

Chapter 6



TV Broadcasting Guidelines





Post-match interview on center court

worldwide with a consistent product throughout the season, irrespective of the event's location, in order to maximize the exposure of the FIVB Beach Volleyball SWATCH WORLD TOUR. A positive working relationship with the Host Broadcasters, based on shared commitment, must be created in order to increase Beach Volleyball's profile around the world. The FIVB continues to revise the international television strategy focused on providing broadcasters with better Beach Volleyball coverage, which is initiated with a better TV production and optimized scheduling.

It should be clearly understood at the outset that the Host Broadcast production is for the use of all FIVB rights holders across the world. All Host Broadcast production must be impartial and not favour a specific team. For the production, you and your team are representing the FIVB, and your efforts and abilities should only be channeled into the Host Broadcast production. Therefore, the International Feed must take precedence over the Domestic Feed. Also, any unilateral production is to be produced with a separate crew and facilities.

6.1 Introduction

Beach Volleyball is a perfect sport for television: it has all the ingredients to make a gripping television product thanks to its great athletes and exciting matches, providing superb action in the most beautiful resorts.

FIVB has announced the new marketing and promotional initiative with the hero campaign at its core which intends to better involve our top players. The athletes are the heroes of the game. From this year onwards, the teams are propelled to the front row and shown as the brave men and women fighting for the victory. This project forms an important part of the re-branding of the FIVB and is meant to increase the popularity of our sport by placing the athletes as "heroes" on center stage.

Therefore, in addition to the implementation of a new opening and closing sequence featuring the hero campaign, the Host Broadcaster will be expected to adapt its editorial line by giving more focus on the players, not only showing their match action but also more of their emotions so that the viewer can relate and feel every ounce of the player's fear and determination. There will be more interviews, more close-ups, the feed will be decidedly more human and will offer a greater dimension.

This section strives to standardize the necessary quality requirements of Beach Volleyball based on the widely acclaimed standard of the coverage introduced in Atlanta, and improved over successive Olympic Games.

The 2011 FIVB Beach Volleyball SWATCH WORLD CHAMPIONSHIPS taking place in Rome are expected to be a reference for the FIVB Beach Volleyball SWATCH WORLD TOUR season's coverage.

These Guidelines support the designated Host Broadcaster and the FIVB Letter of Agreement (Appendix E) signed in January, and which is part of the FIVB / National Federation Promoter Agreement.

This chapter should be used in conjunction with the Host Broadcaster website <http://www.fivb.org/en/tv/swatchworldtour/2011/>, where further material can be found to support the Broadcast production implementation.

"In certain FIVB licenses, the domestic television broadcaster and producer are not identical. For the purposes of this Handbook, all references to 'Host Broadcaster (HB)' shall be deemed to cover any 'Official Television Producer (OTP)' and its associated production role and responsibilities."

6.2 Aims and Objectives

The FIVB goal is to continue to raise the standard coverage requirements for Beach Volleyball and provide broadcasters

6.3 The Role of the TV Coordinator and the TV Coordination Agency

FIVB has appointed IMG Media as the TV Coordination Agency in order to help Host Broadcasters with the understanding of the TV production standard requirements and to assure that the International feed is distributed to the FIVB's rights holding Broadcasters. As such, they oversee television related activities leading up to, during (on-site) and following the event, from the set-up of the television equipment to the actual production, broadcast and subsequent international distribution. They are also the liaison between HB and International rights holders during live transmissions.

The FIVB TV Coordination Agency cannot perform its responsibilities unless the HBs complete their contractual obligations to broadcast matches in accordance with Beach Volleyball specifications and forward all communications concerning television matters to the TV Coordination Agency.

After each event, the match footage will be reviewed to ensure that the expectations for all broadcasts are met, and suggestions may be made, to both HBs and Promoters, to further increase the quality of each production.

The aims of the FIVB TV Coordination Agency are the following:

- To work together with HB and National Federations in order to effectively implement the Television Broadcast plan.
- To assist the FIVB by implementing a Television plan that works for both the National Host Broadcasters and International Broadcasters.
- To ensure that the TV Production meets the minimum standards and respects the Television requirements related to Beach Volleyball.
- To distribute the matches throughout the world.

The FIVB TV Coordination Agency provides a HB website where all involved parties can download coordination forms, camera plans and other useful information. Do not hesitate to contact the TV Coordination Agency whenever there is a question, problem or any confusion. Please send your email to FIVB.TVAgency@imgworld.com.

The Broadcast Manager is your first point of call for all television queries. And at the event, there will be a TV Coordinator on-site.



The President of the Polish Volleyball Federation Mr. Miroslaw Przedpelski, present at the Technical Meeting, an important step to coordinate TV activities

6.4 The Organizers

The Organizers retain total exclusivity of the domestic TV Broadcast rights for their territories as stipulated in the contract. They are required to secure a Host Broadcaster to produce and broadcast the event (or a TV Production Company and Domestic Broadcaster) in accordance with the FIVB regulations.

The Organizers must secure TV coverage for their event through a domestic TV agreement for the benefits of promoting their event of the FIVB Beach Volleyball SWATCH WORLD TOUR, FIVB Beach Volleyball SWATCH WORLD CHAMPIONSHIPS and Beach Volleyball in general. The Organizers must provide a high level of event organisation in order to guarantee a high quality event and solid partnership between all parties (in accordance with the FIVB agreement) and must comply with the broadcast regulations within the territory, and constantly meet all relevant deadlines. The Organizers must support the FIVB and the FIVB TV Coordination Agency where and when required.

6.5 Inspection Visit and Meetings

If a TV Inspection visit is deemed necessary by the FIVB, it must be scheduled no later than 2 months before the start of the event. During the TV inspection a meeting with the following participants must be held:

- TV Coordinator
- Interpreter (if required)
- Promoter
- Host Broadcaster Director and/or Producer
- Representative of Technical Producer or Facilities Company

Following this meeting the following forms have to be completed and returned to the FIVB and to the FIVB TV Coordination Agency within the set time period.

WT 14	TV Broadcasting Intentions	- 60 days before event
WT 15	TV Cameras Position Layout	- 30 days before event

These forms must be submitted even if a TV inspection is not held.

The day before the first transmission at each event, a general briefing meeting must be held with the FIVB Technical Supervisor, the Host Broadcaster, the Referee Delegate, the Official Announcer and the TV Coordinator on-site. The main television aspects (including but not limited to match start times, timings in between matches, post gold match interviews and medal ceremony etc.) as well as its coverage must be reviewed in detail.

6.6 Host Broadcaster Coverage - Match Scheduling

The Television coverage for FIVB Beach Volleyball SWATCH WORLD TOUR events must be produced within the minimum standards set by the FIVB.

As a minimum requirement for Open Events, the Host Broadcaster should guarantee that the following will be produced for all Men's and Women's events:

- The semi-final matches
- The final matches for 3rd and 4th place
- The final matches for 1st and 2nd place
- The awards ceremonies

For all Grand Slam events, two quarter-final matches should also be produced, in addition to the above. However, the FIVB reserves the right to request production of up to four (4) additional matches, two per gender, based on the interest expressed by International broadcasters.

For all above events, it is mandatory to implement a competition schedule in order to ensure a fully packed stadium for all televised matches. For instance, it is recommended that the semi-final matches should be scheduled on Saturday afternoon for single gender events while the finals should be played on Sunday afternoon. In case of staggered double gender events, the semi-final and final matches should be scheduled as either one of the two following examples:

Friday Afternoon:	Women's semi-finals (or Men's semi-finals)
Saturday afternoon:	Women's finals (or Men's finals)
Sunday afternoon:	Men's semi-finals (or Women's semi-finals)
Sunday afternoon:	Men's finals (or Women's finals)
Saturday afternoon:	Women's semi-finals (or Men's semi-finals)
Sunday afternoon:	Men's semi-finals (or Women's semi-finals)
Sunday afternoon:	Men's finals (or Women's finals)
Sunday afternoon:	Women's finals (or Men's finals)

For the FIVB Beach Volleyball SWATCH WORLD CHAMPIONSHIPS, eight matches per day should be produced, including all the semi-finals and finals. It is understood that the post match interviews and the awards ceremony from the Final phase (both men's and women's) must be included within the matches produced.

Fully produced match coverage shall begin not less than 5 (five) minutes prior to the start of each match and end not less than 3 (three) minutes after the last point of each match.

WT 14	TV Broadcasting Intentions	- 60 days before event
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When completing WT 14, please ensure that you clearly indication the actual times the Domestic Broadcaster will be broadcasting



An ENG crew filming outside the fields of play

Beach Volleyball programming, specifying which matches will be included in the programming.

If a Domestic Broadcaster wants to broadcast more matches than the minimum production commitment this of course is acceptable and encouraged. The FIVB would look at making these available to the International rights holders too, so please discuss the Domestic Broadcast requirements with the FIVB TV Coordination Agency so an optimum broadcast schedule can be arranged to suit all: Promoter, Domestic and International Broadcasters.

The competition schedule must be finalized by the Promoter two months before the event.

Once a competition schedule has been set, any modification (as supplied in WT 14) requires written approval by the FIVB and the FIVB TV Coordination Agency. Due to the FIVB's commitments to their International Broadcasters, timings must follow the Competition Schedule so that Satellite distribution is not changed.

Moreover, when two televised matches follow each other and the first one "under-runs", the second one will start on the following hour. If a match "over-runs", the following match will start as soon as possible after the end of the previous match (after the score sheet is signed). I. e. it will start as soon as possible its Official Protocol and following that, the International feed will be produced as per the running order.

If the Promoter schedules a non-televised match between two televised matches, then the Promoter will allow at least 1h30min before the start of the televised match so that the broadcasters are not confused. Promoters can schedule a non-televised match only during semi-final matches. Non-televised matches will not be scheduled around bronze and gold medal matches.

6.7 Host Broadcaster Coverage - Obligations

The following obligations must be provided by the Host Broadcaster for the sole use in producing the FIVB International feed.

In case a tournament is suspended or stopped (upon the FIVB Technical Supervisor's decision) the Host Broadcaster must guarantee the coverage of matches that may be played on an extra day. For all Events, the Host Broadcaster must make best efforts to record additional material in case of cancellation of matches due to weather conditions or injuries.

The minimum camera requirements are as follows:

- **Open Events**
Camera 1 to 6, including 1 Slow-motion camera and 1 Crane camera.

- **Grand Slam Events**
Camera 1 to 8, including 1 super Slow-motion and 1 Crane camera.

- **FIVB Beach Volleyball SWATCH WORLD CHAMPIONSHIPS**
Camera 1 to 10, including 1 super Slow-motion, 1 Crane camera and 1 specialist camera.

Regarding the ENG requirements, for all events (including the FIVB Beach Volleyball SWATCH WORLD CHAMPIONSHIPS), a full broadcast standard ENG crew (digital beta 625 or 525 SDI 16:9) shall be available free of charge to the FIVB, TV Coordinator and FIVB's Highlights production team, separate from the Host Broadcast operation, for use on the Highlights programming including but not limited to match footage, player interviews, event atmosphere, gathering scenic shots, etc.

The ENG crew (and full digital equipment) should be available for 8 hours per day, with the following number of days being required for each category of event:

Single gender Open events:	One (1) day of use;
Double gender Open events:	Two (2) days of use;
Double gender Grand Slam events:	Three (3) days of use;
FIVB Beach Volleyball SWATCH WORLD CHAMPIONSHIPS:	Seven (7) days of use.

The exact dates that the ENG crew will be required will be advised to the Host Broadcaster by the FIVB TV Coordination Agency or FIVB Highlights Production team at least 7 days in advance of the event.

The Highlights team will provide a producer to work with the ENG crew provided by the Host Broadcaster, which should include the following personnel in addition to the equipment:

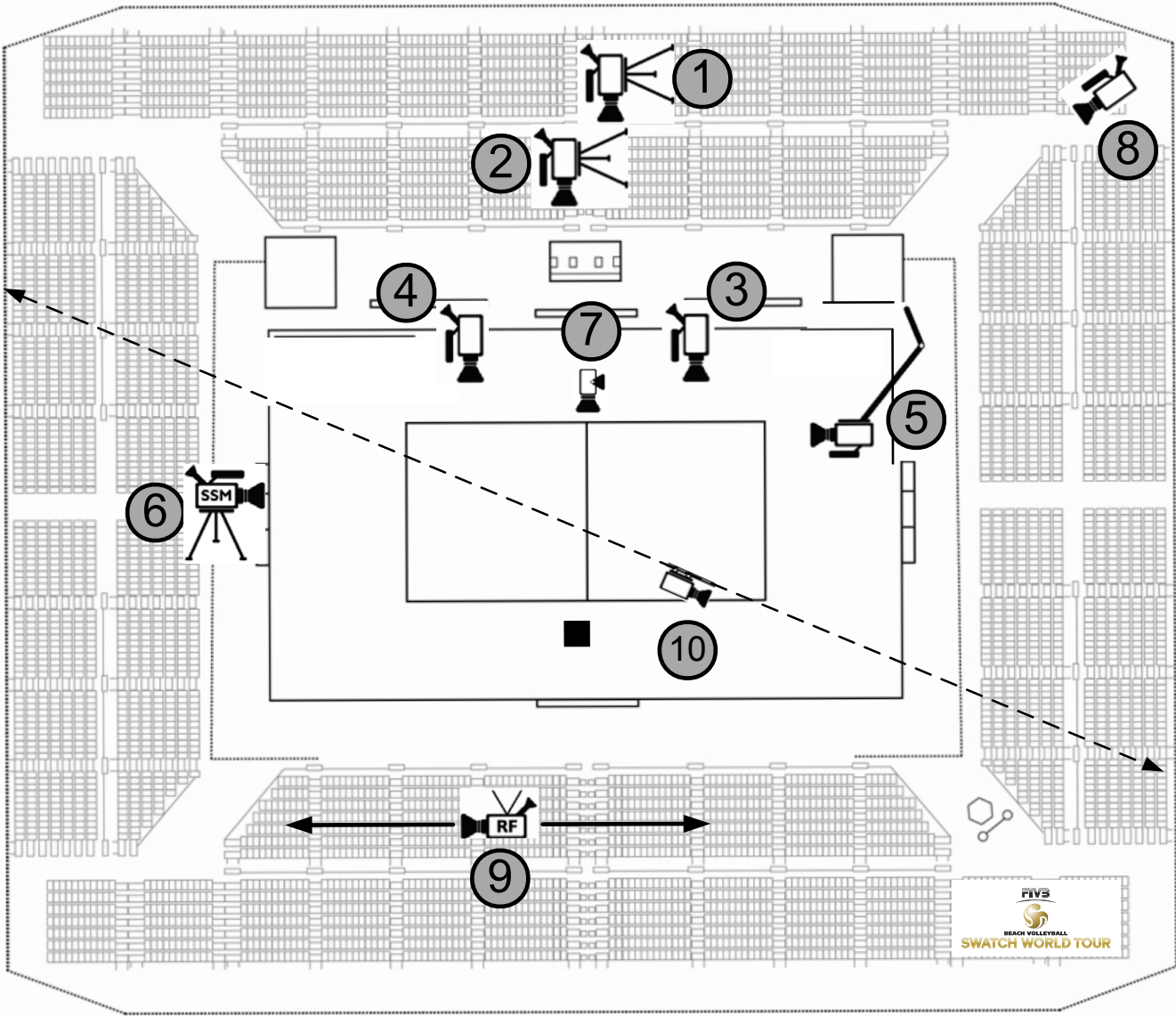
- Cameraman
- Audio Technician

For the FIVB Beach Volleyball SWATCH WORLD TOUR events, the delivery of the International Feed must be made in Standard Definition 16:9 (4:3 graphics safe), with English commentary and without any domestic content. The News Feed must be treated in the same way as the International Feed.

For the FIVB Beach Volleyball SWATCH WORLD CHAMPIONSHIPS, the delivery of the International Feed must be made in High Definition 16:9 (4:3 graphics safe), with English commentary when required and without any domestic content. FIVB and its TV Coordination Agency will have the possibility to ask for Standard Definition 16:9 (4:3 graphics safe) if required.

If the Domestic Broadcaster wishes to access the International Feed from the FIVB's satellite, they should contact the FIVB TV Coordination Agency for details.

TV Camera Positions



6.8 Technical and Production Specifications

A. Generalities

The equipment used on FIVB Host Broadcast productions must be of full broadcast quality specification, regularly maintained and serviced.

Broadcasting formats across the world vary considerably, and are constantly changing and being upgraded. The 2008 Beijing Olympics produced all their transmissions in High Definition, and this standard will in time become the "normal" requirement for FIVB Host Broadcasts. For the 2011 season, the production format for the FIVB Beach Volleyball SWATCH WORLD TOUR events is 625 Pal SDI 16:9 or in certain territories of the world 525 NTSC SDI 16:9. It is acceptable for the Host Broadcast to be produced in High Definition but they must provide a Standard Definition signal to the FIVB's SNG truck on-site.

However, the production format for the FIVB Beach Volleyball SWATCH WORLD CHAMPIONSHIPS is 625 Pal HDI 16:9 and will be made available to the International Broadcasters in the same format (except if SD 16:9 is required by the FIVB and its TV Coordination Agency).

The Host Broadcast productions must keep all relevant action within the 4:3 "safe" area on screen, and all graphics will be designed to fit inside the 4:3 area.

All tape recordings for the FIVB must also be in Standard Definition (digital betacam with time of day timecode). It is up to the Host Broadcaster to convert the signal and tape recordings to Standard Definition at their own cost.

B. Camera positions

The following cameras and camera positions are to be utilised for all FIVB Host Broadcast Productions. The FIVB Television Manual shows examples of these camera positions and usage.

A minimum of 6 cameras should be used for Open events (cameras 1-6), a minimum of 8 cameras for Grand Slam events (cameras 1-8) and a minimum of 10 cameras for the FIVB Beach Volleyball SWATCH WORLD CHAMPIONSHIPS (cameras 1-10). If additional cameras are planned to be used, this should be discussed with the FIVB and the FIVB TV Coordination Agency.

Camera No.	Lens	Operation
1	14x	Coverage / Replay camera on platform
2	55x	Close up camera on platform
3	11x	Handheld camera
4	11x	Handheld camera
5	11x	Coverage / Replay Crane camera
6	55x	Low angle slow motion camera
7	w/a	Net camera
8	11x	High mounted camera
9	11x	Hand held wireless camera
10	w/a	Specialist camera

Height of cameras (platforms) to be confirmed once style of spectators stands (seating bowl) is confirmed by the Promoter, following the guidelines below. Promoter will need to provide the graphic design for the spectator stands so exact camera placing can be confirmed.



An example of camera one and two



Camera 3 (handle camera) catching players emotions



Camera eight

The camera should be located to capture the entire complex, including the surrounding beaches, crowds on the beach, and general atmosphere shots at the venue. If it is manned it can provide some good alternate angles for replay use.



Camera nine

A handheld camera that works in the public stands showing the atmosphere generated at the venue. For ease of movement to obtain the best shots this should be a wireless camera.

Camera ten

Camera ten can be used in a variety of locations. As a fixed camera it can work high in the stands at the opposite end of court from the crane. Recent FIVB Beach Volleyball SWATCH WORLD CHAMPIONSHIPS have successfully used a wire cam across the venue. Other Grand Slam events have had access to a helicopter shot. Other options for placement may be available such as on a tall building overlooking the whole venue.



cable camera

Camera one

Camera one should be placed on the opposite side of the arena to the main public stands, to show the major section of crowd, behind play and during a match. The ideal position is for the camera to be at a point 30m back and at an angle of 30 degrees from the centre of the court. The camera should be offset by 1-2m to the left of centre, so the face of the net can be seen. It will generally require a scaffold platform, set-up separately from the VIP stands to avoid shaking. The positioning of the roof covering the VIP tribune must take into consideration the main camera's angle and should be put at a reasonable distance above the spectators. This camera is used for some of the main coverage and is a main replay angle.

Camera two

The ideal position for camera two is offset to the right of the net, below camera one. However, it is often difficult to obtain this ideal position, so the always achievable position on the platform alongside camera one is acceptable. This is used as a main close up camera, and for replay coverage during play.

Cameras three and four

The cameras three and four must be on court and used handheld. They should be used for close ups of players before and after points and provide coverage for replay purposes during play. They should also be used during time-outs with built-in microphones to show and hear the players on the bench. A cable assistant during the production operations is necessary to avoid any problems or disturbances. If possible these cameras should be of wireless operation to alleviate the need for cable or a camera assistant on the court area. If there is a need for a 'seat' for the cameramen it must not be hard material and the location must be agreed with the FIVB Technical delegate and FIVB TV Coordinator no later than 3 hours prior to the first televised match.



Camera five

The crane camera is considered by many to be the best and most dynamic camera for main coverage. It should be at least 6m in length, positioned at the end of the court not facing the sun, with a good operating area around its base. It is essential an experienced crane camera operator is employed in order to optimize the use of the camera. This camera is absolutely crucial to provide good Beach Volleyball coverage and is recommended to be used as the main live camera during play for the majority of points.



Camera six

The camera is on a tripod in the low end zone located on the opposite end from the crane camera. This camera is mainly used for reaction shots, players signals, set up shots before a service, and for replays. This should be a super slow motion (SSM) camera for all events.



Camera seven

A net camera (CCD Megapixel Mini camera minimum) must be fixed at the top of the net post offset to the right of the net. It will be used for set up shots and replays. The FIVB Technical Supervisor must be consulted in order to determine the exact positioning of the net camera. This Camera must be installed no less than 3 hours prior the start of the first match on court. All cabling must be out of sight.



TV Innovations for the Future of the Sport !



An appropriate placement of microphones facilitate the production of a good TV product

C. Audio

For all recordings and satellite transmissions, the following audio configurations should be used.

Track one	Stereo Full English commentary & International sound mix (Left)
Track two	Stereo Full English commentary & International sound mix (Right)
Track three	Stereo International Sound (Music & effects) (Left)
Track four	Stereo International Sound (Music & effects) (Right)

Tracks three and four must only contain the clean International ambient sound from the court and any FIVB cleared music from the programme. International sound refers to the audio from the stadium, the ball being hit by players, the players' noise, the crowd's noise, the public address system and music, the referee's whistle and/or instructions, etc.

The sound levels of the public address system and music should be carefully controlled as they strongly affect the loudness of the international sound. Music and commentary should be played during court changes and time-outs only and never during rallies due to the intricacy to edit pictures at that time for the broadcaster. Copyright problems may also occur if commercial music is heard as a background noise. Likewise, commentaries via the public address system on the international sound track should not be audible as they may conflict with the commentary on track one. Microphones should be strategically positioned to ensure the clearest and best possible audio signals featuring:

- the players' body contact with the ball
- the players' discussions on court and during time outs
- the crowd's close-up applause and general excitement surrounding the event
- the public's reaction to the players' performance
- the referees' calls

Around 20 microphones should be used to capture these audio effects. Personnel microphones should be used on the referee and on the net. All placements must be discreet from all camera shots.



An experienced FIVB Player, Mr. Hoidalen (NOR) assisting the FIVB Official TV commentator

It is the responsibility of the FIVB to provide an English language commentator on-site for each event. This commentary will be used on the live transmission by some international broadcasters, as a guide commentary by others, and will be required for the highlights programming. The guide commentary provides international broadcasters with a play-by-play account in English of the key action during a match. International Broadcasters, can also record a commentary in their own language, using the English guide commentary as a basis.

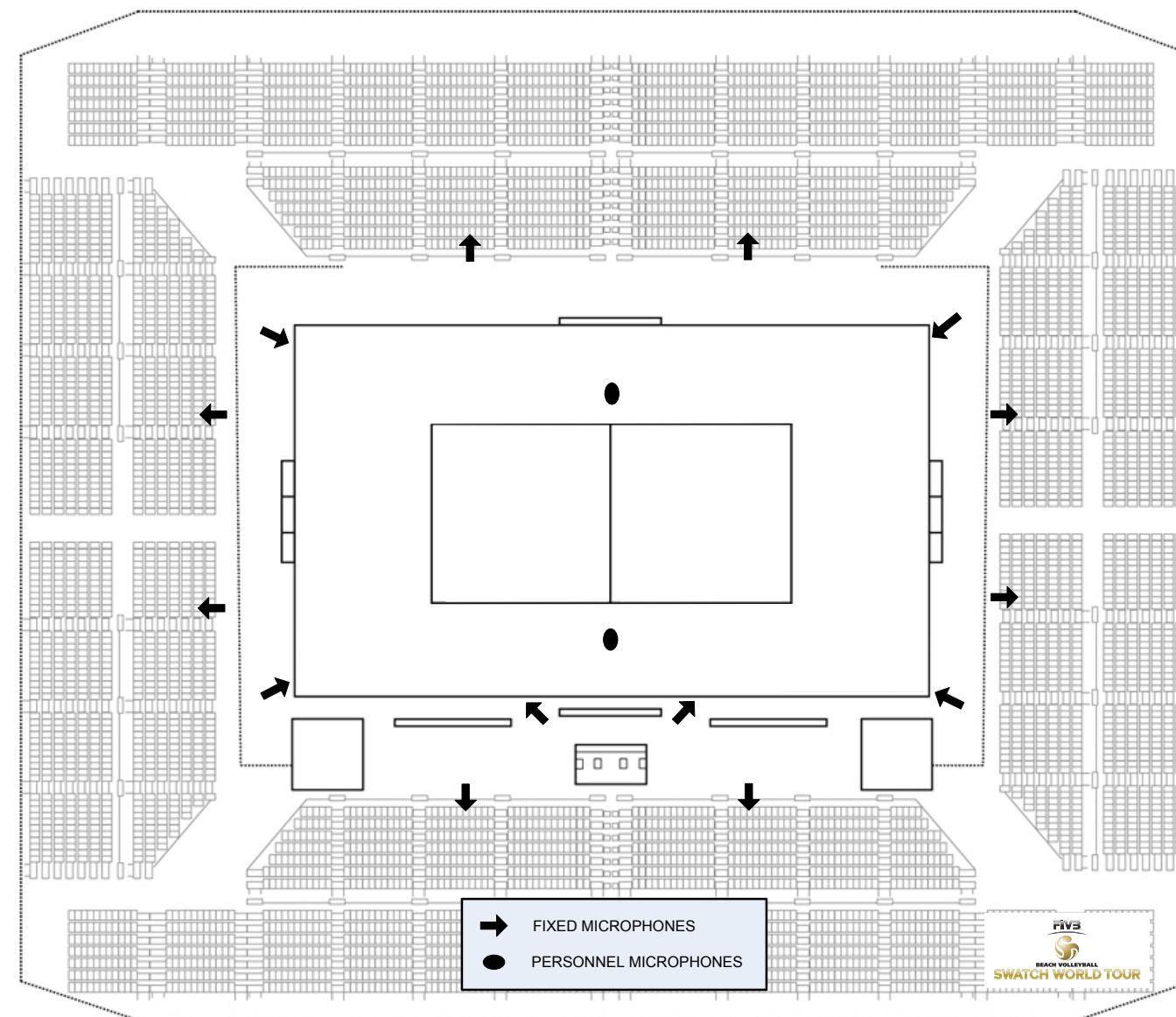
A suitable commentary position for the Host Broadcast commentary must be supplied. It should be located on the same side of court as the main camera positions, be large enough for three people and have two commentary control units including two headsets (the extra headset being for the possible use of a co-commentator) and associated monitoring.

Please remember it is the responsibility of the Host Broadcaster to provide Talk Back to the English commentator. The HB must advise the commentator when the match is starting, when the director is going to cut to the city shots, throw to the Flash Interview and close the programme.

Incidental music will be supplied by the FIVB TV Coordination Agency, cleared for worldwide transmission, which should be used with any full page graphics (e.g. set statistics) and as background to any set or match action montages.



Microphones Positions



An example of a SNG truck and its operations around it



Screen shots of FIVB transition wipe

D. Graphics

All TV graphics and relevant data will be provided live for free on-site to each Host Broadcaster by Swiss Timing. In accordance with the Host Broadcaster Letter of Agreement, each Promoter and Host Broadcaster must ensure that the following equipment will be available before each production:

- 1 coaxial cable for negative synchronization pulses -0,3v and burst at 75 ohms (black burst).
- 1 power line - 230v / 4A (optional).
- 1 coaxial cable for output color Signal pal / ntsc or sdi.
- 1 coaxial cable for final image.
- 1 color monitor for program.
- 1 intercom Connection with two sets.
- 1 coaxial cable for output key signal 625, 525 or sdi.
- 1 coaxial cable for animation preview color Signal PAL / NTSC or SDI.

Matches for the International feed must be broadcast complete with FIVB-approved international graphics in their entirety and free of any commercial or broadcaster identification.

Examples of the graphics style and a guide to implementation in the Host Broadcast can be found on the broadcast website - <http://www.fivb.org/en/tv/swatchworldtour/2011/> and FIVB's TV Manual. This latter can be provided to the interested parties upon request.

E. Replay Record and Use

The use of a replay, in a quick moving sport such as Beach Volleyball, is vital to fully visualize the skill, speed and precision of the play. Equally important is that no live action should be missed. In order to coordinate actions between the TV Director and the 1st Referee, the 1st Referee must be advised when a replay is being transmitted. This can be done in either of two ways:

- The Paddle System: The Floor Manager sits on the opposite side of the court to the 1st referee and using a Paddle, indicates to the referee when a replay is being broadcast - one side is Red, to indicate to the referee to stop play, and the other side Green to indicate to the referee to continue play.
- The Talk Back System: Equip the 1st Referee with an earpiece so the Director/Producer can call to the referee to "hold play" if required.

Whichever system is used, this privilege should not be abused and is suggested that play should not be held by more than 6 times a set and then for not more than 7 seconds. A clear understanding and cooperation is needed between the producer and 1st referee for this to work well.

A short replay FIVB transition wipe will be supplied by the FIVB for use between live action and relays. This should be used only during live play, and any replays shown during time outs, between sets or at the end of play should be transitioned into by use of a dissolve.

The use of replays in the Host Broadcast should be decided upon, keeping in mind the philosophy that the replay must add to the production coverage. Alternate angles of play and unseen reactions are key sources of replay. All cameras should be recorded for replay use.

F. International Feed

HB will produce the Basic Feed and the International Feed of the Competition by supplying a first-class, top-quality colour signal with international sound (with the International Feed being totally devoid of any added commercial material and with no in-vision presenters, or studios or any other local or customized features, for international transmissions).

The production of the Basic Feed and the International Feed extends to all authorized sites and all matches to be played throughout the competition, according to the technical regulations governing it.

For the FIVB Beach Volleyball SWATCH WORLD TOUR events, the International Feed will be made available to FIVB, its TV Coordination Agency, and to all International Broadcasters in Standard Definition 16:9 (4:3 safe) format with cleared English commentary and international graphics on-site at HB's SNG truck on a free of charge basis. The Host Broadcast is encouraged to produce a signal in High Definition but must also provide a Standard Definition signal to the FIVB's SNG truck on-site. For the FIVB Beach Volleyball SWATCH WORLD CHAMPIONSHIPS, the format required is High Definition 16:9 (4:3 safe), FIVB and its TV Coordination Agency will have the possibility to ask for Standard Definition 16:9 (4:3 graphics safe) if required.

For the avoidance of the doubt, HB shall provide, at its sole cost, the SNG on-site for each day of the Event included in the production obligation. For the FIVB Beach Volleyball SWATCH WORLD CHAMPIONSHIPS, the SNG will be HD capable. FIVB and the FIVB TV Coordination Agency will be responsible for the satellite up-link.

HB will pencil the SNG eight weeks prior to the event and confirm the SNG four weeks prior to the event. If the HB has not confirmed the SNG booking four weeks prior to the Event, then FIVB will manage directly the booking of the SNG and will charge HB the total incurred cost connected thereto.

And finally, FIVB will provide the English Commentary and international graphics for insertion by the HB into the International Feed.



An International Referee equipped with an earpiece



2011 TV graphics: teams statistics

G. Recording, Melt Reels and News Feed

RECORDINGS

All matches, including the World Championship matches, should be recorded in Standard Definition onto new (unused) Digital beta tapes with time of Day timecode for use by the FIVB's Highlights Programmes, delayed tape recording for International Broadcasters and the Archive. No play must be missed and there is to be at least a 2 minute overlap on each tape, when changing tapes.

One complete Digital beta copy and two DVD recordings of each match, to be made available to the TV Coordinator immediately after each match to be checked.

The audio configuration should be as follows:

- Track one Stereo Full English commentary & International sound mix (Left)
- Track two Stereo Full English commentary & International sound mix (Right)
- Track three Stereo International Sound (Music & effects) (Left)
- Track four Stereo International Sound (Music & effects) (Right)

MELT REELS

At the end of a match, a selection of the best replays and close up reaction shots should be copied from the hard disc recorders onto the end of the master archive tapes, free of any graphics, to provide a "melt reel" from that match. This material should be selected on quality rather than quantity, but contain all the best play and reactions from different camera angles.

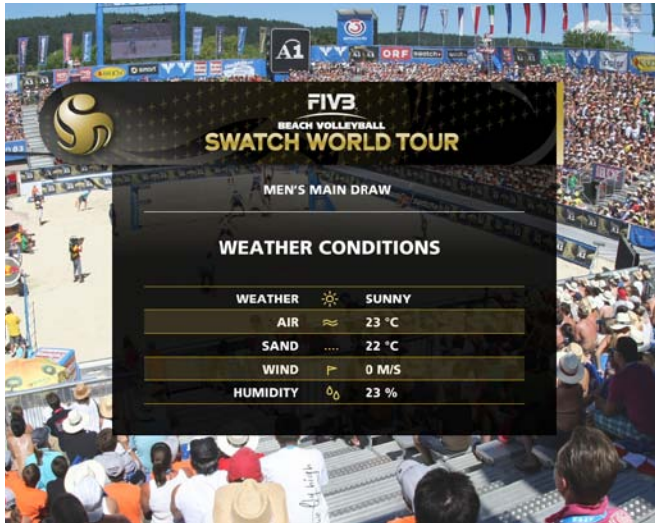
All master tapes should be labeled, both on the tape itself and on the outside of the box, and contain a basic log of contents. The design for the tape labels and logs can be downloaded from the broadcast website <http://www.fivb.org/en/tv/swatchworldtour/2011/>.

Then one digital beta copy to go to the Highlights Production team and the other is to be shipped by the Host Broadcaster to the FIVB Archive Department by DHL or a similar standard courier service to:

Mr. Filippo Guidolin
IMG Media
McCormack House
Burlington lane
London W4 2TH
United Kingdom
Office: +44 (0) 208 233 6140
Filippo.Guidolin@imgworld.com

NEWS FEED

At the end of each day's transmission, a 5 minute news package should be produced and played out on the satellite no more than 15 minutes after the end of the main programming. It should include a venue establishing shot, key match points, a selection of good points featuring both teams, and any celebrations and awards. A list of suggested shots for the news feed can be found on the broadcast website <http://www.fivb.org/en/tv/swatchworldtour/2011/>.



2011 TV graphics: weather conditions

H. Monitors and Communication

The following positions must be provided with a monitor showing the programme output by the Host Broadcaster on-site to the following positions.

- 1 x TV Production / Event Office.
- 1 x Court Announcer.
- 1 x On Court (opposite side to the referee to enable the floor manager to provide the 1st referee with hand signals if needed).

For better communication, the TV coordinator must be equipped with a radio set by the Host Broadcaster during the production and recording times. The line of communication during production must be as follows: TV Director, Production Manager, TV Coordinator, FIVB Technical Supervisor, Referee Delegate and Promoter. The Host Broadcaster, Domestic Broadcaster and all International Broadcasters' first point of contact should always be the TV coordinator on-site.

If not using the Paddle System for replays, the 1st referee must be supplied with a switchable Talk Back from the replay producer to enable the replay through the earpiece system to work at its fullest potential.

In the case that there is a large screen that can be seen by spectators and players inside the court, there must be a feed distribution point at the technical supervisor's area, so the action can be cut from the screen if required.



A referee continuing the action thanks to the earpiece



Post-match interviews in front of the official competition backdrop

I. Power and Lighting

All power for the Host Broadcast should be uninterrupted and on a different phase from the rest of the stadium power. There should be “back up” power available for the Host Broadcast production facilities, which will automatically activate in the event that the “main” power should fail. This should be synchronous, and not in any way disrupt the production signal.

The Host Broadcaster should consult the local promoter and the National Federation in order to guarantee the proper orientation of the court, taking into consideration the position of the sun in relation with the main cameras. The following principles should be observed:

- The main TV cameras must not face the sun.
- Shadows on court must be monitored during the entire day in order not to affect the broadcast as well as the production quality.

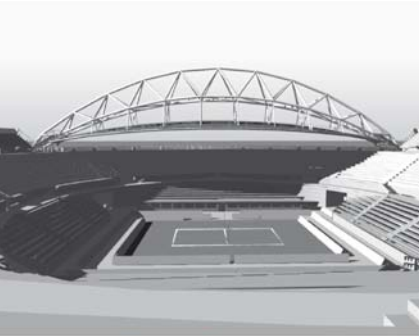
Should the Host Broadcaster encounter difficulties regarding the proper orientation of the court, the TV Coordinator must be informed immediately.

If play is to take place at night, the stadium should be lit to an acceptable broadcast standard, without any shadows or patches across the playing area. As a general rule the average illumination in the vertical plane should be 1500 lux across the playing surface and immediate surrounds, with the crowd areas lit to approximately 1000 lux. All interview areas must have acceptable independent lighting.

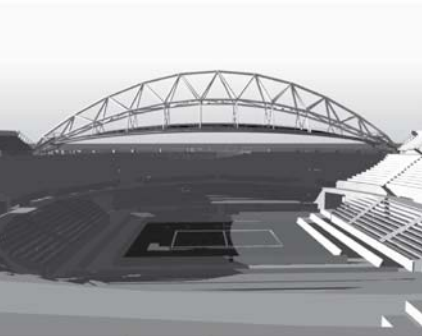
J. Interviews

To further enhance the programmes’ editorial content, a “flash interview” is required for television only. It will enable the worldwide broadcasters to have a winners’ interview after each televised match. This “flash interview” should be organised during the end of match formalities (see running order) and should not exceed one minute.

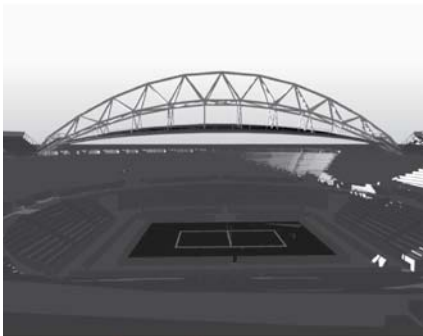
Shadow analysis



9.00 h



17.00 h



18.00 h

The sequence of events should be as follows:

- After initial celebrations and signing score sheet, winning team or a representative player of the winning team (preferably an English speaker) will be asked to answer one or two short questions on court.
- Following the end of transmission, another interview will be conducted on court with the winning team/a player from the winning team both in English and their native tongue in order to maximise the material for editing the highlight programme.

Any FIVB HB interview must take priority over any unilateral interview. If a rights holder wants an interview they need to advise the TV coordinator and Press officer and be guided to the Mixed Zone. If the rights holder is after a live interview, it must be done after the FIVB interview, it must not be in view of the International Feed cameras. And if the domestic HB wants an Interview, it must not be within the International programme.



6.9 TV Program Rundown

Each transmission must follow the described sequence as set out in the following running orders for broadcasting needs pre and post match, and between sets. This is essential to allow all broadcasters taking the feed to know points where they can enter and exit the Host Broadcast.

For each televised match, the TV transmission will start on the hour and the first serve will start 5 minutes after the hour, just when the 10 minute Official Match Protocol ends. In case there is an “over-run”, the following match will start as soon as possible after the end of the previous match. If a match “under-runs”, it will start on the following hour (see Point 6.6).

Countdown to first serve	Duration	Activity on Court	Video	Graphic
-18:00	5’	START OF INTERNATIONAL SATELLITE LINE-UP (Technical Checks) Match Description, Clock		
-05:30	30"	START OF INTERNATIONAL FEED Countdown clock		
-05:00	30"	Players Warm-Up;	FIVB Titles Sequence	None
-04:30	10"	Players Official Warm-Up and Preparations	Wide shots	Event Title
-04:20	30"	Players Official Warm-Up and Preparations	General scenic pictures of Host City	
-03:50	10"	Players Official Warm-Up and Preparations	General pictures of venue, crowd atmosphere	Match Graphics (Semi-Final X vs Y)
-03:40	10"	Players Official Warm-Up and Preparations	Wide Shot of Stadium	Weather Graphic
-03:30	2’ 00"	Players Official Warm-Up and Preparations (- 02:00 End of Official Warm-Up & Preparations – Players go to bench; – Referees taking their stands);	Shots of players, crowd, atmosphere	4 x individual Players Name-Graphics (long form)
-01:30	15"	End of Official Warm-Up & Preparations – Players go to bench; – Referees taking their stands;	Presentation to crowd of 1 st Referee	Graphic 1 st & 2 nd Referee + name
-01:15	30"	Players on bench and then enter the court	Presentation Team 1	2 x individual Players Name-Graphics (short form)
-00:45	30"	Players on bench and then enter the court	Presentation Team 2	2 x individual Players Name-Graphics (short form)
-00:15	15"	Players final check and prepare for first serve	General shots and Close-ups of players	None
-00:00		First Whistle	Start of the Match	Match graphics
BETWEEN SETS				
01:00		End of set	Player close ups	Match result summary
As needed		Court sweep	Wide shots	
As needed		Court sweep	Set montage/highlight	None
As needed		Court sweep	Wide shots	
As needed		Venue clear	Player close ups	
-00:00		Venue clear	Start of set	Match graphics
END OF MATCH				
00:00		Emotions, Teams shake hands at net, Teams shake hands with Referees Match highlights	End of match formalities	Match result summary
-01:30	20"	Players leave court	General shots	Match result summary
-00:30	30"	Venue clear	FIVB Titles Sequence	
-00:00		Venue clear	End of Transmission	
BETWEEN MATCHES - in the same ‘session’ of televised matches				
00:00	05’	At the end for the Match the Referees will start the 10 minute protocol which runs up to the first serve.	Continuous and usable for broadcast, wide angle of the stadium	
-05:00			Start International feed with FIVB Titles sequence. Do not use countdown clock	
END OF GOLD MEDAL MATCH				
00:00		Emotions, Teams shake hands at net, Teams shake hands with Referees	End of match formalities	
asap	Flexible	"Flash Interview"	English winning team interview	
	20"	Players leave court	General shots	
	30"		FIVB Titles Sequence	
			End of Transmission	
asap		"Official" Presentation		
asap		Venue clear	FIVB Titles Sequence	

Once the international feed is finished, interviews for the highlights programme and unilateral feeds can be done (if any).

6.10 Booking Procedures

In the event that an International Broadcaster wants to attend the event, the request will be considered by the FIVB. Once the FIVB has approved, the TV Coordination Agency will advise the promoter and the Host Broadcaster who are the International Broadcasters (rights holders) for their tournament and specify the rights for each broadcaster. The Host Broadcaster only needs to be provided with information pertaining to their event.

It is the responsibility of the HB to facilitate and implement their requirements. In this case, the Host Broadcaster must be prepared to set up a booking system, allocate a person as the booking contact and produce a rate card which must be approved by the FIVB / TV Coordination Agency.

The TV Coordination Agency will put the International Broadcasters in direct contact with the Host Broadcaster's booking coordinator. The TV Coordination Agency should be kept informed on the Host Broadcasters booking system and subsequent booking requests in order to ensure a consistent level of servicing to International Broadcasters across all FIVB events. The TV Coordination Agency must receive a final copy of all bookings 5 days prior to the competition start date. The Host Broadcaster is not permitted to provide satellite details to any broadcaster what so ever.

The TV Coordination Agency and TV Coordinator on-site has the authority to take all necessary actions to resolve any problems that may occur.

The Host Broadcaster TV Coordination Forms must not be considered as booking forms. They only serve as an indicator of activity between the Host Broadcasters as well as a planning aid.

6.11 Special Requests: Pre and Post Unilateral and Tapes

It is the responsibility of the TV Coordination Agency to manage the sales and distribution of the International Feed and News feeds. If an International Broadcaster requests a tape or access to the feed via satellite, the Host Broadcaster should pass the request on to the TV Coordination Agency.

If the International Broadcaster requests a pre and/or post unilateral, as per all on-site bookings, the Host Broadcaster is responsible for providing it via their bookings system. In this case, the Host Broadcaster would be required to provide all equipment (camera, cameraman, audio etc...), etc. The pre or post unilateral must be incorporated into the International Feed, either before the FIVB Titles Sequence, before a match, or after the FIVB Titles sequence, following a match, as to not interfere with the coverage of the match, that the Host Broadcaster provides to the FIVB's SNG truck on-site. The FIVB's TV Coordination Agency will organise the distribution of the pre or post unilateral.

Broadcasters with unilateral access authorization will be responsible for all expenses (according to the rate card previously approved by the FIVB) and only licensed broadcasters will be granted unilateral access.

6.12 TV Highlight Programmes

The FIVB's appointed Producer of the Highlights Show for the 2011 FIVB Beach Volleyball SWATCH WORLD TOUR and FIVB Beach Volleyball SWATCH WORLD CHAMPIONSHIPS is IMG Media, London.

All the events of the 2011 calendar will be covered through 21 highlight programmes available usually on the following Wednesday night after each event (Except the first three shows which will be available ten days afterwards). These 26 minutes programmes will feature city shots, interviews of athletes/celebrities, beach volleyball lessons, semi-final/final games, Event and World rankings, etc.

IMG Media will enrich the Highlights Show by filming the events (a TV crew will be on-site at each event) and complementing the programs with energizing and interesting footage of player's profiles and interviews. They will also feature and promote players as "stars" and introduce new players to the Tour.

This TV product will be added to the conventional programming available to international broadcasters (live, delayed, magazines, news and unilateral transmissions) and will emphasize the Beach Volleyball lifestyle, the wonderful resorts and the stars of the sport. This will contribute to increase the quality standard of the TV coverage and enable to develop the worldwide TV exposure.

IMG Media will directly inform National Federations, players' representatives and the players concerned of their duties prior to each event via e-mail, fax, phone and daily bulletins allowing TV crews to pre-arrange feature interviews and to stress the importance of immediate post-match interviews.

IMG Media
Contact: Mr. Luca Ceccolini
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London W4 2TH
United Kingdom
Tel.: +44 (0) 208 233 5441
Luca.Ceccolini@imgworld.com

6.13 TV Coordination Agency and TV Sales Contact Details

The FIVB's appointed TV Coordination Agency is IMG Media.

Address:
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All emails can be sent to FIVB.TVAgency@imgworld.com

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