

SEVENTH-DAY ADVENTIST CHURCH MEDIA STATION

LUMINA SANCTUARY

LUMINA SANCTUARY — THE COMPLETE MANUAL

Church Media Station Version 1.8.0, by Brandon Kissinger

The complete manual — every panel, every screen, every setting, and the reasoning behind the ones that matter at 10:25 on a Sabbath.

How to read this manual

This is the whole book. It is meant to be usable three different ways.

EMERGENCY

BLANK

LOGO

PPT LIVE

CLR OVR

FREEZE

If you are new, read Part I. It takes you from an installer to a running service, and nothing in it assumes you have done this before.

If you are running a service on Sabbath morning, you want Part II and Part III — the control window and the things it can put on screen — and you want [§55 Keyboard Shortcuts](#) printed and taped to the desk.

Version 1.8.0, by Brandon Kissinger

If you look after the machine, Parts VIII and IX are yours: settings, backups, updates, licence reporting, and what to do when something has gone wrong.

Anything marked **Δ** is a decision that reaches the congregation. Anything marked **✎** is a small thing that will save you a service one day.

You do not have to keep this file. The whole book is inside the app, under **Manual** in the left rail, searchable and working with no network — see [§9](#). There is a printable PDF too.

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1. What Lumina Sanctuary Is

Lumina Sanctuary is a media station for Seventh-day Adventist churches, running on Windows. One operator, one control window, and everything a service puts in front of people: the projector, the platform monitor, the choir screen, the foyer display, the phones in people's hands, and the stream going out to whoever could not come.

Built for the Sabbath

It is built around an Adventist week, not a generic one, and that shows in small places throughout:

- **The hymnal is the Seventh-day Adventist Hymnal** — all 695 hymns, searchable by number, title or a line of the words. They are fixed reference data, so hymn #108 means the same thing on every machine in the conference.
- **Preparation happens on Friday, projection happens on Sabbath.** The prepared scripture queue, the order of service and the media trims all exist because the person setting up on Friday afternoon is rarely the person driving at 9:30 on Sabbath morning.
- **The order of service is built for a two-part morning** — Sabbath School and the Divine Service — and saved per week, so next Sabbath's order is a copy of this one with two hymns changed rather than a rebuild.
- **"Happy Sabbath!" is a one-tap ticker preset**, beside the other lines a church actually scrolls.

Nothing stops a congregation that meets on another day from using it. But every default, every example and every bit of vocabulary in this manual assumes Sabbath.

It is built around one idea that runs through every part of it:

The congregation's screen is sacred. Nothing the operator does while preparing should ever reach it by accident.

That is why looking up a hymn does not project it, why a passage typed mid-sermon waits, why a phone in a pastor's pocket cannot blank the wall, why an update never asks a question during a service, and why the whole app has a big red BLANK button that fires on the first press.

What it can do

PowerPoint	Drives your existing decks live over COM — next, previous, jump to any slide, edit a slide without leaving the app
Scripture	A full Bible with search, parallel translations, prepared reading queues, and passage-aware slide breaking
Hymnal	695 hymns, searchable by number, title <i>or</i> a line of the words
Your own songs	Paste or import lyrics, get verse navigation, lyric search and a CCLI record
Video and images	Local files and YouTube, with per-file trim, volume and looping
Music under everything	A bed that plays through a change of screen, with ducking and per-track levelling
Graphics	Lower thirds, tickers, notices, a giving QR code, a parent call, and lyrics laid over anything
Many screens	Projector, platform, choir, foyer, and a black-background key feed for a video switcher
Streaming	To YouTube, Facebook or any RTMP address, with its own three-fader sound desk — no OBS, no second computer
Phones	Any phone on the Wi-Fi becomes a remote, with per-device permissions
The service itself	An order of service, planned with times, walked on the day, printed for the pulpit

What it deliberately does not do

- **It is not a presentation designer.** It drives PowerPoint rather than replacing it, because your church already has decks and people who know how to make them.
- **It does not embed YouTube's own pages.** It sends video to them and asks them questions over their API. Live chat and post-service work happen in YouTube Studio, in a browser.
- **It does not run on macOS or Linux.** The PowerPoint control is Windows COM.

2. What You Need

The machine

	MINIMUM	COMFORTABLE
Windows	10 (64-bit)	11
RAM	8 GB	16 GB
Screen	1366 × 768	1920 × 1080
Monitors	1	2–4
Disk	2 GB free	20 GB free, if you record services

Streaming at 1080p adds real CPU load. A machine that struggles is usually one trying to encode 1080p on four cores while PowerPoint renders a slide — drop the broadcast to 720p and it will settle.

The other equipment

- A projector or large screen on its own HDMI output. This is the only extra screen the app truly needs.
- PowerPoint — a real installed copy, not the web version. Slide control, the slide grid and the slide editor all talk to it directly.
- Optionally: a platform monitor, a choir monitor, a foyer screen, a video switcher such as an ATEM Mini (which arrives to the app as an ordinary webcam), a USB audio interface, and Wi-Fi for phone remotes.

Nothing to install separately

FFmpeg — the program that does the actual streaming — **ships with the app**. You do not download it, install it or configure a path. If your church has its own build it would rather use, you can point at it, and your choice always wins over the bundled one.

3. Installing It

1. Run the installer (`Lumina Sanctuary Setup 1.8.0.exe`).
2. It installs for the current user, creates a desktop shortcut and a Start Menu entry, and launches. There is nothing to choose.
3. On first launch you will see the splash screen for a few seconds while about 31,000 Bible verses are loaded into the local database. This happens once.

The app installs per-user rather than per-machine and does not need Administrator rights to install. It may need them to drive PowerPoint — see [§57](#) if you meet *Administrator privilege mismatch*.

Windows will warn you that the publisher is unrecognised, because the installer is not code-signed. Click **More info** → **Run anyway**.

4. The Shape of the App

Lumina Sanctuary is not one window. It is a set of windows that all watch the same state, so what the operator does in one place appears everywhere at once.

WINDOW	WHERE IT LIVES	WHAT IT IS
Control	Your desk	The one you drive. The only window with buttons
Projector	The congregation's screen	Full screen, always on top, ignores the mouse entirely
Overlay	Over the projector	A transparent, click-through sheet that draws words <i>above</i> a PowerPoint slideshow
Extra screens	Platform, choir, foyer...	As many as you have monitors for, each showing something different
Broadcast	Your desk	A clean 16:9 window with none of your markings on it — the picture that goes out

Two things follow from this that are worth knowing.

Only the control window has state you can lose. Everything that matters — what is on screen, which deck is live, where the service is up to, the timer — is held by the app's core, not by the panel you happen to be looking at. Close a panel and nothing stops. Restart mid-service and the app comes back where it was.

The projector never reads settings. It is told what to show, including the font, the background and the church's name. That is why a change of typography reaches the wall as you drag the slider rather than after a restart.

5. First-Time Setup

The setup wizard

The first time you open the app it asks you four questions. It covers the whole window, because on a brand-new installation there is nothing behind it worth looking at, and it walks the answers in the order they matter.

You can leave at any point with **Skip for now** and do all of it in Settings instead. Skipping is remembered — the wizard does not come back and ask again every launch.

1 · Your church. The name, an optional motto or strapline, and a logo. Beside the boxes is the logo screen exactly as it will look — the screen the congregation stares at longest, so it is worth getting right while you can see it. Only the name is required; a church with no logo file gets a cross glyph, which many prefer.

2 · Your colours. Two: **your colour** — the one somebody would name if asked what colour your church is — and **the background** those graphics sit on. Pick from the swatches or open the wheel if you have a brand guide. Beside them, a real lower third and a real giving strip are drawn in the colours you are picking, because a colour that looks good as a square is a different question from one that reads behind a name at forty feet.

The green, amber and red the app uses to say something is right, doubtful or wrong are deliberately left alone. They mean the same thing in every church, and a church whose brand colour is red should not have a red that means trouble.

3 · How people reach you. Website, phone, email, address, and the giving link. These appear along the bottom of a **foyer screen** and nowhere else — that screen faces somebody standing in front of it wondering how to get in touch, rather than a congregation who are already here. Every field is optional, and a church that fills none of them in gets no strip at all rather than an empty bar.

4 · The congregation's screen. Which monitor they are looking at. **Flash the names** puts each monitor's number onto it so you can tell them apart without unplugging anything. *Automatic* uses a spare monitor if there is one, and shares this screen as a corner preview if there is not.

Then **Finish setup**. Nothing is on the congregation's screen yet — press **START PROJECTION** in the top bar when you are ready for them to see something.

Upgrading from an earlier version never triggers this. A settings file that already has a church name in it has answered the only required question, so the app treats it as set up. You can run it deliberately at any time: **Settings → Church → Run setup again**. It starts from what is already saved, so nothing is lost by looking.

The rest, in Settings

The wizard covers identity. Everything else lives in Settings — ^9 or the gear at the bottom of the rail. Work through the tabs left to right. Click **Save Settings** at the end of each — except in **Maintenance**, where every button acts immediately.

Step 1 — Church

- **Church Name** — appears under the logo on the logo screen.
- **Motto** — the line under the name, on the logo screen and in the foyer. Optional.
- **Logo Image** — a PNG with a transparent background works best.
- **Clock on the Logo Screen** — on by default. The logo screen is what is up before a service, and the question the room is already asking is what time it is.
- **Contact** — website, phone, email and address. Shown along the bottom of a **foyer screen** only, never on the projector. Anything left blank is left out; all of it blank means no strip at all.
- **Giving URL and Button Label** — used by the giving overlay and the QR code it generates.
- **CCLI Licence #** — goes on the usage report.
- **Run setup again** — the four first-run questions in one sequence, starting from what is already saved.

Step 2 — Displays

Where Everything Is Now is the first thing on this tab, and it is the answer to "why is that screen black?". It lists every window the app is driving and, for any that is not showing, says why: the monitor is not connected, it is already in use, it is switched off, or the projector is sharing this screen because there is only one.

Identify flashes each screen's name onto it. Use it once, when you set the building up, and you will never wonder which monitor is which again.

- **Projector** — pick the monitor the congregation sees, or leave it on *Auto* for the first extra monitor. With only one monitor connected, the projector runs as a small preview in the corner of your screen so you can still work.
- **Other Screens** — add one per extra monitor. Each gets a name and a **feed**: Platform, Choir, Lobby, or Key. See [§29 Displays and Outputs](#).
- **Broadcast Feed** — leave off unless you stream. See [§34](#).

Step 3 — Content

- **Default Translation** — which one a fresh session opens on.
- **Projection Typeface** — ten faces, shown as samples. This is the face used for Bible verses, hymns and songs.
- **Music Bed** — which speaker it plays through, how long its fades are, and what happens to it when a video with its own sound starts.

Step 4 — Connections

- **Port** — the phone remote's port. 3000 unless something else is using it.
- **Access Code** — the four digits that form part of the remote's address.
- **Data API v3 Key** — only needed for *searching* YouTube inside the app. Playing a pasted link never needs one.
- **Watched folders** — folders whose media appears in the library and whose decks reload automatically when someone saves them on a shared drive.

Step 5 — Load your decks

Go to PPT (^1). Click **Select File** beside **Program** and pick your main order-of-service deck; do the same for **Hymnal** if you use one. Add any others with + **Add PowerPoint Deck**.

Step 6 — Pair a phone

Click the Wi-Fi button in the top bar. The first remote's QR code is already showing. Point a phone's camera at it and tap the link.

6. Your First Service, Start to Finish

A worked Sabbath. Adapt it; the shape is what matters.

Friday afternoon

Everything that can be decided before sundown, decided before sundown.

1. **Order** — name it *Sabbath Morning, 30 August*. Add the morning in the order it happens: the Sabbath School items, then the Divine Service — opening hymn, scripture reading, special music, the children's story, the offering, the sermon deck, the closing hymn. Use **Note** for the parts that put nothing on screen, so the order still matches the bulletin.
2. Set **Begins** to the Sabbath School start time and put minutes against the items you want to plan around. The header then shows when each part is expected to start.
3. **Hymnal** → **Our songs** — add anything the worship team has sent that is not in the SDA Hymnal.
4. **Bible** → **Queue** — type the sermon passages in. They are checked as you type, so a typo is caught on Friday rather than on the wall.
5. **Break** (^6) — add the pre-service slides and set how long each holds.
6. **Video** (^5) — put the offering or mission-spotlight video in the library and trim its ragged opening once. It will play that way every time from now on.

Sabbath morning, forty minutes before

1. Turn everything on. Check **Settings** → **Displays** says every screen has a monitor.
2. **Break** → **Start**. The pre-service loop goes up.
3. **Timer** (^7) → *Until a time*, set to the Sabbath School start, label it "Sabbath School", show it on the projector, and set **At zero** → **Show the logo**. The foyer now looks after itself.
4. If you are streaming: press **GO LIVE** at the top right, name it, check the picture and the three meters, then start it a few minutes early.

Through the morning

1. **Order** → **Start** puts the first item up. **Next item** walks it.
2. Between Sabbath School and the Divine Service, use **Logo** or the break screen rather than leaving the last lesson slide up.
3. While a hymn is on screen, open the next one. It goes to **Ready**, not to the wall. Press **Take** when the first is finished.
4. Arrow keys move through whatever is live — verses, passages or slides — from any panel.

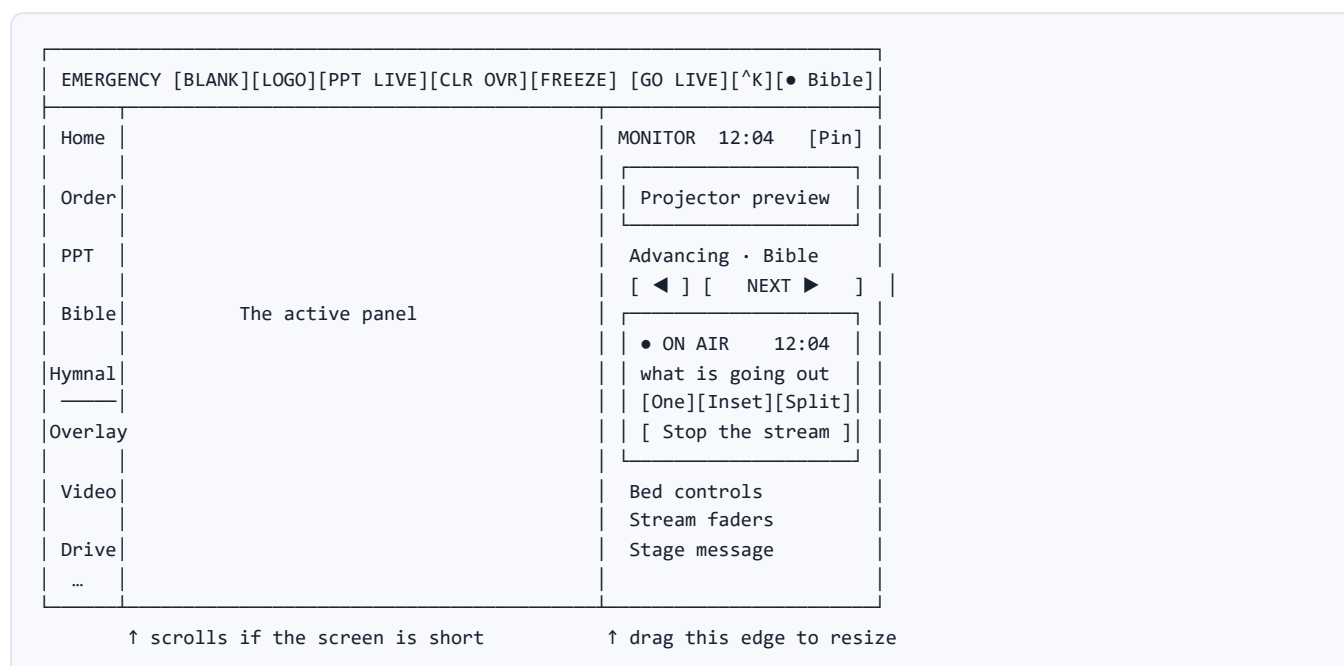
5. If something goes wrong, press **B**. The screen goes black and you have as long as you need.

After the benediction

1. **Stop the stream.** This closes the broadcast properly, so the channel shows a finished service rather than one that stopped and never ended.
2. Blank the screen or leave the logo up.
3. Quit the app. Any update that arrived during the service installs now.

Next Sabbath starts here. In the saved-services list, **Duplicate this one** copies today's order into a new service. Most weeks are last week with two hymns and a passage changed, and duplicating keeps the structure — including the planned minutes — instead of rebuilding it.

7. The Layout



Three regions, and each has one job.

- **The top bar** is what you reach for when something is wrong. It never scrolls away and never changes. **GO LIVE** sits at its right, and turns into **ON AIR** while the stream is running.
- **The rail on the left** switches panels. A green dot on an icon means that source is what the congregation is looking at right now. On a short screen the list scrolls rather than squashing — twelve entries you can read beats fourteen you cannot.
- **The monitor rail on the right** is everything you need while looking at something else — the preview, next/previous, the stream while it is running, the music, the stream's faders, and the line to the platform.

Drag the monitor rail's left edge to make it as wide as your monitor can spare. A wider rail is a bigger preview, which is the whole point of having one. Both the width and whether it is open at all are remembered per machine — a 1366 × 768 laptop cannot spare it during a sermon; a booth with a big monitor never wants it away. The **Monitor** button at its top collapses it to a spine, which still shows a red dot when the stream is up and a warning triangle when something needs attention.

8. The Top Safety Bar

START PROJECTION — the master switch

First in the bar, on the left, and solid amber whenever it is off.

The app never starts projecting on its own. Launch it and the projector's monitor stays dark: no window is put on it, no corner preview appears if the projector is sharing your screen, and nothing you do in the panels reaches the congregation. Press **START PROJECTION** when you are ready and the output comes up showing whatever the control window says it is showing. Press it again — it reads **PROJECTING** once it is on — and the projector screen and the words drawn over PowerPoint both go away at once.

This is not the same thing as **BLANK**. Blank is a mode the congregation's screen is in; the screen is still there, still lit, still yours to put something on. Stopping projection takes the screen away entirely.

After a restart mid-service the output is off. That is deliberate — it is the moment to check what is about to go up before the congregation sees it — but it does mean one press to get the wall back. The button is the loudest thing in the window while it is off, and the projector preview in the monitor rail says **OUTPUT STOPPED** across it.

The platform and choir screens are left alone by this switch, and so is the broadcast feed. They face the musicians and the stream, not the congregation, and each has its own start and stop.

The buttons

BUTTON	KEY	WHAT IT DOES
BLANK	B or Esc	Cuts the projector to black. Fires on the first press
LOGO	L	The church logo screen
PPT LIVE	P	Makes the projector transparent so PowerPoint's slideshow shows through
CLR OVR	—	Removes every overlay at once
FREEZE	F	Holds the current frame while you set up behind it

BLANK fires immediately. There is no press-and-hold. This is the one control that has to work first time, every time. If you have used an older version that required a hold, unlearn it.

Freeze deserves a word. The congregation keeps seeing the frame that was up when you pressed it, while you change anything you like behind it — switch panels, load the next hymn, fix a deck. Press **F** again and they see the new thing. The whole top bar glows blue while it is on, and the dashboard and the status pill both say **FROZEN**, so it cannot be left on by accident.

The status pill

On the right, always. It says what mode the projector is in — *PPT Live, Bible, Hymnal, Video, Logo, Blank* — or **FROZEN**, which outranks everything else, with a colour-coded dot beside it.

The remote button

Shows how many phones are connected. Green and pulsing when there is at least one. Click it to open **Remotes** — pairing codes, roles and who is connected right now. See §44.

Search

^K opens the command palette from anywhere. See §13.

9. The Navigation Rail

Thirteen panels, split by a rule. Above it are the five touched every service; below it is everything else.

PANEL	KEY	WHAT IT IS FOR
Home	—	The live dashboard: every source at once
Order	—	The order of service
PPT	^1	PowerPoint decks and slide control
Bible	^2	Scripture
Hymnal	^3	Hymns and your own songs
— rule —		
Overlays	^4	Graphics over the screen
Video	^5	Video, YouTube and the media library
Drive	—	Content on a memory stick
Break	^6	The pre-service image loop
Timer	^7	The service clock
Notes	^8	Your private notes
Stream	—	Broadcasting
Manual	—	This book, inside the app
Settings	^9	Everything else

At the bottom of the rail: a **light/dark toggle**, and the app's mark.

The manual, inside the app

Manual in the rail opens this book. The whole of it ships inside the app, so it works with no network, on the machine that is running the service, beside the panel you are asking about.

- **Search is the point.** Nobody reads a manual at 10:25 on a Sabbath — they have one question. Type two or more letters and every section that mentions it is listed, the ones whose *title* matches first, with a line of context and a count of how many times it appears.
- **^F** puts the cursor in that box from anywhere in the app.
- The contents rail down the left is grouped by Part, exactly as the book is.
- Cross-references work: a "see §27" in the text opens §27.
- **Printable copy** opens the PDF edition in whatever reads PDFs on this machine. If the button says *Not installed*, this copy of the app was built without one — the whole manual is still readable here.

The book has one source. The panel, the PDF and the file in the repository are all built from `LUMINA_SANCTUARY_MANUAL.md`, so they cannot drift apart.

Bible, Hymnal, Video and Order stay loaded even when you are looking at something else. Whatever you had half-typed or half-prepared is still there when you come back. Overlays keeps its half-typed text too, by a different route.

10. The Monitor Rail

The column down the right-hand side of the control window. Its header carries the two controls that have to stay put, and its body scrolls through everything you want while you are looking at something else.

Drag its left edge to resize it, between 240 and 520 px. The width is remembered on that machine. The **Monitor** button collapses it to a 34 px spine; collapsed, it still shows the clock, a red dot while the stream is up, and a warning triangle when something needs attention — press any of them to bring it back or to jump to the problem.

The header

- **Monitor** — collapses and expands the rail.
- **The service timer**, once one is running. Red with a **+** when a countdown has run past zero. Click it to open the Timer panel.
- **Pin** — keeps the broadcast window above everything else, so you can watch what is going out while PowerPoint covers the screen.

The body, top to bottom

The alert line — only appears when something needs attention, worst first, and clicking it takes you to the place you can fix it. See [§56](#).

Projector — a true mirror, not a redrawing. The projector's own components are rendered at full 1920 × 1080 and scaled down, so the background, the font and the layout are the ones actually on the wall. Video and PowerPoint passthrough show as badges instead: a second video element would really play, and the app cannot see inside PowerPoint's window.

Advancing — ◀ and NEXT ▶ for whatever is live, with a caption naming what they are driving: *Bible verse, #108 verses*, or the deck's title. These are the same actions as the arrow keys and work from every panel.

Overlay kills — one line per overlay currently up, each with a **kill** button.

On air — only while something is being sent. See [§10a](#) below.

Bed — the music bed's transport, volume, and its queue. See [§22](#).

Sound — appears only when there is something to balance beyond the bed: a video's level for the room, and the stream's three faders with their meters. See [§39](#).

Stage Message — the line to the platform monitor. Type and press Enter, or tap a saved preset. **+** queues a message for later. See [§46](#).

10a. The on-air block

Everything you change *during* a broadcast, where you can reach it from the Hymnal without walking away from the hymn:

- **How it is holding up** — how long it has been running, the bitrate, the frame rate, dropped frames, YouTube's own verdict and how many are watching.
- **What is actually going out** — the composed broadcast frame, camera and screen arranged as the layout says, with the stream's own graphics over it.
- **The layout** — **One picture / Inset / Side by side**, which of the two is large, which corner the inset sits in and how big it is, and **Swap**. This is the control for putting the slide beside the preacher during the reading and taking it away again for the sermon.
- **Name on the stream** — a lower third that goes out and stays off the wall. Type and press Enter; **Clear** takes it down.
- **Stop the stream**.

The setup that does not change week to week — keys, FFmpeg, quality, recording, the YouTube account — stays on the Stream page. See [§35](#).

11. Home — The Live Dashboard

Click **Home**. Every source the app can put on screen, shown together as tiles, so you can see the whole service at once even though only one thing can be on the projector.

The tiles are not mock-ups. Each renders the real projector component against that source's real payload, so **what a tile shows is what the congregation would see if you took it**.

Reading the tiles

- The tile that is **on screen** carries a red border and a pulsing **LIVE** badge. There is never more than one.
- Every other tile previews what *would* go up: the passage that is loaded, the hymn and which verse of it, the deck and slide number, the video that is queued.
- A source holding something in reserve shows a **Ready** strip in amber underneath. The picture is what **Take** would put up — not what that source last had live.
- Hovering a tile that is not live offers **Take live**.

Cueing

Cue on a tile marks it as the one going up next. It gets a **Ready next** strip at the top of the dashboard, and the platform monitor sees your intention too. Cueing changes nothing on the projector — it is a note to yourself and to anyone watching. Cue again to un-cue. Taking anything live clears the cue.

Arranging the grid

The **arrange** button lets you drag tiles into the order your booth works in, and put away the ones you never use — a church with no choir screen and no video does not want those taking a third of the grid. Put-away tiles are shown faintly while arranging so you can pick them back up. The grid will never let you hide the last one.

This arrangement is remembered per machine, not in your settings file: it is a preference of the room rather than of the church.

Quick controls and the order strip

Along the top: **Blank**, **Logo**, **Freeze / Unfreeze**, and **Clear** for every overlay. When a service is loaded, a **Next in the order** strip appears with the next item and a one-click way to put it up.

The stream tile

The stream gets a tile of its own even though it never goes on the wall, because "*is it still on air*" is a question an operator asks as often as "*what is on screen*".

12. Ready and Live

This is the single most important idea in the app, and the one that most changes how a service runs.

Every source holds two things: what the congregation is looking at, and what is prepared to follow it.

In the Hymnal

Open a hymn while another is up and it becomes **Ready** — a badge beside its title says so, and nothing on the wall moves. The verse rail, Prev and Next all drive the *prepared* hymn, so you can sit it on the right verse before anyone sees it. When the hymn on screen is finished, press **Take** and the prepared one replaces it.

Once it is live the badge reads **Live**, and Prev and Next drive the congregation's screen directly. Open a different hymn and you are preparing again; the panel names the hymn still on screen underneath, so Take is never a surprise.

In the Bible

The same. A passage typed or clicked while a reading is up is prepared rather than projected. Only **Send** moves the wall.

There is one deliberate protection worth knowing about: **the resolver runs as you type but never projects**. Typing "John 3:16" would otherwise put *John*, then all of *John 3*, then *John 3:1* on the wall in the space of two seconds. Only a deliberate action — Send, Next, Prev, or clicking a verse — reaches the screen.

On the dashboard

A tile shows what its source is holding ready underneath what it is showing, in amber. The picture in the tile is what **Take** would put up.

Take is safe to press twice. A source with nothing prepared simply re-shows what it already has, rather than blanking because the ready slot happened to be empty.

13. The Command Palette

^K from anywhere. One box that searches the Bible and the hymnal together.

- Type a reference, a hymn number, a title, or a line of lyrics.
- ↑ ↓ to move, Enter to select.

- Selecting a hymn opens it in the Hymnal panel — **ready**, not live.

It is the fastest way to answer "what number is *Blessed Assurance* again?" without leaving the panel you are working in.

14. Order of Service

Click **Order** in the rail. This is the service written down in advance, and then walked through on the day.

Building an order

Name the service in the box at the top — *Sabbath Morning, 30 August*. Then add items with the four buttons along the bottom:

BUTTON	ADDS
Hymn	Searches the hymnal and your church's own songs together, by number, title or a line of the words
Passage	A Bible reference, validated as you type, with a translation
Deck	One of your configured PowerPoint decks
Note	A plain line — <i>Welcome, Superintendent's remarks, Children's story, Tithes and offerings, Benediction</i> — that puts nothing on screen but keeps the order honest

Drag items to reorder them. The × removes one.

A typical Sabbath morning runs as one list covering both halves — the Sabbath School items, a note where the break falls, then the Divine Service. Keeping them in one order rather than two means the planned clock covers the whole morning, and the platform monitor can always say what is next.

A song item can carry an **arrangement** — which way that song is sung *this service*. The choir sings the full setting and the congregation sings two verses and a chorus, and they are the same song either way, so the arrangement lives on the order rather than on the song.

The planned clock

Set **Begins** to the service start time, and put a number of minutes against any item you want to plan around (click the small dash on the right of an item and type). The header then shows roughly how long the service runs, and each item shows the time it is expected to start.

Once the service is running, a badge tells you plainly whether you are **behind** or **ahead**, and by how much. It only appears when the drift is two minutes or more, so it stays quiet when it has nothing useful to say. The same figure reaches the platform monitor and the phone remotes.

Walking the order

BUTTON	WHAT IT DOES
Start	Puts the first item on screen
Next item	Moves to the next one and puts it up
Re-send	Puts the current item up again — after a video, or after blanking

The live item is marked **Live**, the one after it **Next**. Click any item's play button to jump straight to it, out of order, which happens in every real service.

Two things make this reliable:

The position is held by the app, not by this panel. It stays right when you switch to Bible, when a phone remote presses next, and when this panel is closed. A restart mid-service comes back in the right place.

****Items are *armed*, not projected behind a panel's back.**** Going live on a hymn switches you to the Hymnal panel and hands it the number, so the panel knows what is on screen and the arrow keys keep walking its verses. That is also why *Next item* is a different thing from *Next* — the arrow keys already mean "next verse or slide", and the two cannot share a key without one becoming unreachable.

Saved services

The folder button opens your saved services. **New service** starts an empty one; **Duplicate this one** copies the current order into a new service, which is how most weeks start — last week's order with two hymns changed.

Each service is its own file, so nothing you have planned is overwritten by planning something else.

Printing

The printer button produces a clean order for the pulpit — the items, their times, nothing else.

15. PowerPoint

^{^1}. Lumina drives your existing decks rather than replacing them.

Decks

Three kinds, and they behave identically:

- **Program** — your main order-of-service deck.
- **Hymnal** — a hymn deck, if your church uses one.
- **Custom decks** — as many as you like. + **Add PowerPoint Deck** adds one; give it a title and subtitle so you can tell them apart at a glance.

Select File points a slot at a .pptx. **Launch** opens PowerPoint and starts the slideshow. **Take control** points slide control at a deck that is already open, without relaunching anything.

Launch mode

A toggle decides what **Launch** does:

- **Slideshow** (the normal choice) — starts the presentation running, and the app switches the projector to passthrough so it shows through.
- **Edit** — opens the deck in PowerPoint's editor and starts no slideshow. Use this when you are preparing, not presenting.

Controlling slides

Once a deck is active:

- **PREV ◀ / NEXT ▶** in the panel, in the monitor rail, or the ← → arrow keys — which work from anywhere in the app, including while a dialog is open. The one place they do not is inside a text box, where they move the caret. See §55a.
- The counter reads **Slide X / Y**.
- Slide tracking runs whenever a deck is active, in either launch mode, and keeps running when you walk away to another panel. Nothing about knowing where the deck is up to depends on this panel being open.

Jumping to any slide

Pressing NEXT twenty times to reach slide 21 is how a service loses its way. Click **All slides** beside the counter and the whole deck opens as a grid of thumbnails, the way PowerPoint's own slide sorter works.

- The slide on screen is outlined.
- Click any thumbnail to go straight to it.
- Type a slide number at the top and press Enter to jump without scrolling.

Thumbnails are rendered by PowerPoint itself and fill in as they arrive, so a long deck is usable before it has finished. The grid needs the presentation open — launch the deck first.

Docking PowerPoint

Dock parks PowerPoint's own window inside the app's panel, so you can work on the deck without alt-tabbing. It is a real native window held in place, so it always paints over the app's own content in that rectangle — the two cannot overlap. Leaving the panel undocks it automatically and gives PowerPoint its title bar back.

Saving

Ctrl+S saves the live deck from inside Lumina, so you never have to alt-tab into PowerPoint to make an edit permanent. The app mutes its own file watcher while it saves — otherwise the save would bounce back as an external change and restart the slideshow from slide one.

An **unsaved changes** marker appears for edits made here *and* for edits made in PowerPoint itself.

Auto-reload

If the active deck's file is saved from another computer — a shared drive, someone finishing the announcements at home — the app notices, reloads it, and tells you which file changed. If it was projecting, it goes back to projecting.

16. The Slide Editor

Available whenever PowerPoint is connected. It edits the real deck over COM; nothing here is a separate copy.

The slide you see is PowerPoint's own PNG export of it. There is no second rendering engine to keep in agreement, so what you edit looks exactly like what will project — including fonts that are missing on this machine and have been substituted. Editing works by laying invisible hit-boxes over that image, positioned from each shape's real geometry. After a change the slide is re-exported and swapped, which takes roughly 100–300 ms.

What you can do

TOOL	WHAT IT DOES
+	Insert a blank slide after this one
Duplicate	Copy this slide
Delete	Remove this slide (never the last one)
Layout	Change the slide's layout
Theme	Apply a theme file to the whole deck
Notes	Read and write the speaker notes
Text box	Add one, and type into it
Picture	Add an image from disk

Select a shape and you get **bold**, *italic*, underline, alignment, font size, and text colour. **Bring forward / send backward** reorders it. **Open in PowerPoint** hands the shape to PowerPoint itself if you need something the toolbar does not offer.

Drag a shape to move it; drag its handles to resize.

The colour picker and the size box are debounced. They show the change at once but write it once, when you stop. Without that, dragging across the colour spectrum would queue a COM write and a full slide re-export per mouse movement.

If a slide cannot be exported — PowerPoint too old to export PNG, a locked cache folder, a shape that throws on read — the panel degrades to text editing rather than going blank. The same edits still work.

17. Bible

^2.

The reference bar

One box is the front door. It understands references and keywords, and works out which you meant:

- `jn 3:16-18` — abbreviations, ranges
- `Romans 8:28,31,39` — separate verses in one passage
- `Genesis 1` — a whole chapter
- `love your enemies` — falls through to a keyword search

A resolved passage stays a passage. The panel does not send one verse at a time and throw the rest away — you decide how it breaks across slides.

Breaking a passage across slides

MODE	WHAT IT DOES
One slide	The whole passage together
Two up	Two verses per slide
Per verse	One verse per slide

Breaks happen *between* verses, never inside one. For a single long verse, **Split** divides it into two halves — Part 1 / Part 2 — and **Merge** recombines it.

Next keeps reading past the end. At the last slide of a passage, Next pulls the following verse out of the chapter and grows the passage. An operator who typed a range is never stuck at its edge when the reading runs on.

Browsing

Books are grouped the way people look for them — Law, History, Poetry, Major Prophets, Minor Prophets, Gospels & Acts, Paul, General Letters, Revelation — rather than as one flat list of 66. Nobody hunting for Habakkuk scans from Genesis.

Click a book, then a chapter, and the chapter reads as continuous text. Click a verse to select it; shift-click another to select the range between them.

Translations

Tabs across the top. Switching changes the translation for the next thing you send.

Two translations at once. The dropdown at the right of the translation row normally reads **One translation**. Choose another and every verse you send goes up with both renderings, one above the other, each labelled. The tab you have selected is the one on top. Set it back to **One translation** to stop.

The parallel text is fetched at send time, so changing which second translation you want needs no re-selection of the passage.

Verse numbers. The ¹² **Numbers** button puts small superscript numbers in front of the text. It applies to both translations when two are showing.

The prepared queue

Queue opens the prepared-passages list — the readings for the service, set up in advance so you are not typing "Romans 8" while the reader is already at the lectern.

- Type a reference and press Enter, or click **Add**.
- The reference is checked as you type. **Add** stays greyed out until it resolves, so a typo is caught on Friday rather than on screen.
- A note can be attached to each — *"after the second point"*.
- Click any passage to close the queue and put it on the projector.
- Hover and click × to drop one; **Clear the list** empties it.
- The list is saved to disk and survives closing the app.

History

The recent passages you projected appear below the book list when the search box is empty. Click one to go back to it.

Size and background

- The **Aa** slider sets a size for this passage only, leaving everything else at the house size. It starts at **House size**; once you move it a reset arrow appears.
- The **Bg** row sets a background for this service only — a swatch, a custom image, or × to go back to the theme's.

See §27 for what the size control actually does, and why.

18. Hymnal

^3. The Seventh-day Adventist Hymnal — all 695 hymns — plus your church's own songs, in one search box.

The 695 are fixed reference data with stable numbers, which is why they cannot be edited: hymn #108 has to mean *Amazing Grace* on every machine in the conference, and on the number the worship leader called from the platform. Anything your church sings that is not in the book lives beside it as a song — see §19.

Finding a hymn

Type a **number**, a **partial title**, or a **line of the words**. Lyric search is the important one: an operator who has been given "the one about the solid rock" can find it.

Results say why they matched — the verse name and the line that hit. Your own songs appear in the same list badged **SONG**.

Type a number anywhere in the panel and press Enter. This works the way a running PowerPoint slideshow does — the digits appear as you type, Backspace edits them, a stray digit clears itself after four seconds. Escape is deliberately *not* bound here: it is the global blank shortcut, and using it to cancel a number would black out the projector.

History and favourites appear when the search box is empty. The star on a hymn adds it to your favourites.

Browsing the whole book

All hymns opens the list of every hymn in the book, which is what a search box cannot give you: search answers "*I know which one I want*" and has no answer at all for the operator who does not — a visiting speaker who names a hymn by half a line, somebody building an order of service on a Thursday, anybody who has simply never seen what is in this book.

By number is the printed hymnal's order. **By title** is alphabetical, for when nobody has called out a number. Favourites are starred in the list. Click any row to open it, exactly as a search result.

Close the list returns to search, favourites and recents.

Projecting

1. Click a hymn to open it. It is **ready**, not live.

- 2. **Title Slide** projects the hymn's title — a good way to start.
- 3. **Verse 1, Verse 2...** project each verse.

The verse rail runs down the side as chips. Refrains are coloured differently from verses, which shows the verse/refrain rhythm at a glance in a way that eight near-identical labels do not.

There is no refrain "weaving" setting, and none is needed. Every one of the 189 hymns with a refrain already stores it repeated after each verse, so the running order is simply the order as written.

Controls

CONTROL	WHAT IT DOES
◀ Prev / Next ▶	The previous or next verse
Take	Put the prepared hymn on screen
End	Stop the hymnal and return to PowerPoint passthrough
Aa	Size for this hymn only
Bg	Background for this service only
Arrangement	For a song, swap to another way of singing it in one tap

The panel follows whatever the app says is on screen — so if the phone remote or the order of service moves a verse, the highlight here moves with it. The one thing it will not do is drag you back to the hymn on screen while you are deliberately preparing a different one.

19. Your Own Songs

The hymnal's 695 hymns are fixed reference data with stable numbers. Your church's songs live beside them and behave identically once added — lyric search, verse navigation, the same fonts and backgrounds, and a proper CCLI record.

Open with **Hymnal** → **Our songs** — add or edit.

Adding a song by pasting

Paste a new song, paste the words in, press **Split into verses**.

The app splits on blank lines and recognises labels in the shapes people actually write them: Verse 1 , V2 , Chorus , C : , Refrain , Pre-Chorus , Bridge , B2 , Tag , Ending , Outro , Coda , Intro , Interlude , Instrumental — with or without brackets or colons.

A chorus written out three times is stored once and sung three times. Correct a typo in it and every repeat is corrected. This is the whole reason the library exists rather than being a folder of slides.

It is strict about what counts as a label. A lyric line can begin with the word "Bridge", and mistaking that for a heading would silently eat the line.

Adding songs from files

The **file** button imports lyrics off disk, in the formats a song actually arrives in:

FORMAT	EXTENSIONS
Plain text	.txt , .text
ChordPro	.cho , .crd , .pro , .chopro , .chordpro
OpenLyrics	.xml
Word	.docx

You can select several at once. The result is reported **per file** — "*imported 4 of 7*" without saying which three failed leaves somebody opening folders to find out — with a reason for each failure: unreadable, not lyrics, or could not save.

Editing a song

FIELD	WHAT IT IS FOR
Title / Author / Copyright	As you want them recorded
CCLI #	Goes straight into the usage report
Order sung	The sequence as short codes — V1 C V2 C B C . Edit by hand to rearrange; repeat a code to sing it again
Lines per slide	0 fits as many as the screen takes. Two suits a choir reading parts
Slide break	Split one section across two slides

Arrangements

One song, several ways of singing it. An arrangement is **an order, not a copy** — it holds no words of its own, so a corrected line is corrected in every arrangement.

- + creates a new arrangement starting from the current order.
- Rename or delete arrangements from the same row.
- Pick an arrangement when adding the song to an order of service, or swap to one in a tap while the song is live.

Sharing

The ↑ / ↓ buttons export the whole library to one file and import it back — for moving songs to another machine, or to another church.

20. Video

^5.

Queuing something

YouTube — paste a URL, or switch to **Search** mode and type keywords. Search needs a Data API key; playing a pasted link never does.

Local file — **Browse** and pick one. Files over 1 GB show a size warning.

Library — your own folders as a grid of thumbnails. See §21.

Playback

Send to Projector starts it.

CONTROL	WHAT IT DOES
▶ / II	Play / pause
–10s / +10s	Jump back or forward
Scrubber	Click or drag to seek
Volume	0–100% for the room
Mute	Toggle
Loop	Repeat continuously
Fade Out	Fade to black and stop
Stop	Stop and clear immediately

When it ends

The **When done** dropdown decides what happens automatically:

- Blank Screen
- Return to Logo
- Return to PPT

Audio-only files

Music plays with your branding on screen rather than a black rectangle.

History

The recent videos played appear at the bottom. Click one to re-queue it.

21. The Media Library

The **Library** tab in the Video panel — for the media you use every week, so you are not walking a file dialog to the same folder every Sabbath.

Adding folders

Click the folder button beside the search box and pick one. Everything inside it, subfolders included, appears in the grid. Watch as many folders as you like. The circular arrow re-reads them, for when someone has just dropped a file in. Anything copied in from a memory stick under **Drive** shows up here too.

Finding things

Type to filter by filename, or click **Everything** / **Video** / **Music** / **Images** to narrow by kind. Each button shows how many files it holds.

Thumbnails

Images are their own thumbnail. Videos get a poster made from a frame a few seconds in — **not the first frame, which is so often black**. Posters are made once and kept, so the grid fills instantly after the first visit, and are re-made if you replace the file.

Showing a file

Click a tile. Videos and images go to the projector; audio plays with the logo up. A separate button plays a track **under** whatever is on screen, as the music bed.

Trim, volume and looping

Click the scissors on a video or music tile. The file itself is never modified.

CONTROL	WHAT IT DOES
Start here	Skips the ragged opening — playback begins wherever the preview is paused
Stop here	Ends before the credits or the silence at the end
Clear	Drops a start or stop point
Volume	A per-file level, for the one track mastered far louder than the rest
Loop it	Repeats — returning to your start point, not to zero

Play the preview, pause where you want the cut, press the button. The settings are saved against that file and used every time it plays, **including when the order of service plays it**, so nobody has to remember them on Sabbath.

Settings are stored by path *and* size, so moving a file cannot silently apply one video's trim to another.

Motion backgrounds

A looping video can sit behind hymns, Bible verses and announcements instead of a still image. Anywhere Settings offers a background image, pick a video file instead — it plays silently, loops, and fills the screen. Words stay on top and readable.

22. The Music Bed

Music that plays underneath whatever is on the screen, rather than replacing it. Its controls live in the monitor rail, so they are reachable from every panel — the bed keeps playing whatever you are looking at.

Why it lives where it does

The bed is hosted by the control window, which is the only window that exists for the whole run of the app. The projector is destroyed and rebuilt whenever a monitor is added, removed or reassigned; a bed hosted there would cut out mid-service.

The bed is also deliberately **not** part of the saved projector state. A laptop that restarts into an empty sanctuary and starts playing music on its own is not a feature.

Controls

CONTROL	WHAT IT DOES
◀◀ / ▶▶ / ▶▶▶	Previous, play/pause, next
■	Stop and unload
Volume	The room level. Set it once and leave it
Loop	Start again at the top rather than falling silent
Queue	Every track, with a × to drop one

Levelling one track

Recordings arrive at wildly different levels, and riding the bed fader between tracks means undoing it again at the next one.

Open the bed's queue and there is a **This file** slider above it: it levels the recording that is playing, and **the setting is saved with the file**, so a hymn that is ten decibels hot stays tamed every time it is used.

- The bed's own volume is unaffected.
- A levelled track shows its percentage beside its name.
- The arrow beside the slider puts a file back to its own level.
- It can only bring a file **down**. That is the right direction: levelling means pulling the loud ones back to meet the quiet ones, and the alternative is distortion.
- The same level is used for the stream.

When a video plays

A video brings its own sound, and the bed underneath has to give way. **Settings → Content → Music Bed → When a video plays**:

OPTION	WHAT HAPPENS
Pause the bed, and resume after	The default
Turn the bed down	Ducks to a level you set
Leave the bed alone	For when the video has no sound of its own

A **Duck** badge appears beside the track while it is turned down.

Which speaker

Settings → Content → Music Bed → Plays through picks the output device, so the bed can go to the hall while system sound stays on the laptop. Fade sets how many seconds it fades in and out; zero is a hard cut.

23. Break Screen

^6. The pre-service image loop — countdown slides, announcements, whatever holds the room before things start.

- + adds an image. The list is saved, so it survives closing the panel and does not have to be rebuilt before every service.
- **Rotate every** — 5, 10, 15, 20, 30, 45 or 60 seconds.
- **Start** puts it up; **Stop** takes it down.
- While running, a banner says which slide of how many is showing.

A ticker that runs itself

Settings can start a chosen ticker automatically whenever the break screen goes up, and stop it when you leave. Announcements before a service are the one place a ticker earns its keep, and the one time nobody is free to start it by hand.

A ticker you started by hand is never stopped by this.

24. From a Memory Stick

Plug a USB stick in and open **Drive** in the rail. It appears within a few seconds, and everything usable on it is listed. The app looks three folders deep and lists up to 500 files — media people carry sits at the top or one folder in.

TYPE	WHAT SHOW DOES
Slides	Opens the deck and goes to PPT Live
Video	Plays it on the projector
Music	Plays it with your logo on screen — not a black rectangle
Image	Puts it up on the break screen

Anything you show is copied into the app first. This is deliberate: if someone pulls the stick out during the service, nothing you have already used stops working. PowerPoint in particular holds a deck's file open for the whole service.

The ↓ button copies a file in **without** showing it, for preparing ahead of time. Anything copied in appears in the media library.

Only removable and network drives are offered. The system disk is not — this is for what someone just plugged in.

25. Overlays

[^]4. Graphics that sit on top of whatever is projecting. They do not interrupt the main content.

The pinned preview

The panel opens with a **picture of where the graphics sit**, and it stays at the top of the panel while you scroll — every control below changes what is in it, and you should not have to scroll back up to see what a change did.

The picture is a true scale model — the same components the projector draws, in a box that declares its own size, so a lower third that is going to land on the ticker lands on it here too. The ground is a neutral hatch on purpose: this panel is about the graphics, and what is underneath is the dashboard's question.

Hide puts it away and gives the room back to the controls; **Show** brings it back. The choice is remembered on this machine.

On Screen Now

Under the preview, a list of what is up. Each row has a **Take off** button. **Clear everything** removes them all, including the lyric band and the stream's own graphics, which the top bar's CLR OVR does not reach.

Ready to Go

The graphics this church has built once and puts up in a tap:

KIND	WHAT YOU FILL IN
A name	Name, and a title under it
A link	The web address, and a heading — it is shown as a code people can scan
A picture	Choose a file — a sponsor, a seal, a poster

Each one is saved with **Show on** — the wall, the stream, the stage, or any combination — so a graphic goes exactly where that graphic belongs. Tap a chip to put it up; the × forgets it.

The people kept for the lower third appear here too, because they are the same thing wanted the same way.

Anything the three kinds do not cover is still the [Make a Graphic](#) builder at the bottom of the panel, and anything built there can be kept and will appear here.

Call a Parent

The first section, because when it is needed it is needed now.

Type what the children's ministry gave you and press **Call** — or just press Enter. A small badge appears in the top-left corner of the screen — "*Nursery · 42*" — over whatever is showing.

It is a box you type in rather than a number pad, because a code is very often not a number: churches label rooms *B12*, *Nursery 3*, *Blue Room*, and quite often use the family's name. Anything up to twelve characters.

It shows, rests, and comes back until you clear it. A parent who looked away for a minute still catches it; a badge left up permanently stops being read at all. The panel says whether it is showing or resting, and how long it has been up.

Press **Clear** when the parent has come. CLR OVR clears it too.

The label ("Nursery"), how often it returns and how long it stays are in Settings.

A keypad rather than a text field, deliberately: this gets used in a hurry, often by someone who has just been handed a number by a runner, and a keypad is faster and harder to mistype.

Words Over the Screen

See §26.

Lower Third

Name and optional title, for whoever is on the platform.

Show on: *The wall, The stream*, or both. This is the useful distinction — naming the preacher is worth doing for someone watching at home and pointless for the people looking straight at them.

Keep for next time saves the person. A church has four or five regulars and one guest a month, and retyping "Pastor John Smith / Senior Pastor" every Sabbath — at the moment the speaker is already walking up — is exactly the wrong time to be typing.

Saved people appear as chips above the fields; click one to load it, × to forget it.

Ticker

One line scrolling along the bottom.

Presets: *Welcome! · Happy Sabbath! · Service Will Begin Shortly · Please Be Seated · Please Stand for Worship · Ushers, Please Take Position · Dismissal — Have a Blessed Week*

Tap a preset to run it, or write your own. **Speed:** slow, medium or fast.

Notice

A message across the whole screen. **Whatever is behind it is not being seen while it is up** — the panel says so, because it matters.

Presets: *Please Silence Your Phone · No Photography or Recording · Please Do Not Use Your Phone · Please Be Respectful — No Phones*

Or type your own.

Giving

Shows your giving link as a **scannable code** — nobody in a pew types an address off a screen. Requires a Giving URL in Settings.

- **Corner** — a small card in the bottom-right, over whatever is showing.
- **Full screen** — for the offering itself. The code fills the screen, scannable from the back row.

Where a notice sits

A notice used to cover the whole screen and had no other option. **Where** now offers *Whole screen*, *Top*, *Middle*, *Bottom* and the two right-hand corners.

Anywhere but *Whole screen* it becomes a card at that edge, and the slide, hymn or camera behind it carries on being seen — which is what you want for any notice raised *during* a service rather than before one. At an edge it takes its turn in the stack with everything else, so it cannot land on the ticker.

The choice is saved. Raising a notice mid-service is not the moment to be choosing a corner.

Make a Graphic

At the bottom of the panel, for anything the named overlays do not cover — a countdown to Easter, a sign-up code for the youth trip, a sponsor's logo for the foyer screen.

CHOICE	WHAT IT DECIDES
Kind	Message · Name · Scrolling line · Badge · Scannable code · Picture
Where	One of nine places on the screen, or the whole screen, or the usual place for that kind
Colour	Plain · Blue · Green · Amber · Red — your church's colours, not the app's
Show on	The wall · The stream · The stage
Stays	Until I clear it · 8s · 15s · 30s

Put it up shows it now. **Name it** and **Keep** save it, and it appears in [Ready to Go](#) at the top of the panel from then on.

Each one you put up gets its own row in On Screen Now with its own **Take off**, so several can be up at once and any of them can come down on its own.

How they stack

Graphics arrange themselves rather than colliding. Each one names a place on the screen — a corner, an edge, the middle — and anything already sitting there lifts the next one clear of it. The ticker owns the very bottom; a lower third sits on top of it; the giving code and the countdown stack above each other in the corner; a bottom-placed lyric band clears the lower third.

Put a ticker and a lower third up together and you get both, in full. Before this, every graphic named its own corner and hoped, and one was simply drawn across the other — with z-index deciding which was legible, which is not a decision anybody made.

What never reaches the stream

Two overlays are addressed to the room and never go out, whatever the wall is doing:

- Silence your phones
- A call for a child's parent

26. Words Over the Screen

Song words or scripture laid over whatever else is on the projector — a slide, a video, a camera — without taking the screen from it.

A **band** rather than a full screen, deliberately. Lyrics set full-bleed over a slide are unreadable and hide the thing they are supposed to accompany. The band leaves the slide, the video or the camera visible and puts the words where a subtitle goes.

The important idea

The band carries no words of its own. It names a *source* and renders whatever that source is holding. So you prepare a hymn in the Hymnal panel exactly as you always would, then turn this on, and the words appear over the slide without the hymn ever having taken the screen.

Preparing a hymn and turning the band on are two independent things that compose.

Controls

CONTROL	OPTIONS
Words	Hymn or song · Scripture
Show on	The wall · The stream · The stage — any combination
Where	Bottom · Middle · Top
Moves	Stays still · Scrolls along
Speed	Slow (~26s) · Medium (~17s) · Fast (~10s) a screen — scrolling only
Runs	The whole hymn · Just what is up — scrolling only
Backdrop	Solid · Faded · None — so the words read over a bright slide
Height	12–60% of the screen

Put the words up / Take the words off is the master switch. Pause / Resume appears beside it while the words are scrolling.

Scrolling words, for the stream

Stays still is the band as it has always been: the verse you are on, centred, changing when you change it.

Scrolls along runs the words along the edge instead, and it is what a live stream wants. With **Runs** → **The whole hymn** the entire hymn travels along the bottom on a loop, so nobody has to drive it and somebody who joined the stream halfway through still gets the words. With **Just what is up** it scrolls only the verse you are on and changes when you change it.

Speed is measured in seconds per screen width, not per run — so *Medium* means the same thing for a two-line chorus and a nine-verse hymn.

Pause holds the words exactly where they are, and Resume carries on from there. Pausing is not dismissing: the words stay on screen, and coming back does not restart the hymn from the top. To take them off, use **Take the words off** or the row's **Take off** button in On Screen Now.

Scripture works identically — switch **Words** to *Scripture* and the band scrolls whatever passage the Bible panel is holding.

Who sees them

Show on decides which outputs draw the words. It used to be the wall and the stream always, which is right for most churches and wrong for two cases that come up constantly:

- Words burnt into the **stream only**, while the room reads the projector's own full-screen hymn.
- Words on **the wall only**, keeping the stream clean for a church that captions elsewhere.

On Screen Now marks the band *Stream only* when the wall is not among them, so words left running on a broadcast are not mistaken for words nobody can see.

Where it is drawn

When PowerPoint is live, the band is drawn in the transparent always-on-top overlay window, so it sits *above* the slideshow — a full-screen PowerPoint show would otherwise cover anything the app drew. When PowerPoint is not live, it is drawn on the projector itself. The panel tells you which is happening.

27. Text on Screen — the Typography Engine

Bible and Hymnal both have a **Text on screen** button above the verse controls. Everything in it changes the projector **as you drag it** — no save, no confirmation — so you can walk to the back of the room and fix the type while it is up.

CONTROL	WHAT IT DOES
Size	How many lines of text fill the screen — see below
Line spacing	1.0 tight to 1.8 airy
Text width	How much of the screen width the words may use, 50–100%
Edge margin	Safe margin from the edges, 2–14%
Hymn number & reference	How large the captions are, 50–300% — see below
Weight	Normal (400) through Bold (700)
Hymn & song lines	How lyrics are sized — see below
Even out wrapped lines	Prose only — stops a verse stranding two words

Hymn number & reference

The captions rather than the words: the **hymn number** and the verse name in the corner of a hymn slide, the number on a hymn's title slide, the **reference** under a passage, the **translation** under that, and the little superscript **verse numbers** inside a multi-verse slide.

These used to be a fixed fraction of the frame, chosen once — which put the hymn number at about 23 px on a 1080p projector. Legible at the desk, and not from the back row. The control moves the whole group together, so a translation still sits under a reference and a reference still sits under the verse; what changes is the group's scale. **100% is what the app has always drawn**, so nothing moves until you ask it to.

Growing the hymn number does not push the words off the bottom of the screen: the badge's height comes out of the verse's own budget, so the words are set slightly smaller to make room.

Size, and why it counts lines

Size asks for a number of lines rather than a percentage. *8 lines* sets the type so that eight lines would fill the screen top to bottom. Fewer lines means bigger words.

Two things follow, and both are the point:

Every hymn comes out the same size. A four-line verse and a ten-line one are set identically, instead of each being blown up to fill its own screen. The type stops changing as the service moves — and a hymn that resizes between verses reads as a fault from the pews.

It can never overflow. The number is a ceiling, not a stretch. Anything too long or too wide for the size you asked for is set smaller so it still fits. The control cannot put words off the edge of the screen.

At the top of the range is **Auto**, which is what the app does with no instruction: each hymn or passage as large as its own longest line allows. Auto gives the biggest type; it is also the only setting whose size varies from one hymn to the next, which is exactly why an operator who wants the service to look consistent moves off it.

If the words look smaller than the number you asked for, they were too wide or too long to be set any larger. **Text width** is the control that gives them more room — not a smaller line count.

The house size and the panel size

Text on screen sets the *house size* — the size your room reads well, shared across Bible and Hymnal so the service looks like one thing.

Each panel also has its own **Aa** slider, which overrides the house size for **one** hymn or passage. It starts at **House size**; once you move it, a reset arrow appears beside it. Use the panel slider for the one hymn with unusually long lines.

Both are remembered between services. The control used to reset at every launch, which meant an operator who had found the right size had to find it again.

How hymns are sized

One size (the default) measures the **longest line in the whole hymn** and uses that one size for every verse. Nothing wraps, no words are stranded on a line of their own, and the words do not change size as you advance.

Fill the width instead stretches every line to the same width, so the verse forms a solid block. It fills the screen more completely, but each line ends up a different size.

Scripture is sized differently, because prose has no line breaks of its own: it shrinks to fit the screen, and **Even out wrapped lines** stops a verse leaving two words alone at the end.

27a. The Colour of the Screens

Settings › Theming › The Congregation's Screens.

Black was never a decision — it was the colour the first projector screen happened to be drawn in, and every screen added after it copied its neighbour. It is now a choice, and it reaches every screen the congregation sees: the hymns, the readings, the logo screen, the foyer screen and the choir monitor.

CHOICE	WHAT IT MEANS
Match the app	The screens follow your own light/dark setting. The default.
Always dark	White words on near-black. Best in a darkened room.
Always light	Dark words on white. Best in a bright, daylit hall.

With **Match the app**, flipping the operator window to light mode turns the whole building over with it — one switch, everywhere.

The **platform monitor** stays dark whatever this says. It faces the speaker, usually in a dark corner, and glare there is a real cost. The choir screen and the foyer screen do follow, because both face people in the same lit room the congregation is in.

Light is not an inversion of dark. Each has its own shadow behind the words (a dark halo under dark words reads as a printing fault), its own hairlines and its own caption colour for hymn numbers and scripture references.

Screen colour and **Word colour** are for a church that has an actual colour rather than a preference between two. Set the screen colour and the words are chosen from its brightness automatically — so a cream background gets dark words without your having to say so. Name a word colour as well and it is used instead. Clearing either returns to the choice above.

The same question is asked once during [first-run setup](#), with a live preview of a line of a hymn on the ground being chosen.

27b. Changing From One Screen to the Next

Settings > Theming > Changing Screens.

There has always been a quarter-second cross-fade between screens and never a way to ask for anything else — which is too slow for a hymn being stepped a verse at a time and too abrupt for a service opening on a photograph.

STYLE	WHAT IT DOES
Cut	Straight to the next screen. Nothing is faster to follow along with.
Fade	One screen fades into the next. The usual choice, and the default.
Through black	Out to nothing, then in. Slower, and it marks a change of section.
Slide	The next screen comes up from below, as a verse does on a lyric wall.
Ease in	Settles into place. Gentle, and best over a photograph.

How long sets the duration, 80ms to 1200ms. A cut has no duration.

The choice reaches the projector, the always-on-top overlay window, the broadcast feed and the control window's own preview together — a preview that fades where the wall cuts is a preview you stop trusting.

27c. Space Between Graphics

Settings › Theming › Space Between Graphics.

Graphics that share an edge are stacked into a column rather than drawn on top of each other, and this is the air between them. It is what decides how far up the screen the words are pushed when a lower third and a ticker are underneath them.

Tight, Normal and **Roomy**. A hall with a low screen, or a church that runs a ticker and a lower third together under the words, wants this tight.

28. Backgrounds and Theming

Settings → Theming.

Church colours

Two colours reach every graphic the app draws — lower thirds, the giving card, the countdown, the words band:

- **Your colour** — the one somebody would name if asked what colour your church is.
- **Background** — what those graphics sit on. Every offered swatch keeps white text readable.

Pick from the swatches, or open the wheel for an exact hex from a brand guide. **Reset** beside a colour returns it to the app's own, and the label then says which that is.

The green, amber and red the app uses to say something is right, doubtful or wrong are deliberately not here: they mean the same thing in every church, and a church whose brand colour is red should not have a red that means trouble.

These are the same two colours the [first-run wizard](#) asks for. Setting them there and changing them here are the same setting.

The library

Add background images or looping videos. Each gets a label. Anything not 16:9 is marked, because it will be cropped.

Background per mode

Each projector mode gets its own background: **Bible**, **Hymnal**, **Logo**, **Blank**, **Break**, and a **global** default that any unset mode falls back to.

A background can be a **picture from the library** or a **plain colour**. Colours you have used lately are kept as swatches — a church settles on two or three and uses them for years, and making someone find the same navy in a colour wheel every week is the sort of small friction that ends in nobody bothering.

Appearance

- **Opacity** — 0–100%.
- **Blur background images** — softens a busy photograph so words stay readable over it.

Session overrides

The **Bg** row in the Bible and Hymnal panels overrides the theme **for this service only**. Pick a swatch, choose an image, or press × to go back to the theme. This is for the week when the sermon series has its own artwork; it does not change your saved theme.

29. Displays and Outputs

Settings → Displays.

Where Everything Is Now

Every window the app is driving, and where it actually ended up. For any that is not showing, it says why:

IT SAYS	WHAT IT MEANS
No monitor	The screen you chose is not plugged in
Taken	Another output already has that monitor
Disabled	You switched that screen off
Sharing	Only one monitor, so the projector is a corner preview on this screen

The first two raise the alert line; the last two are decisions rather than faults and stay quiet.

Identify flashes each screen's name onto it, large, for a few seconds. Every projectionist expects this button, and its absence is felt the moment anybody has three monitors.

The projector

The one screen that must always exist. Choose its monitor, or leave it on *Auto* for the first extra one. With a single monitor it runs as a small preview in the corner of the operator's screen, so the app is still usable.

Other screens

A platform monitor, a choir screen, a foyer display — as many as you have monitors for. Each has:

- A name you choose: *Platform*, *Choir*, *Foyer*.
- A monitor, or *Auto* for a spare one.
- A feed: what that monitor is *for*.
- On / off.

None of them can take the projector's monitor or the operator's.

A screen whose monitor is unplugged is parked, not destroyed. A knocked-out cable used to take the platform window with it. Now it is hidden — keeping its messages, its notes and its place in the order — and comes straight back when the cable does.

The four feeds

The same window and the same broadcast serve four different rooms, because what separates them is what they must **not** show, not what data they need.

FEED	FOR	SHOWS	NEVER SHOWS
Platform	The speaker	What is live, what is next, the clock, the order, notes, messages	—
Choir	People singing	The words, large, and the words after them	Notes, messages
Lobby	A foyer or overflow room	Branding, announcements, the countdown	Any content
Key	A video switcher	Graphics on pure black	Everything else

30. The Platform Monitor

The presenter view. What a speaker needs and nothing they do not.

AREA	CONTENT
Top bar	The current mode, colour-coded, and a live clock
Upper hint	The previous verse, faintly
Centre	What is on screen now
Lower hint	What is coming next
Order strip	Where the service is up to, and whether it is running ahead or behind
Timer	The service clock, when enabled
Notes	The operator's private notes, when enabled
Bottom bar	The operator's message to the platform

What comes next

The lower hint answers whatever is live — the next Bible verse, **or the next hymn verse**, which is the thing a worship leader actually needs a beat before they sing it.

The message bar

- **Amber** — a normal message.
- **Red with a pulse** — new or urgent, flashing for five seconds.
- **A faint line above** — the next queued message, so the platform can see what is coming.

Colours by mode

MODE	COLOUR
PPT / passthrough	Yellow
Bible	Blue
Hymnal	Violet
Video	Orange
Blank	Grey
Logo	Emerald
Break	Pink

What it shows is set in Settings

Settings → **Stage** controls text size (50–200%) and four toggles: the next-item preview, the clock, the operator's notes, where the service is up to, and the service timer.

The monitor it lives on is chosen under **Displays**, not here.

31. The Choir Screen

The same broadcast as the platform monitor, with the private parts removed.

It never shows the operator's notes, and never shows a message written to tell a speaker to wrap up. Getting that exclusion right matters more than anything else about this screen: those things are on the platform monitor precisely because they are not for the room, and a choir stands facing the room.

What it does show:

- The current words, at the largest size that fits.
- The section after them, at about a third of that size. A choir that can see the next line coming sings the current one better.
- Where the song is up to, which is what tells a choir how much is left.

Scripture is read rather than sung, but a choir following a responsive reading still needs the words, so the same view serves it.

32. The Lobby Screen

Branding, the time, the countdown to the start, and whatever announcements are running — and **deliberately no content at all**.

A lobby screen showing the sermon slides is a screen nobody in the lobby is watching. A lobby screen that says the service starts in eleven minutes is the one people stop for.

What it shows, top to bottom: the logo, the church name, the **motto** underneath it, the countdown when one is running, the clock, the giving QR code when that is up, then the **contact strip**, then the announcement ticker.

The contact strip is the website, phone, email and address from **Settings** → **Church** → **Contact** — this screen and nowhere else. It faces somebody standing in the foyer wondering how to get in touch, rather than a congregation who are already here. Fill none of it in and there is no strip: an empty bar is worse than no bar.

It costs almost nothing to run: every part of it already exists as an overlay or as branding on the projector state, so it arranges what is already being broadcast rather than asking for anything new.

33. The Key Output

Not a room at all — graphics on pure black, for a video switcher to lay over the cameras.

Why this exists

An ATEM Mini's upstream keyer takes one HDMI input and lifts everything that is not black off it, laying the rest over the programme. So the useful thing a media computer can hand a switcher is **not** a copy of the projector — the background, the church logo and the slide would all key on top of the camera — but **the graphics alone, on pure black**.

How to use it

1. **Settings** → **Displays** → **Other Screens**, add a screen and set its feed to **Key (video switcher)**.
2. Send that monitor's HDMI to a spare ATEM input.
3. Turn on the **upstream luma key** for that input.

The words appear in the same place they sit on the projector, and everything black stays camera.

The scrim is forced off on this feed. On the projector, the backdrop behind the words is what makes them readable over a bright slide. Here it would key as a grey box across the camera.

34. The Broadcast Window

A clean 16:9 window with none of the operator's markings on it — the picture that goes out.

It is an ordinary window with a title bar, and it can sit on the operator's own screen. It is not a screen anybody in the building looks at; it is the source a streaming encoder points at. **No operator chrome ever appears on it** — a cue border or a LIVE badge drawn there would go out to everybody watching online.

Settings → **Displays** → **Broadcast Feed**:

SETTING	WHAT IT DOES
Open the broadcast window	Creates it
Picture of	<i>What the congregation sees</i> — the same picture as the projector. <i>The cameras, with the words over them</i> — the switched camera feed with lyrics and graphics drawn on top
Camera	Which device. An ATEM arrives as an ordinary webcam, already switched
Size	1280 × 720 or 1920 × 1080

Words and overlays are drawn over the camera, not keyed, so a soft shadow stays soft. That is the one real advantage of composing here rather than in a switcher.

Pinning it

The **pin** button at the top of the monitor rail keeps the broadcast window above everything else, so you can watch what is going out while PowerPoint covers the screen it is on. It never rises above the projector's own full-screen output.

If you close the broadcast window from its own title bar by accident, saving Settings brings it back.

35. Streaming — Overview

Lumina Sanctuary can send the service to YouTube, Facebook or any RTMP address by itself — no OBS, no second computer.

There are two doors, and they are for two different jobs.

- **GO LIVE**, at the top right of the window and on the Home dashboard's stream tile, is the weekly one. Four steps: name it, look at the picture, check the sound, look at what is about to go out. It opens from wherever you are standing, because the two minutes before a service are spent on the Order of Service and not on the Stream page. See §35a below.
- **Stream** in the rail is the setup one: keys, FFmpeg, quality, recording, the YouTube account. Once a church, not once a week.

35a. Going live

Press **GO LIVE** from anywhere — or **Stream → Go live**, which opens the same four steps.

1 · **Name it.** The title and description people will see on the channel, now and in a month. Left blank, the title is today's date (with the church's name in front of it if one is set). Beside them is **where it goes** — tick the destinations for this service — and, when a Google account is connected, the option to have YouTube **make this week's broadcast itself** with the name and description above and fill in the stream key. Choose who sees it: public, unlisted or private.

2 · **The picture.** Which camera, and what shares the frame with it — the same layout controls as §37, with a live preview of the composed frame beside them. Also the size the broadcast window runs at.

3 · **The sound.** Where the stream's audio comes from, and the three faders. See §39.

4 · **Have a look.** The whole broadcast frame as it will go out, and a plain list of what is about to happen: what it is called, where it is going, how much upload that costs, and whether a copy is being kept. **Nothing has been sent yet** — this step exists so that the last thing you do before going on air is look at it.

Then **Start streaming**. If YouTube was asked to make the broadcast, that happens first — its new key is written in before anything is sent, so a stream can never end up feeding last week's ingest.

Whatever is on the projector keeps working the whole time. The ← → arrow keys still advance the congregation's screen while these steps are open, so you can turn a page mid-setup without closing anything.

Once you are live the steps close and the **on-air block** appears in the monitor rail, which is where the layout gets changed during the service.

The setup page

Open it with **Stream** in the rail.

Before the first service

Nothing to install. FFmpeg — the program that does the actual sending — comes with the app, and **Quality and setup** shows the path it is using.

If your church has its own build it would rather use, a newer release or one with a hardware encoder, point at it with **Quality and setup** → **Find** and that one wins. A copy you choose always outranks the bundled one, so an update never quietly takes it back.

The included FFmpeg is separate software under the GPL, run as a separate program rather than built into the app. Its licence and the address of its sources ship beside it, in the `resources/ffmpeg` folder inside the installation.

The one-page drill

There is a **How to stream** button in the panel — and it opens from anywhere, so a question asked from the Hymnal mid-service does not first require navigating to the panel the answer is about. It is the same knowledge as this chapter, written as a drill: what to press, in order, and what the screen will say back. It works on a machine with no internet beyond the upload it is trying to make.

36. The Picture That Goes Out

The stream is a recording of the **broadcast window** — see §34 for how to set it up.

Starting the stream switches the broadcast window to the cameras automatically, opening it first if it is closed. If you want to stream the projector picture instead, start the stream and then change **Picture of** back.

37. Two Pictures in One Frame

The slide beside the preacher, or the camera in a corner while the words are up. Only the camera feed has two pictures to arrange.

LAYOUT	WHAT IT DOES
One picture	Camera only
Inset	One picture in a corner of the other
Side by side	Both at equal size, each keeping its shape

- **Large** decides which of the two is the big one.
- **Swap** exchanges them without disturbing anything else — **the corner deliberately does not move**, because an operator swapping back and forth during a sermon is comparing two framings, and a jumping inset makes the comparison about the movement instead.
- **Corner** — which corner the inset sits in.
- **Size** — 15% to 45% of the frame.

- **Inset** — how far the small picture sits off the edge, 0% to 8%. Tight for a screen with nothing burnt into the bottom; looser for one with a caption there already.
- **Edge** — *Outlined* gives the inset a hairline and a shadow so it reads as a second picture rather than a hole in the first. *No outline* is for a church keying the feed, where the outline is what the key catches on.

Two pictures side by side add two more:

- **Split** — *Side by side*, or *One above the other*.
- **Share** — how much of the frame the main picture takes, 25% to 75%. Even halves are the wrong answer more often than not: a reading beside a camera wants the words larger than the person reading them, and a sermon with a slide beside it wants the opposite.

The diagram below the buttons shows the arrangement as it will go out. The same buttons appear in step 2 of Go live, and again in the [on-air block](#) so the arrangement can be changed while the service is running — one control, three places.

Both pictures are 16:9, and the inset's height is derived from its width rather than set separately — an inset with its own aspect ratio would letterbox inside a letterbox.

38. Graphics on the Stream

Everything in **Graphics on the stream** goes out and stays off the wall.

- **Name / Title** → **Show the name** puts a lower third on the stream only. **Clear** removes it.
- **Scrolling message** → **Run** puts a ticker on the stream only. **Stop** removes it.

Underneath, **Also on the stream, from the wall** lights up for each graphic the wall is showing that the stream is also carrying — lower third, ticker, giving code, words. **A name set here for the stream wins over one set for the wall.**

Two overlays never reach the stream: **Silence your phones** and **a call for a child's parent**. Both are addressed to the room.

39. Sound

Three faders, each with a meter under it, so what goes out is something you can see rather than something you find out about afterwards.

FADER	WHAT IT CARRIES
Music bed	Taken straight from the music bar. Turning it down makes the bed quieter online and leaves the room exactly as it was
Desk and cameras	What the switcher sends — the desk and the microphones
Everything else	A capture of whatever this computer is playing. Held shut except while a video is on screen

The two rules that keep a service clean

Everything else is shut unless a video is playing. It is a capture of everything the machine plays, so it is the only leg a Windows notification can ride, and it is open for as little of a service as possible. A video's sound decodes in the projector window, out of reach of the mixer entirely, so the capture is the only way it reaches the stream at all — which is exactly and only when it is opened.

Music bed and **Everything else** are never open together. A capture of the machine's output already contains the bed, and sending the same music twice a few milliseconds apart does not sound like louder music, it sounds like a fault. So while the capture is open, the bed fader steps aside. The line under each fader says when this is happening.

Reading the meters

Green is fine, amber is loud, **red is distorting for everyone watching**. Aim for movement in the top third on the loudest moments.

A meter that never moves means that source is not arriving at all — check the switcher, or whether anything is queued in the music bar.

The faders are cubed rather than linear, because loudness is roughly logarithmic. A linear fader spends its top half on changes nobody can hear and its bottom inch on the entire useful range of a quiet source.

Where the sound comes from

Underneath the faders, this decides which sources are wired up in the first place:

- **From the cameras** — if your desk feeds the switcher.
- **This computer's sound** — if the desk is fed from this laptop.
- **Both, mixed.**

From the cameras means a video played from the app is **not** heard online.

If the bed cannot be tapped

If the music bed cannot be taken directly from its own player, the panel says so and falls back to the old behaviour — the capture stays open for the whole service and carries the bed. Notification sounds can get out in that state, so switch on Do Not Disturb until it is sorted.

40. Where It Goes

Add somewhere to send it, then fill in the destination:

1. Give it a **name** — anything that tells you which one it is.
2. Choose **YouTube**, **Facebook** or **Other (RTMP)**. The ingest address is filled in for the first two; type it yourself for the third.
3. Paste the **stream key** from the platform's own broadcast page.
4. Leave the checkbox ticked to include it in the next run, or untick it to keep the details without sending there.

Several destinations can run at once from a single encode — but **each is its own upload**, and the panel says how many Mbps that will take out of the building before you start.

Security: stream keys are saved in this computer's settings file in plain text. Anyone with the laptop can read them, so do not leave it unlocked where people gather.

Quality

The **Video** slider runs from 1.5 to 9 Mbps; the default is 4500 kbps, which is about what YouTube wants for 1080p30. Audio is 128 kbps AAC at 44.1 kHz.

Setting more than your connection can carry is worse than setting less. It buffers for everyone watching.

41. Letting the App Create the Broadcast

Instead of pasting a stream key from YouTube every Sabbath, the app can create the week's broadcast itself and fill the key in.

This is off until you set it up, and the panel says so. It needs a Google account of your own, because no shared one ships with the app and none could — a desktop client's secret is in the binary of everyone who installs it, so one client for everybody would be one quota and one revocation for everybody.

The one-off setup

The steps are in the app under **Stream** → **YouTube** → **How to set this up**, with a link beside each one, because the person doing them is in Google Cloud in another window and needs the list beside the boxes they are pasting into.

1. **Enable live streaming** on the channel (YouTube → Create → Go live). A channel that has never streamed is made to wait **24 hours** — do this first.
2. **Create a project** in Google Cloud. Free, and it exists only to hold this permission.
3. **Enable YouTube Data API v3** in that project.
4. **Fill in the OAuth consent screen** — User type *External*, and add every person who should be allowed to connect under **Test users**. That list is the access list: while the project stays in Testing, only those accounts can sign in at all. It also skips Google's verification review entirely, so ****do not press Publish app****.
5. **Create credentials** → **OAuth client ID**, type **Desktop app**. Any other type is refused when the app tries to sign in.
6. **Paste the client ID and secret** into the YouTube section and press **Connect a Google account**. Your own browser opens to sign in.

Using it

Create makes a broadcast for today — titled with the date unless you give it one — and writes the ingest address and key straight into the YouTube destination. Set **Who sees** to public, unlisted or private first.

From then on the service runs as normal: press **GO LIVE**, name it, and the app makes the broadcast and puts it on air by itself once video is actually arriving. **Stop the stream** ends it, so the channel shows a finished service rather than a stream that stopped and never closed.

Which channel. A broadcast is created on whichever channel signed in — so if Google offers a choice, pick the church's and not a personal account, or Sabbath quietly goes to the wrong place. The connected channel's name is shown in the panel; check it before pressing Create. **Disconnect** clears it and lets you sign in as someone else.

The sign-in is remembered between weeks, encrypted with Windows' own keystore so it is readable only by this Windows account. There is one connection per machine.

What YouTube says back

While a broadcast is running, two things come from YouTube rather than from this computer, refreshed every 30 seconds:

YouTube: good / ok / bad — their verdict on the stream *they are receiving*. This is not the same question as the kbps figure beside ON AIR, which is what this computer reports *sending*. A run where the bitrate looks perfect and YouTube says **bad** is the case nothing on this machine can detect, and it is the one worth knowing about. A **bad** verdict raises the alert line with YouTube's own reason where they give one.

How many are watching — also shown on the ON AIR button in the top bar and in the rail's on-air block. It is absent rather than zero for a broadcast too new or too private for YouTube to report a figure.

You still need YouTube Studio in a browser for live chat and for anything after the service.

42. Keeping a Copy

Tick **Keep a copy** and the broadcast is written to this computer as well as sent. The picture is already being encoded and the output is simply fanned out, so this costs no bandwidth and almost nothing extra to do — and the archive does not wait on YouTube finishing its processing, or disappear with an upload that quietly failed.

- One file per service, named for the date and time it started, in the folder you choose (**Videos** → **Lumina Sanctuary** by default).
- If the connection drops and the app reconnects, the rest of the service is written as **part 2** rather than overwriting what came before. A service that dropped twice comes back as three files rather than as the last thirty seconds.
- The file is written as fragmented MP4, so **it stays playable even if the app is closed or the machine loses power mid-service**. You do not have to stop the broadcast cleanly to get a usable recording.
- If the disk fills, the recording stops and the broadcast keeps going.

You can **record without streaming**: tick **Keep a copy**, leave every destination switched off, and going live writes the file and sends nothing. Both the last step of Go live and the Stream panel say so before you press it.

43. Going Live and Watching It

Press **GO LIVE** and walk the four steps — see §35a. **Start streaming** on the last step is disabled until FFmpeg has been found and there is either a destination that is switched on and completely filled in, or a local copy being kept. Whatever is missing is printed above the button rather than left for you to work out.

While it is running, the on-air block in the monitor rail carries the numbers below, and the file being written is shown with them.

THE PANEL SAYS	WHAT IS HAPPENING
Off air	Nothing is being sent
Starting...	FFmpeg has been launched and is opening the connection
On air	Going out. kbps, fps and dropped-frame counts appear beside it
Reconnecting...	The connection dropped and the app is retrying by itself
Stopped	It gave up, or could not start. The reason is shown

Dropped is the number to watch. A few frames at the start is normal — the encoder settling and the ingest negotiating. Past about 60, the alert line says so: a number that climbs steadily means the bitrate is higher than the connection can carry.

Reconnecting

If the ingest drops mid-service the app reconnects on its own, waiting **2, 5, 10, 20 and 30 seconds** across five attempts before stopping and saying so.

Nothing about a failed stream ever reaches the congregation's screen.

Stop the stream ends it cleanly and lets FFmpeg finish sending what it already has.

44. Phone Remotes

Any phone or tablet on the same Wi-Fi can drive the service — no app to install.

Pairing

Click the **remote** button in the top bar to open **Remotes**. The first remote's QR code is already showing — this panel exists to get a phone connected, and hiding the thing you scan behind a click made the fast path the one nobody found.

Point the phone's camera at the code and tap the link. If the camera will not cooperate, the address underneath can be typed instead, and there is a copy button beside it.

Roles

Each phone gets its own 4-digit code and its own level of control:

ROLE	CAN DO	CANNOT DO
Full	Everything: next/previous, step the order of service, PPT Live, Logo, Blank, clear overlays, draw	—
Limited	Next/previous, and draw on the screen	Blank, Logo, PPT Live, clear overlays, step the order

Give the booth a **Full** remote and the pastor a **Limited** one. **A limited remote cannot black out the projector by accident**, which matters when it is in someone's pocket.

+ **Add a remote** creates one; name it after whoever holds it and pick the role.

What the phone shows

A **NOW SHOWING** card at the top, so the phone answers "what is on screen?" at a glance:

- The mode, colour-coded down the left edge.
- The hymn number and which verse, or the Bible reference and translation, or the deck that is live.
- **A picture of the slide that is up**, when a deck is live.
- How far through the order of service you are, and whether it is running behind.
- How many overlays are up.

PREV and **NEXT** act on whatever is live — hymn verses, verses in a passage, slides in a deck — and the caption under the buttons says which. **NEXT** is the biggest target on the page, because it is most of the taps in a service.

BLANK and **LOGO** are **hold-to-fire**, so a pocket cannot blank the projector.

Managing phones

In **Remotes** you can:

- **Rename** a phone.
- Switch it between **full and limited**.
- Issue a **new code**, which stops the old one working.
- **Disconnect** a phone that is connected right now — "put the phone down", not a revocation.
- **Remove** it entirely, which does revoke its code.

A green dot and "Connected now" shows who has the page open.

The read-only view

Add `/view` to the end of the address and you get status with no buttons. Safe to hand to anyone who only needs to watch.

Security

The access code is carried in the URL rather than behind a login, so pairing is one thing to scan or type. The server binds to the whole network, so without a code anyone on the church Wi-Fi who guessed the port could blank the screen. **After 20 failed attempts an address is locked out for a minute.**

Set a custom port in **Settings** → **Connections**.

45. Pointing at the Screen

A remote with drawing enabled has a pad below the buttons, shaped 16:9 to match the screen it is pointing at.

Draw on it and the mark appears on the projector — useful for pointing at a line on a slide.

- Four colours: red, yellow, green, white.
- **Undo** removes the last mark.
- **Clear screen** removes them all.
- Anything drawn is wiped automatically when the screen changes to something else.

Strokes are sent in normalised coordinates rather than pixels, because the phone drawing and the projector showing never share an aspect ratio, let alone a resolution.

Annotation is session-only and never comes back from a restart.

46. Stage Messages

The line to the platform monitor, in the monitor rail, so it is reachable from every panel.

Sending

Type and press **Enter**, or click **Send**.

Presets

One-tap messages configured in Settings. Typing "wrap up" into a box while a service is running and a speaker is over time is the worst moment to be typing anything.

The queue

+ adds the current text to a queue rather than sending it — *"Stand for worship", "Please be seated"*, lined up in advance.

Each queued message has its own send button and a ×. When you send one, **the next queued item automatically becomes the "next" preview on the platform monitor**, so the platform can see what is coming.

History and clearing

Recent messages are kept; click one to put it back in the box. **Clear** removes the current message from the platform monitor.

47. The Service Timer

^7. The timer belongs to the whole service, not to this panel. It keeps running when you switch to Bible or PowerPoint, and it can be shown to the people who need it.

Three kinds

MODE	FOR
Countdown	A set length — a sermon, an offering
Stopwatch	Counting up, when you just want to know how long something ran
Until a time	Counting down to a time on the clock, for the start of the service

Start, **Pause** and the reset arrow behave as you would expect: pausing keeps the time already run, so **Resume** continues rather than starting over.

Give it a **label** — "Sermon", "Offering" — and it appears beside the clock wherever the timer is shown.

Who sees it

SCREEN	DEFAULT	NOTES
The platform monitor	On	The speaker sees their remaining time: calm while there is plenty, amber at five minutes, red at zero
The projector	Off	A small clock in the corner over whatever is showing
The lobby screen	Always	The countdown is most of the point of a lobby screen
The monitor rail	Always	Once it is running, so the operator can see it too

Remember the congregation sees the projector clock. Its usual job is a countdown to the start of the service over the break screen.

At zero

A countdown can put the **logo** up or **blank** the screen when it reaches zero, on its own.

Set a countdown to 11:00 with *Show the logo*, leave the break screen running, and the lobby looks after itself.

The timer is stored as *when things started* rather than as a running count, so every window works out the current value itself and the app only speaks when something actually changes.

48. Notes

[^]8. A private text area for the operator. Service order, cue notes, instructions from the pastor, anything useful.

- Auto-saves shortly after you stop typing.
- **Never projected.** They are operator-only.
- They can optionally be shown on the **platform monitor** (Settings → Stage → Operator notes) — and are never shown on the choir or lobby screens.
- A default service template is pre-filled on first launch.
- Included in backups.

49. Settings — Complete Reference

[^]9. Seven tabs. Click **Save Settings** after making changes — except in **Maintenance**, where every button acts immediately.

Church

SETTING	WHAT IT DOES
Church Name	Shown under the logo on the projector
Logo Image	Displayed in Logo mode. PNG with transparency works best
Clock on the Logo Screen	Show the date and time under the logo. On by default
Giving URL	Used by the giving overlay and its QR code
Button Label	What the giving card is titled
CCLI Licence #	Goes on the usage report
Open Activity Logs Folder	For diagnosing a problem

Displays

SETTING	WHAT IT DOES
Where Everything Is Now	Every screen, where it went, and why it is not showing
Identify	Flashes each screen's name onto it
Projector	Which monitor the congregation sees, or Auto
Other Screens	Name, monitor, feed and on/off for each extra screen
Broadcast Feed	Open the window, what it is a picture of, which camera, and its size

Content

SETTING	WHAT IT DOES
Bible Translations	Installed translations; import or remove your own
Default Translation	Which one a fresh session starts on
Projection Typeface	The face used for Bible, hymn and song text
Music Bed → Plays through	Which speaker the bed uses
Music Bed → Fade	Seconds to fade in and out; 0 is a hard cut
Music Bed → When a video plays	Pause / turn down / leave alone
Music Bed → Turned down to	How loud the bed stays while ducked

Available typefaces: Playfair Display, Cormorant Garamond, EB Garamond, Libre Baskerville, Lora, Merriweather, Cinzel, Spectral, Crimson Pro, Raleway.

Connections

SETTING	WHAT IT DOES
Port	The phone remote's port (default 3000)
Access Code	The four digits a phone must present. New code issues a fresh one; connected phones must reconnect
Address to open on the phone	With a QR code beside it
Data API v3 Key	Only for <i>searching</i> YouTube in the app. Show/Hide reveals it; Check tests it against Google and answers plainly: it works, Google refused it, or it is over its daily quota
Watched folders	Folders whose media appears in the library and whose decks reload when changed on a shared drive

Stage

SETTING	WHAT IT DOES
Text Size	50%–200%
Next verse / next slide preview	On/off
Clock	On/off
Operator notes	On/off
Where the service is up to	On/off
The service timer	On/off

The monitor itself is assigned under **Displays**.

Theming

SETTING	WHAT IT DOES
Media Library	Background images and videos, each with a label
Background Per Mode	Bible, Hymnal, Logo, Blank, Break, and a global default — a picture or a plain colour
Opacity	0–100%
Blur background images	On/off

Maintenance

Backups, restore, updates and the hymn usage report. See [§51](#), [§52](#) and [§53](#).

50. Bible Translations

Settings → Content → Bible Translations.

Modern versions are not free to redistribute, so the app ships public-domain texts and imports whatever your church holds a licence for.

Adding one

1. Type a **short name** — *WEB, ASV, RVR60*. This is the label on the tab.
2. **Choose folder...** and pick a folder holding one JSON file per book, in the same shape as the translations that ship with Lumina.

The app checks that a book parses before it accepts the folder, so pointing it at the wrong folder gets a plain refusal instead of a half-imported translation.

The folder is **copied into the app's own data** first, so an import does not break when someone tidies their Downloads folder.

Removing one

Imported translations carry a small bin icon. Translations that shipped with the app have none and cannot be deleted — they would simply be seeded again on the next launch, so deleting one would look like it had failed.

51. CCLI Reporting

Settings → **Maintenance** → **Hymn Usage Report**.

Every time a hymn or a song is projected, the app records it. The report gives you date, hymn number, title, the song's own CCLI number, and how often each was shown — which is what a licence return asks for.

Hymns and songs are counted separately in the database, because a song has no hymnal number.

Set your church's CCLI licence number under **Settings** → **Church**, and each song's own CCLI number in the song editor.

The usage history lives in the database, which means **it is in every backup** — this is one of the main reasons to take them.

52. Backups and Restore

Settings → **Maintenance**.

A backup is a single `.zip` holding:

- Your **settings**
- Your **orders of service**
- The operator's **notes**
- The **database** — hymns, songs, arrangements, media preferences, and the hymn usage history a CCLI return is built from

Copy one to a memory stick and a dead laptop costs you ten minutes instead of a season's work.

BUTTON	WHAT IT DOES
Back up now	Takes one immediately and lists it
Restore from a file...	Restores from any backup, including one from another computer
Open folder	Shows the backups in Explorer, to copy one off

Automatic backups

Back up automatically once a week is on by default. It runs a few seconds after the app starts, never during a service, and never blocks the app from opening. The last **eight** are kept.

The timing is deliberate. Zipping the database blocks the main thread for about a second, and a frozen projector mid-hymn is unacceptable — so the automatic backup runs at startup, before anything is on screen, and never on a timer.

Restoring

Recent backups are listed with their date, size, how many services they hold and the app version they came from. **Restore** beside any of them puts that one back.

A restore takes a **safety copy of the current state first**, then relaunches the app. If a restore goes wrong, the state you had is still on disk.

53. Updates

Settings → Maintenance.

Updates download quietly in the background and **install only when you close the app** — never mid-service. There is no "restart now" prompt by design: a dialog over the projector mid-sermon would be worse than never updating.

The notice

When a new version is waiting, a notice appears in the control window — and **only** in the control window. The projector, the platform screen and the broadcast feed cannot show it by construction.

It never opens itself during a service. While the projector is showing anything the congregation is meant to be reading, or while the stream is on air, it waits as a small pill in the corner that you can open deliberately. It presents itself properly the moment the service is over and the screen has gone back to blank or the logo. The operator is never asked to make a decision during the twenty minutes they cannot afford to make one.

What it asks depends on where things stand:

- **A version is available and background downloading is off** — *"shall I fetch this?"*
- **It is downloaded and ready** — *"restart now, or when you close?"*

With background downloading on, the "available" stage passes in silence: there is nothing to decide until the bytes are on disk, and a dialog that only reports progress is a dialog that teaches the operator to dismiss dialogs.

The controls

- **Check now** looks immediately.
- **Download updates automatically** can be turned off, in which case a found update offers a download button — because nothing else ever will.

Running from a development build reports that, rather than pretending to update.

54. Where Your Data Lives

Everything the app owns is under your Windows user profile:

```
%APPDATA%\Lumina Sanctuary\  
├─ settings.json      every setting, including stream keys  
├─ operator-notes.txt the Notes panel  
├─ service-state.json what was on screen, for a crash-recovery restart  
├─ setlists\  
├─ backups\  
├─ media\  
└─ (the database)     Bible, hymns, songs, usage history, media prefs
```

The Bible texts and the hymnal ship inside the installation and are seeded into the database on first launch.

settings.json holds stream keys in plain text. Anyone with access to the laptop can read them.

55. Keyboard Shortcuts

Anywhere in Windows

These work even when PowerPoint has focus and the app is behind it.

KEY	ACTION
F9	Blank the projector — the panic key
F10	Show the logo

Navigation

KEY	ACTION
^1	PowerPoint
^2	Bible
^3	Hymnal
^4	Overlays
^5	Video
^6	Break screen
^7	Timer
^8	Notes
^9	Settings
^K	Command palette

Projector control

KEY	ACTION
B	Blank
Esc	Blank — or close a dialog, if one is open
L	Logo
P	PowerPoint passthrough
F	Freeze / unfreeze
→	Next slide / verse — from anywhere, including while a dialog is open
←	Previous slide / verse — the same

In the Hymnal

KEY	ACTION
0 – 9	Type a hymn number
Backspace	Edit the number
Enter	Open that hymn — ready , not live

In PowerPoint

KEY	ACTION
Ctrl+S	Save the live deck

In the Manual

KEY	ACTION
Ctrl+F	Jump to the manual's search box

In the monitor rail

KEY	ACTION
Enter	Send the stage message

The rules

- Letter shortcuts only fire when you are not typing in a text field.
- A modifier means you are reaching for something else. **Ctrl+B** never blanks the screen.
- While a dialog is up, Escape closes the dialog rather than blanking the output.
- **←** and **→** are the exception to all of it. They turn the congregation's page, and that is the one thing a service cannot be made to wait for, so they fire while the command palette, the remotes sheet, the streaming guide or Go live is open — and from any button, list or slider you happen to have clicked. The only place they do not is inside a text box, where they move the caret instead: a reference being typed into the Bible box is not a page that wants turning.

55a. What ← and → are driving

Never the panel you are looking at — always what the congregation is looking at:

ON THE PROJECTOR	WHAT THE ARROWS MOVE
A Bible passage	The verse
A hymn	The verse
Anything else, with a deck loaded	The PowerPoint slide
Anything else, with no deck	Nothing

The **Advancing** caption in the monitor rail names what they are driving, so there is never a doubt about where the next press will land.

56. The Alert Line

A single line in the monitor rail, worst first, and nothing at all when nothing is wrong. Clicking it takes you to the place you can fix it. A +2 on the end means there are more behind it.

It stays empty the rest of the time on purpose — a strip that is always lit is a strip nobody reads, which is how the one that mattered goes past unseen.

IT SAYS	LEVEL	WHAT HAS HAPPENED
The stream's own error	Bad	It stopped, in FFmpeg's words
The stream dropped — reconnecting	Bad	It is retrying by itself
YouTube says the stream is in trouble	Bad	Their verdict on what they are receiving, with their reason where they give one
Screen has no monitor	Bad	A monitor was unplugged from under one of your screens
N frames dropped	Warn	Past 60 — the upload cannot carry the bitrate you set
Screen wants a monitor already in use	Warn	Two outputs are fighting over one monitor
FFmpeg was not found	Warn	Only when a destination is switched on, so a church that does not stream is never nagged

A screen that is **switched off** or a projector **sharing this screen** are decisions rather than faults, and are never alerted.

57. Error Messages

PowerPoint

ERROR	WHAT IT MEANS	WHAT TO DO
PowerPoint is not running	No COM connection	Click Launch on a deck, or open PowerPoint manually
Presentation is in Protected View	PowerPoint opened it read-only from an untrusted source	Click the yellow Enable Editing bar in PowerPoint
No active presentation	PowerPoint is running with nothing open	Open a <code>.pptx</code> , then click Retry
Administrator privilege mismatch	One of the two is elevated and the other is not; Windows will not let them talk	Click Relaunch as Administrator
Lost connection to PowerPoint	It was closed or crashed	Relaunch and click Retry
Deck is open read-only	The file is in use, on a locked share, or marked read-only	Close it in PowerPoint and reopen with write access
Deck has never been saved	The file has no location on disk	Save it once in PowerPoint

Bible

ERROR	WHAT TO DO
No translations installed	The database did not seed. Reinstall, or restore a backup
Not a translation folder	The folder must hold one JSON file per book, in the shipped format

Streaming

ERROR	WHAT TO DO
FFmpeg was not found	A copy ships with the app, so this normally means a damaged installation — reinstall. If you pointed at your own copy and have since moved it, clear that box
No destination is ready	Start streaming is disabled until at least one destination is switched on and completely filled in, or a local copy is being kept. The reason is printed above the button
Google refused the key	The Data API key is wrong or restricted
Over its daily quota	The free tier is roughly a hundred searches a day

Song import

ERROR	WHAT IT MEANS
unreadable	The file could not be opened
not_lyrics	Nothing that looked like song text was found in it
save_failed	It parsed, but could not be written to the library

58. Troubleshooting

The projector shows a grey or black screen

- Check the status pill in the top bar. If it says **Blank**, press **L** or **P**.
- If it says **FROZEN**, press **F**.
- Check **Settings** → **Displays** → **Where Everything Is Now**. If the projector says *no monitor*, the cable or the Windows display arrangement is the problem, not the app.
- If you are on PPT passthrough, make sure PowerPoint's slideshow is actually running. Passthrough makes the projector transparent — if nothing is behind it, you see the desktop.

The size slider does not seem to change anything

- **Make sure the hymn or passage is actually on screen.** Preparing one updates what the panel is holding; the size only reaches the wall once it is live.
- **Size is a ceiling.** If the words are already smaller than the size you asked for, they were too wide or too long to be set any larger. Asking for fewer lines will not change them — raise **Text width** instead.
- **Check whether the panel's own Aa slider is overriding the house size.** If a reset arrow is showing beside it, it is. Click the arrow to go back to **House size**.

PowerPoint will not connect

See the table in [§57](#). The two most common causes are Protected View and an Administrator mismatch.

The remote address is blank

- Make sure the machine is on a network — not airplane mode, not offline.
- Check the port (default 3000) is not blocked by the firewall or taken by something else.
- Try a different port in Settings and save.

A phone cannot connect

- It must be on the **same Wi-Fi**. A guest network isolated from the main one will not reach the laptop.
- Check the code has not been reissued. **New code** stops the old one working.
- After 20 wrong attempts, an address is locked out for one minute.

The platform monitor shows the wrong thing, or nothing

- **Settings** → **Displays** → **Other Screens** — check that screen's monitor and feed.

- A choir screen showing no notes and no messages is **correct**. That is what the choir feed is for.
- If the monitor was unplugged, the window is parked, not lost. Plug it back in.

Notification sounds are going out on the stream

- **Everything else** is the only fader one can ride out on, and it is held shut except while a video is on screen — so this should only be possible during a video.
- If the Sound section shows a warning that the music bed could not be tapped, that fader is open for the whole service instead. Switch on Do Not Disturb until it is sorted: **Windows Settings** → **System** → **Notifications**.
- If the desk feeds the switcher rather than this laptop, set **Where the sound comes from** to *From the cameras*, and nothing this computer plays reaches the stream at all. Note that a video played from the app is then not heard online either.

One source is missing from the stream

Look at the meters. A meter that never moves means that source is not arriving; a meter that moves while nobody can hear it means its fader is down.

- **Music bed silent** — nothing is queued, or a video is on screen and *Everything else* is carrying the bed instead, which is deliberate.
- **Desk and cameras silent** — the switcher is sending no audio, or *Where the sound comes from* is set to *This computer's sound*.

YouTube search returns no results

A Data API v3 key is required for search. Set it in **Settings** → **Connections** and press **Check**. Playing a pasted link never needs one.

The stream keeps dropping frames

- Lower the **Video** bitrate. Setting more than the connection can carry is worse than setting less.
- Drop the broadcast window to 720p.
- Check how many destinations are switched on — each is its own upload.

A recording is missing or truncated

- Check the disk did not fill. If it does, recording stops and the broadcast continues.
- A service that reconnected is written as **part 2**, **part 3** and so on. Look for the other files.

The app is slow or unresponsive

- Close and reopen it.
- Avoid very large video files (> 1 GB) for local playback.
- Reduce the number of active overlays on older hardware.
- If you are streaming 1080p on a modest machine, drop to 720p.

Everything looks wrong after a settings change

Settings → **Maintenance** → **Restore** a backup from before the change. A restore saves a safety copy of the current state first, so nothing is lost either way.

59. Glossary

Arm — putting an item on screen *and* opening the panel that owns it, so the arrow keys keep working. What the order of service does.

Arrangement — one named way of singing a song: which sections, in which order. Holds no words of its own.

Bed — background music that plays underneath whatever is on screen, surviving a change of mode.

Cue — marking a source as the one going up next. Changes nothing on the projector.

Deck — a PowerPoint presentation the app is driving.

Divine Service — the main worship hour, following Sabbath School. Usually the half of the morning with the sermon deck, the offering and the closing hymn.

Drift — how far ahead or behind the planned clock the service is running.

Feed — what an extra screen is *for*: Platform, Choir, Lobby or Key.

Freeze — holding the projector on its current frame while you work behind it.

House size — the shared type size for Bible and Hymnal, set in *Text on screen*.

Ingest — the address a streaming platform receives video at.

Key output — graphics on pure black, for a video switcher's luma keyer to lay over camera.

Lower third — a name-and-title graphic across the bottom of the screen.

Luma key — a switcher effect that lifts everything non-black off an input and lays it over the programme.

Passthrough — making the projector transparent so PowerPoint's slideshow shows through it.

PiP — picture-in-picture: two pictures in one broadcast frame.

Ready — what a source is holding that is not yet on screen.

RTMP — the protocol streaming platforms receive video over.

Sabbath School — the study hour before the Divine Service. Its own set of items in the order, often with its own deck.

SDA Hymnal — the Seventh-day Adventist Hymnal, all 695 hymns of it, shipped with the app as fixed reference data.

Scrim — the backdrop behind the lyric band that keeps words readable over a bright picture.

Take — putting a prepared source on screen.

Ticker — one line of text scrolling along the bottom.

60. Rehearsal Drills

Run these once, with nobody in the building. Each takes a minute and each prevents a specific Sabbath.

The panic drill. Put something on the projector. Alt-tab into PowerPoint so the app is behind it. Press **F9**. The screen should go black. This is the one shortcut that has to work when you cannot see the app.

The freeze drill. Put a hymn up. Press **F**. Now load a completely different hymn, switch to Bible, come back. The congregation should still be looking at the first hymn. Press **F** again.

The unplug drill. With the platform monitor showing something, unplug its cable. The alert line should say *Platform has no monitor*. Plug it back in. It should come back with its message and its place in the order intact.

The prepare drill. With hymn A on screen, open hymn B and step it to verse 3. Check the dashboard: hymn A live, hymn B **Ready** at verse 3. Press **Take**. Only now does the wall change.

The stream drill. Go live with every destination switched off and **Keep a copy** ticked. Watch the three meters move. Stop. Find the file. You have now tested the whole chain without broadcasting anything.

The restore drill. Take a backup. Change the church name to something silly. Restore the backup. Confirm it came back. You now know the safety net works before you need it.

Appendix A — Supported File Types

Presentations

.pptx · .ppt

Video

.mp4 · .mov · .mkv · .webm · .avi · .m4v

Audio

.mp3 · .wav · .m4a · .aac · .flac · .ogg

Images

.jpg · .jpeg · .png · .gif · .webp · .bmp

Song lyrics (import)

FORMAT	EXTENSIONS
Plain text	.txt · .text
ChordPro	.cho · .crd · .pro · .chopro · .chordpro
OpenLyrics	.xml
Word	.docx

Bible translations

A folder of JSON files, one per book, in the format the shipped translations use.

Backups

.zip , with a manifest naming the app version, the date and what is inside.

Appendix B — How the App Is Built

Useful if you are diagnosing something, or thinking about contributing.

LAYER	WHAT IT DOES
<code>src/main/</code>	The Electron main process: windows, the PowerPoint COM host, the HTTP remote server, SQLite, backups, updates, the stream encoder
<code>src/preload/</code>	The narrow bridge the renderer is allowed to call. Nothing else crosses
<code>src/renderer/</code>	Control window, projector, stage/choir/lobby/key views, broadcast window — all React
<code>src/shared/</code>	Types and pure logic used by every process

Rules the code follows

Main owns the truth. What is on screen, which deck is live, where the service is up to, the timer, the audio bed — all held by main and broadcast to every window. That is why a panel can be closed, a monitor unplugged, or the app restarted, without losing the service.

The projector never reads settings. It is told the font, the background and the church's name, so changes apply on the next broadcast rather than the next restart.

Pure logic is separated from the machinery that uses it. The display planner knows nothing about Electron; the FFmpeg command builder knows nothing about processes; the mixer's rules know nothing about Web Audio. All of it is unit-tested, because the failures are silent ones — a screen that is blank, a fader that is open, a stream that says it is fine.

Session-only state is never persisted. The music bed and the annotation layer deliberately do not come back from a crash-recovery snapshot. A laptop that restarts into an empty sanctuary and starts playing music on its own is not a feature.

Graphics are described as data

`src/shared/layers.ts` describes every overlay **as data** rather than as a field on a struct: a *template* for what it looks like, *fields* for what it says, a *place* — one of nine anchors, or the whole screen — for where it goes, a *route* for who sees it, and a *life* for how long it stays.

The point is what it costs to add a graphic. As five named fields, a sixth overlay meant an IPC channel pair, a handler, a bridge method, a panel section, a branch in the renderer, a line in the broadcast filter and a line in clear-all — seven files to say "and also a countdown to Easter". As data, a new kind of graphic is a template and a preset, and everything else — including not colliding with whatever is already on screen — it gets for free.

Two consequences reach the operator, and both are described in §25:

- **Nothing collides.** Anchors stack, so a ticker and a lower third and a giving code arrange themselves rather than being drawn over each other by whichever had the higher z-index.
- **Who sees a graphic is a decision, not a rule in the code.** `route` is why a name can go to the stream and not the wall — it used to be a hard-coded function that decided for everybody.

One stack is rendered on the projector, the broadcast feed and the key output, so a graphic appears in the same place on all three.

Appendix C — Building From Source

```
npm install      # postinstall rebuilds better-sqlite3 for Electron's ABI
npm run dev
```

COMMAND	WHAT IT DOES
<code>npm run dev</code>	Run with hot reload
<code>npm test</code>	Unit tests (vitest)
<code>npm run typecheck</code>	Type-check main, preload and renderer
<code>npm run build</code>	Compile into <code>out/</code>
<code>npm run dist</code>	Build the NSIS installer into <code>dist/</code>
<code>npm run release</code>	Build the installer and publish it as a GitHub Release

`npm run dev` goes through `scripts/electron-run.js`, which strips `ELECTRON_RUN_AS_NODE` — VS Code sets it in child processes, and it makes the Electron binary start as plain Node instead of as an app.

Data the repo does not carry

`bible/` and `src/main/hymns.json` are gitignored — they are large and not redistributable. `scripts/check-data.js` refuses to package without them, so a fresh clone can develop and test but cannot cut a release until the data is in place.

That is also why **releases are built locally rather than in CI**: a CI runner has no Bible data and would happily produce an installer whose Bible panel is empty.

Appendix D — Cutting a Release

Run from a machine that has the Bible and hymn data.

```
# One-off: a GitHub token with `repo` scope, so electron-builder can publish
setx GH_TOKEN ghp_XXXXXXXXXXXX

npm version minor      # bumps package.json and creates the tag
npm run release        # builds, then uploads to a draft GitHub Release
git push --follow-tags
```

The release is created as a **draft**. Installed copies only see the update once you publish it, which is the safety catch — nothing reaches a church laptop until a human says so.

Shipping a YouTube key

Playing a YouTube video never needs an API key — only the in-app **search** box does. To make search work for every church without each of them creating a Google Cloud project:

```
set LUMINA_YOUTUBE_KEY=AIZA...
npm run release
```

It is baked into the main bundle and used whenever the operator has not entered their own; anything typed in Settings wins over it.

This does not hide the key. Anything shipped in a desktop app can be read back out of it — this saves a setup step, it is not a secret. Restrict the key to the YouTube Data API in the Google console, and watch the quota: the free tier is roughly a hundred searches a day *shared across every install using that key*. Past a handful of churches, either have each church supply its own, or put a small proxy in front of the API so you can rotate and rate-limit centrally.

Appendix E — Design Rules the App Follows

These are the principles the app is built on. Knowing them makes its behaviour predictable in situations this manual does not cover.

1. **The congregation's screen is sacred.** Preparation never reaches it. Looking up a hymn, typing a reference, changing a translation, resolving a search — none of it projects. Only a deliberate act does.
2. **The most important control must work on the first press.** BLANK does not need a hold. F9 works when the app is not even visible.
3. **Nothing asks a question during a service.** Updates wait. The notice defers itself while anything is on screen or the stream is on air, and presents itself when the screen goes back to blank.
4. **A strip that is always lit is a strip nobody reads.** The alert line is empty unless something is genuinely wrong, so that when it says something, it is read.
5. **Say why, not just what.** *"Platform has no monitor"* rather than a blank screen. *"The video is carrying it"* under a silent fader. *"They were too wide to be set larger"* rather than a slider that appears broken.
6. **State belongs to the app, not to the panel.** Any panel can be closed at any time. Any monitor can be unplugged. The app comes back where it was.
7. **Preferences of the room live in the room.** Tile arrangement, and whether the monitor rail is open and how wide, are per-machine. Church identity, theming and content are in the settings file that gets backed up.
8. **Session-only state stays session-only.** The music bed and annotations never survive a restart, on purpose.
9. **Degrade, do not disappear.** A slide that cannot be exported still edits its text. A bed that cannot be tapped directly still reaches the stream. A recording that loses its connection writes a second part rather than destroying the first.
10. **One decision, one place.** The bottom of the screen is a managed stack rather than five components each naming a corner and hoping.

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