6.1 Introduction

Beach Volleyball is a perfect sport for television; it has all the ingredients to make a compelling television product such as great athletes and exciting competitions, providing wonderful action in the most beautiful resorts, creating an unparalleled atmosphere.

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.

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

This chapter should be used in conjunction with the Host Broadcaster website www.fivb.org/entv/hostbroadcasters, where further material and downloads along with the FIVB TV Manual can be found to aid the Broadcast production.

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 with a consistent product throughout the season, irrespective of the event’s location, in order to maximize the exposure of the SWATCH FIVB World Tour. A positive working relationship with the Host Broadcaster, 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 in order to increase Beach Volleyball’s profile around the world. All Host Broadcast production must be impartial and not favour any one 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.

Any unilateral production is to be produced with a separate crew and facilities.

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 HTVB and International rights holders during live transmissions.

The FIVB TV Coordination Agency cannot perform its responsibilities unless the HTVBs 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 HTVBs and Promoters, to further increase the quality of each production.

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

- To work together with the HTVBs’ NIs and promoters 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 Coordination Agency provides a HTVB 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.

A Broadcast Manager based in London is your first point of call for all television queries. And at the event there will be a TV Coordinator onsite.

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 SWATCH FIVB World Tour, 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’s 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 FIVB’s 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 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 semi-finals matches for 1st and 2nd place
- The final matches for 1st and 2nd place
- The awards ceremonies

For all Grand Slam events, two matches prior to the semi-finals 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 schedule 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 follows:

- Friday afternoon: Women’s semi-finals (or Men’s semi-finals)
- Saturday afternoon: Women’s finals (or Men’s finals), and Men’s semi-finals (or Women’s semi-finals)
- Sunday afternoon: Men’s finals (or Women’s finals).

WT 14 TV Broadcasting Intentions – 60 days before event

When completing WT 14, please ensure that you clearly indicate the actual times the Domestic Broadcaster will be broadcasting 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, as please discuss the Domestic Broadcast requirements with the FIVB’s TV Coordination Agency so an optimum broadcast schedule can be arranged to suit all - Promoter, Domestic and International Broadcasters.

Once a competition schedule has been set any modification (as supplied in WT 14) requires written approval by the FIVB and the TV Coordination Agency. Due to the FIVB’s commitments to their
The delivery of the International Feed must be made in standard definition 16:9 (4:3 graphics safe), without any domestic content and English Commentary. The News Feed must be treated in the same way as the International Feed.

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

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 Beijing Olympics produced all their transmissions in high definition, and this standard will in time become the “normal” requirement for FIVB Host Broadcasts. However for the 2010 season, the production format for all FIVB 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. And in addition, 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.

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.

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) and a minimum of 8 for Grand Slam events (cameras 1-8).

If additional cameras are used they should be positioned as per cameras 9 and 10.

<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>
</tbody>
</table>

Additional cameras

<table>
<thead>
<tr>
<th>Camera No.</th>
<th>Lens</th>
<th>Operation</th>
</tr>
</thead>
<tbody>
<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>

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.
**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, 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.

**Camera 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. It possible these cameras should be of wireless operation to alleviate the need for cable or a camera assistant on the court area.

**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. It 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 to the start of the first match on court. All cabling must be out of sight.

**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 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.

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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. A suggested audio plan follows.

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, large enough for three persons and have two commentary control units 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, etc.

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.
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 Promotor 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 70 cents (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 x On Court (opposite side to the referee to enable the floor
 1 x TV Production / Event Office.
- 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 - www.fivb.org/en/tv/hostbroadcasters and FIVB’s TV Manual.

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 the playing a reply.

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 4 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 transition will be supplied by the FIVB for use between live action and replays. 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. Examples of the FIVB transition wipe can be seen in the FIVB TV Manual and on the HTVB website.

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

HTVB must produce the Basic Feed and the International Feed of the Competitions 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 re-vision presenters, or studio 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.

International Feed will be made available, free of charge, to FIVB, FIVB’s Coordination and TV 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. It is acceptable for the Host Broadcaster to produce a signal in High Definition but they must provide a Standard Definition signal to the FIVB’s SNG truck on site.

It is up to the Host Broadcaster to convert the signal to Standard Definition for which they must bear the cost.

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 and HB will:

- pencil such SNG 6 weeks prior to the Event
- confirm the SNG 3 weeks prior to the Event

FIVB and FIVB TV Coordination Agency will be responsible for the satellite up-link and FIVB will bear all up-link costs.

In the event that HB has not confirmed the SNG booking 3 weeks prior to the Event, then FIVB will manage directly such SNG booking and will charge HB the total incurred cost connected thereto.

For the avoidance of doubt the FIVB will provide the English Commentary and international graphics for insertion by the HB into the International Feed.

G. Recording, Melt Reels and News Feed

RECORDINGS

All 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.

Two complete Digital beta copies 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 www.fivb.org/en/tv/hostbroadcasters.

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 of courier company to:

Mr Filippo Guidolin
IMG Media
McCormack House
Burlington lane
London W4 2TH
United Kingdom
Office: +44 (0) 208 233 6160
Filippo.Guidolin@imgworld.com

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 match points, good points featuring both teams, a venue establishing shot and any celebrations and awards. A list of suggested shots for the news feed can be found on the broadcast website www.fivb.org/en/tv/hostbroadcasters

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 head 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 talkback 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.
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 synonymous, 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 approx. 1000 lux. All interview areas must have acceptable independent lighting.

Various promotional videos may be supplied by the FIVB to promote upcoming events that should if at all possible be transmitted between sets where appropriate.

J. Interviews

To further enhance the programmes’ editorial content, a "flash interview" has been introduced 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.

The sequence of events should be as follows:

- After initial celebrations and signing score sheet, winning team or a representative of the winning team (preferably an English speaker) is taken to the "flash interview" area.
- Following the end of transmission, an interview will be conducted on court with the winning team/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 HTVB interview must take priority over any unilateral interview. If a rights holder wants an interview they need to advise the 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 HTVB wants an interview, it must not be within the International programme.

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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.

<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)</td>
<td>Match Description, Clock</td>
<td>None</td>
</tr>
<tr>
<td>-05:30</td>
<td></td>
<td>START OF INTERNATIONAL FEED Countdown clock</td>
<td>None</td>
<td>None</td>
</tr>
<tr>
<td>-05:00</td>
<td>30&quot;</td>
<td>Players Warm-Up; FIVB Titles Sequence</td>
<td>None</td>
<td>None</td>
</tr>
<tr>
<td>-04:30</td>
<td>30&quot;</td>
<td>Players Official Warm-Up and Preparations</td>
<td>Wide shots</td>
<td>Event Title</td>
</tr>
<tr>
<td>-04:20</td>
<td>30&quot;</td>
<td>Players Official Warm-Up and Preparations of Host City</td>
<td>General scenic pictures of Host City</td>
<td>None</td>
</tr>
<tr>
<td>-03:50</td>
<td>10&quot;</td>
<td>Players Official Warm-Up and Preparations</td>
<td>General pictures of venue, crowd atmosphere</td>
<td>Match Graphics</td>
</tr>
<tr>
<td>-03:30</td>
<td>10&quot;</td>
<td>Players Official Warm-Up and Preparations</td>
<td>Wide Shot of Stadium inside</td>
<td>Match Graphics</td>
</tr>
<tr>
<td>-03:30</td>
<td>1' 60&quot;</td>
<td>Players Official Warm-Up and Preparations</td>
<td>Shots of players, crowd, atmosphere</td>
<td>Match Graphics</td>
</tr>
<tr>
<td>-01:30</td>
<td>15&quot;</td>
<td>End of Official Warm-Up &amp; Preparations</td>
<td>Presentation to crowd of 1st Referee</td>
<td>Match Graphics</td>
</tr>
<tr>
<td>-01:15</td>
<td>30&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>-00:45</td>
<td>30&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></td>
<td>First Whistle</td>
<td>Start of the Match</td>
<td>Match graphics</td>
</tr>
</tbody>
</table>

**BETWEEN SETS**

<table>
<thead>
<tr>
<th>01:00</th>
<th>End of set</th>
<th>Player close ups</th>
<th>Match result summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>As needed</td>
<td>Court sweep</td>
<td>Wide shots</td>
<td>None</td>
</tr>
<tr>
<td>As needed</td>
<td>Court sweep</td>
<td>Wide shots</td>
<td>None</td>
</tr>
<tr>
<td>As needed</td>
<td>Court sweep</td>
<td>Wide shots</td>
<td>None</td>
</tr>
<tr>
<td>As needed</td>
<td>Venue clear</td>
<td>Player close ups</td>
<td>None</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>00:00</th>
<th>Emotions, Teams shake hands at net, Teams shake hands with Referees</th>
<th>End of match formalities</th>
<th>Match result summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>-01:30</td>
<td>20&quot; Players leave court</td>
<td>General shots</td>
<td>Match result summary</td>
</tr>
<tr>
<td>-00:30</td>
<td>30&quot; Venue clear</td>
<td>FIVB Titles Sequence</td>
<td>None</td>
</tr>
<tr>
<td>-00:00</td>
<td>Venue clear</td>
<td>End of Transmission</td>
<td>None</td>
</tr>
</tbody>
</table>

**BETWEEN MATCHES – in the same "session" of televised matches**

<table>
<thead>
<tr>
<th>00:00</th>
<th>At the end for the Match the Referees will start the 10 minute protocol which runs up to the first serve.</th>
<th>Continuous and usable for broadcast, wide angle of the stadium</th>
<th>None</th>
</tr>
</thead>
<tbody>
<tr>
<td>-05:00</td>
<td>Start International feed with FIVB Titles sequence</td>
<td>Do not use countdown clock</td>
<td>None</td>
</tr>
</tbody>
</table>

**END OF GOLD MEDAL MATCH**

<table>
<thead>
<tr>
<th>00:00</th>
<th>Emotions, Teams shake hands at net, Teams shake hands with Referees</th>
<th>End of match formalities</th>
<th>None</th>
</tr>
</thead>
<tbody>
<tr>
<td>asap</td>
<td>&quot;Flash Interview&quot;</td>
<td>English winning team interview</td>
<td>None</td>
</tr>
<tr>
<td>20&quot;</td>
<td>Players leave court</td>
<td>General shots</td>
<td>None</td>
</tr>
<tr>
<td>30&quot;</td>
<td>FIVB Titles Sequence</td>
<td>End of Transmission</td>
<td>None</td>
</tr>
</tbody>
</table>

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

When two televised matches follow each other and that the first one "under-runs", it will start on the following hour. If the first match "over-runs", the following match will start as soon as possible after the end of the first match. After the score sheet is signed, the next match’s 10 minute official protocol will start.

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

In the event that an International Broadcaster wants to be on-site, it is the responsibility of the Host Broadcaster 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.

Once the FIVB has approved, the TV Coordination Agency will advise the promoter and the Host Broadcaster who 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.

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 Broadcast is not permitted to provide satellite details to any broadcaster what so ever.

The TV Coordination Agency and TV Coordinator onsite 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 onsite bookings, the Host Broadcaster is responsible for providing it via their bookings system. In this case the Host Broadcast 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 track 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 2010 SWATCH FIVB World Tour is IMGMedia, London.

All the events of the 2010 calendar will be covered through 21 highlight programmes available on the following Wednesday night after each event (except the first two highlights which will be available two weeks after). These 26 minutes programmes will feature city shoots, interviews of athletes/celebrities, beach volleyball lessons, semi-final/final games, Event and World rankings, etc.

IMG Media will enrich the highlight 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
McCormack House
Burlington lane
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:
IMG Media
McCormack House
Burlington lane
London W4 2TH
United Kingdom
All emails can be sent to FIVB.TVAgency@imgworld.com

IMG Media Broadcast Coordinator
Sophie.Ormond@imgworld.com
Office: +44 (0) 208 233 6542
Mobile: +44 (0) 780 286 2346

IMG Media Sales Coordinator
Filippo Guidolin
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Mobile: +44 (0) 783 221 9538