Church Workers Handbook

What You Didn't Learn in Bible College and Seminary

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This on-line book is filled with practical information that you may not have learned in Bible college or seminary. If you haven't already learned this information in the school of hard knocks, you need this book. This is something anyone who serves in any capacity in a church (from senior pastor up to janitor) must have.

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Chapter 1: Speaking and Praying in Public

Church Worker Handbook

What You Didn't Learn in Bible College and Seminary

These guidelines may seem simplistic at first. However, if you follow them carefully, they can greatly amplify the effectiveness of your teaching, preaching and oral prayer.

Avoid verbal garbage

You may recognize verbal garbage as expressions such as:

..., uh..., um..., like *[out of context]*, you know *[out of context],* like you know, and oh uh, etc. ad infinitum. There is nothing more annoying than to have a person begin a verbal presentation by holding a microphone close to the lips and emit one of these pieces of verbal garbage before speaking an actual word. Granted verbal garbage is used to fill time until something important comes to mind. At least have the presence of mind to keep the mike away from your mouth until you have an actual word to say.

Example:

Wrong:*...uh ... ummm...* Welcome to the first session of the series on better public speaking.

Better: *[pause, with dead air]* Welcome to the first session of the series on better public speaking.

Avoid excessive use of *okay*? and *right*?

Example: Now we're going to talk about better public speaking, Okay? First, I'll give you a few guidelines. Okay? And then you'll have a chance to show me what you can do, right?

Avoid excessive use of "go ahead and".

Example: Now we're going to "*go ahead and*" talk about better public speaking,? First, I'll give you a few guidelines. And then we'll "*go ahead and*" give you a chance to show me what you can do, okay?

Avoid public use of "you guys"

This term has come into common usage in recent years but it clearly falls under the category of Verbal Garbage. If you're working as a server in a restaurant, it may be acceptable to say, "Are you guys ready for dessert now?" This may be acceptable but if I were the manager, I'd train the servers to avoid "You guys" entirely.

Here's an example of breaking both of the last two rules. In a morning worship service in a large church, one of the associate pastors was leading the congregation in public prayer. At the end of the prayer, he said,

"You guys can go ahead and be seated now."

You don't need a Bible college or seminary degree to know that this is not acceptable platform behavior!

If you are an instructor of students in a class of public speaking, allow me suggest an instructional strategy:

Equip the classroom with an electric buzzer that has a loud, unpleasant sound. An inexpensive battery powered buzzer such as found in some board games is fine. Have your students take turns speaking extemporaneously on a topic of their own choosing. As soon as you hear verbal garbage, press the buzzer. Add interest by forming teams and having competition. Surrender the buzzer button to students who are making progress and allow them to serve as monitor. Do not pass students until they can speak three minutes on a topic of your choosing without hearing the buzzer.

In verbal prayer, avoid excessive use of the Lord's name [*vain repetition in the language of the King James Version]*

Use the Lord's name in the beginning of your prayer, as a form of address. Once you, the Lord, and your audience all know to whom you are speaking, it is not necessary to keep using His Name every couple words. I hear *Father God* and *Lord* used to excess in this way.

In verbal prayer, avoid the Elizabethan pronouns for deity: such as thee, thou, thine.

In 1611, when the King James Version of the Bible was published, these pronouns were used in everyday speech, not just when talking to or about God. Today, it is perfectly all right to use modern language pronouns in all church activities, even in prayer. In fact, using Elizabethan pronouns may make you sound pompous.

Evangelical ministers and worship leaders usually pronounce the word **Amen** as *ay-men*, instead of *ahh-men*. The **ahh-men** pronunciation is usually reserved for use in the traditional, old-line churches, or when *Amen* appears in the lyrics of a choral response or hymn.

While I'm on the topic of evangelical pronunciations, let me touch on pronouncing Bible names, places, and books of the Bible. The best advice I can give is to listen to educated evangelicals on television or radio and choose a role model. If you pronounce Bible names and places like the following do, you won't be far from wrong: Dr. Billy Graham, Franklin Graham, Dr. John Hagee, Dr. D. James Kennedy, are examples of well-spoken Evangelical preachers.

However, Freda Keet is an educated Israeli anchorperson that speaks frequently in evangelical churches in support of the nation of Israel. She pronounces the prophet Isaiah as Eye-ZYE-uh instead of Eye-ZAY-uh. I would continue to talk about Isaiah as Eye-ZAY-uh until Dr. Billy Graham and the others named above call him Eye-ZYE-uh. If you and Freda Keet are calling him Eye-ZYE-uh when most other evangelicals call him Eye-ZAY-uh, you run the risk of sounding pompous and pretentious.

Avoid frequent references to the time of day.

This afternoon, *this evening*, and *tonight* are often abused in this way. Only the mentally impaired need constant reminders of the time of day. Frequent references to the time of day is verbal garbage, even if it is done by professional announcers on TV. The now-retired Tom Brokaw was a frequent offender in this regard.

September 11, 2001

This black date in American history now appears often in print and speeches. The correct pronunciation of this date is **nine-eleven**, and not **9-1-1**. 9-1-1 is a phone number and not a date. If you are having an emergency, dial 9-1-1, and when you talk or write about September 11, it's 9/11 or nine-eleven.

Don't say I *could* care less, when you mean to say, "I *couldn*'t care less."

If you doubt that you use some of these poor speech habits, tape yourself in a real life public speaking situation, and then *go ahead* and listen to yourself, *okay*? See what you think.

Here's a couple more frequent errors to avoid:

It's *Daylight Saving Time*, not *Daylight Savings Time*.

It's *Safe Deposit Box*, not *Safety Deposit Box*.

Rehearse it, but don't read it

Be well prepared and even well rehearsed. However, only those skilled in reading off a TelePrompTer should ever try to read a speech, lesson, sermon, or even prayer.

When presenting a story to young students: (a) read the story during your preparation time and absorb the gist of what it says; (b) if you can't remember the details of the story, write some cues on 3x5 cards; if you have pictures to hold up, tape your cue cards to the back of the pictures; (c) when presenting the story, look the students straight in the eyes and "tell" them the story; (d) if the story is from a book with pictures, hold the book facing the group and turn the pages as you TELL the story. This technique makes your presentation more effective and helps you keep better control of the group.

For students who are "too old" for stories, limit your in-class reading to scripture and passages of lasting literary value. Always read scripture from a Bible and not the quarterly. The students must see God's authority for what you teach as the Bible and not something from a publishing house. Don't read anything else from the quarterly, either. The material in the teacher's edition should be read during your preparation time and then woven into your classroom presentation. As a general rule, the contents of the teacher's quarterly seldom rise to the level of *lasting literary value.*

Simple Steps for Preparing an Oral Presentation

The first step in preparing for a verbal presentation is to make an outline of all the major points you want to cover. Think through this outline and memorize the major points.

The second step is to mentally rehearse the presentation while working from your outline. If you have trouble keeping on target during a mental rehearsal, talk out loud. Even make a tape recording.

If you still have trouble making your rehearsal flow along your outline, memorize small segments such as important paragraphs, illustrations, and anecdotes.

The third step is to learn your outlined presentation so well that when you look down at your notes, a bullet or key word will trigger an entire segment of your presentation in your mind.

The fourth step is to continue mentally rehearsing your presentation so it will flow in your mind from point to point. I often do this mental rehearsal while I am lying in bed, waiting to go to sleep.

A Sample Prayer Outline

Although your oral prayers will sound better if not read from a script, there is nothing wrong with praying from a simple basic outline.

[Your prayers during private devotion may stay more focused if you pray them orally, also.]

Here's an example:

Salutation: Heavenly Father, we greet you as the Great God of all the universe.

Thanksgiving: Thank you for your love, thank you for your Plan of Salvation, thank you for being willing to send your Son to die on the cross, thank you for your Holy Spirit who's in the world today, to guide, direct, guard and protect from harm and evil seen and unseen. Thank you, Jesus, for being willing to come. We salute you as our Lamb of God and Coming King.

Intercession:

The topic and type of prayer will control who and what you pray for.

An offertory prayer will mention "the gifts and the givers".

An invocation will mention the worshippers who have gathered, and all those who pray, sing, and preach.

A benediction will ask for protection for those who travel to their homes, etc.

G. Edwin Lint

Please note: The hypertext e-mail link above is hot [active] when you are connected to the Internet through your ISP. The same will be true of all hypertext links through the text of this ebook.

Chapter 2: You Can Be a Teacher, Too

Church Worker Handbook

For an expanded version of this chapter, click this link

What You Didn't Learn in Bible College and Seminary

Guidelines For Christian Educators and Teachers Who Have No Formal Training in Teaching Techniques

Sunday School Teachers ... Christian education administrators and supervisors ... Pastors ... Church school and vacation Bible school workers ... Home Schoolers ... Corporate Trainers ...... Scout Leaders ... Parents ... Church Board and School Board Members ... Anyone involved in teaching something to anybody

> *You Can Be a Teacher, Too* is written for persons who have educational responsibilities on the job or in the community, but who have no college work in education.

Contents of This Chapter

For an expanded version of this document, click this link

Introduction

You have known people who have done an excellent job teaching you things, but who have had no college degrees, no certificates, and no status as a professional educator. You have known other people with college degrees and teacher certification, but no real ability to teach anything to anyone.

What makes the difference?

These guidelines will explain what can make that difference and show how you can be an effective Christian educator or teacher, even without professional training and certification as a *teacher.*

First, let me introduce myself, and explain my personal qualifications. This is not to brag. However, you have a right to know that I'm not just writing off the top of my head. Although this book is designed to show how you can be an effective teacher even though you've never been to college a day in your life, I do have a college education and state teaching certificates.

I have a master's degree in education and six education certificates from two states. I have over 36 years experience as a professional educator and have worked as a teacher, supervisor, principal, assistant superintendent, and education advisor for a state department of education. Right now, I'm an educational consultant specializing in the areas of curriculum development and microcomputer utilization.

The following education certificates hang on my office wall, to my left, as I write this:

> *Elementary Principal*
>
> *Supervisor of Curriculum and Instruction*
>
> *General Elementary Supervisor*
>
> *Elementary Teacher*
>
> *Supervisor of Special Education*
>
> *Special Education Teacher*

Self-Evaluation Checklist

Now, let let's find out about you. I'd like you to think about your own abilities by completing the self-evaluation checklist shown below.

Check each item that describes you.

☐ **I am intelligent. I may not have a high IQ but I am able to learn new things.** *Intelligence is defined here as the ability to learn new things, not the amount of knowledge you already have.*

☐ **I have horse sense. In other words, I am a stable thinker. I have street smarts.**

☐ **I have a college degree, but it's not in education.**

☐ **I have a high school diploma, but no formal training as a teacher.**

☐ **I know a good teacher when I see one. I may not be able to put my evaluation into technical terms but I still know good teaching when I see it.**

☐ **I know when teachers are doing a good job with my children. This is true even when I can't spend a lot of time in the classroom during school.**

☐ **I am a parent and want to help my children with their homework. I want to help them when they need help, not just do it for them.**

☐ **I am a parent who is home-schooling my children (by teaching them at home.) I don't have any professional training as a teacher, but I still want to do a good job as their teacher.**

☐ **I am a teacher's aid. SomeTimes I see my teacher doing things that don't look like good teaching to me. With just a little training, I think I could do as good a job, or maybe even better.**

☐ **I am a Sunday school teacher, scout leader, or other type of volunteer. I like to work with children in my spare time, and want to do the best possible job I can in helping them to learn new things.**

☐ **I am a corporate trainer or in-service training coordinator. My job description involves helping new employees develop basic skills and current employees master advanced skills.**

☐ **I am a supervisor on my job. In addition to overall supervision, I am responsible for training my employees to do things.**

❑ I am a business person who is good at my job. I'd like to teach high school kids the things I have learned out here in the real world.

❑ I am an elected member of a school board or church board. I take my job seriously and want to help the children in our community get the quality education for which their parents are paying taxes.

❑ I am a member of a steering committee at my school. We're working on a district-wide program to improve the quality of our education. I want to help but I'm not sure I know what I'm talking about.

❑ I am thinking about a career in education. All my life, I've dreamed about being a teacher. I'd sure like to get off to a good start.

❑ I have been appointed or hired into an administrative capacity. However, I have no training or experience in how to supervise and evaluate teachers or other education personnel.

Now look back over your self-evaluation. Each time you've checked an item, this is an indication that you need to read *You Can Be a Teacher, Too.*

The Four Basic Skills Of Effective Teaching

You need these skills regardless of the age or circumstances of the students involved. Sunday school ... Junior church ... Vacation Bible school ... Day care ... kindergarten ... elementary school ... middle school ... high school ... college ... graduate school ... pre-service and in-service training -- there are no exceptions to these rules.

If you fail to master these four concepts, you'll never be an effective teacher, regardless of the number of college degrees you earn or professional certificates you acquire.

Here they are, listed in order of importance:

1. Compassion:

This is your ability to treat other persons as you like to be treated, as Jesus stated in the Golden Rule.

2. Communication:

This is your ability to transport ideas, concepts, and facts from your brain to someone else's brain.

3. Content:

This is the accumulation of information that you are responsible for conveying to your students. If it's not in your brain, you need to know how to teach your students to find it.

4. Control:

This is your ability to structure the learning environment so all students have a chance to learn. If you've mastered skills one through three, number four pretty much takes care of itself.

You may have developed or learned these skills in the school of hard knocks. Or, you may have acquired these skills in a formal teacher training program in college. Regardless of how it happened, if you have these skills, you are an effective teacher. If you do not demonstrate these skills in the way you deal with your students, you are not an effective teacher. I know that's blunt. But that's it.

If you're reading this book on the fly, stop and jot down these four words:

> *compassion*
> *communication*
> *content*
> *control*

Make a bookmark. Later, when you have more time, you can come back and read the fine print.

1. Compassion

Good teachers like people. In other words, good teachers are people people. They like people in general and students in particular. This doesn't mean good teachers never get annoyed at what students do. However, this momentary annoyance is never translated into psychological or physical abuse. Teachers who don't like students should find other areas of service.

Perhaps you are still in high school and are considering a career as a professional educator. I want to talk with you specifically for the next paragraph or so. The rest of you can tune in also, if you want.

By now, you surely know if you like people well enough to teach them. If you're serious about a career in education, your budding resume should show some evidence of this career preference. If it doesn't, it's not too late to start volunteering right now. Your church and Sunday school, the scouts, or even your school district may be looking for help in working with kids. Don't wait until you take student teaching in your senior year of college to discover that you really don't like kids well enough to teach them. By then, it may be too late to make a career change without a significant loss of time and money.

The effective teacher must:

1. Develop a positive relationship with the learner

This can happen best in a one-to-one situation outside of the structure of the formal learning environment. Make sure you know the student's name and that he/she knows yours. Find out his/her interests, favorite things to do, and information about the family. It is easier to communicate with and control a student who knows and respects you as a person.

2. Make the learner feel at ease in the learning situation

Be friendly, smile a lot, even crack a joke or two.

3. Be alert for signs of physical discomfort or illness

Never deny a student his/her *right* to use the restroom as required. (Younger students should be encouraged to use the restrooms during pre-session.) If you suspect students are finding the restroom more interesting than your class, do something about your class. You don't have to be a certified teacher to know that no one learns well when all powers of concentration are focused on the constriction of the sphincter muscles. I'm not sure how this fixation on restricting access to the restroom got such a prominent place in education. It's surely not born out of compassion.

4. Avoid sarcasm and ridicule

Since you are striving to place the learner at ease, these attitudes and actions have no place in the learning environment, unless you're a drill instructor and teaching at Quantico. The military establishment seems convinced that it takes sarcasm and ridicule to make good soldiers. (I'm not sure that's true, but it's too late to change them now.)

5. Praise in public and reprimand in private

We'll talk more about discipline in the section on Control. For now, remember that the watch-word is Compassion.

2. Communication

The ability to share ideas with others is critical to the teaching process. A gifted musician or athlete may have the ability to perform but not the ability to teach someone else to perform. At the same time, another musician or athlete can be an average performer while teaching the gifted performer how to do a better job.

Every once in a while, you'll find an expert in a content area who is also an expert communicator. That person is more precious than rubies in the educational environment.

Effective teaching is hard work.

The teaching process is mentally and physically exhausting, when you're doing a good job. Right now, I'm talking about the communication process, especially. The business of getting information from your brain to the brains of your students is hard work. When folks talk about how good teachers have it, working five hours a day, for ten months a year -- forget it. The teacher who is an effective communicator is equal parts of showman, clown, actor, mime, and orator. And a five-hour day? Forget that, too! No full-time teacher worth his/her salt works a mere five hours a day.

Here is a frequently-quoted fallacy:

"Those who can -- do. Those who can't, -- teach."

Here is the truth of the matter: "Some who can do, can also teach. Some who can do a little, can teach a lot. Some who can do a lot, can't teach at all."

To be an effective communicator, you must master the following processes and concepts:

1. Begin with the known and relate it to the unknown.

Regardless of your theological orientation, history records the fact that Jesus Christ was a Master Teacher. He was at His best when He taught with parables. A parable is taking what is "known" and relating it to the "unknown."

Jesus had less than four years to teach twelve men His basic philosophies. Although these men, known in the Bible as disciples, were intelligent, there is no record that they had any theological training (excluding the Apostle Paul). So, what did Jesus talk about when he was teaching His disciples? The simple things of life that were known to all: *bread, water, light, salt, sheep, doors, farmers*, and *families*.

Here's an activity you can use to test your ability to communicate with the learner by relating to things that are known.

Draw a simple diagram, made up of a triangle, a rectangle, a circle, and a straight line. Make sure all elements of your drawing are adjacent to each other or connected in some way. Label the elements A, B, C, and so forth. *Click for a Sample.*

Now seat three people at a table and stand in from of them. Keep your picture of the diagram out of sight. Tell them how to reproduce your diagram on their paper, using simple instructions. Don't respond to any questions except "Will you repeat that, please?" Don't look at their papers while they're still drawing.

When you say "Draw a box," the unanswered questions may be: "How big is the box?" How should I hold my paper?" "Do you want an outline or a 3-D picture of a box?

Next you might say "Draw an outline of a shoe box." Now the unanswered questions will be fewer because your students already know the shape of a shoe box.

You will be on your way to being an effective communicator when you can get a small group of adults to reproduce your diagram in the proper size and configuration on their paper. Now try it with children.

2. Adjust your presentation to the initial learning level of the students.

Not only do you need to begin with the known, you need to start with demonstrations and activities with which the students can have instant success. Example: When teaching students to read, at least 93 percent of the words used in the lesson should be words they already know.

3. Remember that you have not taught until the learner has learned.

When my youngest daughter was failing algebra in high school, my wife, Nancy, and I had a conference with the teacher. I pointed out that the failing grade had to be shared equally between student and teacher. Since Jessi was intelligent and had excellent language skills, there was no reason why she couldn't learn algebra. Therefore, it was up to the teacher to find teaching methods which could communicate algebra facts and concepts from the teacher's brain to the student's brain. Teaching and learning go hand in hand.

3. Content

A working knowledge of the Plan of Salvation is the foundation on which all Christian education lesson content must be built. The primary purpose of the Bible is to share this Plan of Salvation with us. If we, in turn, are to share it with our students, we must understand it ourselves. By the way, the Plan of Salvation is not learned by memorizing a packaged witnessing program such as the Four Spiritual Laws, the Roman Road, or the Kennedy "Evangelism Explosion" plan. The Plan of Salvation is the Biblical concept on which these witnessing programs are built. It must be the concept on which your teaching is based as well.

Here is a simple outline of the Plan of Salvation with sample scripture references. If you don't understand it, study it. When you do understand it, memorize it. When you've memorized it, build your teaching around it.

The Plan Of Salvation

A. In the beginning God created human beings for fellowship with Him and worship of Him. Gen. 1:26-27

B. Our first ancestors, Adam and Eve, broke God's law about eating the fruit of the Tree of the Knowledge of Good and Evil. Gen. 3:6-8.

C. The penalty for breaking God's law was then, and always has been, death. Gen. 2:17.

D. But God had mercy and developed a temporary plan of animal sacrifices so man could be saved from His death penalty. Gen. 3:21, Gen. 4:4-5, Gen. 22:9-13, Lev. 1:4.

E. After hundreds of years of animal sacrifices, the point in history arrived for God to reveal his permanent plan of salvation: The sacrifice of His only Son as the Lamb of God. Luke 1:41, John 1:29.

F. Until the Rapture, the only way to escape God's death penalty for sin is to accept the sacrifice of His Son, Jesus Christ. John 14:6, Acts 4:12.

G. In Heaven, Jesus Christ is known as The Lamb, the highest and most exalted title of all. Rev. 5:6.

In mastering general content, you must:

1. Know what your students need to know when your instruction is over.

Many educators refer to this process as "Outcome-Based Education" . Unfortunately, outcome-based education has a bad reputation in some church circles because if has been unfairly paired with liberal philosophies of education, religion, and politics. See the **OBE Chapter** of Church Worker Handbook for more on this topic. For now, you need to know that good teaching always is aimed at the outcome, not the method.

The terms Outcome and Objective both relate to the concept of knowing the target of your teaching, and can be used more or less interchangeably.

2. Know the difference between Learning Objectives, Methods, and Materials.

The Learning Objective is the specific skill you are teaching.

A Method is a game or activity which you use to help your students achieve the Learning Objective.

Materials are the tangible things you use to carry out the Methods as you move the students toward the Learning Objective.

This difference between Objectives and Methods/Materials is a fairly simple concept, but many teachers fail to understand the distinction. Teachers often decide on what to teach based on the contents of their closet, or the items listed in the school supply catalog -- rather than the educational needs of their students.

3. Be able to break a task into sequential learning objectives

The "sequence" is the order you will teach the tasks.

Here's a simple process for writing and sequencing objectives. Example: You want your students to be able to cook an egg.

A. Separate that task into its separate sub-tasks. Use 3x5 cards to write down the things you want the students to learn, one item per card. Use objectives only and not methods or materials. "Play musical chairs" is not an objective, it's a method. Don't worry about what comes first or last at this time. Just write. Leave the top inch of the card blank for rewording the objective later.

B. Now write an objective at the top of each card, and begin each objective with a present-tense verb.

Comment for trained teachers:

Resist the habit to begin each objective with a stock phrase such as, "The student will be able to". Such surplus verbiage just clutters up the scenery without saying anything significant. Of course you want the *"student to be able to..."* That's a given. The purpose of education is help students to be able to do things. When you begin each objective with a verb, you get the action up front where you and the student can see it.

In the example below, you are teaching students to prepare an egg:

Cracks egg

Greases pan

Decides on type of egg to prepare

Sets burner temperature

Etc., etc.

C. Last, put your 3x5 cards in the order you wish to teach the objectives. You can sequence your objectives in order of difficulty or logical order. When preparing an egg, the hardest thing to do may be to crack the egg.

4. Identify appropriate methods and materials for teaching specific learning objectives.

Here lies a major pitfall for the untrained (as well as trained) teacher. Do you use a method or material because it is familiar, readily available, and popular with the students? Or do you seek out methods and materials that are ideally suited for teaching a particular objective?

In outcome-based education, each method and material is specifically selected as being best suited for helping the students achieve a particular objective.

5. Adjust methods and materials to meet the learning styles of the students.

A method or material that worked with last year's group may not be suitable for this class. The seminar leader may have had a great idea but it just won't work for you. Tailor your methods by adapting, adjusting, and augmenting what others have found successful.

If a student has a specific ability or disability, select methods and materials that tend to maximize abilities and minimize disabilities.

6. Test what the students have learned.

Testing can be as simple as asking a few verbal questions after telling a story: "How did the man who couldn't walk get to see Jesus? Why did his friends make a hole in the roof? What did Jesus think when a sick man came down out of the ceiling on a rope?" Or, testing for older students can be in the form of a written quiz or performance monitoring.

In the example of cooking the egg above, one form of evaluation would be to eat the egg: does it look, smell, and taste good?

The true purpose of testing is not to give grades but to discover what has been learned. Of course, no test can ever truly measure intelligence or knowledge. A test measures performance and from that performance, we draw inferences on what has been learned.

The much talked-about IQ (intelligence quotient) test shows how a given student or group of students performs mentally in comparison to most students of the same age.

For example, Johnny is 10 years old. We say his chronological age (CA) is 10. However, when tested, he is able to do the mental work of the average 8-year-old. We say his mental age (MA) is 8.

We then arrange this basic information into a division problem. In the answer (quotient), we drop the decimal and call the number a percent.

MA / CA = IQ

(In these examples, the slash mark (/) means divided by.)

8 / 10 = 80

Johnny can do 80% of the mental work of an average 10-year-old, so we say his Intelligence Quotient (IQ) is 80.

Let's try another example. Jenny is also 10. However, when she is tested, she can do the mental work of a student who is 12. Again, this information is put into a simple division problem:

MA / CA = IQ

12 / 10 = 120

Of course many students will do the mental work of students their own age. Then the IQ equation looks like this:

MA / CA = IQ

10 / 10 = 100

7. Talk to the students, don't teach at them.

Good teachers don't sound like "teachers". They sound like a normal person talking to a group of normal persons. Tape your lessons and listen to yourself teach. Watch your volume and pitch. If you always use high volume and pitch, you have nowhere to go when you want to add emphasis.

8. Tell it, don't read it.

When presenting a story to young students: (a) read the story during your preparation time and absorb the gist of what it says; (b) if you can't remember the details of the story, write some cues on 3x5 cards; if you have pictures to hold up, tape your cue cards to the back of the pictures; (c) when presenting the story, look the students straight in the eyes and "tell" them the story; (d) if the story is from a book with pictures, hold the book facing the group and turn the pages as you TELL the story. This technique makes your presentation more effective and helps you keep better control of the group.

For students who are "too old" for stories, limit your in-class reading to scripture and passages of lasting literary value. Always read scripture from a Bible and not the quarterly. The students must see God's authority for what you teach as the Bible and not

something from a publishing house. Don't read anything else from the quarterly, either. The material in the teacher's edition should be read during your preparation time and then woven into your classroom presentation.

9. For preschool and primary-age students, do all writing in upper/lower case manuscript (printing) style.

This kind of writing provides more visual cues than solid capitals. All students, even adults, can profit from the visual cues of upper/lower case writing. This applies when the copy is type-set, as well as hand-written.

When you type in solid caps, the copy is harder to read than when you use normal upper/lower case. The human eye and brain use graphic cues to help decode printed characters into words and ideas. Look at the word girl, for example. The G goes below the line, and the L goes above it. On the other hand, GIRL is a solid block with fewer visual cues than girl.

Anyone who can read, can read solid caps. Solid caps just cause subliminal irritation, something you want to avoid.

10 Know the difference between concepts and facts.

Fact: Jesus had 12 disciples.

Concept: Jesus trained His disciples to carry on His work after He was gone.

11. Prepare a lesson plan.

The plan should be in outline format so it can be used for quick reference during the lesson. During your preparation time, learn the lesson so well that while you are teaching, a quick glance at your lesson plan can trigger the next sequence of events. It doesn't have to be a script that is read word for word. In fact, you already know you should seldom read anything to students unless it has lasting literary value.

All good teachers rehearse their lessons. Beginners may need to do this with an audience (from within the family or friends). As you get more experienced, you may do your rehearsing mentally. When I know I am going to speak before a group, I always do a mental rehearsal. Some of this activity involves actual mental word-for-word dialogue between me and the group.

Scripture Memorization.

When teaching memory verses, make sure the students understand the concept and context of the verse. Here are the four elements of scripture memorization, listed in order of importance. The example is: "Jesus wept." John 11:35.

1. **Concept:** "Jesus had human emotions and feelings, just like we do. When He was sad, He cried." The concept has primary importance because here is where the kernel of truth lies. If a student forgets the text, forgets, the reference, forgets the context, but remembers the concept -- he/she has indeed hidden God's word in the heart.

2. **Context:** "A very good friend named Lazarus had died and the man's sisters were very sad. Their sorrow made Jesus sad, too." The context gives the setting for the verse: What is happening? Where is this happening? Why is this happening? Who is speaking? To whom is this person speaking? A knowledge of the context helps students remember the concept of the verse. In addition, this knowledge helps the student guard against false teachings that are based on scripture quoted out of context.

3. **Reference:** "John 11:35" . The ability to find a scripture verse in the Bible gives the student opportunity for further study of the concept and context.

4. **Text: "Jesus wept."** As a general rule, the King James Version should be used for memorization. The language of the KJV has a literary quality not found in the modern-language translations. However, the students should understand that the Elizabethan pronouns (thee, thy, thine, thou) were not reserved for deity in 1611 when the KJV was translated. Therefore, they have no divine significance now.

4. Control

In any society, control is necessary or chaos results. This applies to teachers and students, also.

There is a philosophical difference between discipline and punishment. The purpose of discipline is to improve future behavior. The purpose of punishment is to provide a negative reward for past behavior. Try to think in terms of discipline and not punishment.

To have control in your classroom, you must:

1. Establish rules and limits. Your students may act like they don't want limits but many humans thrive in a controlled environment. Make sure everyone knows and understands your rules.

2. Enforce established rules and limits. Don't make empty threats. You may say, "The next time you talk without raising your hand, you will sit in the time-out chair 2 minutes." But if you say it, make sure you do it. Count on one thing: you will be tested by your students.

3. Understand and be able to use the basic principles of such behavioral techniques as contingency contracting, positive reinforcement, behavior shaping, and delayed reinforcement.

Contingency contracting:

A contingency contract is based on an if/then statement and God is the original contingency contractor. In the Old Testament He said, "IF you obey my laws, THEN all land you walk on will be yours and every battle you fight you will win." In the New Testament He says, "IF you will accept Jesus Christ as your personal Savior, THEN you may have eternal life."

For younger students, contracts are always verbal. For older students, they may be written. Here are some sample classroom contingency contracts:

> IF you will be quiet during the story, THEN you may have a snack.

> IF you don't touch the microphone, THEN you may stand in the front row of the cherub choir.

> IF you memorize 10 of the 13 memory verses for this quarter, THEN I will give you a new Bible.

Positive reinforcement:

Many students (of all ages) exhibit poor behavior because they want your attention and/or the attention of the rest of the group. The trick is to reward positive behavior while ignoring negative behavior. (Negative behavior that involves danger to self or others should not be ignored. Use a more structured technique such as time out.) Instead of giving a handful of Fruit Loops to everyone as a snack, try using them as positive reinforcers. When you see Tom, Dick, and Harry misbehaving, do this: "Mary is in her seat and ready for the story. Mary gets a Fruit Loop. Joe is in his seat and he gets a Fruit Loop. Billy is quiet. He gets a Fruit Loop, too." Say absolutely nothing to or about Tom, Dick, or Harry. If their negative behavior is based on a need for attention, this technique will get to them over a period of time.

Behavior shaping:

SomeTimes a child cannot meet your rules and standards. Therefore, you must accept, and reinforce his/her ability to conform on a graduating scale. Use this technique in connection with positive reinforcement. Harry is a new student in the community who has never been to Sunday school before. At first, you might reinforce him with a Fruit Loop for not disturbing others while he is out of his seat. Later, you reinforce him for being in his seat even though he is not attending to what you are doing. Over successive sessions,

you can gradually increase the requirements for reinforcement until he performs on the same level as the other students.

Delayed reinforcement

(Token economy):

A token economy is based on delayed reinforcement. Again, God invented delayed reinforcement: Blessed are you when men shall revile you for my name sake...for great is your reward in Heaven. Instead of using edibles (Fruit Loops) for immediate reinforcement, use tokens for delayed reinforcement. You can make tokens out of small squares of colored construction paper.

Time out:

You will find the need for a time out area where students can go whose negative behavior cannot be tolerated. This may be a corner of the room (a time-honored tradition) or a chair. Keep time out periods short. You might use an egg timer to keep track of the time. As a general rule, give one minute of time out for each year of the student's age. You may need different time-out areas for different students. In Sunday school, the ultimate time out may be returning the child to his/her parent(s) for the rest of the period -- and don't be afraid to use it unless that's what the child wants.

Be consistent across programs

In order for behavior techniques to be effective, your program must be consistent across all Sunday school and junior church programs. Behavioral techniques have less chance of working if all adults involved in the program are not using the same reinforcement procedures. This is especially true for students with behavior problems. Involved adults must confer on the various techniques that will be used.

Not all troubled students are troublesome.

SomeTimes the quiet child may need your attention but doesn't know an acceptable way to compete for it. One of the benefits of positive reinforcement is the boost the self-concept of such a child gets each time the Fruit Loops or blue tokens are passed around for good behavior.

G. Edwin Lint

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Supervision and Administration of Christian Education Programs

The basic concepts of the following guidelines can apply to secular education programs, also

The most common trap into which a Christian education manager can fall sounds something like this:

Question: Aren't these people volunteers who work as a good-will service to their church and for God?

Answer: All the more reason to apply sound educational management principles! We are doing far more than preparing these students for life. We are preparing these students for eternity! By definition, eternity is heaven or hell forever, worlds without end.

Basic principles for all quality education, secular as well as Christian.

1. Each educator will have a written job description and relevant performance standards. Of course, such a job description should reference competence in our four main areas: compassion, communication, content, control.

2. All educators will receive pre-service and in-service training in how to fulfill the requirements of their job descriptions and meet minimum performance standards.

3. Each educator will be given a regular performance evaluation to assess on-the-job competence as measured against the relevant job description and performance standards. Such an evaluation will include the following areas: compassion, communication, content, control.

4. Educators who show evidence of failing to perform satisfactorily will participate in a corrective action program designed to improve performance in the deficient area(s).

5. Educators who fail to respond to an appropriate corrective action program will be considered for dismissal.

6. Dismissal will be the final disciplinary action, following these progressive disciplinary actions:

    a) Verbal reprimand.

    b) Written reprimand.

c) Suspension.

7. All new workers entering the program will be interviewed in terms of the likelihood that they will be able to perform satisfactorily in reference to the relevant job description and performance standards.

You Can Be a Teacher, Too
Workshop

You're invited to listen to this three-hour recording of a live workshop conducted by G. Edwin Lint, MA for a group of Christian educators at the Christian Life Assembly, Camp Hill, Pennsylvania, in 1988.

Make sure your speakers are turned on. Then, click the segment of your choice.

All downloads are free!

Part 1 Introduction; Compassion; Communication [Including the Flutophone demonstration

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Part 2 Communication *continued*; Diagram drawing demonstration; Content, lesson planning curriculum development

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Part 3 Content *continued*; student evaluation; tell the story instead of read it; Facts and Concepts; scripture memorization.

Part 4 Control: contingency contracting; positive reinforcement; behavior shaping; delayed reinforcement [token economy]; time out;

After your segment has downloaded, your Windows Media Player [or equal] should kick in and you will be able to hear the sound of my voice.

Chapter 3: Some Real Facts About Outcome-Based Education

Church Worker Handbook

What They Didn't Teach You in Bible College and Seminary

Some Real Facts About Outcome-Based Education (OBE) of Special Interest to Evangelicals

Author's note: I wrote these facts originally March 10, 1993, while I was working for the Pennsylvania Department of Education as an education adviser. Now, I am retired from public education and working as an educational consultant. I still feel the same way. [For what it's worth, I'm a born-again Christian and a registered Republican.]

G. Edwin Lint, M.A. -- March 10, 1999

* * * * *

Much has been written and said against outcome-based education from the political and theological perspectives. Now, consider the facts:

OBE Fact 1: Outcome-Based Education is a method for organizing how we run our schools.

There is no inherent evil in it, contrary to the beliefs of many evangelicals. The concept of OBE doesn't promote homosexuality, secular humanism, occult practices, immorality, the new age, or a new world order. Not by itself, it doesn't.

OBE Fact 2: Outcome-Based Education is nothing but a wheelbarrow.

You can use a wheelbarrow to haul fresh fruits and vegetables. Or, you can use a wheelbarrow to haul garbage. Outcome-Based Education can provide good education if the outcomes, methods, and materials are good.

Or-- Outcome-Based Education can provide rotten education if the content of the curriculum is poor (or evil).

OBE Fact 3: Just exactly what is OBE?

Outcome-Based Education is just what the name implies. Instead of being time-based, it is outcome-based. Students get credit for learning specific things-- which are known as learning-outcomes-- not just for putting in their time. For example, if a child can read at the third grade level on the first day of kindergarten, true Outcome-Based Education says that instruction should start at the third or fourth grade level-- not way down at the *Fun with Dick and Jane* level.

OBE Fact 4: With time-based education,

WHEN a student learns a skill or fact is more important than *WHETHER* or not he or she learns it.

OBE Fact 5: With Outcome-Based Education, time is irrelevant.

WHETHER a skill is learned is the important thing.

OBE Fact 6: If Outcome-Based Education is new, what is it replacing?

For over 100 years, public schools in the United States have been organized according to calendar-based and clock-based education. Most public schools are in session 180 days a year, five and one half hours a day, for 13 years, counting kindergarten. So, Outcome-Based Education is replacing Time-Based Education.

OBE Fact 7: Outcome-Based Education is driven by three cardinal laws of learning:

A. Don't teach a skill that has already been learned. This annoys students.

B. Don't teach a skill that will never be used. This bores students.

C. Don't teach a skill until the student is ready. This frustrates students.

Most children come to school loving it. What makes them start to dislike it? Being bored. Being annoyed. Being frustrated. We adults hate anything that bores, annoys, and frustrates us, too.

OBE Fact 8: Outcome-Based Education can be of particular value to students who attend private day schools or who are being schooled at home.

Since the critical issues are what is known, not when it is learned, students can move into or out of an OBE program without experiencing gaps or overlaps in their education.

OBE Fact 9: Gifted students may stand to gain the most from Outcome-Based Education.

The converse is true; gifted students may lose the most if it is not fully implemented. Consider the TV sitcom *Doogie Howser,* a story of a teenager who became a physician while still in his early teens. With Outcome-Based Education, any child could be a real-life Doogie Howser if he or she has the mental ability to learn-- while still in the elementary grades-- the things a fledgling doctor needs to know in order to enter med school.

OBE Fact 10: Concerned parents can do some useful things to help a child's education, with or without OBE in place.

First, keep a close eye on WHAT is being taught in terms of the planned courses and the outcomes. Make sure that wheelbarrow is hauling fresh fruits and vegetables and not hauling garbage. And second-- get involved in what the school is doing. Go to PTA meetings. Don't miss parent-teacher conferences. Even offer to volunteer to serve as an unpaid teacher aid.

And if you smell garbage, yell loud and long!!!

G. Edwin Lint

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Behind the Scenes at a State Department of Education

The revised curriculum regulations spelled out in Chapter 5 of the Regulations of the [Pennsylvania, USA] State Board of Education made it possible to implement outcome-based education. When these regulations were published in the *Pennsylvania Bulletin,* July 24, 1993, it caused quite a bit of consternation among many evangelicals. At this time, my duties at the Pennsylvania Department of Education included attending many of the training and implementation seminars designed to help put OBE into place. In addition, I was a member of a work group that drafted a section of the original required outcomes.

The e-mail messages which follow show the stand I took regarding the relationship of OBE to the mindset of evangelicals. Make special note of the comments made by my supervisors at the end of this section.

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08:33am - Mon, Nov 30, 1992

To: Joe Bard [Then Commissioner of Basic and Secondary Education]

From: Ed Lint CC: Jim Tucker, Linda Rhen

This is in regard to the rumors I hear that Don Carroll [then Secretary of Education] is planning to debate Peg Luksic [then potential candidate for Pa. governor] on issues surrounding OBE. Since she is an evangelical (as well as a Republican), you and Don may wish to consider some relevant issues on how evangelicals view OBE. Since my January report on this issue to Jim Tucker, which he in turn forwarded to you, I have learned more about the ongoing controversy between evangelicals and the supporters of OBE. (I am attaching that January exchange to the end of this message, for your review.)

First, let me say I am certainly an evangelical. I was raised in an evangelical home and earned Bachelor of Science in Bible and Bachelor of Theology degrees from an evangelical college, before going on for a Master's in educational supervision and administration. Therefore, I am in a position to see both sides of the issue.

By definition, an evangelical believes in the Bible as the divinely-inspired word of God and in his/her responsibility to share the truths of the Bible with others. (Hence the term "evangelical"; the word "fundamentalist" is a media term which is not used inside the evangelical movement.)

Second, I firmly believe in the merits of outcomes-based education. Bill Spady [a major national author on OBE] says the one-room school was the

forerunner of modern OBE concepts. It may not be a total coincidence that I spent 5.5 years of my 8 elementary years in such a school with eight grades in one room and one teacher. (Northumberland County, 1940-41; 1944-48.) I further believe that WHETHER rather than WHEN is the primary issue in all education.

Next, let me give you an update on the situation in my own church. I met with the "God and Country Committee" and presented my view that OBE is not out of harmony with traditional evangelical values. At first, my fellow worshippers had a hard time believing that a born-again Christian could be a professional educator working in the Department of Education. Once I established my credibility, we went on to have a fruitful discussion. I emphasized the importance of getting involved with the local strategic planning groups as well as the curriculum development committees working on school district planned courses. [In Pa., all curriculum must be in "planned course" format, including lists of outcomes and means to achieve those outcomes]. I didn't change everyone's mind but the fire left their eyes and we were able to talk rationally. I had a subsequent meeting with the education subcommittee of this God and Country Committee and that was positive also. At that time, they asked me for a list of districts in the region by strategic planning wave so they could start getting involved in the process.

Let me move on to some comments about evangelicals and their concerns about public education.

1. Evangelicals include blue-collar workers or professionals in some field unrelated to education. They tend to favor stressing the 3 Rs and are not interested in affective areas, as a rule.

2. There is a concern that values-free sex education will be more prevalent under OBE, including condom distribution.

3. The use of the term "lifestyle" is a lightening rod. To an evangelical, this term conjures up visions of alternative lifestyles which are not consistent with traditional family values. The solution: we should stop using this term.

4. There is fear of the occult. This probably comes from other states ... which have had tinges of the occult creeping into the curriculum. This spring, I heard Chuck Colson on the radio trashing Pennsylvania's OBE thrust. He may be an excellent lawyer and an effective minister in prisons, but he clearly lacked facts on OBE. He seemed to be influenced by things which are happening in other states where there is evidence of supernatural powers such as witchcraft in curricular materials .... With many nationally-syndicated radio and TV programs aimed at evangelicals, the thinking and philosophies by people like Chuck Colson are evident in their own philosophies.

5. There is fear of the New Age movement. For the last 2,000 years, we have been in the Age of Pisces, the dispensation of Jesus Christ. The "new age" is the dispensation of man (secular humanism) where there are no

moral absolutes. This is the true meaning of the song, "This is the Dawning of the Age of Aquarius." Evangelicals are opposed to anything which hints of New Age or secular humanism. The bottom line of all this: Although there is no real evidence to support it in Pennsylvania, evangelicals feel there's a real link among OBE and New Age, Secular Humanism, and the occult. Some states with so-called progressive education ideas have had hints of these elements. Therefore, some people have extrapolated this to mean that because OBE is new, it will lead directly to contamination by these things which are feared.

When I speak to groups of concerned parents, here's what I say:

If you fear unwanted intrusions into your schools' curriculum, you should look to planned courses. This is the community's real line of defense. In Pennsylvania with it's commitment to local control, nothing can be taught legally unless it is supported by a planned course. If it's not in the planned course, it shouldn't be in a lesson plan. And if it's not in a lesson plan, it shouldn't be taught. OBE or no OBE

Now here's a copy of my e-mail message in January, 1993 to Jim Tucker, the director of my bureau:

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Jim:

This is in follow up to our table conversation at the awards luncheon January 10. At that time, we were discussing the recent radio talk show programs regarding public reaction to Chapter 5 [the curriculum chapter of the revision to the Regulation of the Pa. State Board of Education].

Since then, I have been alert to what's going on in the community in this regard. On January 16, I picked up a copy of an open letter in the foyer of our church (Christian Life Assembly in Camp Hill). This letter talked about the church's concerns pertaining to revising Chapter 5, specifically in the area of the Learning Outcomes. I scheduled an "unofficial" meeting with two of the Associate Pastors in an attempt to learn more about the nature of their concerns. At this meeting, I told them:

A. Chapter 5 with its emphasis on outcome-based education rather than traditional clock-hours and credits was at the cutting edge of what is good about the national concern for improving our schools.

B. The language of Goal 11 (Appreciating and understanding others) was as close to the teachings of Jesus Christ regarding interpersonal relationships as a public education document could come.

C. The local school district, through its Strategic Plan and the subsequent planned courses, had total control of the actual instruction which would be presented to the students.

D. A complete education for a student of any age includes the affective as well as the cognitive domain. At first, one of the associate pastors took

a strong position that the school had no business teaching in the affective domain and that this was the sole responsibility of the home and church. Later, his opposition seemed to boil down to concerns about such terms as "lifestyle".

Let me suggest that during the revision of the learning outcomes which relate to the affective domain, we include recognized representatives of the evangelical movement, in general, and of the Christian day school and home-school movements in particular. It's better to have these people in on the discussions from the ground up than to have them seeing words like "lifestyle" as an issue of contention later on.

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E-Mail Comments From Joe Bard And Jim Tucker (Note Dates)

*** Comment from JAT - Tucker, James A.; 01/23/92 02:16pm:

Ed, this was a very proactive and positive step to take, and I appreciate it. I will share your experience with Commissioner Bard.

*** Comment from JFB - Bard, Joseph F.; 01/23/92 02:32pm:

I second your comment, Jim. Ed's comments were cogent and intellectually substantive. How would he like to be our Coordinator of Sectarian Relations?

*** Comment from JAT - Tucker, James A.; 01/23/92 05:25pm:

Ed, your work did not go unnoticed or unappreciated; I feel certain that it may go yet further up the chain of command. Thanks again.

*** Comments from JAT - Tucker, James A.; 10/22/92 03:20pm: Ed, again I commend you for a thoughtful and provocative presentation that should be a real help to both Joe and Don in their deliberations. Thanks for sharing this with Joe and with me.

*** Comments from JFB - Bard, Joseph F.; 10/22/92 02:56pm:

Ed, Thank you so much. This is very helpful information to have from an evangelical perspective. It certainly helps me respond more understandingly rather than riding roughshod over concerns I have trouble validating.

OUTCOME-BASED EDUCATION (OBE) VIA WILLIAM G. SPADY

This is a summary of the OBE workshop which Spady [a national OBE author] and company presented at Hatboro-Horsham School District May 14-15, 1992:

1 Spady's OBE stresses two key concepts: WHETHER is more important than WHEN, and education is the process of preparing persons for adult life.

2 This version of OBE is consistent with what good ... educators have been talking about for years.

3 Spady uses three key terms to describe "curriculum". In descending order of value, they are:

**A. Traditional, based on subject matter content.

**B. Transitional, based on higher-order competencies

Transformational, based on complex role performance in authentic contexts (preparation for adult life).

4 Spady emphasizes the importance of designing curriculum from the top down and delivering it from the bottom up.

End of OBE Chapter

G. Edwin Lint

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Chapter 4: Church Music

Church Worker Handbook -- What You Didn't Learn in Bible College and Seminary

This section on church music contains practical guidelines for directing worship, coordinating special music, and working with a volunteer orchestra.

Table of Contents for This Chapter

Leading Worship

Who Is Leading Whom?

As a worship leader, you know you are directing the worship team, orchestra, piano and organ, and the choir. They, in turn, are directing the congregational singing. Therefore, it is important that the song leading guidelines included in this chapter are clearly understood by the pianist, organist, and the members of the choir. It might be a good idea

to download this chapter and print it out. Of course, you can import it into your word processor and make your own modifications first. When you have it the way you want it, make copies for key people in your music program.

Waving your arms aimlessly can be good exercise. In fact, there is a theory that symphony conductors grow to such a ripe, old age because of the exercise their upper chest receives. That may or may not be true. However, this **is** true. Unless all persons directly involved in the music program have a common understanding of the signals you are using, the most you are doing is getting exercise. The worst you are doing is looking foolish, and perhaps bringing discredit to the cause of Christ.

You don't need to know how to read or write music to become an effective worship leader. You don't need to know how to play a musical instrument, either. However, there are some things you do need to be able to do, and these absolutes are listed below:

How Long Should Worship Last?

Can you remember when the song service consisted of a couple of songs out of the hymnal plus a couple of choruses, known well enough to the congregation to make the projection screen unnecessary? I can.

Now, the song service, known as "worship" may seem to be a test of the endurance of the worshippers. Worship leaders and worship teams tend to be young and energetic and surely exceed in endurance many of us more senior worshippers.

Years ago, I learned a rule in a physical education course I was taking that went something like this:

> *Always terminate an activity while the students are still enjoying it and wanting more.*

Worship leaders: this rule may apply here, also. Terminate the singing, clapping, and hand-raising while the worshippers are still enjoying it, not when they show signs of being tired of it.

Of course, the clock has something to do with it, especially if you have a large congregation with limited parking and more than one consecutive service.

If you have invited special guests to participate in the service, make sure you don't allow the worship phase to detract from what the special guests have been invited to come and do. This is especially true if the guests are going to present a musical package.

Consult with your guests before the service. See if they would like to be the worship leaders. If there will be live music, see if their organist/pianist would like to participate in worship. [My wife and I sang in a regional gospel singing group for several years. Our

preference was to have the local leader sing a "warm-up" chorus and then turn the service over to us.]

The absolute final authority on how long worship singing should last is not the clock, or the musical guests, but the leading of the Holy Spirit.

Don't Try To Improve on the Old Hymns

Don't try to spice up the old hymns with strange tempos and chord progressions. When you've been singing a traditional hymn for fifty-plus years, you won't take kindly to a new tempo full of syncopation and other surprising breaks in the original tempo. And when you're used to singing along with the congregation and harmonizing as you go, strange and fancy chords won't be much fun, either.

Attention worship leaders: When a major segment of your congregation is older and used to traditional worship, save the strange and fancy stuff for a worship service that is made up mostly of younger people and newer Christians.

Projecting Words onto a Screen

Many churches are now singing lyrics projected onto a screen, instead of singing from hymnals or chorus books. This practice brings up some practical and legal issues:

- **Legibility is more important than art**. A standard serif font, such as Times New Roman New Roman, in a large, bold, face is the most legible.

- **Combinations of yellow and black** may be more legible than other color combinations.

- **Avoid textured backgrounds and even logos**. Keep the background plain. Just because you can doesn't mean you should.

- **Make sure your projections are legal**: Christian Copyright Licensing International [CCLI]

  Now there's an easy and affordable solution for churches that reproduce songs... or would like to.

- It's called the Church Copyright License. It can loose your music department from the rigid demands of the copyright law and leave you free to legally copy over 150,000 songs and hymns. Here are just some of the ways the Church Copyright License allows you to copy songs:

  1. Project songs from your overhead, slide projector, or computer software such as PowerPoint].

2. Record your worship service on tape.

3. Copy songs in bulletins that you hand out before worship service.

You're not singing a solo!

You may be a very accomplished soloist and often sing solos with a handheld mike. However, don't "sing a solo" while you're leading worship. Resist the temptation to suck up to the mike so that your amplified voice overpowers the congregation and acts as a deterrent to their participation in the song service. If you're using a handheld mike, when you announce a song, either switch the mike off or hold it away from your face as the accompanist(s) finish the introduction and you start to sing. If you're using a mike mounted to the pulpit, either step back when you start to sing, or arrange with the people running sound to turn you down when you sing and back up to normal levels when you speak.

I enjoy sitting beside my wife in a large congregation and singing harmony with her. She usually sings the second part [alto] and I sing the third part [baritone.] Since most people in the congregation are singing melody [lead; soprano], this gives us the illusion of singing in three-part harmony. We were married in 1956 and sang harmony for a couple years before then, while we were going together.

But when a worship leader starts singing loudly into a handheld mike, his/her leading is a deterrent to Nancy and my lifelong habit of congregational harmonizing. I usually just drop out and let the worship leader have sole access to the stage for a solo. I just don't care to compete with all that electronic bellowing.

An exception to this rule is the occasion when you are teaching a new chorus to the congregation and they don't have the words.

Carry a Tune and Sing on Pitch

If you can't do both of these, you probably aren't even reading this chapter. However, since a lot of worship leaders are men, I need to talk specifically about singing on pitch, as it relates to men.

First, find a lady who is a good singer and can read music, Have her check you out on singing on pitch. This may be your wife, mother, choir director, friend, anyone. I'll call her your helper. Ask your helper to sing a simple song, like "Jesus Loves Me." Now you try to sing the same song with her in unison. Singing in unison means you are both singing the same notes in the same octave. When I was teaching elementary school, I had a female music teacher come into my room who tried to teach adolescent boys to sing unison with the girls by having the boys sing an octave lower. This is wrong, and I tried to tell her so. Look at a choir arrangement that has men and women singing unison. The notes for the

sopranos and altos are in the treble clef, and the notes for the tenors and basses are in the bass clef. However, the ABCDEFG values of those notes are identical. A man's voice quality has a different timbre than a woman's, but the pitch is not automatically an octave lower. It's different but not lower.

I said all that to say this. Make sure you are not singing an octave lower than the ladies who are singing soprano when you are leading the congregational singing. You should be singing in unison with them.

Understand Time Signature

The time signature is given at the beginning of each bar of music, expressed as a fraction, such as 4/4. The top number in this fraction tells you how many beats there are to a measure. The bottom number tells you what kind of note gets one beat. In the 4/4 example, there are 4 beats to a measure and a quarter note gets one beat.

Understand Pickup Notes

Now things get a little tricky. The pickup note(s) is what's left over from the beats that were used in the last measure of the song. In other words, the pickup notes plus the last measure of the song must equal the number of beats per measure, as shown in the bottom number of the time signature.

Let's use the old chorus *Give Me Oil in My Lamp* as an example. The time signature is 4/4. The last measure of the song consist of a dotted half note, that gets 3 beats on the word Day . . . Since the last measure doesn't have a full 4 beats, there will be a pickup note(s) equaling one beat. The first two words of the song are "Give me . . ." The notes for these two words are both eighth notes, and 2 eighths equal one quarter. This 1 quarter plus the 3 quarters in the last measure equal the full 4 beats that all measures in this song must have.

Now the easy part: you signal these 2 pickup notes with a sweeping upward motion of your hand, followed by a downward motion to signal the first beat of the song.

Give a Strong Down Beat

We had to talk about pickup notes so you could understand this next point: *the down beat*. As the name implies, the down beat is given with a straight-down motion of the hand. It should be your most firm and distinctive movement while leading.

What is a down beat, you ask? The first note of every measure is a down beat. In the example of *Give Me Oil in My Lamp*, the first 2 notes are pickups, signaled with an upward motion: "Give me . . . " The next word, "oil", is the first beat of the first full measure, and is a down beat. You will learn a little later that each time signature is conducted with a

specific motion pattern of your arm. However, you can more or less do what you want to do with all the other beats in the measure as long as you end with your hand at the top, ready for a strong down beat for the first note of the next measure.

Give Consistent Motions for Each of the Major Time Signatures

Many songs we sing in church are in 3/4, or 4/4 time. I'll try to diagram how the beats are signaled:

3/4 Time:

The down beat is a downward motion of the hand, from 3 to 1 on the diagram. The second beat is straight across to the right, and beat 3 is a curve up to the top, ready for another down beat at the beginning of the next measure. A pickup note is from 2 to 3.

4/4 Time:

The down beat is a downward motion of the hand, from 4 to 1 on the diagram. The second beat is up and to the left. The third beat is from 2 to 3, straight across to the right, and beat 4 is a curve up to the top, ready for another down beat at the beginning of the next measure. A pickup not is from 3 to 4.

The diagrams above show approximate motions and can be reversed from left to right if you are left handed or have a preference. The important thing is to always give the down beat in exactly the same way. If you do this, any pianist, organist, choir member, or orchestra member in the country will know exactly what you are doing. It is not necessary to be flamboyant or flashy. Remember to keep self under control; your objective is to glorify God.

By the way, there is one thing to avoid-- waving your arm in a figure eight pattern no matter what the time signature. That is a sure sign you are just creating a breeze, and don't really know what you're doing.

Give Clear Indications of Volume, Holds, Cuts, and Repeats

These signals tend to vary from person to person. The important thing is to be consistent. As a general rule, these signals are given with the non-dominant hand. (This would be the left hand for a right-handed person.) Here are some examples:

Increase Volume: Palm up, a little higher with each measure if you want more volume.

Decrease Volume: Palm down, a little lower with each measure if you want less volume.

Hold: Palm down, curved, and moving horizontally for as long as the hold is to last..

Hold to Hum: Starts similar to Hold. The Hum begins when the thumb and index finger meet. (This signal is used when directing a choir and is seldom used in congregational singing.)

Cuts: Sharp downward motion of both hands.

Repeats: Wally Laxon (of Wally and Ginger Laxon) used to signal *Repeat Chorus* by holding his left hand in the shape of the letter C so the choir and instruments could see it. The worship leaders in our church tend to rotate the left hand in small, low circles when they want to repeat.

Pick the Right Songs

The familiarity of the songs picked for the song service is important. It's nice to learn a new song or chorus but it's better to do this when visitors are less likely to be in the service.

Set the Right Tempo (Speed)

This brings me back to my first point. You direct the piano and organ and they direct the congregation. Take charge of the song with the first down beat, and don't let it get out of hand. Too fast a tempo or too a slow tempo can ruin a good song. Remember you are directing. The piano and organ are following your lead.

The Value of an Evangelical Pianist and Organist

The job of a worship leader is made much easier if you have the services of a true evangelical pianist. The arrangements in the hymnal are very dull and unimaginative. They consist of solid, four-note chords with few frills because they were written to be sung

in four-part harmony. However, evangelical singing has given rise to a style of piano and organ playing that expands the basic melody and harmony into a lively and vibrant accompaniment. This kind of accompaniment greatly enhances the congregational singing and special music.

Such a pianist can play any song in any key by ear. Anyone used to hearing hymns played straight from the hymnal will be thrilled by great evangelical accompaniment. Some might call this kind of playing a skill. Others might say it is a talent. I am convinced it is a gift straight from the Lord.

Mom, playing in her living room, in 1963 [Captured from 8 mm home movie film]

At this point, I'd like to honor my Mom, Madlein Strohl Lint, 1912-1971. Mom was an evangelical pianist in the strictest sense of the word. She could play any song in any key,

by ear or by note. After hearing a song once, she could play it with full improvisations, without ever seeing the printed music.

It's dangerous to start a list because I'm sure I'll forget someone who should be on it. But here are a few examples of this kind of evangelical pianist/organist:

[Nancy and I have first hand knowledge of their playing. We have sung or played instruments to their accompaniment.]

Betty Masterman, Marceille Harrison, Brenda Reed, Pearl Culp, Jean Crissinger, Danny Conrad, Dorothy Passmore, Aletha Leatherman, Bill Wray, Nina Wislocky, Irene Kennedy, *ad infinitum*.

Providing Special Music

You may be doing the providing in the sense of doing the singing yourself. Or, you may be coordinating the special music program by selecting and scheduling the special singers.

Make and Post a Schedule

If you are the special music coordinator, the first step is to find out who can sing specials. If you don't already know, schedule a music night and call for volunteers to fill the entire program. You may find families and groups of friends who will be able to sing in ensembles that you would never have known about if they weren't invited to volunteer.

Back in the 70s, I was working part-time as a DJ at a local radio station. Every once in a while, I'd schedule a singspiration where I'd invite anyone who wanted to sing on the radio, and who didn't have a professional recording, to come to the local Church of the Nazarene [Mifflinburg, PA USA] and make a tape recording. I also recorded the worship services at this church for broadcast every Sunday afternoon, so I had a connection. People came from many churches to make their tapes so they could hear themselves on the radio the following week. My point is that the chance to volunteer brought out all kinds of hidden talent.

After you know about the singers, make up a schedule for at least a month at a time. Try to get a balance in your schedule in terms of the kinds of groups and type of music. For example, you may prefer contemporary Christian music, but don't forget that some of us like southern style gospel music, also. [If you don't know about this kind of music, make sure you watch the Bill Gaither Homecoming Choir special TV broadcast as they are heard in your area.] Make sure you have a good mix.

Serve As a Resource Person for Your Special Singers

Use the following guidelines to help your special singers do a better job:

Singing Harmony by Ear

Singing harmony by ear is more art, or a gift, than science. When two people sing together, one sings melody and the other sings the first harmony part. When three people sing, the third person sings the second harmony part. The trick is to stay on your own part and off the other person's part. In a duet, the harmony singer should be singing First Harmony most of the time. At Times, the singers will flip-flop melody and harmony, with the harmony someTimes above the melody and someTimes below it in pitch.

A. The First Harmony Part. This part may be known as alto or tenor. However, it is defined by the fact that the chords it uses are based on thirds. A third is the third step on the scale..

B. The Second Harmony Part. This part is based on fifths, the fifth step on the scale.

C. Singing Bass. Bass is always the lowest pitched part, but it is never consistently the melody an octave lower. Here again, singing bass by ear is more art than science. The best way to learn to sing bass is sit next to a person who knows how to sing bass and just listen, singing along softly.

Stacking Parts in a Mixed Group (when singing harmony by ear.)

As a general rule, men should sing the higher pitched parts and women the lower pitched parts. As a man's voice goes higher, the timbre gets lighter. As a woman goes lower, the timbre gets heavier. This fact increases the chances the voices will blend.

The Key May Be the Key

Singing harmony by ear in a mixed group can be effected by the key the song is written (pitched) in. For example, a mixed trio will do better on songs written in E flat, F, and G. This may be why the early Bill Gaither and Lanny Wolfe songs are written in these keys. The first harmony part [sung by a man] will tend to be above the melody with the second harmony part [sung by a woman] below the melody.

Put Words with Your Instrumental Music

An instrumental interlude may be very inspirational, but only if the congregation knows the words to the sang that the piano, organ, or orchestra is playing. For example, *The Old Rugged Cross* is always inspirational regardless of the instrument being used. As the instrument is playing the notes, 98% of the members of the congregation are singing the words in their mind because they know them from childhood.

However, this may not be equally true of a newer song like Dottie Rambo's *We Shall Behold Him*. Those who know the words to this powerful song will be greatly blessed. However, those who don't know the words to *We Shall Behold Him* will hear it as just a pretty song, but not necessarily all that inspirational.

While the congregation is hearing an instrumental rendition of a song like *We Shall Behold Him*, why not project the words on a [overhead projector or character generator] screen? Then everyone can be equally blessed by the music.

Working with a Volunteer Orchestra

There is a place for a trained and conducted orchestra that reads orchestral scores and makes beautiful music. However, this section is dedicated to the volunteer orchestra that plays along with the congregational singing on Sunday nights and plays the offertory as well. There may be a fair amount of freelance improvising as well.

Such a group will tend to be made up of a mixture of high school kids who can read music and who may use the orchestra version of the church hymnal, more experienced players who can transpose music out of the hymnal, and a few old salts [like myself] who can play any part, including the melody and both harmony parts by ear.

Transposing. Some instruments, like trumpet, trombone, and clarinet, are pitched in the key of B flat, instead of the key of C, the key the piano and organ are pitched in. This means that players of such instruments must transpose their music up one full step to be in pitch with the piano and organ. When such a transposition is done, two flats are subtracted from the key and two sharps are added to the key.

The chart below shows what happens to the keys when music is transposed:

SONGS WRITTEN IN	ARE TRANSPOSED TO
5 flats	3 flats
4 flats	2 flats
3 flats	1 flat
2 flats	Key of C
1 flat	1 sharp
Key of C	2 sharps
1 sharp	3 sharps
2 sharps	4 sharps
3 sharps	5 sharps
4 sharps	6 sharps

Most people who play by ear hate an increasing number of sharps. Some who read music don't care for sharps, either.

Pick the Right Song in the Right Key

If you're the Sunday night worship leader and have a volunteer orchestra, you may be able to make or break them by the keys of the songs you pick. The keys of 4 flats, 3 flats,

and 2 flats are good, with 4 flats being the best. Don't go above 1 sharp. The best songs of all tend to be 4/4 time and pitched in 4 flats.

Perhaps your orchestra members aren't as bothered by sharps as I am. If not, great! But if they are, just keep an eye on the key. You may be surprised how good they'll sound on songs like *Such Love, Glory to His Name, When the Roll Is Called Up Yonder*, and *Leaning On the Everlasting Arms*.

Gospel Music and Contemporary Music

Singing News, the printed voice of Southern Gospel music

CCM, the printed voice of contemporary Christian music

Attention: Ministers of music, Special music coordinators, worship leaders, Gospel radio Program Directors and DJs

Perhaps the sharpest division in church and Christian music is between Gospel and Contemporary music. Many Christian radio stations fail to have a balance in their play lists between Gospel and Contemporary music. This fact is based on the personal preferences of the radio staff rather than the numbers of listeners that prefer one kind of music more than another.

This same kind of dichotomy may exist in the kinds of music your choir and special singers use in your church's worship services. There should be a balance in church music just as there should be a balance in a radio station's play list.

If you have difficulty distinguishing between the terms Gospel Music and Contemporary Music, perhaps a review of short lists of performers and recording artists in both categories will help. If you find yourself listening to and attending concerts in the first section, you are more likely to enjoy Gospel music. The converse is true. Or, you can click the websites of the *Singing News* or *CCM Magazine* above. Or, better still, pick up the current copy at your local Christian book store.

Gospel Music	Contemporary Music
Bill and Gloria Gaither	Amy Grant
Ann Downing	Carman
Cathedrals	DC Talk
Dave Kyllonen	Margaret Becker
Gold City	Michael W. Smith
Janet Pascal	Mylon LeFevre,
Jeff and Sheri Easter	Newsboys
John Starns	Out of the Grey
Karen Peck	Petra
Kelly Nelon	Point of Grace
Speers	Steven Curtis Chapman
Squire Parsons	Wayne Watson
Talleys	4Him
Ivan Parker	
The Goodmans	

These lists are examples only and are by no means complete.

If you're having trouble telling the difference between Gospel and Contemporary music, listen to a TV broadcast by Bill Gaither and the Homecoming Choir. If you can't find them on TV, visit a Christian book store and buy a copy of a Gaither video.

Bill and Gloria Gaither have written many Gospel songs including the following: *He Touched Me, Because He Lives, The King Is Coming, There's Something About That Name.* The Gaither Homecoming Choir is comprised of many of the well-known names in Gospel music who recorded during the last three decades.

One word of warning: regardless of your preference in music style, make sure the music you use and enjoy brings glory to Deity. Many Contemporary songs tend to emphasize pronouns that have antecedents that are presumably Deity, but they often fail to use God, Jesus Christ, and the Holy Spirit by name.

Gospel Music and Contemporary Music

Singing News, the printed voice of Southern Gospel music

CCM, the printed voice of contemporary Christian music

If you have Internet access and speakers on your computer, you can enjoy Christian music on the Internet. Just click this link to get started.

G. Edwin Lint

Please note: The hypertext e-mail link above is hot [active] when you are connected to the Internet through your ISP. The same will be true of all hypertext links through the text of this ebook.

Ten Commandments for Worship Leaders and Worship Team Members

Church Worker Handbook--
What You Didn't Learn in Bible College and Seminary

DiskBooks
PO Box 473 -- Mechanicsburg, PA 17055 -- USA

Send E-mail

Introduction:

Why do we even need a Ten Commandments for Worship Leaders? Here's why…

- There are thousands of tithe-paying worshippers in evangelical congregations across the country whose taste and preferences in Christian music style are not being represented or even given serious consideration. These unrepresented worshippers are the ones who ask merely for a music mix that includes an occasional song in the Gospel style instead of a steady diet of *praise and worship* and *contemporary* music.

1. You shall remember the primary purpose for your being up in front of the congregation during praise and worship.

   As the worship leader, you are responsible to set the pace for the rest of the team in assuring that *everything should be done in a fitting and orderly way. 1 Cor. 14:40.*

Every team member should be a role model of how to participate enthusiastically yet reverently in the worship experience.

2. **You shall covenant with your self and the others in your group to do everything from behind the cross of Christ.**

Everything you do, say, and wear should be designed to render yourselves invisible with Christ and His cross plainly visible.

3. **You shall consult with the senior pastor regarding how he/she would like the worship block to fit into the flow of the rest of the service.**

Worship services will change from Sunday to Sunday as a result of various activities and events such as: Communion, baby dedications, special presentations, and special speakers. Make sure you know the senior pastor's thinking regarding how the worship block is to fit into the total service. All thinking senior pastors will have preferences; make sure you know what they are. Of course, I am assuming that no thinking senior pastor would expect the worship to go for a fixed period of time, regardless of what else is happening in the service.

Learn to back time: You may like to begin the worship block with a six-minute slow and rather heavy worship chorus with several repeats and key changes culminating in the congregation standing with hands raised. Let's say you have two morning services. After the first service, the senior pastor may say the worship block ran about six minutes long and crowded the special speaker's close with prayer around the altar. He/she may ask you point blank to cut the worship block short by six minutes.

If you don't get a direct order to shorten your block, volunteer to do so and do it by cutting off the opening six minutes. The easiest way to shorten the worship block may be to cut down on the multitudinous repetitions of the same worship song.

4. **You shall use a mix of music styles that approximates the preferences of the congregation.**

If you are called a worship leader and you have a group assisting you called a worship team, the chances are very strong that the style of music is very heavy on the praise and worship side. Just a few minutes ago, I did an Advanced Google

search on the phrase "praise and worship" and here is the data from that search: about 1,340,000 for "praise and worship" in 0.18 seconds.

I did a second Advanced Google search on the phrase "southern Gospel music" and here is the data from that search: about 87,300 for "southern gospel music" in 0.08 seconds.

I did a third and final Advanced Google search on the phrase "contemporary Christian music" and here is the data from that search: about 207,000 for "contemporary christian music" in .13 seconds.

These three Google searches only prove one thing: the Christian music audience is comprised of persons with a range of musical preferences ranging from Gospel songs to Christian rock. There is no right and wrong regarding styles of Christian music; just differences.

However, these differences can be very important to members of your congregation. Several years ago, I had a conversation with a Minister of Music about 75 miles north of the Mason-Dixon Line that went something like this [Paraphrased]:

"Why don't you use more Gospel music with the choir selections and special music?"

"I don't think Southern Gospel would go over too well in this area."

I said, "Gospel music has nothing to do with geography. Bill and Gloria Gaither [the king and queen of Gospel music] are from Indiana."

When the Gaithers held one of their Homecoming concerts in a major nearby arena, the response was so strong they had to add a second night to the program. Nancy and I were a little lax in buying our tickets and our seats were up in the nosebleed section, close to the rafters. The concert was done in the round with plenty of large-screen monitors so we enjoyed it immensely in spite of the height. [This was one of the last times Vestal Goodman sang in public before her death.]

In a separate conversation, I asked this same Minister of Music a similar question. He said, "Any music that gives glory to God is Gospel music." This man chose to ignore the fact that the Gaither Homecoming videos are selling like hotcakes across

the country, and that people drive for hours to attend one of the regional Gaither Homecoming Concerts.

In radio jargon, a *music mix* means a play list that consists of a variety of music styles so your sound will appeal to the widest possible audience. A member of a radio audience has a powerful tool at his/her fingertips. It's called a tuning knob or a preset button. However, a worshipper sitting in the pews of your church has no such luxury and is limited to one of the following options:

- Sing when told to sing, clap when told to clap, stand when told to stand, smile when told to smile; be good sheep.

- Time their arrival at the house of worship to coincide with the end of the praise and worship block.

- Find another church with a music mix that includes some Gospel music.

Here's a novel idea. Why not conduct a church-wide survey of music tastes and preferences. Let the people speak through a form. You may be amazed at the results. If the people don't get a chance to vote with their pencil, they may vote with their wallet or their feet!

5. **You shall not rehearse the worship block to the extent that spontaneity and flexibility are lost because you are following a rehearsed worship routine.**

This is a touchy one. Above, I say *everything should be done decently and in order*. Now, I'm saying *don't rehearse*. You are thinking, how can the worship block can be done decently and in order if we don't rehearse. In <u>You Can Be a Teacher, Too</u> I talk about Lesson Plans. Teachers should always do lesson plans but that is not to say they should rehearse. I'll copy this section here for your convenience:

> **Prepare a lesson plan.**
> The plan should be in outline format so it can be used for quick reference during the lesson. During your preparation time, learn the lesson so well that while you are teaching, a quick glance at your lesson plan can trigger the next sequence of thoughts or events. Your lesson plan shouldn't be a script that is read word for word. In fact, you already know you should seldom read

anything to students unless it has lasting literary value. Lesson plans seldom do.

All good teachers rehearse their lessons. Beginners may need to do this with an audience (from within the family or friends). Or, teach to a tape recorder and then play it back as you listen critically. As you get more experienced, you may do your rehearsing mentally. When I know I am going to speak before a group, I always do a mental rehearsal. Some of this activity involves actual mental word-for-word dialogue between the group and me.

Let me extrapolate from the Lesson Plan segment above and apply it to the worship plan:

- Select the songs, their keys, and any key modulations [changing to another key, usually higher.]

- Do a dry run by yourself to get an idea of the time to be consumed. Replicate the tempo and repeats that will be used in live worship.

- Make sure the instrumentalists know the worship plan and are well prepared to musically support the singing, smoothly and effortlessly.

6. You shall not use strange arrangements of well-know hymns with unusual chord progressions and rhythm patterns.

Many churches with worship teams and leaders project the words to the songs onto a screen. When such churches do mix in a number found in the hymnal, they sometimes use a strange arrangement with unfamiliar chords and tempos. If your worshippers are looking at the words only [no notes] and the chords are unfamiliar, you are forcing them to sing in unison. One of the most beautiful segment of evangelical worship is thereby lost: singing in harmony.

My wife, Nancy, is a life-long alto. She has both read and harmonized alto as long as she has been able to carry a tune. When a worship team presents her with a familiar hymn, nothing but words, and unfamiliar chords, she is forced to give up and drop out of active participation in the praise and worship block. The melody [soprano] of most humans are out of her vocal range, there are no notes to read, and she can't harmonize because the chords are unfamiliar. This is an especially bitter pill

because the occasional hymn is usually one of the few songs in the praise and worship block that she recognizes.

7. **You shall not ask the congregation to remain standing for more than two successive music selections.**

   Prayerfully seek the mind of the Holy Spirit regarding why you are asking the people to stand in the first place, and for how long.

   - Out of reverence for God?

   - To make it easier for them to sing?

   - To make it easier for them to move into the aisles and dance in the spirit or come forward for prayer?

   - To measure the limits of their physical endurance?

   - To demonstrate your authority over them?

8. **You shall not permit the amplified voices of the worship team nor the drums and brass of the worship band to drown out the vocal participation of the congregation.**

   If you want the congregation to sing *with* you, don't overpower them with amplification and drums.

9. **You shall covenant to follow the leading of the Holy Spirit in terms of the songs that are sung and especially the number of times each song is repeated.**

   While I was in college, I learned that teachers should always stop a physical activity while the students were still enjoying it.

10. **If you are leading worship for an outdoor camp-meeting type service, you shall not lead the congregation in your standard fare of "praise and worship" songs and choruses. This is especially true if a large segment of the congregation has been getting the senior discount for several years.**

This summer, Nancy and I make our annual visit to the camp meeting where we met back in 1952. After a year of praise and worship music, we were looking forward with great anticipation to some of the old-time camp meeting music on which we were raised.

Guess what? The worship leader had us stand to sing [you guessed it] praise and worship songs! I sadly placed the *Spirit-Filled Songs* paperback hymnal [©1956 John T. Benson] back down on the wooden bench. Maybe next year.

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Chapter 5: Creating True Friendship in Your Church

Church Worker Handbook -- What You Didn't Learn in Bible College and Seminary

Many churches specialize in five-second fellowship. These guidelines take you beyond that to real, substantive friendship.

Five-Second friendship

The smile is bright, the handshake is firm, and the voice is warm. And then it's over, all in less than five seconds. The locale is the vestibule of any number of evangelical churches and this little scenario is played out over and over again. Just a long succession of five-second friendships, one after another. Some of these five-second friendships may be during the service while everyone is invited to move around and shake hands, usually while singing a song like *The Family of God.*

Maybe your church has interesting services and beautiful facilities. Your pastor may be a strong Bible teacher and your church may offer an active program. But what about the friendship? Is too much of it of the five-second variety, at least for visitors and those not closely associated with the church?

The growing practice of stationing "greeters" at the entrances of the church is creating opportunities for two-second friendship. These well-meaning greeters are asked to extend a smiling handshake to all who enter. SomeTimes I feel like I'm running the gauntlet down a row of these smiling greeters!

Self-Evaluation Check List

Take a few minutes and measure the friendship Quotient of your church. Score your congregation on a scale of 5 to 1, with 5 being Usually and 1 being Seldom.

5-4-3-2-1 Do you have assigned and trained greeters who meet people as they come in?

5-4-3-2-1 Do you have a system for registering first-time visitors?

5-4-3-2-1 Do you have an organized system of follow-up for each registered visitor?

5-4-3-2-1 Do you have an organized friendship program that is specifically designed to integrate new constituents into the social fabric of the congregation?

5-4-3-2-1 Do you take an inventory of the training and experience of new persons in your constituency?

5-4-3-2-1 Do you have a "safety net" for assuring that no individual or family goes through a time of great need without the spiritual and material support of the congregation?

5-4-3-2-1 Do you have organized age-group activities that are designed to touch the lives of all constituents on a frequent basis?

5-4-3-2-1 Do you have a new converts support and training program?

5-4-3-2-1 Do you have a spiritual crisis-intervention program?

Now, how did your church score? There are no national norms for this little self-evaluation quiz but a perfect score is 50. If you scored your church below 40, it may be failing in some important friendship responsibilities.

Let's discuss each of the items on the quiz:

Assigned Greeters

Everyone should greet visitors with a smile and the right hand of friendship. However, what is everyone's responsibility may become no none's responsibility. Therefore, it is important to assign persons to the specific job of helping visitors feel at home. Give these greeters a written job description, and train them in how to carry out their duties. The smile and the handshake are just one small part of the greeter's responsibility. The primary duties and responsibilities can include the following:

A. Learn the faces and names of the regular attendees so visitors may be spotted and greeted. In a large congregation, it will be next to impossible to identify every visitor and never greet a regular attendee as a visitor. However, an effort should be made to this end.

B. Help parents of small children find the nursery, junior church, and Christian education facilities. The greeter must know or have access to the appropriate destination of each person in the family.

C. Get assistance for an elderly worshipper who may need help with stairs or even walking. Be aware of assistance the church can provide for persons with disabilities, such as aids for the hearing impaired.

The Art of Shaking Hands

Believe it or not, there is a right and wrong way to shake hands.

Do:

Keep the hand open until your hand makes contact with the other hand where the web joins the thumb and forefinger.

Maintain contact for the count of two.

Make your grip firm.

Carry your Bible, purse, or briefcase in your left hand, keeping the right hand free for shaking.

After shaking hands, wash your hands before eating, or touching a baby's hand.

Don't:

Grip the hand around the fingers. Make sure the contact is web to web.

Cause pain, especially for an elderly person who may have arthritis.

Offer a dead fish as a hand-shake. Make the contact firm, not painful, and for the count of two.

Have a tissue or anything else in your hand while shaking.

Maintain excessive contact. Observe the two-count rule.

Use the left hand to cover the right hand while shaking -- unless this is a special greeting for a special person.

Don't offer your right hand if the other person's right hand is temporarily or permanently incapacitated. Be alert and offer your left hand so your left hand can meet their left hand.

Never touch a baby's hand when you're shaking hands with visitors!!! A baby's hand is frequently in the mouth. You don't want all the germs you have collected from the last several dozen hands you have shaken to be transmitted to the baby's mouth! One new mother I know felt more comfortable taking her new-born out to a public restaurant than to her own church, because church people are more like to touch the baby's hand.

Visitor Registration

A practical method of visitor registration should be developed which is appropriate for the physical layout and traffic patterns of your church. However it is done, no first-time visitor should walk out your door within leaving a written record of some kind. One

church our family has attended takes attendance by passing attendance pads down each pew. Each person attending is asked to print his/her name and give a phone number. During the early part of the week, the pastoral staff goes over these lists and contacts each person who is new to the constituency. **By the way, this church has outgrown two sanctuaries and is well on the way to outgrowing the third. I wonder why**

Organized Visitor follow-up

Every first-time visitor who lives within reasonable driving distance of your church should receive a follow-up within the coming week. A form letter, even when generated by a computer to include a personalized salutation, barely meets the definition of follow-up if that's all the visitor gets. A nice balance is a phone call from the pastor or a member of the staff plus a personal visit from someone who lives in the same general area as the visitor. As a general rule, visitors expect someone from the church office to contact them. However, a personal visit from a reasonably close neighbor will have maximum impact.

Organized Friendship Program

This is the most important element of your church friendship program. It's only listed fifth here because in the chronological sequence of events, the other four occur first. Of course, the operant word here is "organized". Left to their own devices, your parishioners will friendship with each other after a fashion. They will gravitate into quartets and small groups for out-of-church activities. However, a lack of structure and organization makes it difficult for the new person or family to integrate. As stated above, what everyone should do no one may end up doing. An organized friendship program is so critical because the evangelical life style carries basic prohibitions against the very activities which the non-believer considers to be the foundation stones of social activity: drinking in bars and dancing. Since human beings are naturally gregarious and need social interaction, the church must provide a social life that replaces what the world considers to be normal social activity. An action plan for providing organized friendship activities might include the following elements:

A. When you register visitors, get key information that will be needed in helping them fit into the social life of the church. Include such things as age range, marital status, type of employment, ages of children, and favorite leisure time activities.

B. Recruit persons and families from among your regular constituents who are interested in making new friends. Make sure you have information on these members of your friendship team that parallels that which you collect from visitors.

C. Match the interests of visitors with members of the church "friendship team."

D. Facilitate friendship activities based on the commonalties of the new people and the members of your friendship team.

This kind of a computerized friendship program is similar to commercial dating services that match persons of comparable interests.

Church Database

The following list of database fields are an example of what your database can look like. Adapt these fields to meet your own needs. The comments for various fields can help you customize your database.

Last Name: If you have a first name and last name field, you can sort by last name only.

First Name

Address

City, State, Zip: If your constituency covers more than one city or state, you will need separate fields for City, State, and Zip.

Phone

Occupation or School: If you include the name of schools, you can sort your children by school attended.

Date of Birth: The Y2K near fiasco made us all aware that year must be expressed as a four-digit numeral.

Spouse

Parent(s)

Date of First Contact

Date First Attended

Date Saved

Date joined church

Date Married

Salutation: You may want to address children by first name and adults in a more formal way.

SS Class

Choir

Orchestra

Vocals

Other Church Activity:

Hobbies, Special Interests: You may want to expand these last two fields to include many variables. This is how you can sort your records by commonality of interests and activities. This kind of expanded database will be needed to maintain the Inventory of Training and Experience described below.

Inventory Of Training And Experience

The best way to make persons feel welcome in your congregation is to give them something meaningful to do that draws on their experience and training. And, the best way to ask people to do things is to find out what they already know how to do. During the early 60's I ran a training class for Civil Defense emergency shelter managers. While I'm thankful none of my students needed the training I gave, I did learn an important lesson from the training. The first thing a shelter manager was to do after his/her charges had assembled in a shelter was to take a complete inventory of who knew how to do what. In the face of a real emergency, it would be extremely important to know such things as who knew something about medicine, who knew how to work with children, and who had leadership experience.

Use normal discretion in recruiting new people to work in your church.

1. Baby Christians should be weaned off the bottle of the Milk of the Word before they are involved in programs designed to help other Christians to grow.

2. Use your state or community's background check for persons who will be working with children. If your state or community has no formal background check, develop one of your own. You can't run the risk of recruiting people to work with children who have a history of posing a threat to the sexual or physical welfare of children.

3. Develop a screening process for all new church workers. Include a panel of church leaders and include some people who specialize in this kind of work in the community.

4. Include a probation period when a new person is "hired". Remember, it may be far easier to deny "permanent status" to a prospective "employee" who is less than satisfactory than to dismiss an established "employee" who is proving to be unacceptable.

Family "Safety Net"

No evangelical church would knowingly allow a person or family in need of support to go through a time of stress without offering some kind of aid. However, as a church grows larger, the chances for such a need to go unnoticed increases. Therefore, the church must organize a support network that is designed to identify persons in need and the type of

assistance required. A casserole, a baby-sitter, or a custom taxi can be just what is needed to help an individual or family over a rough spot.

The key to such a safety net is organization. One large church in a metropolitan area broke the congregation down by zip codes. Each Zip code had a leader and a crew of assistants who identified needs and recruited volunteers. Help was provided exactly where it was needed with minimum effort on the part of any one individual.

Organized Age-Group Activities

Evangelicals are exhorted to "come out from among them and be ye separate". However, there is a big difference between being separate and being alone. Being separate may reduce the degree to which our spiritual sensitivities are eroded. Being alone is depressing. Therefore, the church must facilitate group activities that are both spiritually safe and socially stimulating. Children, teens, young adults, parents-- everyone can profit from getting together for fun and relaxation. Some of these group activities are spontaneous and need no organizational stimulus from the church. For those persons not included in spontaneous activities, the church must provide planning and execution through the Sunday school, youth organization, or singles ministries.

Organized Home Bible Study

The first-century Christian church didn't exist, not as a building, that is. These early Christians worshipped in each other's homes. All Christians should study the Bible in personal devotions. And certainly all should go to church. However, there's something special about getting together in each other's homes to study the Bible. Of course you'll have to encounter certain obstacles such as baby-sitting, limiting refreshments, and observing the New Testament warning about idle gossip.

New Converts Support And Training Program?

You may want to review a book I have on the Web titled **First Steps: The Care and Feeding of Baby Christians.** This book was first written during the early 70s while I has operating a mobile shopping mall witnessing program. However, the content is appropriate for supporting and training new converts.

Spiritual Crisis-Intervention Program

We've all seen the 9-1-1 dramatizations of what happens when there's a medical or physical crisis of some kind. Every church should have a spiritual 9-1-1 operation that is poised to spring into action at a moment's notice in a time of need. Emergency Medical Technicians spend enormous amounts of time and energy to provide the person power needed to make a 9-1-1 system operational, to sustain physical life. And the Bible calls physical life a vapor, or hay. Can we do any less to sustain the eternal soul?

These e-mail letters

from readers of this chapter sure made me think. My prayer is that the Holy Spirit will seek out the author of this letter and apply the Balm of Gilead to her lonely heart as well as the hearts of her husband and family. May the rest of us pray for the Holy Spirit to guide us in all our interpersonal relationships so this kind of thing doesn't happen in our churches. GEL

Letter #1:

This must be the handbook all the churches I've attended used. People are reduced to name, address, phone numbers, 'friendship' to occasional pot luck dinners after service, a summer picnic, etc, at which older members cluster into closed groups, newcomers left sitting alone. I remember an afternoon at a picnic at which I walked over (note I walked over) several groups, stood there like a dummy a few minuets waiting for someone to notice and bring me into the 'circle, before I walked away. I spoke to exactly two people all afternoon, those two, only briefly. Beyond a few '2 count' handshakes, that is. Lots of those, their eyes already moving way to look for their next 'contact' before the 2 counts was even over! I recall several pot luck dinners that I spoke to NO ONE except those I spoke to first, and then, it was very brief.

Follow up after I joined was one phone call from a woman that seemed new at this, reminding me to be sure to come to Sunday School. Nothing in the way of interest in who I am, my life, my faith, etc. Nothing. I went there almost two years. Because no one ever talked to me, really strange, since I am very sociably and outgoing, and usually have NO trouble finding people to talk to, make friends most anywhere, was really trying, and no one knew anything about me, or my life. Since they didn't know anything about me, wasn't interested in talking to me, they supplied out of their own imaginations their OWN ideas about my 'lifestyle'. Since they never saw me with a husband, but knew I had adult children, and 'heard' I had an ex-husband, they presumed me still divorced, alone.

Since I am attractive, outgoing, friendly, they assumed me to be 'shopping the market'. When I attended EVERY service and bible study session, hung onto every word the preacher/teacher spoke, always was the first to be ready to answer his questions or make comments, I was not only 'shopping', but had set my 'sights' on HIM! Since they from time to time noticed various 18 wheelers parked in front of my home on a busy highway for a night here and there or a few days at a time they had nick named my home the area 'truck stop' with 'overnight sleeping privileges'. None had bothered to get to know me, talk to me. It's not a 'secret' that I've been married to my husband for 6 years now, OR that he's a long haul truck driver who has changed jobs a number of Times, and changed trucks often within some of those jobs.

I don't go there anymore. An attempt at another didn't last long, either. This is a rural/small town community, and the vine (and I don't mean the one of Christ) runs through them all. By the third week, the noses were tilted up and the heads turning away. At that point, I had not yet learned what had been presumed, and was being told about me. And no one bothered to come to me about ANY of it.

I talk to others that are 'unchurched', I'd say 8 out of 10 have similar stories, and it is why THEY don't go to church anymore.

Churches advertise, evangelize, revivalize, to get new people INTO the churches, then how do they treat them? And of course, they sit back and shake their heads at all us that seemed to start out fine, but must not have been 'really saved' after all, because we just fizzled out, quit coming. No one from any of these churches ever came to me to ask about these things I was judged guilty of, OR to ask why I had stopped coming. I DID present to the pastor of one what had come back to me through that 'vine' that was being spread about me. He would hardly speak to me. Told me I wasn't going to cause trouble like this in HIS church!

Maybe you need to add another chapter or two to your handbook.

I'm also amazed, and find offensive, the comment in you book, that I also hear often in churches, that the standard socializing place for non believers are bars and clubs! I know many non believers, and almost NONE EVER even go to a bar! Only a very tiny percent of the population DOES! Most 'socialize' at things such as sporting events, fishing, golf, etc, or backyard barbecues, etc. Get real, folks!

I've gone back to my non churched friends. FRIENDS. Shall I underline that word? While you use 'friendship' I don't think the word 'friend' or 'friendship' appears at all in your text! No wonder. I can't imagine calling any of the ones I've met there friends, either.

Letter #2:

Churches are full of "fellowship" but, no friendship!

I have had no luck in meeting any one in church I am married with one twelve-year old child. Most of the people in my church say they are too busy to go out for a cup of coffee or to come over for a visit.

We have been members for four years, I am planning on not going back after next Sunday. We have lived here 11 years and all 9 churches we have been to have been too busy to get to know us. I have 3 pages in my phone book with numbers of church people I have called in the last four years. In our present church, no one has ever called me or my husband or son.

I have prayed for over 10 years for a friend for myself and my husband to no avail. my son's friends are all from school.

What good is church?

End of Letters

G. Edwin Lint

Please note: The hypertext e-mail link above is hot [active] when you are connected to the Internet through your ISP. The same will be true of all hypertext links through the text of this ebook.

6. Shopping For and Using a Microcomputer

Church Worker Handbook

What You Didn't Learn in Bible College and Seminary

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This chapter is written for those who know absolutely nothing about computers and want to learn. This chapter won't tell you everything you need to know, but it is a starting point.

Chapter 7, Basics of Desktop Publishing, talks about using computers to print high quality camera-ready originals.

Table of Contents

Choices

When shopping for a computer, you'll need to make the following choices.

Macintosh or Windows?

Your first choice is the type of computer you want to buy. The Apple Macintosh is the easiest computer in the world to learn to use. The iMacs are also colorful. However, prices may be a little higher than computers that run Windows.

I started out with an Apple IIe computer running ProDOS. Apple no longer makes the IIe but they do make the Macintosh line. Later, I moved up to a Macintosh G3. Now, I'm using a Dell Dimension Windows computer. All IBM computers and all their clones run Windows.

Is the Mac easier to run?

Many people claim it is. One reason is that back in the 1980s, Apple Computer perfected the graphical user interface (GUI) for use on the Macintosh which involves the *mouse* and *windows*. Although both the Macintosh and Windows computers use the mouse, things run a little smoother on the Mac. If you want a second opinion, make sure you talk to a person who has used *both* Macintosh and Windows. Macintosh users are fond of telling the world that IBM stands for I've Been Misled.

In about 1989, while working as a Macintosh computer coordinator for the Pennsylvania Department of Education, I had a visit by an IBM rep from Boca Raton, Florida. He was bursting with pride to show me their version of Windows. He said it had the look and feel of the Mac. I said if it did, Apple would sue. Actually, this was a piece of junk in comparison to the Mac of that day. The version of Windows he showed me was full of bugs and was no way as instinctive to use as the Mac.

Apple did sue but they settled out of court. However, Microsoft made the smart move of licensing everyone to put their version of Windows on the computers they built. Apple, on the other hand, kept the original version of Windows for the Macs they built. Windows 3.0 was better than the beta version I saw. Each successive version became better than the previous version as Microsoft continued to strive to give Windows the look and feel of the Mac.

Additional choices. You'll need to made choices about RAM, Speed, and hard drive capacity. You can use the glossary below to help you understand these terms and how to make the best choices for your use.

A Beginner's Glossary

As you shop for a computer, you'll need to have a basic understanding of these terms.

CD-ROM: This stands for **C**ompact **D**isk, **R**ead-**O**nly **M**emory. If you've used an audio compact disk, a computer CD is the same concept. Read-only memory means this device can play back but it can't record [burn] a new CD. In this way it's like a phonograph player. Most new computers have a CD unit that both plays back and records [reads and writes].

If you want your computer to play DVDs [Digital Video Discs], you can pay a little extra for a drive that will both play DVD movies and make copies of existing DVDs. This may be important to you if you have one of the new video cameras that records onto a DVD.

Database: a software program that can be used to store and sort lists of data, such as names and addresses. A database consists of records and fields. In a Christmas card list, each name on the list is a **record**. Each category of information is a **field**: name, address, city, state, zip, phone, etc. at infinitum.

Drawing: a software program which can be used to draw and paint with the mouse.

Flat Panel Display [FPD]: Original computers used CRT [cathode ray tube] monitors, similar to TV sets. FPD monitors are much lighter and take up much less physical space on your desk. If you have a choice, ask for an FPD.

Floppy drive: This is a device which can record and play back 3.5-inch computer disks. Each such disk can hold up to 1.4 megabytes of data. Warning: computer manufacturers no longer consider the floppy drive standard equipment. If you want one, you have to ask for it at the time you are placing your order.

Hard drive: a high capacity drive which is installed inside the computer or a cabinet of its own. When shopping, your computer should have a hard drive capacity of at least 40 gigs.

Zip Drive. [Optional] The zip drive uses a larger disk that holds 100-250 megs of memory. An external zip drive is nice for backing up your important work files each night, for archiving stuff you no longer want to keep on your hard drive, and for sharing large amounts of data with other zip drive users. Your new computer will run without a zip drive, however

Speakers: If you want your computer to play sound, as is necessary when listening to Internet radio, you will want to specify that speakers be included.

Hardware: the computer and printer are considered hardware.

Megabyte: One megabyte (mb) is equal to about ten thousand typewritten characters

Modem: a hardware item that allows the computer to communicate across phone lines or the cable.

Internet Access: Computers and the Internet are now thought of together, just as salt and pepper. While it is true that the Internet brings to any computer world-wide access to information and music, it also brings the potential for unlimited evil in the form of all levels of pornography, obscenity, vulgarity, and the occult. Fortunately, some ISPs feature safe Internet service that can filter out the filth.

Internet delivery comes in three basic forms:

> **Dial-up**: This is the original delivery method via standard phone lines and a modem to connect the phone line to the computer.

> **Cable**: This method features high speed always-on Internet service that travels along with the TV service and terminates in a cable modem. The modem is then connected to the computer with a short cable or to a wireless access point router.

> **Wireless**: If a church, office, or home is equipped with a wireless access point router, this router broadcasts the Internet signal to all computers within range that are equipped with wireless cards. Range may depend on the size and layout of the building. My computer is equipped with a Lynksys Wireless Access Point Router and is located on the ground floor of our home. It drives my computer, in the same room, my wife's computer, upstairs in her office, and our notebook computer equipped with a wireless card. We can take the notebook anywhere in our home and always have Internet access.

Wireless Security: Sometimes, people with notebook computers and wireless cards will cruise the neighborhood, looking for unprotected wireless signals. For this reason, your wireless internet signal should be password protected. This is especially true for people living in apartment houses or condos. A neighbor on another floor or right next to you may be siphoning off your Internet signal, and degrading your potential speed, if it is not password protected.

Notebook computer: [Originally known as a laptop] My guess is that this type of portable computer is no longer known as a laptop because of the heat generated by extended use. The Macintosh version of a notebook computer is known as a PowerBook.

Wireless card: Your new notebook computer should be equipped with a wireless card, ready to work right out of the box. This means that any place that advertises wireless Internet access is a place where you can open your notebook and access the Internet. Restaurants, such as Starbucks, and hotel/motel chains are starting to offer high speed Internet access.

A mouse is still nice: Most notebook computers don't come with a mouse as standard equipment. Instead, they offer a small surface where you can move your fingertips to

control the mouse pointer and two buttons where you can Right Click and Left Click. However, I find this touch pad to be very annoying. When I bought my notebook, I also bought an optical mouse. [An optical mouse has no rolling ball and will work on almost any smooth surface such as a magazine.] Such a mouse will be fitted with a USB jack and you can plug it right in to the back of the computer. I always travel with my optical mouse in a pocket of my notebook carrying case.

Unfortunately, the optical mouse can't correct the worst problem created by the touch pad. It moves the keyboard back about three inches from the front edge of the computer. If you are a touch typist and learned to type by subconsciously memorizing the position of all the keys on the keyboard, moving the keys three inches in any direction may drive you to become a *hunt and pecker* again! Perhaps the young people don't have as much trouble with change as we older folk.

Operating system: there are two popular operating systems; **Macintosh** made by Apple, and **Windows**, made by Microsoft. The Macintosh operating system exists only on Macintosh computers made by Apple and features the mouse pointing device and windows for displaying data. The Windows system was made by Microsoft and gives the look and feel of the Macintosh. Windows can be found on just about any computer except the Macintosh. Both companies [Apple and Microsoft] are continually releasing new versions of their operating systems. For example, this Windows computer is using Windows XP.

RAM: Random access memory. This is the volatile "memory" of the computer; however, it only lasts while the computer is on. When the computer is turned off, the only thing that exists when the computer is turned on again is what was "saved" to a floppy disk or to a hard drive. When shopping, your computer should have at least 512 Mb of RAM. The more RAM, the more programs can be held in memory at one time.

Software: the programs that enable a computer to do work are known as software. These programs are sold on CDs. When the owner gets them home, they are copied to [installed onto] the hard drive. It is illegal to make more than one installed copy of software. Some new computers come with software preinstalled. This is known as a software bundle.

Speed: the number of calculations per second the computer's microprocessor can accomplish is measured in gigahertz (GHz). When shopping, your computer should have a speed of at least 2.80GHz.

Spreadsheet: a software program which can be used to calculate numbers just like an old-fashioned spreadsheet. However, a spreadsheet can recalculate the final result if only one variable is changed.

Telecommunications: a software program which can be used to communicate across telephone lines or cable.

Word processor: a software program which can be used to write anything from a short note to a full-length novel.

Should Our Church Wait for New Developments or Buy Now?

This chapter was updated in September 2005. By the time you read it, the computer trade shows and journals will be trumpeting another advance in the computer world that is, at this moment, still in draft format in someone's word processor. The longer you wait, the farther your church will fall behind.

As the power and sophistication go up, the price comes down. For example, I paid $2,000 for my Apple IIe computer in 1984, complete with 128K RAM and two 5.25-inch floppy drives. That computer is a Model-T Ford in comparison to the computer I'm writing on right now.

I bought this Windows PC in 2005 for $856 [after all rebates] with the following features:

40 GB Hard Drive
CD Burner
17" Flat-Panel Display
Microsoft Office Small Business Edition 2003
[MS Word, PowerPoint, MS Outlook etc]
Speakers
Floppy drive

I could have bought an ink-jet printer capable of 300 dpi resolution for an extra $100.

Where Should We Shop?

Computer stores. This is the best place to buy a computer. If you have a question or problem, or something goes wrong, there is a good chance you'll be able to find help right in the store. However, you may find the prices to be higher in such stores.

Discount office supply stores and department stores. These stores may give you the best selection of brand names and price ranges. The prices here may be lower than computer stores, but there is little chance that anyone in the store will be able to help you with your questions and problems. If something goes wrong, you'll have access to the manufacturer's 800 number. However, some companies do not have a toll-free number for software problems; only hardware problems. If the computer fails during the warranty, you may have to ship it away for service. If you are totally dissatisfied within a specified period of time, your money may be refunded.

Computer catalogs. Mail order catalogs may give you the best prices. However, you'll have to factor in shipping charges when you do comparison shopping. If you have

questions or problems, expect about the same level of service as you'll get in office supply and department stores.

What Do We Need to Know about Computers?

How long does it take to visit the Smithsonion Institution in Washington, DC? You can spend a couple hours, a couple days, or a couple weeks. And, you can approach your mastery of the computer in the same way. You can learn to write a simple letter in a couple hours. Or, you can spend all your spare time for the next ten years and still be learning.

The best way to learn to use a computer is to study what you need to know right now. Save other tasks until you need to know how to do a particular task.

Here's a list of instructional objectives you can use in various computer tasks for yourself and your family.

Introductory skills

Uses computer keyboard for playing simple games
Uses computer keyboard for drill and practice activities
Uses computer keyboard for typing simple messages on e-mail and for writing simple notes
Uses computer keyboard for entering data via dumb terminals
Uses computer keyboard for writing stories and articles
Uses computer keyboard for entering data in database and spreadsheet documents
Uses computer keyboard for learning QWERTY and Dvorak touch systems
Explains difference between temporary random access memory (RAM) and disk storage
Uses on-line help screens to learn about an application
Integrates keyboard with mouse to edit documents
Uses mouse to point, select, drag, and draw simple shapes
Distinguishes between hardware and software functions
Distinguishes among mainframe, mini, and desktop computers

General skills

Uses manual to achieve a software product's potential
Installs software from floppy disks to a hard drive
Troubleshoots problems via manufacturer's manuals
Determines when help is needed with a technical problem
Saves document to a specific disk, folder, or directory
Backs up documents on a separate disk to prevent accidental loss of data
Deletes unneeded documents from disks
Interacts with other peripherals on a local area network (LAN)
Copies and moves data between documents
Deletes blocks of data

Uses mail merge capability of word processor and database applications
Formats report for printer
Uses translation software to convert documents between disk operating systems
Saves document as a text (ASCII) file for import or translation
Imports and exports data between documents
Understands tab/comma separated database and spreadsheet structure
Understands fixed-length field database and spreadsheet structure
Uses scanner to convert line drawing or photo into computer graphic
Uses scanner to convert hard copy text or numerals into computer document

Word processor
Uses word processor keyboard commands, when available, instead of mouse
Copies and moves data within document
Indents, nests, and hangs paragraphs
Finds and replaces specific text segments and formatting codes throughout document
Creates and modifies tab tables
Edits document from hard copy draft
Visualizes edits which need to be made and makes those edits on screen
Runs document through spelling and grammar checker
Uses on-line thesaurus
Formats document for the printer

Database
Sets up database structure
Understands relationship between record and field
Defines data fields for entering text, numerals, date, time, graphics
Establishes rules for selecting records for display and printout
Sorts records according to specific field(s)
Prints reports and mailing labels from database records

Spreadsheet
Sets up spreadsheet structure
Creates spreadsheet formulae to answer 'what if' questions
Formats worksheet report for printer
Prints worksheets or exports worksheets to another document

Telecommunications
Uses e-mail systems
Uses telecommunications software to interact with remote systems
Configures a modem for a specific remote system
Uses modem to access remote database and transfer files
Uses a commercial on-line service such as CompuServe, America on Line, or Prodigy
Uses an Internet Service Provider such as Netcom.
Navigates the Internet with a web browser such as Netscape.

Desktop publishing (DTP)

Imports word processor document and graphics into DTP document

Formats flyer, newsletter page, and brochure

Places text blocks and graphic elements on a page

Creates odd/even headers and footers, with embedded page numbers

Prints camera-ready originals ready for duplication

Arts

Paints, draws, and designs with mouse and other input peripherals

Uses music interface (MIDI) to play and compose music

Used digital photography to enhance computer projects

Maintenance

Understands rules for handling and using data disks

Plugs/unplugs common computer peripherals

Distinguishes between hardware and software problems

Provides incidental maintenance for local printer: clears jams; loads paper; replaces ribbon, toner cartridge, or ink cartridge

Understands characteristics of dot matrix, printwheel, ink jet, and laser printers

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Chapter 7: Guidelines for the Use of Audio Visual Equipment

Church Worker Handbook -- What You Didn't Learn in Bible College and Seminary

This is a set of guidelines to help those who encounter some of the older AV devices: **cassette**, **reel to reel** and **cassette tape recorders**, **movie projector**, **slide projector**, **film strip projector**, **overhead projector**, and **CD audio recorder**. If you don't have any of these items in your AV inventory, skip this chapter.

Most churches have an assortment of AV equipment. These guidelines are designed as an aid to church workers who may not be trained or experienced in the proper use of these items.

AV equipment was bought to be used. Some church workers decline to use it because of one or more of the following reasons:

1. The equipment is too expensive and we don't want to waste it.

2. If we use it we might break it.

3. We're saving it for something important.

4. If something happens to it we may be held responsible.

Your church should consider the following policy regarding AV equipment:

- **It is the responsibility of each worker to become familiar with the operation and proper utilization of all equipment items related to his/her particular program.**

- **We cannot realize a return on our investment in expensive equipment unless it is used. Therefore, no equipment is too expensive or valuable to be used by properly trained workers in pursuit of program goals and objectives.**

- **Anything made by man is subject to mechanical failure. Workers who use equipment properly and experience breakdown due to normal wear and tear or manufacturer's defect should not feel personally responsible. It is far more expensive to allow valuable equipment lie idle than it is to properly use it and repair it.**

- **A properly trained and reasonably careful worker will not be held responsible for equipment that fails during normal use.**

- **It is the responsibility of the worker to report any and all malfunctions or equipment failures immediately.**

Tape Recorder

The tape recorder is a very versatile audiovisual tool and can be used in support of a wide variety of church activities.

Most recorders use cassette tapes. Their lengths are shown on the label as C-xx [with a numeral replacing the xx.] The numeral indicates the length of the tape in minutes. A C-90 means the tape will run a total of 90 minutes; 45 minutes on each side.

The tape always moves from left to right as you look at the tape, with label side facing you and the open tape facing down. Although some portable recorders require you to insert the tape with tape side facing up, and tape moving from right to left, you can still visualize the tape movement as left to right.

Some recorders use 1/4 inch tape and are known as reel to reel recorders.. The tape is customarily wound on a seven inch reel in lengths of from 1,200 to 1,800 ft. The length of the tape will depend upon the type of plastic backing used. Some tapes are thinner and much more tape can be wound on one seven inch reel.

Digital Audio CD Recorder

Most of the newer computers have the capability to burn [record] compact disks [CDs]. It is possible to buy a stand-alone digital audio CD recorder that works much like the cassette and reel to reel recorders work. The primary difference is the CD recorder uses blank CDs instead of cassette or reel tapes.

The blank CDs for such a recorder should be marked *music* or *sound*, instead of *data*. A typical blank CD for a CD recorder will be marked MUSIC CD-R and will hold up to 80 minutes of recorded material [700 meg].

The advantages of the digital audio CD recorder over the cassette tape recorder are as follows:

1. CDs are more durable than tape.

2. CDs may be used in any regular CD player; since cassette tapes will go the way of the eight-track tapes, it makes sense to position yourself to go with CDs.

If you are comfortable using a cassette recorder to make broadcast-quality recordings, you should be able to use a CD audio recorder with little trouble.

Caution: High-end cassette and CD recorders may not have inputs for mikes. Apparently manufacturers assume that purchasers of such equipment will already have a mike mixer for providing mike input.

General Controls

The majority of the tape recorders manufactured today are operated by very similar controls. These may be push buttons or levers and may be marked by a variety of symbols. They tend to achieve the same function.

1. **Play.** This control operates the forward operation of the tape transport mechanism and will play back recordings that have already been made.

2. **Stop.** This control stops the forward motion of the recorder during either the play/record or fast forward/rewind functions.

3. **Record.** Pressing Play and Record simultaneously will start the recording. Caution: It is possible to record on top of previous recordings you have made and erase those recordings. However, this is unlikely to happen with a commercial cassette recording because a safety tab has been removed along the edge of the cassette opposite the tape. You can provide this same precaution with recordings you make by removing this safety tab. Note: if you change your mind and decided to record over a recording with has been protected by the removal of this safety tab, you can reuse this tape by placing a small piece of tape over the tab hole.

4. **Fast Forward.** This control permits rapid forward advance of the tape for the purpose of picking up a recording in the middle or near the end of a cassette.

5. **Rewind.** This control permits rapid reverse of the tape for the purpose of returning to the beginning of a recorded portion.

6. **Caution**: The fast forward-rewind controls should never be moved from one direction to another without pausing in the neutral position and allowing the tape to come to a complete stop. Some recorders have quick change controls that permit this action to made safely, but check before you try it.

7. **Speed.** Most reel to reel tape recorders are manufactured with at least two speeds: 7.5 ips (inches per second) and 3.75 ips. This designation refers to the speed at which the tape is drawn across the recording head. It should be noted that higher quality recordings result with the use of the fastest speed available on the machine. Anything below 3.75 should be reserved for voice recording only. Piano music should never be attempted at anything but 7.5.

8. **There is an obvious relationship** between the recording speed and the recording time for a given reel of tape. For example, a 1200 ft. reel of tape will run for 45 minutes at 7.5 ips and for 90 minutes at 3.75 ips.

9. **Pause.** The pause or instant stop control is used to freeze the tape instantaneously for editing or special effects. Putting the recorder in record mode plus Pause will enable you to monitor your recordings levels before actually starting the recording.

Threading the Tape

On most reel to reel tape recorders, the transport mechanism carries the tape from left to right. Therefore the full or feed reel should be placed on the left hand spindle and the empty or takeup reel should be placed on the right spindle. The tape should come off the reel with the coated (dull) side towards the top or back of the machine. The sound is actually captured on this coated side.

Pull off enough free tape to reach through the head channel and around the takeup reel two or three Times. During this process make sure the tape is not twisted with the coated side toward the bottom or front of the recorder. If this happens, normal recording or playback is impossible.

Tape Counter. The counter is used for indexing the tape. This permits the location of a specific portion even though it may be in the middle or near the end of a 90-minute tape. Many counters actually measure each revolution of the feed reel on its axis. However, some counters measure real time in minutes and seconds.

The counter should always be set to zero at the point the first recording on the tape is begun. Each time this tape is reused, it will be possible to pick up an indexed recording by allowing the tape to run until sound begins, stopping it instantly, and setting the counter to zero.

The counter should always be used when making a recording. At the time the recording is begun, check the counter and make a note of its setting. It will then be possible to turn to the exact point the recording began without playing hide and seek games with the fast forward and rewind controls.

Suggested Procedure for Making Recordings

1. **Advance or rewind tape** to a section that you do not wish to keep. It is important to remember that the record process automatically erases anything previously recorded on that section of the tape.

2. **Plug in microphone** or know the exact location of a built-in condenser mike.

3. **Place on pause and press Play and Record** simultaneously. This will place the recorder in the record mode but tape will not start to advance until you are ready.

4. **With the machine in this mode an adjustment can be made of the proper recording level. As a general rule the volume control should be set in the middle of its range for recording. However, if the sound source is particularly loud or close, it may be necessary to back it off to about 1/3 of its range. If the sound source is faint or far from the microphone the volume control should be advanced to its maximum.**

5. **Most recorders have some sort of recording level indicator. It may be a needle on a VU (volume units) meter or a LED [light-emitting diode] display. Less expensive recorders may have ALC (automatic level controls) that cannot be adjusted. If you can adjust the volume, it should be adjusted so that the distort level of recording is indicated only on the higher peaks of sound. If a distort level is indicated continuously this means you will get a poor recording with an unpleasant, distorted sound.**

6. **After the proper recording level has been established, release the pause control and the recording will begin.**

7. **It is not always necessary to use the pause in the record mode to establish proper recording level. If you're recording similar sounds or under similar circumstances you may be able to estimate the recording level.**

8. **It is possible to eliminate much of the noise of starting and stopping the tape recorder during the record mode by keeping the volume turned down when starting the machine and then quickly advancing it to the desired level. The reverse is done when the machine is stopped. Turn the volume down and then push the stop button.**

9. **Avoid handling the microphone or touching the microphone wire during recording. This will result in an unpleasant rustling, thumping or crackling sound that detracts from the recording. It is also important that papers not be rustled or shuffled near the microphone. (A very realistic sound of a forest fire can be achieved by crumbling large sheets of newspaper in front of a sensitive microphone.)**

Direct Recording

It is possible to record sound from another tape recorder, a radio, or a television set without using a microphone. This is known as direct or line recording and is achieved by connecting the output of any audiovisual device to the auxiliary input of the tape recorder. In this manner a recording can be made without worrying about ambient noise in the room. Furthermore, the quality of the recorded sound can be up to 95% of the quality of the original sound.

A special cord is required for this type of recording. The cord must be fitted with proper male plugs on either end for matching the female output jacks of the machine originating the sound and the female input jacks of the tape recorder being used to record the sound.

The average user of a tape recorder may feel uncomfortable in setting up for a direct recording. It is not something so complicated, however, that cannot be mastered by any program person who knows how to record with a recorder under normal circumstances.

Tip: If the plugs fit the jacks, and you don't hear an unpleasant buzzing sound, the chances are quite good that an acceptable recording will be made.

Projectors

These suggestions may be applied to movie, film strip, slide and overhead projectors.

A projector may be used in any room regardless of the amount of light in the room. The machine is simply moved closer to the surface being used for projection until the image is bright enough. The following rule should be remembered: as the projector is moved closer to the screen, the image becomes smaller and brighter; as the projector is moved away from the screen the image becomes larger and dimmer. It is best to have a darkened room for a big picture but an undarkened room can be used if a smaller picture is satisfactory.

The projector should be positioned, elevated, and pre-focused (area of light with sharp edges) before the film is threaded. All these preparations should be completed before the audience is assembled for the show.

A projector should not be moved after use until the lamp has had a chance to cool. The lamp may be cooled by running the fan with the lamp off. The lamp is very easily damaged when it is hot.

All projectors should be handled with care. This is particularly important when going through doorways and on stairways.

Screens and Projector Surfaces

A silver lenticular screen provides the ideal projection surface. A beaded glass screen can be used if the light environment is not as critical. In the absence of a screen it is possible to use any light-colored surface. A large piece of white construction paper makes an ideal screen for small group viewing at short projection distances. The back of a wall map or chart can also be used as a screen with good results.

Projection equipment with brighter projected images require less sophisticated projection surfaces. As a general rule the overhead projector has the greatest versatility in this regard followed by the 35 mm slide projector, 35 mm filmstrip projector and 16 mm movie projector in descending order.

Audience seating patterns are very important in relationship to the screen and projection surface. The projected image appears to be most sharp and bright when viewed from immediately behind the projector. [Move around the room and view the image from different angles when setting up a show.] As the viewer moves away from the projector to

either side, the image appears to be less bright in relation to the distance from the projector. This decrease in brightness is more noticeable when using auxiliary projection surfaces.

Viewers should not be permitted to sit close to the front of the room at the extreme right or left of the screen.

Film Strip Projector

The film strip projector is a useful educational tool for showing still pictures. The projector uses 35mm film in a continuous roll of from 36 to 100 frames.

Threading the Projector

1. Always handle the film strip by the edge. Finger prints on the projected areas will be detrimental to the projected image.

2. Make sure the film has been rewound. The first frame should read focus, followed by a title frame. If the first frame says "the end" simply rewind the strip manually and start at the beginning.

3. Insert film in channel at top of projector making sure film is pushed down to the level of the advance knob. A sprocket wheel on the axle of the advance knob will then pull the film through the machine.

Framing the Image:

The machine is constructed to advance the film one frame for each click of the advance knob. In order to align the frame, turn the framing control on the axle of the advance knob.

Rewind:

After the entire filmstrip has been projected advance it out of the machine and rewind manually, holding the film by the edges.

Automatic Filmstrip Projector

The automatic filmstrip projector uses a mechanical film advance activated by an audio signal from a sound track. The advance of the frames is thereby synchronized to the sound track.

Slide Projector

Loading Slides into Carousel Slide Reel

1. Remove locking ring in top center of reel.

2. Insert slide in numbered compartments upside down with coated (dull) side toward the lower numeral.

3. Replace locking ring.

4. Check bottom of reel making sure slot on edge of metal plate is lined up with the blank space between slide 1 and slide 80.

5. Place projection reel on top of machine with zero pointed toward mark on right side of machine (facing screen).

Basic Controls

1. **Fan.** This control runs the fan motor without activating the projection lamp. It is used after a show for cooling the lamp.

2. **Low.** This control activates the fan and projection lamp at a low light intensity. This is used for short projection distances or for previewing slides.

3. **High.** This activates the projection lamp at its highest light intensity.

4. **Reverse.** This activates the slide changing mechanism from a higher to a lower numbered slide.

5. **Forward.** This activates the slide changing mechanism from a lower to a higher numbered slide.

6. **Select.** This control has a dual function.

   a. When a slide is in the projection chamber, the select control will eject the slide back into the reel without advancing the reel to the next position. With the locking ring removed, the slide can then be taken from the reel for editing purposes.

   b. With the select control depressed, the slide reel can be rotated freely on its spindle. In this way individual slides can be selected without unnecessary changer action. The carousel must be returned to zero to remove it from the spindle.

7. **Timer.** Slides can be projected automatically by moving the timer control from manual to one of the numeral designations. The numerals represent the number of

seconds each slide will remain on the screen before advancing to the next highest numeral. All automatic changes go from a lower to a higher numbered slide. It is possible to override the timer by pushing the forward button. Make sure the timer dial is returned to manual before attempting to remove the reel from the machine.

Manual Projection. It is practical to project a limited number of loose slides without using the Carousel reel. Simply place the slide in the projection chamber making sure it is upside down with the dull or coated side toward the screen. The slide is ejected from the chamber by pressing the *select* button.

The Overhead Projector

The overhead projector is designed to project an image from a transparent film. A light source below a glass projection table shines through the transparency and on to a mirror in the projection head and hence to the screen.

Basic Controls

1. **Focus.** The image is focused by turning a knob that raises or lowers the projection head on the metal upright.

2. **Elevate.** The image is raised or lowered on the screen by adjusting the mirror on the projection head.

3. **Framing.** The image can be further adjusted and framed on the screen by moving the transparency on the light table.

Making Transparencies

1. **Grease Pencil.** The simplest method of making a transparency is to write on an acetate sheet with a grease pencil. Unfortunately, this is not a permanent image and can be smudged with a pointer or finger.

2. **Photocopier.** A permanent transparency can easily be made by making a copy of any image with transparency film in the paper tray. Make sure the transparency film is rated for a photocopier.

3. **Laser Printer.** High-quality transparencies can be made with a laser printer, with laser transparency film in the paper tray.

4. **CAUTION: Your transparency film must be rated for a laser printer.** Do not use film rated for a photo copier or you may damage the printer.

5. **Adding Color to Transparencies**

6. Transparencies made on clear sheets can be enhanced through the use of a colored pen or pencil by cutting out bits of adhesive acetate for attaching them to specific areas of transparency.

7. **Additional details can be added** to a transparency through the use of an overlay. The basic transparency is made and projected with the additional detail added by means of a second transparency that is laid down on the first.

8. **Framing.** All transparencies should be framed before projection. This provides a clear, sharp border around the transparency and makes it much easier to handle. There is also a provision for indexing information.

9. **Commercially Prepared Transparencies.** A wide variety of commercially prepared transparencies are available on almost any subject. These include simple transparencies in black and white, transparencies in color, and relatively complicated overlays.

Chief Advantages of the Overhead Projector

- A bright and sharp image can be projected in an ordinary room lit in normal fashion by natural or artificial light.

- A large image can be projected at a relatively close projection distance permitting the instructor to stand in front of and face the group while operating the equipment.

16 MM Movie Projectors

16 mm movie projectors are becoming less popular with the increased popularity of the VCR and the DVD. However, these guidelines are provided in case you still have a movie projector.

Terms to Understand:

1. **Sprocket.** A roller with little lugs on the outside edge that match the holes in the edge of the film. The sprocket usually has a cover that snaps up to permit threading.

2. **Gate.** A channel in front of the lamp through which the film must pass. The lens may swing out to open the gate or the gate cover may simply snap forward to permit access.

3. **Loop.** A 'U' of film usually formed above and below the gate.

4. **Sound Drum.** A large smooth roller with no little lugs.

5. **Feed Reel.** The reel with the film on it.

6. **Take-Up-Reel.** The empty reel on which the film will be wound as it is projected.

Controls

1. Most projectors have a two-position control for the motor. The first position runs the motor only and the second runs the motor and the lamp.

2. The amplifier is usually turned on with the volume knob. If the projector has a separate switch for "exciter lamp", be certain this is turned on.

3. The film speed control should be set for "sound", unless a silent movie is shown. This control changes the speed at which the film is projected. Sound film: 24 frames per second. Silent film: 18 frames per second.

Reels. The feed reel should be placed on the spindle that does not turn when the projector is running in a forward direction. The film should come off the front of the reel with the sprocket holes toward the operator. The holes in the film must match the lugs on the sprocket. The feed reel and the take-up reel will always turn in the same direction.

Threading: (General instructions for all projectors)

1. Pull off a few feet of film.

2. Place film over top sprocket and close over.

3. Form loop, pass through gate, form lower loop.

4. Pass film over or around sound drum.

5. Pass film over lower sprocket, close cover, and run onto take-up reel.

Most projectors have basic threading information printed right on them.

Rewinding:

1. The film must be free of the machine and must travel directly from the take-up reel back to the feed reel.

2. The lamp should not be on during rewind.

3. When showing a movie of more than one reel, all reels may be shown one after the other. Use the feed reel of the first reel of the film as the take-up reel for the second reel of the film. All reels should be rewound at the end of the show.

Caution: During the rewind, reels are moving very rapidly. Keep hands, hair, etc. free of spinning reels. Serious injury and/or damage to the film or projector can result.

Failure to Rewind: The film should be rewound by the person who used it last. The film distributors' request "Do Not Rewind" is ignored by everyone except the last person to use the film.

If a picture appears on the screen upside down the film probably was not rewound. Reverse reels, rewind, and project.

Splicing

- The user should splice all breaks using regular polyester splicing tape.

- Do not use office tape. If splicing tape is not available, lap broken ends and splice later.

Video Cassette Recorder [VCR]

There are several formats of VCRs. However, the most popular, and the acknowledged standard, is VHS. Therefore, all comments here will relate to VHS format. In addition, these comments are of a general nature and apply to regular VCRs as well as VCR large-screen projectors.

Playback of a previously-made recording will be all we will discuss here. If you want to made a recording, consult your VCR's owner manual.

General Controls

The majority of the VCRs manufactured today are operated by very similar controls. They tend to achieve the same function.

Inserting Tape. Insert the tape with the tape window facing up and the label facing you. Make sure the small arrow is pointing toward the back of the machine.

1. **Play.** This control operates the forward operation of the tape transport mechanism and will play back recordings that have already been made.

2. **Stop.** This control stops the forward motion of the recorder during either the play or fast forward/rewind functions.

3. **Fast Forward.** This control permits rapid forward advance of the tape for the purpose of picking up a recording in the middle or near the end of a cassette.

4. **Rewind.** This control permits rapid reverse of the tape for the purpose of returning to the beginning of a recorded portion.

5. **Speed.** Most VCRs will switch to the playback speed which is equal to the speed of the recording. If this does not happen, you may need to change the speed.

6. **Pause/Still.** The pause or instant stop control is used to freeze the tape instantaneously for special effects.

7. **Eject.** This control ejects the tape.

Tape Counter.

The counter is used for indexing the tape. This permits the location of a specific portion even though it may be in the middle or near the end of a two-hour tape. Early counters measured each revolution of the feed reel on its axis. However, counters on newer VCRs measure real time in minutes and seconds.

The counter should always be set to zero at the point the first recording on the tape is begun. Each time this tape is reused, it will be possible to pick up an indexed recording by allowing the tape to run until the picture begins, stopping it instantly, and setting the counter to zero.

The counter should always be used when making a recording. At the time the recording is begun, check the counter and make a note of its setting. It will then be possible to return to the exact point the recording began without playing hide and seek games with the fast forward and rewind controls.

Set Up

Make sure the program portion of the tape is ready to play before your audience assembles. Your audience shouldn't have to sit through the FBI warning about unlawful duplication, or other similar material.

If your VCR's controls are hard to read in the dark, you may want to mark those controls with colored vinyl tape.

G. Edwin Lint

Please note: The hypertext e-mail link above is hot [active] when you are connected to the Internet through your ISP. The same will be true of all hypertext links through the text of this ebook.

Chapter 8: Basics Of Desktop Publishing

Information to help you use WYSIWYG [What You See Is What You Get] page formatting software and a high-resolution laser printer to make camera-ready originals ready to take to the printer.

Church Worker Handbook What You Didn't Learn in Bible College and Seminary

Contents for This Chapter

Tips For Data Entry

Introduction

With the advent of desktop publishing, your church can give a typeset appearance to all your handouts and training materials, including throwaways such as your weekly bulletins.

All that is needed is:

1. A microcomputer.

2. A high-end word processor [such as Microsoft Word or WordPerfect] or page formatting software [such as PageMaker] for the Macintosh or Windows.

3. An ink-jet printer (starts at $100), or a laser printer.

4. The knowledge to use them.

5. A print shop that is willing to print multiple copies from your camera-ready originals, for a fee, or course.

Process

The process is very simple:

A. Create your document with your computer and print the camera-ready originals(s) with your printer.

B. Take your originals to the print shop. My print shop will let me send PageMaker files over the phone line; maybe yours will, too.

A Flier or a Full-length Book

You can use desktop publishing techniques for a one-page Sunday school picnic flier, or a full-length book. My first novel, *Gone,* was written on a Macintosh computer with a Microsoft Word word processor. Camera-ready originals were printed or an Apple LaserWriter laser printer. These originals were mailed to BookCrafters (140 Buchanan Street, Chelsea, MI 48118); [they could have been sent by modem or on a disk.] The completed printed and bound books were shipped back to me by truck.

Definition

Desktop publishing is the use of a microcomputer and a laser/ink jet printer to produce camera-ready originals that have a typeset appearance. Desktop publishing includes, but is not limited to, the use of page formatting software such as PageMaker. In fact, high-end word processors (such as Microsoft Word or WorkPerfect include features that may be used in many desktop publishing routines.

Gutenberg put the printed page in the hands of the people. Now, the desktop publishing revolution, with products like "what-you-see-is-what-you-get" (pronounced "WHIZZY-wig") word processors and the laser/ink jet printer, has put the typesetting of the page in the hands of the people. The technology of Gutenberg's day required that a printer "mind his Ps and Qs" because those letters were so easy to confuse in a type case.

That's what these guidelines are about: helping you to mind your desktop publishing Ps and Qs. The modern microcomputer and laser/ink jet printer can make your successes look glorious. However, they can also make your failures look dismal.

A Printer's Short Lexicon

Printers and publishers tend to feel that we desktop upstarts may misuse time-honored printing terms. We probably do, and I will follow suit in these guidelines. To set the record straight, however, here are the proper definitions for the following terms:

Typeface, or just face: The physical appearance of a set of characters, such as Times New Roman or Arial or Helvetica. Desktop publishers in general tend to use "font" instead of "face."

Typestyle: A general enhancement for a typeface, such as: BOLD, ITALIC, or OUTLINE.

Font: A typeface in a particular point size is a font. Times New Roman 12 and Times New Roman 18 are fonts.

Leading (ledding): Controlling the amount of vertical space between lines of type.

Kerning: Controlling the amount of horizontal space between letters of a word.

The following documents were used as resources in compiling these guidelines

LaserWriter Manual(s), Apple Computer, Inc., 1988, et al.

The New York Times Manual of Style and Usage, Times Books, 1976

The Gregg Reference Manual, McGraw Hill, 1977

The Ten Cardinal Rules

1. Save every 15 minutes

Your computer remembers nothing that is not saved to disk. Saving at least every 15 minutes will keep you from losing more than you would want to replace if someone kicks the plug out of the wall or maintenance turns off the power to work on the outlet in the next room. Make sure you know the folder or disk you are saving to when you make your first save. Afterwards, your computer will remember that location and always save to it.

2. Create and save on the hard drive; back up on zip disks, 3.5-inch disks or an external hard drive daily

As a general rule, you should create and save all files on your hard drive, not on a zip disk or a 3.5-inch floppy disk. The failure rate for floppy disks is much higher than for a hard drive.

At the end of each work day, you should back up all important data files on a zip disk, a 3.5-inch disk, an external hard drive, or server designated for backup purposes. If a file is

lost or damaged, or if your computer dies overnight, these disks will enable you to continue working without a major loss of data.

I use an Iomega 750 Zip Drive to back up each file I work on, using an Iomega software program called Iomega Automatic Backup. Each time I save a file to my hard drive, Iomega Automatic Backup automatically saves a copy of this file to my zip drive.

3. Start with a dummy (nothing personal)

Make a pencil-and-paper mockup of the general layout of your project. This is especially important for folded brochures. For example, be very sure you know the position of the first and last page of a 4-page brochure.

4. Write With The Carriage Returns Visible

Get into the habit of writing with your carriage returns visible. If you're using a Macintosh or Windows word processor, you'll probably have a paragraph symbol button on your tool bar for clicking carriage returns ¶ on and off. If you don't have a carriage return symbol on your tool bar, check your menus for all characters or invisible.

5. Never Use The SPACE BAR, Return Or Tab Key To Format A Paragraph

Never use the *space bar*, *tab*, or *Return* key to indent, center, or otherwise format a paragraph. Use standard formatting commands, only. If you don't know how to format a paragraph, just type straight text for now. Then, get help from someone who does know. Tab stops, extra spaces and carriage returns which are used to format a paragraph cause permanent damage, which may need to be corrected with individual clicks of the mouse. This is a time-consuming, irritating, and potentially expensive process.

6. Print In Laser/Ink Jet Fonts Only

These fonts are designed to give the best appearance to your text. Dot matrix fonts look relatively crude and amateurish when printed to a laser/ink jet printer. Use them for special effects, only.

Before printing your document, replace any dot matrix fonts with laser/ink jet printer fonts, even though you composed in a dot matrix font like Geneva.

As a general rule, dot matrix fonts (the ones to avoid when printing to the laser/ink jet printer) have geographic names, such as Geneva, New York, Monaco, and Chicago. laser/ink jet printer fonts have non-geographic names such as Times New Roman, Arial or Helvetica, Palatino, and Courier.

7. Use Times New Roman For Body Text (Serif)

Use a serif font for the body of your text. Times New Roman is the common serif font for the laser/ink jet printer. A serif font has little "handles" on the characters that tend to make them flow together and make them easier to read.

8. Use Arial or Helvetica for Headings (Sans Serif)

Use a sans serif font (without handles) for headings and numerals. Arial or Helvetica (not Narrow Arial or Helvetica) is the best sans serif font for the laser/ink jet printer. See a printer manual for more information on serif and sans serif fonts.

9. Watch Odds And Evens

When a document's pages are printed back to back, the odd pages are on the right and the even pages are on the left. A chapter or major division usually begins on an odd page, on the right.

If your pages are numbered in the corners, the even page numbers are in the left corner and the odd page numbers are in the right.

A document which is to be printed back to back and bound should have a gutter down the center. This means the right edge of the even pages and the left edge of the odd pages will have wider margins. This extra space may be specified in the document layout [setup] screen of your word processor.

10. Use White Space To Separate A Paragraph From Its Head

Use the before/after command in the paragraph format dialog box to separate a heading from its paragraph. This standoff may be measured in points or fractions of an inch. Twelve points of space equals a line of 12 point text. Remember that you can control the size of carriage returns in the same way you control the size of characters. (This rule is not being observed here in the interest of showing more text on a single screen.)

11. Compose In Geneva 12

Compose your document in a font which is comfortable to read on the screen, such as Geneva 12. (The PageMaker story editor uses Geneva 12 only.) This font is especially easy to read if you are using a small monitor screen.

12. Get The Format Right For The First Paragraph

When you press Return at the end of a formatted paragraph to begin a new paragraph, the formatting will be carried over.

A paragraph's formatting and tab stops may be stored in its carriage return symbol. To apply a paragraph's formatting to a new paragraph, copy the carriage return of a formatted paragraph to the clipboard and then paste it onto a new paragraph's selected carriage return.

Your word processor may give you even more power in formatting paragraphs by using the Style feature.

13. White Space

Insert white space before and after a series of paragraphs with the before/after commands in the paragraph dialog box. Use the first line indent command instead of Tab. If you use this as a general rule, you can adjust space in a whole block of text with a single command in the format paragraph dialog box.

14. Limit Number Of Fonts Per Page

Although the computer is able to print multiple fonts on a page, too many fonts quickly reach the point of diminishing return. As a general use Times New Roman for body and Arial or Helvetica bold for headings.

15. Forget Courier

Don't use Courier (or any other non-proportional font) unless you want to create an old-fashioned (pre-IBM Selectric) typewritten effect for some special reason. The whole idea of desktop publishing is to avoid the typewritten look and give your work a typeset look. In typewriter (non-proportional) spacing, the letter "i" gets the same amount of horizontal space as the letter "m". In proportional spacing, however, the amount of horizontal space is proportionate to the width of the letter. Ms and Ws get much more space than Is. [wwwwwiiiii]

Attention Teachers: If you are typing material to be read by your readers, you may want to use Courier because it looks more like manuscript writing than proportional fonts.

16. Forget Underlining

Never use underlining to provide emphasis for a heading. Underlining has the opposite effect. It weakens text and makes it cluttered and harder to read. On the old-fashioned typewriter, you had three ways to emphasize a heading: capitalization, underlining, and letter-spacing (or some combination of the three). However, now that you have joined the computer-driven desktop publishing revolution, leave underlining behind!

Did I hear someone ask why underlining is in a word processor's character dialog box if it isn't being used? If you are printing to a daisy wheel printer, italic may not be available. Therefore, underlining is needed to properly type footnote and bibliographic entries. However, it has little place in the laser/ink jet printer world.

Special Note: When you are typing text that is to be part of a web page on the Internet, there is another reason to avoid underlining entirely. On a web page, underlining gives the expectation that will be a hypertext link that may be clicked upon.

17. Type Body Text In Upper/Lower Case

Type your body text in normal upper/lower case, not in solid caps. Limit solid caps to headings and brief sections where you want to provide emphasis. When you type in solid caps, the copy is harder to read than when you use normal upper/lower case. The human eye and brain use graphic cues to help decode printed characters into words and ideas. Look at the word girl, for example. The G goes below the line, and the L goes above it. On the other hand, GIRL is a solid block with fewer visual cues than girl.

Anyone who can read, can read solid caps. Solid caps just cause subliminal irritation, something you want to avoid.

18. Emphasize And Break Up Your Work With Headings

Desktop publishing lets you vary your heading emphasis with such enhancements as italics, bold, outline, shadow, small caps, or all five. (But NOT underlining.) You must type in upper/lower case in order to use the small caps enhancement.

Some word processors allow you to use very large headings with font scaling. The limit is usually 127 points. If your font dialog box allows you to enter your own size, try a numeral above 72 and see what you get.

19. Use A Variety Of Heading Layouts

Here are some examples but you can use your own sense of style and proportion:

THIS IS A CENTERED HEAD

THIS IS A FREE-STANDING SIDEHEAD

The freestanding sidehead is generally considered to be the second level in a heading breakdown. The point size should be somewhere between the centered head and the paragraph sidehead.

This Is a Paragraph Sidehead. If you need a third level of breakdown, the paragraph sidehead is useful. As a general rule, the point size is the same as the paragraph text but in bold; use Arial or Helvetica (instead of Times New Roman) to provide emphasis.

20. Beware of "Smart Quotes" *[These are smart quotes]*

This is an option with some word processors that makes quotation marks look more professional. If you are preparing text for E-Mail or publishing on the Web, it may be necessary to turn off smart quotes before typing the E-Mail message or other document. Quotation marks and apostrophes may be transmitted as strange characters, if you do not turn off smart quotes.

- # 21. You Can Say A Lot With Bullets

  - You can say a lot with short statements set off in separate paragraphs. These are known as bullets. A bullet is often led with a symbol of some kind that draws your attention. *This is an example of a paragraph hung under a bullet.*

Special characters may be available through the use of the various keys. To see what's available, you may need to refer to the word processor's manual. Some computers have special fonts (such as Dingbats or Whingdings) that may be used for bullets. Each character of the keyboard will produce a special symbol when that font is used. You'll need a guide to show you what produces what.

Bullets usually look best when they are part of a hung paragraph. A hung paragraph is where the second and all subsequent lines wrap under the indent of the first line. Some word processors have a button on the tool bar that creates bullets automatically. You may not be able to change an automatic default bullet leader, however.

22. Charts And Cover Spines

As a general rule, charts and other graphics that are printed horizontally on the page should be bound to be read from the right. In other words, odd pages are bound along the top edge and even pages are bound along the bottom edge.

When you use ring binders with transparent vinyl pockets for inserting cover designs, inserting can be a problem. If text flows along the length of the spine, the insert must read right side up when the book is lying face up. If both vertical and horizontal text are used on the same spine insert, the text must be read in both the bookshelf and the face-up positions.

23. Reinforce Your Handouts With Visuals

The computer/laser/ink jet printer combination makes great overhead transparencies. WARNING: Make sure your transparency film is suitable for use with a laser printer. Never use regular copier transparency film in a laser printer. The higher heat may cause the film to melt against moving parts of your printer and cause serious damage.

When creating transparencies, observe these simple rules:

Use a sans serif font only, such as Arial or Helvetica.

Keep your point size at 18 or above; this is 18 point.

Limit the content of a single transparency to three main points and a couple of subpoints, under each main point.

Never place a large block of small text on a screen and expect people to read it. Observe the 18 point rule at all Times, including the text of memos and letters.

24. Hello, My Name Is ... Guidelines For Name Badges

1. Set all text in Arial or Helvetica bold for maximum legibility at a distance.

2. Place the name at the top, in 18 point, if possible. This is the most important item on a name tag. Allow up to two lines so longer names (especially hyphenated names) may wrap.

3. Place the company or agency name next, in 12 or 14 point, if possible.

4. The company or workshop logo is always at the bottom. This is the least important item on a name tag since it is the same for every person.

25. Know Your Printer's Limitations

A. Beware of solid fills. A laser/ink jet printer prints at a resolution of 300 to 600 dots per square inch (dpi). Therefore, it may not be able to do a good job on solids, especially if they require more than one revolution of the roller when printing. By comparison, a professional laser printer may print at 2400 dpi or more. Instead of solids, use a grayscale of 80% or less, or use a shade pattern.

B. Maintain a minimum margin of .25 to .5 inches. The laser/ink jet printer cannot print to the edge of the paper. A job with a graphic which is bled to the edge should be printed by a professional print shop and then trimmed to specs.

26. Know The Primary Graphic Types

A. Bit Map (as done in a paint program such as MacPaint). Significant resizing may cause an unpleasant moire pattern to develop.

B. PICT (picture, such as drawn in MacDraw).

C. TIFF (Tag Image File Format, such as created by scanning a photograph). TIFF graphics are memory hogs and may quickly grow to a meg or more.

D. EPS (Encapsulated PostScript) as done in Adobe Illustrator. This graphic is stored as a series of numeric specifications and then translated when printed. The quality is excellent but it is also a memory hog. [A simple 4.5x6 inch graphic I did for a wedding program quickly grew to 24 megs.

E. JPEG [.jpg] This is the format for photographs.

Click art collections are available in a variety of formats.

27. Follow These Major Steps To Prepare A Document For Publication In A Page Formatting Program Such As PageMaker.

A. Make a dummy that shows how the pages flow and the rough location of graphics and stories.

B. Set page features. Page orientation and other features may be changed after the publication is started. However, it is best to make as many decisions as possible at the beginning.

C. Set up master pages. A master page contains the elements which will appear on all pages of the finished product. Headers, footers, columns, and page numbers are examples of items normally placed on master pages.

D. Place the graphics or placeholders in their approximate locations. It is important to do this step before flowing text, so it will wrap around graphics.

E. Type text in a word processor or the PageMaker Story Editor. Spell check.

F. Place text. Use Autoflow. If you want to control and thread text page by page, hold down the shift key. If you don't hold down shift, Autoflow will add pages as needed to accommodate incoming text.

G. Screen-proof your work. Then, spell check the document again. As an added precaution, have a co-worker proof the work.. You are your own worst proof reader and many spell checkers can't detect errors in grammar and syntax. If you read this piece carefully, I'm sure you'll see ample proof of what I've just said.

H. If this document will be printed in a word processor only:

1. Insert the header/footer and imbed the page numbering command. If you are not using a header/footer, turn on the auto-numbering. If you are printing on both sides, specify separate header/footer layouts for odd and even pages.

2. Use the ruler to enter paragraph formatting commands. The ruler controls the layout of the line in which the cursor is flashing. If you select a section of text, the ruler controls the selected area. Remember that the ruler is available in both the header/footer window and the footnote window. If you set up a paragraph format and/or a series of tab stops, that format will be carried over into successive paragraphs when you press RETURN.

3. Paginate. Check each page break for appropriateness. Force page breaks as needed. For example, if a heading is separated from the paragraph it heads, force a break right above the heading with the paragraph format dialog box. Remember you can force a page break to come sooner but you can't delay one. Try to avoid using hard page breaks because they may ruin your pagination if you make additional edits. However, if you always want a page break to come at a certain spot regardless of future editing, use a hard break.

4. To prevent a page break in the middle of a paragraph: (a) select the paragraph(s) involved, (b) enter the Paragraph dialog box and click on Keep Lines Together, (c) press RETURN to close the dialog box, repaginate the document, (d) confirm from the screen or PREVIEW that the page will break as

you want it to do. Certain combinations of the following factors will give you too much white space at the bottom of the pages:

Large font size

Small pages

Long paragraphs

If this happens, reverse the process described above and take off the Keep Lines Together feature.

28. Text Formatting Tips In PageMaker

A. Type text in feature boxes and headings without the justify command, even though the majority of the page is justified.

B. Keep a heading together with at least two lines of the following paragraph. Use the paragraph format dialog box to control this. If necessary, invoke a premature page break.

C. Use the general rule of no more than two fonts per page. Macintosh and Windows computers make it very easy to apply various fonts, but use discretion. This may be a case when less is more.

29. Use Keyboard Shortcuts

If you are a touch typer who learned on a regular typewriter, you'll love the keyboard shortcuts you can use with most computer applications. If you learned to type on a Macintosh or Windows computer, you'll probably feel more comfortable with the mouse. However, you'll never be a power user until you can break the mouse habit and use the keyboard when a keyboard command is available. For a touch typer, the hand is still faster than the mouse.

With many applications, you can pull down the menus to see which keyboard commands are available for the various functions. To use a keyboard command: (a) hold down the special key, such as the CONTROL key, and (b) while holding down the CONTROL key, tap the action key. Since all keys on the computer are repeat keys, it is critical to tap the action key, not press it.

Tips For Data Entry

30. Spell Out Acronyms

In a first reference, spell out the phrase represented by the acronym, with the acronym in parentheses. In subsequent references, the acronym may be used alone. Example: This

booklet was produced by DiskBooks Electronic Publishing (DBEP). The author of the DBEP Guides ...

31. Get The Person's Name Right

Use full names when possible: Thomas A. Jones, F. Scott Doe. If there is a doctorate, spell it out in a first reference and then use the Dr. title thereafter: C. Everett Koop, M.D.; Dr. Koop. Dr. is used before the full name when part of a mailing address, Dr. C. Everett Koop, but not in a signature block:

C. Everett Koop, MD
Surgeon General

32. Abbreviations

When abbreviating company or agency names, omit both periods and spaces, unless the entity prefers otherwise. Be careful of plural abbreviations. Do not use an apostrophe unless the context requires that possession be shown. Examples: All the CEOs attended the workshop. Each CEO's name tag was printed on a laser printer.

33. Collecting Information From Application Forms

There is no way to control what people may write on applications when applying to attend a workshop or seminar. However, you can control how that data is entered in a database and reproduced in subsequent agendas, name tags, and lists of participants.

Example: Applicants from the same agency (Allegheny Intermediate Unit 3) may show the following information when filling out forms:

> Allegheny IU
>
> AIU
>
> IU 3
>
> Allegheny IU #3
>
> Intermediate Unit #3

In each case, this agency should be translated as Allegheny IU 3. After registration information has been entered in a data base, sort each involved field in alphabetical order. This will enable you to quickly identify and correct errors and inconsistencies, especially if the data has been entered by more than one person.

34. Omit Titles

In a list of names or on an agenda, omit all titles such as Miss, Mrs., Ms., Mr., and Dr. If you wish to show a doctorate, it should be abbreviated in its proper form after the name. (A person with a DR before the name may be a doctor of medicine, philosophy, education, dentistry, or veterinary medicine).

Examples:

Jane Doe, MD

John Doe, Ph.D.

James Doe, D.D.S.

Joanne Doe, Ed.D.

A title is used with a full name when it is part of a mailing address. A title may be used with a surname only in a second reference but do not use Miss or Mrs. unless you know for a fact that the woman does not prefer Ms. As a general rule, a woman who prefers Miss or Mrs. will be less annoyed by Ms. than will be the case when the converse is true.

35. Mailing Addresses Can Be Complicated

A rural address should be written Route x, Box xx or Rt. x, Box xx. R.D. (Rural Delivery) and R.F.D. (Rural Free Delivery) are obsolete. Use the U.S. Postal Service two-letter abbreviations for a state's name. However, use conventional abbreviations when the name of the state is not part of a mailing address.

Example:

Harrisburg PA 17105

He lives in Harrisburg, Pa. (or Penna.)

The United States Postal Service (USPS) prefers that mail addresses be typed in solid caps without punctuation.

36. Take Your Time

Write time as 8:30 A.M. or 4:30 p.m.

These forms should not be used: 8:30am or 4:30 pm

37. Use And ...

Avoid using **&** (ampersand) unless it is part of a tradename or a lack of space demands it. Don't use the symbol **@** unless it is part of a price, formula, or e-mail address.

38. Hyphens, Dashes, And Automatic Hyphenation

A dash joins a range of Times in an agenda, and is longer than a hyphen. (If your software can't produce a dash, use two hyphen (--). Non-breaking hyphens join the components of a phone number so they are not separated by word wrap. Breaking hyphens are used by the hyphenation command to automatically break words at the end of lines. Never hyphenate a word manually by typing a hyphen. Such a hyphen will prevent proper word wrap after a future edit or font change. Invoke the hyphenation command instead. However, during automatic hyphenation, you can type a hyphen in a dialog box to force a word break at a specific spot.

Examples:

> **Typewriters are an out-of-date means of writing reports.** (Breaking hyphens)
>
> **9:30 -- 10:00 A.M. Registration** (Dash)
>
> **717-697-8122** (Non-breaking hyphens)

39. The First Shall Be First

Try to list names with first name first. If the names are drawn from a database file, both FIRST and LAST should have separate fields. Then they can be listed and displayed properly but sorted by last name.

40. Teachers: We Teach *Students*

Use *student* and not *child* when referring to person(s) being taught or trained. A child is a person of a specific age range. The word student does not imply a particular age range. Anyone can be a student, including you and me. It is inappropriate to refer to a 19-year-old as a child. Never use a disability as a noun or adjective. Incorrect: the disabled students are..., the handicapped require.... The preferred usage is students/persons with disabilities.

41. Watch Mixed Upper And Lower Case

The computer world is hung up on mixing upper and lower case in trade names.

> **LaserWriter**
>
> **PageMaker**
>
> **WordPerfect**

When keying these terms and others like them, always preserve the upper/lower case mix, even when the remainder of a heading is in solid caps. Where a registered trademark is involved, the capitalization is part of that trademark.

Example of a headline:

PageMaker SUPPORT GROUP HOLDS WORKSHOP ON USING LaserWriter.

Appendix A: Desktop Publishing Glossary

Body and headings: as a general rule, a bold sans serif font (such as Arial or Helvetica) is best for headings and titles, while a plain serif font (such as Times New Roman) is better for body text. As of this writing, *Time Magazine* follows the general model of bold sans serif font for headings and plain serif font for body.

Body: a paragraph or paragraphs under a heading.

Brochure: a handout that describes a process, product, or event.

Bullet: a short, descriptive statement; may be part of an outline; often started with an eye-catching symbol.

Camera-ready original: a clean copy of a product which is ready for quantity duplication; in desktop publishing, camera-ready originals are often created with a laser/ink jet printer.

Carriage return: the symbol which marks the end of a paragraph.¶

Click art: graphic images which are available for instant use in a document.

Compose: the act of combining text and graphics to create a product ready for publication.

Desktop publishing: the use of a computer and a high-resolution printer to produce camera-ready originals that will have a typeset appearance. The production of an original may use one or more applications. Desktop publishing may involve the use of page formatting software such as PageMaker. High-end word processors (such as Microsoft Word and WordPerfect) include features that may be used in many desktop publishing routines.

DPI: dots per square inch, the measure of the resolution of a printer.

Dummy: a rough layout of a document to give a general idea of the appearance of the printed product.

Font: the ability of a computer and printer to create printed characters in a specific style, such as Times New Roman, Arial or Helvetica A professional printer may consider a font to be a typeface in a particular point size such as Times New Roman 12 or Times New Roman 18.

Footer: information that appears at the bottom of every page in a section of a manuscript. A footer may include an embedded page number. See "header" .

Format: selecting the fonts, indenting, spacing, and other appearance features that are appropriate for a specific document or segment of a document.

Graphics: the elements of a format that are not textual in nature; usually images, borders, or frames.

Grayscale: in a black and white document, the percentage of a filled area that is black as opposed to white; zero percent grayscale is white and 100 percent is black. Percents between 0 and 100 are varying shades of gray.

Gutenberg: the inventor of movable type, in the 1500's. Before movable type, a page of text was created by carving it out of a block of wood. Gutenberg is credited with putting the printed page in the hands of the common people. The Holy Bible was the first book printed with moveable type. Now, the desktop publishing revolution, with microcomputers and high resolution printers, has put the typesetting of the page in the hands of the people.

Gutter: space along the inside margins of a book's pages that allows for the binding process. When the book is to be bound in an office with a process such as spiral binding, the typical gutter is an extra half inch along both inside margins.

Header: information that appears at the top of every page in a section of a manuscript. A header may include an embedded page number. See "footer" .

High-end, as in high-end word processor: applications that have advanced features useful when creating camera-ready originals. Microsoft Word and WordPerfect are considered high-end word processors.

- **Hung**: a form of indenting a paragraph where the first line is not indented and all remaining lines are indented an equal distance. Hung paragraphs are often begun with a bullet and a tab stop. (See "bullet" .) If a typist attempts to hang a paragraph manually by using the space bar, return, and tab keys, the file will be damaged in a

way which will make it impossible to make future edits while maintaining the current font. *[This paragraph is hung under a black dot bullet.]*

Imbedded page number: including a word processor's pagination command in the text of the header or footer. With Macintosh and Windows word processors, this is as simple as clicking the page number icon while the header/footer window is open and the cursor is flashing.

Justification, full right: a block of text where all lines end at the same point along the right margin, creating a straight line.

JPEG: Format for electronic publishing of photos. With Windows, the extension is .jpg [.jpg pictures files travel very well in e-mail messages.]

Kerning: controlling the amount of horizontal space between letters of a word.

Keyboard shortcuts: using key combinations to give a command instead of pulling down a menu with the mouse and selecting a command. The hand (with fingers on the keyboard) is usually quicker than the mouse, after the keyboard shortcuts have been memorized.

Layout: the combination of text and graphics to create a printable product.

Leading (ledding): the amount of vertical space between lines of type.

Margins: the space between the edge of the paper and the beginning of text or graphics (top, bottom, left, right). For manuscripts which are to be bound into books, the left/right margins will be known as inside and outside. The inside margin will include a specified amount of space to accommodate the binding, known as a gutter.

Original: a sheet that comes out of a printer, before it has been copied. Originals should be used for duplication, instead of duplicating a copy of an original.

Page breaks: the point at which the software starts another page. You can use a hard page break command to start another page before the copy gets down to the bottom margin. However, you cannot delay a page break past the bottom of the page without making changes to the format. These formatting changes can include a smaller font size, less leading/kerning, a margin change, or a more compact font.

Page formatting software: all high-end word processors can create camera-ready originals of desktop publishing quality. However, page formatting software, such as PageMaker for Macintosh and Windows, can offer more powerful options.

Paginate: putting numbers on the pages. All application used in desktop publishing can number pages automatically. Therefore, it is unwise to manually type page numbers at the point you assume a page will break. Future editing, such as adding or deleting text, may cause the pages to break out of synch with the typed page numbers.

Proportional spacing: the letter "i" takes up less horizontal space than the letters "w" or "m" . In a non-proportional font, all characters are given the same amount of horizontal space, giving the text a typewritten (amateurish look). `"Courier" is an example of a non-proportional font,` while "Times New Roman" is proportional.

Printer: the device that creates a camera-ready original from a document created on a microcomputer with desktop publishing software. To be used in desktop publishing, a printer needs two criteria: a resolution of at least 300 dpi (dots per square inch), and the ability to print proportionally-spaced fonts. Laser/ink jet printers can meet both these criteria. Dot matrix and daisy wheel printers cannot. [Such printers are fast becoming obsolete.]

Printer, Laser: This is the first choice for desktop publishing. Resolutions begin at 300 dpi and speeds begin at about ten pages per minute.

Printer, Ink jet: This is the second choice for desktop publishing. Resolutions begin at 300 dpi but speeds are as slow as one page or less per minute.

Printer, Daisy wheel: A device that receives information from a computer and prints it on paper by using a circular printwheel containing a molded character for each key on the keyboard. Such printers are often called "letter quality" because the product is judged good enough to mail to someone. Daisy wheel printers are comparatively slow and noisy as the printwheel pecks away at the paper. A daisy wheel printer is generally considered to be unsuitable for desktop publishing because of the limited choices of fonts and styles.

Printer, Dot matrix: A device that receives information from a computer and prints it on paper by using a printhead containing stiff wires. Characters are formed when a specific configuration of the wires strike the ribbon. The principle is similar to the way numbers are displayed on a sports score board. A dot matrix printer is generally considered to be unsuitable for desktop publishing because of the low resolution of the printouts.

Resolution: degree to which a printer can create a typeset appearance in a camera-ready original, measured in dots per square inch (dpi). The minimum resolution for desktop publishing is considered to be 300 dpi.

Sans serif font: the term "serif" refers to the little ornamental tails on such letters as Fs, Ts, and Ls. The term "sans" is Latin for without. Therefore, a sans serif font is one without tails. Arial or Helvetica is a commonly used sans serif font.

Scaling: a proportional increase or decrease of the size of a graphic.

Scanner: an office machine which can "take a picture" of a printed page and turn it into a computer word processor or graphic file. A scanner uses a process called optical character recognition to create a word processor file from a printed page, complete with automatic word wrap and tab stops.

Serif font: A serif font has little "handles" on the characters that tend to make them flow together, making blocks of text easier to read. Times New Roman is the classic serif font.

Shade pattern: Many applications offer the option to fill a graphic area with a wide variety of fill patterns.

Smart quotes: quotation marks which look like regular printed characters instead of double apostrophes. Warning: the command used by a word processor to create smart quotes may be translated as an odd character when a document is saved as a text (ASCII) file for use over E-Mail; in such a case, the smart quotes option should be turned off before a file is sent over E-Mail.

Spine: the bound edge of a book If text flows along the length of a spine, it must be read when the book is lying face up. If both vertical and horizontal text are used on the same spine, the respective text must read in both the bookshelf and the face-up positions.

Typeset: an appearance that seems to have been created by setting type and printing with a movable type press.

Typeface, or just face: the physical appearance of a set of characters, such as Times New Roman or Arial or Helvetica. Desktop publishers tend to use "font" instead of face.

Typestyle: a general enhancement for a typeface, such as: BOLD, ITALIC, or OUTLINE. OUTLINE may be available on Macintosh computers but not on Windows computers.

Word processor: a computer program which allows the typist to create pages of electronic text which can be saved to disk as a computer file, and printed with a printer on paper. Standard features of a basic word processor include the following: automatic word wrap; block copy, move, and delete; global search and replace; spell checking.

Word wrap: the process used by a word processor to automatically end a line of text at the margin and start a new line. The typist never presses RETURN until it is time to start a new paragraph. Failure to observe this rule may make it impossible to make future edits while maintaining proper margins.

WYSIWYG: Desktop publishing acronym for **W**hat **Y**ou **S**ee **I**s **W**hat **Y**ou **G**et. This means the printer prints the page as it appears on the screen. Pronounced "WHIZZY-wig."

Chapter 9: Using Mikes and Using a Sound System

Church Worker Handbook -- *What You Didn't Learn in Bible College and Seminary*

Warning: This chapter is not intended to replace the operating instructions provided by your equipment manufacturer. This is merely a general, quick-reference aid for administrative personnel or the occasional user. This chapter should be reviewed by the sound person (or committee) to assure that it is consistent with your church's equipment and policies. If this material is outdated or incorrect regarding the equipment your church is using, this chapter should yield in every instance.

Table of Contents for This Chapter

Using Mikes for Speaking and Singing

> *If you are unfamiliar with the terms used in this section, please review the Sound Glossary on Page 108 before going any further.*

The microphone is the most frequently used audio device in the church -- and the most frequently misused, also. Here are a few tips to help you avoid some of the more common problems.

Popping

The most common problem is acoustic popping. This is caused when a puff of air from your mouth hits the diaphragm inside the mike. In normal speech, the initial consonants B and P cause what speech clinicians call "plosives." They cause a puff of air to leave the mouth. The corrective action is simple: mike distance and angle. If you hear a pop while

speaking or singing, hold the mike a little farther from your mouth, and slightly below your airstream. If you're at the pulpit, step back a half step.

The result of a pop will be heard in the speaker as a dull thud.

Warning: The engineer in the sound booth cannot take corrective action if there is popping. You must make the correction by changing the distance and/or angle at the mike!

Distance

In general, a handheld mike should be no closer to your mouth than the width of your closed fist and no farther from your mouth than the distance from the tip of your thumb to the tip of your little finger, when your hand is spread.

Singing usually requires less amplification than speaking, so hold the mike a little closer for speaking.

Angle

The tip of the mike should be a little below the airstream of your voice to help prevent popping.

Appearance

A mike can detract from your appearance when held too close. If your mike has a yellow windscreen, the view from the floor level where the congregation is sitting may make it look like you're eating a lemon sherbet cone.

Distortion

In addition to popping, poor mike technique can cause distortion. This makes the sound heavy and blurred. This cannot be corrected in the sound booth. The engineer can only turn down the level, so the distorted sound won't be as loud. However, the distortion will still remain. *You've probably heard plenty of distortion at a restaurant that calls diners to their available table over a handheld mike.*

Mixing

When two or more people are singing together, all persons should keep about the same distance between mouth and mike. The engineer can only balance volume levels, but the chance of getting a blended sound is greater if the mike distances are comparable.

Singing with a Sound Track

Here again, the engineer will be able to get a good balance between the voice and track if there is no distortion, in addition to no popping. This is especially important if the sound track includes one or more voice tracks as well as the accompaniment track.

Presence

When the mike is held too close, it can change the illusion the audience has of the relative presence of the singer and the track; the singer will seem very close with the accompaniment far away.

Making a Sound Check

You'll seldom get the luxury of making a sound check in a full house. However, you should use performance volume and presence during your pre-service sound check even though the church is practically empty. Don't use a tiny, timid voice during your sound check if you plan to use a big, dramatic voice during the performance. Engineers don't like those kinds of surprises; your audience won't, either.

Handle Your Mike with Kid Gloves

Some mikes are well insulated against external sound. Keep an ear tuned to extraneous sound that you may cause by the way you handle your mike and act accordingly. If your mike has an on/off switch, slide it, don't snap it. Your engineer should have your level down while you're doing noisy things like taking the mike out of the clip at the top of a stand. However, if you know the mike is hot (on), slightly twist it counterclockwise while you take it off the stand.

Is This Mike On?

Never blow into a mike to see if it's on. In addition to making an unpleasant sound, the moisture from your breath isn't good for the mike. Without an audience, speak into the mike using the same distance and volume you'll be using for an audience. Include a couple plosives for this check, like the Peter Piper nursery rhyme. If an audience is present, tap the tip of the mike gently or rub it with your fingertips.

Feedback!

That unpleasant howling and whistling sound is called "feedback." It happens when sound travels from the speakers back into the mike from too short a distance. Feedback is most likely to occur in a relatively small room while using a portable sound system at a high volume level. To control feedback in such a situation, move a little farther from the mike and stop speaking until the feedback subsides If the feedback is violent and you're sure it's your mike, turn off your mike switch until your level is reduced at the amp. You

may also try to shield your mike from the speakers with your body. If the mike is handheld, point it at a point in the room where there are no speakers. A room with a low ceiling and speakers in the ceiling is very prone to feedback.

Using a Sound System

If you are unfamiliar with the terms used in this section, please review the Sound Glossary on Page 108 before going any further.

Color-Code Your System.

Your mikes and amp/mixer controls can be marked with colored vinyl tape. I have used this tape in the following colors: red, yellow, blue, green, tan, white, black. It is especially important to tape-mark handheld and wireless mikes, and less important to color-code pulpit and other fixed-mount mikes.

Special Singers.

Instruct your regular special singers to use the same color mikes for the sound check and for the performance. Suggestion: Each time a group sings, save the settings you made during the pre-service sound check. These settings will be a good starting point the next time this same group sings.

Miking the piano.

There are two schools of thought for miking a grand piano: under the piano below the sounding board and above the strings. Ben Speer of the famous Speer family is known throughout gospel music as an excellent sound man. When the Speers sang at our church in the mid-70s while Ben was still traveling with the group, here's how he miked the piano: under the piano with the mike pointing straight up at the sounding board.

Ben Speer now works for Bill Gaither as his sound director, for taping and on-stage presentations of the **Homecoming** music events.

Mike Hardware.

Always manipulate mike hardware by grasping the metal shell of the plug, not the rubber collar or the cord. If your hardware is the professional 3-pin connector format, it will be very reliable. However, there are four separate solder connections inside each plug unit so some care is indicated.

To plug a mike into a jack, grasp the metal shell of the plug, match the three pins with the three little holes, and push firmly until a distinct click is heard. To unplug, depress the thumb latch with one hand and pull plug straight out with the other hand. Do not twist.

There will be a thumb latch on the wall jack and on the female plug at the end of the mike cable.

If the regular mike cord is not long enough, the cord from another mike can he used as an extension. Remove the cord from the second mike and connect the two cables.

Troubleshooting A Mike That Is Not Working

--Is the amp on?

--Is the mike switch on? UP is usually ON.

--Is the amp's mike channel turned to the proper level?

--Is the mike plugged into the right wall jack?

If you've made these checks with no results, try another mike

Cassette Tapes.

Always protect a tape you want to save by removing the safety tab from the back edge of the cassette with a knife point. With the cassette flat on the table and the tape-edge facing you, the tab on the left rear corner will protect the upper side (Side A) of the cassette. With that tab removed it will be impossible to put the deck into record mode and thereby erase a valuable recording. If you ever change your mind and want to record on that tape again, just cover the tab-hole with a small piece of tape and it's reusable.

Be sure your tape is on cue before the service begins. Do this by playing the tape until you hear the first note of music. Stop the deck immediately, remove the cassette, and use a pen barrel to rewind the tape by one revolution of the feed reel.

WARNING: Most cassettes have a non-recording leader of clear tape at the beginning. Use your pen barrel to wind past this leader before starting your recording.

Auxiliary Inputs And Outputs

You can use the following audio devices with your sound system by patching between your AUX in or out and the other device's AUX in or out. This may be done with these kinds of devices:

Tape deck

Visitor's mixer

VCR

Camcorder

CD Recorder

Take these precautions when patching these kinds of devices into your amp:

Turn the power off on the both devices.

Make sure the input or output on the other device has one of the following labels: [or a comparable term]

    ** AUX

    ** Line

    ** AV

    ** Tape

    **Audio

    **Record

Never patch an output marked SPEAKER to any of the input labels shown above.

Make sure your amp's level is down for the channel you are using; then experiment with gradually increasing the level.

Of course all experimentation of this type should be done before the service begins.

Duplicating Music And Sound Track Tapes

The copyright law forbids photocopying or duplicating any music unless it is in the public domain and marked P.D. -- or you have the expressed permission of the copyright owner. Music producers frown on copying sound track tapes and this should not be done in any way that will pervert the sale of an original tape. Never loan a copy of a sound track tape to another church or organization. Either loan the original or do nothing.

Sound Glossary

Airstream. The flow of air from your mouth to the mike while speaking or singing.

Ambient sound. Background noise that gets mixed in with the target sounds. In a recording of a sermon, for example, some ambient sound is desirable from the house mike(s) to give a sense of resonance and reverberation, as in a large auditorium. Too much ambient sound will make the recording seem mushy, hollow, or booming. Headphones are required to discern the proper balance of ambient sound and target sound. See *Presence.*

Amp, for amplifier. An electronic device that receives electronic signals from mikes, tape decks, or mixers. The signals are mixed together, increased, and sent over wires to speakers as amplified sound.

AUX [or line] inputs. The jacks on an amp, mixer, deck, or other audio device that is receiving a line input from a similar audio device.

Boom. A rod-type device that attaches to the top of a mike stand and permits horizontal as well as vertical positioning of a mike. Especially useful for persons who sing while playing the piano.

Broadcast-quality. A tape recording that is appropriate for use on the air in terms of such factors as levels, ambient sound, balance, and mixing.

Bulk Eraser. A special electromagnet with a momentary-on switch for erasing an entire tape in just a few seconds. Should not be used close to tapes that are to be saved. Tape decks have erase heads that erase previous recordings. The bulk eraser, however, erases the whole tape instead of just the portion that is being recorded.

Cable. The wire that carries signals from one device to another.

Connector, 3-Pin. (Also known as a Cannon plug.) The hardware that enables cables to be connected to mikes and amps. A 3-pin connector is generally used with low impedance systems.

Deck. The equipment for recording or playing back a cassette, CD, or reel tape. It requires an external amp or earphones for hearing the sound since it does not have a built in amplifier such as a "tape recorder" .

Distortion. An unpleasant characteristic of sound that has been recorded or amplified at above zero level, or with the mike held too close to the mouth. *[The sound in a restaurant when reservation availabilities are announced is often badly distorted.]*

Equalization (EQ) Enhancing the highs (treble) and lows (bass) to give the overall sound the most pleasing effect.

> **Warning: There is a fine line between *crisp* and *shrill* when you advance the highs, so be careful. If you think you may have crossed over into shrill, get a second opinion from a person that is at last fifteen years older than you.**

Feedback. Squealing, howling, or ringing sounds from the speakers caused by the sound cycling through the mikes and speakers when the mike levels are too high and/or the mikes are too close to the speakers. Feedback is less common with low impedance mikes.

Female. Audio jacks that receive male plugs. This distinction is similar to that used in the plumbing industry.

Flat. A mid-range equalization adjustment that emphasizes neither highs nor lows.

Hot. A mike that is on and working; a mike with the level too high.

High Impedance. (High-Z) A mike system that uses 2-wire cable, is limited to relatively short cable runs from amp to mike, and that is subject to feedback problems. High impedance equipment is usually cheaper than low impedance.

House Mikes. The mikes that are used to record/amplify the overall sound in the room in addition to a particular speaker or singer. House mikes are usually mounted high in the room and not directed at any particular sound source. With a portable system in a room with a high ceiling, put the house mike(s) on a mike stand that is extended to its maximum; point the mike straight up at the ceiling.

House. This is a general term that refers to the room in which the sound system is located.

Jack. The hole into which a plug is inserted. A chassis-mount jack is permanently fastened to a piece of audio equipment. A wall-mount jack is fastened to the wall, usually with a face plate. An in-line jack, also known as a female plug, is part of a cable assembly.

Level. The sensitivity of a mike to sound, as controlled by a volume control; another term for volume.

Line Input, Output. The circuits of a tape deck that receive audio signals from another audio device and that send signals to another audio device. LINE IN is for recording. LINE OUT is for playing back. Tapes may be duplicated by patching: From LINE OUT of the playback deck or amplifier to LINE IN of the recording deck. Such a recording may be made in a noisy room since no mikes are involved. Also known as "direct recording."

Line Matching Transformer. Converts a low impedance mike signal to a high impedance signal; will have a 3-pin connector at one end and a quarter-inch phone plug at the other. Fits on the end of the mike cord and plugs into the high impedance mike jack of your audio device. Should cost about $10 at your mall radio supply store.

Low Impedance (Low-Z). Opposite of High Impedance. Less feedback, longer cable runs, requires 3-conductor shielded cable and 3-pin connectors.

Male. Audio hardware items that are plugged into jacks or female plugs. See "female".

Mike (or Mic) for microphone. The device that captures sound and feeds it into an amp, mixer, deck, or other audio device.

Mike inputs. The jacks on an amp, mixer, deck, or other audio device that is receiving sound. Many mike inputs are switchable between mike and line. In the line position, such an input can receive a line (but not amplified) signal from an amp, mixer, deck, or other audio device. If a line input is sent into a mike input in the mike [rather than line or AUX] position, the probable result will be distortion.

Mixer. An electronic device that mixes the audio from several (at least 4) mikes and 1 or 2 auxiliary sources before sending it to a main amp. A mixer has the same level output as a tape deck and cannot drive speakers. A mixer may have a mike level output to permit it to be daisy-chained with other mixers.

Mixing. Blending sounds from multiple sources and of multiple types to achieve a pleasant overall sound. Effective mixing may require some music knowledge or appreciation as well as electronic capability. Headphones are required.

On Cue. The process of setting up a tape or CD cut so it will begin to play when turned on with a minimum of dead air. The term is also used in radio to signify the position of the pot that switches the input to an auxiliary cue amp. The "on cue, position is one notch lower than the lowest point on the dial. In radio, two turntables or CD players with cueing capability will permit a DJ to play music nonstop. While one selection is playing, the other

is being cued through the auxiliary cue amp/speaker. They are then alternated in that manner. To cue a tape or record, play it until you hear the first note of music, stop immediately, and back up past that first note. The distance between the cue point and the first note must permit the deck or turntable to achieve normal playing speed without wowing (off-speed distortion) the first note.

CDs are easiest to cue by following this process:

1. Make sure you have the proper selection and note the track number.

2. Place the CD player on PAUSE

3. Press PLAY

Patch Cord. A relatively short cable with connectors at both ends. The patch cord connects two audio devices, such as a deck and an amp, or two decks. CAUTION: Audio plug hardware is not standardized. A church system may use several different formats. Make sure the plug on the end of your patch cord matches the jack on the audio device.

Plug. The hardware on the end of a mike cable or patch cord that is inserted into a jack.

Pop. A form of **unpleasant** audio distortion that is caused by excessive breath sounds entering the mike during speaking or singing. The initial consonants B and P are called *plosives* and are known for causing pops. Popping can be reduced by keeping the mike below the breath stream (slightly below the chin) and/or moving the mike farther from the mouth. Some people, because of the characteristics of their speech, are very prone to popping and must take special precautions.

Pot, for potentiometer. Originally, a rotary-type volume control knob on a radio control board or other audio device. In radio jargon, pot now means the slide-type control units found on current equipment. Slide pots are more practical because they permit instant visual scanning of the relative position of each pot.

Presence. The sense of how close the sound source is to the mike. If you're recording speech, such as a sermon, the combination of mike distance and level setting should give a close-up presence. If the mike is too far from the speaker, there will be too much ambient sound mixed in with the speech to have a good sense of presence. When making a recording for a tape ministry or radio broadcast, the ideal setting is a mix of close presence and ambient sound to give a sense of realism. Headphones are required to get a good mix. See *Ambient sound.*

Quarter-Inch Phone Plug/Jack. Also called a banana plug. The standard hardware item on headphones.

RCA Phono Plug/Jack. The basic hardware item for connecting stereo components and speakers. The jacks on the back plates of tape decks are usually RCA phono jacks.

Sound Check. This is a simple process of making sure the mike levels are set properly before the service/performance begins.

Speaker. The audio device that receives amplified signals from the amp and produces sound. The mike is never referred to as a "speaker".

Track. A prerecorded sound track; an individual sound source on such a sound track.

VU meter. A dial-face meter that measures the input to or output from an audio device or channel in volume units, Distortion may be a problem if the needle rides in the red area above zero level. Current devices tend to be equipped with LED (light-emitting diode) meters instead of the dial-face style. These meters display a sliding bar of light instead of a moving needle. In stereo equipment, each channel has a meter.

Windscreen. An external or internal guard over the end of a mike for reducing popping or wind noise.

Zero Level. +/- 0 decibels on the VU meter or the LED level display.

G. Edwin Lint

Please note: The hypertext e-mail link above is hot [active] when you are connected to the Internet through your ISP. The same will be true of all hypertext links through the text of this ebook.

Chapter 10: Guidelines for Making Broadcast-Quality Tape Recordings of Your Worship Services

Or Putting Your Service On the Air Live

Plus Introduction to: <u>How to Broadcast Your Church Service on the Internet</u>

Non-technical tips and guidelines on how to make a broadcast-quality tape recording, ministry tapes, or broadcast your service live

Church Worker Handbook -- What You Didn't Learn in Bible College and Seminary

Warning: This chapter is not intended to replace the operating instructions provided by your equipment manufacturers. This chapter should be reviewed by the sound person (or committee) to assure that it is consistent with your church's equipment and policies. If this material is out-dated or incorrect regarding the equipment your church is using, this chapter should yield in every instance.

Table of Contents for This Chapter

Introduction

These guidelines will help you make a broadcast-quality tape recording or live broadcast for use on your local radio station. They will also help you make a quality master when duplicating cassettes for your tape ministry. Of course, you can broadcast your service live by letting the radio station run a phone line into your house sound system. That connection may be adequate for preaching but will not be satisfactory for congregational singing.

Committment and effort are required to make broadcast-quality recordings for either broadcasting or sending out your tapes in a tape ministry. If you are going to charge people for the tapes you make, you are also responsible for exercising good Christian stewardship. You should do all you can to make the quality of your recordings as high as possible.

More about quality later.

Terms and Procedures

If you are not familiar with certain terms and procedures used in this chapter, please consult *Chapter 8: Using Mikes and Using a Sound System*. Chapter 8 includes an extensive Glossary of terms at the end of the chapter.

Minimum Hardware Requirements

You may be surprised at how economical it will be to start a radio ministry. You will need at least the following items to put a taped or live worship service on the air, or to make quality master recordings for your tape ministry.

1. A free-standing CD Recorder. [Not a CD burner that requires a computer.] Such a device should cost under $300 and will enable you to record up to 80 minutes onto a standard CD with excellent fidelity. Caution: Such a recorder uses Music CD-R recording blanks, not to be confused with CD blanks to be used in a computer CD burner. Two-tray models will enable you to duplicate CDs, also. All radio stations will be able to play your CDs.

2. Or, a high-fidelity stereo cassette deck, a DAT (digital audio tape) deck. Of course the DAT deck will give you the best results with CD-quality sound. However, not all radio stations are equipped to play back DAT tapes. Look before you leap, into DAT equipment. *This item may not be essential for a live broadcast.*

3. A mixing board for mixing the output of your house sound system with at least two house mikes and one piano mike. I have a small recording studio in my home so I bought a 5-channel *Realistic* mixer (three mike channels, one Tape channel, and one

AUX channel) for about $100 at our local mall Radio Shack. Avoid battery-powered mixers; get one that plugs into an AC outlet.

4. High-speed Tape Duplicator. [Not needed unless you have a tape ministry.] If you are able to make a stereo master recording, make sure you duplicate your copies in stereo, also.

On the Air Rules

The fact you are "on the air" should never interfere with the way the Holy Spirit works in your worship. However, you can use some common sense rules to make your service sound better:

1. All speaking should be done at a microphone. Even though the live congregation may be able hear off-mike speaking, the radio congregation may not be able to hear at all or may hear hollow or barrel-like sound.

2. All music and special activities should be announced. People who attend can follow the order of service in the bulletin, but members of your radio audience may have no idea what is happening without verbal announcements.

3. All participants should start to speak/sing within seconds after their activity is announced. If the activity is music, the accompaniment should start immediately after the announcement. To avoid dead aid between the announcement and the start of the activity, have all participant sit within a short walk of the mike they will be using, and/or start moving to the mike in time to arrive there seconds after the announcement has been made. This rule is more important for radio than for TV. With TV, the audience can see pending action.

4. If you are taping the service, the pastor and other persons on the platform should know when the tape is rolling and you are "on the air." At one church I worked at, I placed a large clock on the side wall with a small red light beneath it. Both clock and light were wired to a switch beneath my counter in the sound room. Before the service started, I set the clock for 1:30 P.M., the time the service was broadcast When I stopped the tape for the announcements or any other reason, I flipped that switch; the clock stopped and the red light went off. When I started the tape again, I flipped the switch on.

Recording Engineer

You will need a full-time "recording engineer" any time you are making a quality recording or broadcasting live. This is a full-time job while you are "on the air" and can't be done while you are running the house sound system, also. Such a recording engineer should have experience mixing sound or should be trained by someone who has sound mixing or broadcast experience.

Your recording engineer needs to wear headphones and watch the levels of all inputs at all times. Your church may have been sending out tapes for years without a recording engineer watching the levels while a recording is being made. Now is the time to change all that.

Making the Right Connections

Run patch cords among your house sound system, your mixer, and your recording tape deck. Most likely, these audio devices will have RCA phono jacks on their input/output panels. If they do, you can use the garden variety audio cables which come with audio devices. If there is a combination of types of audio hardware on the jack panels, you may need to buy patch cords with the right male/female hardware at each end.

Run patch cords as follows:

From House Sound System Line Out

To Mixer AUX In

From Mixer Line Out

To Record Tape Deck Line In

or **To** the radio station for a live broadcast.

If you can get a second Line Out signal from the cassette deck which plays your sound tracks, run a patch cord--

From Sound Track cassette deck Tape Out

To Mixer Tape In

By having independent control of the sound track, you can achieve a better balance between the track and the voices during special singing.

Patching in a Guest Sound System

Your guest singers may have a mixer or sound system they prefer to use. Such a patch may be made directly to your house sound system or to your radio mixer. Even though your guests plan to use their own amplification, your recorded sound will have broadcast quality if you patch as follows:

From: Guest Sound AUX, LINE, or TAPE OUT

To: Mixer Tape In

Caution: When you use the Tape channel to receive AUX, Line, or Tape signals, make sure the mixer for this channel is switched to Tape and not Phono.

Note: The input/output jacks on these audio devices may be labeled AUX, Line, or Tape. As a general rule, these terms mean the same thing as far as audio device compatibility is concerned.

Setting Up House Mikes for Ambient Sound

If you want a stereo effect for ambient audience sound, you'll need one mike for the left channel and one for the right. Mount them as high as you can and as far apart as is practical. Set the pan pots on a stereo mixer to send the sound on the left side of the house to the left channel and vice verse.

Don't count on the pulpit or choir mikes to provide a good level of ambient sound with nice overtones of reverberation and resonance. Without mixing in the ambient sound of house mikes, the song service will likely sound like a concert by the worship leader, instead of a round, full sound of hundreds of people singing. To achieve this effect, you will need a mix ratio of about 10% worship leader and 90% house mikes. More on this later on.

"On the Air" Procedures

Author's note: I originally wrote these procedures for recording our 8:30 Sunday morning worship for broadcast Sunday afternoons 3:30-5:00 P.M. Our sound booth at that time was equipped with a 16-channel mixer for recording purposes only, in addition to the house sound board. The recording mixer has separate channels for pulpit mike, piano, organ, choir loft (4), orchestra, special singers, cassette sound tracks, CD sound tracks, and so forth. You may not have this flexibility, or your facilities may be much better. Therefore, I have adapted these procedures to the 5-channel $100 mixer I described above. If you are able to run a separate mike to the piano and jack that into mixer channel 3, you will have a little more flexibility.

Starting and Stopping the Tape

If you are running a CD Recorder instead of tape deck, replace each reference to tape with CD.

Setup. The first time you start the tape for a particular service, have the deck in record mode with the pause button engaged, and have the mixer's master volume all the way down. *Press the Counter Reset button.*

Starting the Tape:

   1. Release PAUSE.

   2. With tape rolling, increase the master volume to normal broadcast level. For the first start in the program, this master volume increase may be

gradual. After a short stop for a break in the service, the increase should be rather swift.

3. Start the clock.

Making a brief stop in the tape:

1. Swiftly move the mixer's master volume to OFF.

2. Press PAUSE.

3. Stop the clock.

Restarting tape after a brief stop:

1. Release PAUSE.

2. Swiftly increase the mixer's master volume to broadcast level.

3. Start the clock.

Always follow this sequence each time you start/stop the tape. This procedure will make it less likely that anyone will notice a break in the action, especially if you increase/decrease the mixer's master volume smoothly but swiftly.

Wearing Headphones

Headphones should be worn at all times it is necessary to mix and balance sound. It is impossible to mix sound effectively by watching meters only, or listening to house sound.

Watching Meters

Volume level meters should be kept near 0 level at all times. If two recording devices are being used, such as a reel deck and a CD deck, it would be ideal to use a test tone to set the record volume of both at 0 level. It is better to have meters peaking at +0 occasionally, than to have them consistently at -0 level.

Congregational Singing and the Worship Leader

Special note: All references to ON and OFF relate to the recording level volume control. On means level up to correct level for this part of the service. OFF means level all the way down.

After the song has been announced and as the pianist/organist plays the introduction to the song, cross fade the pulpit [AUX] all the way down and both left and right house mikes up to 0 level. The only sound of the worship leader's voice should be what is picked up by the radio house mikes from sanctuary house speakers. The Pulpit mike [AUX] should be OFF (volume all the way down) before the congregation begins to sing.

Exception: if the worship leader is teaching a new chorus, perhaps as a solo at first, leave the pulpit mike [AUX] up as the chorus begins. As the congregation picks up the song, gradually increase the house mikes volume and decrease the pulpit mike [AUX], until the pulpit mike [AUX] is off.

Important Note: You will not have a broadcast-quality recording if you have the worship leader singing at full volume doing the congregational singing. As a general rule, the pulpit mike [AUX] should be OFF when the congregation is singing. Mix in sound from the house mikes in lieu of the worship leader singing from the pulpit. Otherwise, your recording will feature a solo by the worship leader during the congregational singing. That may be good or bad, depending on who your worship leader is. [If I'm your worship leader, it would be bad!]

Smooth Cross-Fading And Level Adjustments

All changes in levels should be made smoothly with no audible seam in the source of sound. For example, after the worship leader has announced a song, the scenario should be something like this: Keep pulpit [AUX] at same level while bringing up house mikes from -30 to +/-0 to pick up congregational singing. Then, turn pulpit mike [AUX] off smoothly but quickly. By the time the worship leader sings the first note, the pulpit mike [AUX] should be completely off, with house mikes carrying the bulk of recorded sound.

Piano

Keep level of piano up to about -15 during congregational singing. The headphones play a critical role in setting the piano level. The level should be high enough to hear the sound of the piano tinkling in the background but not loud enough to draw attention to the piano sound.

House Mikes

The house mikes play a critical role in giving the recording a live, stereo effect. This is true even during special music and the preaching. With the house mikes set at low levels (but not OFF), your recording will tend to have a natural resonance and reverberation.

The following house mike levels are baselines and should be modified by what you hear in the headphones:

Congregational singing -- +0

Special music -- -25

Applause, laughter, greetings among worshippers -- +0

Sermon, prayer -- -30

Opening and Closing Announcement with Legal ID

Work with your radio station to make an announcement to be recorded on a cart (radio version of an 8-track continuous-loop cartridge). This announcement can be worded to be appropriate for play at the beginning, middle and end of your broadcast.

The FCC prefers that stations give a *legal* identification within 2 minutes of the top of the hour. A legal ID consists of the call letters plus the station location, with nothing between. It would be a good idea to include a legal ID in your announcement. Here are some examples of legal and non-legal IDs:

>Legals: [Nothing separating the call letters and the location of the station.]

>This is WJJR Mifflinburg

>This is the voice of Eastern Pilgrim College at 96.7 on your FM Stereo dial: WABI-FM Allentown

>Non-legals:

>This is WVMM at 90.7 on the dial, Grantham-Harrisburg

>You're listening to WVMM, coming to you from the campus of Messiah College, Grantham-Harrisburg.

Selecting the Tape

Use quality tape. Cheap tape may sound cheap on the air. If you're taping a service which has to fit into a 60-minute time slot, it would be ideal to have a cassette which runs for 60 minutes non-stop. However, such cassette tape is too thin to be reliable. For broadcast work, use a C-90 cassette which runs 45 minute on each side. If your deck is auto-reverse in the record mode, it can be set to reverse and keep right on recording till the end of the 90 minutes.

Keep Your Heads Clean

A tape deck's record and playback heads pick up a film of oxide from the passage of the tape after extended use. This accumulation can make your recordings sound dull and mushy. How often do you clean heads? I clean the heads of each tape deck I use once a week, whether they need it or not. You can use a cotton swab and a head-cleaning solution to clean the heads. Or, you can buy a head-cleaning cassette at your mall Radio Shack for about $5. I use one with three pads that you moisten with cleaning fluid: an oscillating pad in the center for the heads and one on either side for the capstans. You'll be surprised at how quickly these pads turn brown from the accumulation of tape oxide. This cleaner is ideal for auto-reverse tape decks and it's essential for cleaning the heads in your car's cassette deck.

Making Your Tape Fit The Available Time Slot

You can get your tape to fit into a 60-minute slot by using a stop watch to keep track of elapsed tape time. Let's say a service runs 80 minutes from the beginning of the song service until the end of the pastor's altar invitation. Your pastor has told you he wants the altar invitation to be included in the broadcast. Before the tape is put on the air, cue it to a point 20 minutes into the service. This point may be after the congregational singing but before the worship choruses-- and the altar invitation will be included. If you are able to stop the tape for the announcements or any other segments of the service deemed less essential, you will be able to use that much more of the congregational singing.

Audition Your Own Broadcast.

Always make a cassette recording of your service on the air. This will give you a chance to hear yourself as other hear you and make necessary corrective actions.

If you are archiving your services for later listening on the Internet, spot check these archives to assure that your recordings are consistently achieving the standard of broadcast quality.

G. Edwin Lint

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Chapter 11: Church Publicity and Public Awareness

Getting the most out of print and broadcast media with little or no expense.

Church Worker Handbook

What You Didn't Learn in Bible College and Seminary

Overview
Contents of This Chapter

Church Publicity and Public Awareness

Your church may have many activities that you do not consider special enough to warrant a one-paragraph news release or public service announcement [PSA] . Remember that each time your church's name appears in print or on the air, you are building a sense of name recognition in the minds of prospective worshippers. Therefore, it will be to your advantage to develop an action plan for developing and maintaining a program for Church Publicity And Public Awareness.

Consider these steps:

- **Select a public relations coordinator. Give this person responsibility for coordinating all publicity and public awareness activities for the entire church family.**

- **Select a public relations contact person in each program of the church.**

- **Use these guides and other similar materials to assure that all public relations workers have the necessary skills to make sure that your community is fully aware of all worship and special activities conducted by your church.**

Options To Consider

There are several options you can use to provide information to your community, including:

Web Page on the Internet

Radio and Television Stations

Newspapers

Brochures and Posters

The pages that follow give descriptions of these options.

Get a Web Page on the World Wide Web Of the Internet

As more and more people get home computers and have access to the Internet, having a Web Page will be an option capable or reaching more and more people. However, a local congregation should consider the type and number of people this investment of time, money, and energy will reach.

The fact that you are reading this from a web site shows you're aware of how to access information on the net. You may be less well informed on how to get information onto the web. You will find a full chapter in the *Church Worker Handbook* titled *Chapter 12: How to Publish on the Web*. Although this chapter focuses on the Dreamweaver software program, the same basic principles apple for the html generators produced by Microsoft, Claris, Adobe, and others.

Options to consider. There are several ways to get a page on the web. All of these options require you to consider the following:

- **Communication**: Remember that your primary purpose is to use the Internet to communicate information about your church, not make a big splash with lots of *eye candy*.

- **Brevity**: This isn't the best place for a sermon, just as you wouldn't print a sermon in the Saturday night newspaper display ad.

- **Accuracy**: Make sure your e-mail link and any links to other sites are working properly. Test them weekly, and every time a change is made to your web page.

Option 1: Use a free church web page service like **Churches dot Net** A basis template is used for all churches. You fill in the blanks from a **standard form** on line. Before you fill in one of these forms, look at several of the entries and see how the information on the form will translate onto your proposed new web page.

Option 2: Use someone from your church to create a page for you. A local business may even let you ride on their server at no cost to you.

Option 3: Hire someone or a company to do a web page for you. This will cost some money. However, more *[in terms of animated graphics and frames]* may not be better. Remember the warnings about brevity and the primary role of communication above.

Promote your site: No matter how you create your web page, you need to promote its URL. Click the link at the begging of this paragraph for an article I've written on this topic.

Radio and Television Stations

Public Service Announcements [PSAs]

A major section of these guidelines is devoted to PSAs. They appear to offer the best return on your investment of time and money.

Public Service Announcements, or PSAs as they're known by broadcasters, can be an inexpensive but effective way of telling people about your worship services. Although the FCC requires stations to run a minimum number of these free PSAs, and show this on their program logs, the traffic managers and on-air personnel may not give PSAs the same priority as commercial spots.

Stations in larger urban markets may be less inclined to run PSAs above the minimum daily number than stations in smaller, more rural markets. On the other hand, a nonprofit station may be more inclined to give nonprofit entities, such as churches, more consideration for running PSAs than would a commercial station.

Nonprofit stations may have more time on their program logs for PSAs because they are not running commercial announcements [spots]. In fact, they may be looking for quality PSAs to use as fill.

Broadcast stations run by the clock. If a scheduled program runs shorter than expected, a PSA may be used for fill. However, spots have a higher priority than PSAs. If the program log calls for a 60-second spot at a specific time, that spot will be run as scheduled because money is involved. On the other hand, a 10-second PSA may serve as fill, and be sandwiched in between a time check and a station break. The issue here is federal compliance vs. profit margin.

Writing PSAs

The first sentence in a PSA is the most important and must contain all the critical information. If a DJ or VJ needs a quick 10-second fill, he/she may grab your copy and just read the first sentence on the air. If that happens, you want that first sentence to carry maximum punch.

> **Warning**: Be careful about mailing publicity copy provided by a music group or an evangelist without a rewrite. Use your guest's copy as a resource as you write the PSA according to these guidelines. I have seen very few publicity announcements that follow the guides established in this section. Too many times, the person who writes the copy tries to make a statement of writing skills, or tries to glorify the subject of the copy.

A good rule to follow when writing PSA copy is to make that first sentence provide the basic information in the following order: who, what, when, where.

Who: Deciding on the *who* may be the most important part of the job. As a general rule, name the singers or speaker and let that be the who: **The Gospel Spot Lights**. The Who is seldom your church or sponsoring agency.

What: The *what* tells about what is happening: **will be in concert** ... or, **will be singing in special services** ...

When: This is a simple statement of day and time: **this Friday, March 15, at 7:30 P.M.** ...

Where: Here's where you mention your church or agency. A simple statement of location: **at the Bethany Community Church, just off routes 11 and 15 in Liverpool**.

The complete first sentence of this example PSA now reads:

> **The Gospel Spot lights will be in concert this Friday, March 15, at 7:30 P.M. at the Bethany Community Church, just off routes 11 and 15 in Liverpool.**

If only one sentence gets on the air, this is the kind of critical information you want people to hear.

In the second sentence, you can include such information as "a freewill offering will be received and everyone is welcome" and "a supervised nursery is provided for infants and toddlers up to 18 months." Save the hype about how wonderful your guests are and all the wonderful things they have done for the second and following paragraphs.

Getting Your PSA on the Air.

Try to get personally acquainted with the personnel at your local station. Key people will include:

- The **General Manager**, who is in charge of the overall operation of the station.

- The **Program Director**, who makes sure that every hour of the broadcast day is filled with programming.

- The **Traffic Manager**, who schedules the appearance of program segments, spots, and PSAs on the program log.

If the station is large and you don't have easy access to the general manager or program manager, make a special point to become acquainted with the traffic manager. Ask the following questions about PSAs at this particular station:

1. What is the preferred length? Standard lengths are 60, 30, and 10 seconds.

2. Do you prefer written or recorded PSAs?

3. If the preference is written, what is the preferred format?

4. If a station's preference is for recorded PSAs, is your station's talent willing to record PSAs from copy we provide? Will your station record PSAs using copy we provide and talent we recruit or provide?

Typing your PSA and sending it to stations.

Make a mailing list of radio and TV stations in your service area and do not omit cable companies. They often offer video bulletin boards that scroll continuously. If you don't know the specific preferences regarding format, type your copy in double space and give a contact person who will be available to provide more information.

WARNING: Avoid making copies of copies. After the second or third generation, the copies begin to get muddy, spotted, speckled, and unsuitable for public distribution.

Save your originals in a safe place and use nothing but the originals to create additional copies.

Recruiting talent to record your PSA on a cart.

First, ask the station to record your PSA using a familiar DJ. Or, if you or someone you know has radio announcing experience, or professional recording experience, try to make arrangements with the station to have such a person go in and make a tape.

Avoid asking someone without announcing or recording experience to make a PSA unless they are a known person in some realm. Amateur recording artists are a turnoff, even though they may be articulate and well-spoken in real life. The mike seems to bring out the worst in amateurs.

Commercial Announcements (Spots)

While broadcast stations are required by the FCC to air a certain number of PSAs in a broadcast day, they are not required to give your particular agency any specific degree of exposure. If you want something specific said a specific number of times and in a particular way, you may have to pay for it by buying some spots. Spots are often sold in package deals. For example, you may be able to buy 20 thirty-second spots in a five day period. Be sure your contract specifies the times your spots will be scheduled. If you want them aired in drive time, your contract should say so.

News Releases for broadcast

Local stations are always looking for local news. Write up a news release and send it to the stations in your area, using the same mailing list you use for sending out PSAs. You may get an interview, or even an on-location TV news team if the station sees your activity as having news value. If you don't get a response on your first mailing, keep trying. Remember, you are competing with a variable over which you have no control: the news the rest of your community is creating that day. Keep trying, and you may be successful, on what stations call a slow news day.

Talk Shows

Never pass up a chance to appear on a talk show. If you don't feel comfortable in front of a mike or camera, find someone in your church who does. Talk shows producers are always looking for new material. What you have to say may be of more substance than what is often heard on talk shows.

Newspapers

Newspapers offer two means of getting your word out: news releases and display ads.

News Releases for publication

News items are free, but subject to the editor's perception of whether what you are doing is newsworthy. Develop a mailing list of newspapers in your area and send each paper a news release each time you have an event. As a general rule, write the first paragraph of your news release like a broadcast PSA. In later paragraphs, amplify with additional detail.

Display Ads

This is a sure way of getting your information in front of the public, but the cost can be high for high circulation papers. Ad rates are calculated on the basis of the column inch, which is one column wide and one inch deep (long).

Shopping Guides

Don't pass up the give-away shopping guides when considering newspapers for news releases, display ads, and classified ads. These papers may be more inclined to run your news release, and the ad rates may be lower than conventional newspapers.

Brochures And Handouts

Print materials that have been printed on 60-pound glossy enamel paper in four colors can be very impressive. However, this kind of expenditure may not be the best investment of your public awareness dollars. Your standard of quality should be *subdued elegance*. This means neat and impressive, not sloppy.

Posters can be put up on public bulletin boards, at super markets and malls. Keep the information minimal and keep the font size at 18 points or larger. Be just as diligent at taking down posters after an activity as you are at tacking them up. Stale posters in public places can be counter productive in terms of creating good will.

Some copy shops offer an enlargement service for camera-ready copy. Shops with such a service will blow up a letter size original to poster size, which you may find suitable for posting on super market bulletin boards.

Glossary Of Terms Related To Publicity and Public Awareness

Camera-ready -- A term that describes a page of text that is ready to go to the printer for duplicating.

Cart -- Public service announcements (PSAs) and commercial announcements (spots) are often recorded on carts for easy access. A radio cart (for continuous-loop cartridge) is the

size, shape and design of an old-fashioned 8-track stereo tape cartridge. Video carts are similar to VHS tapes.

Click art -- Assortments of computer images that can be imported into a word processor or desktop publishing document with the click of mouse.

Copy -- This is the script that is read when an announcer records a PSA or spot.

Desktop publishing -- Microcomputers equipped with certain software can give the appearance of the printed page to a product done in an office or home. For more information, see *Basics of Desktop Publishing*, in this booklet. Software that can create columns of text in proportional spacing, and, a printer that can print at a resolution of at least 300 dots per square inch, are needed to give your product the appearance of being published by a commercial printer.

DPI -- Dots per (square) inch, the measurement of the resolution of a laser or ink-jet printer.

Drive Time -- The periods of the day commuters are in their cars on the way to and from work or school, presumably listening to the radio. Commercial radio stations are not likely to log more then the minimum number of PSAs during drive time.

Fill -- Stations run by the clock and fill (such as PSAs) may be needed to bridge the gap between programs when a program runs short.

Graphical user interface (gui) -- A user-friendly means of connecting the power of a microcomputer with the person doing the work. Such systems utilize the mouse, pull-down menus, and point-and-click routines to do complicated tasks. The Macintosh computer, as well as Windows and Windows software, all use a graphical user interface.

Gutenberg -- This German printer of the 1500s put the printed page in the hands of the common man, with his development of moveable type. Desktop publishing has put the printing of the page in the hands of the common man, also.

Half tone -- A glossy photograph which has been prepared for printing. Most photocopiers are not able to print text and glossy photographs without making the photos looks muddy.

Log -- Each radio and TV station keeps a program log that shows the nature, time, and type of all broadcasts. PSAs, spots, and programs are shown on the log.

Mouse -- A pointing and selecting device that is used in Macintosh computers, Windows software, and other computer applications that use a graphical user interface.

News release -- Local stations and papers are always looking for local news. Write up a news release and send it to the station or paper. You may get an interview, or even an on location TV news team if the station sees your activity as having news value.

PSA -- Public Service Announcement. This is a message from a nonprofit organization that is broadcast in the public interest. The Federal Communications Commission (FCC) requires all radio and television stations to broadcast a specified number of PSAs per broadcast day. The minimum number may be two per hour, but a station often runs more than the minimum as fill during non drive time or non prime time periods.

Public access TV -- Check with your cable company about time on your local public access cable channel. *Wayne's World*, of *Saturday Night Live* fame, is a crude and frequently disgusting parody of a public access TV program.

Resolution -- The ability of a laser printer to print fine detail, measured in dots per (square) inch. The higher the number of dots per inch, the better the resolution. Desktop publishing requires a printer that can produce at least a resolution of 300 dpi.

Spot -- Commercial announcements are called spots. Commercial establishments buy spots for the same purpose they buy newspaper advertising.

Talk show -- This is a growing opportunity to get the word out on your services. Radio talk show guests may appear in person or by phone to be interviewed and to answer questions from callers. Local TV talk shows may require you to be in the studio.

Tri-fold -- A page folded in thirds. When an 8.5 x 11-inch page is printed in three columns along the 11-inch side, tri-folding that page gives the appearance of a brochure.

Twenty (20) pound -- The term *pound* expresses the thickness of a sheet of paper: 20 is standard, 16 is light, 60 is heavy.

Typeset --A print style that gives a typeset appearance. The spacing is proportional, according to the actual width of the letters.

G. Edwin Lint

Please note: The hypertext e-mail link above is hot [active] when you are connected to the Internet through your ISP. The same will be true of all hypertext links through the text of this ebook.

Chapter 12: How to Publish on the Web

Church Worker Handbook
What You Didn't Learn in Bible College and Seminary

Non-technical (and non-html) guidelines on how to use off the shelf software to publish on the Web

Table of Contents for This Chapter

Publishing on the Web is a multistep process. Each step in this process will be explained in this chapter, as listed below:

Glossary

This glossary includes some terms that you must understand in order to get the most out of this chapter. Skim through these terms. If you do not understand the meaning of a term within the web publishing context, take a moment to learn its meaning before reading on.

Add or Submit: The process of registering your URL with a search engine in order that others may use it as a resource as a result of a search.

Anchors. An *anchor* lets the reader go from one point to another by clicking a link. This is especially useful for setting up a table of contents or for letting the reader go back to the top of the page with one click.

Browser: A software program that enables you to surf the web and visit different locations. Microsoft's *Internet Explorer* is probably the most popular browser. *Netscape* runs a close second.

Clipboard; cut, copy, paste: A portion of your computer's RAM (read only memory) that is reserved for the process of moving text or graphics within a document or between documents.

Domain name: A designation that is reserved for exclusive use by a person or organization throughout the Internet. In the URL: http://www.diskbooks.org/xxx.html, **diskbooks.org** is my domain name.

Dot com: The pronunciation of the following component of many commercial URLs: .com *com* represents the fact that the owner of the domain is a commercial organization. As a general rule, it is a good idea for churches to use a Dot Org [.org] domain name. Example: **www.christchurchnashville.org**

Drag: Holding down the mouse button while moving a text block or object to another location.

File transfer protocol (ftp): A software program that transfers files from your computer up to your server, or vice versa. Voyager is a good ftp program for Windows. Fetch is a popular ftp program for the Mac. (While Fetch is doing its thing, the mouse pointer becomes a little running dog with its tail wagging.) An ftp program may be stand-alone, like Voyager or Fetch. Or, it may be part of the HTML translator.

Hierarchical file structure (hfs): The file organization developed by Apple Computer for the Macintosh, and later adopted by Microsoft for Windows. HFS allows

you to nest folders within folders and to view (sort) a window's contents by such variables as name, date, size, and kind.

HTML (hypertext markup language): A simple programming language which is used to write files which are published on the Internet; when written as .html this is an extension to file names published on the Internet. .htm is sometimes used as an extension when a file is to be served from server that does not tolerate 4-character extensions.

HTML translator: A software program that allows the user to type in plain English and have the file saved in html format. *Dreamweaver* is the html translator that was used to finalize this page.

http: (Hypertext transfer protocol) Many URLs on the web begin with this acronym. Example: `http://www.diskbooks.org`

Internet Service Provider (ISP): A company that gives individuals and businesses access to the Internet via phone lines or cable. Many ISPs charge about $20.00 a month for unlimited access via a local phone number or cable.

Key words: Words which represent the content of a web site so a user can find that web site by using a search engine.

Link: The relationship between one file on the Internet and another. Clicking a link in one file will cause the user to be transferred to the destination link, even though that destination is on the other side of the world. You may return to your original location by clicking the *back* button on your browser.

Mouse pointer: The arrow image that moves across the page when the mouse is moved. When the pointer moves across an area where text may be typed, it becomes an I-beam and will create an insertion point (with flashing cursor) when clicked. When the pointer moves across a clickable link in an Internet document, it becomes a pointing index finger and will send the user to the destination of that link when clicked.

Dreamweaver by Macromedia: An html translator that runs on Windows computers.

Promote: Registering a URL with search engines so it's location will be retrieved when a user is looking for that kind of resource.

Publish: Uploading a document to a server where it will be accessible on the Internet. This is easily done via ftp software.

Search engine: A searchable database of information about many Web pages, and software to conduct the search. A popular search engine is Google.

Server: **Computer hardware and software capable of storing many files and making them accessible to users on the Internet. Web hosting companies rent space on their large servers to individuals and businesses. A block of 30 megs should cost about $10.00 a month. You can have your web files on your own computer but upload [save them] onto your server where they will be available to the world. It's usually a good practice to have your files in two locations, as a backup. If a catastrophe strikes the server you are renting and all your files are lost, the files on your own computer will be your backup. The converse of this is true.**

Softspider: **A program which lets you enter key words and other important information about your site one time, then crawls around the Internet and registers this information with many search engines.** *Traffic Seeker* **is a good program for Windows.**

Surf: **Traveling to various locations on the Internet. Similar to channel surfing on your cable TV set.**

URL: Universal Resource Locator: **The URL that represents this file is:**

<div align="center">

http://www.diskbooks.org/cw11.html

</div>

Web: **The Internet; the worldwide network of phone lines that connects computers and servers.**

World Wide Web: **In a URL,** **www**. **represents World Wide Web.**

WYSIWYG: **An acronym used in desktop publishing (DTP), for the phrase "What you see is what you get." A true desktop publishing WYSIWYG program like PageMaker really does let you see it on the screen before you put it on paper. However, WYSIWYG should not be used in connection with html translators because what you see on the HTML translator screen may be quite a bit different from what a web user will see on a browser screen while on line.**

The Purpose of These Guidelines

This chapter is designed to augment, not supplant, the documentation that comes with your html translator and word processor. If something in this chapter is in conflict with what your html translator provides, this chapter yields in every instance.

Why Publish on the Web?

I publish on the Web for the following reasons:

1. **Publication can be fairly instant. I can write something this minute and within the hour, it can be available for the whole computer world to read and download.**

2. **I, and only I (and my wife), decide what I am going to publish and not publish. I don't have to read rejection letters from publishers who for whatever reasons don't want to publish my work. I am renting 35 megs of storage space on a server on Long Island. If it will fit in that amount of space, I can publish it. By the way, the amount of publishing I have done to date, as outlined above, fits in 35 megs storage space on the server, with room to spare. If I want to publish more, I can rent more.**

3. **I have the potential of worldwide distribution. According to the last monthly report from my server, my files were accessed by readers in 50 countries.**

Introduction

When I retired from 37 years in public education in December, 1994, I had a major retirement goal: to publish on the World Wide Web of the Internet. I had already written two full-length novels with one of them in hard copy. Both of them were on disk. In addition, I had a number of other educational and inspirational writings on disk. I wanted the world to be able to know and read what I had written and would write.

The Life Story of a Novel

The first full-length book I wrote was a novel about the rapture of Jesus Christ, titled *Gone*. *Gone* was written in the late 70s on an IBM Selectric typewriter. Imagine typing a 200-page novel on a typewriter! I submitted my proposal to publishers great and small and accumulated a fat file of rejection notices.

Gone was revised and retyped in 1984 on my then-new Apple IIe computer using the AppleWorks word processing module. Now I had a novel on disk. The publishers weren't impressed, though. More rejection notices.

In 1986, I imported the *Gone* files into a Macintosh using Microsoft Word word processing software. The desktop publishing revolution had arrived. Now I had the capability to produce camera-ready originals of publication quality using a laser printer. I contracted with a publishing company in Michigan to print and bind 3,000 copies of *Gone*.

However, I lacked the distribution contacts and some of that original run is still in storage.

In March of 1996, I published *Gone* on the Web. The files that had been typed on an IBM Selectric typewriter, been retyped on an Apple IIe, imported into a Macintosh, and copied to a html translator, were now available to the world! As of November 1, 1997, the *Gone* Home Page had been hit 5703 times.

The extent to which I have achieved my retirement goal of publishing on the Web can be viewed at the following URL:

http://www.diskbooks.org

I am a teacher and an author but I am not a computer programmer. I know next to nothing about writing in hypertext markup language (html) or any other Internet language. However, I have been able to utilize my user-friendly Macintosh computer and user-friendly html translators such as Dreamweaver. I have now gone on to Windows 98. [Not as user friendly as the Mac but much more so than Windows 3.1, the first version of Windows I used.]

Here Is A Brief Explanation Of The Steps In The Publishing Process:

A. Subscribe to an Internet Service Provider (ISP) that gives you unlimited access for a flat rate via a local phone number, if you haven't already done so. I use Comcast.Net , which charges about $20.00 a month.

B. Learn to use an html translator, such as Dreamweaver, if you haven't already done so. A translator like this lets you type in plain English and automatically converts what you type into hypertext markup language (html). Microsoft makes FrontPage for Windows. Adobe and Claris make html programs, also.

Before you start to type in a word processor, learn the formatting features of your html program. Some indenting, hanging, and nesting features that you take for granted in your word processor may not be available in your html program. With Dreamweaver, you can export a Microsoft Word file in html format and import this file into Dreamweaver. Virtually all formatting will remain intact, including tables!

Some times, an html translator is referred to as a WYSIWYG html program. Such a program does not exactly show you on the screen what a web client will see on the browser screen while on line. Therefore, you must keep checking your work with a web browser before it leaves your desktop and gets published to the whole world.

C. Organize your work on your hard drive.

Dreamweaver can manage your site files and synchronize them with your server. However, I have found it just as easy to manage my own sites. I keep over 300 pages (files) I have on the Internet in a single folder on my hard drive, and in a single folder up on my server.

D. Write in Microsoft Word word processor.

The combination of Dreamweaver and Microsoft Word will let us export Word as html. Dreamweaver will import the Word html file intact.

However, other word processors and html combinations may not be so kind. You may have to observe the following cautions: Don't use "smart quotes". This is a feature with some word processors that makes quotation marks and apostrophes look more

professional. When you are preparing text for or e-mail or your html translator, it will be necessary to turn off smart quotes. Quotation marks and apostrophes may be transmitted as strange characters, if you do not turn off smart quotes.

Special Note: If you do use smart quotes or the option key, the worst that will happen is you will get strange characters. When you check your creation with a browser, watch for any bugs that need further editing.

Special Note: Make sure you know how to use your computer's clipboard to copy and paste. This link will help.

E. With Dreamweaver and MS Word, you will export the Word document as an html file.

Then, in Dreamweaver, you will import the Word html document with all formatting intact, including tables.

With other word processor and html programs, you may need to copy your work to your html program with the clipboard.

F. Format your page in the html program.

You may continue to edit and fine tune the file while in Dreamweaver.

Setting anchors. An *anchor* lets the reader go from one point to another by clicking a link. This is especially useful for setting up a table of contents or for letting the reader go back to the top of the page with one click.

Placing graphics in your document:

Use graphics sparingly. I suggest their use be limited to logos and photos of principals in your document. Any use of graphics will slow the loading of your file to some extent.

G. Rent space on a server.

You will need to rent space on a server. Here's the best price I have found. Click to learn more. BizLand.Com gives an excellent balance of economy and technical support.

Note: Before you rent space, check out your own ISP. You may be able to get a small amount of free space on their server. This could be enough to get you started.

H. Consider getting your own domain name. This seems a little extreme at first. However, when you consider you can keep it for life at $35 per year, the cost is minimal. The biggest advantage of having your own domain is that you can keep it forever and never have to change your file names if you change your server. I just went through a

server change a few years ago and I hope to never go through that again. If you use **BizLand**, you can select your own domain name [assuming it's not already taken].

My home page file name is: http://www.diskbooks.org

No one else in the world can call themselves diskbooks.org If I move all my files to a server in California tomorrow, all my *business* will follow me from Long Island right across the country to the Pacific coast.

The full name of a file on the Internet is called a URL, for Universal Resource Locator. The periods are pronounced as *dot* and are as important as any other part of the URL. By the way, absolutely no typos are allowed when typing a URL. A single character can make the difference between the file you want and a *File Not Found* message from the server. Case (upper or lower) is also critical. On some servers, such as mine which runs under UNIX, the wrong case can give you an error message. Develop the habit of typing file names in all lower case characters; most people do.

http://www. This is the standard prefix for all http URLs on the Web.

diskbooks This is the name I have chosen for my domain.

.org This is the fact that this is an organization. .edu would indicate an educational entity. .gov would be a government entity. Of course, .com is for commercial enterprises and therefore should not be used by churches.

cw11. This is the file name for this chapter on the World Wide Web.

html The fact that this file is written (by the html translator) in hypertext markup language.

> **Reminder: when you are linking a file to another file in your account folder on your server, you only need to use the file name plus the .html extension; when you are linking to a file outside your server, you need the full URL.**

File names should be short because they will be part of the URL. And, they must always end with the extension .html [Some servers require you to use .htm as your file extension. Be sure you know which to use before you continue.]

Warning: Don't forget the dot before the html and make sure the last character of the extension is a lower case l and not a numeral 1.

For example, the URL for the Home Page of *Church Worker Handbook* is shown below.

http://www.diskbooks.org/cw.html

If you're careful, you may be able to type this error free one time (I couldn't). However, if you [copy it to your clipboard](#) and then paste it into the Link window of your html translator, it will be error-free time after time.

You may be wondering how you can get a copy of a URL for your clipboard. There are two common sources:

1. If you visit a page on the web which you want to link to, the URL will appear at the top of the page, in what Microsoft Internet Explorer calls the Address: Netscape calls the name of the URL the Netsite window. When it's selected (highlighted), use the copy command. Clicking alternately in the page and the Address window will select and deselect the URL.

2. When you see a link on the web you would like to copy to your clipboard, click and hold the mouse button while the pointer is a pointing finger while over this link. (On a Mac, click and hold the single mouse button; on a Windows PC, click and hold the *right* mouse button.) A little menu will appear and one of your choices is to copy this link. Once it's on your clipboard, you can paste it into the Link To: window. Or anywhere else, for that matter.

I. Test your page with a web browser while your file is on your desktop. If you are linking between two pages on your hard drive, the links will work on your desktop just like on the web, only faster.

To use a web browser to check the output of your html translator, follow these steps.

1. Save your most recent changes with the html translator.

2. Open the web browser, pull down File, and select Open. Then use your dialog box to find the file you have been working on.

3. Compare what you see on the translator screen with what you see on the browser screen. You will be most likely to see discrepancies in line and paragraph spacing.

J. Publish your page by copying (uploading) your completed page onto your server. The best way to copy a single file is with a file transfer protocol (ftp) program such as Fetch for the Mac or Voyager for Windows. You should be able to drag the file icon into the window of the ftp browser.

K. Publicize (Promote) your page by submitting it to as many search engines as possible. [See below.]

Organize Your Work on Your Hard Drive

This section requires some understanding of the Mac and Windows hierarchical file structure (hfs) I recommend that you keep all your html files in a single folder, both on your hard drive and on your server.

Each file you publish may exist in at least two versions on your hard drive, as listed below:

A. The original version of a file as typed in your word processor.

B. The html version of this file that has been created by your html translator. This version of your file should be in the same folder with all your other web files.

Promote Your New Website

After you've set up your Website, make sure you promote it by registering it with as many search engines and link lists as possible. Many are free, so all it takes is a little boring work. You can have the best Website in the world, but if no one knows about it, what good can it do?

If you're running Windows 95/98 or higher, you have the option of buying a program known as Traffic Seeker. This program will let you enter key words and other important information about your site one time. Then, the software crawls all over the web and registers your site in thousands of locations. If you have more time than money, you will need to spend hours on the Internet, going from search engine to search engine, and registering your page. At this writing, TrafficSeeker costs a mere $50 for the regular version, and $100 for the professional version.

You can download an examination version of TrafficSeeker at the following URL:

<center>http://www.trafficseeker.com/</center>

Whether you work manually or automatically with TrafficSeeker, it won't hurt for you to understand a little of what happens when you register your website.

Search Engines

A search engine is a searchable database of information about many Web pages, and software to conduct the search. Your job is to get listed in those searchable databases. A good starting place is **Google**.

Here's a few pointers:

1. Make a simple text file which contains key information about your page. As a minimum, this file should include:

- **Complete URL (spelled correctly)**

- **Your e-mail address**

- **A title for your site. It will be ideal if this title can include one or two key words that a search engine will look for during a search.**

- **A short paragraph that describes your site.**

2. Place this file on your desktop and shrink it down to the minimum size possible.

3. As a registration form comes up, use the clipboard to copy key information from your simple text file to the form. *This is absolutely* **essential when entering your URL. Don't trust your ability to type that URL correctly. I never do. Simple things like your name or phone number may be typed faster from the keyboard. But never your URL.**

Sometimes you will have a hard time finding a form to use when you want to enter information. All you can find is a way to do a search. The key words you are looking for are *Add* **or** *Submit***, or any of their synonyms. For some reason, the Add and Submit links are sometimes in very fine print. If you can't find a way to submit a URL, look for a mailto link and email the information from your text file: mailto:gel1934@comcast.net is my mailto: link) If you can find neither a place to submit your URL or a mailto: link, skip that one and go to the next one.**

Some search engines give you a chance to verify your link before the submission is finalized. If you get that chance, take it. This way you can be sure that your URL has been entered correctly. Your page should come to the screen when you click the test link.

You may have to wait two or three weeks or more before you are able to find your page with a search engine. Be patient. Keep on registering your page in as many places as you can. After a while, people will start hitting your page.

Link Lists

When you have gotten your page listed with as many search engines as possible, then start with the link lists. For some reason, some people like to maintain lists of links, often called free-for-all lists [FFA]. Use the same simple text file as you used for the search engines and start listing. Makes a good rainy (or snowy) day activity. By the way, this activity is time-consuming and boring. If you don't have an Internet Service Provider that gives you unlimited access via a local phone number, you better start looking for one before you launch a major publicizing project.

Reciprocal Links

Sometimes when you're visiting a search engine or link list, you'll see an offer to place you on a link list if you will link your page to their location. You need to set up a page of links

to other pages. I call mine **Links to Other Resources.** You can visit it and see how I have set mine up.

Good luck in your web publishing venture. There may never be another activity in your life whereby you will make a greater impact on a larger number of people with a smaller amount of effort.

G. Edwin Lint

Please note: The hypertext e-mail link above is hot [active] when you are connected to the Internet through your ISP. The same will be true of all hypertext links through the text of this ebook.

Chapter 13: Planning and Conducting a Public Meeting

Church Worker Handbook -- What You Didn't Learn in Bible College and Seminary

Table of Contents for this Chapter

Introduction

You have been appointed by the church board to conduct a planning session for a series of community Bible studies to be held during the coming year. This chapter will walk you through the various steps you will need to take to make this a successful meeting. Some of the specifics are real and others are fictional. For example there really is a Hoss's Steak and Seafood House and the food really is reasonable and delicious.

The sample meeting discussed in this chapter will be fairly small, low key, and low budget. However, someday, you may be planning and conducting a regional conference of several hundred participants. Learn on a small meeting and then you'll be better prepared for a larger one.

Picking a Time

Since it has already been decided that the Community Bible Study will be held the fourth Thursday of every month, it makes sense to hold your planning meeting on a Thursday. The church board has recommended that the Bible studies be held from Noon till 1:00 P.M. in a brown bag-lunch environment.

A bag lunch will be okay for the eventual Bible studies but you want this first planning meeting to be a little nicer. So you decide to have it a local restaurant.

Making a Reservation

Food makes your planning a little more complicated, with such things as menu, price, and smoking to be considered. Hoss's Steak and Seafood House sounds good. The menu ranges from an all-you-can eat food bar for under $6 to prime steaks and lobster. Hoss's is smoke free and centrally located, close to the Gettysburg exit of the Pennsylvania Turnpike. You've eaten there many times and you know the food is good. [Try to avoid making a meeting reservation at a restaurant you've never visited.]

First hurdle crossed: you've picked the location; it'll be at Hoss's.

Second hurdle: make the reservation. The person who takes your reservation assures you your group will have a private room for about 50 people. She asks for your name and you say *Jane Doe*. She asks for the type of affair and you say a "planning meeting". She writes in the reservation book: Jane Doe, planning meeting. You hang up, pretty pleased with yourself. Everything's all set for the meeting. Right? Read on!

On the day of the meeting, your baby sitter is late in arriving and you are fifteen minutes late in getting to Hoss's.

When the first person arrives for the meeting, this dialog takes place.

> "I'm here for the Community Bible Study Luncheon."
>
> The hostess looks in the reservation book and says, "Oh, are you with Jane Doe's group?"
>
> "I don't know any Jane Doe. I'm here for the Community Bible Study."
>
> "It says here Jane Doe's having a planning meeting at Noon. Is that your group?"
>
> "I don't know anything about Jane Doe's meeting. I thought I was coming to the Community Bible Study Luncheon. Maybe I have the wrong place or the wrong day. Good-bye."

This scenario is fictional but a similar thing happened to me at Hoss's. [I stayed for lunch until the mix-up was fixed up.

Follow these steps in making a reservation for your meeting:

1. Know the name of your meeting. If the meeting doesn't have a name, give it one. You must give a meeting name when you make a reservation.

2. Make sure the reservation clerk records this name in the reservation book. It's okay to give your name but make sure the clerk writes it down.

3. If the reservation doesn't ask for a meeting name, offer one. Sometimes, reservations are taken by people who are not skilled in public relations.

This identical meeting name should be used from this point on regarding this meeting: in the church bulletin, on posters or flyers, and on the restaurant/hotel marquee or meeting board.

Publicizing Your Meeting

Go to *Chapter 10: Church Publicity and Public Awareness* for detailed information on how to publicize your meeting with little or no cost.

Giving Directions

Preparing written directions may be a gift or it may be an acquired skill. If you're not sure you have either, follow these steps for preparing directions:

1. Drive the travel route from the main traffic artery to your meeting place in your car. Use your trip odometer to make note of the mileage between various landmarks.

2. As you drive the route, make special note of the marked route numbers. Strangers will appreciate route numbers rather than street signs and landmarks. Of course, if there are no route numbers, give whatever information will be helpful.

> *How many times have you diligently followed directions to a meeting place with left and right turns at landmarks, only to realize the whole thing was following a marked route number?!*

4. If you are giving directions in an urban area, give tips on the street layout. Example: The north-south streets are alphabetized and the east-west streets are numbered.

5. An ideal set of directions has both narrative descriptions and a map. My personal preference is narrative descriptions; never omit that. Here's a sample narrative on how to get to Hoss's from Harrisburg:

Follow I-83 South across the Susquehanna River to the junction with Pennsylvania Route 581 West. Follow 581 West 3.5 miles to the U.S. 15 South exit. Follow U.S. 15 South 3.5 miles to the first exit after the entrance to the Pennsylvania Turnpike. One half mile past the turnpike, take the Mechanicsburg/Bowmansdale Exit off Route 15. When you come off the exit ramp, turn right at the stop sign. Go .5 mile to the first traffic light, Gettysburg

Pike. Go one half mile to the entrance to the Country Market Nursery, on the right. As you enter the nursery complex, Hoss's will be on your right.

Author's note: I have never clocked that route on my trip odometer so I estimated the distances.

For additional information on making name badges, printing an agenda, and managing registration data, go to *Chapter 7: Basics of Desktop Publishing*.

Making Name Badges or Tent-card Style Place Cards

Name badges are an absolute must if there is a good chance that attendees at your meeting will not know each other. Such badges can run from the do-it-yourself *Hello, My* Name Is type to computer-generated ones laser-printed on colored card stock, printed in color ink, encased in plastic windows and spring-clipped to the lapel. There is a right and a wrong way to do both kinds. We'll look at some guidelines.

The ideal procedure for any name badges is to make them up before the registration starts. If you are having self registration, array the badges in alphabetical order.

[Tent-style Place Cards may be made from folded card stock and hand-written with standard broad-tip markers. However, Avery also makes tent cards for computer generation.

- If participants are writing their own names, provide identical sharpie-style fiber-tip markers with indelible [non-smear] ink. Avoid standard broad-tip markers.

- Always provide the writing instruments. Never allow participant to use their own pencil or ball pen.

   Computer-generated; laser or ink-jet printer

   1. The Avery label company provides a wide range of name badges and tent cards. Many productivity computer programs provide a drop-down menu of Avery numbers. Select the product number on the Avery box and your software will automatically format your badge or tent card in terms of size.

      Hello, My Name Is [Peel and stick, with space to write a name]

   2. Follow these rules for laying out the content of your badge:

      - Omit redundant information. For example, it is not necessary to include the name of the meeting; most folks will know where they are. If all attendees are from the same church, from the same city, or even from the same state, it is not necessary to include this

information on each badge. The less information [clutter] a badge contains, the more legibility there will be from a distance.

- Set all text in Helvetica bold for maximum legibility at a distance.

- Place the name at the top, in 18 point, if possible. This is the most important item on a name tag. Allow two lines for the longer names which will wrap.

- Place the church name and city next, in 14 point, if possible.

- Place the meeting logo last if there is one. This is the least important item on a name badge since each is the same.

Here is an example of the content of Jane Doe's badge:

<div style="border:1px solid; text-align:center">

Jane Doe
Christian Life Assembly
Millville

</div>

Planning and Conducting Registration

When planning for a large meeting, always use a pre-registration process, consisting of the following elements:

a. Registration form that is to be filled out in advance and mailed in.

b. A database consisting of key information of all registrants. Usually such a database includes the following fields:

Title: Mr., Mrs., Ms., Dr.

Name: If your software cannot merge first and last name in a mailing address, you will need a Last Name field so you can alphabetize your list.

Church, or other relevant organization or agency

Street address

City, State , Zip: you will need three separate fields if you will want to sort by city, state, or zip.

Country, if international participation is likely

Phone

Fax

E-mail: Someone will need to scrutinize these very carefully because handwritten e-mail addresses may not follow the requirements of e-mail protocol: no spaces, an @ sign to separate the username on the left, from the delivery system on the right. Here is a sample:

edlint@diskbooks.org

Computer-generated name badges drawn from the information in the registration database.

The registration arrangement should allow participants to flow smoothly through the process with a minimum of writing and minimum of waiting to register. If you have asked participants to pre-reregister, you should use your registration database to create an alphabetized list of expected participants.

The ideal registration setup consists of three steps:

1. **Place a check beside your name on an alphabetized list.**

2. **Pick up your name badge and/or tent card.**

3. **Pick up the agenda and other needed materials.**

Elapsed time for moving through this process [chatting and visiting excluded]: 15 seconds.

Collecting information from application forms

These guidelines take precedence over what people may write on applications when attending a workshop or seminar. Over the years, I have conducted dozens of meetings and workshops requiring filling out and mailing in a pre-registration form. The contents run from ludicrous to sad.

Example: Applicants from the same church may show the following information when filling out forms which ask for home church:

Church of the Nazarene
Crossroads Church of the Nazarene
First Church of the Nararene
Lewisburg Church of the Nazarene

In each case, *church* should be entered as *Crossroads Church of the Nazarene*, it's official name.

After registration information has been entered in a data base, sort each involved field in alphabetical order. This will enable you to quickly identify and correct errors and inconsistencies. This is especially important when the data will be displayed in a list of

meeting participants and used to generate name tags and printed lists of participants. If you don't know the official name of a church or organization, find out.

Omit Titles

In a list of names or on an agenda, omit all titles such as Miss, Mrs., Ms., Mr., and Dr. If you wish to show a doctorate, it should appear in its proper form after the name.

Examples:

Name badges or agenda listings

> Jane Doe, D.D. [doctor of divinity]
> John Doe, Ph.D. [doctor of philosophy]
> James Doe, Th.D. [doctor of theology]

Mailing address:

> Dr. Jane Doe
> Dr. John Doe
> Dr. James Doe

A title is used with a full name when it is part of a mailing address. A title may be used with a surname only in a second reference but do not use Miss or Mrs. unless you know for a fact that the woman does not prefer Ms. As a general rule, a woman who prefers Miss or Mrs. will be less annoyed by Ms. than will be the case when the converse is true.

More about Mailing Addresses.

A rural address should be written Route x, Box xx or Rt. x, Box xx. R.D.[rural delivery] and R.F.D. [rural free delivery] are obsolete. Use the U.S. Postal Service two-letter abbreviations for a state's name. However, use conventional abbreviations when the name of the state is not part of a mailing address.

Example:

> Box 2211
> Harrisburg PA 17105

> He has a post office box in Harrisburg, Pa.

Creating an Agenda

Most formal meeting should have an agenda. Don't avoid it because you don't have a lot to say. People like to know what to expect and who's involved. Here's an example of an agenda for the Community Bible Study planning session, expanded into a one-day meeting:

 [Lines marked with an asterisk [*] may be omitted from the agenda but should be included in a publicity flyer or poster]

Planning Session
for the Community Bible Study

Thursday, March 10, 2005

9:00 a.m.

Hoss's Steak and Seafood House

*1234 Gettysburg Pike
Mechanicsburg, 17055

*717-555-1212
Jane Doe, Chair

*717-796-0171
jdoe@diskbooks.org

Registration and Coffee:.. 8:00 8:55

Invocation:.. 9:00
    Rev. Paul J. Wislocky, Senior Pastor,
    Christian Life Assembly, Millville

Morning Break: 10:30 10:45

Lunch from the menu:.. 12:30 1:30

Afternoon Break: 2:30 2:45

Benediction: Pastor Wislocky: 5:00

Using Tab Commands to Set Up the Agenda [A tutorial]

The agenda above was made with the Microsoft Word word processor by using the Tab dialog box. Follow these steps when setting up an agenda or any similar document:

1. Type the text that appears along the left margin of your document first, pressing **Return** at the end of each line.

2. **Select** [highlight] these lines of text.

3. Determine the point at which you want the text along the right margin to end. In this agenda, we have chosen to use the point of **6.5 inches**.

4. Pull down the **Format** menu and select **Tabs**.

5. Find the **Tab Stop Position** box in the upper left corner of the **Tabs dialog box**; type 6.5

6. Click to select **Right Alignment**

7. Click to **select Leader 2 …** [Leader 2 is a series of dots from the point you press the tab key to where you type in the time.] You have a choice of None [no leader], dashes ----, or underscores _____.; I prefer dots …

8. Click OK

9. Click to get a flashing cursor [insertion point] at the exact point where the text along the left margin ends. In this case, it will be **coffee**

10. Voila! You automatically get a line of dots …. across the page to the 6-5 inch point.

11. Now type the text that is to appear along the right margin. You'll notice that the text you type at the end of the dots … ends [remains justified] at the 6.5 inch point.

12. Repeat this process for all lines of the agenda.

13. Since one of the alignment options is **decimal point**, the Tabs dialog box is an excellent [only logical] way to set up financial reports, even when the decimal places vary. **The decimal points will always line up under each other!**

Arranging Seating

For additional information on using projection devices during your meeting, go to *Chapter 6: Using Audio-Visual Equipment*

When you have an opportunity to control the seating arrangements, follow these guidelines:

1. If interactive discussion of a fairly small group will be the primary activity of the meeting, place the chairs in a circle.

Use a semicircle if a projection device, chalkboard, or flip chart will be used.

2. If a larger group of participants will be seated in movable [stacking or folding] chairs, have the front of the room be along a long wall, the left/right of the room be along the short walls.

Example for 45 chairs.

<p style="text-align:center;color:red;font-weight:bold;">CCCCCCCCCCCCCCC</p>

<p style="text-align:center;color:red;font-weight:bold;">CCCCCCCCCCCCCCC</p>

<p style="text-align:center;color:red;font-weight:bold;">CCCCCCCCCCCCCCC</p>

2. If the participants will be seated at tables, follow Rule 2 above but have the tables in a horseshoe, with the open side toward the front of the room.

If interactive discussion will be the primary activity of the meeting, place the tables in a hollow square or rectangle, with a small opening for the chairperson to enter.

When tables are used and there is a good chance that participants will not know each other's names, it's a good idea to provide tent cards with names.

Following Your Agenda

Sometimes there will be extenuating circumstance that prevent you from sticking to the printed agenda, but make a since effort to do so.

> **Start on time**

> **Take breaks and lunch on time**

> **Resume activity on time**

> **Adjourn on time**

Chapter 14: Planning a Children's Program

Church Worker Handbook --What You Didn't Learn in Bible College and Seminary

This chapter is written about Christmas programs for children because I wrote it in December 1999. However, it may apply equally for programs during other times of the year, such as: Easter, VBS [vacation Bible school], Thanksgiving.

You can augment this chapter with other chapters in *Church Workers Handbook*, such as:

> *2. You Can Be a Teacher, Too*
> *3. Church Music*
> *8: Using Mikes and Sound System*
> *9. Making a Broadcast-Quality Recording of Your Church Service*

Contents of This Chapter

1. Plan ahead

It's generally true that parents and extended family members love to see their own children up front. However, they will love it even more if there's evidence of a little planning and some attention to a program that is designed to give glory to God.

Make sure the designated program director and his/her helpers get a copy of this chapter or something similar before any work is done on planning or preparing the program. It will be better if the leader and helpers read this kind of information before work is started on the program, After it is all over, they may be smart enough to sense that it could have been better with some careful planning but by then, it's too late.

2. Pick the program director with great care.

Never select the director by default, just because this person is the youth/children's pastor, Sunday school superintendent, a school teacher, or the pastor's wife. The following characteristics should govern the selection of the leader, regardless of the job description for the rest of the year.

- **Pick a woman:** Music will play a major role in the program and it's a known fact that a woman can teach young children to sing a new song better than a man. Boys whose voices have not started to change don't respond as well to a man as a woman.

- **Pick a woman with successful experience working with young children**: This experience can come from a variety of sources; mother, Sunday school teacher, school teacher, or all of the above.

- **Pick a woman who is musically inclined**: She may not be a fantastic musician but she should be able to carry a tune.

3. Give all the children a role.

Each child should be in the program in some capacity or another: One church program I saw recently even had all the nursery children in the program; their parents were invited onto the platform and the parents introduced themselves and their babies.

4. Try to make the program interesting and informative.

Resist the temptation to pass out numerous little ditties with the children parading up to recite them. One retired program director I know real well [my wife, Nancy] wrote Christmas programs that I feel were interesting, informative, and inspirational. Two that come to mind are *The Great Census* and *From the Manger to the Cross*. Or, you can incorporate little-known Biblical Christmas facts such as those found at the following link: *Christmas Meditation Moments.*

5. Pick singable songs for soloists and groups to sing.

Remember, your most valuable assistants in your program are the parents [probably the mothers] of the children in it. If you're using a published program, chances are there will be some songs that are new to everyone, including the director. If you have the opportunity to pick the songs, pick some that are familiar. By the way, not all Christmas carols are especially singable.

Not so long ago, I heard a preschool choir try to sing *Some Children See Him*. While the words of this carol are absolutely appropriate for a preschool choir, the melody will

require both singers of unusual ability and a leader of unusual skill in teaching young children to sing on pitch. It would help if she were a music major from Houghton College, too! Sadly, this group of young singers lacked both.

6. Make sure instruments have been tuned before the performance

Last Christmas, I attended a rather extravagant Christmas program in a large evangelical church. Admission was by ticket only [the place was packed to the rafters], there was a Christmas drama with live animals, and there was a fairly large orchestra comprised of adults and some high school students, directed by a full-time employee of the church. But, when the overture began, it was immediately evident that the orchestra was out of tune.

Ouch! No competent public high school band director would ever give the downbeat to a stage full of untuned instruments. Let's be sure we give Jesus our best, especially on His birthday, of all days!

7. Make it easy for children to practice new songs.

If you are using a program with a recorded sound track, duplicate some tapes for the families to use in learning new songs. Collect the tapes after the program for making practice tapes another time. If you're worried about copyright violations, most publishers won't consider it a copyright violation unless what you have done keeps them from making a sale. *When you buy a sound* track, never make a copy for another group to use in their program.

8. Make sure young children use the restroom right before the service. [See section 9 below]

9. Put the children on first [not after the song leader has led the congregation in four verses of four carols.]

The children are the main attraction, not carol singing by the congregation. Start the program with one verse and chorus of *Joy to the World* or *Oh Come, All Ye Faithful*. Then, get out of the way and let the children do their thing. If you feel a need for a carol sing, do that after the children are finished with their program.

10. Position mikes out of reach of all but featured performers.

You can count on one thing: children who can't carry a tune in a bucket [often boys] will grab a mike or stand right in front of it and drown out everyone else. No one thinks this is really funny except the family of the chief offenders. If you want to amplify a group of children, position the mikes on high stands above their heads and pointed down at them. Or, suspend omnidirectional mikes from the ceiling but out of reach of the children.

Instruct soloists to hold a hand held mike about 6 inches below the chin.

11. Dismissing children to parent's or approved guardian's custody.

Your church should have a written policy for the security and custody of minor children. Make sure that in the excitement and confusion of a Christmas program, this policy is not violated.

These guidelines may be too late to use this Christmas.

File them away and use them next year or any time you have a special children's program.

Chapter 15: Broadcasting Your Church Service on Internet Radio

*Church Worker Handbook--*What You Didn't Learn in Bible College and Seminary

You may be asking, "Why should our church fool around with Internet radio? Here are a few reasons:

- **For as little as <u>$9.95 per month</u>, you can make your church service available to everyone in the whole world who has Internet access. This number is growing constantly.**

- **You may not be ready to tackle the technology involved with such a project but chances are your church already has people who are aware of Internet radio and would be more than ready to serve the Lord in this capacity.**

- **Therefore, an Internet radio broadcast ministry could serve two classes of people: the worldwide listeners who will have access to your service, and the people in your church who will be blessed by having this new and exciting means of service.**

This chapter is based on your prior knowledge of basic routines involving your church's sound system and broadcasting over standard AM or FM radio stations. If you lack knowledge in either of these areas, return to these chapters to refresh your information:

5. Shopping For and Using a Microcomputer

8: Using Mikes and Using a Sound System

9. Making a Broadcast-Quality Recording of Your Church Service

Outline of the Sequence of Events for Creating an Internet Radio Broadcast of Your Church Service

Warnings

Before you get started with this project, make you sure you have the full approval of your pastor and the church board.

This chapter is not intended to replace the operating instructions provided by your equipment and software manufacturers. This chapter should be reviewed by a person that is well versed in Internet Radio procedures as well as the sound person (or committee) to assure that it is consistent with your church's equipment and policies. If this material is outdated or incorrect regarding the equipment and software your church is using, this chapter should yield in every instance.

	Desktop or Online	*With hot links to free software*
1	Online	[Download a free copy of the MP3 player of your choice](#) for test purposes
2	Online	[Download a free copy of MusicMatch JukeBox,](#) the software needed to copy a regular analog cassette tape of your church service to digital MP3 format. As of 4/15/01, Gateway Computer sold their Essential 500 computer with the free version of MusicMatch JukeBox preinstalled. These guides are based on MMJB Version 7.5. Set up MMJB for recording an MP3 copy of a cassette recording of your church service. Or, if you are able to use a CD audio recorder,

		you will need to use settings for making a digital [not analog] MP3 file of your church service.
3	Online	Apply for and create a radio station for your church at the on-line **Live365.Com** radio server.
4	Online	**Download a free copy of 365Easyloader**, the software needed to upload an MP3 file to your radio server.
5	Church	Make a broadcast-quality recording of your church service on cassette, reel-to-reel tape, or audio CD recorder as detailed in *Chapter 9* of the *Church Workers Handbook*. Or use previously-recorded tapes if they are of broadcast quality..
6	Desktop	Use *MusicMatch JukeBox* or equal to encode [record] your prerecorded church service as an MP3 file at the appropriate kbps bitrate. This will be saved to the hard drive of your computer. We suggest a hard drive of at least 20 gbs so you won't soon run out of space.
7	Online	**Use 365Easloader** to upload your church service's new MP3 file, using the appropriate bitrate, and correct user name and password for your new radio station.
8	Online	Add your new church service MP3 file to your play list; create one if one does not already exist.
9	Online	Download and use the Studio365 software to do such maintenance items as add and delete MP3 files from your playlist, save a changed playlist, start and stop broadcast.
10	Online	Your church service may now be heard around the world where there is Internet access by everyone that has a computer, a modem that accepts the bitrate of your broadcast, and an MP3 player. Live365 provides a free player during a first-time listener's setup. Or any player such as RealAudio, Winamp, or SoundJam may be used. Until you record and upload more

		services, this one service will play all day, every day.
11	Everywhere	Publicize your new radio station, and the link to your broadcast, everywhere. Use the techniques outlined in Chapter 12 about publishing on the web.
12		Next week, repeat steps 5, 6, 7, and 8
13		If you already have a library of recorded church services, use these tapes to repeat steps 5, 6, 7, and 8 until your 100 mgs of storage is full.
14	Online	After your 100 megs of storage is full, you may delete the oldest church service in your MP3 library to make room for newer church services.

Sequence of Events for Creating an Internet Radio Broadcast of Your Church Service

1.   Download a free copy of the MP3 Player365

2. Apply for and create a radio station for your church at the on-line Live365.Com radio server. You will be asked to fill out a simple form, where you will select a name for your program and a name for the DJ. Here is an example: NazareneWorship, Pastor_Judy_Carney

Of course, you will be asked to give a credit card for paying for your new Internet radio station. The cost begins at $9.95 a month when you pay annually.

This link will take you to a page where you can see **Broadcast Packages, Features, Costs**

https://store.live365.com/orders/orderform.live

Use your clipboard to copy this URL into your browser's address window.

You will be asked to create a password. Something like: pilotpttx

[You Nazarenes may recognize this as Pilot Point, Texas!] Make sure you write it down and remember where you wrote it.

You will also need to select the target bit rate for your audience, based on the speed of the modem and the size of the MP3 files you want to create and store. It is my opinion that 16 kpbs/28K modem speed is about right for a recording of a church service. This is considered AM radio quality. Also, you probably want to go with mono instead of stereo, especially if your church sound board is not set up for stereo. Stereo also makes MP3 files that are much larger than mono

Before you broadcast, you will need to create a play list. Your play list will appear on the screen when Live365 is playing your program, so be a little more informative. Example: Morning Worship from Church of the Nazarene

3. Download a free copy of MusicMatch JukeBox [MMJB], the software needed to copy a regular cassette tape or CD recording of your church service to digital MP3 format.

- ## Click to download a free copy MMJB

- **Create a folder on your desktop for storing your MP3 files**

Set up your copy of MMJB as follows:

1. **Click the Options button and select View.**

2. **From the View menu, select Recorder**

3. **With the Recorder on the screen, click Options again and select Settings, followed by Recorder tab.**

4. **Under Recorder tab, everything should be unchecked except Custom Quality, Recording Source, and CD Recording Mode.**

Set these as follows:

Custom Quality: Drag the slider to 16 kbps [if you are broadcasting for 28K modems]

Recording Source: Set drop down box to Line In [If you have a CD recorder, your source will be digital.

CD Recording Mode: Analog, if you are using a conventional analog cassette recorder

Click the Tracks Directory button. Find the scroll button [square button with three dots ... to the right of the Directory for New Songs field. Scroll to the new folder you have created to store your MP3 files.

My New Tracks directory is:

C:\WINDOWS\Desktop\Up radio

4. Prepare the MMJB recorder for recording a copy of your church service cassette in MP3 format:

- **Use a regular patch cord with an RCA plug on one end and a mini-plug on the other end to connect the Line Out jack of your cassette recorder to the Line-In jack of your computer. Consult your computer's manual if you're not sure where the Line-in jack is located.**

- **Make a test copy from the cassette to your computer.**

- **Test the test copy with your computer's MP3 player. As a rule, if you double-click the test MP3 file, it should play via your computer's MMJB. If it does not, trouble shoot by reviewing the steps thus far.**

  > **On my Gateway computer, I had trouble finding the proper Line-In jack in the back of the tower so I could make a recording from my cassette recorder to the computer. When I got the wrong jack by accident, my MP3 recording were blank until I found the right jack.**

5. With the MMJB recorder on the screen, click the refresh button to clear any previous titles

These instructions and examples will be for making an analog recording with a cassette or reel to reel recorder. If your church service is recorded on a CD, treat your recording as you would any other digital CD.

1. **Click the *Options* button at the top of the MMJB. Select *Settings*, and then the *Recorder* tab.**

2. **Set the *Custom Quality* as MP3 CBR with your choice of kbps. Set *Recording Source* as Line In. Set *CD Mode* as *Analog.***

3. **In the main Recorder window, you will see the words *Artist* and *Album*. Click Artist and it will be selected. While it is selected, type *First Baptist Church*. Click Album and type *Morning Worship: 10:30 A.M.***

4. **Click in the title field and the following text will be selected: *Edit track name here before beginning*. Type**

5. *April 17, 2005*

Check the *Record* level, especially if the playback level is not loud enough. MusicMatch says that the record level should not need attention. Our experience is that is not exactly true.

Here's how to check the Record level

Double-click the speaker icon in the task bar. A single click brings up a Volume slider and mute button. A second click brings up the Master Volume control panel. Select Options>Properties. In the Properties dialog box, click the Recording button and in the window, check the functions you plan to use. Of course, you will want to click LINE IN. Click OK. Now you will see a Recording Control Panel for your selected functions. Adjust the sliders to suit and make sure the needed function is checked at the bottom of the panel. The LINE IN volume level should not be above 25% of maximum to start.

---

5. Cue the cassette recording to the beginning of sound.

6. Poise the mouse button right on the recorder's *REC* button. As soon as you hear sound from the cassette, click REC and the recording will start on the computer.

7. It will be best to make a continuous recording on the computer of the entire service. If you need to change or reverse tapes, do so as quickly as possible and do not stop the computer recorder. If you stop the recorder, you will create another MP3 recording. Then you will need to assure that part 2 always follows part 1 in the Live365.com play list. *To put it mildly, this will be a nuisance!*

8. Download a free copy of [365Easyloader](#) Use the EasyLoader to upload your new MP3 file to Live365.com

If you have a cable or DSL connection, your upload process will be fairly fast. However, if you have a dial-up connection and 57K modem, you may need to be on line quite a while to upload one 90-minute church service. Be sure you have a phone that someone will not be using during this time and that your ISP has a local access number.

You will need the following information to upload an MP3 file:

- Location of the folder where you have stored the file you are uploading

- **Your member name, selected at the time you first signed up with Live365.Com**

- **Password**

- **Target bit rate [Modem speed of your target audience]**

9. Add your new church service MP3 file to your play list; create one if one does not already exist.

- **When your new MP3 file arrives at your broadcast site, it will be placed in your library. Find it in the library and select it.**

- **Click the Add button and it will be placed in your playlist window.**

- **Make sure the location is the order in which you want the new file to be played.**

- **If the file is out of order, you can move it up or down in the order by selecting the file and clicking the UP or Down button.**
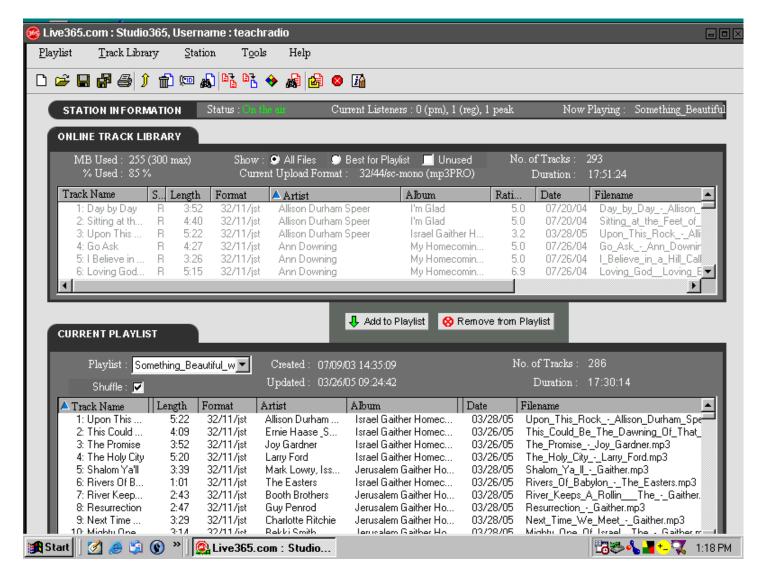
Navigating Around Your Radio Station in order to do maintenance

Download and use the Studio365 software to do maintenance work on your radio station.

The screen shot below shows the Studio365 software at work for one of my radio station stations: *Something Beautiful.*

Studio365 allows you to so such maintenance tasks as:

- **Create a new playlist.**

- **Add files to an existing playlist.**

- **Delete files from an existing playlist.**

- **Control the order items will appear in a playlist.**

Live365.com : Studio365, Username : teachradio

Playlist   Track Library   Station   Tools   Help

STATION INFORMATION   Status : On the air   Current Listeners : 0 (pm), 1 (reg), 1 peak   Now Playing :   Something_Beautiful

ONLINE TRACK LIBRARY

MB Used : 255 (300 max)   Show : ● All Files   ○ Best for Playlist   ☐ Unused   No. of Tracks :   293
% Used : 85 %   Current Upload Format :   32/44/sc-mono (mp3PRO)   Duration :   17:51:24

Track Name	S..	Length	Format	▲ Artist	Album	Rati...	Date	Filename
1: Day by Day	R	3:52	32/11/jst	Allison Durham Speer	I'm Glad	5.0	07/20/04	Day_by_Day_-_Allison_
2: Sitting at th...	R	4:40	32/11/jst	Allison Durham Speer	I'm Glad	5.0	07/20/04	Sitting_at_the_Feet_of_
3: Upon This ...	R	5:22	32/11/jst	Allison Durham Speer	Israel Gaither H...	3.2	03/28/05	Upon_This_Rock_-_Alli
4: Go Ask	R	4:27	32/11/jst	Ann Downing	My Homecomin...	5.0	07/26/04	Go_Ask_-_Ann_Downir
5: I Believe in ...	R	3:26	32/11/jst	Ann Downing	My Homecomin...	5.0	07/26/04	I_Believe_in_a_Hill_Call
6: Loving God...	R	5:15	32/11/jst	Ann Downing	My Homecomin...	6.9	07/26/04	Loving_God__Loving_E

⬇ Add to Playlist   ⊗ Remove from Playlist

CURRENT PLAYLIST

Playlist : Something_Beautiful_w ▼   Created : 07/09/03 14:35:09   No. of Tracks :   286
Shuffle : ☑   Updated : 03/26/05 09:24:42   Duration :   17:30:14

▲ Track Name	Length	Format	Artist	Album	Date	Filename
1: Upon This ...	5:22	32/11/jst	Allison Durham ...	Israel Gaither Homec...	03/28/05	Upon_This_Rock_-_Allison_Durham_Spe
2: This Could ...	4:09	32/11/jst	Ernie Haase_S...	Israel Gaither Homec...	03/26/05	This_Could_Be_The_Dawning_Of_That_
3: The Promise	3:52	32/11/jst	Joy Gardner	Israel Gaither Homec...	03/26/05	The_Promise_-_Joy_Gardner.mp3
4: The Holy City	5:20	32/11/jst	Larry Ford	Israel Gaither Homec...	03/26/05	The_Holy_City_-_Larry_Ford.mp3
5: Shalom Ya'll	3:39	32/11/jst	Mark Lowry, Iss...	Jerusalem Gaither Ho...	03/28/05	Shalom_Ya_ll_-_Gaither.mp3
6: Rivers Of B...	1:01	32/11/jst	The Easters	Israel Gaither Homec...	03/26/05	Rivers_Of_Babylon_-_The_Easters.mp3
7: River Keep...	2:43	32/11/jst	Booth Brothers	Jerusalem Gaither Ho...	03/28/05	River_Keeps_A_Rollin___The_-_Gaither.
8: Resurrection	2:47	32/11/jst	Guy Penrod	Jerusalem Gaither Ho...	03/28/05	Resurrection_-_Gaither.mp3
9: Next Time ...	3:29	32/11/jst	Charlotte Ritchie	Jerusalem Gaither Ho...	03/28/05	Next_Time_We_Meet_-_Gaither.mp3
10: Mighty One	3:14	32/11/jst	Bekki Smith	Jerusalem Gaither Ho...	03/28/05	Mighty_One_Of_Israel__The_-_Gaither_n

Start   Live365.com : Studio...   1:18 PM

10. Next week, repeat the process until your 100 megs of storage is full. Then each week, delete the oldest service from your play list to make room for the newest one.

11. Publicize your broadcast near and far.

Your Internet radio station is just like any other URL on the Internet: if you don't publicize, no one will know about it. And if no one knows about it, no one will listen.

At first, your most likely listeners will be *near*: shut-ins, kids from your church that are away at college, missionaries your church may support, and anyone else that may already have an interest in your church. To publicize your broadcast to such persons, click the *Tell Your Friends about Your Station* icon. This is a yellow envelope down near the bottom of the broadcast page, after you log in. When you click this button, you will get an e-mail message that includes your broadcast URL. It will look something like this:

Check out one of my radio stations at

Make sure you publicize your radio broadcast on your church web page. Load a clickable icon with your program's URL. Then all a prospective listener needs to do is click on your "broadcast" icon.

Also, you will want to include your radio URL in all the church e-mail signatures. In other words, include your station URL on everything you publish, digitally as well as in hard copy, just as you do your telephone number.

Later, your listeners may be far: Visit this link to learn more on how to publicize any Internet web site, including Internet Radio Stations.

This chapter of Church Workers Handbook was written when Internet Radio was in its infancy. My first Internet broadcast went out April 15, 2000 and this is being written August 12, 2000 and updated March 31, 2005. By the time you read this, Internet Radio may be far more advanced than this chapter covers.

Glossary of Terms

If you click the link above, you will go to the Live365.Com glossary. Or, you can scroll down and read the glossary I have prepared for this page.

The terms in this list pertain specifically to Internet Radio broadcasting. If you don't understand terms that relate to your church's sound system or traditional AM or FM broadcasting, return to those chapters for review. Computer terms will not be included unless they have a specific application to Internet Radio. If you need to review computer terms, return to Chapter 5. Shopping For and Using a Microcomputer

Convert. EasyLoader has a setting that makes it possible to change an MP3 file from one kbps to another.

EasyLoader A Live365.Com utility that uploads MP3 files from a computer's hard drive to Live365.Com Once such MP3 files have been uploaded, they are stored in your MP3 Library on Live365.Com and need no longer be stored on your computer's hard drive.

Internet Radio Internet radio is based on the concept of streaming audio. An Internet radio server (such as Live365.Com) sends out a stream of audio signals in the

form of MP3 files over the phone lines, with each stream, or station, having a specific [and usually long] URL. Those who want to listen to a specific program, set their web browsers to the URL of the radio station they want to hear. The browser then directs the stream of audio to an MP3 player inside the computer, such as Winamp [for Windows] or SoundJam [for Windows or Macintosh]. The computer then plays the incoming stream of audio signals through its sound board and speaker system.

KBPS. [Kilobits per second] This is the speed at which MP3 files travel along the phone lines. This speed is set when the file is created by the MusicMatch JukeBox. It can also be converted when the MP3 file is uploaded by EasyLoader. The higher modem speed required to play your music, the higher the kbps rating. For example, a 56K file is broadcast at 32kpbs. A 28K file is broadcast at 16kbps. We have found that analog recordings from a cassette sound good when processed at 32K [16kbps]. This makes your broadcast available for more listeners. In addition, an hour-long 28K file [16 kbps] takes up less storage space on the radio server than a 56K file [16 kbps]. Warning: the speed at which the file is recorded by a digital MP3 recorder and uploaded must be the same in order for the broadcast to take place properly.

Live365.Com MP3 Library. The place on the Live365.Com server where your MP3 files are stored. You may store up to 100 mgs of MP3 files at the entry price of $9.95.

Live365.Com Play List. This is the order in which you want your MP3 files to be played. You may not want them to be played in the order they have been uploaded into your MP3 Library. For church service broadcasting, your play list will probably be in chronological order, with the last uploaded being the first played etc.

MP3 The type of audio file that is required to send sound along a phone line to a computer that is equipped with an MP3 tuner such as 365Player, Winamp, or SoundJam. [This is the type of file we will use in this chapter for broadcasting a church service.]

MusicMatch Juke Box [MMJB] A Windows-only computer application that will enable you to create MP3 files from the line output of a cassette recorder. This is the use we will make of MMJB when broadcasting your church services.

Radio Server A website, such as Live365.com, that hosts radio programs and broadcasts audio streams on a specific URL.

Streaming Audio A continuous flow of audio signals in the form of an MP3 file.

URL Universal Resource Locator. This term applies to radio servers, such as Live365.Com as well as to all other web hosts.

Chapter 16: Supervision and Administration of Sunday School Programs

Church Worker Handbook--What You Didn't Learn in Bible College and Seminary

Table of Contents for This Chapter

Warning: This chapter may include html links that will take you to other sites on the Internet if you click them

Introduction

The term *Sunday School* is being used in it's broadest sense possible. We are talking here about any structured program the church operates to improve the knowledge and behavior of any group of students, regardless of the chronological age of the students involved or the time of day or day of the week of the time slot involved. This includes everything from children's programs run in the traditional morning time slot usually reserved for Sunday school, to adult Bible study programs held Wednesday night from 7 to 9 PM. And everything in between.

And, the term Sunday School Managers **means all persons that are responsible for making sure School school programs are carried out according to sound management and education practices.**

The most common trap into which a Sunday school manager can fall sounds something like this:

Question: Aren't these teachers/workers toiling as a good-will service to this church?

Answer: There may be no money involved but there is time. The teacher's time, the student's time, the supervisor's time. Most importantly, there is the eternal destiny of the souls of the students involved.

Therefore, we can all do no less than adhere to the following principles of sound management and instruction:

Basic principles for all quality instruction:

Detailed descriptions of these points will follow later in this chapter...

- Each teacher and each manager will have a written job description and relevant performance standards. Of course, a teacher's job description should reference competence in four main areas:

  - **compassion,**

  - **communication,**

  - **content, and**

  - **control.**

- All teachers will receive pre-service and in-service training in how to fulfill the requirements of their job descriptions and meet minimum performance standards.

- Each teacher will be given a regular performance evaluation to assess on-the-job competence as measured against the relevant job description and performance standards. Such an evaluation will include the following areas: compassion, communication, content, and control.

- Teachers who show evidence of failing to perform satisfactorily will participate in a corrective action program designed to improve performance in the deficient area(s).

- **Teachers who fail to respond to an appropriate corrective action program will be considered for dismissal.**

- **Dismissal will be the final disciplinary action, following these progressive disciplinary actions:**

    a) Verbal reprimand.

    b) Written warning.

    c) Written reprimand.

    d) Suspension.

1. Teacher Training

All teachers need to be trained in the basic concepts of sound teaching practice. This includes everyone from the college graduates with teaching certificates to the pastors. Those who come in regular direct contact with students need training for the obvious reason. But, pastor and administrators need the same training, also, so they can provide realistic leadership and role modeling for their subordinates.

I have written a chapter for this book called, *You Can Be a Teacher, Too*. You can use this material as the foundation for your basic training. There is an expanded version of this same material at this link.
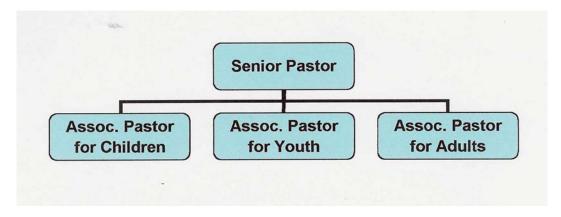
This material has been written specifically for persons that have no formal or certification in education and teaching.

2. Chain of Command and Table of Organization

Exodus 18:13-27:

Moses listened to his father-in-law and did everything he said. 25 He chose capable men from all Israel and made them leaders of the people, officials over thousands, hundreds, fifties and tens. 26 They served as judges for the people at all times. The difficult cases they brought to Moses, but the simple ones they decided themselves.

This famous passage from Exodus contains the story of how Jethro, the father-in-law of Moses, was used of God to help Moses create the Bible's first chain of command. Since that day, this simple concept has been used by legal systems, armies, and governments across the world to organize large groups of people and get things done efficiently and effectively.

The typical large church may have a table of organization that looks something like the sample chart above. Of course, teachers/workers would be listed below the Associate Pastors in a full-size Table of Organization.

- **It is God's plan that every large organization has some variation of the Jethro/Moses style of a Table of Organization.**

- **The relationships must be clearly drawn and understood by all concerned.**

- **The Table of Organization must be reflected in such things as the writing of major program goals, job descriptions, performance standards, and performance evaluations.**

3. Major Program Goals

Here is a sample three-part Major Program Goal for any Sunday school.

1. **Bring students into a personal relationship with Jesus,**

2. **Help keep them true to Jesus, and**

3. **Help all believers replicate themselves as frequently as possible.**

Before you begin to think about job descriptions, you need to put in writing why you do what you do. Some folks call this a mission statement. I prefer to call this effort "Stating Major Program Goals". Probably the difference in the terms is largely semantic. Either way, the key concept in both mission statements and program goals is **Why**? Why do we do, what we do, when we do it, and how we do it?

Let's go back to the sample table or organization shown above and look at the traditional Senior Pastor with associate pastors for children, youth, and adults.

Starting at the top of the chart, here is an assortment of major program goals a senior pastor might consider, depending on doctrinal emphasis of the congregation and/or denomination.

- **Everyone touched by this church will come to the knowledge of Jesus Christ as a Personal Savior.**

- **All believers will become effective personal evangelists within the community.**

- **All believers will be filled with the Holy Spirit in a second, definite, instantaneous work of grace.**

- **All believers will be baptized in the Spirit as evidenced by speaking in unlearned languages as the Spirit given them utterance.**

- **All believers will be immersed in water as a profession of faith.**

- **Etc. etc. etc.**

Here are a few sample goal statements for the pastors for children, youth, and adults.

- **Children will learn to treat the church as God's house.**

- **Children will treat each other with respect and will avoid all forms of psychological and physical bullying.**

- **Teens will learn the dangers of illicit sex, drugs, drinking, and smoking as the normal, logical way to live and not just as a list of Divine prohibitions.**

- **Teens will learn to share their faith with friends as the logical extension of living normally and according to their Operator's Manual.**

- **Adults will learn to open their arms and homes to visitors in the true spirit of Christian hospitality and friendship and will avoid closed groups and cliques.**

4. Job Descriptions

A job description should be written by the immediate supervisor of the worker involved, and reviewed/approved by this supervisor's immediate supervisor. This review is usually done in conjunction with a regularly-scheduled performance evaluation but no less often than once per year.

All workers in any organization need a job description that spells out in sufficient written detail the work that is to be done and how it is to be done. Such a job description must be presented to each worker when they are considered for appointment and should be available for periodic review by both the workers and the supervisor.

Here are some sample elements for various job descriptions. You can use your imagination from here:

- **Maintain an atmosphere of order and decorum that is conducive to reverence for God's House and good learning.**

- **Encourage all students to treat others as persons of worth, including students and workers.**

- **Uses students' current knowledge of *known things* to help them learn about the abstract concepts of the Bible. [Jesus' type of teaching with parables.]**

- **Treats all students of all ages with dignity and respect.**

- **Follows the work rules spelled out in the workers handbook. [Another entire chapter could be written about developing a worker handbook.]**

- **Makes an effort to improve teaching skills by attending in-service training classes.**

The next step in the management process is to spell out performance standards that are both realistic and measurable.

5. Performance Standards

Any supervisor worth his/her salt can tell the difference between a good worker and a poor worker. Yes, there are some poor workers in any organization, even if that organization is dedicated to the cause of Christ. Now, how is the supervisor going to sort out the good workers from the poor workers. You guessed it! By applying the written performance standards to the written job description.

There are differences of opinion as to how performance standard should be written. Should they be based on the excellent worker that we want all other workers to emulate? For this discussion, let's describe a good, average worker who is in the middle of the traditional performance range. He/she can do better, and worse with more or less effort:

[Apply this scale to the sample job description elements shown above]

> 5 Excellent -- All the Time
>
> 4 Very Good -- Much of the Time
>
> 3 Good -- Usually
>
> 2 Fair -- Frequently
>
> 1 Poor -- Seldom
>
> 0 Unsatisfactory -- Never

6. Regular Observation

During my first two years of classroom teaching, I can't remember my principal making a formal observation visit in my classroom. Oh, he was in and out a lot; my room was right next to his office. But he never came in and sat down to review my lesson plans, never did

a formal observation, never had a post-observation conference with me. If I did indeed become an effective teacher by the end of my probationary period, it was in spite as his supervision and not because of it.

We need to talk about the regular aspect of observation. Many supervisors base their evaluations of their teachers on such things as casual contacts and conversations and not sit-down observations.

7. Performance Evaluation

Each worker should be given a regular performance evaluation to assess on-the-job competence as measured against the relevant job description and performance standards. Such an evaluation will include the following areas: compassion, communication, content, and control.

During the probationary period, a formal evaluation should be done every 30 days with no less than 30 minutes of in-room observation to be done by the immediate supervisor. Such an observation should be followed by a sit-down interview to discuss how well the work met the performance standards during the observation.

When I was a school principal, I used a videotape recorder when I did an observation of teachers in the classroom. Of course, this was done with the teacher's prior permission and no one saw the tapes but the teacher and myself.

No one likes to be observed by a supervisor, especially when carrying a camera. But after a while, the teachers got used to it and so did the students. I always chose an area of the room to film from that would be least disruptive to the normal activities of the classroom.

After the observation, the teacher and I would sit down and watch the tape. To tell the truth, the tape often did much of the work. Teachers' comments would include such things as:

- *I can't believe I said/did that!*

- *Look at that. That is awful!*

- *I'll never do that again!*

Using a video camera is something that worked for me but not all supervisors may feel comfortable with that much technology during a formal observation. [I did this back in the 70s when video recorders were bulky and not nearly as unobtrusive as today's camcorders. You decide.

8. Regular Reappointments

When a Sunday school worker has been appointed to work in the church education program, it should be clearly understood by all concerned that such an appointment is not for life, as is the case with the US Supreme Court Justices. The initial appointment should be for a probationary period, such as 90 days.

If this probationary period is completed successfully, a full appointment should be made for one year.

9. Praise and Corrective Actions

If you are in the business of manufacturing and selling widgets for profit, your organization would have a formal program for handling praise for good performance and corrective actions for poor performance. In this work, you are dealing with never-dying souls and their eternal destiny.

Therefore, you should be no less diligent in dealing with praise and corrections.

When a worker is performing in the fair or lower range of the scale we talked about above, it's time to begin the Discipline/Praise Ladder. Everyone knows about the discipline ladder but there's a praise ladder, too, and it should be used when Excellent and Very Good performance is observed in connection with a particular practice or event.

Here is the traditional Correction Ladder:

[Always remember to praise in public and reprimand in private.]

1. **The first time you, the supervisor, are displeased about something, have a private informal meeting with the worker. Discuss your feelings about the matter and give the worker a chance to talk freely, also.**

2. **If the same situation persists, have a more formal [closed-door, sit-down] meeting and follow it up with a written letter of reprimand that summarizes what was talked about at the meeting. This letter of reprimand should include the chances of dismissal if the problem persists.**

3. **If the same situation still persists, have another meeting and tell the worker that he/she will be suspended from service for one period/session and follow this up with a letter documenting what was discussed at the meeting and the details of the suspension.**

4. **If the problem continues, give the worker a Notice of Dismissal.**

Of course good work requires that you use the Praise Ladder:

- **Informal comments and notes of praise**

- **Letters of commendations**

- **Public recognition of good work in a staff meeting**

  Warning: Strive to maintain equality and sincerity with your praise!

Glossary

Chain of command: The plan of organization suggested to Moses by his father-in-law, Jethro in Exodus 18:13-27.

Communication: The ability to share ideas and skills with others. Example: a musician or athlete can be an average performer while teaching a gifted performer how to do a better job.

Compassion: Liking people in general well enough to teach them.

Content: Knowing what to teach and how to teach it.

Control: Using organized classroom rules and behavioral programming to improve behavior.

Corrective action: The sequential application of the Discipline Ladder [See *Discipline Ladder*.]

Discipline Ladder: The sequence of events taken by management when a worker's service is not satisfactory. The typical sequence is: Verbal Warning[s], Written Warning[s], Letter[s] of Reprimand, Period[s] of Suspension, Notice of Dismissal.

Immediate supervisor: The person on the table of organization who is responsible for a given worker's day to day activities and for his/her regular performance evaluation.

In-service training: Training in job skills for workers who are already assigned and working.

Jethro; Exodus 18:13-27: The man who suggested to Moses the classic table of organization.

Job description: A written description of the duties for which a worker is responsible.

Letter of Reprimand: A step on the Discipline Ladder.

Major program goals: A written description of what an organization is supposed to be doing; the mission statement.

Notice of Dismissal: The final step on the Discipline Ladder.

Observation: The process used by a supervisor to evaluate a worker's ability to work according to the job description.

Performance evaluation: A written report on a worker's performance, based on formal observation as well as day to day contacts.

Performance standards: The degree to which a worker is working according to the job description.

Pre-service training: Training in work skills before a worker begins to serve.

Reappointment: The renewal of an informal contract to perform according to the job description.

Student: Anyone who is taught regardless of chronological age.

Sunday school managers: The persons assigned by the church to oversee the Sunday school program.

Sunday school: Any form of a church training program regardless of the age of the students or training schedule.

Table of organization: The classic means of getting a large job done by a small group of people. See Exodus 18:13-27

G. Edwin Lint

Please note: The hypertext e-mail link above is hot [active] when you are connected to the Internet through your ISP. The same will be true of all hypertext links through the text of this ebook.

Chapter 17: E-mail Basics

e-mail: electronic mail

Church Worker Handbook--What You Didn't Learn in Bible College and Seminary

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Click for a Free-Standing Version of This Chapter on the Internet

This page is written with Microsoft Outlook Express [OE] 6.0 e-mail browser in mind. You can visit the Microsoft Internet Explorer Home Page and download a free bundle that contains Internet Explorer [IE] 6.0 browser plus Outlook Express. However, many of these tips and pointers will work with an earlier version of OE and other e-mail browsers, also.

The information in this page is designed to help you become an efficient and effective user of e-mail by showing you some tips and pointers of mostly a cosmetic rather than a technical nature. For matters pertaining to obtaining the e-mail services of an Internet Service Provider [ISP] and getting connected, you need to select an ISP and get your technical information from that ISP.

Contents of This Page

Introduction

E-mail is here to stay and is a key component of the digital revolution. You can learn to use e-mail even though you've never touched a typewriter. And, age is not a factor. My Mother-in-law is approaching 90 years of age and had never touched a typewriter before 2001. However, she now uses e-mail regularly to correspond to her extended family and you can, too. She may type slowly and likes to use fonts of at least 24 points, but her messages are clearly understandable. My wife gave her parents a computer she had outgrown, thinking that her Dad would be the primary user, since he already knew how to type. However, Nancy's mother took an interest in the computer and has soaked up everything we have been able to teach her about the Internet and e-mail.

Being able to type is a definite plus when it comes to using e-mail with ease and efficiency. I have my Dad, [Rev. J. Franklin Lint](), to thank for the degree of typing ability I may have. I can still remember him going head to head with the high school principal back in the early 50s about my taking typing. The principal thought I didn't need typing because I was in the College Prep course and not the business course. Of course, Dad said, "He of all people needs to take typing because he's going to college." Dad seldom last an argument that involved logic and he didn't lose that one, either!

I started using e-mail in October, 1981. Since then, I checked my e-mail every working day until I retired in December, 1994. Since retirement, I have checked my e-mail every day, including weekends and holidays. I check my e-mail the first thing when my computer boots up in the morning. And, the last thing I do before putting my computer to sleep in the evening is check my e-mail.

When I came home from the hospital in May 1996, following quintuple heart bypass surgery, the first thing I did was read my accumulated e-mail, and [with my wife's help] respond as needed.

Check your e-mail regularly.

Have you ever heard of anyone who didn't check their USPS mail box daily? I haven't! As soon as the mail delivery person walks/drives away, we're right there, checking to see what we got. Most often, it's catalogs and bills.

We need to give our e-mail this same level of diligent devotion. Check your e-mail at least once a day. I check mine several times a day.

Activate the Spell Checker.

For some strange reason, *off* is the default setting for the spell checker instead of on. Therefore, you have to take the proactive step of turning the spell checker on. Never

assume you are a good enough typist or speller to ever send an e-mail without activating your spell checker. The OE spell checker is not as powerful as the one in your favorite word processor but it will catch all of your spelling errors if not your grammar errors.

1. Get the Inbox window on the screen.

2. Pull down the Tools menu and select Options.

3. Click the Spelling tab at the top of the screen.

4. Make sure the following options are checked:

- Always check spelling before sending

- Suggest replacements for misspelled works

Activate Rich Text Format [HTML]

Outlook Express gives you a choice of two typing formats: Plain Text and Rich Text with Plain Text being the default setting???

Plain Text Format: This is just plain vanilla with no chocolate and no sprinkles.

Rich text Format: This format enables you to format the text of your message with such things as bold, italics, and color. In fact, most of the text formatting features available in your word processor are available. Most important is the ability to add pictures, both in line with your text or as attachments to your message.

To activate Rich Text format:

1. Open Outlook Express [OE] and get a new message on the screen.

2. Pull down the Format menu and make sure a black dot is showing beside Rich Text [html] and that a check is showing beside Send pictures with message.

3. If the black dot and check are not showing, select them successively and these features will be activated until you deactivate them at some future date.

Use Your Address Book.

Before you can use your OE address book, you need to understand some rules about e-mail addresses:

An e-mail address is composed of two basic parts separated by the @ symbol. The @ symbol is made by holding down the shift key and typing the numeral 2. Usually all characters of an e-mail address are in lower case and there may be no spaces. Most people

accept this rule and learn to read and write e-mail addresses according to it. But if you don't like to see **yourname**, you can use an underscore instead of a space: **your_name**

The information to the left of @ is how you wish to be identified [**User Name**] and the information to the right of @ is the Internet service that is providing you with e-mail. Here is my business e-mail address as an example: diskbooks@comcast.net

E-mail is absolutely unforgiving of any typos. If you make a mistake in the way you type the address, your e-mail most likely will go nowhere except into the ozone layer. The unforgiving nature of e-mail is the main reason for using your address book to both send messages and store addresses.

Adding addresses to your address book by typing.

1. Open OE without a message showing. You will see a button marked **Addresses** at the top of the screen. Or, when a message is showing, pull down the **Tools** menu and select **Address Book**

2. Click the **New** button and select **New Contact**. [OE will call the persons listed in the address book **Contacts**]

3. Fill in the name fields with how you want your mail to appear when your contact gets it. Let's say you are planning on writing to your parents. You could put Mr. and Mrs. John Doe in the name fields. Or you could make it sound more personal and put in Dad and Mother. I have chosen to put in Dad and Mother.

4. You will need to know the exact spelling of your parents' e-mail address. I know my parents' e-mail address is **johnmarydoe@ptd.net** Therefore, I carefully type this in the E-mail addresses field and double check it to make sure there are no typos.

5. Click **Add** and then click **OK**. You have just added Dad and Mother to your address book. When you write to them from now on, just start typing Dad and Mother in the **To**: field. If you only have one address beginning with D, all you have to type is D. But if you have several starting with D [Dave, Donna, Dean, etc] you will have to keep typing Dad and Mother until you get to the point where OE recognizes Dad and Mother. In this example, you would have to type Dad before OE would take over and complete the addressing for you.

6. Remember: when you type in the address in the **To**: field, start slowly typing their real name, not johnmarydoe@ptd.net That is their e-mail address but OE translates Dad and Mother into johnmarydoe@ptd.net

7. Have faith and do it this way. It really works!

8. Now you are ready to add another address to your address book.

Special Note: If you are having difficulty getting your copy of OE to work as described on this page so far, try this:

- Make sure you are at the OE Inbox page.

- Pull down **Tools** and select **Options**

- Click the **Send** tab

- Read all the options at the Send tab and make sure everything is checked the way you want it to be.

Automatic additions to your address book:

So far, you have learned how to type an address for Dad and Mother. But, today you get an unexpected e-mail from Aunt Elizabeth. OE will automatically add her name to your address book if you reply to a message from her. Today, you also get a message from a business associate that needs no reply. You can also add this address to your address book without typing it in:

1. Look at the message carefully. At the top of the left side of the message, you should see the word **From**: with this contact's name beside it.

2. Double click on your associate's name and OE will give the first screen of the **Properties** of this person's e-mail information.

3. Click on the **Add to Address Book** button and your business associate will be added to your book!

Creating Groups in your address book.

A **Group** in an OE address book is a list of contacts that is saved under a certain name you create. If you find yourself sending the same e-mail message to people with common properties or characteristics, you need to create a group. For example, here are two groups I have in my address book. **Ed Lint Family** and **Big Family**. The first is made up of my wife, my four children, and any of the spouses who may have their own e-mail addresses. **Big Family** is everyone on Nancy's and my sides of the family that have e-mail addresses. For example, if I want to write to my immediate family, I click in the **To**: field and start typing **Ed Lint Family**. At the present time, all I have to type is the E and OE finishes typing *Ed Lint Family*. I write my message and click **Send**. Bang! Everyone in our immediate family gets the message. To create a **Group**, follow these steps:

1. Open your Address Book and select **New** and **New Group**.

2. Give your new group a short name. In this example we'll call it Family

3. Click **Select Members**

4. All contacts currently in your address book will be in the left column. Everyone in the **Family** group will appear in the right column.

5. Click a name in the left column to highlight it. [Or, double-click a name in the left column.]

6. Click the **Select** button in the middle and it will appear in the right column as a member of your **Family** group.

7. If a contact appears in the **Family** group in error, click on it to select it and then press the **Delete** key on your keyboard.

8. When you are finished adding contacts to your **Family** group, click **OK** and you will be able to see your **Family** group in a **Properties** window. Look at it closely and make sure it's the way you want it to be.

9. If it is, click **OK** and close out of OE before you try to use your new **Group**.

10. The next time you have a message to send to your whole family, type **Family** in the **To**: field and it will go to all you have placed in this group. **Family** is used here as an example. You can have groups called such names as Teachers, Students, Board Members, Customers, Friends, etc, etc.

Creating and Using a Signature.

A signature is a saved block of text that you use any time you need to paste this block. This feature is called **Signature** because it is frequently used to close an e-mail message. You can create and use Signature by following these steps:

1. Make sure the OE screen is showing **Create Mail** in the upper left corner of the screen.

2. Click on the **Create Mail** button to get a blank message form. Type the block of text you wish to use as your Signature in the message block of this blank form.

3. **Select** [highlight] the text in your signature and <u>copy it to the clipboard</u>. [Press **Control-C**]

4. Pull down the **Tools** menu and select **Options**

5. Click on the **Signatures** tab along the top of the **Options** dialog box.

6. Click the **New** button. **Signature #1** will appear in the **Signatures box**.

7. Click in the **Edit Signature** box to get an insertion point [flashing cursor.] Also, make sure the **Text** button beside this box is clicked.

8. <u>Paste the contents of the clipboard </u>at the insertion point. [Press **Control V**}

9. **Click Apply and then click OK. Your new signature is now stored and ready for use.**

10. **When you want the signature to appear at the insertion point, pull down the Insert menu and select Signature.**

11. **A menu of the names of your stored signatures will be displayed. Click on your choice and press Return. Your signature will appear at the insertion point.**

12. **You may rename or remove a signature by returning to the Signature dialog box: Tools>Option.**

Use the BCC [Blind Carbon Copies] Address Field to Keep E-mail Addresses Confidential.

When you send a message to a **group** [list], all the e-mail addresses in the group will be published for everyone to see. In this age of mass spamming, some folks don't care to have their e-mail address put on public display. Here's how you can use the **BCC** field to keep the e-mail address of your recipients completely confidential:

1. **With an e-mail message on the screen, pull down the View menu and select All Headers. This will cause a check mark to appear beside All Headers. And this field will be toggled on.**

2. **The BCC field will now appear between the CC and the Subject fields.**

3. **Type the Group name and any other addressing information in this new BCC field.**

4. **Leave the To: field blank when addressing your message.**

5. **When such a message is sent, Undisclosed Recipient: will appear in the To: field of everyone who gets your message.**

6. **The BCC field will not even be seen by the recipients, maintaining complete confidentiality.**

Sending and Saving Attachments.

Attaching a file to your e-mail message is a handy and powerful way of moving information via the Internet. Evil people have learned it is just as easy to cause damage and mayhem so *beware*. We are assuming that the readers of this page want to learn about attachments for good reasons. To attach file[s] to an e-mail message:

1. Know where on your computer this file[s] is located. If you have this file buried in a folder several levels deep in your C drive, it may be a good idea to create a folder on the desktop for holding files to be attached.

2. Attach the file[s] before you write the message in the message area. I have made the mistake of clicking **Send** without making the attachment.

3. With the new message on the desktop, click the **Attach** button marked with a paper clip icon.

4. OE will open a window for you to browse to the location of the attachment.

5. If you are attaching more than one file from the same folder, hold down **Control** and then click each file to be attached. [When you hold down Control, your selections do not need to be consecutive.]

6. When your selection[s] has been made, click the **Attach** button.

7. Now your attachment[s] will show in the **Attach** window below **Subject**, along with the file name and size of each.

8. **Now complete the rest of your e-mail message: To: CC: etc.**

Saving attachments: Many attachments you will just read and either file or delete. When you get attachment[s] you want to save, here's how to do it:

- **Right click** on a file icon in the attachment window

- If there is more than one attachment to this e-mail message, you may elect to **Save All**

- Follow the prompts very carefully. I suggest you save first to the desktop and then you can file the attachments where they belong.

Sending Digital Pictures [Using a digital camera].

Sending and receiving pictures via e-mail is a lot of fun. Of course, the digital camera has made this not only possible but relatively easy. [Picture phones are not covered on this page.] A digital camera stores a computer file of a picture on a storage device inside the camera [often called a smart card.]

These picture files are then downloaded to your computer where they may be printed, sent via e-mail, or inserted into a web page. I use an Olympus 2.1 megapixel camera. This suits my needs for sharing pictures with family and friends. I have two 8 mb smart cards that will hold 16 pictures each at the highest resolution. I also have a 64 mb card that will hold over 120 high resolution pictures. Once the pictures have been downloaded to my computer and stored on a zip drive, a smart card may be erased and used over and over

again. Digital cameras are hard on batteries so I always carry a spare set of batteries as well as a spare smart card in my camera case.

Here's the process I use for sending pictures from my digital camera via e-mail:

1. Download the picture files from the camera's smart card to a folder on my desktop I call pix. Each picture file gets a default extension of **.jpg**

2. Use the software that came with the camera [Camedia] to **resize** each picture. At the highest resolution, the pictures come out of my camera as 1600 pixels wide. It is possible to send a picture this wide via e-mail but it will be so large, the recipient will have to scroll continually to see the whole thing.

3. When I first started sending pictures via e-mail, I made this mistake. My brother said he loved the pictures but there was just too much of them. That's what brothers are for.

4. By trial and error, I learned that 400 to 600 pixels as the greater dimension was just about right for sending my pictures via e-mail so that's what I always use. When I change the 1600 to 500, the other dimension changes proportionally.

5. I also use the Olympus Camedia software to brighten the picture, if it is rather dark and muddy. Cropping is possible to cut away parts of the picture that do not contain valuable content.

6. The last step is to rename the picture with a filename that will mean something to me. Olympus gives each picture a numeral for a name but I want file names that tell me something about the content of the picture. For example, the next big event on our family's calendar is my granddaughter's birthday. Here name is Tori. So the file names for the pictures of Tori's party will look something like this:

   `toricake.jpg` [Tori's birthday cake]

   `torigifts.jpg` [Tori opening her gifts]

   `toricandles.jpg` [Tori blowing out her candles]

   etc, etc, etc.

Including pictures with an e-mail message.

Here's an example of how I send .jpg picture files with my e-mail messages:

1. Compose an e-mail message for **Big Family** that tells about Tori's party and includes some pictures.

2. **Make sure the insertion point is where I want a picture to appear. [Click in the text field to get an insertion point.]**

3. **Pull down the Insert menu and select Picture.**

4. **OE will give me a window where I can navigate to the folder that holds the pictures of Tori's party.**

5. **I'll select the picture I want, based on the descriptive file names I see, and bang!**

6. **The picture will appear in the message, right at the insertion point.**

7. **This process of inserting pictures in the text of your message is called the Inline method. You may also send pictures by using the Attach command. Your pictures will not appear in the text with the *Attach* method, but they will be displayed below the text.**

There are a few warnings you need to heed when sending pictures in your e-mail message:

- **Your ISP or the ISP of your recipients may have limits on the number of pictures you can send in a single message.**

- **People who use freebee e-mail [service that is free] may be able get fewer pictures per message, or none at all.**

- **People who have a dial-up connection to the Internet may need to take a walk around the block while your pictures download to their screen. If your recipients have a broadband connection to the Internet [Cable or DSL], the pictures will appear much more quickly.**

Saving pictures: **Many pictures you will just look at and either file or delete. When you get picture[s] you want to save, here's how to do it:**

- **Right click on the picture you want to save.**

- **Select Save picture as**

- **OE will give you a Save window with the file name highlighted. While this file name is still selected, rename it with a name you will recognize in the future.**

- **Make sure you see where OE will be saving the picture; browse to a new location if you want another one.**

Forward with care.

Forwarding what you think are valuable messages is easy with e-mail. Just click the **Forward** button and address your message as you would normally do. There is even a space for typing in any comments you may want to use as an introduction.

However, when you forward the easy way, OE puts a hash mark **[>]** at the beginning of every line. If a message has been forwarded to you and you forward it to a bunch of new people, the hash marks are multiplied. The text becomes increasingly difficult to read until it's easier to click **Delete** then try to read a forwarded message.

Not so long ago, I received a forwarded message that had over 100 hash marks on it. You need to be able to <u>use your computer's clipboard</u> to forward properly.

Here's the right way to forward a message that will be as clean as when you first looked at it:

1. Click in the text box of the message you like.

2. Pull down **Edit** and choose **Select All**. [Or press **Control-A**]

3. This action will select [highlight] everything in the message box.

4. Pull down **Edit** and Select **Copy**. [Or press **Control-C**]

5. This action will copy the entire message that you like onto <u>your computer's clipboard</u>. You always have to select something before you can copy it.]

6. Create a new message, add the recipient[s] and subject.

7. Click in the text box and make sure you see the cursor flashing there.

8. Pull down **Edit** and select **Paste**. [or press **Control-V**]

9. This action will paste the entire message that you like from your clipboard into your new message. **[>>>No hash marks will be included!>>>]**

10. Now, use your address book to send this new, pristine message far and wide. There won't be a single hash mark in the whole carload!

11. If you want to keep the addresses of your recipients confidential be sure to use the BCC field for all addresses and leave the To: field blank

Webmail VS. Outlook Express

Up to this point on this page, we have been talking about the features of the email browser by Microsoft known as Outlook Express [OE]. Many email users, however, have never used OE. They use a version of webmail provided by their Internet Service Provider [ISP]. For example, my ISP is Comcast, and Comcast has it's webmail at <u>www.comcast.net</u>
However, I only use the Comcast version of webmail when I am forced to do so for certain maintenance tasks relating to the 6 mailboxes attached to my Comcast email account. Other than performing maintenance tasks, I don't access my webmail email program from one month to the next.
However, webmail does one major advantage over the classier OE email browser. With your webmail account, you can access your email to send and receive anywhere in the world that has access to the Internet. All you need are:

- Your user name and password.

- A computer what has access to the Internet.

On the other hand, you can use OE only from your own computer where you have configured OE to access your email.

If you are going to use OE from another computer to access your email, your will need to configure OE on that computer by using the following codes:

- A local or toll-free phone number for your ISP. Otherwise, you will need to be prepared to pay toll charges back to your ISP for as long as you on line

- The following codes:

  - Type server

  - Incoming mail

  - Outgoing mail

If you are travelling away from your home computer, make sure you have your ISP's toll free technical support phone number; you may need help to get connected.

How to get OE service from your ISP:

1. It will be ideal if you can both be on the Internet and talk to tech support at the same time. Two lines or one line plus a cell phone will do.

2. Make sure you know exactly what user name and password you are currently using to access email via your ISP's webmail.

3. Call your ISP's toll free technical support number.

4. Tell a technicial you want to use Outlook Express to access your email.

5. You will be told to get OE on your screen, pull down the **tools** menu, and select **accounts**.

6. The tech support person will walk you through the process to use OE to access your email. Have fun!

Glossary

@: This symbol is part of every e-mail address and divides the sender's user name from the domain or ISP that is initiating the mail action. Here is an example: diskbooks@comcast.net

Activate: The process of making a software feature functional, often by placing a check-mark in a box.

Address book: The place in an e-mail browser where e-mail addresses are stored for quick use.

Attachments: Files or pictures that travel along with an e-mail message and may be viewed and saved by the recipient.

BCC: Blind carbon copies; when e-mail addresses are added in this field, the recipient will not be able to see where copies are being sent; when a group is placed in this field and no names are in the To: field, recipients will not be able to tell who else got a copy of the message.

Browse: Navigating through the folders and disks on your own computer to find a specific file[s].

Browser, e-mail: A software program designed to send and read e-mail messages.

CC: Carbon copies; addresses placed in this field will get copies of this message; recipients will be able to see the e-mail addresses placed in this field.

Clipboard: A storage segment in the memory of your computer for temporary storage of data during the processes of copy, cut, and paste.

Compose: The act of writing an e-mail message with a browser.

Contact: OE calls the names in your address book Contacts.

Default: The settings of software as the user first sees it before making any changes.

Delete: The act of erasing e-mail; when the delete key on the keyboard is pressed while data or objects are selected, they will disappear.

Dial-up connection: Access to the Internet via a phone line and a modem.

Digital pictures: Pictures taken by a digital camera and stored as computer files inside the memory of the camera; such pictures are usually downloaded to a computer where they can be used in a variety of way, including inserting in e-mail messages.

E-mail: Electronic mail that travels over the Internet and may be read and sent via an e-mail browser.

Forward: Sending an e-mail message to one or more other e-mail addresses.

Group: A list of e-mail addresses that share a common interest, such as: family, coworkers, customers, etc.

Hash mark: The mark [<] the e-mail browser puts in the left margin of a message when it is forwarded. Messages that are forwarded repeatedly will become unsightly with accumulated hash marks.

Hyperlink: Text with an embedded URL.

Inbox: The location in an e-mail browser where incoming e-mail is first seen.

ISP: Internet Service Provider. Comcast and America on Line [AOL] are ISPs.

Jpg: The extension that must be at the end of a Windows jpeg photo filename. Example: picture.jpg

Megapixel: A measurement to show the resolution capability of a digital camera, as in: 2.1 Megapixels.

Members: The addresses in a specific group in your address book.

Message window: The large text block where you type an e-mail message.

Name fields: The place in your address book where you type the first, middle, and last names of your contacts.

Options: This is a selection of the Tools menu that lets you choose the various features available for Outlook Express.

Outlook Express: [OE] is the e-mail browser discussed in this page.

Pixel: A pixel (short for "picture element") is one of thousands of tiny spots in a grid on a display screen or printed sheet. These spots, or blocks, are individually colored in order to show images on computer screens, and represent the smallest elements that may be manipulated to create graphics. © Microsoft Corporation. All Rights Reserved. "Pixel," Microsoft® Encarta® Encyclopedia 2000. © 1993-1999 Microsoft Corporation. All rights reserved.

Properties: The characteristics of a contact in your address book.

Rename: Changing the file name of a picture from a series of numerals to a meaningful word.

Resolution: The degree to which a digital picture looks crisp and sharp.

Rich Text Format [HTML]: In OE, this is the ability to format text in much the way you would do with a word processor. The opposite of Plain Text.

Scrolling: When an image is too large for the screen, scroll bars appear at the edges of the screen that let you move the image so you can see all of it.

Select: Highlighting text or an object so the computer can work with this selection in some way.

Send: The button on your e-mail browser that lets you send an e-mail message on it's way.

Signature: This is a saved block of text that you use any time you need to paste this block. This feature is called Signature because it is frequently used to close an e-mail message. You create a new Signature by accessing the Tools>Options menu. You can access your stored Signatures by pulling down the Insert menu.

Smart card: A memory device inside a digital camera that stores the jpg files that make up pictures. An 8 mb card will hold about 16 picture at high resolution.

Subject: The field where you give a short description of the contents of your e-mail message. It's considered poor form to leave it blank or always use *Hi* as your subject.

Tab: The selections across the top of a screen where there are several submenus to choose from. In OE, the Options screen has numerous tabs such as: Spelling, Read, Send, Signatures, etc.

To: The field where you type the e-mail address of the recipients of your message; multiple addresses may be placed in this field, separated by a semicolon; OE will complete an e-mail address as soon as you type enough characters to make it unique for all the contacts in your address book.

Tools: One of the menus at the top of the Inbox screen of OE.