

Christ In Youth calls youth to Christ and into lives of Kingdom work through His Church.

Thank you for your interest in working with Christ In Youth Production during the summer of 2026. Our summer production teams are responsible for carrying out the vision of our programming team in a manner that is uniform across all tours. Below you will find the recommended skills, experience, and qualities we are looking for in our potential teammates. Further down, you will also find a job description for each technical area.

Applicants must be a high school graduate (as of December 2025) and be 18+ years old by March 1, 2026. You will also need at least 1 year (or 3+ high school years) of experience in your technical area.

## **TIME COMMITMENT:**

- Contractors may be offered a short recommended, but not required, training in April 2026, with exact dates to be announced in early Spring 2026.
- Summer prep will begin May 11, 2026 with an arrival date of May 10, 2026.
- 2-3 weeks of training is provided in Joplin, MO before you go on the road.
- Expect to be on the road for between 6 and 8 weeks without a break.

## **PHYSICAL SKILLS AND EXPERIENCE YOU'LL NEED:**

- Lift at last 50+ pounds on a regular basis
- Climb ladders while carrying 20 lbs
- The ability and willingness to:
  - Work late nights and early mornings
  - Load trucks in varying weather conditions
  - Work in tight spaces

## **NOT REQUIRED, BUT BONUS POINTS IF YOU HAVE THE FOLLOWING EXPERIENCE:**

- Loading trucks
- Forklift operation
- Touring
- Networking
- Rigging

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## **TITLE:**

Computer Graphics Engineer and Video Switcher Engineer

\*These are two different roles that will split responsibilities according to the CIY Video Department Head's plan.

## **ROLE:**

Possess a working knowledge and understanding of all aspects of your respective tour. This includes, but is not limited to:

- Program vision and main teaching points
- Staff roles and responsibilities
- Schedule (production and overall event)
- Overall program and production design
- Adhere to the load-in and load-out plan, as is communicated by the Production Manager
- Rigging and electrical systems and safety practices

## **SUGGESTED SKILLS:**

- Knowledge of computers
- Knowledge of cameras
- ProPresenter
- Video signal flow
- Networking
- Use of a video switcher
- LED Wall Experience

## **RESPONSIBILITIES:**

- Oversee all aspects of video equipment setup, teardown, and transportation - performance, integrity, and safety
- Inventory management
- Transportation plans and safe travel practices
- Rigging
  - Understand the layout, plan, weights, and heights of each venue on your tour.
- Electrical
  - Possess a working knowledge of power distribution for video systems.
- Responsible for all aspects of tour's video department.

- Work with tour leadership to implement all aspects of tour's production.
- Assist technical and event staff to execute their respective roles with excellence.
- Have everything powered up and tested before doors open.
- Directly responsible for live video playback and camera work
- Computers (playback, lyrics, etc.)
- Assist the Production Manager (PM) in whatever capacity is requested.
- Consult with the PM regarding any significant changes to video content (provided by CIY staff).
- Follow schedule and stay ahead of all video matters. Never be late.
- Assist tour staff by being positive and team oriented.
- Suggest and aid in maintenance and repairs throughout the tour.
- Manage volunteers and event staff in your department during load in/out.
- Adhere to any patch sheets and/or diagrams that are provided.
- Understand switchers, cameras, shaders, projectors, screens, and LED wall.
- Train camera operators and give them ample time to practice before sessions.
- Understand stage displays (confidence monitors) – timer and lyrics
- Cabling, snakes/looms, etc.
- Report regularly to event Production Manager and department head on all video matters.
- Adhere to intercom (FOH) etiquette and communication.
- Record sermons and upload in a timely manner.
- Make speaker slides in ProPresenter using a pre-determined design/style.
- Knowledge of program content and timing
- Make song slides that follow the provided template and design in a timely manner.
- Build and tear down 200+ panel LED walls.

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## **TITLE:**

Audio Engineer and Monitor Engineer

\*These are two different roles that will split responsibilities according to the CIY Audio Department Head's plan.

## **ROLE:**

Possess a working knowledge and understanding of all aspects of your respective tour. This includes, but is not limited to:

- Program vision and main teaching points
- Staff roles and responsibilities
- Schedule (production and overall event)
- Overall program and production design
- Adhere to the load-in and load-out plan, as is communicated by the Production Manager
- Rigging and electrical systems and safety practices

## **RESPONSIBILITIES:**

- Oversee all aspects of audio equipment setup, teardown, and transportation
- System design, performance, integrity, and safety
- Inventory management
- Transportation plans and safe travel practices
- Rigging
  - Understand the layout, plan, weights, and heights of each venue on your tour.
- Electrical
  - Possess a working knowledge of power distribution for audio systems.
- Supervise all aspects of tour's audio department.
- Work with tour leadership to implement all aspects of tour's production.
- Assist technical and event staff to execute their respective roles with excellence.
- Sound check band in a reasonable amount of time (scheduled ahead of time).
- Directly responsible for live mix and playback quality
- Support band's FOH engineer (if applicable) and handle remaining audio tasks.

- Assist the Production Manager (PM) in whatever capacity is requested.
- Consult with the PM regarding any significant changes to audio elements.
- Follow schedule and stay ahead of all audio matters. Never be late.
- Assist other tour staff by being positive and team oriented at all times.
- Suggest and aid in maintenance and repairs throughout the tour.
- Adhere to patch sheets and/or diagrams that are provided.
- Understand your audio console, snakes, amplifiers, mics, patching, etc.
- Report regularly to event Production Manager and department head on all audio matters.
- Adhere to intercom (FOH) etiquette and communication.

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**TITLE:**

Lighting Designer

**ROLE:**

Possess a working knowledge and understanding of all aspects of your respective tour. This includes, but is not limited to:

- Program vision and main teaching points
- Staff roles and responsibilities
- Schedule (production and overall event)
- Overall program and production design
- Adhere to the load-in and load-out plan, as is communicated by the Production Manager
- Rigging and electrical systems and safety practices

**RESPONSIBILITIES:**

- Oversee all aspects of lighting equipment setup, teardown, and transportation
- System design, performance, integrity, and safety
- Inventory management (lamps, hazer fluid, etc)
- Transportation plans and safe travel practices
- Rigging
  - Understand the layout, plan, weights, and heights of each venue on your tour.
- Electrical
  - Possess a working knowledge of power distribution for lighting systems.
- Directly responsible for all lighting inside the room.
- Program lighting as requested by Production Manager for all live elements.
- Support the overall look and feel as established by the lighting department head.
- Ability to program and operate high-energy concert-style lighting.
- Coordinate with video on the look and feel of worship.
- Manage tour staff and volunteers helping setup and treat them with respect.
- Assist the Production Manager (PM) in whatever capacity is requested.

- Consult with the PM regarding any significant changes to lighting setup.
- Follow schedule and stay ahead of all lighting matters. Never be late.
- Assist tour staff by being positive and team oriented.
- Suggest and aid in maintenance and repairs throughout the tour.
- Adhere to any patch sheets and/or diagrams that are provided.
- Understand consoles, power distros, DMX splitters, fixtures, hazers, cabling, and looms that are put together for your respective tour.
- Report regularly to event PM and department head on all lighting matters and/or issues.
- Understand Intercom (FOH) etiquette and communication.
- Work with venue staff on house fixtures, haze usage, & house lighting.