



## News Job Descriptions

### About

This complete list of EIV News position descriptions was carefully compiled to help give prospective members an idea of what each job entails. Members who have been selected for these positions can use this guide as a reference to ensure each position is being performed effectively and entirely.

Many of these descriptions were written by EIV members who have previously served in these positions in an attempt to capture the most accurate and detailed description of each position. All descriptions have been reviewed by the Executive Producers, News Director, and the EIV General Manager. If you have any questions, concerns, or would like to propose modifications, please contact [newsdirector@eivnews.com](mailto:newsdirector@eivnews.com).

### Bureau Positions

#### News Director

- ▶ Leads the EIV News department and is ultimately responsible for all decisions regarding newscasts, personnel, and news resources.
- ▶ Directly oversees the Executive Producers for each newscast.
- ▶ Serves as a liaison between the EIV News department and the EIV Management team for purposes such as managing a budget, marketing materials, and special productions.
- ▶ Schedules studio time and ensures that all shows are delivered properly, airing on the scheduled date and time on the appropriate channels and streams.
- ▶ Reviews resumes and conducts interviews to find new Reporters, Photographers and Producers, and also reviews written material for positions such as Writers and Associate Producers.
- ▶ Serves as the Executive Producer for EIV News Live Update and EIV News Special Productions.
- ▶ Determines which contests EIV News will enter, chooses content to submit, and completes all applications for awards. The News Director accepts these awards on behalf of the EIV News team.
- ▶ Is responsible for maintaining the professional and inclusive environment that EIV strives for, while ensuring the journalistic integrity of the News department by upholding the Code of Ethics (SPJ).
- ▶ Chooses an Assistant News Director to assist with administrative duties and to perform the duties of the News Director when the News Director is unavailable.

#### Assistant News Director

- ▶ Assists the News Director in running the day-to-day news operation.
- ▶ Assists with the encoding and uploading of newscasts, segments, and packages to Vimeo and Median. Adds descriptions, tags, and categorizes videos.
- ▶ Distributes, collects, and organizes paperwork for the News Director.
- ▶ Acts as a liaison for the News Director, handling day-to-day newsroom and personnel situations.
- ▶ Assists in scheduling and overseeing news workshops.
- ▶ Takes and distributes minutes at all producer meetings.
- ▶ Manages records of the departmental budget.
- ▶ Should possess excellent writing skills and news judgment, in addition to strong organizational skills. Obsessive email checking/answering is preferred.
- ▶ Reports directly to the News Director.

## **Web Producer**

- ▶ Prepares and publishes content, extracted from the newscasts, for eivnews.com.
- ▶ On a weekly basis, this person works closely with Associate Producers and Executive Producers of each newscast in formatting and posting stories for eivnews.com.
- ▶ Edits out clips from the newscast for use in online postings, when applicable.
- ▶ This person should be technologically savvy, possess good news judgment, and be able re-write broadcast copy into a readable web story.
- ▶ This person should have an interest in publishing news for the web or print media.
- ▶ Reports directly to the News Director.
- ▶ Chief Photographer
- ▶ Oversees the photography staff, while also performing the duties of all other Photographers.
- ▶ Ensures that all Reporters are appropriately paired with a Photographer and that the Photographer completes tasks effectively.
- ▶ Responsible for the quality and style of photography across all assignments.
- ▶ Enforces editorial guidelines for the photography staff (following Code of Ethics) and provides feedback that will help Photographers hone their ENG skills.
- ▶ Attends reporter meetings and offers feedback to Reporters who shoot their own footage.
- ▶ This person should have an excellent working knowledge of cameras and editing systems.
- ▶ Reports directly to the News Director. Works very closely with the Executive Producers and Assignment Editors.

## **Photographer**

- ▶ Photographers are sent into the field, often paired with a Reporter, using DV cameras to shoot stand-ups, B-Roll, sound bites, and nat sound.
- ▶ In the field, the Photographer and Reporter discuss the story and develop a strategy for the best way to capture it.
- ▶ Photographers develop video photography styles and techniques specific to Electronic News Gathering (ENG).
- ▶ Depending on the week's news, photographers may be sent out by themselves to cover breaking news or pick up B-roll or SOT to compliment an existing story.
- ▶ Photographers will have access to EIV equipment, though it is required that Photographers attend at least one EIV camera workshop before EIV equipment may be checked out.
- ▶ Assignments can come from the Assignment Editor, Chief Photographer, or Assistant News Director.
- ▶ Reports directly to the Chief Photographer. Frequently collaborates with Reporters.

## **Line Producer**

- ▶ The Line Producer is the liaison between the below-the-line staff and the Executive Producers for all newscasts.
- ▶ Responsible for keeping contact lists of the studio crew and talent, and making sure everyone is present and performing his/her job during the newscast.
- ▶ If crew or talent is unavailable, the Line Producer must communicate with the Executive Producers and will usually be responsible for finding a fill-in.
- ▶ Will be assigned various additional administrative duties by the Executive Producers.
- ▶ This person must be organized, have good social skills, and should feel comfortable working quickly under pressure.

## **Newscast Positions**

### **Executive Producer (Editorial)**

- ▶ The Executive Producer (Editorial) is ultimately responsible for all editorial decisions of the newscast, and oversees all editorial aspects of pre-production.
- ▶ Picks out which stories to cover during pre-production.
- ▶ Plays a supervisory role in choosing the lead story for each newscast; this person will parcel out the stories to Associate Producers based on where it falls in the story order.
- ▶ Works closely with the Assignment Editor to keep tabs on Reporter packages and look-lives.
- ▶ Monitors the acquisition of story elements (VO, SOT, B-roll) and maintain editorial control regarding story selection, order, and supporting graphics.
- ▶ Proofreads all broadcast copy and works closely with each editorial AP, rewriting and making changes where necessary. Compiles the final script for broadcast.
- ▶ During the broadcast, this Executive Producer will sit in the control room to make quick decisions about cutting stories and critiquing the on-air talent.
- ▶ This Executive Producer generally has experience as an Associate Producer, Reporter, or Assignment Editor.
- ▶ Must have excellent writing and editing skills, in addition to news judgment that follows the style of the News Director.
- ▶ Oversees training of Associate Producers, Writers, and Reporters.
- ▶ Both Executive Producers have managerial duties, such as searching for and/or hiring on-air talent, Reporters, Photographers, and Studio Crew.
- ▶ Both Executive Producers work as a team to complete all tasks regarding to their newscast while reporting directly to the News Director.

### **Executive Producer (Operational)**

- ▶ The Executive Producer (Operational) oversees the technical and logistical aspects of pre-production and in-studio operation.
- ▶ Ensures all elements that have been gathered through pre-production (PKG, VO, SOT, GFX) are incorporated into a smooth newscast.
- ▶ Works directly with the Chief Editor to craft a rundown in pre-production, incorporating stories and elements to give "flow" to the program.
- ▶ Consults with the Assignment Editor to determine the status of Reporter packages. Ensures that the Chief Editor receives the package project files for final review.
- ▶ During the newscast, this Executive Producer will oversee all technical operations in the studio and control room.
- ▶ This Executive Producer will meet with the Director to go over the rundown and script and discuss any changes or intricacies.
- ▶ This Executive Producer should have TV studio and/or news production experience as an Associate Producer or Chief Editor with solid news judgment.
- ▶ Both Executive Producers work together to accurately time the newscast in pre-production, but also collaborate on quick decisions during the broadcast that allow the Director to meet time requirements.
- ▶ Both Executive Producers have managerial duties, such as searching for and/or hiring On-Air Talent, Reporters, Photographers, and Studio Crew. Must also oversee training of Associate Producer and Chief Editor.
- ▶ Both Executive Producers work as a team to complete all tasks regarding to their newscast while reporting directly to the News Director.

## **Assignment Editor**

- ▶ The Assignment Editor keeps up with local events, monitors breaking news, develops and manages story assignments for Reporters, and assists Reporters in writing and delivering a well-crafted package.
- ▶ Hears story pitches from Reporters during weekly reporter meetings and determines the feasibility and newsworthiness of each assignment.
- ▶ Ensures that the selected stories are covered efficiently with the available staff. This entails a good knowledge of the local geography.
- ▶ Has the discretion to dispatch Reporters and Photographers for immediate breaking news stories.
- ▶ During each news meeting the Assignment Editor will run down the list of potential stories. These will be discussed, and the stories chosen by the Executive Producers will be assigned to Reporters.
- ▶ Maintains a record of press releases, story ideas, reminders of follow-ups and scheduled events, (such as court cases, public meetings) and contact information about events.
- ▶ Maintains an assignment board, so that all staff can know the status of a particular crew or project.
- ▶ This person must possess strong writing skills, as he/she will approve all scripts and assist reporters with improving story ideas.
- ▶ Reports directly to the Executive Producers. Directly oversees all Reporters. Works closely with Photographers and Chief Editors.

## **Chief Editor**

- ▶ Supervises the acquisition and construction of all video elements during pre-production for the newscast.
- ▶ Acts as a liaison between the Executive Producer (Operational) and the Tape Editor. Responsible for developing parts of the rundown (as specified by the Executive Producer).
- ▶ Responsible for the look and style of editing, as well as keeping an eye on the quality of work performed by the Reporters and Tape Editor.
- ▶ Reporters will present final packages and look lives to the Chief Editor for review. The Chief Editor will critique packages with Reporters and will make any required changes. He or she will also add lower thirds to the packages as specified by the Reporter's cut sheet.
- ▶ The Chief Editor is responsible for training Reporters and Tape Editors in the editing style required by the News Director and Executive Producers.
- ▶ The position requires excellent editing skills, good news judgment, and experience as an editor using Final Cut Pro and Motion/After Effects.
- ▶ Reports directly to the Executive Producers. Directly oversees the Tape Editor.

## **Associate Producer (Editorial)**

- ▶ This Associate Producer generally assists the Executive Producers in putting the newscast together.
- ▶ Pre-production duties include delegating stories to Writers for a specific block of the show, editing the returned broadcast copy, picking out graphics to match stories, and writing L3/OTS text for the stories.
- ▶ Will be asked to run teleprompter for a newscast at times.
- ▶ This person should possess good writing and editing skills, and may often be called upon to make simple editorial decisions when writing to video.
- ▶ This AP reports directly to the Executive Producer (Editorial). Directly oversees certain Writers. Collaborates with the Web Producer.

## **Associate Producer (Operational)**

- ▶ During pre-production, this Associate Producer develops and prepares graphics for the newscast.
- ▶ When graphics for stories are not specified, this AP will select file or stock images that can be used in OTS and plasma graphics.
- ▶ Uses the rundown as a guide for preparing images and graphics for playback, using pre-made Photoshop templates for standard graphics (Over-The-Shoulder, Plasma, On-The-Phone, etc).
- ▶ Suggests additional graphics to the Executive Producers that can be used to support and enhance the newscast.
- ▶ Has creative control over any additional graphics, so long as they meet the style and look of EIV News and meet the approval of the Executive Producers.
- ▶ This person must be a quick learner. Photoshop experience is highly recommended and experience with Final Cut Pro or After Effects is encouraged.
- ▶ Reports directly to the Executive Producer (Operational).

## **Tape Editor**

- ▶ The Tape Editor's primary responsibility is editing VOs and SOTs for playback during the newscast.
- ▶ Edits according to the style guidelines set by the News Director, Chief Editor, and Executive Producers, but often has creative control within the stories.
- ▶ Navigates the file footage archive and may be required to maintain and add to the archive when working with new footage.
- ▶ Must have the ability to edit video according to the script and rundown.
- ▶ This person needs a good grasp of editing techniques using Final Cut Pro and should be able to edit video quickly and very precisely. Excellent editing and timing skills are essential.
- ▶ Reports directly to the Chief Editor. Works closely with the Executive and Associate Producers.

## **Operations Staff**

### **Director**

- ▶ The Director is in charge of the control room and Studio Crew during the newscast.
- ▶ Responsible for executing the newscast as specified by the rundown and script.
- ▶ Searches for and eliminates any logistical problems with the rundown, coordinating the activities of the crew and on-air talent and working out camera and talent positions on the set.
- ▶ Attempts to foresee and mitigate any camera, graphics, and/or playback tape issues before the show.
- ▶ The Director is expected to meet the specified run time of the show and do his or her best to execute the show that has been produced by the Executive Producers.
- ▶ The Director should have experience working on in the front row of an EIV News show and should be comfortable working under pressure in a fast-paced environment.
- ▶ Reports directly to the Executive Producers. Directly oversees all studio and control room crew.

### **Assistant Director**

- ▶ The Assistant Director works directly with the Director to execute a clean, on-time broadcast.
- ▶ Keeps track of time during the show and alerts the Director when decisions must be made regarding the length of the program.
- ▶ Assists the Director with communicating camera moves and shot composition to the camera operators and the Floor Director.
- ▶ Ensures that the times listed on the rundown for each segment of the show are correct.
- ▶ Keeps an eye on the lower third keys to make sure they match up with the stories.

- ▶ During set up, the AD oversees routine set-up procedures, specifically making sure that lighting, audio, set, and cameras are on schedule.
- ▶ This job requires knowledge of basic shot composition, strong communication skills, and the ability to stay calm and focused during a stressful live broadcast.
- ▶ The Assistant Director must have previous studio experience.
- ▶ Reports directly to the Director.

### **Technical Director**

- ▶ The Technical Director is foremost responsible for switching the show and executing the calls of the Director.
- ▶ Expected to assist in the technical setup/operation of the production, overseeing basic engineering functions such as signal routing and troubleshooting.
- ▶ A proficient TD should understand all signal flow from acquisition and transmission, both within the studio/control room and around the Emerson campus.
- ▶ This person should be competent using the studio router, AUX busses, M/Es, DMEs, snapshots, shotboxes, and keyers.
- ▶ This person should be comfortable enough in the studio that if something goes wrong they are able to correct or compensate.
- ▶ The TD must have previous studio experience.
- ▶ Reports directly to the Director.

### **Floor Director**

- ▶ The Floor Director serves as the eyes, ears, and hands of the Director on the studio floor.
- ▶ Upon entering the studio, the Floor Director oversees all setup operations to ensure load-in happens smoothly and efficiently.
- ▶ Directly oversees the lighting team, camera team, and any miscellaneous crew in the studio, and is available to answer questions and provide assistance.
- ▶ Oversees on-air talent and ensures they are in the correct place at the correct time with the resources they need.
- ▶ During the broadcast, the Floor Director acts as a direct link between the Director and the on-air talent by delivering hand signals to inform and cue talent.
- ▶ Works directly with the Director to block all talent and set pieces. During the broadcast, the Floor Director ensures that the blocking is executed as planned.
- ▶ The job requires quick thinking, strong communication skills, and excellent problem solving skills.
- ▶ The Floor Director must have previous experience working in the studio and should be comfortable performing the task of any studio crew position.
- ▶ Reports directly to the Director. Directly oversees all camera operators and studio crew.

### **Lighting Director**

- ▶ The Lighting Director oversees the design, set up, operation, and clean-up of all lighting fixtures during the newscast.
- ▶ Discusses the initial lighting design with Executive Producers, and is responsible for clearing the design with the studio manager (Tony).
- ▶ Follows, and enforces, all safety measures set forth by the TV studio.
- ▶ Ensures that lighting setup happens on schedule. Coordinates setup with the Floor Director.
- ▶ Coordinates with the Video Operator during white balance, and makes adjustments to the lights as needed.
- ▶ This person must have previous studio experience. Must have proper training on operating the lift.

- ▶ Reports directly to the Director. Directly oversees Lighting Utilities. Works closely with the Floor Director during setup.

### **Lighting Utility**

- ▶ The Lighting Utility assists the Lighting Director with set up and running of studio lights for the newscast.
- ▶ Tasks often include hanging, focusing, gelling, and board programming. Additional tasks will be assigned and instructed by the Lighting Director.
- ▶ May be asked to fill in as Lighting Director if the regular LD is unavailable.
- ▶ May be asked to help with non-lighting tasks by the Floor Director.
- ▶ This person should be good at following directions and working with a team.
- ▶ No previous studio experience is required.
- ▶ Reports directly to the Lighting Director.

### **Audio Engineer**

- ▶ The Audio Engineer is responsible for all things audio during the newscast, including setup and breakdown.
- ▶ Collects and distributes microphones for all talent, as well as IFB monitors which allow the control room to talk directly to talent.
- ▶ Responsible for overseeing and/or performing all engineering tasks such as patching sources (Microphones, VTR Decks, music playback) and input routing so that everything appears on the mixing board in a manageable order.
- ▶ Troubleshoots any problems with the audio system in an efficient manner, seeking help from the studio staff when applicable.
- ▶ During the show, the Audio Engineer follows the rundown and teleprompter closely to ensure all audio sources are tracked at appropriate levels as needed.
- ▶ During breakdown, the Audio Engineer collects and returns all audio equipment efficiently.
- ▶ This position requires quick thinking and previous experience with audio mixing.
- ▶ Reports directly to the Director. Directly oversees A2.

### **A2**

- ▶ An A2 assists the Audio Engineer with all audio set up and mixing for the newscast.
- ▶ Tasks often include micing the talent, routing/patching audio sources, and assisting with troubleshooting before and during the show.
- ▶ Additional tasks will be assigned and instructed by the Audio Engineer.
- ▶ May be asked to fill in as Audio Engineer if the regular AE is unavailable.
- ▶ This person should be a good listener and tech oriented.
- ▶ No previous studio experience is required.
- ▶ Reports directly to the Audio Engineer.

### **VTR**

- ▶ The VTR operator is responsible for making sure the right video is ready for playback at any moment during the newscast.
- ▶ Quick fingers and constant attention to what's going on during the show are necessary to accurately cue and playback up to four tapes at a time while the show is live.
- ▶ The VTR operator is in charge of making sure the show records to tape correctly onto the master record tape, as well as keeping the loop tapes used for wallpaper and graphics ready to roll.
- ▶ If the VTR operator does their job well, no one watching the show should know they were there.

- ▶ Good listening and quick reflexes, as well as the ability to perform under pressure, are key to succeeding in this position.
- ▶ Reports directly to the Director.

### **Chyron**

- ▶ The CG operator prepares still graphics for playback and plays them back for air at the correct time during the broadcast.
- ▶ The CG operator is responsible for acquiring the graphics for that day's broadcast from the Executive Producer and loading them into the Chyron before the Director is ready to go up for rehearsal.
- ▶ The CG operator prepares a slate for the broadcast and may be asked to create or modify lower-thirds.
- ▶ During the broadcast, the CG operator is stationed in the control room, calling up the correct graphics, according to the rundown, so the Technical Director can key them online at the right time.
- ▶ Some graphics need to be advanced on-line, so it is crucial that the CG operator listen to the Director in addition to following the rundown.
- ▶ No previous experience is needed to operate the Chyron.
- ▶ Reports directly to the Director.

### **DDR**

- ▶ The DDR operator is responsible for playing back motion clips and animations for the broadcast.
- ▶ The DDR console plays video and audio into the switcher from a digital playlist, which eliminates the need for rewinding, stopping, or fast forwarding tape during the show.
- ▶ DDR video is usually used to open a section of a show with a slate or stinger, including the intro to every newscast.
- ▶ This person must be organized and diligent when building the playlist for each show, ensuring that it meets all requirements of the rundown.
- ▶ During the broadcast, the DDR operator cues the upcoming clip and waits for the Director's cue to 'roll' for playback.
- ▶ This position requires patience and attention to detail.
- ▶ During the show, the job requires readiness, quick reflexes, and active following of the shows progress to prepare the requires video assets.
- ▶ This position does not require previous studio experience.
- ▶ Reports directly to the Director.

### **Camera**

- ▶ Camera operators have one primary job: to maneuver the camera and frame up into the perfect shot during the broadcast.
- ▶ Before the show, the operators work directly with the Floor Director, and sometimes with the Director, to discuss shot composition and blocking.
- ▶ A Cam operator must pay close attention to framing, and perhaps camera moves, while ensuring the shot is still once the camera is on-air.
- ▶ A Cam operator should develop a personal shot list based off the rundown and should compose shots before they are needed. If there are unexpected changes during the show, the Camera Operator must listen carefully and be prepared to make quick adjustments.
- ▶ During set up, an operator is expected to help with the set or assist the Floor Director with miscellaneous tasks.
- ▶ This position is a great learning opportunity to get familiar with what goes on in the studio, connect with the crew, and experience the show live.

- ▶ No previous studio experience is required.
- ▶ Reports directly to the Floor Director.

### **Teleprompter**

- ▶ The Teleprompter operator is responsible for setting up the teleprompter computer, formatting the script for the teleprompter, and scrolling through the script during the broadcast.
- ▶ Reads through the script, once it is on the computer, to check for typos and formatting.
- ▶ Collaborates with the Executive Producer when making jump marks in the script in case stories are cut at the last minute.
- ▶ Good reading skills are required, since the operator must scroll to the speed at which on-air talent reads.
- ▶ Reports directly to the Director. Works closely with the Executive Producer for editorial decisions regarding the script.

### **Video Operator**

- ▶ The Video operator is responsible for shading the studio cameras to produce a clean look for the show.
- ▶ Performs the initial white balance and adjusts color settings using the the CCU RCP controls and various scopes.
- ▶ Balances cameras to make sure that the set and talent look consistent across all cameras.
- ▶ During the show, the Video operator monitors the cameras closely and adjusts ten iris as needed (specifically, when the cameras move to a different shot).
- ▶ Before the first show, there will be a workshop, likely taught by studio staff, to learn the details of the position and equipment.
- ▶ This person should have a good eye for color, attention to detail, and sense of television lighting.
- ▶ No previous studio experience is required.
- ▶ Reports directly to the Director. Works very closely with the Lighting Director and Technical Director.

## **Editorial Staff**

### **Desk Anchor**

- ▶ A Desk Anchor is the most prominent on-air figure of the newscast, as they will read most of the stories and voice over during the broadcast.
- ▶ Before each newscast the anchor will read through the script with the Executive Producer to practice, proofread and perhaps edit it to his or her own reading style.
- ▶ Must be adept at ad-libbing during breaking news, bantering, or tossing.
- ▶ This position demands excellent writing and reading (teleprompter) skills, solid news judgment, an outgoing personality, a quick wit, and a willingness to get involved in the organization.
- ▶ This person must be able to dress themselves appropriately for the on-air position.
- ▶ The Desk Anchors are the "face" of each newscast and must be willing to represent EIV News when needed at meetings or in promotional material.

### **Weather Correspondent**

- ▶ The Weather Correspondent constructs and presents the Weather Watch segment every week on the newscast.
- ▶ Pre-production responsibilities include researching local and national weather conditions and picking out maps that enhance the weathercast.
- ▶ Prepares his or her own chroma or plasma video using Final Cut and Photoshop templates.
- ▶ During the newscast, this person will deliver the prepared weathercast on the green screen or at the plasma set, without a script.

- ▶ Will be asked to suggest stories on weather or environmental topics for the Weather Reporter to cover.
- ▶ This person should have a general knowledge or interest in meteorology. Experience with Final Cut and Photoshop is preferred.
- ▶ Reports directly to the Executive Producers.

### **Sports Correspondent**

- ▶ The Sports Correspondent constructs and presents the EIV Sports segment every week on the newscast.
- ▶ Pre-production responsibilities include following local or national sporting events, and picking out highlights and graphics that enhance the sportscast.
- ▶ Finds relevant highlights and video footage, and edits the tapes used for highlight and VO playback.
- ▶ Will be asked to do additional stories (packages) on sporting events or to act as a side-line reporter.
- ▶ This person needs excellent writing skills and must be able to time the copy to highlights.
- ▶ Will be asked to suggest stories that the Sports Reporter can cover.
- ▶ This person should have a passion for sports and sports coverage. Experience with Final Cut Pro is recommended.
- ▶ Reports directly to the Executive Producers.

### **Entertainment Correspondent**

- ▶ The Entertainment Correspondent constructs and presents the Entertainment segment every week on the newscast.
- ▶ Also acts as an entertainment reporter, producing packages in the field that are incorporated into the entertainment segment.
- ▶ Pre-production responsibilities, as a producer, include finding several local or national entertainment related stories and picking out accompanying graphics.
- ▶ This person should suggest sports related story ideas to the EP team and will generally work with a Photographer in setting up and shooting stand-ups and B-roll.
- ▶ This person should have a knowledge of pop culture, music, movies, television, and theatre.
- ▶ This person should have good feature writing skills and should be able to turn a phrase in a clever manner.
- ▶ This person should have a very outgoing personality and possess a strong on-camera presence.
- ▶ Reports directly to the Executive Producers.

### **Weather Reporter**

- ▶ The Weather Reporter produces packages and/or look lives about weather or environment related stories.
- ▶ Suggest weather related story ideas to the Assignment Editor and works directly with the Weather Producer to ensure the package or look live is incorporated smoothly into the weather cast .
- ▶ Usually works with a Photographer to sett up and shoot stand-ups and B-roll.
- ▶ Since weather stories are often time-sensitive, the weather reporter should be willing to cover breaking stories as they happen.
- ▶ This person should have a strong interest in meteorology and good reporting skills.
- ▶ Reports directly to the Assignment Editor. Collaborates closely with the Weather Correspondent.

### **Sports Reporter**

- ▶ The Sports Reporter produces packages and/or look lives in the field or reports from the side-line.
- ▶ Suggests story ideas to the Assignment Editor and works directly with the Sports Producer to ensure that packages or look lives are incorporated smoothly into the sports cast.
- ▶ Usually works with a Photographer in setting up and shooting stand-ups and B-roll.
- ▶ This person must be a strong writer and editor while being well-versed in national or local sports.

- ▶ Reports directly to the Assignment Editor. Works closely with the Sports Correspondent.

### **Investigative Reporter**

- ▶ An Investigative Reporter is one who does very detailed investigations and puts together packages that are much deeper than general assignment reporting.
- ▶ This position is for a Reporter who is extremely thorough in getting solid information and someone who seeks the story within the story.
- ▶ Clears story ideas with the Assignment Editor and the Executive Producers and often works independently or with a small crew to complete the assignment.
- ▶ This reporter does not have to turn a story on a regular schedule and is given more time to put pieces together since the packages are usually longer and have greater depth.
- ▶ When this reporter is not working on an investigative piece, he or she may be asked to fill in as a General Assignment Reporter.
- ▶ Reports directly to the Assignment Editor.

### **General Assignment Reporter**

- ▶ The General Assignment Reporter covers any story, from hard news to features, on any given day.
- ▶ Expected to bring story ideas to reporter meetings, which are often found through beat checks, contacts, reading newspapers, etc. May be assigned a story by the Assignment Editor.
- ▶ Depending on the week's news, Reporters may be called on to cover breaking news as it happens.
- ▶ Reporters are assigned stories and often work with an assigned Photographer (may shoot his or her own video as a one-man-band).
- ▶ Researches the story, sets up interviews, and discusses the plan for execution with the Photographer.
- ▶ Coordinates and executes field work, such as recording stand-ups, conducting interviews, acquiring relevant footage, and attaining all required permits and releases.
- ▶ Logs and captures the video, noting the sound bites, B-roll and natural sound. Before editing, the Reporter will write a script and have it approved by the Assignment Editor.
- ▶ May have the assistance of an Editor for package editing, though it is preferred that Reporters log and edit independently using Final Cut Pro. EIV edit stations are available to all Reporters.
- ▶ Packages are reviewed by the Assignment Editor and changes/additions may be suggested.
- ▶ Writes a cut sheet that includes basic package data and information for lower thirds.
- ▶ Successful Reporters tend to be fast writers, as they often have to jump on a story or go live at a moment's notice.
- ▶ Reporters are expected to produce at least one assignment every two weeks.
- ▶ Reports directly to the Assignment Editor. Works closely with Photographers.

### **Writer**

- ▶ Writers are responsible for writing the broadcast copy that will be used in the desk script.
- ▶ Each writer is assigned to a block of the show. During pre-production, writers will be sent news articles by an Associate Producer and are expected to rewrite the copy for broadcast.
- ▶ Stories are typically 25 seconds long, and writers who are skilled will often be asked to take on additional stories to write. Final copy is sent back to the Associate Producer for editing as soon as possible. Quick turnaround time for assignments is appreciated.
- ▶ Feedback will be given in order to promote a learning environment.
- ▶ Reports directly to a designated Associate Producer.