

6

TV BROADCASTING
GUIDELINES

FIVB
WORLD TOUR

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 on successful and high standard production delivered by some key countries, and improved over successive Olympic Games.

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.

<http://www.fivb.org/en/tv/worldtour/2016/>

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 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 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 revise the international television strategy focused on providing broadcasters with better beach volleyball coverage, which is initiated with a better TV production and optimized scheduling.

It should be clearly understood at the outset that the Host Broadcast production is for the use of all FIVB rights holders across the world. All Host Broadcast production must be impartial and not favour a specific team. For the production, you and your team are representing the FIVB, and your efforts and abilities should only be channeled into the Host Broadcast production. 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.

Editorial objectives

Volleyball has been progressed into the same league as more widely covered sports such as football or the Olympics. With a strong branding which focuses on its actors, the Host Broadcaster will be expected to adapt its editorial line by giving more focus on the players, not only showing their match action but also more of their emotions so that the viewer can relate and feel every ounce of the player's fear and determination. Interviews, player's close ups will give the feed a greater human dimension.

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 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.

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's 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. 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 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 Host Broadcaster's production conductors (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:
2 days with 4 produced matches on the second day.
Open event - Single 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
- The final matches for 3rd and 4th place
- The final matches for 1st and 2nd place
- The awards ceremonies

For all World Tour Grand Slam and Major events, the Host Broadcaster will produce for Men's and Women's matches:

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

For Grand Slam and Major events, 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 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 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 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.

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

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.

UPLINK

The International Feed will be made available 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 penciled at least 3 months prior to the Competition and confirmed 2 months prior to the Competition.

FIVB and FIVB's TV Agency will be responsible for the worldwide distribution and the satellite space bookings. 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.

TV CAMERAS

The minimum camera requirements are as follows:

Open Events

7 cameras including one super slow-motion camera, one net camera and one crane camera.

(see camera list, camera numbered 1 to 7 are required)

It is recommended to use one Ultra super slow-motion and one net camera.

Grand Slam Events

8 cameras including one Ultra super slow-motion camera, one net camera and one crane camera.

(see camera list, camera numbered 1 to 8 are required)

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.

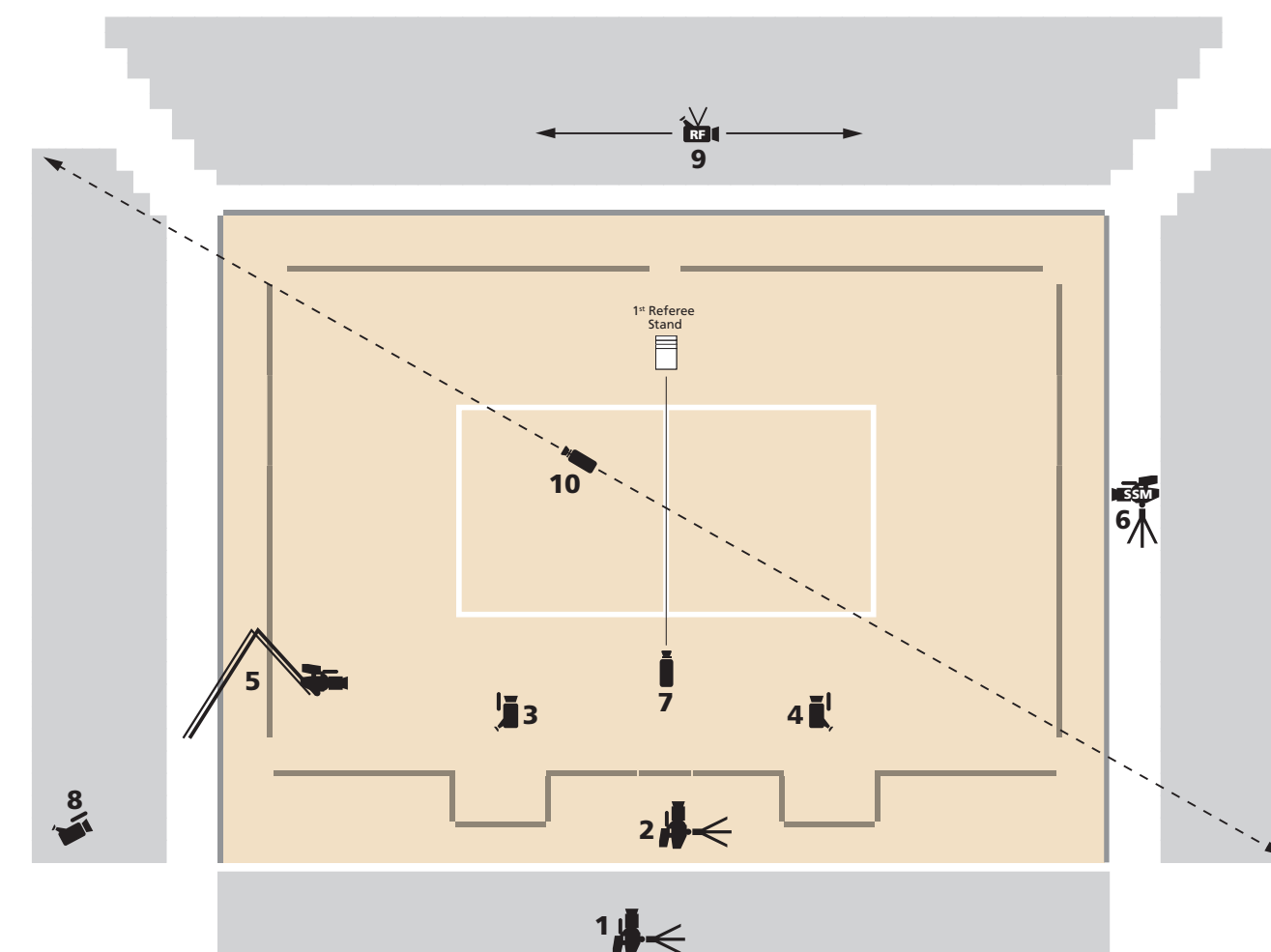
B. Camera positions

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

A minimum of 7 cameras should be used for Open events (cameras listed 1-7), and a minimum of 8 cameras for Grand Slam World Tour events (cameras list 1-8). If additional cameras are planned to be used, this should be discussed with the FIVB and the FIVB TV Coordination Agency.

Camera No.	Lens	Operation
1	22x	Coverage / Replay camera on platform
2	86x	Close up camera on platform
3	11x	Handheld camera
4	11x	Handheld camera
5	11x	Coverage / Replay Crane camera
6	86x	Low angle slow motion camera
7	w/a	Net camera
8	11x	High mounted camera
Additional cameras:		
9	11x	Hand held wireless camera
10	w/a	Specialist camera

TV Camera Positions



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 1 and camera 2

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.



Handheld cameraman

Cameras three and four

The cameras three and four must be on court and used handheld. They should be used for close ups of players before and after points and provide coverage for replay purposes during play. They should also be used during time-outs with built-in microphones to show and hear the players on the bench. A cable assistant during the production operations is necessary to avoid any problems or disturbances. If possible these cameras should be of wireless operation to alleviate the need for cable or a camera assistant on the court area. The location and operating area should be agreed with the technical delegate during the TV



Handheld camera on tripod with cameraman sitting outside court

meeting one day prior to the start of the event.



Crane camera

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,



Super slow motion camera

and for replays. This should be a super slow motion (SSM) camera for all Open events and an Ultra Super Slomo 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.



Net camera with microphone

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 8 beauty shot

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 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



Wire camera



Ultra super slow motion camera

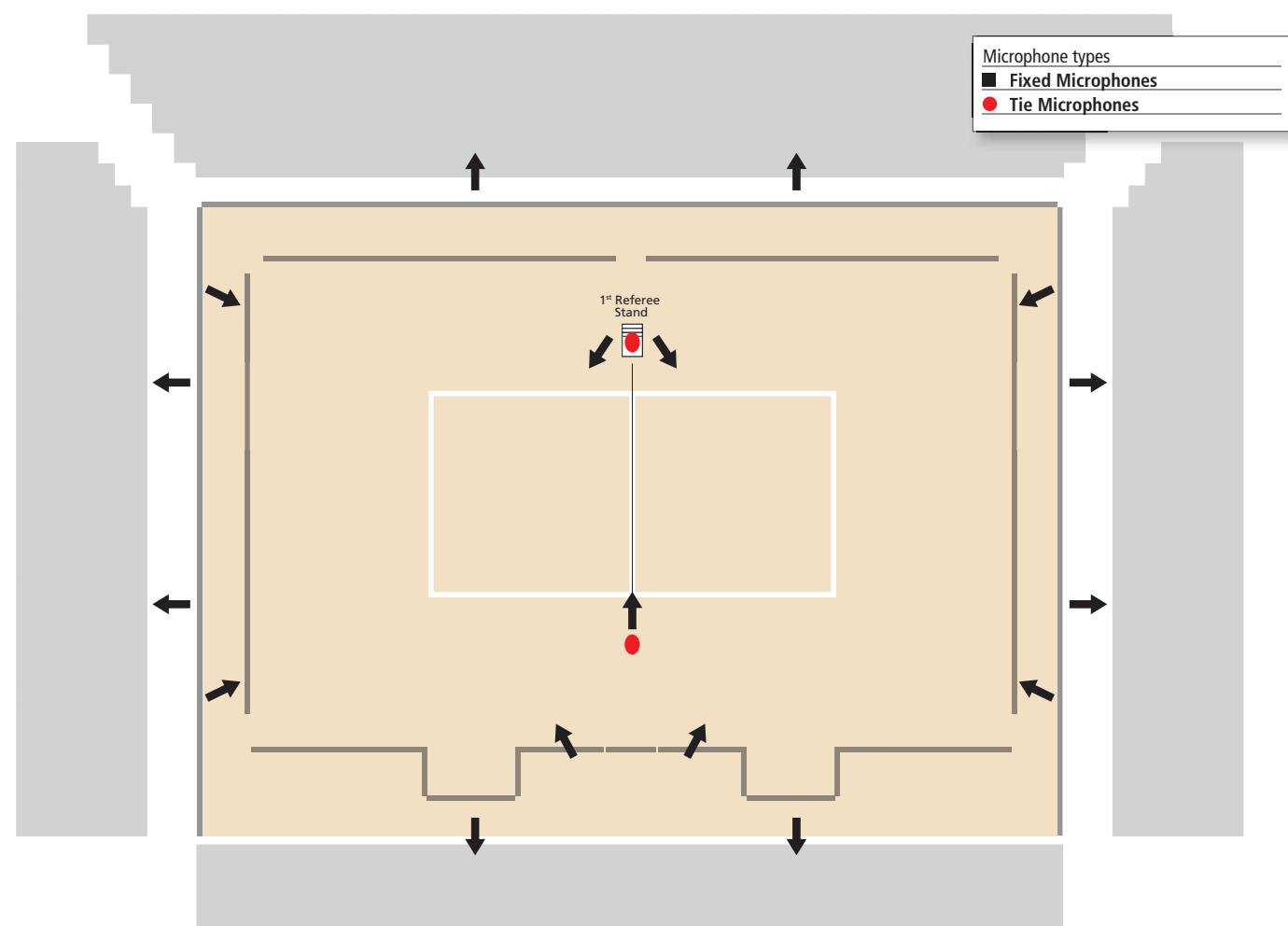
Camera ten can be used in a variety of locations. As a fixed camera it can work high in the stands at the opposite end of court from the crane. In past FIVB Beach Volleyball Swatch World Championships, a wire cam was successfully used across the venue. Other Grand Slam events have had access to a helicopter 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 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.

Microphones Positions



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 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 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

The following microphones should be organised:

- 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

All microphone 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.

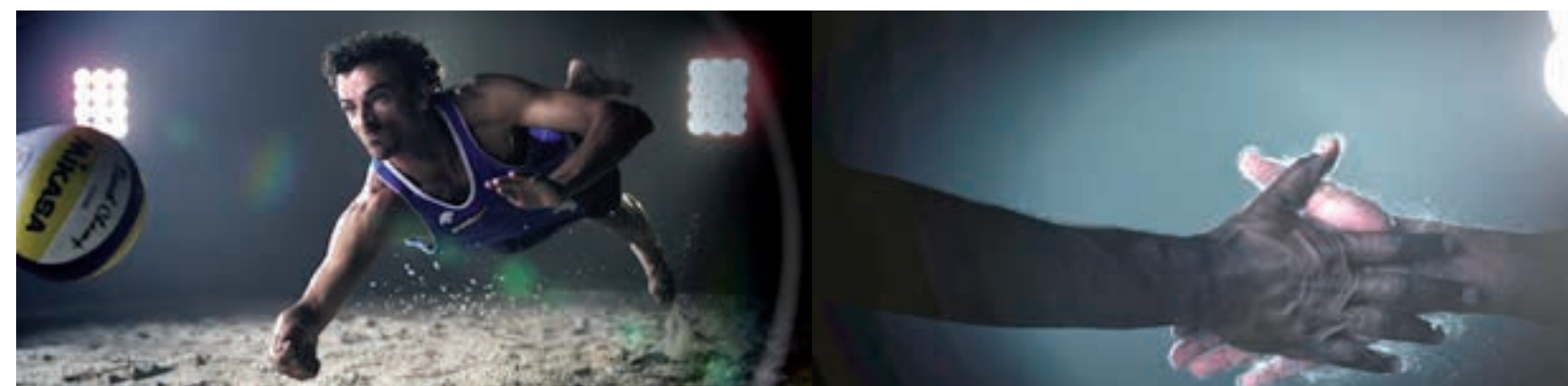
A suitable position for the International Feed English commentary must be supplied by the promoter. It should be located on the same side of court as the main camera positions, should be large enough for three people, must be

sheltered from weather variables and public disruption.

The Host Broadcaster must supply a fully equipped commentary position, including one commentary control unit including two headsets (the extra headset being for the possible use of a co-commentator) and associated HD monitor showing the International dirty feed.

Also, 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.



Screen shots of FIVB title sequences

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 is Red, to indicate 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 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 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.

The use of replays in the Host Broadcast 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 sets, 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.

RECORDINGS

For archive and highlights production purposes, all matches should be recorded in 16:9 High Definition onto new unused

XDcam disks or HDcam. No play must be missed and at least 2 minute overlap when changing tapes/disks. The audio configuration should be as per the International Feed. DVD plus USB stick recordings will also be required (including English commentary).

One tape/disk (or one hard drive per matchday) and two DVD recordings plus one USB stick of each match must be sent to the TV agency and the FIVB, to the address stated below (or given to the on-site TV Coordinator if agreed prior to the event).

All master tapes should be labeled, both on the tape itself and on the outside of the box. The design for the tape labels and logs can be downloaded from the Host Broadcaster website.

The recordings will be shipped, on the day following the event (usually a Monday morning), by the Host Broadcaster by DHL or a similar standard courier service.

Broadcast recordings (XDcam or HDcam – one per match) to the following address:

Red Bull Media House
Steffen Baptist
Oberst Lepperdinger Strasse 11-15,
5071 Salzburg, AUSTRIA
Tel: +43 (0) 662 2240
Fax: +43 (0) 6622 9603

DVD recordings plus one USB stick (two per match) to the following address:

FEDERATION INTERNATIONALE DE VOLLEYBALL
« Château Les Tourelles »
Edouard-Sandoz 2-4
1006 Lausanne/Switzerland
Mr. Frank ULRICH
FIVB TV & Marketing Vice Director
Tel: +41 21 345 35 35

G. Monitors and Communication

The following positions must be provided with a monitor showing the programme (video (dirty) plus audio (English commentary mix)) output by the Host Broadcaster on-site to the following positions.

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

For better communication, the TV coordinator must be equipped with a radio set provided 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



2015 TV graphics: competition's title

2015 TV graphics: teams statistics

2015 TV graphics: results brackets

Technical Supervisor, Referee Delegate and Promoter. The Host Broadcaster, Domestic Broadcaster and all International Broadcasters' first point of contact should always be the TV coordinator on-site.

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

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

H. Power and Lighting

All 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, 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 provided by the LOC/Promotor.

I. Interviews

To further enhance the programmes' 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. 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 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).

Countdown to first serve	Duration	Activity on Court	Video	Graphic
-30:00	15'	START OF SATELLITE LINE-UP (Technical A/V check)		
		Colour bars and 4 channels of test audio from the OB van.		
-15:00	5'	Commentary test to check audio channels and moving images -wide shot with audio 1+2 intern. sound stereo and 3+4 English commentary mix stereo		Name of Host City
-10:00	4'30"		Clock	Match Description
-00:30	30"		COUNTDOWN CLOCK	Name of Host City
-00:00	50"	Players Warm-Up	FIVB Title Sequence	None
+00:50	10"	Players Official Warm-Up and Preparations	Wide shots	Event Title
+01:00	30"	Players Official Warm-Up and Preparations	General scenic pictures if Host City	Name of Host City
+01:30	10"	Players Official Warm-Up and Preparations	General pictures of venue, crowd atmosphere	Match Graphics (Semi-Final X vs Y)
+01:40	10"	Players Official Warm-Up and Preparations	Wide Shot of Stadium	Weather Graphic
+01:50	40"	Players Official Warm-Up and Preparations	Shots of players, crowd, atmosphere	4 x individual Players Name-Graphics (short form)
+02:30	30"	"End of Official Warm-Up – Players go to bench;		
+03:00	15"	Presentation to the crowd of the 1 st referee Presentation to the crowd of the 2 nd referee	Presentation to crowd of 1 st and 2 nd Referee	Graphic 1 st & 2 nd Referee + Names
+03:15	45"	Players on bench and then enter the court	Presentation Team 1 (approx 20" per player)	2 x individual Players Name-Graphics (long form)
+04:00	45"	Players on bench and then enter the court	Presentation Team 2 (approx 20" per player)	2 x individual Players Name-Graphics (long form)
+04:45	15"	Players final check and prepare for first serve	General shots and Close-ups of players	None
+05:00		First Whistle	Start of the Match	Match graphics
BETWEEN SETS				
01:00		End of set	Player close ups	Match result summary
As needed		Court sweep	Wide shots	
As needed		Court sweep	Set montage/highlight	None
As needed		Court sweep	Wide shots	
As needed		Venue clear	Player close ups	
-00:00		Venue clear	Start of set	Match graphics
END OF MATCH				
0:00		Emotions, Teams shake hands at net, Teams shake hands with Referes	End of match formalities	Match result summary
		Match highlights		
-01:30		Players leave court	General shot	Match result summary
-00:30		Venue clear	FIVB Titles Suquence	
-00:00		Venue clear	End of Transmission	
BETWEEN MATCHES - in the same 'session' of televised matches				
0:00		At the end of the Match the Referees will start the 10 minute protocol which runs up to the first service	Continous and usable for broadcast, wide angle for the stadium	
-05:00			Start International feed with FIVB Titles sequence	Do not use countdown clock
END OF GOLD MEDAL MATCH				
0:00		Emotions, Teams shake hands at net, Teams shake hands with Referees	End of match formalities	
asap		"Flash Interview"	Winning team interview (English)	Include in News feed playout
		Players leave court	General shot	
			FIVB Titles Suquence	
			End of Transmission	
		" Official Presentation "		
asap		Venue clear	FIVB Titles Suquence	
asap				

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:

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 event's 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 afore-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 promoter and the Host Broadcaster who will be the visiting 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 has 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 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

Broadcaster provides to the FIVB's SNG truck on-site. The FIVB's TV Coordination Agency will organise the distribution of the pre or post unilateral.

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

6.13 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 Highlights production team and must be separate from the 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 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.

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) 6622 9603
Email: Jason.Day@at.redbullmediahouse.com

6.14 TV Coordination Agency and TV Sales Contact Details

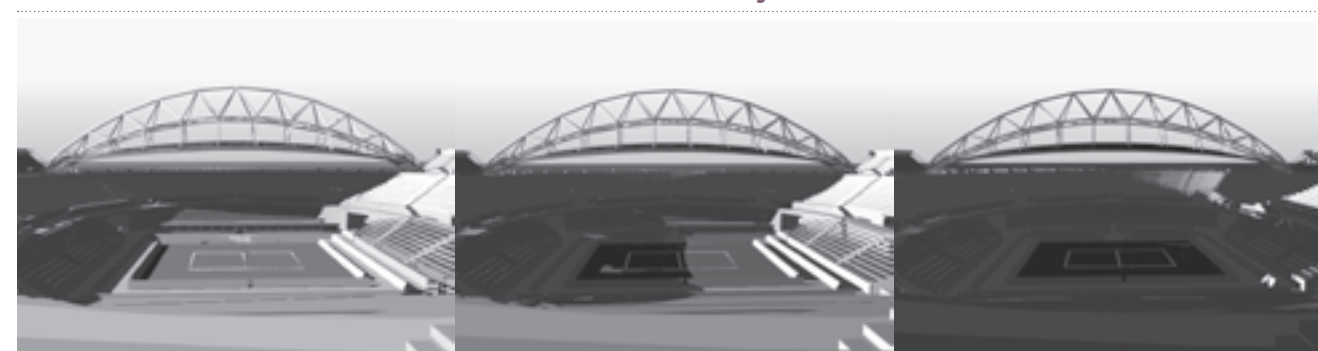
The FIVB's appointed TV Coordination Agency is Red Bull Media House.

Red Bull Media House
Steffen Baptist
Oberst Lepperdinger Strasse 11-15,
5071 Salzburg, AUSTRIA

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

Red Bull Broadcast Operations Manager
Mr. Steffen Baptist
Tel: +43 (0) 662 2240
Fax: +43 (0) 6622 9603

Shadow analysis



9.00 h

17.00 h

18.00 h

Summary of TV requirements

TV REQUIREMENTS	BEACH VOLLEYBALL WORLD TOUR GRAND SLAM & MAJOR SERIES	BEACH VOLLEYBALL WORLD TOUR OPEN
Minimum Production	Per gender: 1 quarter final, 2 semi-finals, 1 bronze medal match and 1 gold medal match.	Per gender: 2 semi-finals, 1 bronze medal match and 1 gold medal match.
Format	International Feed in 1080i 50 High Definition 16:9.	International Feed in 1080i 50 High Definition 16:9.
Camera Setup	Eight cameras incl. net, crane, one Ultra super slow motion,	Seven cameras incl. net, crane, one super slow motion positioned as per Handbook.
TV graphics package	16:9 format (title sequences, replay wipe and all graphics elements delivered to HB via FTP server).	16:9 format (title sequences, replay wipe and all graphics elements delivered to HB via FTP server).
Graphics implementation (during live feed)	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 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).	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 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).
Microphones	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.	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.
English commentary (satellite audio channels)	English commentary organised by FIVB on all produced matches – all first 4 satellite audio channels dedicated to FIVB for International Feed purpose.	English commentary organised by FIVB on all produced matches – all first 4 satellite audio channels dedicated to FIVB for International Feed purpose.
English commentary position	Fully equipped commentary position, for two commentators, to be provided by HB.	Fully equipped commentary position, for two commentators, to be provided by HB.
Communication between TV and first referee	Talkback system must be used and provided by HB.	Talkback or paddle system must be used and provided by HB.
Production of Replays	EVS (3, minimum XT2 with 4 operators), recording all cameras, for the use of replays and news feed edit.	EVS (2, minimum XT2 with 3 operators), recording all cameras, for the use of replays and news feed edit.
Satellite Booking	SNG (HD capable with MPEG4 encoder) must be booked by HB by due date. Red Bull, Media House looks after the worldwide distribution.	SNG (HD capable with MPEG4 encoder) must be booked by HB by due date. Red Bull, Media House looks after the worldwide distribution.
International feed & match start times	First serve will occur 5 minutes after match schedule time with the International feed starting on the hour.	First serve will occur 5 minutes after match schedule time with the International feed starting on the hour.
Running Order	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.	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.
Postcard of the Host City	Production of at least 3 versions of the Host city postcard. Each postcard must be 30 seconds and must 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.	Production of at least 1 versions of the Host city postcard. Each postcard must be 30 seconds and must 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.
After Match Interview	On all matches, approx 90 seconds with the winning team and if relevant with the losing team, done by an English speaking journalist.	On all matches, approx 90 seconds with the winning team and if relevant with the losing team, done by an English speaking journalist.
News Feed	Up to 5 minutes sent daily for worldwide distribution, content as per FIVB Handbook requirements.	Up to 5 minutes sent daily for worldwide distribution, content as per FIVB Handbook requirements.
Recordings (for FIVB archive purposes)	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 FIVB. All material must be sent by courier on the Monday following the event.	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 FIVB. All material must be sent by courier on the Monday following the event.
ENG Crew	Upon FIVB request, up to 2 days can be requested.	Upon FIVB request, up to 2 days can be requested.
Minimum broadcast obligation & on-air promotion	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	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