

## Crew Positions for “Fight for the Spotlight”

### **Director**

- ▶ The Director is in charge of the control room and Studio Crew.
- ▶ Responsible for executing the show as specified by the rundown and script.
- ▶ Searches for and eliminates any logistical problems with the rundown, coordinating the activities of the crew and host 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.

### **Assistant Director**

- ▶ The Assistant Director works directly with the Director to execute a clean, on-time show.
- ▶ 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 contestants.
- ▶ During set up, the AD oversees routine set-up procedures, specifically making sure that lighting, audio, set, and cameras are on schedule.

### **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.

### **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 of the set 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.

### **Lighting Director**

- ▶ The Lighting Director oversees the design, set up, operation, and clean-up of all lighting fixtures during the show.
- ▶ 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.

### **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.

### **Audio Mix**

- ▶ 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.

### **A2/Audio Assist**

- ▶ An A2 assists the Audio Engineer with all audio set up and mixing for the newscast.

- ▶ Tasks often include mic-ing 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 Mix.

### **Line Producer**

- ▶ The Line Producer is the liaison between the below-the-line staff and the Executive Producers.
- ▶ Responsible for keeping contact lists of the studio crew and talent, and making sure everyone is present and performing his/her job.
- ▶ 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.
- ▶ Responsible for creating and sending out call sheets for each shooting date.
- ▶ Will be assigned various additional administrative duties by the Executive Producers.

### **VTR**

- ▶ The VTR operator is responsible for making sure the right video is ready for playback at any moment during the show.
- ▶ 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.

### **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 show 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.

### **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.

### **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.

### **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.

### **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 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 the iris as needed (specifically, when the cameras move to a different shot).

### **Head Writer:**

- ▶ Responsible for writing the script for the host.

### **Writer(s)**

- ▶ Writers are responsible for submitting ten questions a week (one in each category) to be asked on the show.
- ▶ Each writer will submit their five questions every Friday by 5pm.

### **Associate Producers – Questions**

- ▶ Schedule and execute tabling to collect questions from students
- ▶ Handle question submissions from the website
- ▶ Compile all questions into their respective genres on a shared Google Doc with the Executive Producers, Line Producer and Writers
- ▶ In charge of contacting the Writers when in need of more questions
- ▶ In charge of researching the answers for all of the questions

### **Associate Producers – Teams**

- ▶ Create updated list of contestants and the times they are available
- ▶ Schedule and execute tabling to recruit contestants
- ▶ Put together teams based on availability

- ▶ Be in contact to know each individual's name, a short bio (including their major), year of graduation, shirt size, and team name
- ▶ Keep a Google Doc updated with all this information and share with the Executive Producers and Line Producer

### **Segment Producers**

- ▶ Schedule time with the Shooter and Associate Segment Producer to shoot on-the-street questions of students
- ▶ Schedule time to shoot questions from the Emerson faculty (this involves emailing faculty in a professional manner and setting up an 'interview')
- ▶ Renting out equipment as needed
- ▶ Responsible for getting the footage to the Package Editors

### **Associate Segment Producers**

- ▶ Attend all shoots with the Shooter and Segment Producer
- ▶ Write down and organize all names of the students and faculty who are being asked for questions (and quick blurb of their question)
- ▶ Responsible for giving this list to the Package Editor

### **Shooters**

- ▶ Scheduling time with the Segment Producers and Associate Segment Producers to go on shoots

### **Package Editors**

- ▶ Responsible for obtaining the footage from the Segment Producers
- ▶ In charge of editing down the individual questions to a 7-10 second clip
- ▶ Must make sure a lower third is in place stating the individual's name, major, and YOG
- ▶ In charge of editing down each Man on the Street segment to 2-3 mins

### **Post Editor**

- ▶ Responsible for editing all studio footage into a sharp 22-minute episode
- ▶ Episode due dates:
  - ▶ Episode 1: Saturday March 10<sup>th</sup>
  - ▶ Episode 2: Saturday March 24<sup>th</sup>
  - ▶ Episode 3: Saturday April 7<sup>th</sup>
  - ▶ Episode 4: Saturday April 21<sup>st</sup>