

Joel: No matter what we do, it all comes down to God. If He doesn't want it, it ain't gonna happen. It really is all about God, not what you do. (Joel tells story about run-through that morning – nothing works)

It's not a job, you're a servant.

Joel: I don't work for a church, I serve a church. You are where you are because God put you here. It's not a job – it's a calling.

Joel: Something I've been reading recently has been Psalms 51. The past few weeks have been really draining, so when you feel most overwhelmed is when you need to stop. Take 10 minutes, go somewhere quiet and get into God's word. You can get so caught up in "doing production" that you lose sight of what you are really doing.

Joel polls the crowd – how many are portable? How many have been portable under a year? Over four years?

Joel: I'm going to go ahead and open the floor up for questions. When I go to a conference, I have very specific questions that I'd like to get answered, and y'all really don't want to just listen to me talk for the whole time.

Q: Where is the best place to find staff?

A: (Joel) Your volunteers

Q: How can you get a good sound guy?

A: (Joel) First, pray. Second, look for a musician who is not interested in playing. Musicians can make good sound guys because they understand music, and they understand musicians.

Q: Do you have a set volume limit? If so, do you "work around" it at all?

A: (Joel) We do not have a set volume limit, I go with what feels right for the music. That being said, you can use low end to increase the perceived loudness of your sound. Conversely, 1k to 8k will drive up your metered levels.

Joel: Creativity can come at any time. For me, ideas usually hit about 2am. I'll be lying in bed, jump up and sketch something out really quickly. I'll also walk around Home Depot for hours just looking at stuff and thinking. Don't worry if an idea doesn't work for you right now; file it away and use it later. Up until last year, I never spent over \$1000 on a set. I'll see something I like on a concert DVD or at a show, and figure out how I can get that look without paying for it. Lighting can make or break your set. Many people thought the silver material on our stage was brushed metal – it's just porch screen. We laid it out, crinkled it up and lit it – looks amazing. A lot of people have also been asking about our LED tubes. They come from a company called L-Tech ([www.ltech-led.com](http://www.ltech-led.com)) and cost \$50 a tube. The controller for them costs \$900 and can control over 600 tubes.

Q: How is your production staff structured?

A: (Joel) I am the technical director for NewSpring. I'm also the audio guy for the Anderson campus. I've got an assistant who is also the monitor engineer for Anderson. We've got a lighting designer for the main building, and one for the student building. I've got a video guy who doubles as anything else I need. There's a lighting intern right now on this campus too. Greenville has a full-time audio guy and a full-time video guy.

Q: How do you hold volunteers accountable?

A: (Joel) We have a three strikes and you're out policy.

Q: What about being on time?

A: (Joel) Being late is the same as not showing up at all.

Q: How is your video equipment set up for multi-site.

A: (John) We have an IMAG feed (SD) and a feed from a lock-down camera (HD – 1080i) that go into a Hai Vision 1060 and out over our network. In Greenville, the Hai Vision receives the signal and passes it to a pair of Doremi recorders controlled by a Lance Design TDC-100 disk controller. The SD program feed is then upconverted to HD on the switcher. In the Anderson youth facility, the Hai Vision feeds a 360 Systems Maxx2400HD, with the SD program feed being upconverted with an AJA FS1. Again, the Maxx2400HD is also controlled by a Lance Design TDC100 disk controller. The main campus has a recording setup identical to that of the youth building for service playback.

Q: If you could buy anything right now, what would it be?

A: (Joel) I would upgrade our main campus to HD, and get a broadcast audio setup; right now all the broadcast mixes are just straight board mixes.

Q: Are you satisfied with your original accoustical design in the main room? Have you ever worked on it?

A: (Joel) The accoustical treatment has not been changed since the install. There is one issue with it, however it really isn't cost effective to change it because it doesn't affect that many seats. As a side note, if you're building a building, your accoustical budget should be at least as much as your PA budget.

Q: What are your line arrays?

A: (Joel) The main room is L-ACOUSTICS dV-DOSC with L-ACOUSTICS 218 subs (four per side). The youth room is a d&b audiotechnik rig with Q1 and Q10 tops, and two Q subs and one B2 sub a side.

Q: We are having problems lighting for live and lighting for video. What do you do?

A: (Joel) We decided to always light for live, with few concessions made to lighting for video.

A: (John) Once we established our speaker wash, we measured our footcandles, and any primary band spots (Lee, Rose, etc.) are matched to that footcandle level. If you are having problems with skin tones, you could try using a CTB gel to get your lighting more into the range your cameras will like. We had our cameras professionally chipped and that was probably the best move we ever made. If nothing else, make sure you are getting a good white balance and a good black balance on your cameras.

Q: Was there ever a determining time when you decided to “push it” volume-wise?

A: (Joel) Yes, there was a conscious decision made to go ahead and “push it”. We’ve crept up somewhat since we have gotten in the building. We’ve found that if we push it louder, people will tend to sing louder; this helps some to enter worship better. With volume, you really just have to find the dynamic of your worship service.

Q: Do guitar players bring their own amplifiers?

A: (Joel) Guitar players used to be required to bring their own (decent quality) amp; now we provide amplifiers – we have a Mesa/Boogie Three Channel Dual Rectifier and an Orange AD-30. The amp heads are on stage, and run back to the cabs in the back. The cabs are in iso boxes backstage.

Q: Do you use any plug-ins on the bass?

A: (Joel) No, I just roll it off at 30hz with a URS N12 EQ by Urie. I’ve found that if I let the bass go too low, it starts to cancel out the kick drum.

Q: What are you using on your drums?

A: (Joel)

- o Kick – D6 in the hole, Sennheiser 901 on the beater head
- o Snare – Shure SM57 top and bottom
- o Hi-Hat – Shure KSM109
- o Toms – Sennheiser 904
- o Overheads – Shure KSM27
- o Ride – Shure KSM109

Q: What are your front of house and monitor consoles?

A: (Joel) Both consoles are Digidesign Venues

Q: Last year you mentioned virtual soundcheck. Are you still using that?

A: (Joel) Not very much now.

Q: Do you use compressors on your vocals?

A: (Joel) I use a compressor on Rose, I don’t need one very much on Lee.

Q: How do you deal with pedal boards?

A: (Joel) Each guitarist has a wireless unit that is hidden on stage (usually behind or under a riser) with the amp head. This unit runs out to their pedal board, patches through, then the signal gets run back to the amp head.

Q: Are the band volunteers, or are they paid?

A: (Joel) The band was not paid for the first three years, now they are. We pay our musicians to compensate them for the hours they will put in (both on Sunday and during the week) and for the use of their gear (guitars and pedal boards).

Q: We are building a new sanctuary. What do you use for in-ear monitors? Do you have any preferences on buds?

A: (Joel) We use the ew 300 series in ear monitors from Sennheiser.

We've found them to be a great value. I like the UM2 buds from Westone, but we also have a bass player who uses Live Wires and loves them.

Q: Do you use ambient microphones in the IEMs?

A: (Joel) We used to, but have found that the vocal mics pick up enough ambient noise. In addition, we use an auto tune plug-in on the vocalists where we take the left side and tune one step down and take the right side and tune one step up.

Q: Have you ever used Aviom?

A: (Joel) No. I don't think that Aviom offers the flexibility you need in a monitoring application. Your money is better spent on a monitor console and a split.

Q: Are there any good online resources for sound guys? Scenic designers?

A: (Joel) I would watch lots of concert DVDs for scenic design. The Yamaha Sound Reinforcement Handbook is a great resource for sound guys.

Q: What do you do about burnout?

A: (Joel) Like I said at the beginning, the best thing you can do when you feel overwhelmed is to stop and get before God. Get refreshed spiritually – that's the most important thing.

A: (John) Joel is really good about watching out for us. He's worked with us enough to spot the signs that we're dragging, and can give us a boost. He'll get us some dinner brought in if we can't leave. Or he'll cut us loose early or tell us just to take a day off so we can get ourselves straight.