



Host broadcasting regulations

HOST BROADCASTING REGULATIONS

1. Preamble

FIE has two aims with this handbook:

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

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 showing most of the points and action in slow motion is essential to make the viewers understand - with the help of commentators and co-commentators - the rules, essence and spirit of fencing. Finding a balance of keeping the rhythm of fencing and showing the most for the TV viewers is key for athletes and Broadcast.

All technical details written hereafter serve this aim.

The television coverage itself must be impartial, unbiased, it cannot 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.
- g. Whilst obviously keeping the fencing as the main point of focus, the coverage should also reflect the special World Championships atmosphere around it, therefore the fan colour and the arena atmosphere should be shown when possible. To cover this "big event feel" a good use of different cameras for live and for replays is advised. The audio will also need to be close to the action to ensure the best experience for viewers.

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 Personnel.

The Host Broadcaster (HB) is responsible for producing the television feed from an FIE Championships. HB 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 and mutual goodwill shall govern the relationship between the respective parties.

PREPARATIONS

4. Deciding the venue

Already before the bidding process Federations should consult their HB-to-be on the choice of the venue they are bidding with for the organization of the World Championships.

After winning the bid the LOC has to organize a visit of the venue with the representative of the Host Broadcaster and the FIE's Director of Television Production.

The final decision on the venue of the World Championships cannot be made without the approval of FIE's Director of Television Production.

If requested, the representative of the Host Broadcaster can be a member of the LOC.

5. 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 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.

6. 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.

The number of the positions and their location have to be agreed mutually by FIE, the LOC and the Host Broadcaster.

Each commentary position 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 commentary positions can be constructed by, and at the cost of the HB upon agreement. The HB 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. 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 and the LOC shall agree on the number of commentary positions needed at least three (3) months before the Championship.

7. Camera platforms/positions:

The LOC shall provide platforms/positions upon which the Host Broadcaster 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.

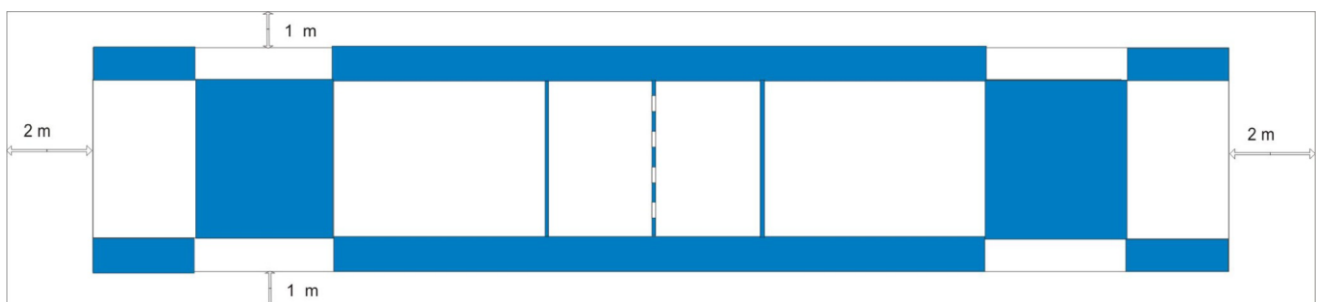
Camera platforms for use by unilateral broadcasters shall be constructed at the cost of the unilateral broadcasters and only if approved by the Host Broadcaster and the LOC.

8. 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.

9. 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.

10. 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.

11. 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 has to be turned on and off from the Broadcast Truck (OB Van) by (or on the demand of) the director of the television broadcast. It can be done with an external switch or triggered by the macro of the slow-motion wipe through the video mixer.

12. 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.

13. Spotter/Floor manager

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 wireless intercom system. 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.

14. Transportation

Should an official transportation system (airport to/from official hotels, between official hotels and the venue) be provided it shall be available, free of charge, to all representatives of the Host Broadcaster, unilateral broadcasters and other Rights holders.

THE BROADCAST

Unless otherwise stated the Host Broadcaster is responsible for all costs incurred in meeting its responsibilities and providing the facilities described hereunder.

The Host Broadcaster 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 fullHD quality.

15. On-screen graphics

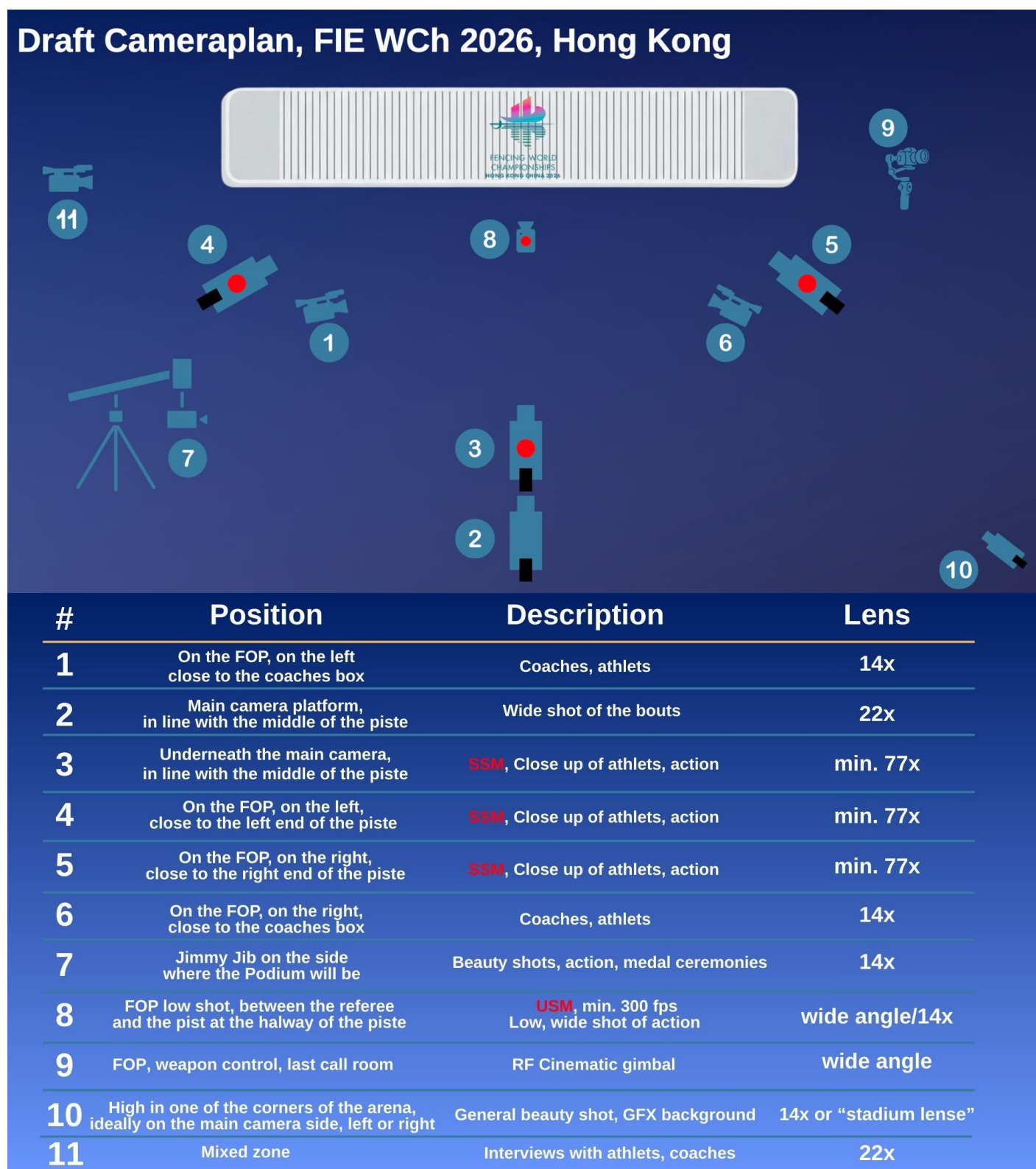
The FIE shall provide via its professional GFX partner the on-screen graphics to the Host Broadcaster.

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.

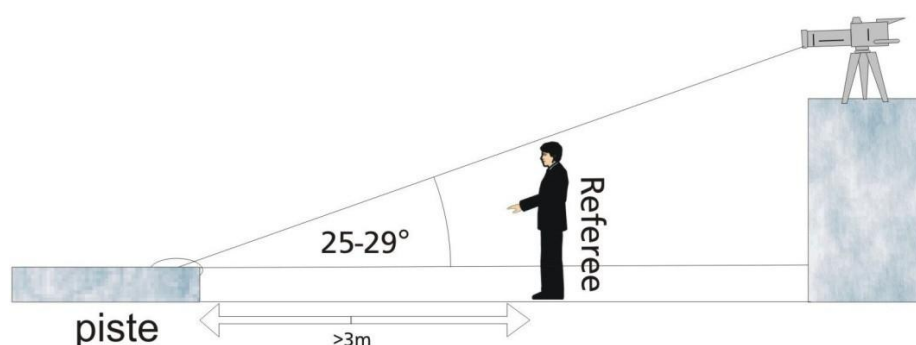
The Host Broadcaster, unilateral broadcasters and other rights holders shall accept and use (and not amend, add to or remove) the information, including timing/data credits, proffered by the FIE and its professional partner.

Note that currently Data and Scoring Data is handled by Fencing Vision.

16. Camera plan



The main camera and the main-middle close up should have an unobstructed view on every point of the main piste, taking into account that a referee will be standing between the camera and the piste.



17. 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.

Production standard and format:

The designated HB should be able to produce an HD SDI 1080i50 signal for the World Feed. Standard aspect ratio for the coverage is: 16:9.

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

CMTV department will send a detailed day by day running order for all broadcast competition days.

Opening sequence, closing sequence, slow-motion wipe, clip music – all video elements will also be produced and sent by FIE's CMTV department in advance.

	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	

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 at the HB's cost.

20. Testing

All equipment and facilities to be provided by the Host Broadcaster 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 (testing of lights, PA, music, walk-in of the competitors, fights, award-giving ceremony with flags) in the upcoming broadcast has to be checked with camera movement and lighting.

The points above cannot cover all aspects of a television broadcast. In case of doubt or if help needed, please turn to Mr Laszlo Vajda, Director of Television Production of the FIE (laszlo.vajda@fie.ch)

22. Archiving

All broadcasted events must be recorded by the Host Broadcaster at the Host Broadcaster's cost

- 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 full HD, 1080i

FIE will need a recording of the event from opening sequence till closing sequence from PGM dirty and clean, plus a SSM/USM playout after each day's best action and emotional shots in a length of 10-20 minutes in normal and high speed.