6 TV Broadcasting Guidelines
6.1 Introduction

The dynamic nature of Beach Volleyball alone is enough to make for compelling viewing, but, combined with world class athletes, a carnival atmosphere and a backdrop of some of the most breathtaking scenery from around the world; it soon has the makings of production gold.

This chapter is designed to support broadcasters in achieving the high standard of production that has become a trademark of FIVB Beach Volleyball. This section strives to standardize the necessary quality requirements of Beach Volleyball based on successful and high standard production delivered by some key countries, and improved over successive Olympic Games.

These Guidelines support the designated Host Broadcast and the FIVB Letter of Agreement (Appendix E) signed in March, and which is part of the FIVB / National Federation / Promoter Agreement. This chapter should be used in conjunction with the Host Broadcaster website where further material can be found to support the broadcast production implementation.

http://www.fivb.org/en/tv/worldtour/2013/
Login: fivb Password: tv.worldtour

http://www.fivb.org/en/tv/beachvolleyball/2013/
Login: fivb Password: tv.beachvolleyball

"In certain FIVB licenses, the domestic television broadcaster and producer are not identical (not just one company classified as the Host Broadcaster). 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’s goal is to continue to raise the standard coverage requirements for Beach Volleyball and provide broadcasters worldwide with a consistent product throughout the season, irrespective of the event’s location, in order to maximize the exposure of FIVB Beach Volleyball.

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 continually revises its international television strategy focused on providing broadcasters with better Beach Volleyball coverage, which is achieved through 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 favor a specific team. For the production, you and your team are representing the FIVB, and your efforts and abilities should only be channelled into the Host Broadcast production.

The International Feed is to be given priority over any Domestic Feed that may be produced simultaneously and should be managed by a separate and dedicated crew.

**FIVB BRANDING**

The FIVB branding and the FIVB’s Hero Campaign initiated in 2011 is now convincingly established. With its far more polished appearance, it raises the profile of Volleyball into the same league as more widely covered sports such as football or the Olympics.

Therefore, in addition to the implementation of an opening and closing sequence featuring the FIVB’s Hero Campaign, the Host Broadcaster will be expected to adapt its editorial line by giving more focus on the athletes, not only showing their match action, but also more of their emotions so that the viewer can relate and feel every ounce of the athlete’s fear and determination. Interviews and athlete close ups will give the feed a greater human dimension.

6.3 Role of the TV Agency and the TV Coordinator

IMG Media is the TV Agency, appointed by the FIVB to deal with production coordination and the distribution of the International Feed to the international rights holders. The TV Agency provides an important link between broadcasters and the FIVB, ensuring that the best possible quality of coverage is produced.

During an event, the TV Agency’s representative on-site is the TV Coordinator. The TV Coordinator will work with the Host Broadcaster to verify that all contractual obligations are adhered to and that all coverage is broadcast within the specifications outlined by the FIVB. Furthermore, the TV Agency works with the Host Broadcaster both pre and post event to assist with any preparations and to help highlight improvements for the following year.

The main aims of the FIVB TV Agency are:

- To work in cooperation with the Host Broadcasters and the National Federations to develop and implement the broadcast plan.
- To work with the FIVB to design a program plan which meets the needs of both the Host Broadcaster and international rights holders.
- To ensure that a minimum standard of production and contractual conditions are met by the Host Broadcaster.
- To distribute the Beach Volleyball matches to countries around the world.

Host broadcasters can find further information and support on the Host Broadcaster website (see details in paragraph 6.1). They will be able to access the mandatory broadcaster forms and a range of other useful information. For any additional queries please do not hesitate to contact the TV Agency directly (see contact details at the end of this chapter).

The Broadcast Coordination Manager is your first point of call for all television queries. And should any issues arise during an event, the broadcaster should speak to the on-site TV coordinator, who will be able to advise further.

**SPORT and TELECOMMUNICATION have one very important feature in common:** They both foster GREATER COMMUNICATION between the people of the world breaking down barriers.
6.6 Host Broadcaster Coverage – Match Scheduling

The Television coverage for the FIVB Beach Volleyball events must be produced within the minimum standards set by the FIVB and its TV Agency.

As a minimum requirement for FIVB 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 FIVB World Tour 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)
Men’s semi-finals (or Women’s semi-finals)
Sunday afternoon:  Men’s finals (or Women’s finals)
Women’s semi-finals (or Men’s semi-finals)

For the FIVB Beach Volleyball World Championships, FIVB will require 8 matches produced per day, specific matches will be clearly advised prior to the event.

For all 3 types of events:

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.

6.4 Organizers / Promoters

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 in accordance with the FIVB regulations. The Organizers also have the choice to find, instead of a Host Broadcaster, a TV Production Company and Domestic Broadcaster which, when combined, will fulfill the role of one Host Broadcaster.

The Organizers must secure TV coverage for their event through a domestic TV agreement (HB or DB agreement) for the benefit of promoting their event and Beach Volleyball in general.

The Organizers must provide a high level of event organization in order to guarantee a high quality event and solid partnership between all parties (in accordance with the FIVB agreement), as well as comply with the broadcast regulations within the territory and constantly meet all relevant deadlines. The Organizers must support the FIVB and the FIVB’s TV Coordination Agency where and when required.

The Organiser will make sure that the competition schedule is finalized at least 3 months prior to the event, this will enable all parties to plan and schedule stress free, and it will enable International Broadcasters to easily integrate the live programmes in their broadcast schedule.

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 / Official TV Production company Director and Producer

Following this meeting the following forms have to be completed and returned to the FIVB and FIVB’s TV coordination agency within the set time period.

- The TV Broadcast Intentions form (form BVB/14) must be sent back 60 days prior to the event.
- The TV camera position layout form (form BVB/15) must be sent back 30 days prior to the event.
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.

For each televised match, the TV transmission will start on the hour and the first serve will start 5 minutes after the hour. Therefore if a match is scheduled at 15:00, then the production of the international feed will start at 15:00 and the first serve will be at 15:05.

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’s TV 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 three months before the event.

Once a competition schedule has been set, any modification (as supplied on the programming intentions form BVB.14) requires written approval by the FIVB and the 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 match will start on the following hour. If a match “over-runs”, the second 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 the 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 1 hour and 30 minutes before the start of the televised match so that the broadcasters are not confused or delayed in any way. Promoters can only schedule a non-televised match during semi-final matches. Non-televised matches will not be scheduled around bronze and gold medal matches.

6.7 Host Broadcaster Coverage – Obligations

The obligations listed below must be endorsed by the Host Broadcaster in order to produce an International Feed at FIVB standards.

INTERNATIONAL FEED & UPLINK

For all FIVB Beach Volleyball events, the delivery of the International Feed must be made in High Definition 16:9, without any domestic broadcast content. The News Feed must be treated in the same way as the International Feed.

The International Feed will be produced in a non-orientated and fair way, according to the technical specifications laid down by the FIVB in this TV chapter. The International Feed will constitute an international broadcast quality 16:9 HD 1080 i PAL 625 lines, 50Hz Digital ITU-R BT.601 colour system, international FIVB graphics in 16:9 format, with slow motion and replays, no added commercial material, clean of any Host Broadcaster domestic content, and with no in-vision presenters, or studios or any other local or customized features. The audio tracks will be stereo international sound and for the major matches, FIVB will organize English commentary, in which case the audio tracks will be stereo international sound and stereo English commentary mix on further separate tracks. FIVB will provide the English Commentary and international graphics for insertion by the Host Broadcaster into the International Feed.

The International Feed will be made available to the International Broadcasters at the Host Broadcaster’s SNG truck on-site or uplinked at the local International Gateway, using MPEG 4 encoding within a minimum 9 MHz carrier (MPEG 2 encoding is not acceptable). For the avoidance of doubt, the uplink must be provided, for each day of the Competition included in the production obligation, by the Host Broadcaster on a free of charge basis. Such uplink will be pencilled 16 weeks prior to the Competition and confirmed 8 weeks prior to the Competition.

FIVB and FIVB’s TV Agency will be responsible for the worldwide distribution and the satellite space bookings only. In the event that the Host Broadcaster has not confirmed the SNG booking in due time, then FIVB will manage directly such SNG booking and will charge HB the total incurred cost connected thereto.

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

For all events, when requested by the FIVB, the Host Broadcaster will provide a full ENG crew and broadcast standard equipment, including HD camera (XD cam PAL or HD cam 16:9 High Definition), tripod and sound equipment. This ENG crew and equipment shall be made available free of charge to the FIVB for the FIVB’s Highlights production team and must be separate from the Host Broadcast operation, for use on the Highlights programming including but not limited to match footage, athlete interviews, event atmosphere, gathering scenic shots, etc.

The FIVB Highlights team will provide a Producer to work with this ENG crew, which should include the following personnel in addition to the equipment:

➣ Cameraman
➣ Audio Technician

It is understood that the operators will be experienced in shooting sport and will be able to communicate in English language.

The ENG crew will be made available for 8 hours per day, with the following number of days being required for each category of event:

- Single gender FIVB Open events: One (1) day of use;
- Double gender FIVB Open events: Two (2) days of use;
- FIVB World Tour Grand Slam events: Three (3) days of use;
- FIVB 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 Agency at least 14 days prior to the event.

TV CAMERAS

The minimum camera requirements are as follows:

FIVB Open Events
At least 7 TV cameras including one Super Slow Motion Camera, one Crane Camera and one Net Camera, layout of the cameras must match the camera plan set in the Handbook.

FIVB World Tour Grand Slam Events
8 cameras including one super slow-motion camera, one net camera and one crane camera.
(see camera list, camera numbered 1 to 8 are required)
It is recommended to use one ultra-super slow-motion camera such as i-movix.

FIVB World Championships
10 cameras including one ultra-super slow-motion camera and one crane camera.
(see camera list, camera numbered 1 to 10 are required)

In order to enhance the quality of the coverage, it is recommended to use as many cameras as possible (within reason), including for example an ultra-super slow motion camera (such as an “i-movix” camera).

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- FIVB 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 Agency at least 14 days prior to the event.
The following cameras and camera positions are to be implemented for all FIVB Host Broadcast Productions. In addition, the FIVB Television Manual shows examples of these camera positions and usage.

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

<table>
<thead>
<tr>
<th>Camera No.</th>
<th>Lens</th>
<th>Operation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>14x</td>
<td>Coverage / Replay camera on platform</td>
</tr>
<tr>
<td>2</td>
<td>55x</td>
<td>Close up camera on platform</td>
</tr>
<tr>
<td>3</td>
<td>11x</td>
<td>Handheld camera</td>
</tr>
<tr>
<td>4</td>
<td>11x</td>
<td>Handheld camera</td>
</tr>
<tr>
<td>5</td>
<td>11x</td>
<td>Coverage / Replay Crane camera</td>
</tr>
<tr>
<td>6</td>
<td>55x</td>
<td>Low angle slow motion camera</td>
</tr>
<tr>
<td>7</td>
<td>w/a</td>
<td>Net camera</td>
</tr>
<tr>
<td>8</td>
<td>11x</td>
<td>High mounted camera</td>
</tr>
<tr>
<td>9</td>
<td>11x</td>
<td>Hand held wireless camera</td>
</tr>
<tr>
<td>10</td>
<td>w/a</td>
<td>Specialist camera</td>
</tr>
</tbody>
</table>
**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 athletes 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 athletes 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 a cable or camera assistant on the court area.

If there is a need for a ‘seat’ for the cameramen it must not be made from a 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, athletes signals, set up shots before a service, and for replays. This should be a super slow motion (SSM) camera for all events. In this position, it is possible to use an ultra-super slow motion camera such as i-movix.

**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.
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 athletes, the athletes’ 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 volume 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 of editing 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 athletes’ body contact with the ball
– the athletes’ 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 athletes’ performance
– the referees’ calls

The TV Coordinator may advise the Host Broadcaster on the best location to place the cameras during the on-site visit. The proposed camera positions must be sent to the TV Coordination agency, with a copy to FIVB, for approval a minimum 30 days before start of the tournament (BVB/15 form). The layout must clearly show the distances of the cameras from the court as well as the height in relation to the playing court.

If additional visible materials such as umbrellas are used, they should all be the same so that there is uniformity. Also, cameramen and assistant operators should use bibs (possibly of a darker colour) so that they can be recognized as the official Host Broadcaster of the event.

C. Audio

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

<table>
<thead>
<tr>
<th>Track</th>
<th>Configuration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Track one</td>
<td>Stereo Full English commentary &amp; International sound mix (Left)</td>
</tr>
<tr>
<td>Track two</td>
<td>Stereo Full English commentary &amp; International sound mix (Right)</td>
</tr>
<tr>
<td>Track three</td>
<td>Stereo International Sound (Music &amp; effects) (Left)</td>
</tr>
<tr>
<td>Track four</td>
<td>Stereo International Sound (Music &amp; effects) (Right)</td>
</tr>
</tbody>
</table>
The following microphones should be organized:

- Around 20 microphones should be used to capture these audio effects
- Personal microphones should be used on the referees (tie microphones)
- Two microphones on the referee stand - one on each side of the stand
- For the net, only mini micros can be mounted on the net post
- Best effort to provide pole microphones for time outs

All placements must be discreet from all camera shots.

It is the responsibility of the FIVB to provide an English language commentator on-site for each event. This commentary will be made available on the International Feed for International Broadcasters to use it on the live transmission, but other international broadcasters may use the commentary as a guide. In fact, 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 by the promoter. 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, and must be sheltered from weather and public disruption.

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, start the Flash Interview and close the programme.

Incidental music will be supplied by the FIVB, 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.
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 by the TV director or the TV director assistant. 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 Host Broadcaster’s TV director and 1st Referee for this to work well.

During replays, the score bug should be removed.

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, and ideally an ultra-super slow motion camera (such as i-movix) can be used for replays of extra quality.

F. News Feed, Recordings, and Melt Reels

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. The news feed is dirty (with graphics), without replays, with International Sound and no commentary.

D. Graphics & Title sequences

The official FIVB title opening and closing sequences, as well as the replay wipe are provided by the FIVB and must be downloaded by the Host Broadcaster from the following official website:

http://www.fivb-downloads.org/tv
Username: fivb
Password: broadcaster

This material is of broadcast quality, therefore please plan sufficient time for the download. No tapes will be delivered.

All TV graphics and relevant data will either need to be coordinated by the Host Broadcaster or the FIVB will assign a data and graphics supplier company, who will provide the elements live on-site. The TV Agency will inform the Host Broadcaster of the way that the graphics will need to be operated.

If a data and graphics supplier is allocated, then 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.

The TV Agency will inform the Host Broadcaster if any updates on the above listed cabling.

Matches for the International feed must be broadcast complete with official FIVB 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 Host Broadcaster website.

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.

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 Host Broadcaster’s TV director and 1st Referee for this to work well.

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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 athletes inside the court, there must be a feed distribution point in the technical supervisor’s area, so the action can be cut from the screen if required.

H. 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.
I. Interviews

To further enhance the programmes’ editorial content, a “flash interview” is required for television, usually just on the Gold medal match. 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, immediately after the final match point (see running order) and should not exceed 90 seconds.

The sequence of events should be as follows:

– After initial celebrations and signing the score sheet, winning team or a representative athlete 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/athlete 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 domestic 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. If the domestic HB wants an interview, it must not be within the International programme.

Shadow analysis

9.00 h
17.00 h
18.00 h
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. Therefore if a match is scheduled at 15:00, then the production of the international feed will start at 15:00 and the first serve will be at 15:05.

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).

<table>
<thead>
<tr>
<th>Countdown to first serve</th>
<th>Duration</th>
<th>Activity on Court</th>
<th>Video</th>
<th>Graphic</th>
</tr>
</thead>
<tbody>
<tr>
<td>-18:00</td>
<td>5'</td>
<td>START OF INTERNATIONAL SATELLITE LINE-UP (Technical Checks) Match Description, Clock</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-05:30</td>
<td>30&quot;</td>
<td>START OF INTERNATIONAL FEED Countdown clock</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-05:00</td>
<td>50&quot;</td>
<td>Players Warm-Up;</td>
<td>FIVB Titles Sequence</td>
<td>None</td>
</tr>
<tr>
<td>-04:10</td>
<td>10&quot;</td>
<td>Players Official Warm-Up and Preparations</td>
<td>Wide shots</td>
<td>Event Title</td>
</tr>
<tr>
<td>-04:00</td>
<td>30&quot;</td>
<td>Players Official Warm-Up and Preparations</td>
<td>General scenic pictures of Host City</td>
<td></td>
</tr>
<tr>
<td>-03:30</td>
<td>10&quot;</td>
<td>Players Official Warm-Up and Preparations</td>
<td>General pictures of venue, crowd atmosphere</td>
<td>Match Graphics (Semi-Final X vs Y)</td>
</tr>
<tr>
<td>-03:20</td>
<td>10&quot;</td>
<td>Players Official Warm-Up and Preparations</td>
<td>Wide Shot of Stadium</td>
<td>Weather Graphic</td>
</tr>
<tr>
<td>-03:10</td>
<td>40&quot;</td>
<td>Players Official Warm-Up and Preparations</td>
<td>Shots of players, crowd, atmosphere</td>
<td>4 x individual Players Name-Graphics (long form)</td>
</tr>
<tr>
<td>-02:30</td>
<td>30&quot;</td>
<td>End of Official Warm-Up</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>– Players go to bench; – Referees start taking their stands;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-02:00</td>
<td>15&quot;</td>
<td>Presentation to the crowd of the 1st referee Presentation to the crowd of the 2nd referee</td>
<td>Presentation to crowd of 1st and 2nd Referee</td>
<td>Graphic 1st &amp; 2nd Referee + name</td>
</tr>
<tr>
<td>-01:45</td>
<td>45&quot;</td>
<td>Players on bench and then enter the court</td>
<td>Presentation Team 1</td>
<td>2 x individual Players Name-Graphics (short form)</td>
</tr>
<tr>
<td>-01:00</td>
<td>45&quot;</td>
<td>Players on bench and then enter the court</td>
<td>Presentation Team 2</td>
<td>2 x individual Players Name-Graphics (short form)</td>
</tr>
<tr>
<td>-00:15</td>
<td>15&quot;</td>
<td>Players final check and prepare for first serve</td>
<td>General shots and Close-ups of players</td>
<td>None</td>
</tr>
<tr>
<td>-00:00</td>
<td>First Whistle</td>
<td>Start of the Match</td>
<td>Match graphics</td>
<td></td>
</tr>
</tbody>
</table>

**BETWEEN SETS**

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Video</th>
<th>Graphic</th>
</tr>
</thead>
<tbody>
<tr>
<td>01:00</td>
<td>End of set</td>
<td>Player close ups</td>
<td>Match result summary</td>
</tr>
<tr>
<td>As needed</td>
<td>Court sweep</td>
<td>Wide shots</td>
<td></td>
</tr>
<tr>
<td>As needed</td>
<td>Court sweep</td>
<td>Set montage/highlight</td>
<td>None</td>
</tr>
<tr>
<td>As needed</td>
<td>Court sweep</td>
<td>Wide shots</td>
<td></td>
</tr>
<tr>
<td>As needed</td>
<td>Venue clear</td>
<td>Player close ups</td>
<td></td>
</tr>
<tr>
<td>-00:00</td>
<td>Venue clear</td>
<td>Start of set</td>
<td>Match graphics</td>
</tr>
</tbody>
</table>

**END OF MATCH**

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Video</th>
<th>Graphic</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:00</td>
<td>Emotions, Teams shake hands at net, Teams shake hands with Referees</td>
<td>End of match formalities</td>
<td>Match result summary</td>
</tr>
<tr>
<td></td>
<td>Match highlights</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-01:30</td>
<td>Players leave court</td>
<td>General shots</td>
<td>Match result summary</td>
</tr>
<tr>
<td>-00:30</td>
<td>Venue clear</td>
<td>FIVB Titles Sequence</td>
<td></td>
</tr>
<tr>
<td>-00:00</td>
<td>Venue clear</td>
<td>End of Transmission</td>
<td></td>
</tr>
</tbody>
</table>

**BETWEEN MATCHES - in the same ‘session’ of televised matches**

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Video</th>
<th>Graphic</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:00</td>
<td>5' At the end for the Match the Referees will start the 10 minute protocol which runs up to the first serve.</td>
<td>Continuous and usable for broadcast, wide angle of the stadium</td>
<td></td>
</tr>
<tr>
<td>-05:00</td>
<td>Start International feed with FIVB Titles sequence. Do not use countdown clock</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**END OF GOLD MEDAL MATCH**

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Video</th>
<th>Graphic</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:00</td>
<td>Emotions, Teams shake hands at net, Teams shake hands with Referees</td>
<td>End of match formalities</td>
<td></td>
</tr>
<tr>
<td>asap</td>
<td>Flexible “Flash Interview”</td>
<td>English winning team interview</td>
<td></td>
</tr>
<tr>
<td>20&quot;</td>
<td>Players leave court</td>
<td>General shots</td>
<td></td>
</tr>
<tr>
<td>30&quot;</td>
<td>FIVB Titles Sequence</td>
<td>End of Transmission</td>
<td></td>
</tr>
<tr>
<td>asap</td>
<td>“Official” Presentation</td>
<td>FIVB Titles Sequence</td>
<td></td>
</tr>
</tbody>
</table>

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

Host Broadcasters will be required to broadcast matches in 16:9 High Definition, as per the contractual requirements summarized below:

**FIVB Open events**

A total of at least 2 hours for a single gender event and 4 hours for a double gender event, on its free to air Primary channel, in full, either live or on a delayed basis, within 24 hours of the match in question, including full coverage of a minimum of two of the following matches:

- Two semi-final matches
- The bronze medal matches
- The gold medal matches

**FIVB World Tour Grand Slam events**

A total of at least 6 hours on its free to air Primary channel, in full, either live or on a delayed basis, within 24 hours of the match in question, including full coverage of a minimum of ten of the following matches:

- Two quarter final matches
- Two semi-final matches for each gender
- The bronze medal matches for each gender
- The gold medal matches for each gender

**FIVB World Championships**

Free to air TV channel broadcast of the following matches:

- Two matches from each day of the main draw competition prior to semi-finals, a minimum of one match live and one match repeat on the same day
- Two live semi-final matches (one men’s match and one women’s match)
- The two live gold medal matches (one men’s match and one women’s match)

Satellite / digital TV channel broadcast of the following matches:

- Two live matches from each day of the main draw competition prior to semi-finals
- Four live semi-final matches (two men’s match and two women’s match)
- The two live gold medal matches (one men’s match and one women’s match)

For all the above events, the Host Broadcaster will provide its best efforts to broadcast these matches live and/or prime time, and will make sure to broadcast daily news of each day of the Competition.

Any exception to the above minimum guaranteed coverage requires the prior written approval of FIVB and its TV Agency in writing, no less than the stated contractual days prior to the start of the Competition.

6.11 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 will be 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 on site services and 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 have the authority to take all necessary actions to resolve any problems that may occur.

6.12 International Broadcasters’ Special Requests

It is the responsibly 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.

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6.13 TV Highlight Programmes

The FIVB’s appointed Producer of the Highlights Show for the 2013 FIVB Beach Volleyball season is IMG Media.

The 2013 calendar will be covered through 20 highlight programmes available usually on the following Wednesday night after each event. These 26 minutes programmes will feature city shots, interviews of athletes/celebrities, Beach Volleyball lessons, semi-final/final games, etc.

IMG Media will enrich the Highlights Show, thanks to the ENG crew made available by the Host Broadcaster, by filming each event and complementing the programs with inspiring footage of athlete’s profiles and interviews. They will also feature and promote athletes as “stars” and introduce new athletes 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, athletes’ representatives and the athletes 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
McCormack House
Burlington lane
London W4 2TH
United Kingdom
Tel.: +44 (0) 208 233 5641
Luca.Ceccolini@imgworld.com

6.14 TV Coordination Agency and TV Sales Contact Details

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

Address:
IMG Media
McCormack House
Burlington lane
London W4 2TH
United Kingdom

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

IMG Media Production & Broadcast Manager
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Mobile: +44 (0) 780 286 2346

IMG Media Sales Manager
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Office: +44 (0) 208 233 6140
Mobile: +44 (0) 751 597 6231