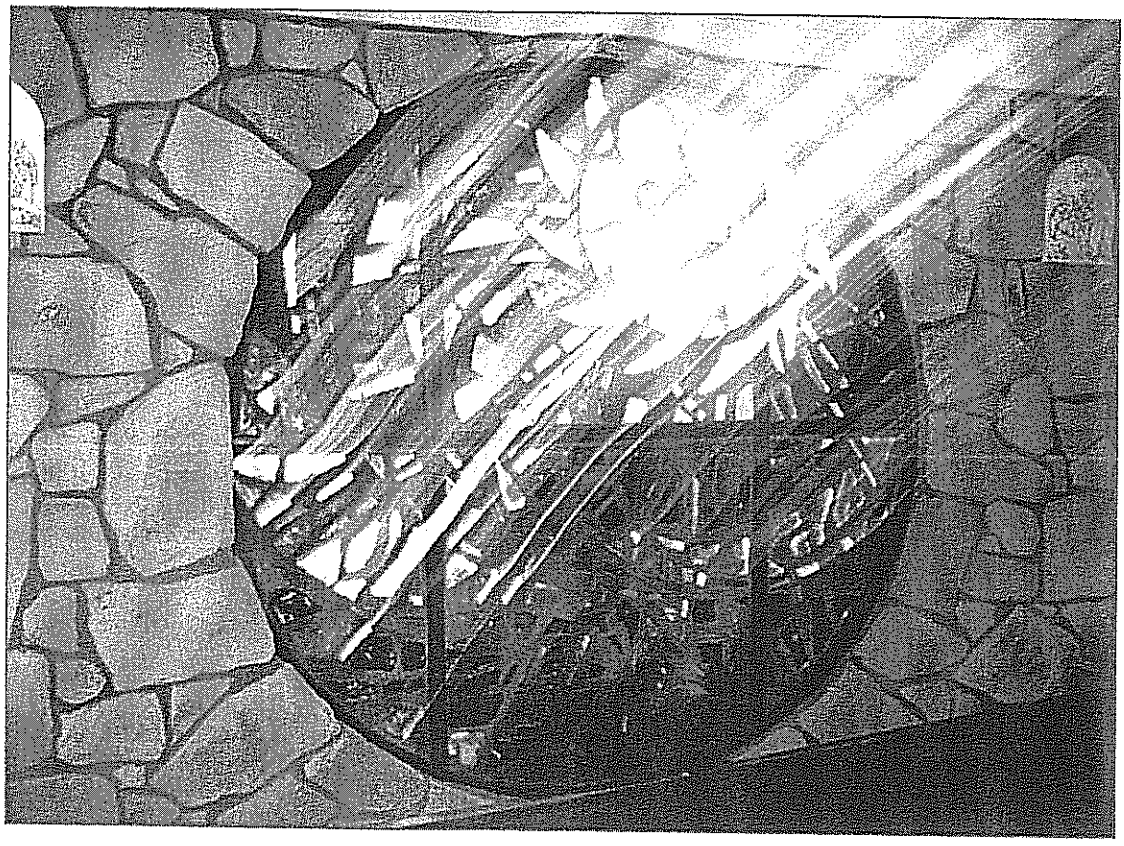
Diocese of San José
MEDIA IN WORSHIP POLICY



Effective July 1, 2009

Diocese of San José
MEDIA IN WORSHIP POLICY

See, I am doing something new! Now it springs forth, do you not perceive it? Isaiah 43:19

To keep timely pace with the ever-changing world of media and technology as it relates to liturgy and worship, every parish in the Diocese of San José shall develop a Media in Worship Plan in accordance with the Diocesan Media in Worship Policy Guidelines. This plan will be presented and reviewed with the Diocesan Environment and Art Committee.

A. Every parish in the Diocese of San José using media in the worship space or planning to upgrade or install media in the worship space will develop a Media in Worship Plan and will follow the Diocesan Media in Worship Guidelines.

B. Every parish in the Diocese of San José will follow the Diocesan Media in Worship Policy Guidelines and apply them to all related procedures and tasks.

C. The word "parish" means any parish, high school, cemetery or other diocesan community planning changes and upgrades to existing media in the worship environment; or planning new installation of media in the worship environment.

D. Parishes must not consider visuals as substance through which the assembly can know God in the Paschal Mystery.

E. Visuals are an extension of our technology and are not sacred art. Words, actions, art, gestures or other things that are not worthy will hinder our union with Christ in the sacraments.

F. Parishes must avoid using entertainment or corporate presentation models as perceived means to better community participation.

G. The use of Media in Worship should not become the replacement for oratory or for liturgical books and hymnals which are signs and symbols of the sacred.

H. Parishes shall continually update Media in Worship Plans with the Diocesan Environment and Art Committee as technology needs evolve.

I. The Diocesan Environment and Art Committee shall work case by case on all matters of Media in Worship so that outcomes are truly acceptable.

J. The bishop is the final arbiter of taste in all matters of environment, art and architecture. Not all media plans and outcomes are successful and worthy of approval by the Bishop.

Effective: June 1, 2009

Diocese of San José
MEDIA IN WORSHIP
POLICY PROCEDURE

"God who creates and conserves all things by his Word, provides constant evidence of himself in created realities.
Dogmatic Constitution on Divine Revelation, no. 3.18, Nov. 1965

I. Gather members of the assembly with appropriate spiritual, liturgical, biblical, theological, ethical, technical and aesthetic formation to form a Media Ministry Team;

- *read the Media in Worship Policy Guidelines;*
- *begin parish dialogue, delegate and share responsibilities among the media ministers and take ownership of the process and plan.*

II. Contact the Environment and Art Committee;

- *explain your preliminary Media in Worship Plan and request a site visit by Committee members;*
- *receive help and up-to-date resources and data regarding successful parish experiences;*
- *discuss innovative concepts or obstacles to success;*
- *discuss readiness for the Self-Study and Theological Reflection.*

III. Using the Media in Worship Guidelines, complete the Self-Study and Theological Reflection;

- *consult the Diocesan Environment and Art Committee at any time.*

IV. As part of the Plan, present an overview of the Self-Study and Theological Reflection to the Diocesan Environment and Art Committee;

- *receive recommendations for further review, or for modifications; or,*
- *receive approval with formal recommendations to be sent to the bishop for final approval – if it is required by the scope of the project.*

Diocese of San José
MEDIA IN WORSHIP
POLICY GUIDELINES

A tool for understanding the scope and realities of media in worship.

The Diocesan Media in Worship Policy Guidelines lead to a just and worthy Media in Worship Plan by providing a greater understanding of the scope and realities of media in worship as it relates to ministry, frameworks, practical application, systems, spirituality, aesthetics, technology and issues of ethics, social justice, law and diversity.

I. MEDIA USE IN WORSHIP

A. Must be inclusive of the whole Body of Christ present at liturgy, including those persons presiding and ministering in the sanctuary.

- *Copies of projected materials must be made available and provided to those ministers in the sanctuary and to members of the assembly unable to view the visuals, so as not to compromise their posture in the worship space.*

B. Must only be used when it serves the liturgical action.

- *Media has the power to point attention to itself, to the projected image and art and to the musicians rather than to the Word, the ritual, the symbol, the holy and the sacred.*

C. Must be a complement to, not become the replacement for oratory, or for liturgical books and hymnals which are signs and symbols of the sacred.

D. Must include the planned purchase of acceptable equipment considered as *state of the art.*

E. Must have proper parish self-study and theological reflection prior to purchasing a particular system;

- *when media is used without study and theological reflection it will not contribute to the communal work of liturgy and the worship of God.*

F. Must not be merely about presentation technology and tools.

G. Must be planned by media ministry participants with appropriate spiritual, liturgical, biblical, theological, ethical, technical and aesthetic formation.

H. Must be understood and shared through an organized, trained and involved group of parish media ministers.

- *Media systems can experience technical problems, leaving worshipers quickly confused if there are not alternatives at the ready.*

I. Must invite individuals to the process who are media artists and producers, graphic and other visual artists, teachers or art students, musicians and music composers and arrangers, computer enthusiasts and professionals, adults skilled in media production, art, music, poetry and writing.

J. Must provide for the planned purchase of acceptable media art: graphic, visual and audio considered as *state of the art.*

K. Must provide for acceptable technicians who form a Media Ministry – with proven *state of the art* ability.

L. Must provide that whenever available, musical text must be accompanied by the melody line to allow the assembly the opportunity for its fullest possible participation.

M. Must provide for obtaining licenses for projecting texts and/or music prior to making copies to avoid any moral, ethical or legal liability.

N. Must not permit projection of scripture-the exception is during multilingual celebrations.

O. Must not permit projection of the Penitential Prayer, the Creed, or the Lord's Prayer.

P. Must not permit projection of "humor."

Q. Must not permit use of graphic motion, ie., animation.

R. Must permit acceptable use of media in non-Sacramental liturgy so as to convey information or assist with announcements and directives.

- *to use copyrighted text and music appropriate for the liturgy*
- *to give credit to original text, when used, to avoid problems with plagiarism.*

S. Must provide for acceptable use of media in Eucharistic Liturgy in accordance with the *General Instruction of the Roman Missal* for music, honoring only copy righted material during:

- *Opening song*
- *Gloria*
- *Psalm Response*
- *Alleluia*
- *Presentation of the Gifts*
- *Communion*
- *Closing Hymn*

T. Allows for use of media to enrich catechesis during faith formation through the reinforcement of copyrighted text, illustration, metaphor, symbol, ritual, and by providing liturgical aesthetics to give space for discovery.

U. Allows for ongoing conversations and updating on liturgical documents and industry related reports for media ministers including issues on spirituality of media ministry and theology for media ministry which includes issues of ethics, justice and diversity.

V. Provides that media ministry should have a diverse composition.

W. Provides that media ministry should be a part of the parish budget plan and have representation on the parish liturgy or finance committee.

X. Provides that great care be taken so that the parish media ministry and the Media in Worship do not overshadow the parish Ministry for Peace and Justice.

II. PLACEMENT OF DIGITAL MEDIA

A. Located clearly outside the sanctuary so as never to diminish or remove focus from the sacramental action and symbols.

B. Visible by all persons present, including those facing the community, so that no persons compromise their posture in the worship space.

C. Visible at a level appropriate for viewing by the entire community when used in gathering spaces, hallways, or multi-purpose areas during non-Eucharistic liturgy.

III. APPROPRIATE SYSTEMS

A. Display system must be legible and viewable from all seats in the assembly.

- *Front projection screens are viewable from wide angles and have reasonable reflectivity indexes and are easy to maintain and clean.*
- *Primary goal is to make text and images viewable and understandable for all participants.*

B. The components-including the screen system, must be aesthetically integrated into the surroundings.

- *Component integration includes the art and science of concealing and assimilating the system through recessed placement, cabinetry and retractable screens.*
- *Ample consideration and rational discernment must take place regarding the decision to project front or rear oriented images.*
- *Decisions must take into account ambient light level, throw distance, and physical surroundings and the demands of the existing architecture.*

C. System must be operated in a professional, non-distracting audio-visual manner.

- *Effective media ministry requires careful attention to the moment -appropriate underscoring never calls attention to the medium.*
- *When there are no music and words projected to support the singing during Eucharist, there will be no media projection.*
- *Consideration will be given to members of the assembly with audio, visual or physical impairments.*

Hebrews 11:1 (NAB)

Faith is the realization of what is hoped for and evidence of things not seen.

Diocese of San José
MEDIA IN WORSHIP POLICY TASKS

SELF-STUDY AND THEOLOGICAL REFLECTION

PART I: PROJECTION AND SOUND

At completion, please summarize your responses for presentation to the Diocesan Environment and Art Committee. Include in your summary those aspects of your process which were challenging, surprising and difficult.

I. Prepare a Report and Analysis of Existing Liturgical Media in Worship at your parish including

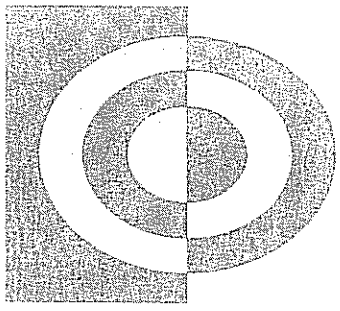
a. the liturgical actions it serves,

b. the particular media needs of the parish community,

c. a description of the worship space and overall environment.

II. Prepare a Critical Analysis of the Functions of Media in Worship at your parish including its functions and form. For example, the communication function and/or artistic function serves to:

- *convey information,*
- *encourage participation,*
- *reinforce and enrich of oral communication,*
- *opening an interactive space within and without us for discovery,*
- *provide beauty.*



III. Prepare a Report and Critical Analysis of Aesthetics for Liturgical Media Art at your parish.

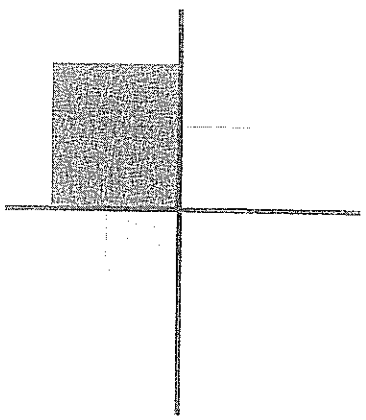
a. Liturgical Aesthetics –how is it appropriate, fitting, and integral?

b. Media Aesthetics-describe graphic photographic, video arts, and performance arts.

c. Liturgical Media Aesthetics- who makes it all? How? Where? When? What is your process? How much time is involved? How is it evaluated, monitored or supervised?

IV. Address Issues of Ethics and Social Justice.

- *Is there responsible resource allocation?*
- *How is media in worship funded?*
- *Is there a living wage for technical and media staff? How is this funded?*
- *Licenses and copyright permission-how is this monitored or supervised?*
- *Have people in the images signed a release for use of their images?*
- *Social Justice Issues-How does your parish justify the media expenditures?*
- *Are the media images prophetic, challenging, or comforting?*
- *Is there diversity in the people imaged (if people are ever used) and is there diversity among those invited to contribute?*
- *Is there diversity in your Media Art?*
- *How is God named and imaged in your media?*



Part II: Use of Media

At completion, please summarize your responses for presentation to the Diocesan Environment and Art Committee. Include in your summary those aspects of your process which were challenging, surprising and difficult.

Aesthetics

1. Is our planning process understood and shared through an organized,
2. trained and involved group of parish media ministers?
3. Are we including media ministry participants who have had appropriate spiritual, liturgical, biblical, theological, ethical, technical and aesthetic formation?
4. Are we involving ministers who are media artists and producers, graphic and other visual artists, teachers or art students, musicians and music com posers and arrangers, computer enthusiasts and professionals, adults skilled in media productions, arts, music, poetry and writing?
5. How would media, when it is used, affect the timing, pace, rhythm, and choreography of the actions and interactions typical of the ritual?
6. Is the projection dominant or subordinate to the other visual elements of our worship?
7. Is the screen an idol that must be fed media all the time?
8. What is on the display when liturgical content is not being projected? (color, wallpaper, graphic?) What is on the display during ritual silence?
9. Does the display really need to be on and active all the time? If so, why?
10. Is worship determining how media is used, or is the media dictating the worship?
11. Are the graphic and photographic media in use appropriate for worship or do they mimic entertainment and corporate presentation?
12. How is our media art for worship connected to religious visual art across the ages? Why is the use of this art necessary? Does the resulting element communicate or irritate? Is it engaging of worshippers' senses and sacramental imaginations?

13. How are we giving attention to the following in our measurement of good balance as we create our visuals?

- *Consistency of symmetry and asymmetry*
- *Consistency and correct foreground and background*
- *Awareness of negative space vs positive space*
- *Integration or fragmentation of elements*
- *Consistent contrast and alignment consistency per slide*
- *Color relationships project as intended*
- *Proper use of repetition*
- *Soft slide (visual) transitions*
- *Graphic motion*

14. Which font package is being used?

Diocesan Recommendations

Text should be read quickly and easily. The font should be a sans serif typeface like Arial or Tahoma. Serifs are the little "tags," or short decorative lines at the start or finish of a stroke on a letter, in serif typefaces like Times New Roman. Sans Serif fonts make reading words on a big screen easier.

15. What is guiding our use of color?

Diocesan Recommendations

Use contrasting colors relating to the liturgical season: one very dark, the other very light so that text can be easily seen. An example for summer ordinary time would be a medium green back ground with white or yellow letters. Create theme visuals for liturgical seasons and feasts.

16. How much texture is considered in planning our visuals?

Diocesan Recommendations

Texture, pattern or gradient should not distract and should be used sparingly

17. Does the display present beautifully, theatrically or corporately? Are there borders around the display? Is text split or logically presented for the best flow?

Diocesan Recommendations

Your goal should be to strive for widescreen output (presentations capable of 16:9 output and projection with a native 16:9 display), to allow for logical text display. This supports the state of the art direction.

Technology

1. What are the proportions, scale, and locations of media projections systems or display in relationship to the overall liturgical space and to the gathered assembly?

2. Has the display(s) been positioned wherever placement seems practical and technically feasible, regardless of how they look or function for our gathered assembly?

3. Is projected media a major, supportive, or minor element in our worship space?

4. Is the projector powerful enough to deal with ambient light?

5. Who is going to do the maintenance? How will this be funded? Is the plan a phase approach? How will the phases be implemented?

6. Has our Media Ministry identified potential malfunctions?

7. What are our backup plans?

8. What is the plan for reviewing changes in technology to avoid obsolescence?

Ethics and Social Justice

1. Where images are used, are social injustices depicted?

2. Do the media images give voice to the voiceless and demonstrate respect for those people whom society commonly shuns or treats with disdain?

3. Are realities such as poverty, hunger, and environmental destruction confronted?

4. Are images challenging, as well as comforting, to those who encounter them?

5. Are the media images truthful, appropriate, even prophetic?

Law

1. The use of scanned music and lyrics without proper licensing is unlawful use. Who on our parish team is in charge of legal use, copyright and licensing matters?
2. What license is needed to show songs in PowerPoint and Media presentation tools?
3. What type of license is needed to show movie clips?
4. Can a portion of a DVD be shown?
5. Can a clip captured from television or a video parody of movies or television b shown?
6. Can the parish videotape liturgy and duplicate it to give away or stream from a website?
7. Can the parish save something from the Internet and use it in PowerPoint?
8. Can the parish use magazine photos from a scanner?
9. Can the parish share purchased graphic collections or share copy protected ma terial?
10. Ethical stewardship extends to paying for original and copyrighted art and for the permission to use it.

Diversity

1. Who are we missing through our display? The power to create includes the power to exclude.
2. From whose point of view is our liturgical media art images created or selected? The musicians? The Homilist? The Liturgical Team? Parish Organizations?
3. Who is welcome in the creative process? Are people who live with disabilities, who are from another continent, who are of color or who are economically disadvantaged invited to contribute to the creative process in the formation of liturgical media art?
4. Are verbal and visual images of God portrayed? Who makes that determination?
5. How wide ranging are your biblical and metaphorical images of God?
6. Are the interests of women and men portrayed equally? How inclusive is the language and/or imagery?
7. Is the music used representative of the diversity of tastes and ages in the community?
8. Whose art and popular media is valued?

Media in Worship Resources

Working Vocabulary for Church Dialogue

1. **Aesthetics** - is commonly known as the study of sensory or sensori-emotional values, sometimes called judgments of sentiment and taste. More broadly, scholars in the field define aesthetics as "critical reflection on art, culture and nature." Aesthetics is a sub-discipline of axiology, a branch of philosophy, and is closely associated with the philosophy of art. Aesthetics studies new ways of seeing and of perceiving the world.

2. Art-a social practice-Art is a general term that can encompass the processes and products of a person or group of persons who intentionally use expressive media of any sort to produce an artifact or an experience for the use, benefit, contemplation, inspiration, or interaction of others.

3. **Artist** - individuals or a collaborative group who perceive, order, clarify, intensify, and interpret a certain aspect of the human condition for themselves and for others.

4. **Aspect ratio** - width to height relationship of projected or displayed image. Typical is 4x3 – four units wide by three units high. State of the art is 16x9 "widescreen" display.

5. **A.V.I - Audio Video Interleave**, known by its acronym AVI, is a multimedia container format introduced by Microsoft in November 1992 as part of its Video for Windows technology. AVI files can contain both audio and video data in a file container that allows synchronous audio-with-video playback.

6. **Display** - common display technologies are flat panel – LED or Plasma, and projection. Projection may be front onto a screen, or rear onto a translucent surface. State of the art is 16 x 9 aspect ratio.

7. **File format** – all files stored digitally are formatted in a specific manner designated by the file suffix - .doc, .avi, .mpg, .psd, etc. Experienced media artists will be familiar with common file formats, as media art may be created in many different application programs, each of which will carry a specific suffix.

8. **Liturgical Art** - any form of art that is integral and appropriate to the liturgical actions of a community's worship. The context and function of this art differentiate it from other forms of art. A distinct form of art, liturgical art is wedded to liturgical action and/or a liturgical environment.

9. **Liturgical Media Art** - media art that is integral to the actions of a community's worship, that is media art of the liturgy, as opposed to the above-noted expression indicating media simply being in use in worship.

10. **Liturgical Media Artists** - liturgical ministers who, regardless of their skill level or compensation (or lack thereof), intend to create some form of liturgical art of environment that involves the use of media.

11. **Media** - a commonplace term that refers to hardware and software systems and to the products of those media technologies.

12. **Media Art** - artistically created products or experiences that can result from any combination of electric, electronic, or digital technologies. This art can often be found combined with other art forms such as prose or poetry; music or other artistically generated sound; two-dimensional visual art (e.g., painting, photography, computer art); three-dimensional art (e.g., sculpture, installation art, or an architectural space); kinetic art (e.g., cinematography or video art); or performance arts (e.g., drama or dance).

13. **Media in Worship** - media systems and products used in worship, regardless of how they are employed.

14. **State of the Art** - the highest level of development as of a device, technique, or scientific field, achieved at a particular time.

15. **Scaling** - the action of a display device to re-format media art developed in a size that does not match the native resolution. Results may be a horizontally stretched or vertically stretched image, depending on the input content and the native resolution. This should be avoided as much as possible, as considerable image distortion can occur. Media art should be created to match the native resolution of the display device(s) in use.

16. **Native Resolution** - the amount of pixels contained within a projector imaging device or flat panel display, depicted as a figure of horizontal by vertical. Typical is 1024 x 768 for a 4x3 display. A 16x9 display might be 1280 x 720 or 1920 x 1080. Any content not matching this native resolution may be scaled by the display device. Various settings on the display device can be used to determine what occurs and the resultant image appearance.

Media in Worship – References

Texts

Built of Living Stones-Art, Architecture and Worship, Guidelines of the United States Conference of Catholic Bishops, USCCB Publishing, Washington, D.C., 2000

General Instruction of the Roman Missal, United States Conference of Catholic Bishops, USCCB Publishing, Washington, D.C., 2003

God's House is Our House, Richard S. Vosko, Liturgical Press, Collegeville, Minnesota, 2006

Guidelines on Copyright, The Copyright Office, Library of Congress, Washington D.C., www.loc.gov/copyright, 1976

Liturgical Art for Media Culture; Eileen D. Crowley, Liturgical Press, Collegeville, Minnesota, 2007

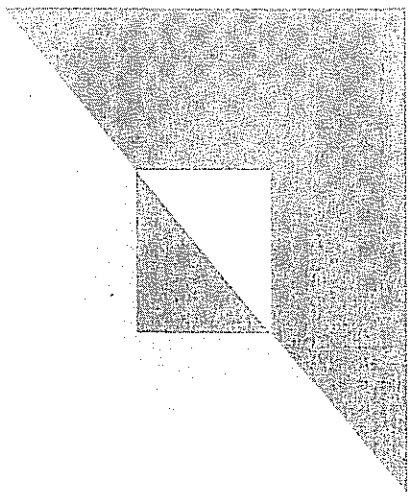
Music in Catholic Worship: The Theology of Celebration, United States Conference of Catholic Bishops, Committee on Divine Worship, USCCB Publishing, 1972

Sing to the Lord: Music in Divine Worship, United States Conference of Catholic Bishops, November 14, 2007, Copyright 2007, United States Conference of Catholic Bishops. All rights reserved.

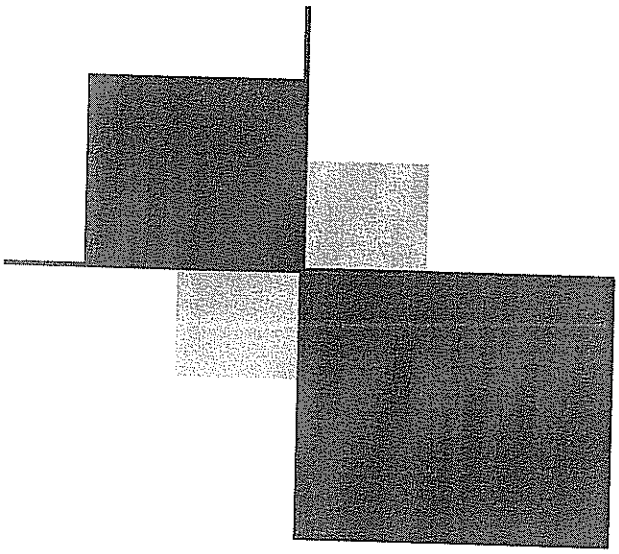
The Milwaukee Symposia for Church Composers: A Ten Year Report, Copyright 1992, Archdiocese of Milwaukee. All rights reserved.

Periodicals

Church Production Magazine www.churchproduction.com
Worship Facilities Magazine www.worshipfacilities.com
Technologies for Worship Magazine www.tfwm.com
Christianity Today Magazine www.christianitytoday.com



Pope Benedict XVI has written extensively on the need
for the teaching of a new theology on sacred art
to remedy the proliferation of art that is
not sacred in many churches:



"In sacred art,
there has to be a complete absence of images
incompatible with faith in the Incarnation of God.
Because God acted in history and entered into our world,
the images should be a reflection of the Incarnation,
the invisible God becoming visible.
Sacred artistic images, he added, must be beautiful, because
"one of the characteristics of God is beauty." It is critical,
he said, that sacred art be based on our salvation
and biblical history which began with the Creation
and goes to the Second Coming of Christ."

Spirit of the Liturgy