



Host broadcasting production regulations

HOST BROADCASTING PRODUCTION REGULATIONS

1. Preamble

This handbook has two aims:

- A.** To present the minimum requirements for the television broadcast of the FIE World Championships.
- B.** To serve as a guideline for the broadcast of fencing events.

2. Philosophy

Fencing in general is a sport that is difficult to understand for viewers not knowing the sport, therefore the television broadcast must give all possible visual aids to the commentators and viewers for maximum enjoyment of the events. For this reason a relatively big portion of the broadcast should consist of slow motions showing action repeats (with super slow motion) and close-up 'action beauty shots' (with high speed super slow motion equipment). All technical details written hereafter serve this aim.

The television coverage itself must be impartial, unbiased, it can not be driven by any preference for nations or participants.

3. Responsibility

In general the Local Organizing Committee (LOC) is responsible for organizing the World Championships, and for the selection of the Host Broadcaster (HB) and thus indirectly the television broadcast itself is a part of the responsibility of the LOC as well. So the responsibilities mentioned in this handbook are taken strictly from a professional consideration.

In undertaking the television production, HB shall follow and observe FIE's specifications, philosophy of coverage and production goals designed to create an unbiased, technically superior production for the Coverage of the World Championships. FIE's production goals comprise the following:

- a. Uncompromisingly fair and equal coverage of each competitor.
- b. Insightful, informed and editorially credible storytelling through appropriate shot selection and replay options.
- c. Tight, expressive coverage of each athletic performance, combined with multiple action perspectives, both live and replay.
- d. Clear and informative graphic presentation.
- e. Thoughtful and consistent coverage of medal presentation ceremonies.
- f. Enhancement of the viewer's appreciation of the athlete's efforts and the drama inherent in World Championships competition.

Moreover, the provision of the services by the Host Broadcaster herein will be made in accordance with the instructions of FIE's Director of Television Production and any other persons authorized by FIE to give instructions to the HB Service Personnel.

HB production must be prepared to provide technical, broadcasting and other facilities to unilateral broadcasters and other rights holders licensed by the FIE.

A spirit of co-operation shall govern the relationship between the respective parties.

PREPARATIONS

4. Constructions in the venue

The Local Organizing Committee (LOC) is responsible for providing certain facilities at the FIE Championships to enable the respective Host Broadcaster Producer to fulfill its responsibilities. Unless otherwise stated, the LOC is responsible for all costs incurred in meeting its responsibilities and providing the facilities described hereunder.

5. Commentary Positions (Television and Radio)

Commentary positions have to be on the same side of the field of play (piste) as where the referee is, and where the cameras are located for the simple reason that this way the fencer on the right will be positioned on the right hand side of the picture and for the commentators as well.

Each commentary position (for the purposes of the first offer we require quote for one position included) shall follow the design principles and the dimensions as set out according to normal specifications. It shall have three seats for television and two for radio behind a table and be supplied with:

- the equipment for 3 commentators (2 in case of radio)
- Sufficient electricity outlet points
- Connection to a normal telephone and internet
- A data information system (CIS – commentator information system), if available
- TV Monitor

The commentary positions have to have a clear view on the field of play and the competition area. It means that a commentator in a sitting position has to be able to see the piste without his monitor, the referee or the local standing audience obstructing the view.

The HB producer shall establish a 'Rate Card' which shall specify the charges payable by unilateral broadcasters and other rights holders for services and facilities provided by the LOC and/or the Host Broadcaster Producer. The charges shall be set at levels sufficient to cover all the costs reasonably incurred and attributable to the services concerned but excluding any element of profit. The rate card of such services has to be approved by the FIE.

The Host Broadcaster Producer and the LOC shall agree on the number of commentary positions needed at least three (3) months before the Championship.

6. Camera platforms/positions:

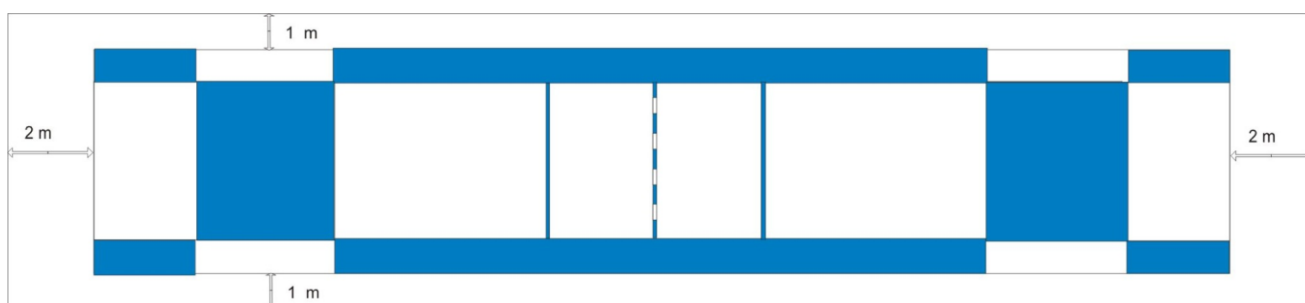
The LOC shall provide platforms/positions upon which the Host Broadcaster Producer and unilateral broadcasters may place their fixed, hard cameras. The location of these platforms have to be agreed upon by the HB and FIE's Director of Television Broadcast. These platforms are suitably constructed, stable, protected and isolated from the stands of the local audience and any other area that could cause vibration of the cameras. Camera platforms for use by unilateral broadcasters shall be constructed at the cost of the unilateral broadcasters and only if approved by the Host Broadcaster and the LOC.

7. Interview Areas

The LOC shall provide locations for pre and post event unilateral interviews. These positions have to be planned at the same time as the camera platforms, and have to be agreed upon by the HB and the FIE as well.

8. Lighting

A minimum of 1400 Lux shall be provided in all areas where competitions take place. The intensity of light has to be measured from the direction of the cameras. Non-competition areas needs to be darker in order to create a virtual curtain for making the movement of the weapons visible. Therefore specific theatrical lighting needs to be put in place.



The light intensity around the piste (1 meter along the piste and 2 meters at both ends) must be the same as on the field of play.

Same intensity has to be measured at the coach's position (team benches in case of team events), the referee, the video judge, the prize-giving ceremony area (competitors, podium, and prize givers included) and the flags of the medallists.

A low intensity light must be focused on the advertising boards in the competition area.

Certain parts of the spectators area (or the whole area than can not be seen while showing the field of play) has to be lit with enough intensity to show reactions of the local audience during the fights.

The whole spectators area has to be lit before, between and after the broadcasted fights for being able to show spectator shots. However from the moment of the start of the walk-in of the fencers the lights on the spectators must not disturb the theatrical effect of the lighting of the competition area.

The lighting plan needs to be submitted to FIE not later then 3 months prior to the Championships with all specifications, such as type of lamps, calculations of intensity, colour temperature, etc.

9. Electric Power

The LOC shall provide sufficient electric power, including emergency back-up sources, to ensure the full and effective operation of all lighting and broadcasting equipment.

10. Slow motion warning lamp

A small red lamp, clearly visible for the referee from all positions must be placed at the side of the piste in the center. This red lamp is for warning the referee not to restart the bout as a slow motion is shown in the live broadcast. The red lamp is turned on and off from the broadcast facilities by (or on the demand of) the director of the television broadcast.

11. Video walls

The international feed must be provided to the LOC for being able to show it to the local audience on the video walls.

12. Spotter

The spotter - as a special member of the television crew - is the link between the director of the television broadcast and the LOC/competition area during the live television broadcast, using a walkie-talkie. The spotter informs the director of the broadcast if there is a delay in the competition (injury for example), or informs the LOC if there is a technical problem at the television broadcast that would need a delay in the progress of the competition (for example electric power cut, as it happened during the London Olympics).

THE BROADCAST

The Host Broadcaster producer is responsible for the television production of all events taking place on the 'finals piste', usually it means the semi-finals and the finals of each weapon.

The television broadcast of a World Championships must be made in HD quality.

The broadcast of the actions on the preliminary (red, blue, green and yellow) pistes is optional, but if it's done, it has to be done at all four pistes. In case of such a broadcast three cameras are required as a minimum at each piste (one main camera and two on both ends of the pistes) resulting four different feeds with isolated slow motion.

13. On-screen graphics

The FIE shall provide via its professional partner the on-screen graphics to the Host Broadcaster producer.

The Timing & Data (on-screen graphics) service provider is responsible for all connections between the generator(s) of on-screen graphics and the relevant receiving points of the HB production.

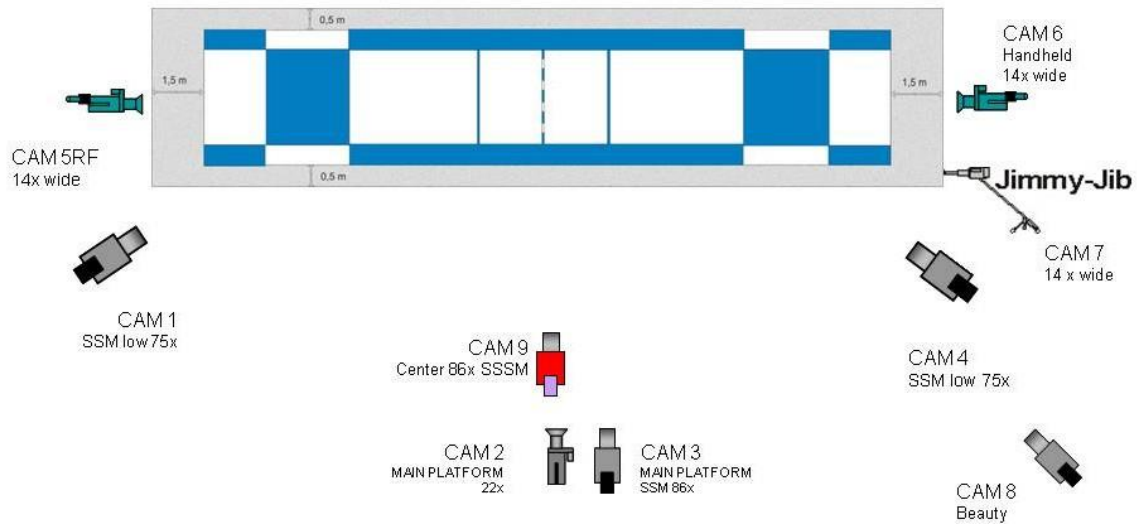
The Host Broadcaster, unilateral broadcasters and other rights holders shall accept and use (and not amend, add to or remove) the information, including timing/data credits, proffered by the FIE and its professional partner.






14. Slow motion

The transition-in and the transition-out of the slow motions has to be done in 24 frames using the logo of the FIE or the logo of the FIE event, depending on the agreement between the parties. The transition between two consecutive slow motion sequences has to be done in 12 frames.

15. The camera plan

**Optional Camera plan
for 9 cameras**

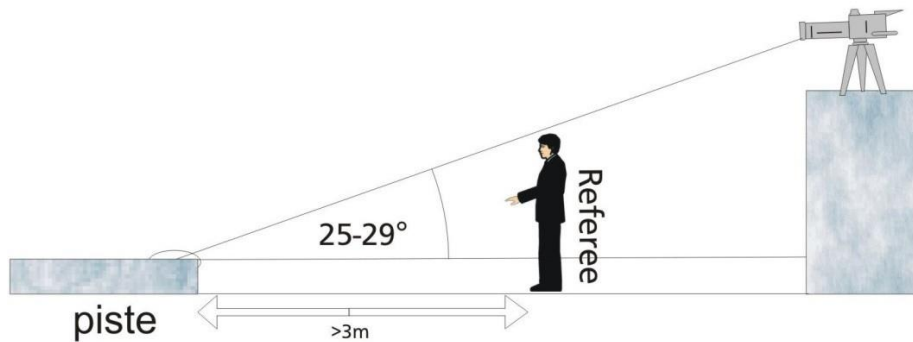


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|---|--|
| <p>Big Lens </p> <p>Small Lens </p> <p>SSSM </p> <p>Handheld </p> <p>Big Lens on Orbiter </p> | <p>Cam 1: SSM camera left side of the piste, on same high the piste, min 75x zoom</p> <p>Cam 2: Main camera, centerline of the piste, lens: 22x</p> <p>Cam 3: Main camera, close-up, beside Cam 2, lens: 86x SSM</p> <p>Cam 4: SSM camera right side of the piste, on same high the piste min 75x zoom</p> <p>Cam 5: Handheld RF camera, wide angle lens</p> <p>Cam 6: Handheld camera with wide angle lens</p> <p>Cam 7: Jimmy-Jib camera with wide lens</p> <p>Cam 8: Beauty camera with wide angle lens</p> <p>Cam 9: High speed SSM camera, centerline of the piste, min 86x zoom</p> |
|---|--|



There must be a high speed super slow equipment (with approx. 800 frames per second) 3 super slow motion (cameras 1, 3, and 4) and 3 other slow motion solutions for the broadcast.

The main camera should see the finals piste at an elevation of $25-29^\circ$ if the referee is not closer than 3 meters to the piste, and the finals piste is at 30 cm height on the finals podium.



16. Production of the International Feed

The International Feed shall begin 60 minutes before, and continue until at least 5 minutes after the conclusion of the Championship's programme (see the countdown below). The beginning and the end of the broadcast is to be finalized by the FIE, the LOC and the HB.

After the opening animation 15 second long shots are required for television stations being able to join the live broadcast.

THE COUNTDOWN WITH SHOTS BEFORE THE START OF COMPETITION		
Time	Picture	Graphics
60:00 - 15:00	COLOUR BARS	Event ID
15:00 - 05:30	VENUE WIDE SHOT	
05:30 - 05:03	COUNT DOWN CLOCK	
05:03 - 05:00	BLACK	
05:00 - 04:30	OPENING ANIMATION	
04:30 - 04:15	BEAUTY	
04:15 - 04:00	CRANE WIDE SHOT	Venue ID
04:00 - 03:45	WIDE AUDIENCE SHOT	
03:45 - 03:30	CRANE AUDIENCE SHOT	
03:30 - 03:15	BEAUTY/PISTE WIDE SHOT	Event Schedule
03:15 - 03:00	CRANE WIDE SHOT	
03:00 - 02:45	PISTE WIDE SHOT	
02:45 - 02:30	BEAUTY	The way to semifinal
02:30 - 02:15	WIDE AUDIENCE SHOT	
02:15 - 02:00	CRANE AUDIENCE SHOT	
02:00 - 01:45	FIX PISTE SHOT	Match ID
01:45 - 01:30	ATHLETES MARCH IN	
01:30 - 00:15	ATHLETE SHOTS, CROWD SHOTS, WIDE SHOTS	Athletes/Teams ID OR Previous Results
00:15 - 00:00	WIDE SHOT OF FIELD OF PLAY	
00:00	COMPETITION BEGINS	

17. Opening animation

The Host Broadcaster will prepare and edit an 'Opening Title' sequence of between 15 and 25 seconds incorporating the official Championship title in English and the FIE logo: For this purpose the FIE shall make available its video archive footage to the Host Broadcaster free of all rights fees and without any technical costs.

18. Sound

The international sound must be broadcasted in Stereo with 3 microphones placed at the piste (1 in the center, and 2 placed approx. 5 meters from the center line), and the microphone of the referee.

19. Satellite

The satellite uplink of the international feed is to be provided by the Host Broadcaster producer.

20. Testing

All equipment and facilities to be provided by the Host Broadcaster producer shall be fully installed at least two 2 days before the commencement of the first finals of the Championships to enable all necessary testing to be conducted no later than 24 hours before the start of the respective Championships.

21. Dress rehearsal

A dress rehearsal has to be organized one day before the competition starts. Actions of all areas involved (walk-in of the competitors, fights, award-giving ceremony with flags, and the colour pistes, if elimination rounds are to be shown) in the upcoming broadcast has to be checked with camera movement and lighting.

22. Archiving

All broadcasted events must be recorded by the Host Broadcaster producer

A. on any mean agreed and accepted by the FIE, capable of recording and storing the recorded data in the quality of the broadcast. In case of World Championships it must be recorded in HD quality

AND

B. on DVD.