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 fantastic 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 the FIVB beach volleyball. This section strives to standardize the necessary quality requirements of beach volleyball based around the world. All Host Broadcast production must be impartial 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 must only be channeled into the Host Broadcast production.

These guidelines support the designated Host Broadcaster and the FIVB Letter of Agreement (Appendix E), 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.

Login: fivb
Password: tv/worldtour

In certain FIVB licenses, the domestic television broadcaster and producer are not identical, meaning there is not just one company classified as the Host Broadcaster. For the purposes of this chapter, all events are referred to as the 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 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.

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 strive to achieve an international telecast 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.

The Broadcast Coordination Manager is your first point of call. This chapter is designed to provide information on production requirements for your production. The Broadcast Coordination Manager has been designed to provide a single point of contact for any Domestic Feed that may be produced simultaneously and should be managed by a separate and dedicated crew.

6.3 The Role of the TV Agency and its TV Coordinator

Red Bull Media House 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 certify that all contractual obligations of the TV Broadcast Intentions form (form BVB.14) must be scheduled no later than 2 months before the start of the event. The TV Broadcast Intentions form (form BVB.14) must be completed and returned to the FIVB and FIVB’s TV coordination department.

The main aims of the 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 broadcast forms and a range of other useful information. For any additional questions, 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. This chapter is designed to provide information on production requirements for your production. The Broadcast Coordination Manager has been designed to provide a single point of contact for any Domestic Feed that may be produced simultaneously and should be managed by a separate and dedicated crew.

6.4 The Organisers / Promoters

The Organisers 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 Organisers also have the choice to find, instead of a Host Broadcaster, a TV Production Company and Domestic Broadcaster which combined will fulfill the role of one Host Broadcaster.

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

The Organisers 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 Organisers must support the FIVB and the FIVB TV Coordination Agency where and when required.

The Organiser will make sure to finalize the competition schedule by November 2015 – 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. The TV Inspection visit is a meeting with the following participations 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 90 days prior to the event.
- The TV camera position layout form (form BVB.15) must be sent back 90 days prior to the event.

A meeting will be scheduled between the FIVB television representative (usually the appointed on-site TV coordinator) and the Domestic Broadcaster production coordinator. (TV director, producer, production manager and any other relevant operators), for a detailed briefing of the required production standards, in order to obtain the best understanding of the production to be delivered by the Host Broadcaster. This meeting shall take place within 48h before the first match to be produced, either on-site or at the Host Broadcaster’s headquarters.

6.6 Host Broadcaster Coverage - Match Scheduling

The competition schedule will be finalized by the Promoter minimum 3 (three) months before the event. It will be implemented in a way to ensure a fully packed stadium for all televised matches. For instance, it is recommended that televised matches are played at a time when most spectators are expected to attend such as in the afternoon or evening (depending on the country and its culture).

Furthermore, the promoter will ensure that there will be a maximum of 4 matches to be produced daily. Depending on the event, the number of days of production will be the following:

Grand Slam and Major events: Minimum 2 days with 4 produced matches on the second day.
- Open event - Double gender: 1 day with 4 produced matches.

Once a competition schedule has been set, any modification requires written approval by the FIVB and the TV Coordination Agency. Due to the FIVB’s commitments to the International Broadcasters, timings must be followed strictly, and that Satellite distribution is not changed.

As a minimum requirement, for World Tour Open events, the Host Broadcaster will produce for Men’s and Women’s matches:
- The semi-final matches
- Minimum 2 days with 4 produced matches on the second day.
- Open event - Single gender: 1 day with 4 produced matches.

For Grand Slam and Major events, the FIVB reserves the right to produce up to four (4) additional matches, two per gender, based on the interest expressed by International broadcasters.
For all FIVB World Tour Beach Volleyball events, FIVB will require 8 matches produced per day, specific matches will be clearly advised prior to the event.

For all events, the coverage will consist of the following:

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. 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.

It is understood that the post match interviews and the awards ceremony (both men’s and women’s) will be included within the matches produced.

Moreover, when two televised matches follow each other and that the first one “under-runs”, it will start on the initial scheduled time. 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). Meaning it will start as soon as the court is given clear by the referee delegate and the next start time is agreed with by the TV coordinator 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.

Additional coverage: If a Domestic Broadcaster wants to access the International Feed (see camera list, camera numbered 1 to 8 are required) 8 cameras including one Ultra super slow-motion camera, one net camera. It is recommended to use one Ultra super slow-motion and one net camera.

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 2012 London Olympics produced all their transmissions in High Definition, and this standard has now become the “normal” requirement for FIVB Host Broadcasts. For the 2016 season, the production format for the FIVB Beach Volleyball events is 16:9 HD 1080 i PAL lines, 50Hz Digital.

6.8.1 TV Camera Positions

The following cameras and camera positions are to be implemented for all FIVB Host Broadcast Productions.

For all FIVB World Tour Beach Volleyball events, the delivery of the live matches’ International Feed must be made in High Definition 16:9. 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 lines, 50Hz Digital ITU-R BT.601 colour system,
- International FIVB graphics in 16:9 format, material provided by FIVB, to be implemented and inserted into the International Feed by the Host Broadcaster,
- With slow motion and replays,
- No added commercial material, clean of any Host Broadcaster domestic content, and with no in-vision presenters, microphone flags or studios or any other local or customized features.
- FIVB will provide the English Commentators, the satellite audio tracks will be stereo international sound and stereo English commentary mix on further separate tracks.

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

For all FIVB World Tour Beach Volleyball events, the delivery of the live matches’ International Feed must be made in High Definition 16:9. The International Feed will be produced in

Camera one
Camera one should be placed on the opposite side of the arena to the main public stands facing the first referee, 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 (unobstructed view to the entire court). 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. If possible these cameras should be of wireless operation to alleviate the need for cable or a camera assistant on the court area. The location and operating area should be agreed with the technical delegate during the TV meeting one day prior to the start of the event.

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 that an experienced crane camera operator is employed in order to optimize the use of the crane. 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 Open events and an Ultra Super Storno for Grand Slam, Major and World Championship 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.

Camera eight
A hand held camera that works in the public stands showing the general atmosphere shots at the venue. For ease of movement to obtain the best shots this should be a wireless camera.

Camera nine
A hand held 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. In past FIVB Beach Volleyball Swatch World Championships, a wire cam was successfully used 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.

The ultra super slow motion camera (also known as “i-movix”) is recommended in order to show as much details within the replays. To be used as replay highlights especially between sets.

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. Access to a helicopter should be obtained 30 days before the start of the tournament (BVB.15.1 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, all wireless 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:

Track one: Stereo International Sound (Music & effects) (Left)
Track two: Stereo International Sound (Music & effects) (Right)
Track three: Stereo International Sound & English commentary (Mix left)
Track four: Stereo International Sound & English commentary (Mix right)

Tracks one and two 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 may conflict with the commentary on track three and four. 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

All microphone placements must be discreet from all camera shots.

D. Graphics & Title sequences

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.

All official FIVB graphics material including the title 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 need to be implemented by the Host Broadcaster. In some specific cases, the FIVB will assign an implementation graphics 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 graphics implementation company is allocated, then one or two FIVB graphics operators will be attending the event, and in which case, each Promoter and Host Broadcaster must ensure that the following equipment will be available:

- 1 Blackburst
- 2x 5RU (Rack Units) for graphic engines (with Fill + Key SDI HD)
- 1 screen 1920x1080 with DVI device
- 1 KVM
- 1 workstation for the graphic operator (direct relation with the TV director)

The TV agency will inform the Host Broadcaster if any updates on the above list.
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 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, indicating to the referee when a replay is being broadcast - one side, red, to the referee to hold play, and the other side Green to indicate to the referee to continue play.
- The Talk Back System: Equip the 3rd 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 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 use by a dissolve.

The use of replays in the Host Broadcaster should be decided upon, keeping in mind the philosophy that the replays 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 for replays between unseen reactions are key sources of replay. All cameras should be recorded for replay use, and ideally for replays between unseen reactions are key sources of replay. All cameras should be recorded for playback, and ideally for replays between unseen reactions are key sources of replay. All cameras should be recorded for playback, and ideally for replays between unseen reactions are key sources of replay.

F. News Feed, Recordings, and Melt Reels

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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 spectators and players inside the court, there must be a feed distribution point at the technical supervisor’s area, so the 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.

H. Power and Lighting

Power for the Host Broadcast should be provided by the LOC/Promotor, 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, the light illumination in the vertical plane should be 1500 lux across the playing surface and immediate surroundings, with the crowd areas lit to approximately 1000 lux. All interview areas must have adequate lighting provided by the LOC/Promotor.

I. Interviews

To further enhance the programmer’s editorial content, a “flash interview” is required for television, on all produced matches. It will enable the worldwide broadcasters to have a winners’ interview and if relevant an interview of the losing team on all matches, immediately after the match point (see running order). This interview should be done by an English speaking journalist and should not exceed 90 seconds.

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.

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 wants 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 Programme Running Order

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. It 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 be 5 minutes past the hour. Therefore if a match is scheduled at 15:00, then 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 the initial scheduled time (see Point 6.6).
6.10 Broadcast Obligations

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

- **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
  
Grand Slam and Major 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

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.

On-air promotion

Each Host Broadcaster will actively promote beach volleyball and the coverage of its local event by:

- Airing FIVB promotional clips, of each 30 seconds duration, and FIVB event specific trailers, wherever made available by FIVB. Each of these promos, if provided, shall be aired at least thirty 30 times during the season. Such obligation will apply to no more than 6 FIVB promotional clips. For any additional FIVB promos produced and delivered to HTVB, HTVB shall use reasonable efforts to air such promos on HTVB’s free-to-air channel.
- Including no less than 45 on air promotions of the event on HTVB’s free to air channel before the commencement of the event and no less than 3 on air promotions of the event on each day of the duration of the EVENT. Such on air promotions shall promote the events coverage and must be produced and edited by each Host Broadcaster and be of a high industry standard approved by the FIVB.

HTVB will ensure that all the above-mentioned minimum promotion takes place before the commencement and during the event, on each Host Broadcaster’s primary channel.

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 Host Broadcaster who will be the visiting International Broadcaster (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 for 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 Broadcaster 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.

6.12 International Broadcasters’ Special Requests

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 opening title sequence, before a match, or after the FIVB closing title sequence, following a match, as to not interfere with the coverage of the match, that the Host

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

Only on majors Steffen Baptist to provide details.

ENG CREW

For all events, when requested by the FIVB, the Host Broadcaster will provide a full ENG crew, including HD camera (XD cam 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 Host Broadcast operation, for use on but not limited to match footage, player interviews, event atmosphere, gathering scenic shots, etc.

The ENG crew will 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 to the on-site FIVB highlights producer for two full days.

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.

This TV product will be added to the conventional programming available to international broadcasters (live, delayed, magazines, news and unltrasound 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.

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

Red Bull Media House

Steffen Baptist

Oberst Lepperdinger Strasse 11-15, 5071 Salzburg, AUSTRIA

Tel: +43 (0) 662 2240

Fax: +43 (0) 662 9662

Email: Jason.Day@at.redbullmedianhouse.com

6.14 TV Coordination Agency and TV Sales Contact Details

The FIVB’s appointed TV Coordination Agency is Red Bull Media House.

Red Bull Media House

Steffen Baptist

Oberst Lepperdinger Strasse 11-15, 5071 Salzburg, AUSTRIA

All emails can be sent to steffen.baptist@at.redbullmedianhouse.com

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Summary of TV requirements

<table>
<thead>
<tr>
<th>TV REQUIREMENTS</th>
<th>BEACH VOLLEYBALL WORLD TOUR GRAND SLAM &amp; MAJOR SERIES</th>
<th>BEACH VOLLEYBALL WORLD TOUR OPEN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minimum Production</td>
<td>Per gender: 1 quarter final, 2 semi-finals, 1 bronze medal match and 1 gold medal match.</td>
<td>Per gender: 2 semi-finals, 1 bronze medal match and 1 gold medal match.</td>
</tr>
<tr>
<td>Format</td>
<td>International Feed in 1080i 50 High Definition 16:9</td>
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</tr>
<tr>
<td>Camera Setup</td>
<td>Eight cameras incl. net, crane, one Ultra slow motion, one XDCAM, one ENG cam 16:9, one XDCAM 4:4:4 High Definition</td>
<td>Seven cameras incl. net, crane, one super slow motion positioned as per Handbook.</td>
</tr>
<tr>
<td>TV graphics package</td>
<td>16:9 format (title sequences, replay wipe and all graphics elements delivered to HB via FTP server.</td>
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</tr>
<tr>
<td>Graphics Implementation</td>
<td>HB will look after the graphics implementation, by downloading prior to the event the material in broadcast resolution from the FIVB graphics FTP server. HB will make sure to implement as per the required standards, following the strict guidelines in the TV chapter. For certain events, FIVB may appoint a graphics implementation company (informed by the TV Coordination Agency at least one month prior to the start of the event), in which case an FIVB graphics operator will look after the graphics implementation on-site, working closely with HTVB (a workstation in the truck and basic equipment will need to be provided).</td>
<td>HTVB will look after the graphics implementation, by downloading prior to the event the material in broadcast resolution from the FIVB graphics FTP server. HTVB will make sure to implement as per the required standards, following the strict guidelines in the TV chapter. For certain events, FIVB may appoint a graphics implementation company (informed by the TV Coordination Agency at least one month prior to the start of the event), in which case an HB graphics operator will look after the graphics implementation on-site, working closely with HTVB (a workstation in the truck and basic equipment will need to be provided).</td>
</tr>
<tr>
<td>Microphones</td>
<td>Minimum 20 microphones strategically placed as per Handbook requirements, including two microphones at the referee stand, one next to the net camera, one tie microphone on each referee, and a boom microphone for time outs.</td>
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</tr>
<tr>
<td>English commentary</td>
<td>English commentary organised by FIVB for all produced matches - all 1st 4 satellite audio channels dedicated to FIVB for International Feed purpose.</td>
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</tr>
<tr>
<td>English commentary position</td>
<td>Fully equipped commentary position, for two commentators, to be provided by HB.</td>
<td>Fully equipped commentary position, for two commentators, to be provided by HB.</td>
</tr>
<tr>
<td>Communication between TV and first referee</td>
<td>Teleprompt system must be used and provided by HB.</td>
<td>Teleprompt or paddle system must be used and provided by HB.</td>
</tr>
<tr>
<td>Production of replays</td>
<td>EVS (1, minimum XT2 with 4 operators), recording all cameras, for the use of replays and news feed edit.</td>
<td>EVS (1, minimum XT2 with 3 operators), recording all cameras, for the use of replays and news feed edit.</td>
</tr>
<tr>
<td>Satellite Booking</td>
<td>SNG (HD capable with MPEG4 encoder) must be booked by HB by due date.</td>
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</tr>
<tr>
<td>International feed &amp; match start times</td>
<td>First serve will occur 5 minutes after match schedule time with the International feed starting on the hour.</td>
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</tr>
<tr>
<td>Running Order</td>
<td>Must be strictly followed with appropriate shots, applies for the start of the International Feed (5 minutes before first serve), time between sets, and after match until end of International Feed.</td>
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</tr>
<tr>
<td>Postcard of the Host City</td>
<td>Production of at least 3 versions of the Host city postcard. Each postcard must be 30 seconds and be included during rundown to first serve (see running order including official FIVB cleared music), it should include most beautiful shots of the Host city such as monuments and key scenery, in order to promote the city/region.</td>
<td>Production of at least 3 versions of the Host city postcard. Each postcard must be 30 seconds and be included during rundown to first serve (see running order including official FIVB cleared music), it should include most beautiful shots of the Host city such as monuments and key scenery, in order to promote the city/region.</td>
</tr>
<tr>
<td>After Match Interview</td>
<td>On all matches, approx 90 seconds with the winning team and if relevant with the losing team, done by an English speaking journalist.</td>
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</tr>
<tr>
<td>News Feed</td>
<td>Up to 5 minutes sent daily for worldwide distribution, content as per FIVB Handbook requirements.</td>
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</tr>
<tr>
<td>Recordings (for FIVB archive purposes)</td>
<td>Per match: one XDCam disk (or equivalent) to be sent to Red Bull Media House for archive and two DVDs plus one USB stick per match to be sent to HB. All material must be sent by courier on the Monday following the event.</td>
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</tr>
<tr>
<td>ENG Crew</td>
<td>Upon FIVB request, up to 2 days can be requested.</td>
<td>Upon FIVB request, up to 2 days can be requested.</td>
</tr>
<tr>
<td>Minimum broadcast obligation &amp; on-air promotion</td>
<td>Live broadcast of all produced matches in their entirety and best efforts of on-air promotion in order to actively promote the coverage of the event.</td>
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</tr>
</tbody>
</table>