRODUCTION

1. The assistant assembly overseer (at assemblies), the program overseer (at conventions), the audio/video overseer, and members of the audio crew should regularly evaluate the sound quality by sitting in different locations to listen to the program.

### EQUIPMENT

2. Usually, it is best for the audio mixer and related equipment to be located in the general seating area in the direct field of sound with a clear view of the stage. This allows the brothers who operate the equipment to see the stage and hear the program as the audience does. However, so as not to create a distraction, only the brothers assigned to operate the equipment should be at that location. Music and speech should be equalized separately so that the quality of recorded presentations is maintained.

3. By the end of move-in day (if applicable), all audio equipment should be installed, tested, balanced, and checked for proper coverage. Before the event begins, the audio crew should train the stage crew on microphone positioning. At the beginning of each day, equipment should be thoroughly tested before the general admission time. After testing is completed and general admission begins, nothing should be broadcast over the audio system before the session chairman's introductory comments, except in cases of emergency.

4. At a rented venue, audio quality may be affected by a malfunctioning house audio system or by facility problems, such as buzzing light ballasts or transformers. It is preferable to try to correct such problems before requesting or installing additional equipment. With the approval of the Convention and Assembly Desk in the Service Department, the assembly overseer or the Convention Committee may approach the facility management through the contract representative to request that the facility management make the needed repairs, or allow us to do so, well in advance of the assembly or convention.

5. **Audio Headend:** The audio headend contains all the equipment needed for distributing the audio signal to loudspeakers and assistive listening devices. This includes an audio mixer and signal processing and distribution equipment. These items are generally located at or near the audio desk where operators carry out their assignments during the program. Audio outputs from the microphones on stage and from the primary and backup media players at the video headend are connected to inputs on the audio mixer.

- **WARNING:** Cell phones and tablets can introduce noise into the system. Members of the audio crew should be mindful of this while operating the equipment.
- Absolutely no food or drinks should be set on the table with the equipment.

6. **Assistive Listening Systems:** If there is an assistive listening broadcast system already available at the facility that hosts an assembly, the audio crew in the Audio/Video (AV) Department is responsible to transmit the program for the benefit of those who are hard of hearing. The branch office sends assistive listening equipment to each convention so that the program can be broadcast for those who are hard of hearing.

7. When an AM or FM radio transmitter is used as an assistive listening transmitter, those who will use this provision should be encouraged to bring a small radio and earphones to the event. The AV Department should provide the circuit overseer (for assemblies) or the convention chairman (for conventions) with the radio frequency(ies) that will be used so that this information can be included in the opening announcements by the session chairman.

8. Local regulations may not permit the use of radio transmitters. In such cases, the Local Broadcasting Department may direct the use of an assistive listening transmitter and special receivers that operate on specific frequencies. When assistive listening receivers are loaned to attendees to use during the program, the AV Department will establish one or more locations where the devices can be picked up and dropped off. One location is usually sufficient except in the case of exceptionally large venues. The AV Department should ensure that the batteries in receivers are charged prior to each day or session.

9. Any requests for radio broadcasting beyond what is described in these guidelines should be submitted to the Convention and Assembly Desk in the Service Department.

10. **Loudspeakers:** Loudspeakers are sometimes placed on the stage for the benefit of participants. They are often referred to as stage monitors. If stage monitors will be used, ensure that they are properly positioned to avoid audio feedback.

11. Loudspeakers allow the audience to hear the program. It is important that they are placed in the correct positions so that all members of the audience hear the program at approximately the same level. This will enable all to understand and benefit from the information presented.

## **MEDIA FILES**

12. Prerecorded music or music-video presentations are provided for use at the start of each session. These are part of the program. The purpose of these presentations is not to provide a background for conversations and association. Paying respectful attention to these presentations is a part of our worship, similar to singing the assigned songs during these events. Hence, the volume should be at a level that is high enough to encourage all attendees to sit in their seats and focus on the presentation. The music should initially be loud enough to be heard clearly over the conversations in progress. As the audience settles into their seats, the volume may be lowered to an appropriate level for the now quiet and attentive audience.

13. At times, the audio tracks of some media files for conventions will be equalized to reduce low frequencies in large venues, making the audio more intelligible for the audience. As a result, the files provided on JW Hub for playback at conventions may sound different than the files published on [jw.org](http://jw.org) and in *JW Library*.

## **PERSONNEL**

14. During the program, two volunteers are needed to operate the audio system effectively: the mixer operator and the mixer operator assistant. The audio crew overseer needs to

ensure that he has enough trained personnel to rotate crews in shifts. Listed below is an overview of their responsibilities.

15. **Mixer Operator:** The mixer operator raises the microphone and media player inputs at the correct time during the program. He focuses his full attention on the stage for the entire session so that the audience can hear every word of the program. He is alert to the tonal differences between participants and adjusts the levels accordingly. The mixer operator does not wear an intercom headset, take notes, or look up scriptures so that he is not distracted as the program proceeds.

16. **Mixer Operator Assistant:** The mixer operator assistant serves as a point of contact at the audio desk. He relays verbal instructions from the technical director to the mixer operator. He wears an intercom headset if an intercom system is used. He follows along with the circuit assembly stage layout (S-343) or the *Convention Stage and Audio/Video Guide* (CO-13) so that he can alert the mixer operator when media is to be played or when different microphones are used during demonstrations or interviews.

## CHAPTER 3 STAGE CREW

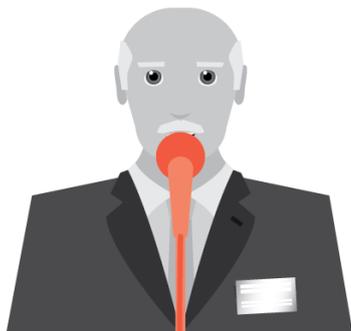
Introduction 1-2  
Microphone Positioning 3  
Participant Reminders 4  
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### INTRODUCTION

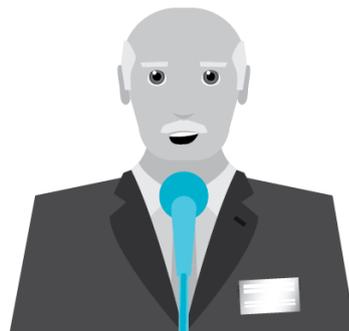
1. Brothers assigned to adjust the microphones should be trained by the audio crew in advance. During the walk-through, the audio/video representative should let those working with the stage crew know which side participants will use to enter and exit the stage.
2. The stage crew should carefully follow the circuit assembly stage layout (S-343) or the *Convention Stage and Audio/Video Guide* (CO-13) to set the stage for each part.

### MICROPHONE POSITIONING

3. During the walk-through, participants will receive proper coaching from the audio/video representative on microphone use and other reminders. (See [Chapter 5](#) and [Appendix E](#).) If video cameras are used, all involved should work closely with the video crew to ensure that microphones do not block the mouths of participants. Additional information outlining microphone usage is also provided in *Sound Reinforcement for Christian Conventions* (CO-snd), chapter 8, paragraphs 13-23, and the *Ministry School* book, pages 139-142.



Incorrect



Correct

### PARTICIPANT REMINDERS

4. During the program, a member of the stage crew should be assigned to give participants the reminders included in the checklist in [Appendix F](#) shortly before they go on stage.

### STAGE CONFIGURATION

5. On move-in day, the stage crew should note the positions for participants and furniture. (See [1:10](#).) Locations may be marked on the floor with inconspicuous pieces of tape. Audio/video equipment on the stage should be neat and orderly.

## **MAKEUP**

6. Those working with makeup will be under the supervision of the stage crew overseer. Typically, two sisters are needed to apply makeup, and a third sister should be near the stage to provide a final appearance check before participants go on stage.

7. Makeup is needed only if video is being used at the event. It is important that program participants look their best on camera; however, each participant decides whether or not he will use makeup. Makeup should only be offered to those with talks, interviews, demonstrations, or soliloquies. It should not be applied to those who will not be seen close up on the monitors, such as brothers giving a prayer, working on the stage, or commenting during the summary of *The Watchtower*.

8. Separate disposable makeup applicators should be used for each participant. Those applying makeup should wear disposable gloves or wash their hands between applications. Brothers should not appear to have on makeup, but it is best if their face and the top of their head does not glisten or shine. Use blotting paper and hypoallergenic translucent face powder as necessary to remove the shine without changing the natural skin tone. Assemblies and conventions being held at the same facility should share makeup supplies from week-to-week to reduce expenses and waste. Those working with makeup should not give haircuts, trim beards, or apply tinted foundation or heavy makeup.

## **BADGE CARDS**

9. Program participants should not be asked to remove their badge cards unless they are participating in reenactments or demonstrations where the card does not fit with the setting. All speakers at the main lectern should wear their badge card, regardless of glare or shine.

## CHAPTER 4 VIDEO CREW

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### INTRODUCTION

1. Video is an important part of our convention programs each year. Many assembly venues will not have video equipment installed in the facility and will not have a video crew. There is no need to provide video equipment when assemblies are held at rented facilities. Therefore, the video crew instructions that follow have been primarily written with conventions in

mind, although these principles may also be applied when assemblies make use of video equipment installed in a facility.—See [1:1](#).

2. The program overseer, the audio/video (AV) overseer, and members of the video crew should regularly evaluate the video quality by watching the camera framing, angles, and transitions during the program. In most cases, the video crew should play the music and videos. The video crew must communicate with the audio crew to make sure that the audio is turned up so that none of the program is missed. A second recording of the music or videos should be played simultaneously on the backup media player, ready to be patched in if necessary.

3. The video crew overseer is responsible for downloading and watching all media prior to the convention and informing the technical director of any video content that may cause difficulties for the operators. For example, a video may contain a loud sound, a moment of silence, or a brief moment during which the screen is black and then the video continues. The video crew overseer should bring all media to the convention site and arrange for it to be imported into *JW Library* and tested.—See [Appendix A](#).

4. By the end of the move-in day, all video equipment should be installed, tested, and color-balanced. Verify that any branch-owned AV equipment is properly connected to any preinstalled audio and video systems that will be used so that the media can be seen and heard. The video crew must be careful not to display a confidential or unreleased video where it can be viewed by others.

5. It is generally best for the video equipment to be located in an area where it will not draw attention or allow releases to be viewed on the preview monitor by persons in the general seating area prior to the release. Some announcements of a new release will have an accompanying brief video that reveals the cover artwork. When the new release is announced, the speaker should briefly be shown displaying it to the audience; then the video should be shown until the applause subsides or the speaker continues with his talk.

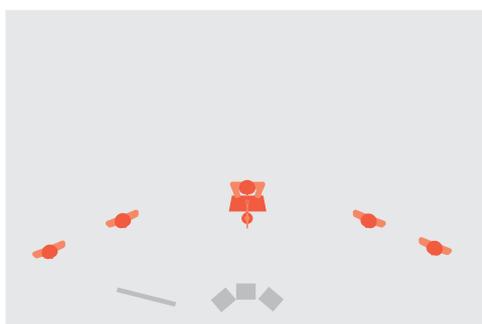
6. At times, the audio tracks of some media files for conventions will be equalized to reduce low frequencies in large venues, making the audio more intelligible for the audience. As a result, the files provided on JW Hub for playback at conventions may sound different than the files published on [jw.org](#) and in *JW Library*.

7. The branch office will at times post updated media on JW Hub. The video crew overseer should confirm that the most recent media is ready for playback before each session.

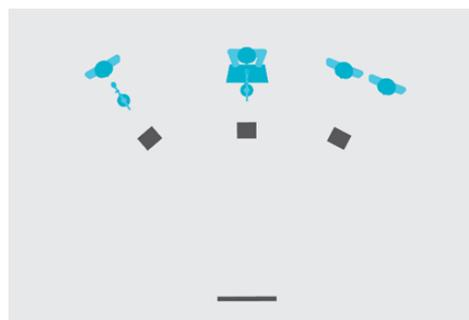
8. The branch office provides artwork that includes the program theme. Display this artwork from the time the doors open until the first session begins, during the lunch period, and for approximately 30 minutes after the program.

## **STAGE CONFIGURATION**

9. In rented venues, the lectern should be placed a few feet from the backdrop to achieve the best camera angles. If hard shadows are seen on the backdrop, the lectern should be moved forward until they are gone. Demonstrations and interviews should take place toward the back of the stage and as close to the middle as is practical. Permanent video installations in Assembly Halls typically have preestablished locations for participants that should be used.



Incorrect



Correct

10. It is preferable to have only the backdrop appear in the background of camera shots. This can be a challenge when capturing participants on the sides or front of the stage.

## USE OF VIDEO AT ASSEMBLIES

11. If video equipment is installed at the facility, it may be used during the program. The audio/video overseer and members of the video crew should regularly evaluate the video quality by watching the camera framing, angles, and transitions during the program.

12. Some facilities have been authorized to use video monitors in place of printed signs to show the yeartext and assembly themes. Equipment should not be purchased specifically for displaying these images. The theme artwork should be displayed on designated monitors from 8:00 a.m. until approximately 30 minutes after the program concludes. Each year, image files of artwork showing the assembly theme and program cover art are provided. These images should not be modified, and no locally-produced theme images that include program cover art should be used. Alternatively, a PDF file that simply shows the circuit assembly theme is also provided for making printed signs. Regardless of the method used, the assembly theme and yeartext should be displayed during the entire program.

13. Other venues have video monitors that are used primarily to display song lyrics and what transpires on the stage. The theme artwork should be displayed on these monitors when the program is not in session. (See 4:8.) Follow the guidelines in this document regarding the use of video during the baptism and for interpreted talks, as well as the use of images during the *Watchtower* summary.—See 4:53-55, 57-59; Appendix C.

## EQUIPMENT

14. This section provides a general overview of the video equipment required for a program. The Local Broadcasting Department will provide direction on the equipment to be used at each convention. The exact equipment used varies according to location, since some venues require more or less than others. Refer to the information provided in *Audio/Video Guidelines for Assemblies and Conventions Addendum* (CO-160a) and site-specific documentation provided on JW Drive for further details.

15. **Video Control Area:** The video control area contains all the equipment needed for distributing the video signal to various destinations, such as the large screens and video walls at a convention site. This includes a video switcher, multiview monitor, media players, and signal distribution equipment. These items are generally located at or near the video desk where operators carry out their assignments during the program.

- **WARNING:** Cell phones and tablets can introduce noise into the system. Members of the video crew should be mindful of this while operating the equipment.
- Absolutely no food or drinks should be set on the table with the equipment.

**16. Video Cameras:** One or more cameras may be included so that participants on the stage can be shown on the screens. Cameras may not be needed in smaller venues where the entire audience has a good view of the stage. Pan-tilt-zoom cameras are controlled remotely by a brother at the video desk. Manned cameras are controlled by an operator standing near the camera.

**17. Video Displays:** Video displays are used to show videos and a camera feed (when cameras are used) of the speaker to the audience. Assembly Halls regularly used for conventions may have this equipment permanently installed. At times, screens that are permanently installed in a rented venue are used. The Local Broadcasting Department may provide large LED video walls or television monitors to be distributed throughout the audience. It is the responsibility of the Audio/Video Department to set up these displays. The site-specific layout drawings and instructions provided by the Local Broadcasting Department should be followed carefully. In addition to the displays used to show video content to the audience, the following types of displays may also be included:

- (1) **Backstage Monitors:** These are used behind the stage for participants and, in some cases, members of the audience who may be seated behind the stage.
- (2) **Confidence Monitor:** This monitor is placed on the stage. It allows the speaker and other participants to see the video being displayed to the audience. This is especially helpful for those giving parts that include videos. This monitor should be placed near the front edge of the stage and several feet to one side of center so that it can be easily viewed by the participants. This monitor may also be used during the walk-throughs to display the multiview monitor from the video switcher so the stage crew and participants can see the camera angles clearly.
- (3) **Multiview Monitor:** This monitor is used in the video control area. It allows the video crew to view feeds from the cameras and media players.
- (4) **Department Monitors:** If a facility has permanently-installed monitors in the location where a department will be set up, these monitors may be utilized during the program. Monitors to view the program in the Chairman's Office, the Convention Committee Office, and the Accounting Department are typically provided by the Local Broadcasting Department. Monitors may be used in other departments when the following criteria are met:
  - The location of the department does not allow volunteers working there to see one of the displays set up for the audience.
  - The location of the department is a reasonable distance (generally within 100 meters [328 ft]) from the video control area.
  - It is possible to run a cable to the location and the Local Broadcasting Department approved to include a video feed to a given department location in the video system design.
  - A member of the department can borrow a locally-owned television to use for the duration of the convention.

**18. Video Accessories:** Depending on local circumstances, additional video equipment may be used. Examples are video distribution amplifiers, SDI to HDMI video converters,

fiber optic converters, video modulators, and other items. Directions on how to use these devices appear in *Audio/Video Guidelines for Assemblies and Conventions Addendum*.

19. **Stage Lighting:** In some locations, additional stage lighting will be provided. If stage lighting will be provided, direction on how to set up and operate it appears in *Audio/Video Guidelines for Assemblies and Conventions Addendum*.

## PERSONNEL

20. During the program, the video system requires several volunteers to operate effectively. Typically, at least four operators will need to be on duty at all times during the program: the technical director, the switcher operator, the media player operator, and one or more camera operators. The video crew overseer will need to ensure that he has enough trained personnel to rotate crews in shifts. Listed below is an overview of their responsibilities.

21. **Technical Director:** The technical director (commonly referred to as the “TD”) directs the live video program by giving verbal instructions to the equipment operators. Typically, the video crew overseer, or another experienced and discerning brother assigned by him, would handle this assignment. The technical director must be familiar with the operation of the equipment and the instructions for producing the program as outlined in this manual and any current correspondence from the branch office. He should be able to make quick decisions and provide immediate direction.

22. The technical director should not hesitate to provide corrective feedback to the operators when necessary. For example, if minor framing adjustments are necessary during the program, these should be made when most of the audience is not watching the video screens, such as during the reading of a Bible verse. However, if the framing of a shot is causing a distraction, it is best to make immediate corrective adjustments. The technical director must be focused on the program and direct these adjustments quickly and with discernment.

23. The *Convention Stage and Audio/Video Guide* (CO-13) and the circuit assembly stage layout (S-343) provide detailed direction regarding the microphone requirements and locations for each part on the program. The *Convention Stage and Audio/Video Guide* also includes the file names for the media that will be used in each talk. The technical director will need these documents and the talk outlines in-hand during the program so that he can inform the crew of what is coming up next, approximate the timing of demonstrations, and so forth. The *Convention Stage and Audio/Video Guide* or the circuit assembly stage layout should be provided to all members of the crew who will need this information, such as the switcher operator, the media operator, and the audio mixer assistant.

24. During the program, the technical director should provide direction regarding upcoming parts as needed. This communication would include, but is not limited to the following:

- (1) Informing the camera operators of upcoming demonstrations, experiences, and soliloquies, as well as what actions will take place. (For example, “A sister will walk in from the left side and sit in a chair.”)
- (2) Informing the media operator of an upcoming cue for the playback of media.
- (3) Informing the audio crew when upcoming media will be played.
- (4) Informing the media operator, audio crew, and switcher operator of any video content that may cause difficulties. For example, a video may contain a loud sound, a moment of silence, or a brief moment during which the screen is black and then the video continues.

25. No live program will be flawless. However, mistakes can be kept to a minimum with an attentive crew and good communication. This will allow the audience to focus on the information being presented without distractions.

26. **Media Operator:** The media operator plays media files during the program. This includes songs, title slides, audio clips, pictures, or videos included in talk outlines and the pictures from the *Watchtower* study article being considered. Videos should always be allowed to play until the end so that the credits are displayed to the audience.

27. During each talk, the media operator should follow along with the *Convention Stage and Audio/Video Guide*.

28. At each walk-through, the assigned representative of the Audio/Video (AV) Department will verify with the speaker when the media will be introduced and if it is a picture, approximately how long it should be displayed. (See 5:4.) Talks may include a video of a static image. Such video files should be shown while the speaker directs attention to them. There is no need to wait for these videos to play through completely. At the session walk-through, the AV representative should ask the speaker for direction on how long the image should be displayed or for a cue indicating when the video should be stopped.

29. Media is played using computers running *JW Library* or *JW Library Sign Language*. Two identical computers are provided for redundant operation. The media operator should be able to navigate a computer interface quickly and effectively.—See 4:60-63.

30. Video files are named in the order they are shown. They appear in chronological order in *JW Library*. Verify playback of all files on the media players. All files should be loaded, organized, and tested well in advance of the convention.—See [Appendix A](#).

31. Do not connect media player computers to the Internet. This reduces security risks. As an exception, a media player computer may be connected to the Internet in the following circumstances:

- (1) The video crew overseer may not have access to another computer that he can use to download a revised video file from the “Event Media” section of the “Documents” tab on JW Hub onto a USB drive and then copy it to the media player computer. In this case, the media player computer may be used. Use of the Internet should be limited to purposes related to the event, such as downloading files from JW Hub or JW Drive.
- (2) A video stream of a live talk from another convention may be included in the program. When this happens, the Local Broadcasting Department will provide more instructions.
- (3) In special circumstances, the Local Broadcasting Department may direct that the media player computer be connected to the Internet.

32. **Camera Operators:** The camera operators follow the action on the stage, such as demonstrations, soliloquies, and wide shots for transitions between speakers. Doing so gives the video-control area a view of what is happening during the program.

33. Camera operators typically adjust pan, tilt, and zoom when their cameras are not being displayed to the audience. If it is necessary to adjust one of these settings while a shot is live, the operator should do it very slowly so as not to distract the audience. The technical director may decide to do this during the reading of a scripture, when many in the audience may not be looking at a video screen.

34. Pan-tilt-zoom (PTZ) cameras are operated using a controller at the video desk. Generally, one operator will control multiple PTZ cameras. Manned cameras require a separate operator for each camera. During portions of the program when there is limited use of the manned cameras, the operators may sit directly beside the camera. However, the operators should always wear the intercom headset in case the technical director needs to contact them.

35. There is a very short amount of time to frame up shots during the program. It is crucial that camera operators focus on their shots, rather than trying to follow along with the program. The camera operators should be thoroughly familiar with the shot and transition guidelines described in this chapter. (See 4:45-59.) Consult *Audio/Video Guidelines for Assemblies and Conventions Addendum* (CO-160a) for more information on the cameras that will be used at your convention.

36. **Switcher Operator:** The switcher operator transitions between the different cameras and video sources. He is in constant communication with the camera operators and the technical director throughout the program. The switcher operator will give advance warning before switching to a camera so that the camera operator is not still adjusting or moving the shot. It is important for the switcher operator to have a thorough understanding of the shot and transition guidelines described in this chapter. (See 4:45-59.) He should focus on the multiview monitor and the switcher control panel during his assigned session rather than trying to follow along with a talk outline or the circuit assembly stage layout or *Convention Stage and Audio/Video Guide*.

37. There are certain aspects of the program that follow a pattern. For example, the procedure for transitioning between speakers or simple interviews follows a certain pattern. It is often easiest for the switcher operator to decide exactly when to cut, rather than rely on the technical director for this direction. However, for parts that are more complex, the technical director will provide guidance.

38. The switcher operator must understand how to cut and dissolve between video sources. Dissolve is sometimes called “trans” or “auto-trans” on different video switchers. Consult *Audio/Video Guidelines for Assemblies and Conventions Addendum* for more details on how to operate the specific model of video switcher that will be used at your convention.

39. **Recording Monitor:** A recording monitor is needed only when the branch office has given direction to record the program. (See 1:12.) The recording monitor sits near the recording device during the program and periodically checks to make sure that it is functioning correctly. He immediately alerts the technical director and the AV overseer if there is an issue.

## COMMUNICATION

40. Good communication between the technical director, the switcher operator, the camera operators, and the audio crew is crucial to a successful program. The camera operators should always know ahead of time that their shot is about to be taken live and what kind of adjustment might be necessary before it is used. A wired intercom system, two-way radios, or some other type of communication devices may be used to facilitate communication during the program. When devices with batteries are used, the video crew should ensure that they are sufficiently charged before each session.—See *Audio/Video Guidelines for Assemblies and Conventions Addendum* (CO-160a).

41. The technical director and the switcher operator will do most of the speaking during the program. For the most part, camera operators will be listening, but if they have a question or an issue arises, they should feel free to speak up.

42. Brief instructions work best. For example, the switcher operator may say, “Ready Cam 1,” pause briefly, “Take Cam 1.” Followed later by, “Ready Cam 2,” pause briefly, “Take Cam 2. Cam 1, you are clear.” These phrases mean that Camera 1 gets the shot ready. The switcher operator waits for the adjustment and once it is correctly framed, announces that the camera is going live. After switching to the next shot, he lets Camera 1 know that he is clear to move.

43. Clear instruction is key. Instead of phrases like “Camera 1, come out more” or “Camera 3, go more to the side,” it would be better to describe what the end shot should look like or what needs to be changed. For example, “Camera 1, zoom in to get less headroom” or “Camera 3, pan left and zoom in on the group that is seated.”

44. Keep unnecessary chatter to a minimum, especially in areas where the audience is within earshot. Keep a dignified demeanor while caring for assignments.

## **SHOT AND TRANSITION GUIDELINES**

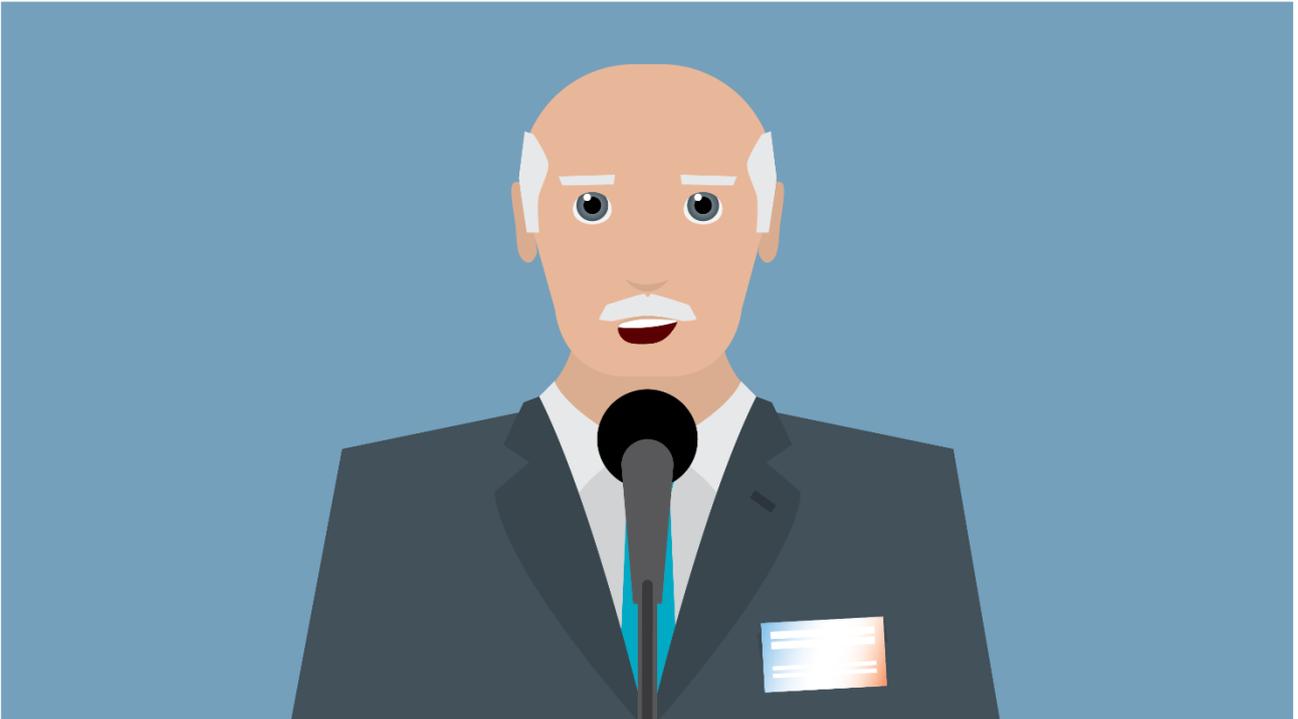
45. This section provides guidelines on the proper way to frame and transition between the shots used during the program. The goal of the video crew is simply to convey what happens on the stage so that the audience can focus on the information being presented.

46. **Transitions:** During the program, most transitions will be cuts. However, a dissolve should be used for the following transitions:

- (1) When switching to and from the playback of media, including talk-title images. (However, always use cuts when transitioning to and from pictures shown during the summary of *The Watchtower*.)
- (2) When switching to and from a black screen.

47. **Medium Close-Up Shot:** Use this shot for all talks delivered from the lectern and for the session chairman. There should be a few inches of room above the speaker’s head, and the bottom of the frame should be a few inches below the breast pocket opening. If the speaker’s badge card is clipped to his breast pocket, the entire card will be visible. The lectern is not required to be in the shot.

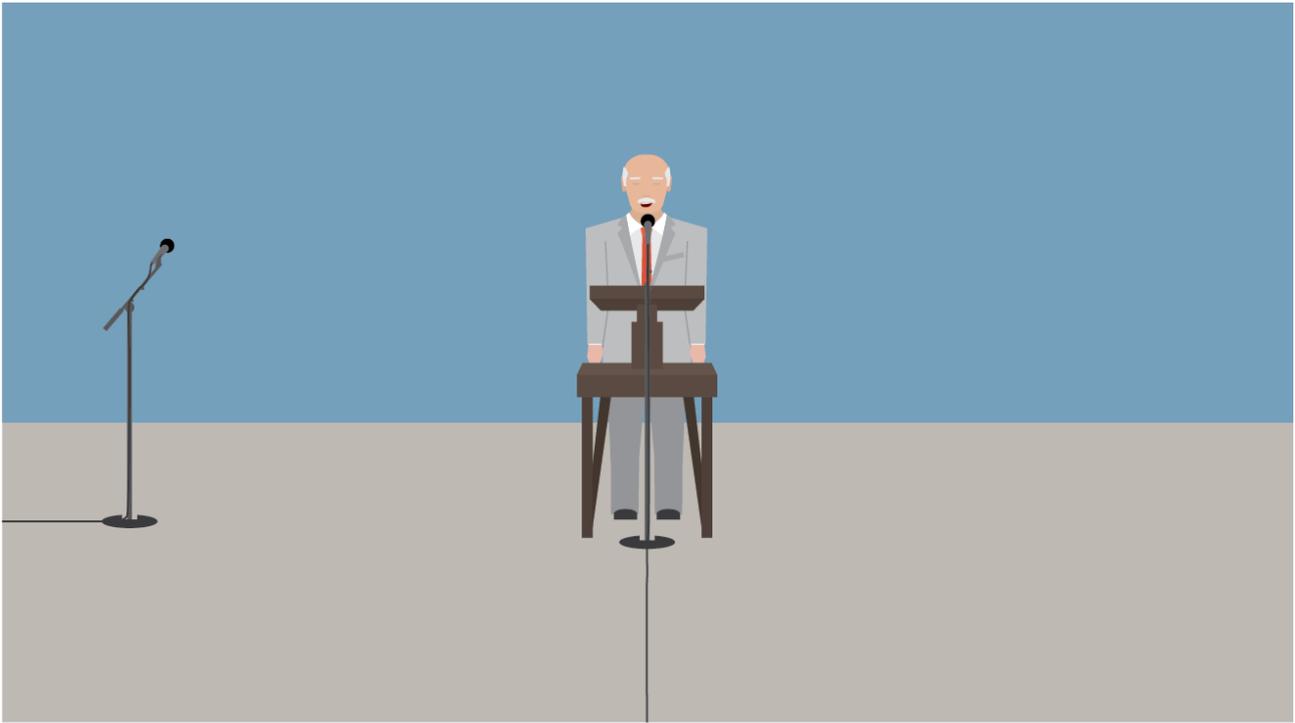
(A few inches of headroom)



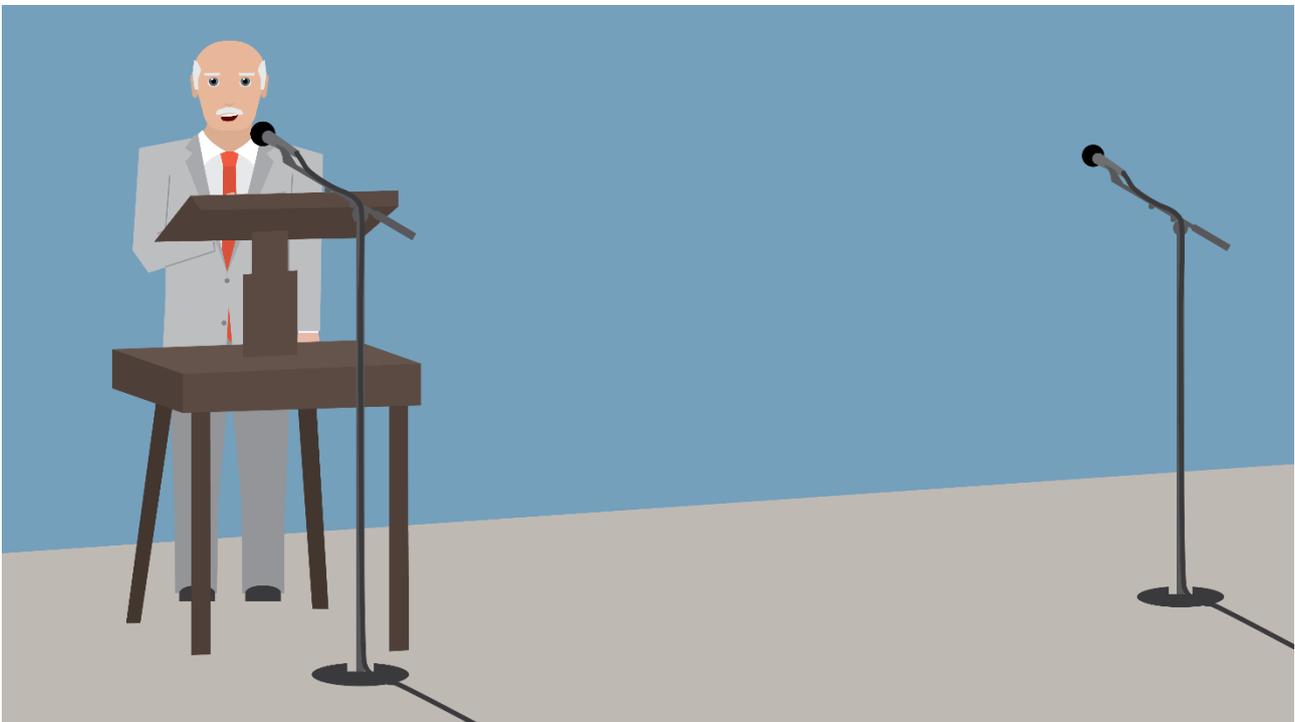
(Slightly below top of breast pocket)

48. In general, brothers giving a talk have been instructed to look directly into the camera as if they were conversing with a single individual, making frequent, natural eye contact. Many of those in attendance depend primarily on video monitors to see the program, and this style of delivery looks very natural on-screen. However, when the camera is mounted at the back of the auditorium, it would appear awkward to those in the audience if the speaker were to look directly into the camera. In these situations, the brothers have been instructed to maintain audience contact with those in the front center section. Limiting their eye contact in this way will keep those watching the displays from being distracted by what appears on-screen as exaggerated head movements.

49. **Stage Wide Shot:** This shot is wide enough to show both ends of the stage. This shot is used during prayers.



50. **Transition Shot:** Using a side camera, frame a shot that goes from the edge of the stage to the side of the lectern. Use this shot whenever a transition between speakers is made or when introducing additional participants on the stage. Always frame the transition shot on the side of the stage from where the next speaker or session chairman will enter. When using this shot during an interview or a demonstration, zoom in closer to avoid showing more of the stage than necessary.

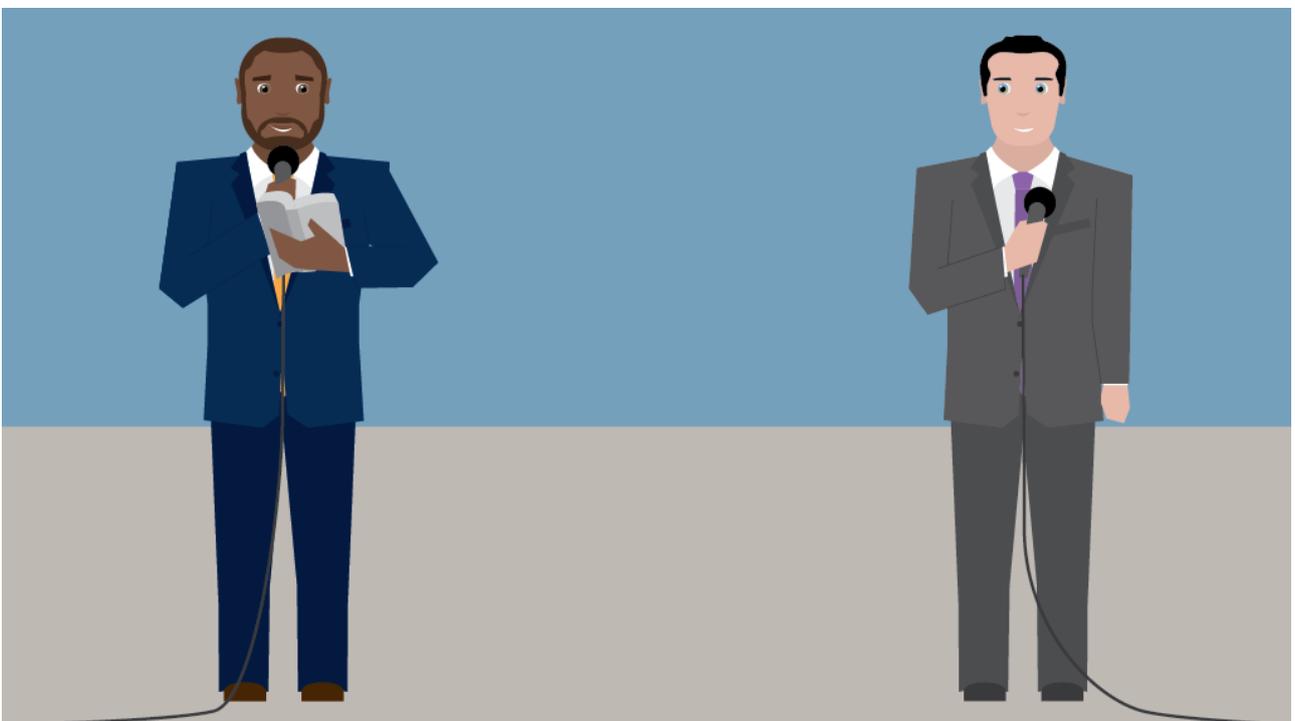


51. **Interview Mid-Shot:** For standing interviews and demonstrations, use a mid-shot (from the waist up) for each participant. If the participants are seated, it may be more appropriate to get a full-length shot from the top of their head to their feet. A second camera can zoom out to a transition shot that includes the speaker and participants. This can be used to transition between the speaker and participants when questions are asked. Participants who are

interviewed have been instructed to direct their comments to the speaker. They should not direct their comments to the camera.



52. **Soliloquies and Demonstrations:** While the exact framing for these parts will vary, there are a few basic principles. As a general rule, start wide in a transition shot to establish the scene for the audience. Then once it begins, cut in closer. At the end of the demonstration, cut back to a transition shot to show the participants as they leave the stage. Then cut back to the speaker as he continues the part.



- (1) Show any participants as they enter and exit the scene.
- (2) Frame any combination of medium close-up, mid-, and full-length shots to show what is happening on stage.

- (3) During the walk-through, make special note of any movement during a demonstration to follow it smoothly.
- (4) Those giving demonstrations and soliloquies should not look into the camera. They should deliver their parts naturally.

53. **Summary of *The Watchtower*:** Use the center camera to frame a medium close-up shot of the conductor throughout the lesson. Frame participants in an interview mid-shot. Cut to the conductor after each answer to allow time for the camera operator to frame the next group of participants. Do not include the conductor in the shot of the participants.

54. During the summary of *The Watchtower*, pictures from the study article can be displayed if the location already has the necessary equipment. Do not set up video screens at an assembly just to show pictures during the *Watchtower* summary. Before a convention, the program overseer and the audio/video (AV) overseer will consult with the brother assigned to present the *Watchtower* summary to determine when and for how long each picture will be displayed. Before an assembly, this will be handled by the circuit overseer, the AV overseer, and the brother assigned to present the *Watchtower* summary. Use the following guidelines to determine when to show pictures:

- (1) Pictures may be displayed when they are referred to by the conductor or a commenter and if showing the picture would add meaning to the discussion. (Example: “As we can see in the picture . . .”)
- (2) Typically, a picture should be used no more than twice during the *Watchtower* summary. Showing a picture each time it is mentioned may distract the audience. Good judgment should be used when determining whether to show a picture or not.
- (3) A picture may be shown more than twice if the conductor is highlighting a specific teaching point illustrated by the picture or if a picture is assigned to multiple paragraphs (or is a collage of multiple images).

55. When displaying a picture, the participant should be shown for a portion of the comment if possible. This can typically be done during the second half of the comment when the participant is no longer making direct reference to the picture. Cuts should always be used when transitioning to and from a picture.

56. **Talk Titles:** Talk-title images should be used as follows:

- (1) Display the talk-title image file as each talk is being introduced by the session chairman or by the preceding speaker. When a talk is being introduced from the main lectern, fade to the talk-title image file when the session chairman or speaker completes his introduction. When the session chairman introduces a talk from a secondary microphone, fade to the image file at the first mention of the speaker’s name or the talk title, whichever comes first.
- (2) Fade to the speaker just before he begins to speak. Ensure that stage crew members do not appear in the shot. Do not instruct participants to wait until they see themselves on a monitor to begin speaking, as this will result in their looking off-camera when the video is taken live.
- (3) For feature Bible dramas and dramatic Bible readings, when the session chairman completes his introduction, fade to the talk-title image for five seconds, fade to black, then play the video.

57. **Baptism Pool Wide Shot:** For the baptisms in rented facilities, a camera may be moved to the location of the baptism pool and adjusted to show a fixed wide shot of the entire pool.

In most cases, the best angle will be attained if the tripod is raised to its maximum height and the camera is pointed down at the pool. Assembly Hall video systems may already include permanently-installed cameras to obtain this shot.

58. At times, it may be necessary to cut to a different shot to avoid embarrassing situations. If someone is having difficulty entering or exiting the pool or if an emergency arises, another shot should be shown. Discernment should be used when deciding what should be shown on the video system.

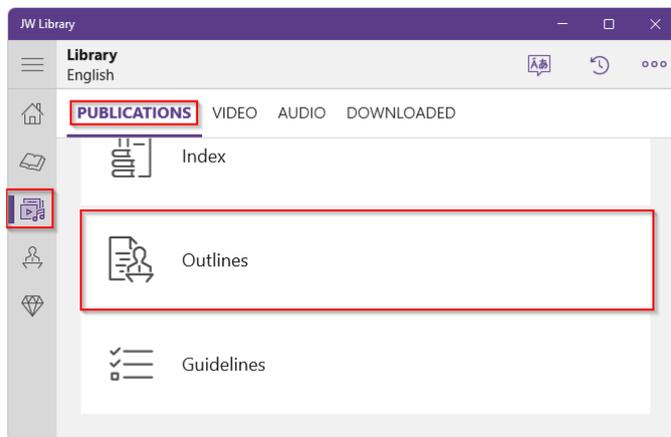
59. The speaker should be shown during the entire baptism talk. Unless it is a sign-language assembly or convention, the baptism candidates should not be shown when they are asked to stand or when the questions are answered. However, it is permissible to pan the candidates when they exit the main seating area after the song. At sign-language assemblies or conventions, it is permissible to show a wide shot of the stage, including the first few rows of the audience, during the time the baptism candidates are asked to stand and when the questions are answered. Thus, the baptism candidates and at least a partial view of their positive response would be seen from behind.

## PLAYING MEDIA USING *JW LIBRARY*

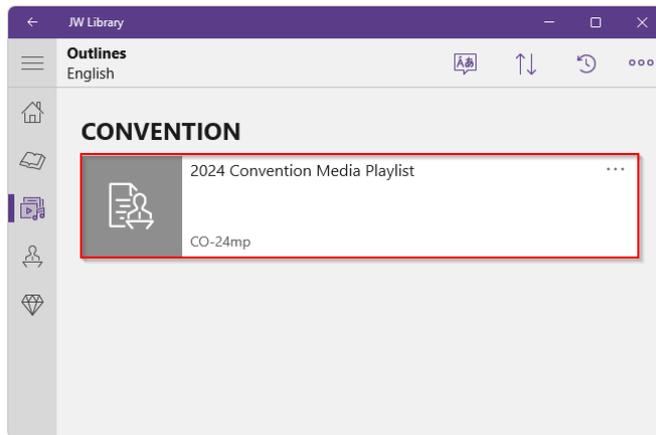
60. This section describes how to use *JW Library* to play media during a program. Follow the instructions in [Appendix A](#) to configure *JW Library* and import a media playlist before the event.

61. **Operating Instructions:** From the *JW Library* home page:

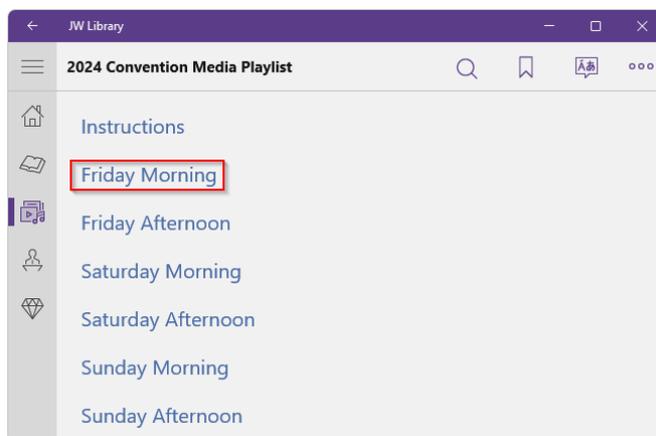
- (1) Open “Library,” then “Publications,” then “Outlines.”



- (2) Select the appropriate media playlist. For example, the media playlist for a convention will be named “20XX Convention Media Playlist” (CO-XXmp).

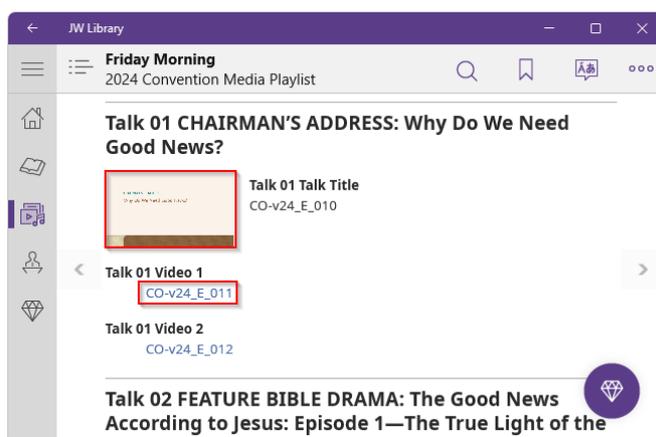


- (3) Select the desired session.

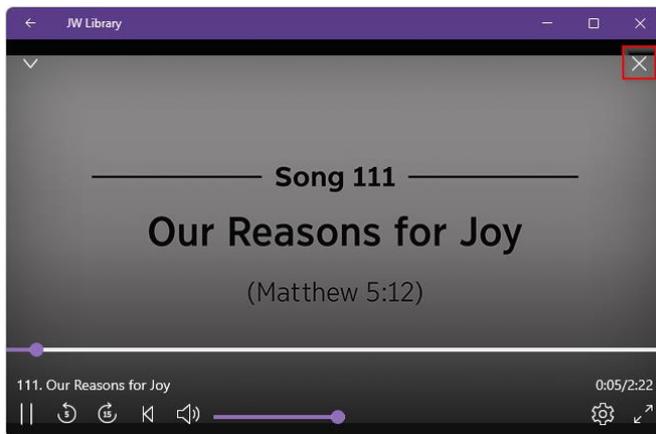


- (4) Media files are displayed in chronological order. Select the blue file name to play the corresponding media. CAUTION: Never allow your pointer to display on the second screen while a video is playing.

- (5) Select the corresponding picture to display the talk-title slide.

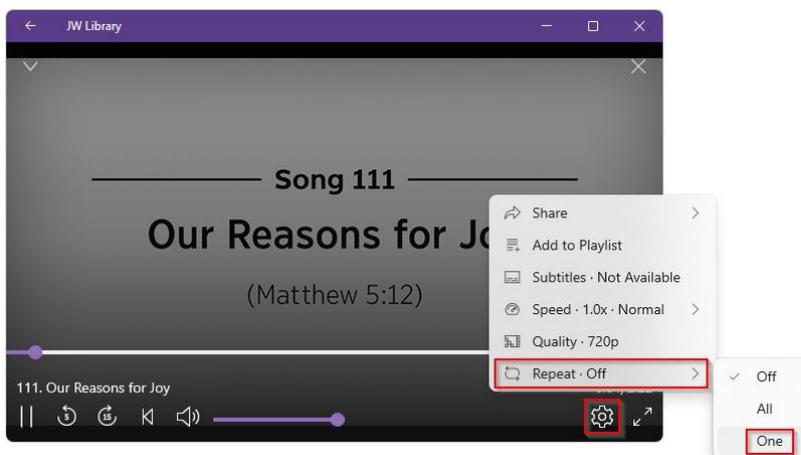


- (6) To stop displaying the slide, select the “X” inside the media window. If no “X” is present in this location, select anywhere in the media window to bring up the controls. CAUTION: This “X” is directly below the “X” that closes *JW Library*.



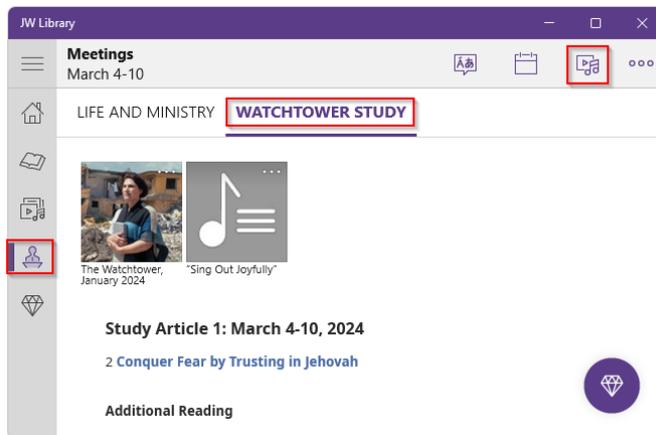
**62. Playing Videos Repeatedly:** You will need to play some videos multiple times, such as the theme video. *JW Library* can be configured to play a video repeatedly. To enable this feature:

- (1) While playing media, select the “Repeat” icon. When the video reaches the end, instead of stopping, it will start playing again from the beginning. *Note:* The repeat setting turns off every time you start the playback of a new video. You will need to select it again when repeat is needed.
- (2) To stop playing media that is on repeat, follow the same procedure used to close an image. Select the “X” in the upper right-hand corner of the media playback window.

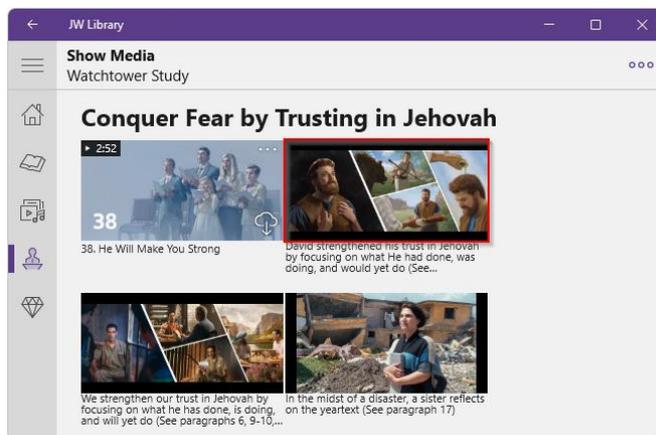


63. **Displaying Pictures During the Summary of *The Watchtower*:** From the home page of *JW Library*, select:

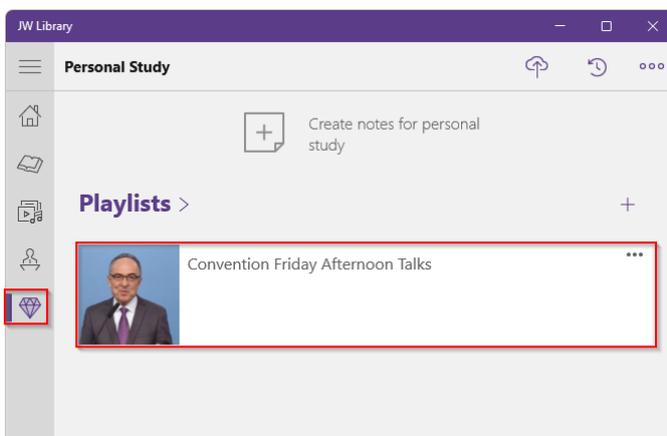
- (1) “Meetings,” then “Watchtower Study,” then the “Show Media” icon. *Note:* If the “No Media” message appears, the correct issue of *The Watchtower* must be imported into *JW Library*.—See [Appendix A, paragraph 3](#).



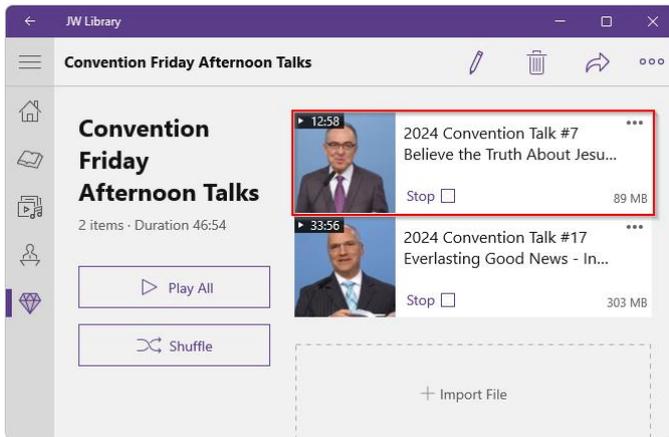
- (2) Select the desired picture to display.



64. **Playing Media From the Playlist Feature:** From the home page of *JW Library*, select the “Personal Study” icon and then select the desired playlist to open it. Follow the instructions in [Appendix A, paragraphs 7-14](#), to create a playlist in *JW Library* before the event.



65. Select a playlist item to display or play it.



## CAMERAS AND TRIPODS

66. While different models of cameras and tripods vary in appearance, there are some features and principles that are common to all. This section outlines general principles. Specific operating instructions for the cameras and tripods used at your convention are contained in *Audio/Video Guidelines for Assemblies and Conventions Addendum (CO-160a)* or written instructions provided at the Assembly Hall.

67. **Iris:** The iris controls the brightness of the picture. A wide-open iris lets more light into the camera and makes the picture brighter. A closed iris reduces the amount of light coming into the camera, making the picture darker. Set the iris control to manual mode. Automatic iris settings can distract the audience by causing the image shown on the screens to lighten or darken erratically. You may need to adjust the iris to avoid underexposing or overexposing participants with lighter or darker skin tones. Check the iris level for each new speaker and participant. Make any needed adjustments *before* the camera goes live if possible.

(Bad) Underexposed



(Bad) Overexposed



(Good) Properly Exposed



68. **Focus:** Use a camera's auto-focus function if it has one. In most cases, the auto-focus function will work well through the entire program. However, the auto-focus function can be affected by the iris setting. If you notice the camera is not finding the correct focus or if it is continually adjusting during the program, you should switch to manual focus for that portion of the program.

69. **White Balance:** Calibrating the white balance on cameras enables them to portray color accurately. When cameras have been properly balanced, the image they capture will appear

natural and lifelike. When cameras are not balanced correctly, the image may appear too blue or too orange.

(Bad) Too Blue



(Bad) Too Orange



(Good) Natural and lifelike



70. Before making any adjustments to the white balance setting on the cameras, set up and power on all video equipment, lights, cameras, and displays. Ensure that all lights that will be used during the program, including house lights, are turned on. House lights may require time to reach the level of brightness needed for the program. In some settings, the lighting conditions may change during the day. For example, in an outdoor venue the light from the sun will vary in intensity and color over the course of the day. In these cases, an “auto white balance” setting on a camera may be used if such is available. This allows the camera to determine the color as conditions change. However, this setting is not recommended for indoor events where the light color stays consistent throughout the program.

71. **Tripods:** Generally, tripods used for pan-tilt-zoom cameras should be set up so that the camera sits at approximately the same height as the typical speaker’s head. If the tripod is not that tall, simply extend the sections all the way. Tripods for manned cameras should be set at a height that allows the operator to reach the controls comfortably. Camera angles from this height are acceptable.

72. Ensure that the moving parts on a tripod used with a manned camera are used correctly. Most tripods have a lock mechanism (brake) and a drag mechanism (resistor) for pan and tilt. When the brakes are used incorrectly, the tripod will wear out more quickly. When a camera is properly balanced on the tripod, it will be easier to operate.

73. During the program, there may be occasions when a manned camera will not be moved for a while. The operator may use the brake to lock the camera in place. However, it is very important to disengage the brake before moving the camera again. The brake should *never* be used as an ‘extra’ drag control to make the camera move more smoothly.

## STAGE LIGHTS

74. In some venues, additional lighting equipment will be provided to illuminate the stage. The goal of these lights is to make sure the light levels on the stage are adequate for video capture by creating an even wash on the entire stage. Lights are not intended to eliminate

all shadows. Shadows can help to add depth to a person's face. Rather, lights ensure that the cameras can capture clearly what is happening on stage.

75. All stage lighting should be positioned and configured on move-in day. Once the position and intensity level has been established, there is usually no need to adjust it during the program. Do not assign someone to operate a lighting control interface during the program. In some rare circumstances, a facility may have a drastic change in lighting conditions during the day. For example, perhaps several large windows allow natural light to hit the stage in the morning, but not the afternoon. In cases like this, it is permissible to adjust the intensity of the lights between sessions.

## **ADJUSTING THE BRIGHTNESS AND CONTRAST ON VIDEO DISPLAYS**

76. Large LED video displays must be calibrated after they are assembled and powered on. At a minimum, the brightness and contrast may need to be adjusted so that shadows and highlights appear correctly in videos. Before adjusting any settings, turn on all lights that will be used during the program, including house lights. Allow sufficient time for house lights to reach the level of brightness that will be needed for the program. Use the calibration image in [Appendix B](#) when adjusting the brightness and contrast. Consult *Audio/Video Guidelines for Assemblies and Conventions Addendum (CO-160a)* for specific directions on how to adjust these settings if LED video walls will be used at your convention.

77. There is usually no need to calibrate televisions. However, if the image on a television appears overly bright or dark, use the calibration image in [Appendix B](#).

## **SHOWING VIDEOS AT MEETINGS**

78. The video crew may be directed by the branch office to show a video at a meeting, such as the meeting for those interested in attending the School for Kingdom Evangelizers. It is best to keep the equipment setup for this meeting simple. If a small audience is expected, a media player connected to a television may be sufficient. The audience will be able to hear the video through the television's built in speakers. If the audience is large enough to use a simple sound reinforcement system, you could connect the media player to the system. —See *Audio/Video Guidelines for Assemblies and Conventions Addendum (CO-160a)* for details.

## CHAPTER 5 PROGRAM WALK-THROUGHS

[Introduction](#) 1-4

[Video](#) 5-6

[Audio](#) 7

### INTRODUCTION

1. The convention chairman or another qualified brother assigned by him in advance (at conventions) or the circuit overseer (at assemblies) presides over the program walk-through. He ensures that the spiritual program is properly presented.
2. The program overseer or his assistant (at conventions) and a representative from the Audio/Video (AV) Department (at both conventions and assemblies) are present on the stage during each walk-through. Generally, the AV overseer or one of his assistants cares for this responsibility. The AV representative may be accompanied by another brother for training. The AV representative ensures that the AV aspects of the program are properly coordinated. This includes giving direction on participant locations, furniture placement, and microphone usage. (See [Appendix E](#).) When it is practical to do so, he uses an intercom headset, two-way radio, or some other method to communicate discreetly with the brothers at the video and audio desks. Sound checks for each participant should not be performed.
3. It is best to keep the number of those present from the AV Department to a minimum during the walk-through. The presence of many people on the stage can make participants more nervous and make it difficult for the video crew to line up camera shots (when applicable). Some from the stage crew, preferably those assigned to work during the upcoming session, should be on hand to move microphone stands and furniture as needed. As an exception, if there is no means of communication between the stage, the video desk, and the audio desk, one member from both the audio and video crews may attend the walkthrough on the stage.
4. During the walk-through, the technical director, the switcher operator, the camera operator(s), the mixer operator, and the mixer operator assistant should be at their assigned positions. The AV representative should inform the audio and video crews if a speaker provides a specific time or cue for playing media that differs significantly from what appears in the talk outline.

### VIDEO

5. As the various program participants take their positions on stage, camera operators should ensure that they can obtain the camera shots required during the program. If pan-tilt-zoom cameras are being used, the walk-through is a good opportunity to adjust camera shots to the height of each speaker and to set presets. However, setting presets does not eliminate the need for the camera operator to assess camera shots manually and adjust for each participant as needed during the program. The duration of the walk-through should not be extended so that a preset can be set for each speaker.
6. While the approximate locations of program participants will have been established on move-in day, the technical director should advise the audio/video (AV) representative if any minor adjustments are needed during the walk-through. (See [1:10](#).) For example, instructing those interviewed to stand at a particular angle may improve the ability of the audience to see their facial expressions in the camera shot. If the video system allows for it, a feed of the multiview output, or an auxiliary output from the video switcher, may be routed to the

confidence monitor on the stage. This allows the AV representative to see exactly what the cameras capture and quickly understand any comments from the technical director. This may be helpful for the first few participants at a location on the stage or if participants of drastically different heights will be at the same position. However, there is no need for the AV representative to painstakingly analyze every shot using the monitor. The AV Department should avoid unnecessarily making the walk-through take a long time.

## **AUDIO**

7. The mixer operator and his assistant should note which microphones will be used during the program. The audio/video representative should inform the mixer operator about any unique situations. For example, during a demonstration or soliloquy, a participant may need to speak into a microphone while walking on to the stage, before he arrives at the predetermined location.

## CHAPTER 6 AUDIO/VIDEO SETUP SAFETY

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### INTRODUCTION

1. All volunteers working with audio/video (AV) equipment need to give serious attention to safety. This section outlines the safety procedures that apply to the setup of AV equipment for large theocratic events, incorporating the instruction contained in *Audio/Video Setup Safety* (A-149). Use this document to supplement the guidelines provided in *Working Together Safely—Standards for Theocratic Construction and Maintenance* (DC-82).
2. Since volunteers must often install or uninstall equipment in a limited amount of time, it is vital that overseers plan ahead and then instruct volunteers to perform the work safely. Any volunteer who is not provided with a copy of *Audio/Video Guidelines for Assemblies and Conventions* (CO-160) should be provided with a copy of *Audio/Video Setup Safety*. (See [Introduction, paragraph 1.](#)) No one should ever sacrifice safety to meet a deadline.
3. All equipment must be approved by the Local Broadcasting Department and must comply with all venue safety requirements and local laws. Additional requirements may exist for larger installations. Follow any specific direction provided by the Local Broadcasting Department regarding the safe setup and use of AV equipment.

### PREPARATION AND PLANNING

4. Well before the event and with the assistance of the brothers assigned to handle safety matters, the audio/video (AV) overseer should assess each task involved in the installation of the equipment and determine the potential hazards related to each task. This hazard assessment includes reviewing the potential risks and identifying the controls that will be

implemented to reduce or eliminate such risks. The overseer should also determine what type of personal protective equipment (PPE) will be required for each task. Examples of PPE include hard hats, safety glasses, high-visibility vests, gloves, and work shoes. Use the *Congregation Job Hazard Analysis* (DC-85) form as a guide to assess the hazards associated with a task. The overseer should use good judgment to determine which tasks require a hazard analysis. The goal is to provide a safe work environment, not to burden anyone with excessive paperwork.

5. Before move-in day, volunteers should be informed of the PPE they will need to bring for the work. On move-in day, the AV overseer should give a brief safety talk to highlight the importance of safety. This talk should begin and end with prayer. In addition, each brother assigned to oversee a small crew should provide those he oversees with specific safety guidance, including a review of the hazards and controls relating to the assigned tasks. He should make sure that each volunteer has the required PPE. Each volunteer must receive the necessary instruction, training, and supervision so that he can work safely.

## HAZARD ASSESSMENT

6. Complete a *Congregation Job Hazard Analysis* (DC-85) when an installation task includes the following:

- (1) Working at height. (Over 1.8 meters [6 ft] with no guardrails.)
- (2) Exposure to electrical shock.
- (3) Working on an elevated platform, ladder, or scaffolding.
- (4) Working with power tools.
- (5) Working around moving equipment, including forklifts or mobile elevating work platforms (aerial lifts).
- (6) Working near stairs.
- (7) Working on uneven or slippery surfaces.
- (8) Lifting objects that weigh more than 20 kilograms (44 lb).
- (9) Doing work that could result in pinching, crushing, or cutting injuries.
- (10) Working in extreme temperatures, high winds, or constrained quarters.

## GENERAL SAFETY GUIDELINES

7. **Working on Ladders and Elevated Platforms:** Follow the guidelines provided in *Working Together Safely—Standards for Theocratic Construction and Maintenance* (DC-82) regarding the use of ladders, scaffolding, and platforms. To prevent falls when using a ladder on a stage, take such precautions as keeping the ladder a safe distance from the edge of the stage. When using a ladder near railings or balconies, use fall protection. Carefully plan to ensure that volunteers use ladders safely and do not put themselves in dangerous situations.

8. **Working Around Forklifts:** For conventions, forklifts are typically operated by volunteers in the Trucking and Equipment Department. Volunteers should cooperate with the forklift operator to unload trucks and to move audio/video equipment to areas of installation.

9. Working around forklifts and operating them safely includes the following:

- (1) All operators must have sufficient training. When required by law, the operators should have the necessary licensing or certification and be prepared to prove that they are compliant.
- (2) Do not allow anyone to congregate around an active forklift. Spotters equipped with reflective wands and wearing high-visibility vests should direct traffic and ensure that the path for the forklift remains clear.
- (3) The operator should never rush the loading or unloading of equipment or operate the forklift before the spotters are in place.
- (4) Equipment that needs to be transported by a forklift should be secured on a pallet to prevent damage.
- (5) Do not permit forklifts to drive over cabling.

10. **Lifting Heavy Objects:** Volunteers should use proper lifting techniques and display modesty by asking for help to carry material heavier than 20 kilograms (44 lb) or that is bulky.

11. **Safety for Hands and Feet:** Transporting, handling, and installing equipment can lead to injury from crushing, pinching, or cutting. Volunteers should wear gloves and work shoes appropriate for the task they are performing.

12. **Electrical Hazards:** Use only qualified volunteers to perform electrical work. In many lands, certain tasks, such as connecting cables to a venue's electrical distribution panel or repairing defective electrical cords and plugs, may be performed only by someone with a certification. Other common tasks, such as connecting equipment to mobile electrical distribution boxes or electrical outlets with pre-terminated cables, would not typically require special certification. Follow local guidelines on such matters. Do not modify the electrical ground of any equipment. Use a ground-fault circuit interrupter (GFCI) device to provide additional protection on all equipment used outdoors. These devices may also be called residual-current devices (RCD), or residual-current circuit breakers (RCCB). Determine whether lock-out/tagout procedures need to be implemented, based on the work being performed.

13. Inspect all electrical cords prior to installation. Do not use damaged cords. Ensure that extension cords are properly rated for the current draw of the equipment they will power.

14. Protect extension cords that cross pedestrian walkways by using cable covers or by suspending them overhead. Keep cabling neat.

15. Do not install power cabling near the baptism pool or in wet areas. This will lessen the danger of electric shock to those working with the equipment and minimize the possibility of damage to the equipment. Seal outdoor electrical connections by using an appropriate weatherproofing method. Use a GFCI device when equipment is operated in areas that have a potential to get wet.

16. Use surge protectors or power-conditioning units when needed to protect equipment from unstable electrical service or lightning damage. Consult the Local Broadcasting Department before you purchase any equipment.

17. **Electric Generators:** Ensure that exhaust fumes are ventilated and kept away from people.

**18. Elevated or Suspended Equipment:** When installing equipment above walkways, maintain a minimum height of 2.1 meters (7 ft) above the finished floor. Install barricades to prevent pedestrians from walking under equipment that is mounted lower than 2.1 meters (7 ft) above the finished floor.

19. Use the correct hardware for mounting equipment. If it becomes necessary to replace hardware originally supplied by the branch office, ensure that the replacement hardware is equivalent in size and quality. Mounting bolts and brackets should be sized, positioned, or covered in such a way that there are no sharp corners or other protrusions to injure passersby.

20. The Local Broadcasting Department will decide if equipment will be mounted to the building structure. Only qualified individuals who are properly licensed should perform this work. Contact the Local Broadcasting Department if you have questions about the qualifications or licenses required in your region.

**21. Working at Height:** Elevated work platforms may be used to install or access equipment mounted at height.

22. Verify that those working on elevated work platforms have completed work-at-height training. Even when not mandated by law, those on elevated work platforms should tie off to the platform as a safeguard when directed to do so by a hazard analysis. (See 6:6.) Operators of elevating work platforms (aerial lift) must be trained and licensed according to local law.

23. Create restricted-access areas around elevated work platforms when assembling video walls. Verify that only authorized personnel are present. When a volunteer on the ground needs to hand equipment to a person on the platform, he should wait until the platform is completely lowered and he should make eye contact with the operator before he approaches the platform.

24. When assembling video walls on an elevated stage, use a mobile elevating work platform if possible.

**25. Transporting Equipment:** Consider the following when transporting equipment:

- (1) When stacking equipment on pallets, place the heavier equipment on the bottom and the lighter, more delicate equipment on top. Secure the equipment to the pallet to prevent shifting during transport. Provide instructions for loading and unloading equipment cases, pallets, and trucks.
- (2) Make sure that equipment loaded onto trucks or into containers is secured to prevent damage during transport. Use straps to secure wheeled equipment. Do not depend on locking wheels to keep equipment from shifting during transport.
- (3) Before moving a crate or a flight case, verify that all latches are closed. Always leave the case latched when the lid is closed.
- (4) Keep the equipment in its case until it is to be tested or installed.

**26. Truss Systems:** To reduce or eliminate risks that come from working at elevated heights, it may be possible to assemble the speakers or LED video walls on the ground and then utilize a hoist system to elevate them. The Local Broadcasting Department will decide when truss systems are to be used.

27. If truss systems are used, ensure that all fasteners are properly installed and that weight plates and braces are used as required. Before assembling a truss system, verify that the surface of the installation location is stable, level, and capable of supporting the weight of the truss system and any equipment. Do not add anything that would increase the load on any bases or components. If replacement fasteners or parts are needed, contact the Local Broadcasting Department for direction.

## **AUDIO SYSTEM ASSEMBLY**

28. **Electrical Hazards:** Do not overload electrical circuits.

29. **Cabling and Wiring:** Ensure that pedestrians are protected from trip hazards and electric shock. Use cable covers or suspend wiring overhead.

30. **Elevated Speakers:** When installing elevated speakers, volunteers must wear hard hats.

31. Do not overload speaker stands or lifts. Ensure that speaker stands or lifts can withstand wind or accidental impact by securing them with additional weights or straps.

32. Attach speakers to lifts before raising them to the desired height. Verify that fasteners are rated and sized appropriately.

33. Verify that a speaker lift is level and on a stable surface before raising it to full height. Install all safety tethering required for the equipment. Attach the wiring before raising the speaker to the desired height. As the stand or lift is raised, pay careful attention to the wiring to ensure that it does not become tangled and that it is neatly routed. Always ensure that locking safety mechanisms are properly used. If possible, avoid using ladders to work on elevated speakers.

## **VIDEO SYSTEM ASSEMBLY**

34. **Electrical Hazards:** Use only qualified electricians to connect a video wall to a breaker in an electrical distribution panel. Never remove the electrical ground or change the wiring of the equipment supplied by the branch office.

35. Qualified electricians must follow lockout/tagout procedures, including the direction provided in the *Lockout/Tagout (A-128)* safety document, to ensure that any hazardous situations are controlled.

36. Ensure that extension cords and audio/video cables do not become trip hazards. When possible, avoid placing cables across traffic routes. If it is not possible to route cables differently, use cable covers or suspend wiring overhead.

37. Ensure that proper cable management techniques are followed when installing cabling for video equipment. Do not install cabling in wet areas. Keep wiring neatly arranged to allow for easy identification if troubleshooting is needed.

38. **LED Panel Testing:** When testing individual LED panels, ensure that no trip hazards are created. Exercise caution when handling these panels to prevent damage or injury.

39. Place the panels back into the flight cases after testing unless they are ready to be installed. If possible, perform testing close to the installation site to reduce the distance that tested panels must be transported.

40. **LED Wall Frame Assembly:** Before beginning any assembly, verify that the surface of the installation location is stable and level. If the wall is to be installed on a stage, make sure that the staging is rated to handle the weight of the LED wall. If the wall is to be mounted on the ground, make sure that the surface is tightly packed and will not soften and give way during a rainstorm. Use plywood on soft ground to distribute the load.

41. Use hand tools to tighten the frame bolts or to attach the panels. Do not use power tools to assemble LED walls to prevent overtightening.

42. Move ladders as needed so that volunteers can work without overreaching. Before accepting a piece of equipment or completing a connection, a volunteer should be in the correct position. Volunteers should not climb onto the frame during frame assembly or cabinet installation.

43. Secure the back edge of the frame with weights or straps to prevent toppling. For further direction on appropriately securing a video wall, contact the Local Broadcasting Department.

44. **Camera Setup:** Use extra caution when handling cameras, since this equipment is fragile and expensive. Before lifting cases, verify that they are latched.

45. Ensure that tripods are fully assembled and in place before attaching a camera. Make sure that all leg extensions have been locked in place. When using a ladder to install the camera, a volunteer should carefully place the ladder so that he can reach the top of the tripod safely. He should climb the ladder and position himself to install the camera. Then a volunteer on the ground should hand the camera to him and provide any necessary assistance. No one should climb a ladder while holding equipment.

46. Ensure that unauthorized individuals stay a safe distance away from the cameras. Provide adequate barricades to route traffic away from the cameras. Ensure that there are no trip hazards.

47. If baptism candidates will pass near cameras or cabling, station an attendant to provide appropriate safety reminders.

## **DISASSEMBLY OF COMPONENTS**

48. At the end of an event, the audio/video overseer should conduct a brief safety meeting outlining the requirements for egress, reminding all that safety procedures must not be ignored. He should emphasize that safety is paramount, while acknowledging that all present are no doubt eager to associate with friends and return home. The crowd should be given sufficient time to disperse before the equipment is disassembled.

49. Ensure that volunteers complete the disassembly and the inventory of equipment in an orderly fashion. The work should not be rushed, since this puts the volunteers and the equipment at risk. Exercise special caution when lowering elevated equipment. Ensure that no trip hazards are created when cabling is removed.

50. Assign a volunteer to check each box against the packing list to make sure that the correct equipment reaches the next destination. Identify all damaged equipment and report all damage to the Local Broadcasting Department immediately so that the equipment can be repaired or replaced.

## CHAPTER 7 ADDITIONAL GUIDELINES FOR SIGN LANGUAGE

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### INTRODUCTION

1. Some of the direction in the preceding chapters of this document may not apply to sign-language assemblies and conventions. This chapter provides specific direction for sign-language events.

### AUDIO CREW AND EQUIPMENT

2. The audio tracks of sign-language videos should be made audible at sign-language assemblies and conventions. A smaller audio crew may be needed.

3. There is no need for assistive-listening systems at a sign-language assembly or convention. For this reason, radio transmission equipment is not necessary.

### VIDEO EQUIPMENT

4. It will be necessary to provide some video equipment for sign-language programs if it is not already installed at the facility. It may be sufficient to have a basic media playback system that can display videos of scriptures in sign language. Depending on the layout of the venue and the size of the audience, it may also be necessary to use a camera to display program participants. In such cases, additional video equipment will be needed.

5. If there will be tactile interpretation, monitors should be provided for the interpreters so that they can see the program clearly. Additional monitors may be provided for viewing by any who are partially sighted.

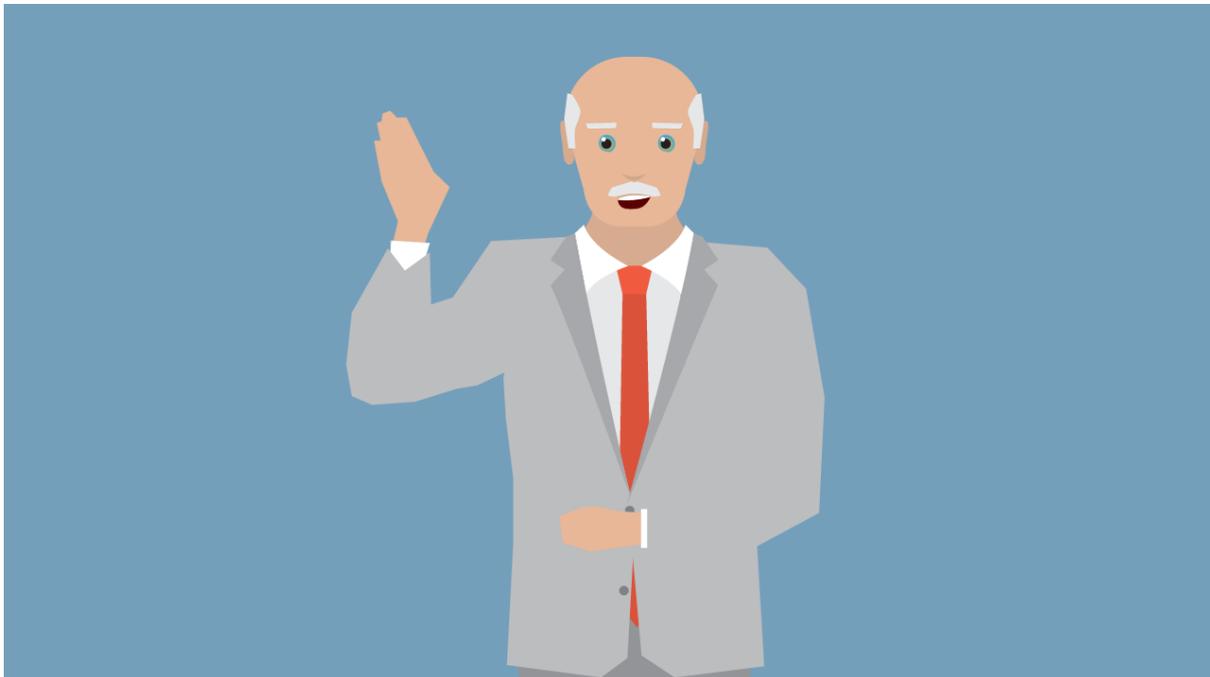
### SHOT AND TRANSITION GUIDELINES

6. When cameras are used, it is important that each participant appears on-screen before he begins signing so that none of his comments are missed. At sign-language events, shots that are too close or too wide will make it difficult to understand the message that is being expressed. The audience needs to see each participant's facial expressions as well as his hands and arms without these being cut off at the edge of the frame.

7. **Visual Distractions:** Due to the visual nature of sign language, glare could be distracting and cause signing to be unclear. For this reason, the convention chairman (at conventions)

or the circuit overseer (at assemblies) may ask participants (including speakers) to remove accessories, including badge cards.

**8. Medium Close-Up Shot:** Use this shot for all prayers, talks delivered from the lectern, soliloquies, interviews where only one participant is featured, and for the session chairman. There should be a few inches of room above the speaker's head, and the bottom of the frame should be a few inches below his elbows.



**9. Stage Wide Shot:** Use this shot whenever a transition between speakers is made.

**10. Transition Shot:** Do not use this shot to transition between the speaker and participants during interviews. Instead, cut directly from a medium close-up shot of the speaker to either a medium close-up shot of a single participant or an interview mid-shot of multiple participants.

**11. Interview Mid-Shot:** Use this shot for standing or seated interviews and demonstrations with more than one participant. Do not use a full-length shot from the top of their head to their feet. Participants who are being interviewed should direct their comments to the speaker. Participants who are being interviewed or participating in a demonstration should keep their body facing the camera as much as possible so that their signing and facial expressions can be clearly seen.



12. **Visual Aids:** Speakers at sign-language assemblies and conventions may display still images, graphics, artwork, or videos of scriptures. They may also make judicious use of other videos from our organization as visual teaching aids for the special needs of deaf audiences. Participants should not sign when a visual aid is being displayed full-screen. They should pause and wait until they are on-screen to continue so the audience does not miss any of their comments.

13. **Talk Titles:** Do not fade to the talk-title image while a talk is being introduced. Wait until the session chairman or preceding speaker stops signing before fading to the image.

## PLAYING MEDIA

14. Use *JW Library Sign Language* instead of *JW Library* to play media.

## **PROGRAM WALK-THROUGHS**

15. During the walk-through, the Audio/Video (AV) Department representative onstage may use video calls to communicate with AV Department personnel.

# APPENDIX A CONFIGURING *JW LIBRARY* AND ADDING MEDIA PLAYLISTS

- [Introduction](#) 1
- [JW Library Settings](#) 2
- [Media Playlists](#) 3-6
- [Playlist Feature](#) 7-14
- [Changing Languages](#) 15

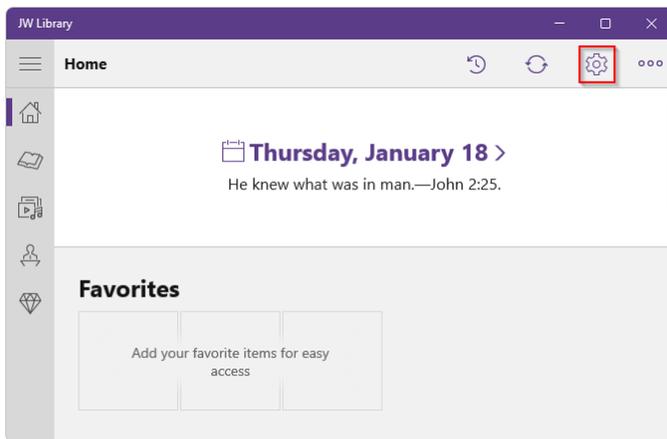
## INTRODUCTION

1. This section explains how to configure *JW Library*, add a media playlist, and import videos contained in that playlist.

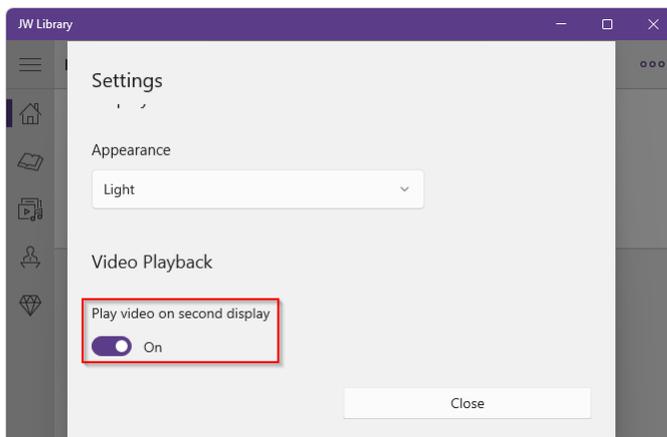
## JW LIBRARY SETTINGS

2. Follow these steps to configure *JW Library* to output video on the second screen and prevent the yeartext from displaying.

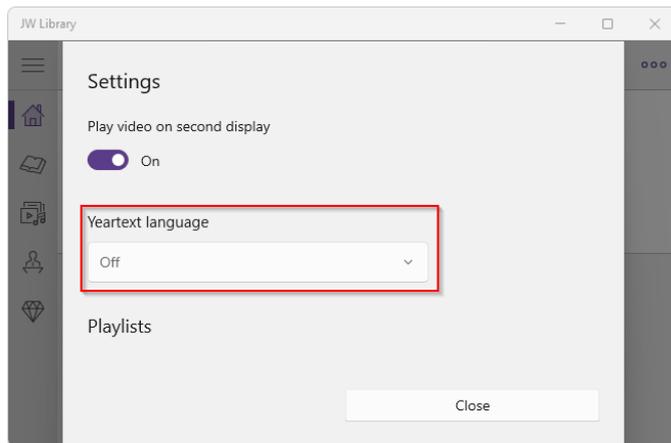
- (1) Open *JW Library*.
- (2) Navigate to the “Settings” page.



- (3) Verify that “Play video on second display” is turned “On.”



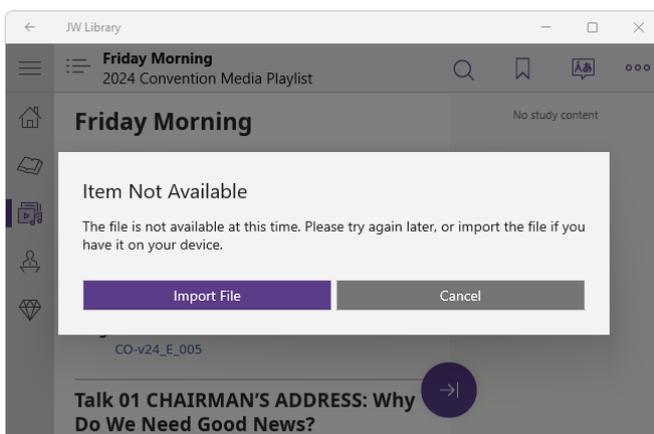
(4) In the “Yeartext language” box, select “Off.”



## MEDIA PLAYLISTS

3. Use the media playlist for a convention or assembly program if one is provided. Media playlists for conventions are available in most languages and can be downloaded in JW PUB format from the “Event Media” section of the “Documents” tab on JW Hub. (See 1:4; 4:3.) In File Explorer, double-click the media playlist JW PUB file to open it in *JW Library*. The playlist will open in the app. You can always navigate back to the playlist by going to Library > Publications > Outlines. (See 4:61.) In addition to the media playlist, you should also download and import a copy of *The Watchtower* that contains the study article that will be considered the week of your event.

4. It is necessary to download and import the videos that are included in a media playlist. (*Note:* It is not necessary to download the talk-title slides. They are included in the media playlist JW PUB file.) Convention videos can be downloaded from the “Event Media” section of the “Documents” tab on JW Hub. Select the highest resolution available to provide the best video quality for the audience. If you attempt to play a video from a media playlist that is not publicly available on jw.org and has not been imported into *JW Library*, a message will display that says the item is not available.

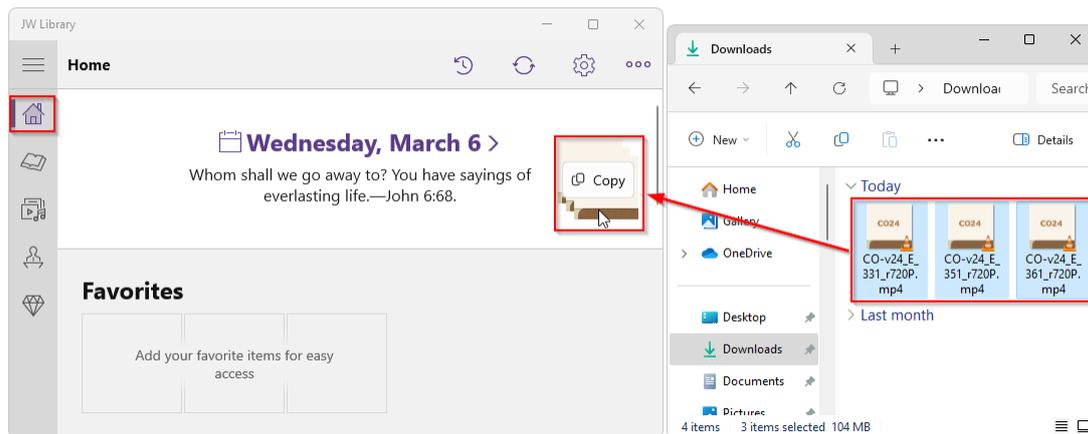


5. Follow these steps to import videos included in a media playlist:

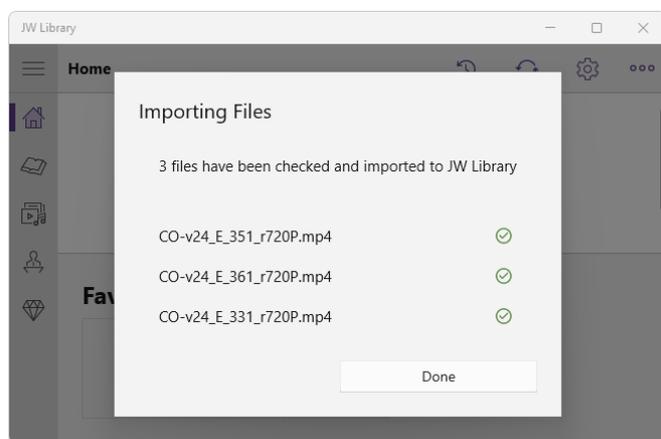
(1) Open *JW Library*.

(2) In File Explorer, select the media files you wish to import. The file names will change each year. For example, the file names of videos for the 2024 convention series begin with “CO-v24.” Drag and drop these files onto the *JW Library* window. The files will

be copied into the *JW Library* media folder. Files downloaded in a ZIP file should be extracted into a folder before importing them to *JW Library*.



- (3) Verify that the correct files were successfully imported by checking the dialog box. Once you have added the media to *JW Library*, remove any media storage that you used to transfer the files, such as a USB drive.



- (4) Test all newly imported files by opening the media playlist and selecting each link. Before the event begins, check each video on the media player machine that will be used in the video system. Verify that the video was imported successfully by playing it until you hear the audio and see moving video footage on-screen. Then, use the transport bar to scrub to the last few seconds of the video. If you notice any issues, watch the video in its entirety. If the file is corrupted, download the video again. Verify that each video is in the correct language.

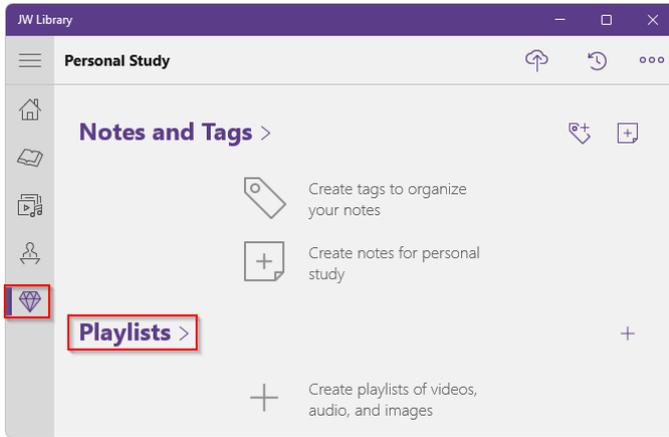
6. To add revised media to *JW Library*:

- (1) Open *JW Library*.
- (2) In File Explorer, select the updated media files you wish to import.
- (3) Drag and drop these files onto the *JW Library* window. The updated files will replace older versions.
- (4) Verify that the correct files were successfully imported by checking the dialog box.
- (5) Test all newly updated files. See [paragraph 5, point 4](#), in this appendix for instructions on testing media files.

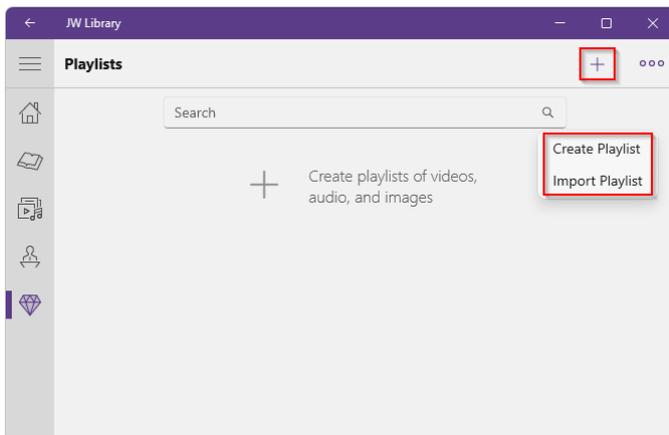
## PLAYLIST FEATURE

7. Use the playlist feature in *JW Library* to play media that is not available in a publication or a media playlist for an assembly or a convention program. An example is a prerecorded talk that is included in the program. Set up the playlist before the event begins.

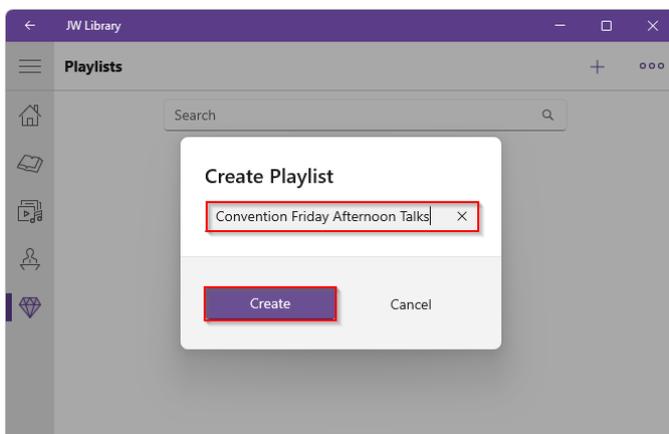
8. Import or create a personal playlist by selecting the “Personal Study” icon and then selecting the “Playlists” heading.



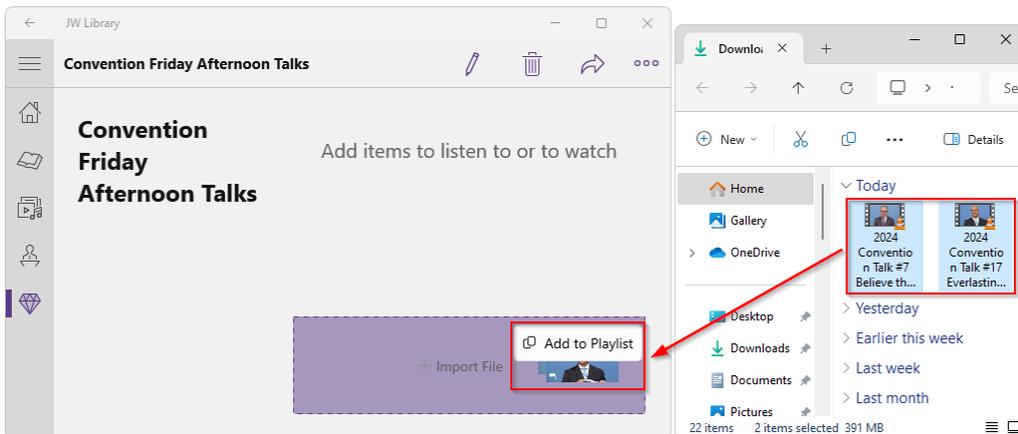
9. Select the “Add Playlist” icon. To import a playlist that was created beforehand, select “Import Playlist” and then skip ahead to [paragraph 12](#) in this appendix. To create a new playlist, select “Create Playlist.”



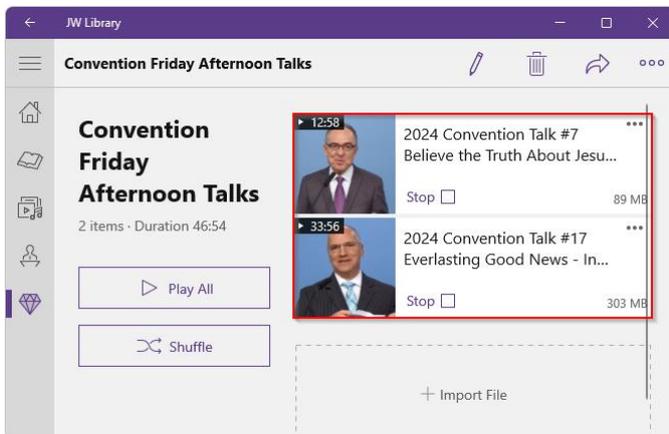
10. Give the new playlist a name, such as “Convention Friday Afternoon Talks,” and then select “Create.”



11. Select the newly created playlist to open it. Drag the needed files from File Explorer onto the *JW Library* playlist window. It is recommended that all the files be located in the same folder.

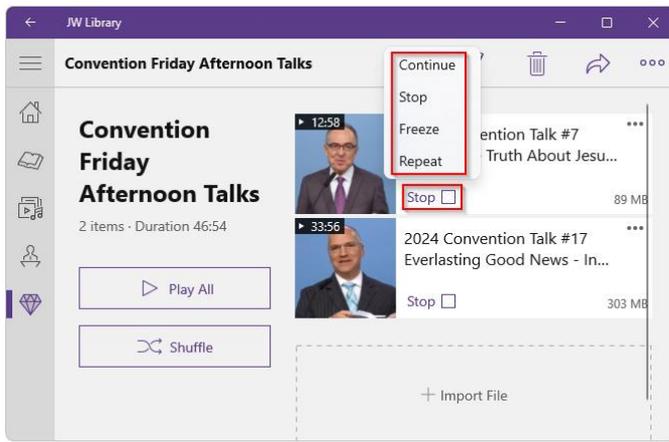


12. All the files will appear in the playlist. Select a playlist item to display or play it.



13. Each playlist item has an end action that determines what happens after the item is displayed or played. The end action of each playlist item can be changed by selecting the text that appears in the bottom-left corner of the item. The following end actions are available:

- (1) Continue: Automatically displays or plays the next item in the playlist. Use this end action to play a series of items one after the other. If the item is an image, it is displayed for four seconds before advancing.
- (2) Stop: Closes the item and returns to the playlist. In most cases, this is the appropriate end action for playing videos at assemblies or conventions.
- (3) Freeze: Pauses on the last frame of the video, or displays the image indefinitely. In most cases, this is the appropriate end action for images.
- (4) Repeat: Plays the video repeatedly in a loop.

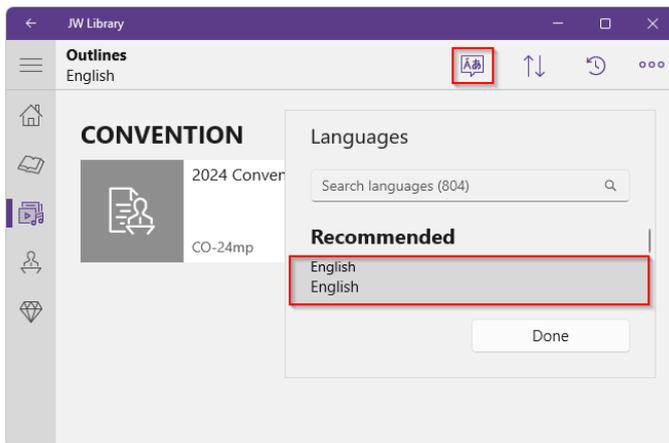


14. Verify that each playlist item works before the event begins. Check the end action of each playlist item, and adjust it if needed.

## CHANGING LANGUAGES

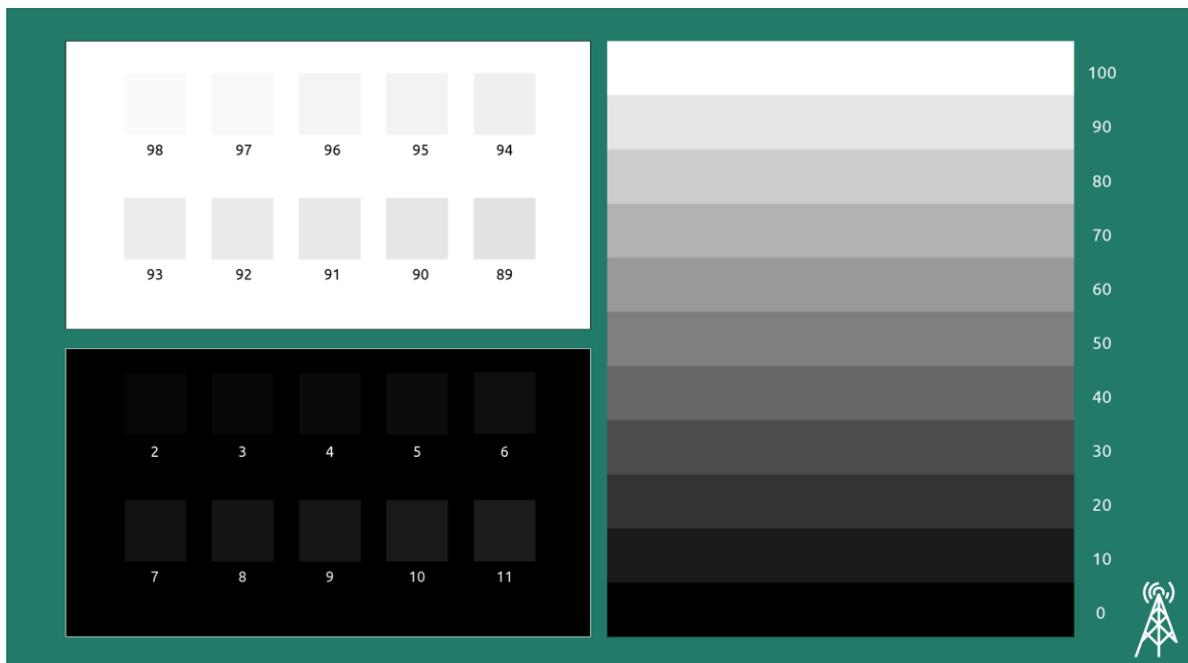
15. *JW Library* supports media for multiple languages.

- (1) Download the media playlist and the media in the desired languages.
- (2) Follow the steps in [paragraphs 3-6](#) in this appendix to import the content for each language.
- (3) To change the language, select the “Languages” button, and then select the desired language.



## APPENDIX B CONFIGURING THE AUDIO AND VIDEO SYSTEMS

1. To configure aspects of the audio and video systems, you will need a media player computer, *JW Library*, and the media files referenced in this appendix.
2. Use a click track media file to set and confirm accurate audio delays. (See *Sound Reinforcement for Christian Conventions* [CO-snd] chapter 7, paragraphs 21-23.) Do not use this file to attempt to synchronize the audio and video systems to each other.
3. Use a pink noise media file to balance the audio system, check the audio levels in loud-speaker zones, and equalize the loudspeakers and stage monitors.—CO-snd chap. 7 pars. 24-26, 36-44, 57-59.
4. Use a 1-kilohertz sine wave media file to equalize the audio system.—CO-snd chap. 7 pars. 3-13.
5. Use the calibration image to adjust the brightness and contrast of LED video walls. When calibrating the video walls, position yourself within the general seating area so that you can see the entire screen. The three sections in the calibration image should be used as follows:
  - (1) White Level: There are ten light-gray squares on a white background. Each should be visible, with the brightest (98) being barely visible against the white background.
  - (2) Black Level: There are ten dark-gray squares on a black background. Each should be visible, with the darkest (2) being barely visible against the black background.
  - (3) Gray Scale: Each of the gray bars from 0 (black) to 100 (white) should be distinctly visible from the next. They should not blend together or into the background.



## APPENDIX C INTERPRETATION

Introduction 1

Consecutive Interpretation 2-4

Simultaneous Interpretation 5-8

### INTRODUCTION

1. The branch office may provide direction for specific talks or sessions to be interpreted into a different language. When entire sessions will be conveyed using interpretation, the branch office may appoint a brother to coordinate matters. The Local Broadcasting Department will provide site-specific information when equipment must be set up to accommodate interpretation. The audio/video overseer should work closely with the assigned coordinator and ensure that the interpretation equipment is set up and connected on setup day. Interpreted talks have unique circumstances that vary depending on the location and the number of languages being interpreted. This section contains general information and principles. There are two methods of interpretation used: consecutive interpretation and simultaneous interpretation.

### CONSECUTIVE INTERPRETATION

2. In consecutive interpretation, the speaker pauses between sentences or thoughts, and the interpreter then delivers the speaker's words in the target language. The audience normally hears both the speaker and the interpreter over the loudspeakers. Typically, the interpreter is located next to the speaker on the stage. However, when a talk is being interpreted into multiple languages, some of the interpreters may be in a different location. If an interpreter is in a different auditorium than the speaker, on a separate stage, or seated at a table, the interpreter should not be shown on-screen.

3. If the interpreter is onstage with the speaker, show both the speaker and interpreter on-screen for a few seconds at the beginning of the talk. This allows the audience to understand that the talk is being interpreted.

4. Then, begin showing just the speaker in a medium close-up shot for the remainder of the talk with the following exception: Typically, scriptures are read by the interpreter in the target language. When this is the case, if possible cut to a medium close-up shot of the interpreter while the scriptures are read.—See [4:47](#).

### SIMULTANEOUS INTERPRETATION

5. In simultaneous interpretation, the interpreter delivers the speaker's words in the target language as the speaker talks. Typically, the audience hears the speaker in the primary language over the loudspeakers. The interpreter of the target language will be heard using headphones with a radio or assistive listening receiver. When a talk is simultaneously interpreted into a language where a separate session is being held in a nearby location, the interpreter may be heard in the target language over loudspeakers in that location.

6. When a part with multiple participants will be interpreted simultaneously, multiple interpreters may be assigned. For example, a brother may be assigned to interpret the main speaker, another brother to interpret any male interviewees, and a sister any female interviewees.

7. Interpreting simultaneously is a difficult task that requires interpreters to concentrate intensely for long periods of time. Therefore, they are usually located in a quiet room, booth, or other area devoid of distractions. The interpreters will require (1) headphones carrying the host program in the primary language, (2) a microphone, and (3) a monitor that allows them to see the video feed of the host program in the primary language. The microphones are connected to a mixer along with an audio feed of media in the target language. Depending on local circumstances, the output of this mixer is then connected to an input on the radio transmitter or assistive listening transmitter, or to the sound system in the target language session. An audio mixer operator located next to the interpreters will be required during interpreted parts.

8. When program parts will be interpreted into a sign language, use a picture-in-picture format for talks. Show the interpreter full-screen and the speaker as an insert that occupies about one quarter of the screen. This video feed of the interpreter is displayed only in the seating sections for the benefit of those who are hard of hearing.

## **APPENDIX D USING JW STREAM TO VIEW AND DOWNLOAD TALKS**

[Introduction](#) 1  
[Logging in to JW Stream](#) 2  
[Livestreamed Talks](#) 3  
[Delay-Streamed Talks](#) 4  
[Downloaded Recording](#) 5

### **INTRODUCTION**

1. This section describes how to use JW Stream to access key talks that are broadcast live or on a delay. It also describes how to download recordings of talks from JW Stream. The Local Broadcasting Department will provide additional direction when livestreamed, delay-streamed, or recorded talks are included in a program. A streaming coordinator will be appointed by the branch office to coordinate live video streaming from the originating site to the remote sites. During a livestreamed event, he will monitor the timing of the programs by communicating with the audio/video overseer at each receiving site and ensuring that the session chairman of the originating site is informed when all of the receiving sites are ready. It is best to keep communication protocols among the technical crews as simple as possible. Group text messaging or commonly used instant messaging services have proved to be effective tools.

### **LOGGING IN TO JW STREAM**

2. Use the link provided by the Local Broadcasting Department to access the livestreamed, delay-streamed, or recorded talks. You will be required to use your [jwpub.org](http://jwpub.org) credentials.

### **LIVESTREAMED TALKS**

3. When some or all of the receiving sites are in the same time zone as the originating site, a talk may be livestreamed. Livestreamed speakers are introduced by the session chairman at the originating site. After the talk or song that precedes the streamed talk concludes, the local session chairman at the receiving site will make an announcement instructing the audience to remain quietly seated while the connection to the originating site is established. The audio/video overseer at each receiving site will inform the stream coordinator at the originating site when his receiving site is ready. If the originating site is not yet ready, the receiving site displays a wide shot of the local stage until the session chairman at the originating site is ready to introduce the speaker. Always dissolve to black when transitioning from a local camera feed to a video stream or vice versa. The stream coordinator at the originating site ensures that the session chairman is informed when all receiving sites are ready. After receiving confirmation that all receiving sites have connected, the session chairman at the originating site will welcome the new audience and introduce the talk. At the conclusion of the talk, the session chairman at the originating site will thank the speaker for his presentation and then announce that remote sites will now return to their local programs. To implement this sequence of events, the audio and video crews can follow the steps below.

- (1) Use the link provided by the Local Broadcasting Department to access the livestream.
- (2) Make the video player window full-screen on the computer video output that is connected to an input on the video switcher. Use the video switcher multiview to begin monitoring the video stream. Inform the stream coordinator that the connection to the livestream has been successfully established.

- (3) After the local session chairman announces that the site will be tied in to the originating site, show a wide shot of the local stage.
- (4) Inform the stream coordinator at the originating site that the receiving site is ready.
- (5) After the stream coordinator indicates that all sites are ready, the originating site will dissolve to black for ten seconds. When the originating site is streaming the black screen, each receiving site will dissolve to the video stream from the originating site. Raise the gain on the mixer input for the video stream and ensure that the gain is lowered on all local microphones. Talk title images will be displayed by the originating site.
- (6) After the talk concludes and when prompted by the session chairman at the originating site, dissolve to black, and then dissolve to the local session chairman. Lower the gain on the mixer input for the video stream and raise the gain for the local session chairman microphone.

## **DELAY-STREAMED TALKS**

4. When a receiving site is in a later time zone than the originating site, a talk may be delay-streamed. Delay-streamed talks are introduced in a similar manner to livestreamed talks. The session chairman at the receiving site will announce the connection to the originating site. The session chairman at the originating site will welcome the new audience and introduce the talk. At the conclusion of the talk, the session chairman at the originating site will thank the speaker for his presentation and then announce that remote sites will now return to their local programs. To implement this sequence of events, the audio and video crews can follow the steps below.

- (1) Use the link provided by the Local Broadcasting Department to access the delayed-stream.
- (2) Pause the stream and then use the transport bar to scrub to the point when the originating site displayed a black screen for ten seconds.
- (3) Make the video player window full-screen on the computer video output that is connected to an input on the video switcher.
- (4) When the local session chairman announces the connection to the originating site, raise the gain on the mixer input for the video stream and ensure that the gain is lowered on all local microphones. Talk title images will be displayed by the originating site.
- (5) Select “Play” on the video player window.
- (6) When the transport bar disappears, dissolve from the local program to the video stream.
- (7) After the talk concludes and when prompted by the session chairman at the originating site, dissolve to black, and then dissolve to the local session chairman. Lower the gain on the mixer input for the video stream and raise the gain for the local session chairman microphone.

## **DOWNLOADED RECORDING**

5. When one or more sites will view a prerecorded talk, the file is usually downloaded from JW Stream in advance. Add the media file to a playlist in *JW Library*. (See [4:64-65](#); [Appendix A](#).) The video crew should follow the direction in [Chapter 4, paragraphs 45-59](#), before and after playing the recorded talk.

## **APPENDIX E CHECKLIST OF REMINDERS TO SHARE WITH PARTICIPANTS DURING WALK-THROUGHS**

### [General Reminders](#)

### [Additional Reminders to Share With Sign-Language Participants](#)

#### **GENERAL REMINDERS**

- All cell phones and tablets taken on the stage must be placed in airplane mode. Additionally, the participant should make that sure all alerts are silenced.
- Do not pull the lectern away from the microphone stand.
- The microphone should generally be about 10 to 15 centimeters (4 to 6 in.) from your mouth.
- Project your voice. Use a little more volume and intensity than you would in conversation.
- If speaking softly for effect, move very close to the microphone.
- If speaking loudly, move away from the microphone.
- If you hear popping from breath noise, speak across the microphone rather than directly into it.
- If you hear feedback or ringing, move closer to the microphone.
- Turn your head away from the microphone if you have the urge to cough, sneeze, or clear your throat.
- If your part includes live interviews, always turn your head in such a way that you are still speaking into the microphone when addressing other participants on the stage.
- Indicate which side of the stage should be used to enter and exit.

#### **ADDITIONAL REMINDERS TO SHARE WITH SIGN-LANGUAGE PARTICIPANTS**

- Remove any accessories that could be a distraction on camera.
- Wait until you appear on-screen to begin signing.
- Sign a bit larger than you would in conversation so that you will be clearly seen.
- If your part includes live interviews, direct your questions to the participant(s), but keep your body facing the camera as much as possible so that your signing and facial expressions can be clearly seen.
- If you are being interviewed, direct your comments toward the speaker.
- If you are being interviewed or participating in a demonstration, you should keep your body facing the camera as much as possible so that your signing and facial expressions can be clearly seen.

## **APPENDIX F CHECKLIST OF REMINDERS TO SHARE WITH PARTICIPANTS BEFORE THEY GO ON STAGE**

### [General Reminders](#)

### [Additional Reminders to Share With Sign-Language Participants](#)

#### **GENERAL REMINDERS**

- All cell phones and tablets taken on the stage must be placed in airplane mode. Additionally, the participant should make sure that all alerts are silenced.
- Do not pull the lectern away from the microphone stand.
- Project your voice. Use a little more volume and intensity than you would in conversation.
- Indicate which side of the stage should be used to exit.

#### **ADDITIONAL REMINDERS TO SHARE WITH SIGN-LANGUAGE PARTICIPANTS**

- Wait until you appear on-screen to begin signing.
- Sign a bit larger than you would in conversation so that you will be clearly seen.

## APPENDIX G CHECKLIST FOR AUDIO/VIDEO OVERSEER

Matters to Be Cared for Prior to the Event

Matters to Be Cared for During the Event

Matters to Be Cared for After the Event

1. Some items in this checklist may not apply, depending on the event or the facility being used.

### MATTERS TO BE CARED FOR PRIOR TO THE EVENT

As soon as you are appointed:

- Log in to JW Hub and confirm that you have access to the appropriate circuit section or convention domain. The circuit section or convention name should appear under the heading “Domains” on the JW Hub home page. Contact the assistant assembly overseer (for circuit sections) or the program overseer (for conventions) if you do not have access.
- Verify that your assistants have access to the latest version of *Audio/Video Guidelines for Assemblies and Conventions* (CO-160) and *Convention Organization Guidelines* (CO-1) or *Assembly Organization Guidelines* (S-330).
- Read and become familiar with the direction provided in *Audio/Video Guidelines for Assemblies and Conventions*. Ensure that your assistants do the same.
- Check with the assistant assembly overseer (for assemblies) or the program overseer (for conventions) regarding when to begin recruiting volunteers. Thereafter, work with your assistants to recruit volunteers.—See [1:5-6](#).

Three months before the event or as soon as the material is available:

- Check JW Hub weekly to see if the convention outlines and the circuit assembly stage layout (S-343) or the *Convention Stage and Audio/Video Guide* (CO-13) are available.
- With the assembly overseer and the assistant assembly overseer (for assemblies) or the program overseer (for conventions), review any applicable site-specific direction provided by the Local Broadcasting Department regarding the safe setup and use of audio/video (AV) equipment.
- Work with your assistants to identify key brothers within the AV Department who should have access to the resources on JW Hub and JW Drive. Send the names of the selected brothers to the program overseer for approval. (See [1:17](#).) Show them how to access these resources.
- Review the AV documentation that is posted on JW Drive by the Local Broadcasting Department, such as AV design drawings, the bill of materials, and packing lists.—See [1:16-18](#).
- Read and become familiar with the direction provided in *Audio/Video Guidelines for Assemblies and Conventions Addendum* (CO-160a). Ensure that your assistants become familiar with the direction in *Audio/Video Guidelines for Assemblies and Conventions Addendum* that pertains to their assignment.
- Provide a copy of *Audio/Video Guidelines for Assemblies and Conventions* and *Audio/Video Guidelines for Assemblies and Conventions Addendum* to key AV Department personnel, including anyone who will set up or operate equipment.

- With your assistants, prepare an installation and disassembly plan. Preassign installation and disassembly tasks to specific volunteers. Create and distribute a schedule for setup day and disassembly.
- When practical, in cooperation with any other AV overseers for the same venue, schedule hands-on training with the equipment. Training can include setup, operation, and disassembly of equipment. It should also include what steps to take if equipment fails. For example, if the primary mixer stops working, move the microphone and media player cables to the backup mixer.—See [1:9](#).
- For assemblies, download all media files from JW Hub. For conventions, ensure that the video crew overseer downloads and reviews all media files from JW Hub.—See [1:4](#).
- Review the talk outlines and the circuit assembly stage layout or the *Convention Stage and Audio/Video Guide* with your assistants. Ensure that each technical director, media operator, and mixer operator assistant has a copy of the circuit assembly stage layout or the *Convention Stage and Audio/Video Guide* and brings the document to the event. Provide a copy of the talk outlines to each technical director.—See [4:23](#).
- Determine what items and tools need to be supplied locally (such as SDI cable and connectors, sandbags, and multimeters) and assign specific brothers to provide the items.

One month before the event:

- With your assistants, review the installation plan and schedule. Complete a *Congregation Job Hazard Analysis* (DC-85) for all tasks that require it.—See [6:4](#).
- Remind all volunteers who will assist with installation and disassembly to bring the appropriate personal protective equipment as well as a copy of *Audio/Video Guidelines for Assemblies and Conventions*, *Audio/Video Guidelines for Assemblies and Conventions Addendum*, and *Working Together Safely—Standards for Theocratic Construction and Maintenance* (DC-82) to the event.—See [6:4-5](#).
- Verify that the items that need to be supplied locally have been acquired.

One week before the event:

- Verify setup day details, such as when you can enter the facility, which doors will be open, and when the equipment will be unloaded from the truck(s). Inform the volunteers of these details. Contact the assistant assembly overseer (for assemblies) or the program overseer (for conventions) with any questions.
- With your assistants, prepare and distribute a schedule for the brothers who will operate the AV equipment and assist on the stage during the event.
- Make sure you have the most up-to-date documents from JW Hub and JW Drive, including the AV design drawings, bill of materials, packing lists, and media files.—See [1:16-18](#).

Once the installation is complete:

- Encourage the equipment operators to familiarize themselves with the equipment they will operate.
- Practice what steps should be taken if there is an equipment failure.

- Ensure that equipment operators are reminded to review the direction in *Audio/Video Guidelines for Assemblies and Conventions* that pertains to their assignment.
- Double-check that all equipment has been properly optimized. For example, verify that the audio system has been equalized and that the brightness and contrast for the LED video walls has been calibrated.

### **MATTERS TO BE CARED FOR DURING THE EVENT**

- Regularly evaluate the sound and video quality in various locations throughout the venue.—See [2:1](#).
- Schedule an appropriate time to discuss the disassembly plan with your assistants and key personnel. Thereafter, inform all volunteers about the plan.

### **MATTERS TO BE CARED FOR AFTER THE EVENT**

- With your assistants, ensure that the disassembly is performed safely.
- Ensure that the equipment is properly stored and that it will be ready for use at the next event. Use the packing list(s) to organize equipment that may be sent to different locations. Identify all damaged equipment and report it to the Local Broadcasting Department immediately so that the equipment can be repaired or replaced.—See [6:49-50](#).
- Remind all volunteers that media files, electronic copies of outlines, and program materials should be deleted from any personal devices. Return all printed outlines and program materials to the circuit overseer (at assemblies) or the program overseer (at conventions).—See [1:2](#).
- With your assistants, review any lessons learned and pass them on to the program overseer and, if applicable, the audio/video (AV) overseer for the following convention.
- Note any recommended adjustments to the branch-provided AV design drawings and send them to the Local Broadcasting Department.—See [1:9](#).