EUROPEAN ATHLETICS
BROADCAST GUIDELINES 2018

EUROPEAN ATHLETICS
YOUR SPORT FOR LIFE

EUROPEAN ATHLETICS

BROADCAST GUIDELINES 2018

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PRESIDENT'S WELCOME

I would like to extend a warm welcome to all the readers of this first European Athletics Broadcast Guidelines Handbook.

This is an innovation which reinforces European Athletics' commitment to consolidating and improving the way our sport is seen by television viewers who, after all, form the vast majority of an athletics competition's audience.

Only a very small percentage of people interested in watching a particular event are likely to be able to attend in person, whether they are sitting in a stadium or standing beside a road or cross country course, so television is a crucial medium for our sport; and particularly in Europe which has a highly-educated audience, the majority of which have been used to high quality programming for many decades.

Many European broadcasters have great experience accrued over many years of producing engaging, emotional and evocative images from athletics competitions, but the intention of this Handbook is to raise standards even higher, as well as making programming more visually consistent across the continent.

In doing so, European Athletics hope that new audiences will be reached, galvanising a new generation of potential athletes to become involved in the sport and encouraging non-participants to support the sport.

Back in 1982, at that year's European Athletics Championships in Athens, around 55 hours per day of that competition were broadcast across Europe. By the 1998 European Athletics Championships in Budapest that figure had risen to 155 hours per day and the numbers have continued to rise steadily in the last 20 years.

At the European Athletics Championships in 2016, held in Amsterdam, there was approximately 180 hours a day for each of the five consecutive days of those championships shown by no less than 32 European and two pan-continental broadcasters.

An appetite for high quality television programming relating to our sport, particularly live from a competition, continues to be demonstrated by both audiences and broadcasters.

With the rise of the digital age, it is now incumbent on European Athletics and its stakeholders more than ever to feed that appetite and I believe that this Handbook is an invaluable and indispensable reference work in achieving that ambition.

Svein Arne Hansen

European Athletics President

EBU WELCOME

Dear Colleagues,

Welcome to the European Athletics Broadcast Guidelines.

The EBU is delighted to have been the broadcast partner of European Athletics for several decades, ever since its first collaboration in 1981.

Athletics has always captivated audiences worldwide and, thanks to our extensive network of public service broadcasters, we are able to give it a major platform on television, radio and online across Europe and beyond.

We are committed to see the sport develop and reach new audiences and will continue to work with European Athletics to ensure our content is seen by more people, on more platforms, than ever before.

European Athletics events continue to be some of the highlights of the sporting year and are a firm fixture in the broadcasters' calendars. Summer 2018 will mark a real milestone for European Athletics with the 2018 Championships forming part of the inaugural European Championships - bringing the continent's greatest Olympic sports together into one spectacular event in two cities - Berlin and Glasgow.

We look forward to helping the sports grow and develop and to working with you to bring the magic of athletics to audiences worldwide.

Thanks for your support,

Stefan Kuerten.

Director EBU Sport

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INTRODUCTION

The European Athletics production guidelines have been created to assist host broadcasters tasked with the responsibility of producing the international signal for European Athletics` events.

The ultimate aim for the productions is to provide high quality, informative and exciting coverage of every championship, which will engage viewers and showcase the very best of the athletics at our events.

With sports broadcasters taking sports coverage to new levels each year, we felt it was crucial to produce some guidelines for track and field which directors and production teams alike could use as a reference to ensure we also raise the bar in athletics.

The fundamental role of these guidelines is to:

- Provide broadcasters with guidance on how to cover our events
- Improve the quality of the coverage of our events
- Improve the story telling within the coverage with particular focus on the Integrated Feed
- Achieve more consistency in the delivery of our events
- Ensure the TV Direction is delivered from an objective and international perspective

The guidelines offer detailed support and advice for all host broadcasters and local organising committees on how to plan, prepare and deliver the television production of the event, to a high and consistent standard. Where possible, photo examples of advised directing techniques have been included, along with sample camera plans and technical drawings, all of which the host broadcaster is encouraged to follow.

The advice given within these pages will be beneficial to athletics' TV directors working at every level of European Athletics events.

However, these guidelines have been geared heavily towards assisting TV directors who are broadcasting within a limited budget production. With so many different disciplines happening simultaneously, we understand the complexity of the sport – especially for people who do not work in it regularly. Therefore, it is crucial that all TV directors read these guidelines and get the very fundamentals of broadcasting track and field correct, taking great care to honour our recommendations for the minimum camera plans.

If there are any questions regarding these guidelines, please contact European Athletics' Television & Digital Manager Peter Sanderson: peter.sanderson@european-athletics.org


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1. ROLES & RESPONSIBILITIES

EUROPEAN ATHLETICS

As the governing body for athletics in Europe, the role of European Athletics is to serve its 51 Member Federations by working to promote the sport of athletics including track & field, cross country, road running, race walking and mountain running throughout the continent.

A key part of European Athletics' responsibility includes staging championships and elite competitions, which provide opportunities for Europe's top athletes to excel, showcase the sport, and drive public interest in athletics.

TECHNICAL DELEGATES

European Athletics will appoint Technical Delegates who, along with many other tasks, are responsible for:

- Proposing the event timetable
- Approving the competition format
- Ensuring all technical arrangements are in complete conformity with the IAAF Technical Rules, and the IAAF Track and Field Facilities Manual

LOCAL ORGANISING COMMITTEE (LOC)

The Local Organising Committee is responsible for the planning, organisation and staging of the event. All infrastructure, as well as operational and logistic requirements, must be delivered by the LOC, under the guidance of European Athletics.

The appointment of the host broadcaster for each event will be made by the LOC, but needs to receive the approval of European Athletics and the European Broadcasting Union (EBU).

It is the responsibility of European Athletics and the LOC to invite and include the host broadcaster in the planning of the timetable.

EUROPEAN BROADCASTING UNION (EBU)

The European Broadcasting Union (EBU) is the world's leading alliance of public service media, and are the current Rights Holder for all European Athletics' events.

EVENT PRESENTATION (EP)

Event Presentation is the presentation of athletics in an informative and exciting way, for the benefit of the spectators within the stadium. By creating a 'show' incorporating all of the event activities taking place at the venue, it aims to make the fan experience as interesting and enjoyable as possible.

The main purposes of Event Presentation are to:

- Guide the spectators through the event
- Make athletics understandable and entertaining
- Keep the event to the timetable

The Event Presentation Director has overall responsibilty for the event presentation. This person should be a fully integrated member of the Local Organisation Committee and work closely with the LOC Competition Director, the Technical Delegate(s) (if appointed), the Host Broadcaster and European Athletics.

The EP Director should be an expert in athletics, and have a sound technical knowledge of television and audio-visual methods.

During the competition, the primary functions of the EP Director are as follows:

- To maintain close contact with the Competition director, starter team, infield judges, call room, and host broadcaster
- To work together with announcers, the video screen producer/manager, the music manager (DJ)
- To liaise closely with the Competition Director and Host broadcaster when the event falls behind in the timetable, agreeing new starting (and end) times for the remaining events

HOST BROADCASTER (HB)

The primary function of the Host Broadcaster is to produce live and continuous coverage of the event for the purpose of international distribution to all TV rights-holding broadcasters.

Main HB responsibilities are as follows:

- To produce a high quality international signal of the event in high definition (HD)

- To liaise closely with the LOC, Technical Delegates, Event Presentation and European Athletics in constructing a workable timetable for the event
- To have personnel dedicated to the planning of the broadcast coverage, attending relevant site visits and creating a production plan
- To produce the coverage in a professional and impartial manner
- To appoint personnel as main contacts for the LOC, European Athletics, and the official data and timing provider AtoS, in all operational, technical and administration matters
- To liaise and support the needs of all on-site rights-holding broadcasters, providing and co-ordinating services and facilities, via a rate card agreed with European Athletics
- To assign a TV co-ordinator to liaise with on-site rights-holding broadcasters

Content Co-ordinators

Throughout each event, stories will unfold of great achievement, rivalry, and drama from the participating athletes.

It is an important task of the host broadcaster to tell these stories in as captivating a way as possible to ensure the event helps promote the sport of athletics and helps gain new fans across the world. A strong editorial and journalistic approach to covering athletics helps ensure that the manner in which the event is covered for the audience at home fully captures the viewers' interest.

The host broadcaster is required to provide and utilise Content Co-ordinators who ideally are from a TV background, and have specific expert knowledge of athletics.

These Content Co-ordinators should guide the TV director on the selection of which field event attempts should be shown on the Integrated Feed and when to broadcast which field event attempt(s) on the Integrated Feed, either live or as a clip (ie. recorded).

TV GRAPHICS

AtoS is the official graphics service provider for all tier one European Athletics events.

AtoS is responsible for the following elements:

- Providing the on-screen timing graphics
- All on-screen TV graphics including virtual*
- On-site Commentator Information Systems (CIS)
- Recording all results achieved during the meeting
- Information on false starts
- Photo finish cameras and equipment
- Running time scoreboards

* Although mandatory for top tier events, virtual graphics are an extra enhancement on top of the standard set-up, and come at an additional cost to the LOC/HB.

2. PRODUCTION TIMELINE FOR ATHLETICS EVENTS

OVERALL EVENT TIMELINE*

The standard timeline in advance of a European Athletics event (for both indoor and outdoor) would be as follows:

- 3 - 4 years: Bidding phase for the event begins
- 2 - 2.5 years: Appointment of the event to the successful bidding country
- 18 - 20 months: Preparation meeting (with representative of the host broadcaster or LOC TV person present)
- 18 months: First timetable meeting (ongoing discussions for next 6 months)
- 12 - 16 months: First site visit
- 6 - 10 months: Second site visit
- 6 months: Timetable is confirmed
- 3 - 6 months: Technical site visit
- 3 months - 1 week: Test event
- Event Day -1 or -2: Rehearsal event commences
- Event commences

EVENT TIMETABLE COMPOSITION

Representatives of the host broadcaster (eg. producer or TV director or both) should be present at the meeting to discuss and finalise the Event Timetable.

At this stage a graphical Horizontal Timetable is absolutely necessary (for details on how it is constructed, see Chapter 3 The Timetable, p15).

The representative of the host broadcaster is there to advise on composing the timetable in such a way to make it suitable for TV.

This approach should not be in conflict with the sporting priorities of the event which include:

- Warming-up times for athletes
- Athletes' rest times
- Logistical issues
- Start and end times
- Stadium spectators' preferences
- Local star athletes been given some prominence

Some ideas to consider in composing the timetable:

- Spread out field events in order to have less happening simultaneously
- This may allow field events to be combined in less production units, which will lower the production cost
- Avoid big time gaps in between events
- Combine less important field events with more important ones
- Minimize the time spent on covering medal ceremonies

IN ADVANCE OF THE SITE VISIT

The host broadcaster collects all necessary information to be prepared for the site visit, including:

- The final Event Timetable
- Available budget for the TV production, which later will be assigned to equipment and production crew
- Stadium / arena plan + potential outside plans such as:
  - warming up zone
  - walk competition courses
  - hammer/discus throwing area if outside the stadium
- Names of the production crew participating at the site visit such as:
  - producer
  - TV director
  - chief engineer

* These dates and timings are approximate, and are intended as a guide aimed at helping host broadcasters understand what the general timeline of an event to be.

SITE VISIT

The representatives of the host broadcaster visit the stadium / outside zones together with representatives from:

- LOC
- Stadium management
- European Athletics departments
- Event Presentation
- Time keeping company / graphics provider
- Platform building company

During the site visit the following elements are decided upon:

- Camera positions
- Camera details
  - lenses
  - supports
  - special cameras
- Camera platforms
  - position
  - height
  - surface
  - railing
  - protection
  - access
- Possible zones for moving cameras (eg. rail, crane, cable cams etc.)
- Camera protection
- Seats to be killed
- Medal ceremony location
- Athletes` presentation area (if any)
- Publicity boards positions
- TV compound location
- TV cable ways
- Commentary positions /commentary booths
- Graphics room situation
- TV interview position
- Mixed zone position
- TV studio position(s)

The following elements should be discussed at the site visit meeting with regards to the TV Production:

- Exchange of names and e-mail addresses
- Pre-event time schedule:
  - installation
  - tests
  - rehearsal event
  - TV meetings
- Event time schedule:
  - Event timetable
  - TV transmission timings
- Opening / closing ceremonies scenarios
- Athletes` presentation scenario
- Medal ceremonies scenario
- TV monitors to be delivered by the broadcaster to other parties
- Graphics needs (signals, intercom, monitors, cable ways, ...)
- Virtual graphics needs
- TV power supply
- Uplink
- Recordings (type, number, audio channels)
- European Athletics opening & closing sequences
- European Athletics replay wipe
- Provision of TV crew bibs
- Rate card for unilateral broadcast services
- TV accommodation
- TV crew transport
- TV catering
- TV crew parking
- Pre-event time security

AFTER THE SITE VISIT

The host broadcaster is responsible for booking:

- OB vans
- Technical equipment
- Technical crew
- Production crew
- Content co-ordinator(s)

The host broadcaster creates the following documents and send them to all parties:

- Camera plans
- Camera plan information (platforms, types of cameras, lenses, ...)
- TV compound plan
- TV pre-event time schedule
- Transmission times schedule
- TV running order

The host broadcaster exchanges technical information with:

- The graphics supplier
- Event Presentation

European Athletics informs the host broadcaster about the kind and number of unilateral requests received from rights holders, including:

- OB vans
- Power requirements
- Cameras
- Microphones
- Lighting needs
- Recordings
- Commentary positions
- Presentation positions
- Studios
- Others

The host broadcaster communicates with the LOC about the unilateral requests:

- Unilateral positions
- TV compound space
- Studio space
- Communication lines
- Others

The LOC informs the host broadcaster about possible changes, such as:

- To the timetable
- Number of participants

PRE-EVENT TIME

The following time schedule could be used as an example:

First Event Day -3:

- Construction of the camera platforms and publicity boards

First Event Day -2:

- TV installation + unilateral installations
- TV meeting with all other parties
- TV meets with Event Presentation

First Event Day -1

- Arrival of production crew
- Technical tests
- Briefings
- Test event (with entire TV crew)
- TV meeting

EVENT DAYS SCHEDULE

- Start-up and quick checks
- TV crew briefing
- Live transmission
- De-briefing with all parties involved


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3. THE TIMETABLE

Most athletics championships schedule a number of races at the same time as a number of field events, with medal ceremonies often also scheduled as well.

The parties involved in creating a timetable can include all of the following:

- European Athletics Competitions Manager
- European Athletics appointed Technical Delegate/s
- LOC Competition Director
- Host Broadcaster
- Event Presentation Director
- European Athletics TV Production Executive

In order for the host broadcaster to understand how many OB production units are required to produce the championship, a Horizontal Timetable (ie. timeline of the scheduled track and field events) needs to be created, detailing the following:

For each Track Event:

- Scheduled race start time
- Full duration of the race

For each Field Event:

- Scheduled start time of the field discipline
- Estimated duration of the length of competition

For all Medal Ceremonies:

- Scheduled start time of each ceremony
- Estimated duration

The Horizontal Timeline will clearly indicate:

- Number of simultaneous events taking place, and thus the quantity of OB production units and technical equipment required to properly cover them
- OB vans (separate units) and cameras can be combined for field events which are happening one after another
- Number of existing time gaps in between races, and their estimated duration

CONSTRUCTING THE TIMETABLE

The following steps allow for the creation of a realistic TV timetable for the:

- Isolated production of each event
- Production of the Integrated Feed

Step 1: Calculate the estimated duration of each track event.

TV coverage of 1 single track event includes:

- Start list graphics
- For sprints: lane by lane presentation with name graphics
- For long distances: focus on 2-3 star athletes with name graphics
- Concentration of athletes before the start
- The race
- All athletes finishing
- Emotions / celebrations after the race
- Replays
- Results list graphics

Combine the estimated durations of the above elements to calculate the duration of 1 race. Do this for each of the scheduled track events.

Step 2: Work out the time gaps in between races.

Once the starting times of each race and the race duration has been calculated, the existing time gaps in between two track events can be determined.

Step 3: Calculate the estimated duration of each field event.

An estimation of the total duration of each field event can be made by taking into account the following:

- Number of participants
- Number of attempts permitted
- Average time per attempt (= speed)
- Average time in between 2 attempts
- Time spent on presentation of the athletes

A GUIDE FOR THE AVERAGE TIME REQUIRED PER ATTEMPT FOR ALL FIELD EVENTS

DISCIPLINE	SPEED OF COMPETITION	RECORD POSSIBLE
Shot Put	Very fast (+/- 40" per attempt)	At any time
Hammer Throw	Medium fast (+/- 80" per attempt)	At any time
Discus Throw	Medium fast (+/- 80" per attempt)	At any time
Javelin Throw	Medium fast (+/- 80" per attempt)	At any time
Long Jump	Medium fast (+/- 80" per attempt)	At any time
Triple Jump	Medium fast (+/- 80" per attempt)	At any time
High Jump	Slow (1' to 2' per attempt)	Only towards the end
Pole Vault	Very slow (1' to 2' per attempt)	Only towards the end

Step 4: Estimate duration of medal award ceremonies (if any).

Step 5: Assess the constructed timetable.

Evaluate how suitable the timetable is for TV coverage, and if required, negotiate with the LOC to make it more suitable.

The host broadcaster should take into account the needs of all other parties for the negotiation of the timetable such as:

- Warming-up times for athletes
- Athletes' rest times
- Logistical issues
- Daily start and end times
- Stadium audience preferences
- Local stars

If adjustments to the timetable allow for a reduction in the number of production units needed, (ie. by combining the production of certain events together), this could lead to considerable financial savings.

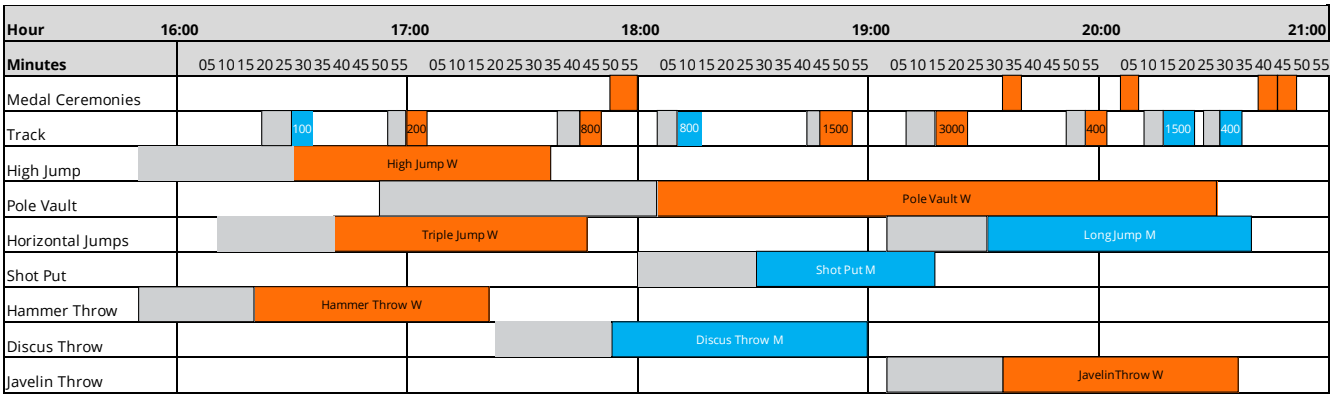
In the scenario where the event is spread over several competition days, swapping events from one day to another can also help save on equipment, crew and budget.

The most important questions to consider in this discussion are:

- What are the most important field events? (ie. best athletes, local athletes)
- How many events are happening simultaneously?
- Is there a way to plan for less simultaneous events?
- Identify the races (ie. long distance) which can be interrupted with pictures of a field event?

Step 6: Convert schedule into a horizontal timetable.

EXAMPLE OF A HORIZONTAL TIMETABLE*



* There is a larger version of this chart in appendix 1 on p150

4. THE INTEGRATED FEED

The goal of the Integrated Feed (IF) is to produce one comprehensive broadcast feed, covering all the track and field events happening in the stadium.

As a number of the events will be happening simultaneously, and the combined duration of all events is more than the available air time, the host broadcaster needs to organise the production in such a way that the field events can be shortened (ie. summarised), while still ensuring that their unfolding stories will be effectively told.

GENERAL PHILOSOPHY

All scheduled track events are to be shown live, and should include:

- Graphic start lists
- Athlete presentations
- The races
- Emotional shots
- Replays
- Graphic results lists

Live or delayed (ie. recorded and played out) coverage of a selection of the most important attempts in all scheduled field events, including:

- Graphic participation lists
- Athlete presentations
- Selection of attempts, including emotions and replays
- Graphic result lists

Live or delayed (ie. recorded, summarised and played out) coverage of all medal ceremonies

Completion of the feed with:

- Opening/closing sequences
- Beauty shots
- Warm-up shots
- Crowd shots

MINIMUM TECHNICAL BROADCAST CONFIGURATION PLAN

The overall number of OB production units and the quantity of technical equipment required depends on the:

- Number of simultaneous field events scheduled in the timetable
- Overall budget

The minimum technical broadcast configuration plan fully depends on the Event Timetable. The less simultaneous events occurring, the better it is for TV purposes, and the less expensive the production will be for the HB and LOC.

Depending on the event timetable, these schedules can be simplified (= less production units) by combining more events into 1 single unit.

For example, some field events may not be scheduled at all on certain days of competition, allowing the HB to reduce their required personnel for that day. This highlights the importance of the HB being involved in the composition of the timetable, with a view to reducing the HB budget.

The track events can also be produced inside the Integrated Feed unit, but it is important to state that this does make the workflow much more complicated, and requires a HB crew to be very experienced in the production of athletics.

In the timetable example overleaf, the following disciplines are detailed:

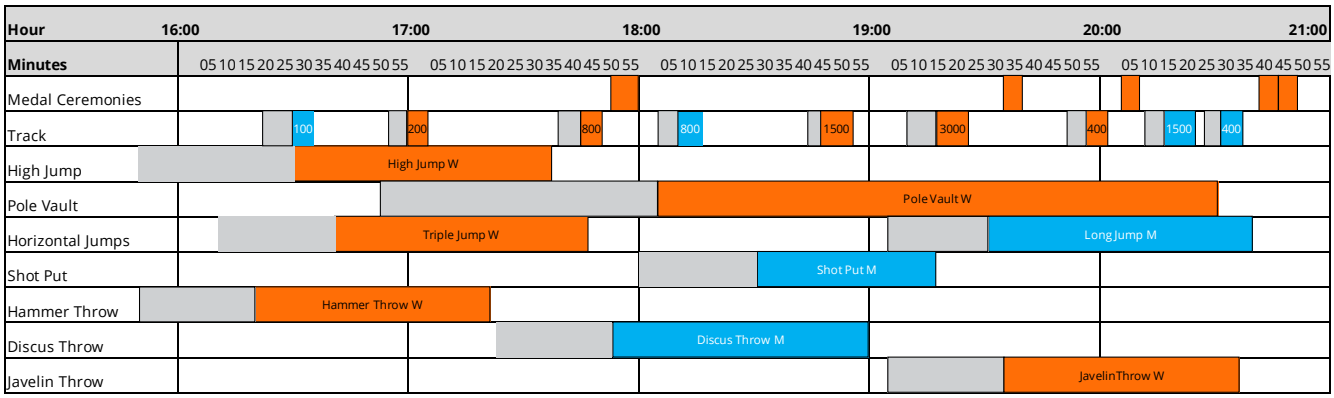
- Track events
- Field events:
  - high jump
  - pole vault
  - triple jump & long jump
  - shot put
  - discus throw
  - hammer throw
  - javelin throw
- Medal ceremonies

In addition to the track events taking place across the example timetable, there are three occasions when there are three field events overlapping with each other.

The simultaneous events on those occasions are as follows:

1. Women's high jump + triple jump + hammer throw
2. Women's pole vault & men's shot put + discus throw
3. Women's pole vault + javelin & men's long jump

EXAMPLE OF A HORIZONTAL TIMETABLE



CONSTRUCTING THE PLAN

The following diagrams of 'Example Technical Configuration for Integrated Feed' and 'Example of Technical Crew & Communication for Integrated Feed' represent the minimum facilities and personnel required for a 'worst case scenario' event timetable, as exemplified above.

Using this timetable as the example, the configuration plan for this event requires a minimum of 6 Production Units.

Unit 1 produces all track events and medal ceremonies

Unit 2 produces the throwing events: Hammer throw, Discus throw and Javelin throw

Unit 3 produces High jump and Shot put

Unit 4 produces the horizontal jumps: Long jump and Triple jump

Unit 5 produces Pole vault

Unit 6 produces the Integrated Feed which includes:

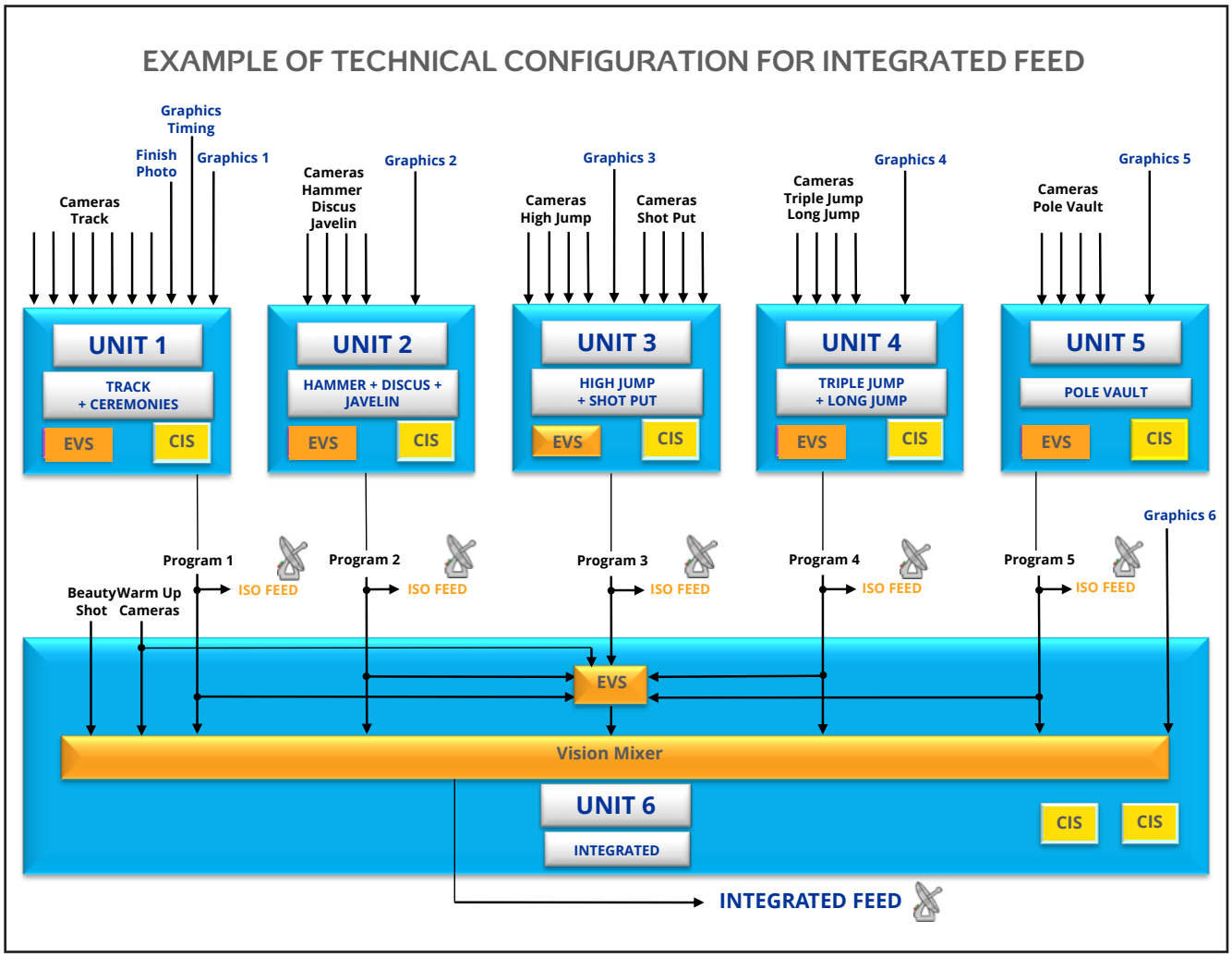
- Full live program feeds from Units 1, 2, 3, 4 and 5
- EVS play-out of clipped attempts from Units 1, 2, 3, 4 and 5
- Additional opening and closing sequences
- Additional coverage of athletes' warm up, athletes' call room, audience, ...

Units 1 to 5 each include the following technical equipment:

- Cameras (minimum of 5 for track, 3 for field events; of which 1 unmanned)
- CCUs
- Vision mixing desk
- Video monitor wall
- EVS (4 channels in)
- Audio mixing desk

Please note the following:

- Each unit receives graphics feeds for their own events:
  - 2 feeds + photo finish for track events
  - 1 feed per field event
- Units 1 to 5 produce a finished live signal or a playout of stored clips
- Units 1 to 5 produce an isolated TV signal that can be sent to broadcasters
- The above plan is composed of a minimum of 17 cameras of which 4 can be unmanned
- If a larger budget is available, then more equipment can be added


EXAMPLE OF TECHNICAL CONFIGURATION FOR INTEGRATED FEED
Graphics Timing
Finish Photo
Graphics 1
Cameras Track
Cameras Hammer Discus Javelin
Graphics 2
Graphics 3
Cameras High Jump
Cameras Shot Put
Cameras Triple Jump Long Jump
Graphics 4
Graphics 5
Cameras Pole Vault
UNIT 1
TRACK + CEREMONIES
EVS
CIS
UNIT 2
HAMMER + DISCUS + JAVELIN
EVS
CIS
UNIT 3
HIGH JUMP + SHOT PUT
EVS
CIS
UNIT 4
TRIPLE JUMP + LONG JUMP
EVS
CIS
UNIT 5
POLE VAULT
EVS
CIS
Graphics 6
Program 1
Program 2
Program 3
Program 4
Program 5
ISO FEED
ISO FEED
ISO FEED
ISO FEED
ISO FEED
Beauty Shot
Warm Up Cameras
EVS
Vision Mixer
UNIT 6
INTEGRATED
CIS
CIS
INTEGRATED FEED

STAFFING

Units 1, 2, 3, 4 and 5 operate with the regular crew required for live production.

Unit 1 (track events) operates with a HB floor manager keeping, as much as possible, in 'face to face' contact with the Competition Director. This floor manager is also in contact with the Integrated Feed TV director of Unit 6.

Unit 6 (Integrated Feed) operates with the following key people:

- 1 TV director
- 1 floor manager (shared with Unit 1)
- 1 production assistant
- 1, 2 or 3 content co-ordinators
- 1 EVS operator

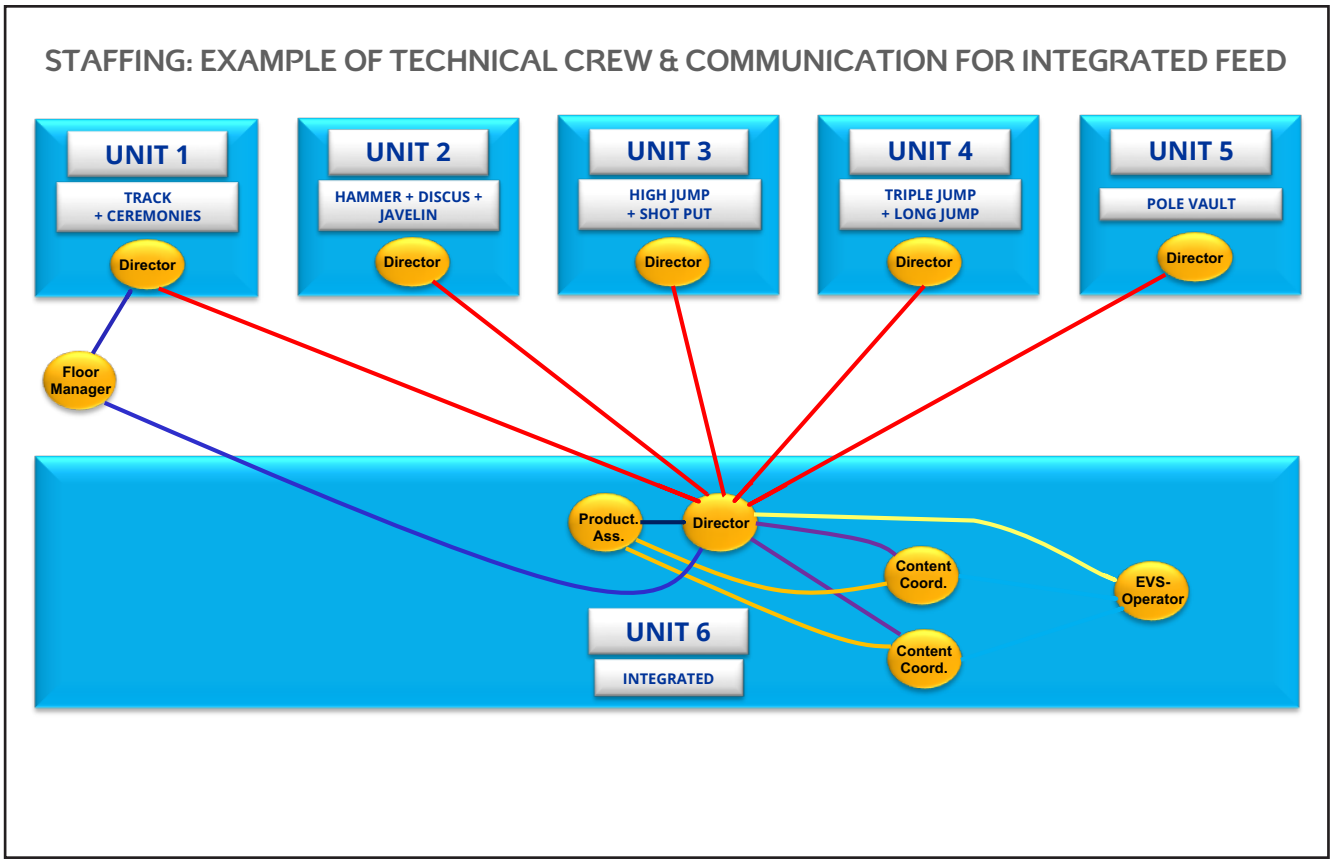
WORKFLOW & COMMUNICATION IN THE INTEGRATED FEED UNIT

It must be kept in mind that the timings included in any timetable are pre- scheduled, but cannot always be followed.

Start times and durations may vary because of:

- Delays
- False starts
- Technical problems
- Longer, or shorter, competitions than expected

The IF TV director uses the live signal of the track events producing OB unit from the start of a race until the end.



SOME IMPORTANT WORKFLOW AND COMMUNICATION POINTS TO NOTE

1. The IF unit has to fill up the gaps between the (live) races in a flexible way. Decisions about which field attempts to show, and when to show them, need to be taken during the live feed.
2. Decisions on which field events to include depend on factors such as:
   - Athletes' performances
   - 'Star value' of an athlete
   - Bar height of vertical jumps
   - Attempts of local 'hero' athletes
3. For coverage of the field events, the IF TV director can choose between showing them live, or recording them for play-out.
4. For this to happen smoothly, a dedicated crew and communication flow must be set up.
5. In order not to mix up the order of throws when showing field event attempts, the chronology of all field event competitions must be respected.
6. This means that once the IF TV director decides to show an attempt live, he cannot show an earlier attempt in this event, which had previously been recorded with a view to playing it out.
7. The unit TV directors of each field event are producing non-stop feeds which enter the vision mixer and the EVS of the IF unit.
   - 1, 2 or 3 Content co-ordinators sitting inside the IF unit are carefully watching these feeds (following the events on CIS monitors), and deciding which attempts should be shown on air
   - The content co-ordinators, together with the IF EVS operator, store clips of the most important event attempts, and communicate the chosen clip and its duration, to the IF TV director and the IF production assistant
   - These clips should not be edited as 'highlights'; instead they should appear 'as live' when played
   - The IF production assistant then informs the TV director about the available time that exists in between 2 races, and which clips are available and ready to play out
   - The IF TV director tells the EVS operator when to start playing out the stored clips, and how many of these clips can be shown as one continuous sequence
   - In the event that a clip does not finish before the scheduled start time of the next race, the IF TV director asks the Competitions director, via his floor manager, to delay the introduction of the upcoming race to allow the clip to finish playing out. The IF TV director informs the Track director and Event Presentation
8. Medal ceremonies can be shown live, or summarised, or not at all.
9. To fill up small time gaps, the IF director can show live or recorded shots of athletes in the warm-up area, or in the athletes call room.
10. The priorities of the Integrated Feed production are as follows:
    - To make a continuous quality production of interesting content
    - Not to miss any important jumps or throws
    - To react to the unfolding stories as they develop
    - To avoid 'dead' moments as much as possible
    - To spread out the field events content over the available air time

5. TV GRAPHICS

ATOS - TV GRAPHICS SUPPLIER

As the official graphics service provider for all tier one European Athletics events, AtoS is responsible for the following TV related elements:

- Providing the on-screen timing graphics
- All on-screen TV graphics including virtual
- Information on false starts
- Photo finish cameras and equipment

The official language for the International Signal is English. Graphics are delivered in 16:9 format.

The photo finish replay, which is available after all finishes, can be used by the TV director when pictures do not clearly confirm the placing across the line of the leading athletes.

The race start reaction times, which are also available after all starts, can be used by the TV director in case of a false start.

Virtual (VR) graphics are to be inserted on the television picture for horizontal jumps and throws (except shot put).

For the long jump and triple jump, there are 2 virtual graphic elements:

- Footprint distance to the line (only shown on replays)
- Landing (shown both live and on replays of the master shot)

PRE-EVENT TIME

The host broadcaster's first communication with AtoS is usually in advance of the first site visit.

Topics for initial discussions include:

- Number of feeds required
- Main points of contact
- Cabling requirements

The HB will have a meeting with AtoS at the Technical Partners` Site Visit which usually takes place three to six months in advance of the event.

At this meeting, the following areas will be confirmed:

- Number of graphic feeds required
- Cabling requirements between HB truck and the AtoS operating position
- Exchange of technical specifications for cameras and lenses to be connected to the virtual graphics system

EVENT TIME

AtoS usually arrive on-site at the event 4 days in advance.

Once the HB is on-site, 2-3 days in advance, preparations should be made for the number of graphics and virtual feeds required, including all cabling between the HB truck and the AtoS operating room.

The HB is responsible for the provision and installation of all required cables from the AtoS operating room to the HB production vehicles / facilities, including a talkback system.

The AtoS Graphics Co-ordinator will require a meeting with the TV director and HB production staff 2 days before the start of the competition to:

- Show all graphics
- Discuss the implementation of the graphics during the event
- Introduce the TV graphics operators to the HB production unit crews

6. HOST BROADCASTER CO-OPERATION WITH EVENT PRESENTATION

PRE-EVENT

When planning for any major event, it is imperative that the HB is in constant communication with Event Presentation (EP) and in particular, the Event Presentation Director.

Leading up to the event, the EP director can assist with numerous topics such as:

- Timetabling
- Athlete introductions
- Discipline timings and duration
- Infield activity
- Special FX / lighting / pyros
- Medal ceremonies
- Opening & closing protocol

COMMUNICATION DURING THE EVENT

A HB production assistant in the OB van is in constant contact with an Event Presentation person situated at the EP production desk in the stadium, who is responsible for liaising with the HB.

This liaison individual should have communication back to the HB truck so that information can be easily passed between the HB and EP. The comms. system should be compatible with the system being used by EP.

The HB liaison person will also need a monitor, installed by the HB, showing the Integrated Feed.

Alternatively, the HB may provide their own person to sit at the EP production desk, who liaises with event presentation and communicates directly with the HB OB van.

PRESENTATION OF ATHLETES

The Host Broadcaster and Event Presentation work closely together for the presentation of the athletes prior to their event.

The exact details of how the athletes will be presented, should be confirmed, in advance, through a discussion between the HB and EP.

The questions to be discussed are:

- Will the presentation be with music and podium and light show etc.?
  - if so, where will it take place?
  - how long will it last?
- Will athletes in races be presented from lanes 1 to 8 (9), or lanes 8 to 1?
- Will all athletes in races be presented or only the 'star' athletes?
- If star athletes only, then how many and which names?
- Duration of the presentation of each athlete before the race
- Will the star athletes take longer to present?

The start of this presentation is a key moment, so there should be a strict communication flow established between the Competition Director (CD), HB and EP at this time.

Communication flow would be as follows:

- HB floor manager stays in constant face-to-face communication with the CD
- If the CD agrees to respect the pre-scheduled timetable, and no changes are requested from either the competition or TV sides, then the HB production assistant will make a countdown to the start of the next race or field event presentation in the comms of the floor manager and the EP director

DELAYING A RACE

It is possible that for sporting or TV reasons, the next race needs to be delayed. Below are the communication flows for these two scenarios.

Sporting Reasons

Some of the possible reasons for a delay would include:

- Athletes not yet ready
- Floor not ready
- A medal ceremony still going on
- Other event at the climax of its competition

If, for example, the CD decides to postpone the start by one minute (a proposal that sometimes also comes from EP), the following communication with the HB occurs:

- HB floor manager, who is always next to the CD, informs the HB Integrated Feed TV director
- HB IF TV director solves the problem internally by showing some more field events
- HB assistant producer informs EP of this

TV Reasons

If the HB Integrated Feed is still showing clips (ie. recordings) of field events and the TV director wants to delay the start of the next race by, for example, 30 seconds, the following communication takes place:

- HB Integrated Feed TV director asks his floor manager to request the Competitions director to delay the next race start by 30 seconds
- Once the CD agrees, the HB assistant producer informs Event Presentation

MEETINGS

At least one daily meeting should take place between the HB TV director / directors and the Event Presentation team to discuss the sessions ahead. If there is time, a meeting before each session can be even more beneficial.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AMSTERDAM
European Athletics Championship
AMSTERDAM 2016
HB

7. SHOT-BY-SHOT GUIDELINES FOR PRODUCING TRACK EVENTS

On the following pages you can find standard running orders for the production of track events, indicating the:

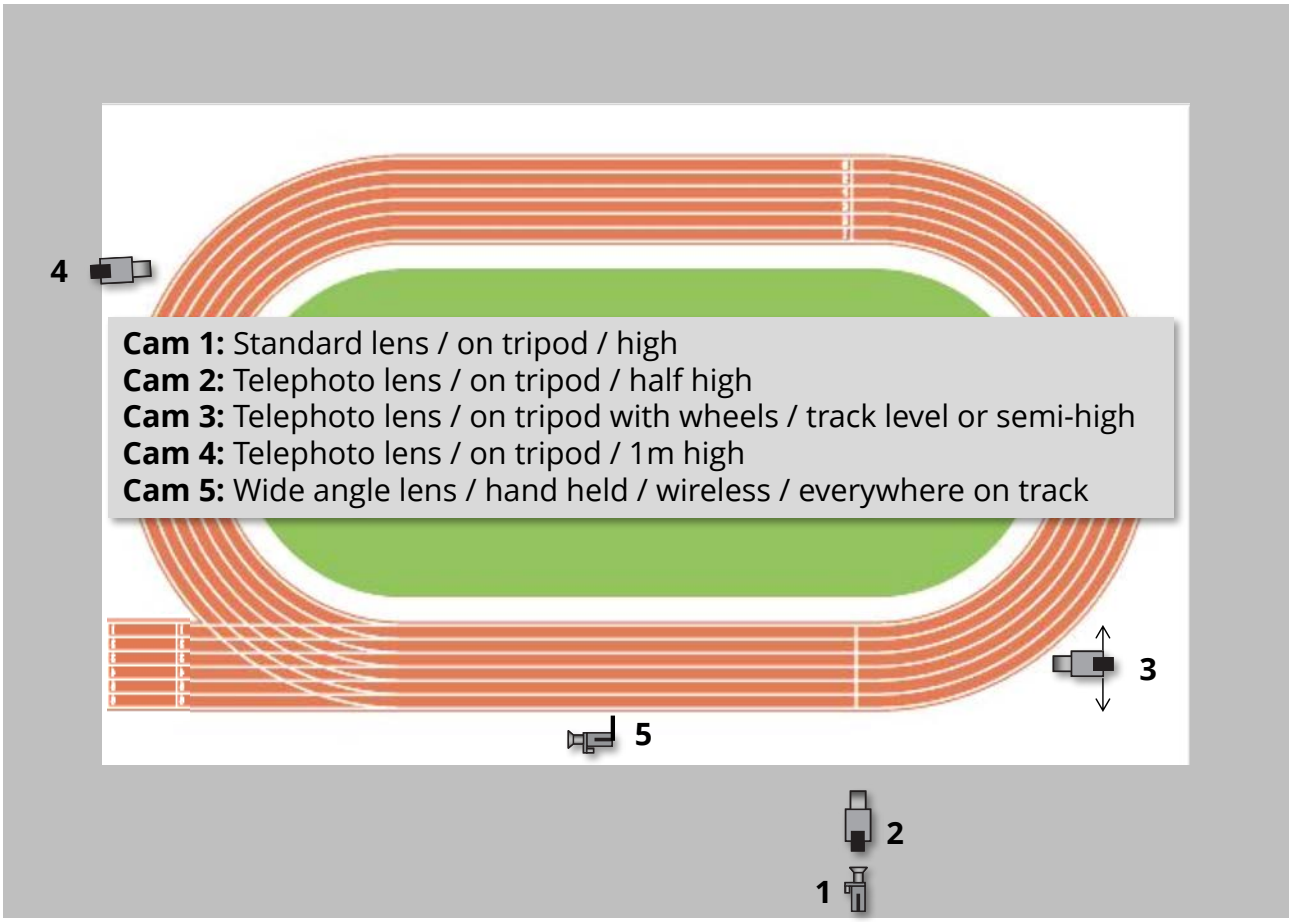
- Camera number
- Camera framing
- Action on the track
- Insertion of graphics
- Use of replays

The running order is based on a basic 5-camera plan, completed with the photo finish signal. (See camera plan below.)

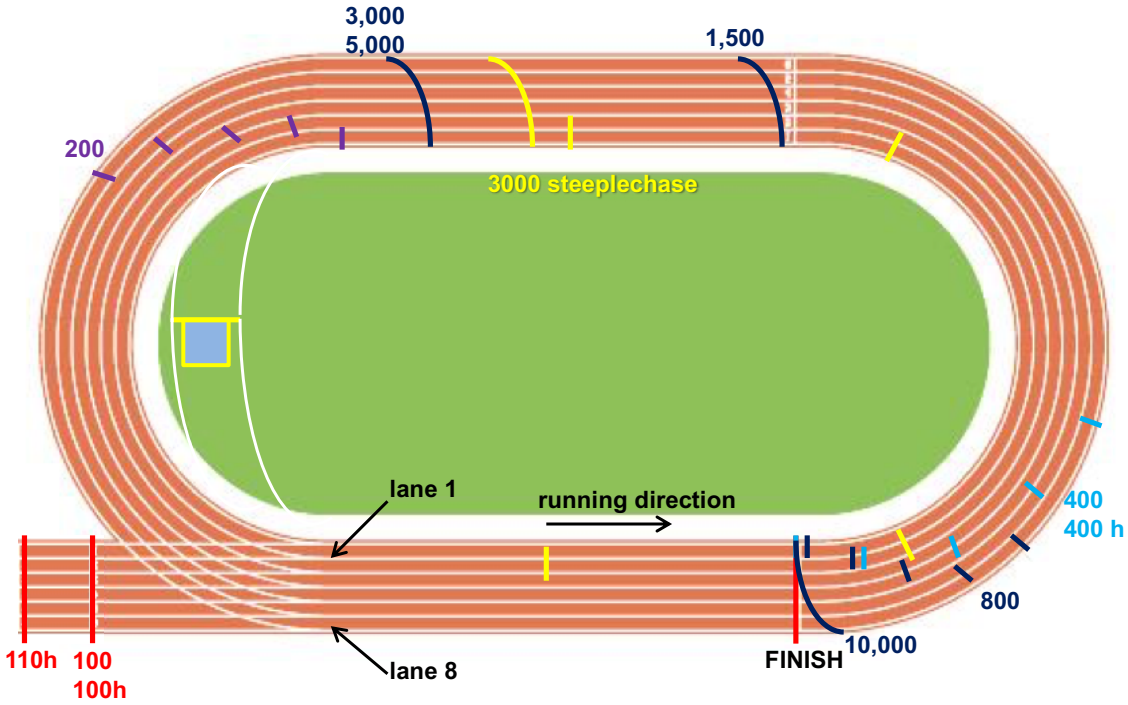
Using more than 5 cameras can make the production more complete.

Note: Alternative ways of framing, cutting and use of replays are possible.

MINIMUM CAMERA PLAN: TRACK + CEREMONIES + INTEGRATED FEED = 5 CAMERAS



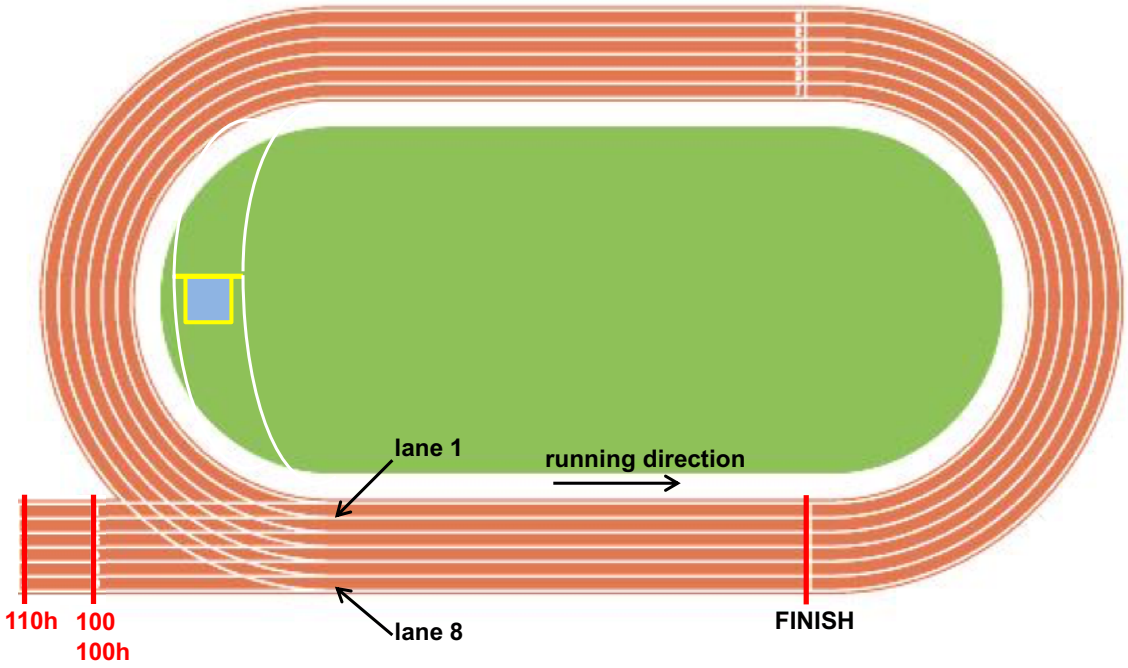
START POSITIONS ALL RACES



400m: 1 full lap in lanes
800m: 2 full laps, 1st bend in lanes
1,500m: start lap + 3 full laps (no lanes)
3,000m: start lap + 7 full laps (no lanes)
3,000m SC: start lap + 7 full laps via water jump
5,000m: start lap + 12 full laps (no lanes)
10,000m: 25 laps (no lanes)

100 METRES / 100 METRE HURDLES / 110 METRE HURDLES

START POSITIONS



Shot 1: Camera 1

- Wide shot shown while athletes preparing
- Full screen graphic list of participants inserted

Shot 2: Camera 2

- Close-up of each athlete, presented one by one by Stadium Event Presentation from lanes 1 to 8 (or 9)
- Lane by lane presentations should be in sync with the stadium speaker
- Each presentation should be between 5” and 10” per athlete
- Name graphic inserted on each athlete close-up
- End by showing all the athletes in lanes

Shot 3: Camera 3

- Close shot of star athlete(s) stepping into the starting blocks

Shot 4: Camera 1

- All athletes shown preparing in the starting blocks

Shot 5: Camera 2

- Close shot of a star athlete concentrating

Shot 6: Camera 5

- All athletes shown concentrating

Shot 7: Camera 3

- Close shot of other star athlete(s) concentrating

Shot 8: Camera 1

- Director should cut to the camera 1 wide shot, and insert the timing + race info graphics some seconds before the start
- Framing before the start should show all athletes
- Follow all athletes for the full race
- Athletes run in lanes from the start to the finish
- Camera 1 waits until the last athlete has crossed the finish line and then pans with the athletes. Usually with sprints the athletes are grouped when crossing the finish line, so camera 1 can just pan with the whole group

Shot 9: Camera 2:

- Close-up of winning athlete after the race
- Name + result graphic inserted

Shot 10 - Replay 1: Camera 5

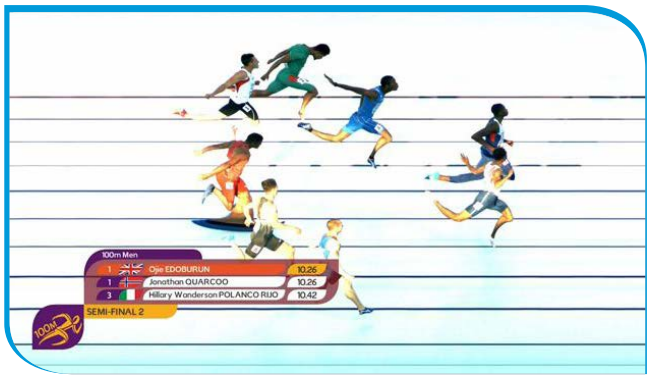
- Start of all athletes

Shot 11 - Replay 2: Camera 1

- Start + full race

Shot 12 - Replay 3: Photo Finish Camera

- The photo finish can be shown as a replay in the case of a very close finish



Shot 13 - Replay 4: Camera 3

- Full race of the 2 (or 3) best athletes competing
- Zoom in towards winning athlete as race nears end

Shot 14 - Replay 5: Camera 2

- Finish of winning athlete and runner-up
- This replay used in the event of a close finish

Shot 15: Camera 2

- Close up of winning athlete celebrating

Shot 16: Camera 1

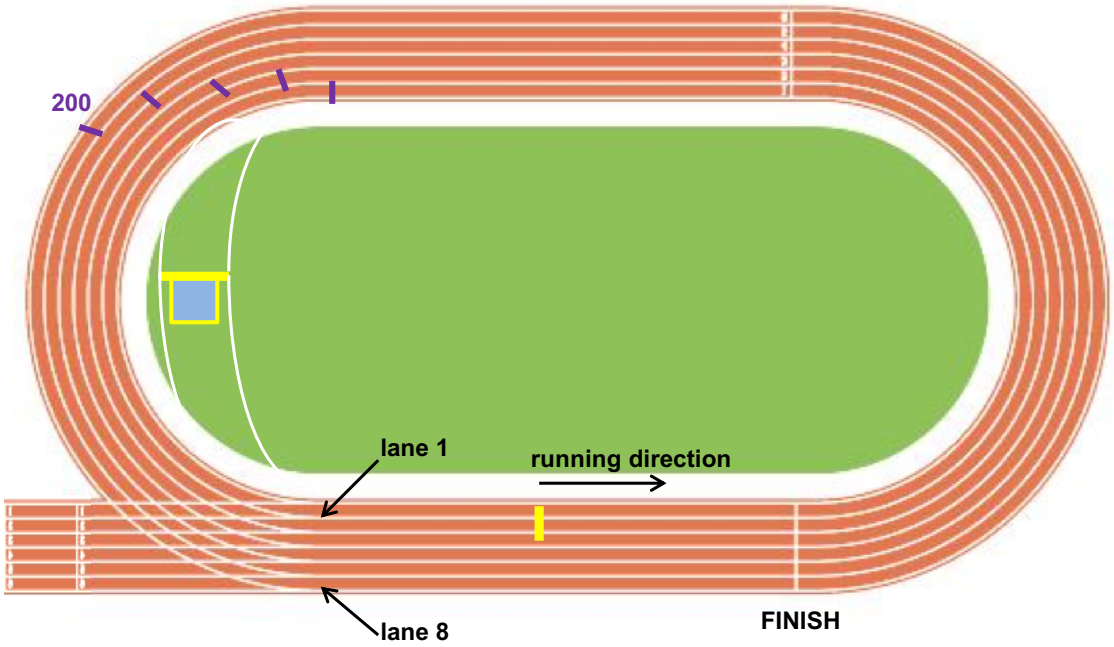
- Wide shot shown
- Full screen graphic results list inserted

Directing Tip!

Prior to the start of the sprints, cut to the main camera and superimpose the graphics clock as the start gun is raised.

200 METRES

START POSITIONS



Shot 1: Camera 1

- Wide shot shown while athletes preparing
- Full screen graphic list of participants inserted

Shot 2: Camera 5

- Close shot of each athlete, presented one by one by Stadium Event Presentation, going lane by lane from lane 8 to lane 1
- Lane by lane presentations should be in sync with the stadium speaker
- Each presentation should be between 5” and 10” per athlete
- Name graphic inserted on each athlete close shot

Shot 3: Camera 4

- Close shot of a star athlete stepping into the starting blocks

Shot 4: Camera 1

- All athletes stepping into the starting blocks

Shot 5: Camera 2

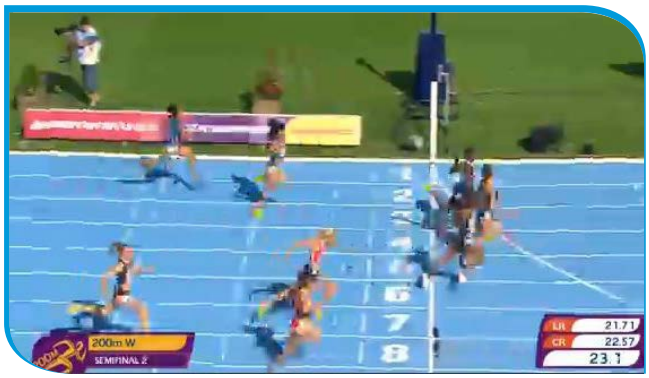
- Close shot of a star athlete concentrating

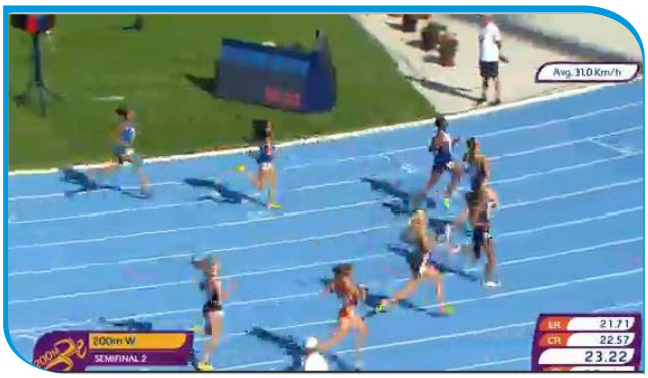
Shot 6: Camera 5

- All athletes (front view) concentrating

Shot 7: Camera 1

- Director should cut to the camera 1 wide shot, and insert the timing + race info graphics some seconds before the start
- Framing before the start should include all athletes
- Athletes run in lanes from the start to the finish
- Camera 1 waits until the last athlete has crossed the finish line and then pans with the athletes. Usually with sprints the athletes are grouped when crossing the finish line, so camera 1 can just pan with the whole group





Shot 8: Camera 2

- Close-up of winning athlete after the race
- Name + result graphic inserted

Shot 9 - Replay 1: Camera 5

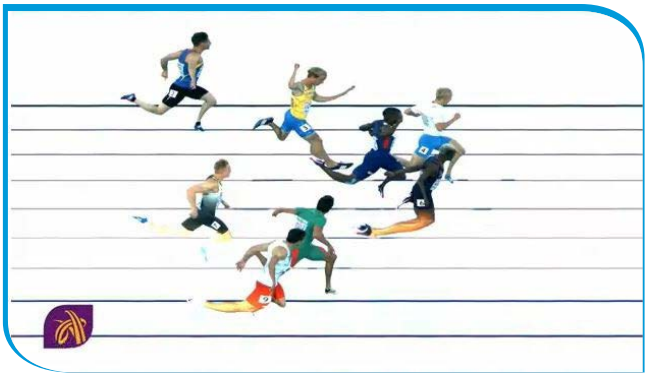
- Start of all athletes

Shot 10 - Replay 2: Camera 1

- Start + full race

Shot 11 - Replay 3: Photo Finish Camera

- Photo finish can be shown as a replay in the event of a very close finish



Shot 12 - Replay 4: Camera 3

- Last 100 metres of the 2 (or 3) best athletes competing
- Zoom in towards winning athlete as race nears end

Shot 13 - Replay 5: Camera 2

- Finish of winning athlete and runner-up
- This replay is used in the event of a close finish

Shot 14: Camera 2

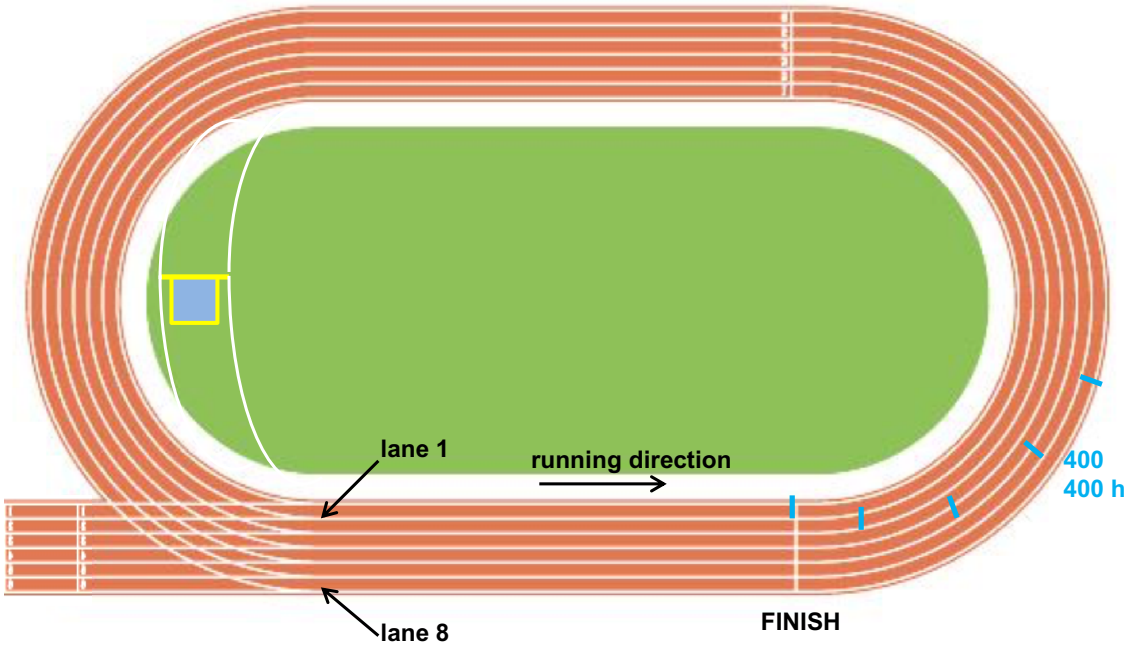
- Close shot of winning athlete celebrating

Shot 15: Camera 1

- Wide shot shown
- Full screen graphic results list inserted

400 METRES / 400 METRE HURDLES

START POSITIONS



400m – 400m Hurdles: 1 full lap in lanes

Shot 1: Camera 1

- Wide shot shown while athletes preparing
- Full screen graphic list of participants inserted

Shot 2: Camera 5

- Close-up of each athlete, presented one by one by Stadium Event Presentation, going lane by lane from lane 8 to lane 1
- Lane by lane presentations should be in sync with the stadium speaker
- Each presentation should be between 5" and 10" per athlete
- Name graphic inserted on each athlete close shot

Shot 3: Camera 2

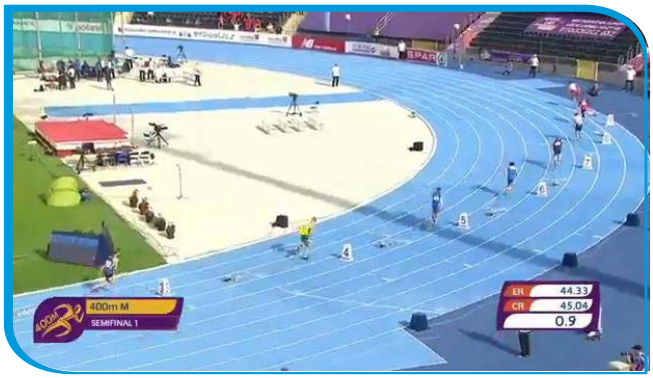
- Close shot of a star athlete stepping into the starting blocks

Shot 4: Camera 3

- Close shot of a star athlete preparing in the starting blocks

Shot 5: Camera 2

- Some seconds before the start the director should cut to the wide shot and insert the timing + race info graphics
- Framing should show all athletes before the start
- Athletes run in lanes from the start to the finish
- If camera 1 is high and there are few obstacles on the back straight, the entire race can be shown on camera 1
- If camera 1 has a lower position and/or there are obstacles on the back straight, camera 1 can be interrupted by camera 4 and/or camera 2



Shot 6 (Optional): Camera 4

- Showing athletes in all lanes on the back straight

Shot 7 (Optional): Camera 2

- Full figure of the leading athlete

Shot 8: Camera 1

- Follow all athletes in the last 100 metres + finish
- Camera 1 waits until the last athlete has crossed the finish line and then pans with the athletes

Shot 9: Camera 5

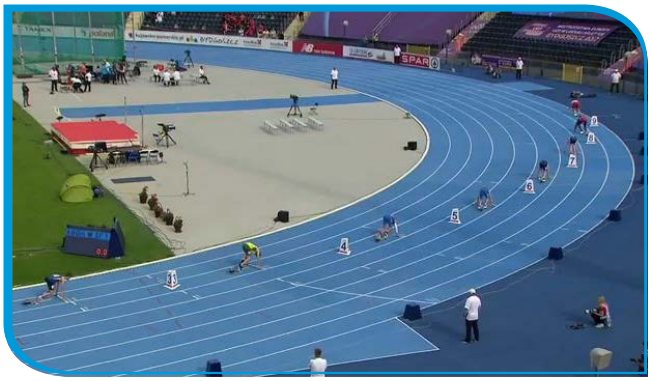
- Close shot of of winning athlete after the race
- Name + result graphic inserted

Shot 10: Camera 2 or 3

- Close shot of second-placed athlete after the race

Shot 11 - Replay 1: Camera 1

- Race start + last 100 metres



Shot 12 - Replay 2: Camera 2

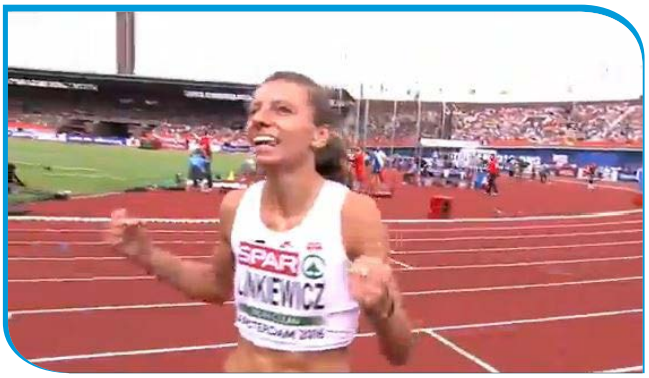
- Last 50 metres of duel for 1st place (if any)

Shot 13 - Replay 3: Camera 3

- Last 50 metres of the winning athlete or of the two athletes competing for 1st place

Shot 14 - Camera 5

- Close shot of winning athlete celebrating

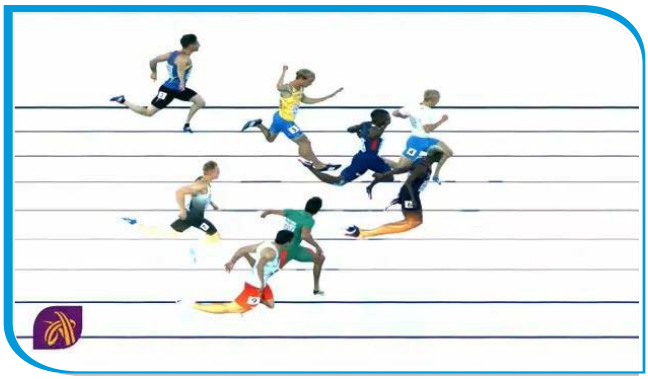


Shot 15: Camera 1

- Wide shot shown
- Full screen graphic results list inserted

Additional replay option: Photo Finish Camera

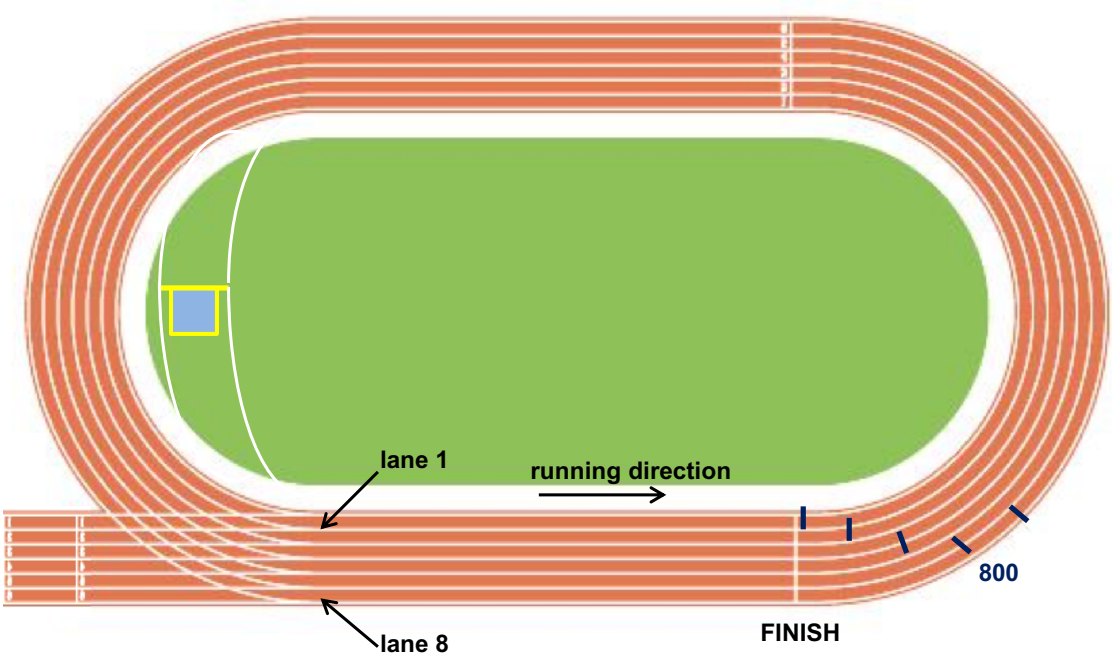
- In case of a very close finish, the photo finish can be shown as a replay
- Can be shown after Shot 12



Directing Tip!
200m and 400m races should ideally be covered continuously from the main camera.

800 METRES

START POSITIONS



800m: 2 full laps, 1st bend in lanes

Shot 1: Camera 1

- Wide shot shown while athletes preparing
- Full screen graphic list of participants inserted

Shot 2: Camera 5

- Close shot of each athlete, presented one by one by Stadium Event Presentation, going lane by lane from lane 8 to lane 1
- Lane by lane presentations should be in sync with the stadium speaker
- Each presentation should be between 5" and 10" per athlete
- Name graphic inserted on each athlete close shot
- In the event that there are 2 athletes in each lane, the decision can be made, in order to speed up the presentation, not to do lane by lane presentation, but to move the camera over all athletes and then make a close shot of the favourite(s) with camera 3

Shot 3: Camera 3

- Close shot of star athlete concentrating

Shot 4: Camera 1

- Some seconds before the start, the director should cut to the wide shot, and insert the timing + race info graphics
- Framing should show all athletes before the start
- Athletes run in lanes from the start to the end of the first curve; then the athletes run on the inner side of the track

Shot 5: Camera 4

- All lanes shown after the first curve
- Zoom in to lane 1

Shot 6: Camera 2

- Leading group shown in full figure

Shot 7: Camera 3

- Medium shot of athletes in the front straight

Shot 8: Camera 1

- Follow all athletes finishing
- Camera 1 waits until the last athlete has crossed the finish line and then pans with the athletes

Shot 9: Camera 5

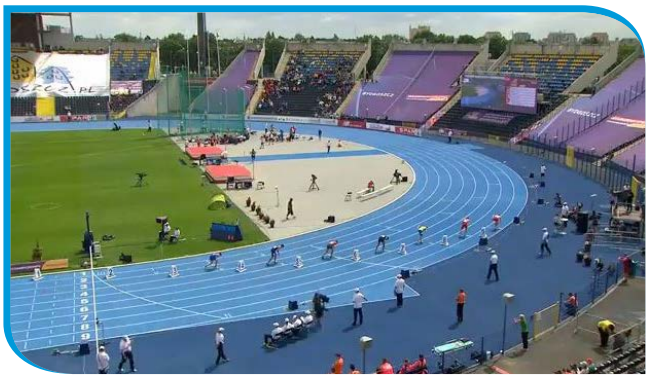
- Close shot of winning athlete after the race
- Name + result graphic inserted

Shot 10: Camera 2 or 3

- Close shot of second-placed athlete after race

Shot 11 - Replay 1: Camera 1

- Race start + race highlights



Shot 12 - Replay 2: Camera 2

- Last 50 metres of duel for 1st place (if any)

Shot 13 - Replay 3: Camera 3

- Last 50 metres of the winning athlete or the duel for 1st place

Shot 14: Camera 5

- Close shot of winning athlete celebrating

Shot 15: Camera 1

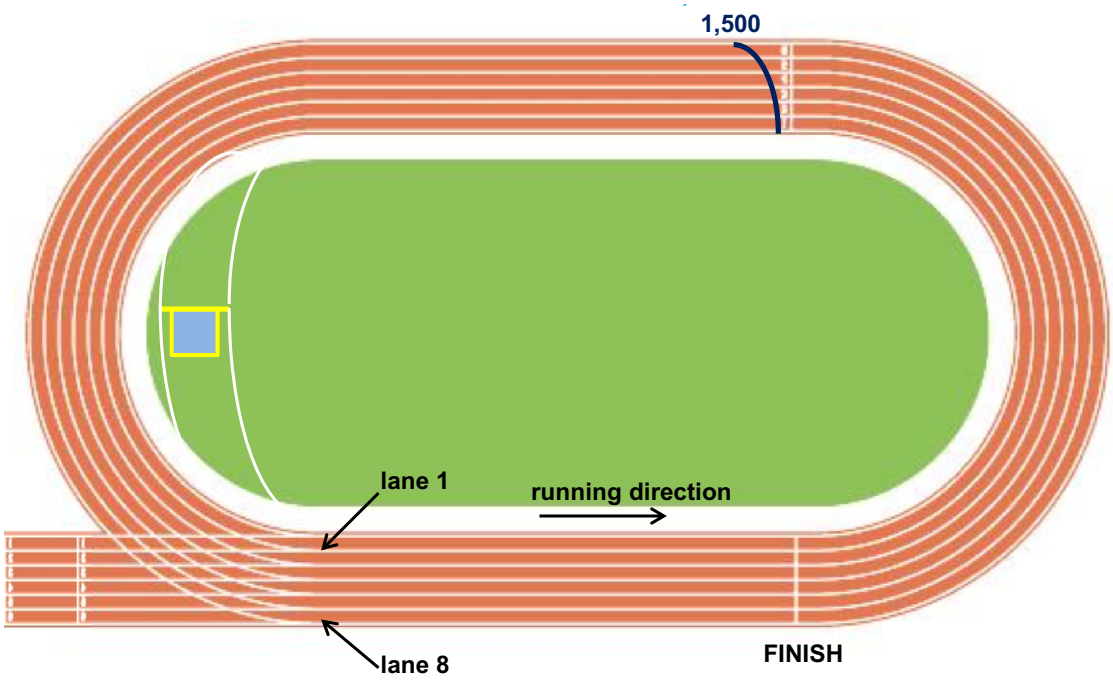
- Wide shot shown
- Full screen graphic results list inserted

Additional replay option: Photo Finish Camera

- In case of a very close finish, the photo finish can be shown as a replay
- Can be shown after Shot 12

1500 METRES

START POSITIONS



1,500m: start lap + 3 laps (no lanes)

Shot 1: Camera 1

- Wide shot shown while athletes preparing
- Full screen graphic list of participants inserted
- Graphics can be more than one page

Shot 2: Camera 5

- Medium shot travelling from lane 8 to lane 1 stopping at 2 or 3 star athletes presented with name graphics in sync with the stadium speaker
- End with a shot of all the athletes

Shot 3: Camera 5

- Show the athletes as they move towards the starting line
- Follow all athletes from the race start for the first 10 metres
- Timing + race info graphics inserted

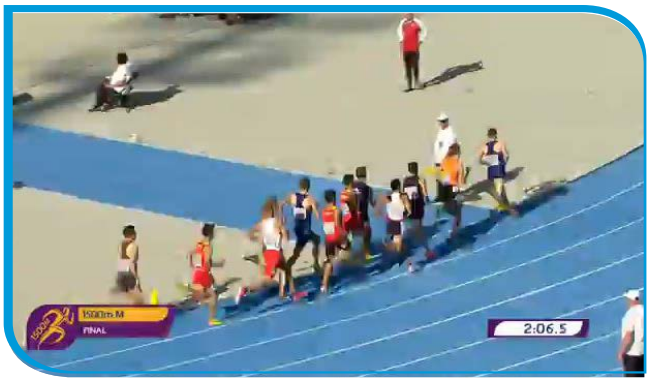
Shot 4: Camera 4

- All lanes shown
- Zoom in with athletes as they move towards lane 1
- The athletes run on the inner side of the track

In-Race Coverage

Camera 1

- Athletes shown throughout the race



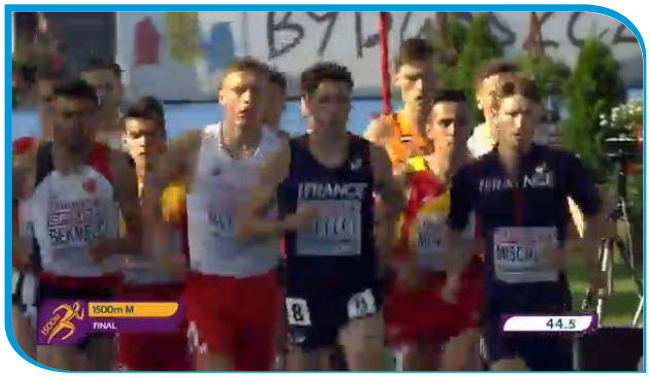
In-Race Coverage (cont.)

Camera 2

- Closer shot of leading group in full figure

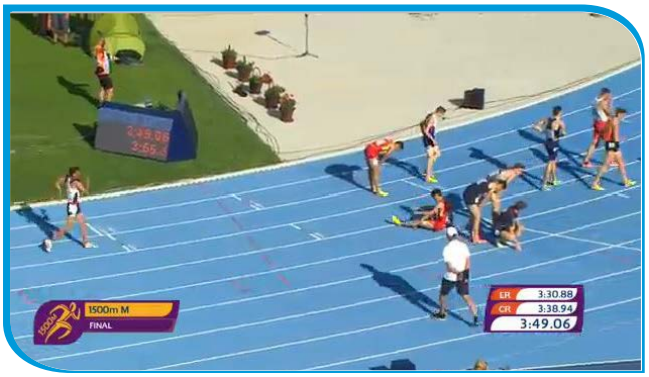
Camera 3

- Medium shot of athletes in front straight



Camera 1

- Follow athletes finishing
- Camera 1 waits until the last athlete has crossed the finish line and then pans with the athletes



Post-Race

Shot 1: Camera 5

- Close shot of winning athlete after the race
- Name + result graphic inserted

Shot 2: Camera 3

- After the finishing of the first group of athletes, camera 3 (full figure) can also be used to show the other athletes crossing the finish line

Shot 3: Camera 2 or 3

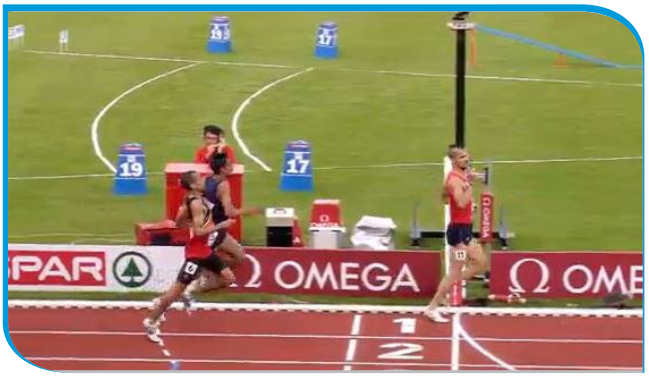
- Close shot of second-placed athlete after the race

Shot 4 - Replay 1: Camera 1

- Race start + race highlights

Shot 5 - Replay 2: Camera 2

- Last 50 metres of duel for 1st place (if any)



Shot 6 - Replay 3: Camera 3

- Last 50 metres of the winning athlete or of the duel for 1st place

Shot 7: Camera 5

- Close shot of winning athlete celebrating

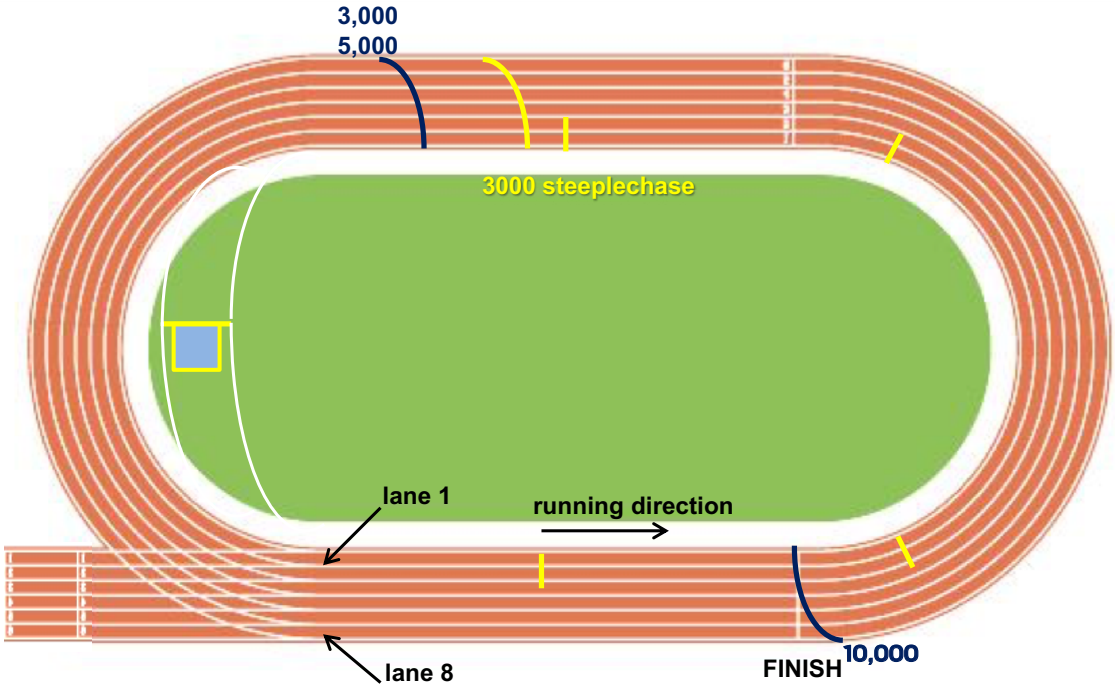
Shot 8: Camera 1

- Wide shot shown
- Full screen graphic results list inserted

Directing Tip!
All track disciplines up to 1500m should be produced uninterrupted by field events.

3000M / 3000M STEEPLECHASE / 5000M

START POSITIONS



3,000m: start lap + 7 laps (no lanes)
3,000m steeplechase: start lap + 7 laps (via water jump)
5,000m: start lap + 12 laps (no lanes)
10,000m: 25 laps (no lanes)

Shot 1: Camera 1 or 4

- Wide shot shown while athletes preparing
- Full screen graphic list of participants inserted
- Graphics can be more than one page

Shot 2: Camera 5

- Medium shot travelling from lane 8 to lane 1, stopping at 2 or 3 star athletes presented with name graphics, in sync with the stadium speaker
- End with a shot of all the athletes
- Depending on the position of the steeplechase water pool (inside or outside the track) the start line for the 3000m steeplechase can be in different locations

Shot 3: Camera 5

- Show the athletes as they move towards the starting line
- Follow all athletes from the race start for the first 10 metres
- The athletes run on the inner side of the track
- Timing + race info graphics inserted
- In the 3000m steeplechase, the athletes cross through the water pool from the first full lap of the race until the finish

In-Race Coverage

Camera 1

- Athletes shown throughout the race

Camera 2

- Close shot of leaders in full figure

Camera 3

- Medium shot of athletes in front straight

Camera 4

- The athletes shown running on the back straight

Camera 5

- In the 3000m steeplechase, the water pool crossing can be filmed with camera 5 from the inside of the track

Camera 1

- Follow athletes finishing
- Camera 1 waits until the last athlete has crossed the finish line and then pans with the athletes

Post-Race

Shot 1: Camera 5

- Close shot of of winning athlete after the race
- Name + result graphic inserted

Shot 2: Camera 3

- After the finishing of the first group of athletes, camera 3 (full figure) can also be used to show the other athletes crossing the finish line

Shot 3: Camera 2 or 3

- Close shot of second-placed athlete after race

Shot 4 - Replay 1: Camera 1

- Race start + race highlights

Shot 5 - Replay 2: Camera 2

- Last 50 metres of duel for 1st place (if any)

Shot 6 - Replay 3: Camera 3

- Last 50 metres of the winning athlete or the duel for 1st place

Shot 7: Camera 5

- Close shot of winning athlete celebrating

Shot 8: Camera 1

- Wide shot shown
- Full screen graphic results list inserted

Directing Tips!

In both middle and long-distance races, closer shots of the athletes should be shown by the TV director throughout the race.

At the start of the 1500m or any longer track races, it is recommended to pan quite fast across the line-up of athletes, staying a bit longer on the favourites; ideally two, but a maximum of four athletes. To promote local athletes, it is recommended to place them next to the favourites.


SWEDEN
7

8. SHOT-BY-SHOT GUIDELINES FOR PRODUCING FIELD EVENTS WITH 3 CAMERAS

These guidelines below are based on a basic 3-camera plan (of which one camera is unmanned).

The use of additional cameras on top of the 3 cameras can result in an enhanced production of the discipline by showing more angles and reactions of:

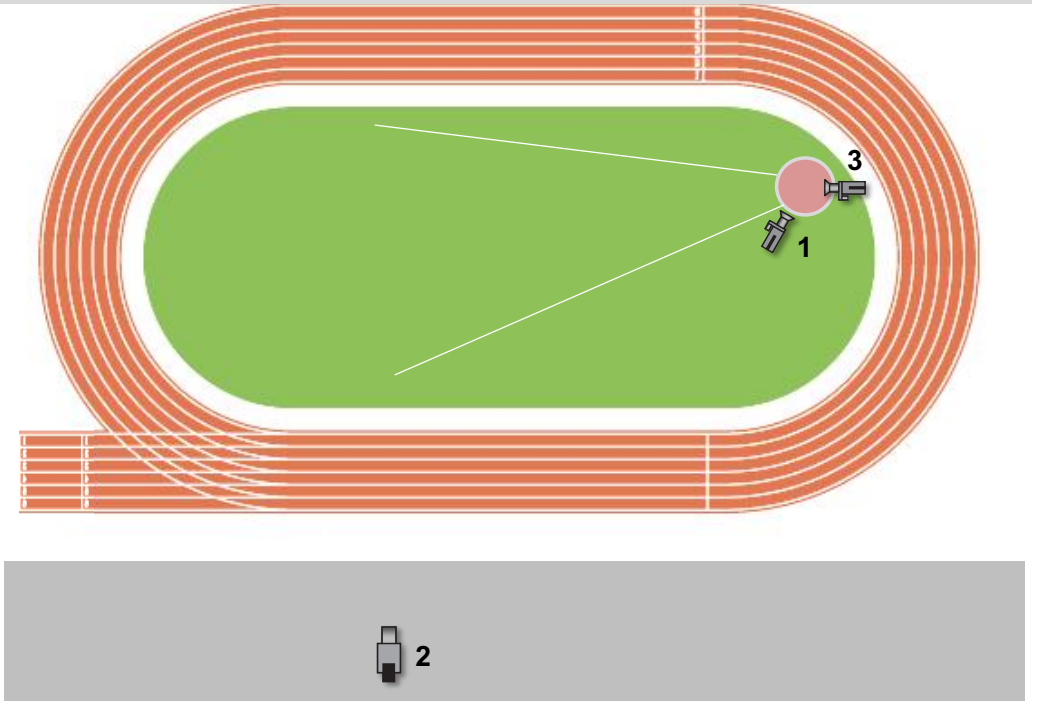
- Other competitors
- Coaches
- Spectators

Note: An alternative way of framing, cutting and using replays is possible.

HAMMER THROW / DISCUS THROW

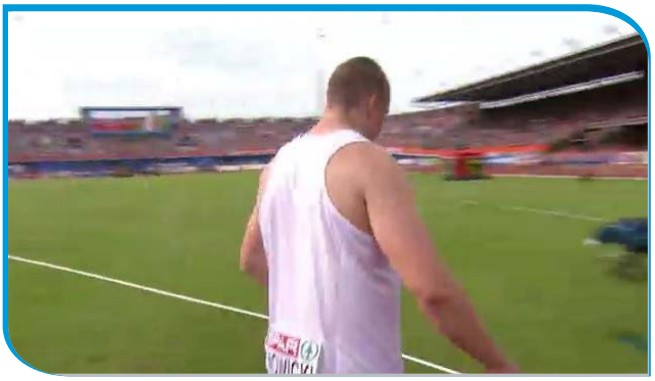
MINIMUM CAMERA PLAN - 3 CAMERAS

Cam 1: Standard lens / hand held / field level
Cam 2: Telephoto lens / on tripod / high
Cam 3: Wide angle lens / on tripod / field level / lens through the net / unmanned
(Framing: Full figure of athlete inside the cage)



Shot: Camera 1

- Medium shot of athlete walking from the bench to the cage



Shot 2: Camera 3

- Athlete walking into the cage
- Name graphic inserted

Shot 3: Camera 1

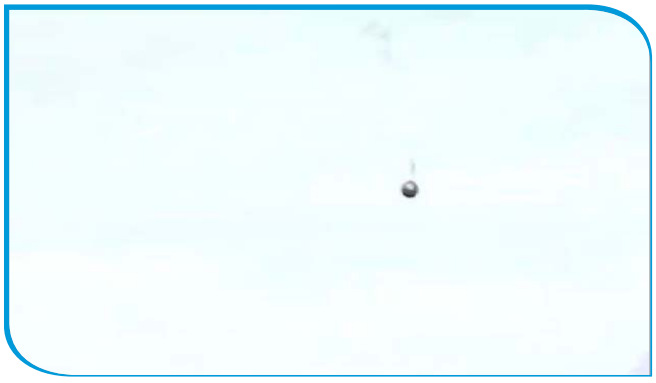
- Close-up of athlete concentrating

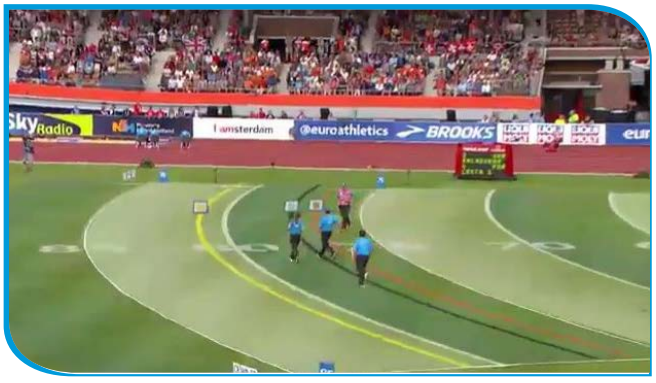
Shot 4: Camera 3

- Full figure of athlete shown throwing
- It is important to see the full figure during the throw

Shot 5: Camera 2

- Close shot of hammer/discus flying through the air
- Zoom out for landing
- Virtual graphic lines can be used on the pictures of camera 2



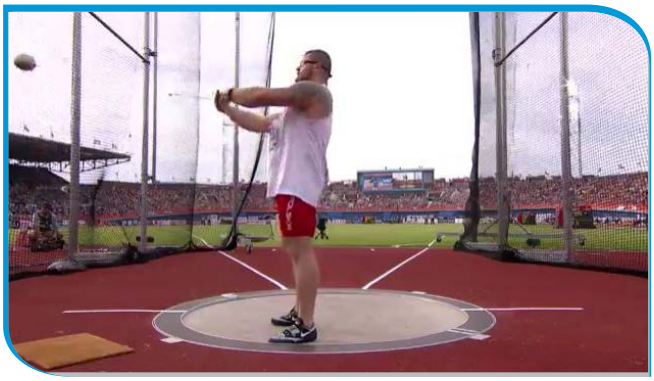


Shot 6: Camera 1

- Close shot of athlete reaction post-throw

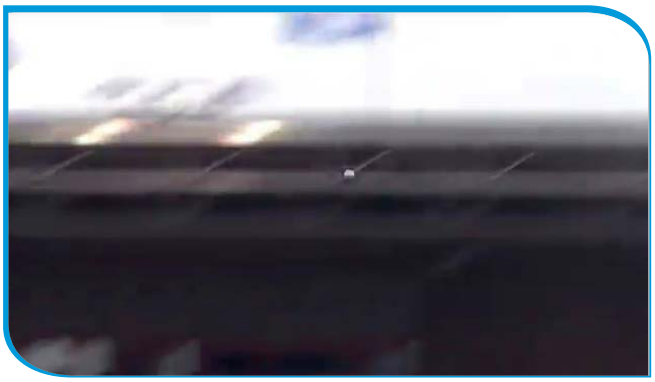
Shot 7 - Replay 1: Camera 3

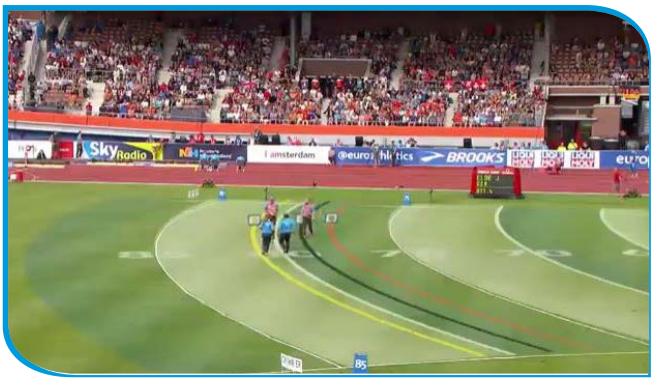
- Showing the athlete throw



Shot 8 - Replay 2: Camera 2

- Full throw of athlete shown
- Hammer/discus flying + landing





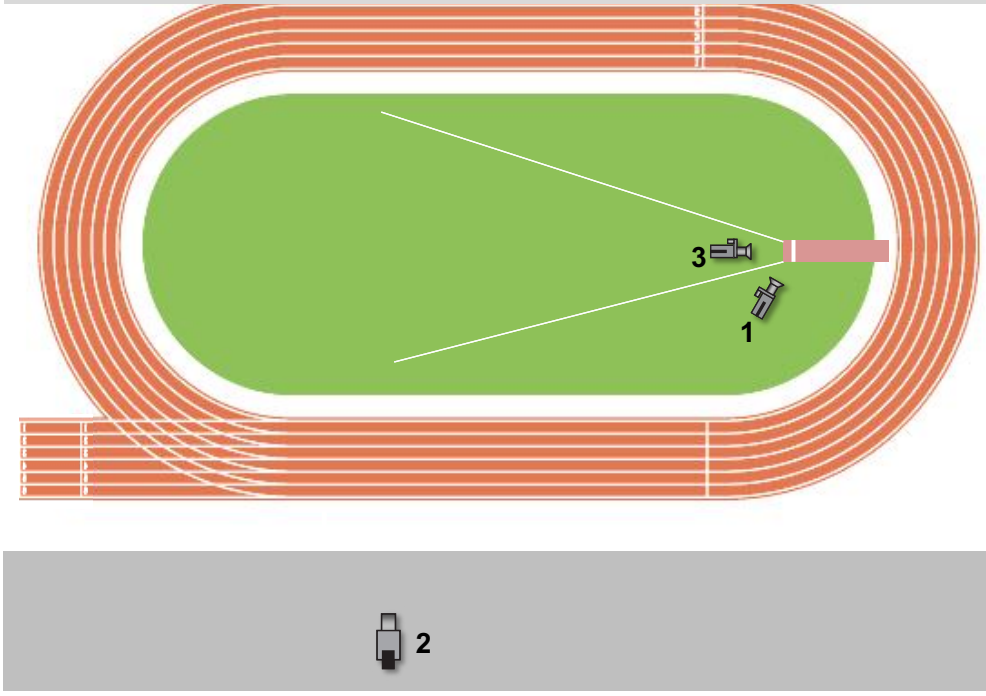
Shot 9: Camera 1

- Medium shot of athlete shown walking towards the bench
- Name + throw result graphic inserted

JAVELIN THROW

MINIMUM CAMERA PLAN - 3 CAMERAS

Cam 1: Standard lens / on tripod / field level
Cam 2: Telephoto lens / on tripod / high
Cam 3: Wide angle lens / on tripod / field level / unmanned
(Framing: Full figure of athlete at the stop line)



Shot 1: Camera 2

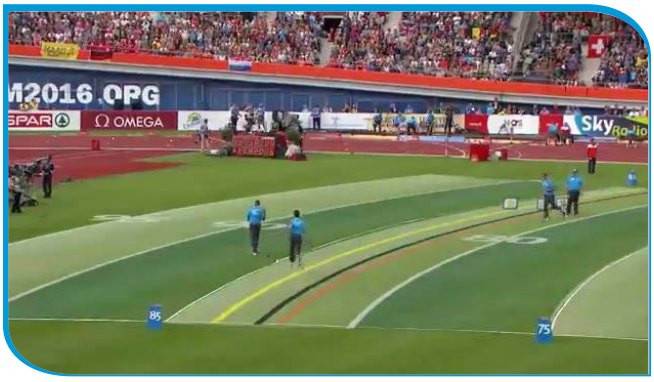
- Medium shot of athlete walking to the start line + ending in full figure

Shot 2: Camera 1

- Athlete close shot concentrating + name graphic inserted
- Zoom out to full figure athlete running + throwing
- Full figure of the athlete should be shown during the throw
- Important to show if athlete does/does not cross stop line after the throw

Shot 3: Camera 2

- Close shot of javelin in the air
- Zoom out to show javelin flying + landing
- Virtual graphic lines can be used on the camera 2 pictures



Shot 4: Camera 1

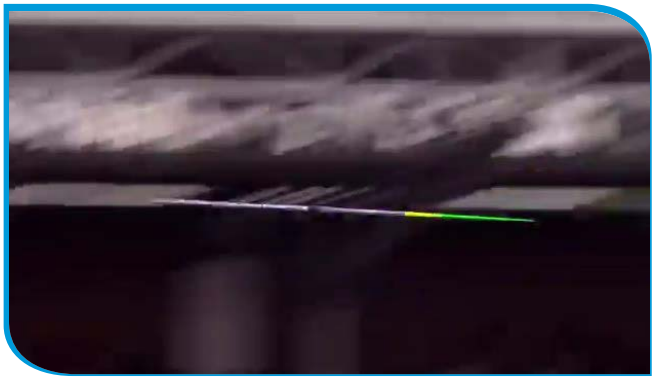
- Close shot of athlete reaction to throw

Shot 5 - Replay 1: Camera 3

- Last steps of the athlete + throw

Shot 6 - Replay 2: Camera 2

- Full run of athlete + throw + landing

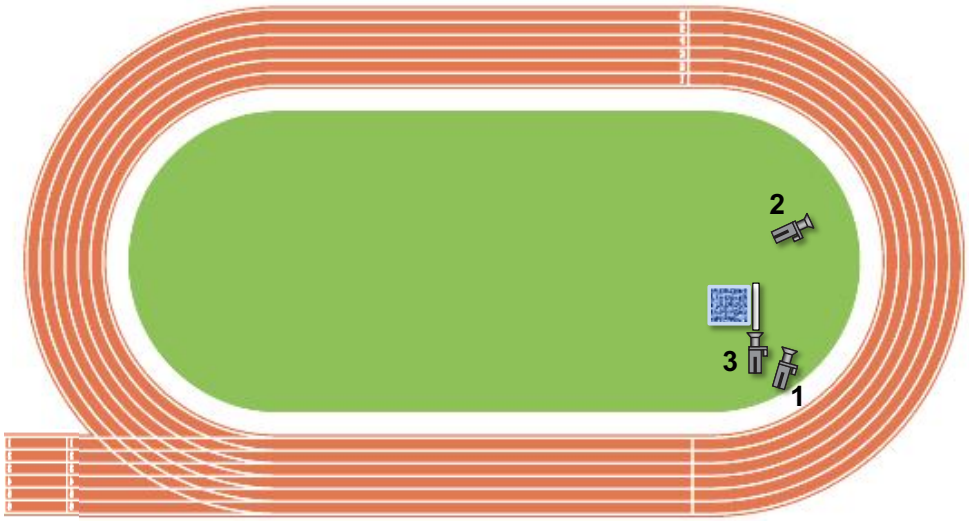


Shot 7: Camera 2

- Medium shot athlete walking towards the bench
- Name + result graphic inserted

HIGH JUMP

MINIMUM CAMERA PLAN - 3 CAMERAS



Cam 1: Standard lens / on tripod / field level
Cam 2: Standard lens / hand held / field level
Cam 3: Standard lens / on tripod / on platform of 0,5m high / unmanned
(Framing: Athlete crossing the bar)

Shot 1: Camera 2

- Medium shot of athlete walking from bench to start + ending in full figure

Shot 2: Camera 1

- Close shot of athlete concentrating. Name + height graphic inserted
- Zoom out to athlete full figure running + jumping + landing
- It is important to see the full figure of the athlete during the jump
- Zoom in to medium shot of athlete reaction

Shot 3 - Replay 1: Camera 3

- Athlete crossing the bar
- The angle of the mini-camera must allow for the gap between the athlete and the bar to be visible
- When the athlete touches the bar, it is necessary to show if the bar stays or falls

Shot 4: Camera 2

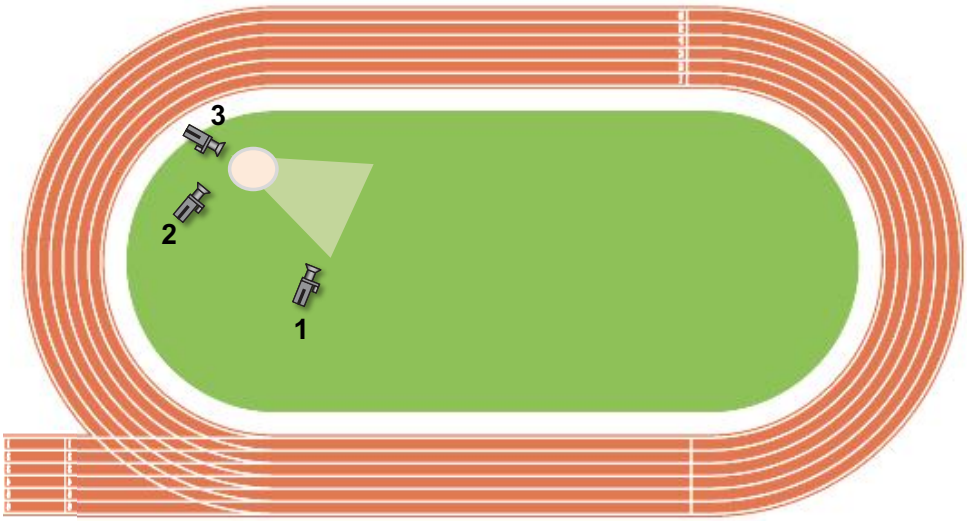
- Medium shot of athlete post-jump
- Name + result graphic inserted

Shot 5 - Replay 2: Camera 1

- Athlete full run + jump

SHOT PUT

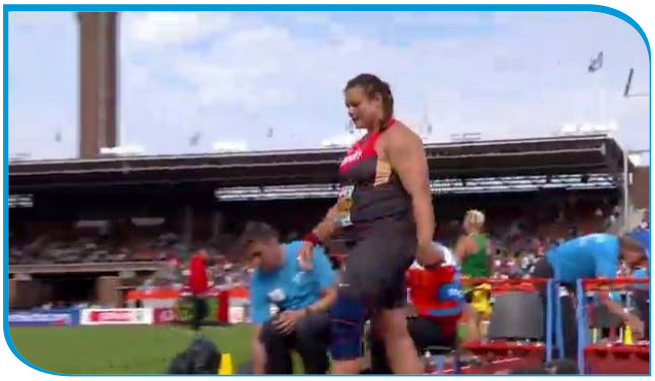
MINIMUM CAMERA PLAN - 3 CAMERAS



Cam 1: Standard lens / on tripod / field level
Cam 2: Standard lens / hand held / field level
Cam 3: Standard lens / on tripod / unmanned
(Framing: Full figure of athlete inside the circle)

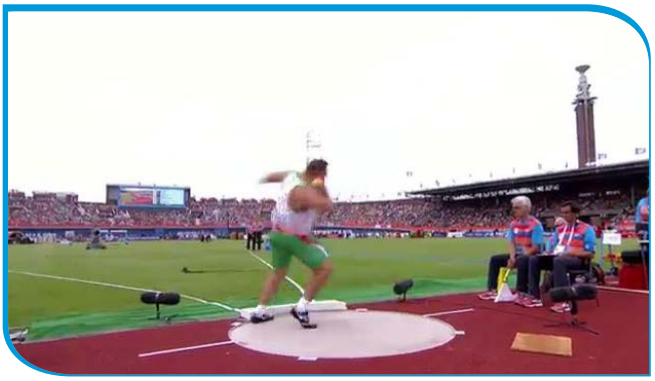
Shot 1: Camera 2

- Medium shot of the athlete walking from the bench to the circle



Shot 2: Camera 3

- Athlete preparing + name graphic inserted
- Athlete throwing full figure
- It is important to see the full figure during the throw

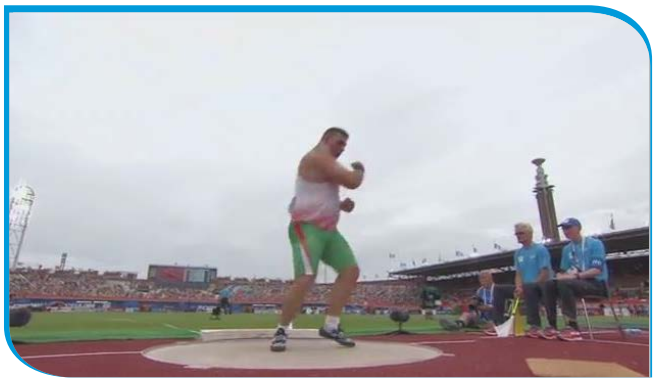


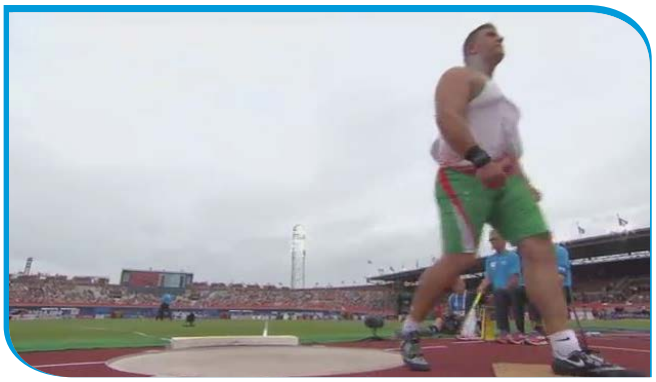
Shot 3: Camera 1

- Shot in the air + landing

Shot 4: Camera 3

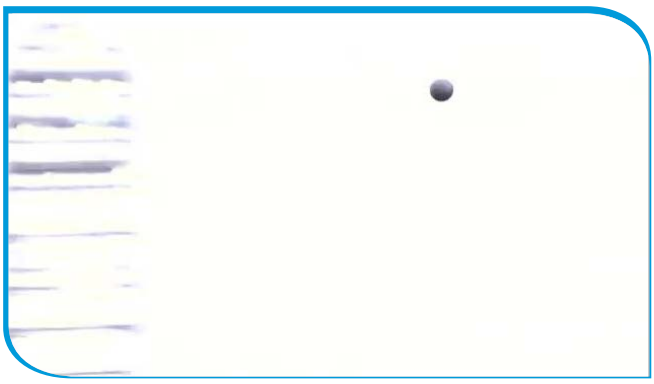
- Athlete shown stepping out of the circle
- It is important to show where the athlete steps out of the circle
- Stepping out behind the circle side lines means the throw is valid





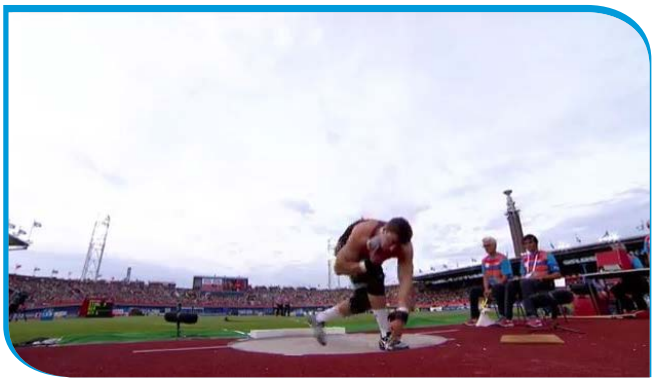
Shot 5 - Replay 1: Camera 1

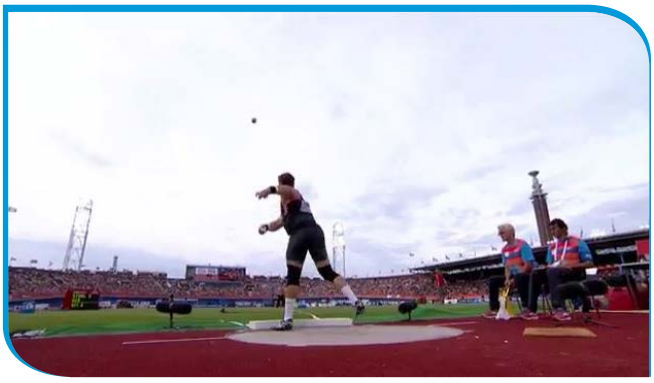
- Full figure of athlete shown throwing
- Shot flying through air + landing



Shot 6 - Replay 2: Camera 3

- Shot put usually happens fast without sufficient time for a second replay
- If there is enough time, a second replay of camera 3 can be shown





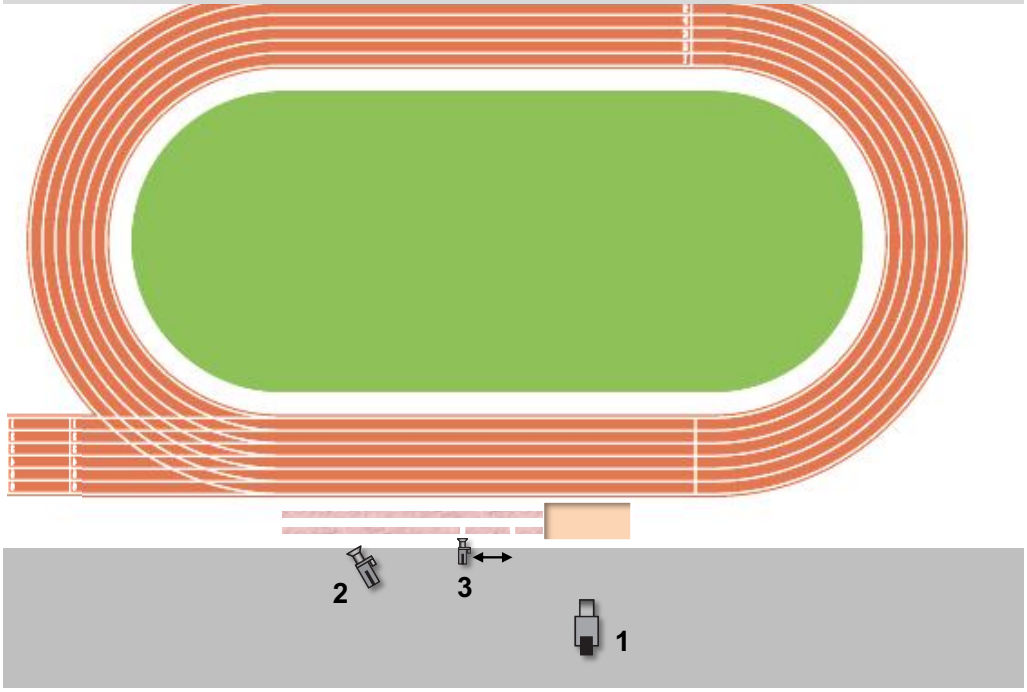
Shot 7: Camera 2

- Close shot of athlete reaction
- Name + result graphic inserted

LONG JUMP / TRIPLE JUMP

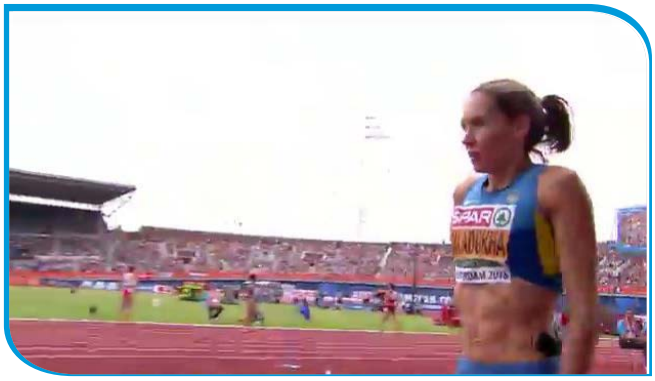
MINIMUM CAMERA PLAN - 3 CAMERA

Cam 1: Telephoto lens / on tripod / half high
Cam 2: Standard lens / hand held / field level
Cam 3: Standard lens / on low tripod / field level / unmanned minicamera
(Framing: Athlete`s foot at the footprint line)



Shot 1: Camera 2

- Medium shot of the athlete walking from the bench to the starting position + ending in full figure



Shot 2: Camera 1

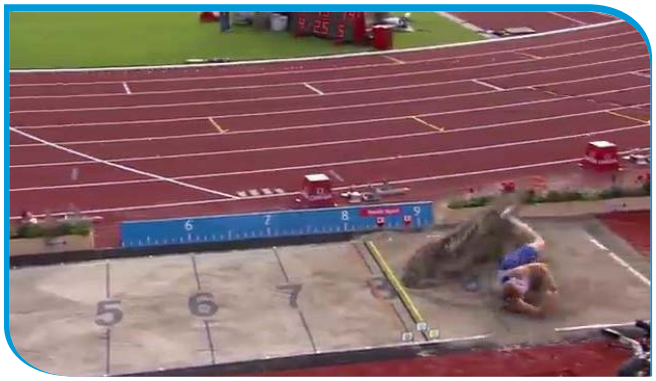
- Athlete shown concentrating + name graphic inserted
- Full figure of athlete shown running + jumping
- It is important to see the full figure during the jump
- Zoom in to a medium shot after the landing
- Virtual graphic lines can be used on the pictures of camera 1

Shot 3: Camera 2

- Shot of judge showing the white or red flag

Shot 4 - Replay 1 : Camera 1

- Full figure of athlete running + jumping + landing



Shot 5 - Replay 2: Camera 3

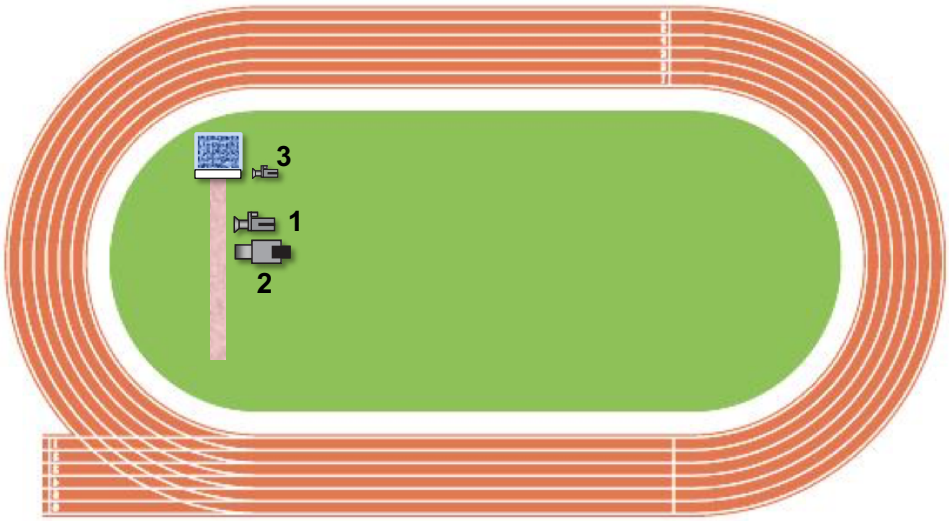
- Footprint shown
- It is important to always replay the footprint
- Virtual graphic lines can be used on the pictures of camera 3
- Camera 3 should be a mini-camera to ensure the view of the coaches sitting in line with the board is not blocked

Shot 6: Camera 2

- Close shot of athlete reaction post-jump
- Name + result graphic inserted

POLE VAULT

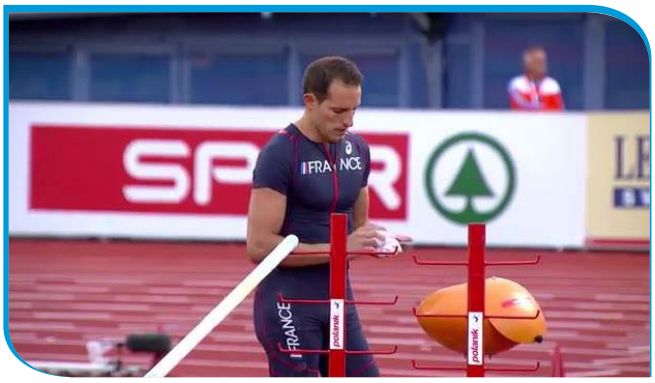
MINIMUM CAMERA PLAN - 3 CAMERAS



Cam 1: Standard lens / on tripod / field level
Cam 2: Telephoto lens / on tripod / field level
Cam 3: Minicamera / attached to the bar support / unmanned
(Framing: Athlete crossing the bar)

Shot 1: Camera 1

- Medium shot of athlete walking from the bench to the starting position + ending in full figure



Shot 2: Camera 2

- Close shot of athlete concentrating
- Name + height graphic inserted

Shot 3: Camera 1

- Full figure of athlete running + jumping
- It is important to see the full figure of the athlete during the performance

Shot 4: Camera 2

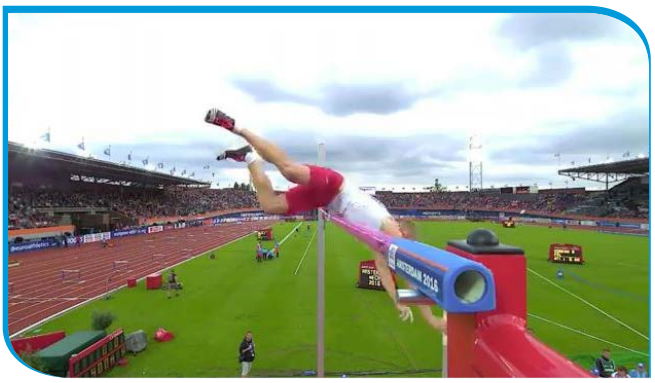
- Close shot of athlete stepping off the mattress
- Name + result graphic inserted

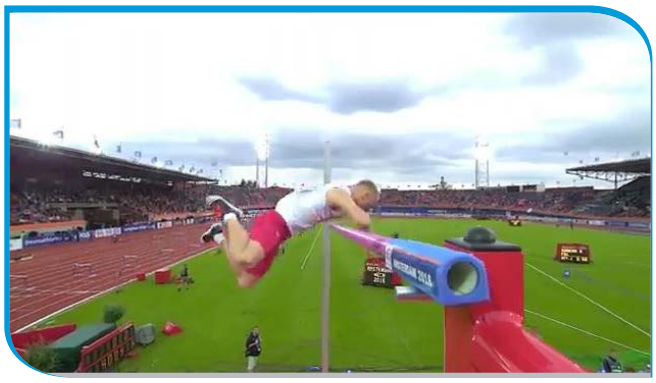
Shot 5 - Replay 1: Camera 1

- Full figure of athlete shown running + jumping

Shot 6 - Replay 2: Camera 3

- Athlete crossing the bar
- It is important always to show the replay of the mini-cam (crossing of bar)
- The angle of the mini-camera must allow for the gap between athlete and the bar to be visible





Shot 7 - Replay 3: Camera 2

- Athlete jumping + crossing the bar

Shot 8: Camera 2

- Close shot of athlete near the bench
- Name + result graphic inserted (if not inserted earlier)

9. SHOT-BY-SHOT GUIDELINES FOR PRODUCING FIELD EVENTS WITH 4 CAMERAS

These guidelines below are based on a basic 4 camera plan (of which one camera is unmanned).

The use of additional cameras on top of the 4 cameras can result in an enhanced production of the discipline by showing more angles and reactions of:

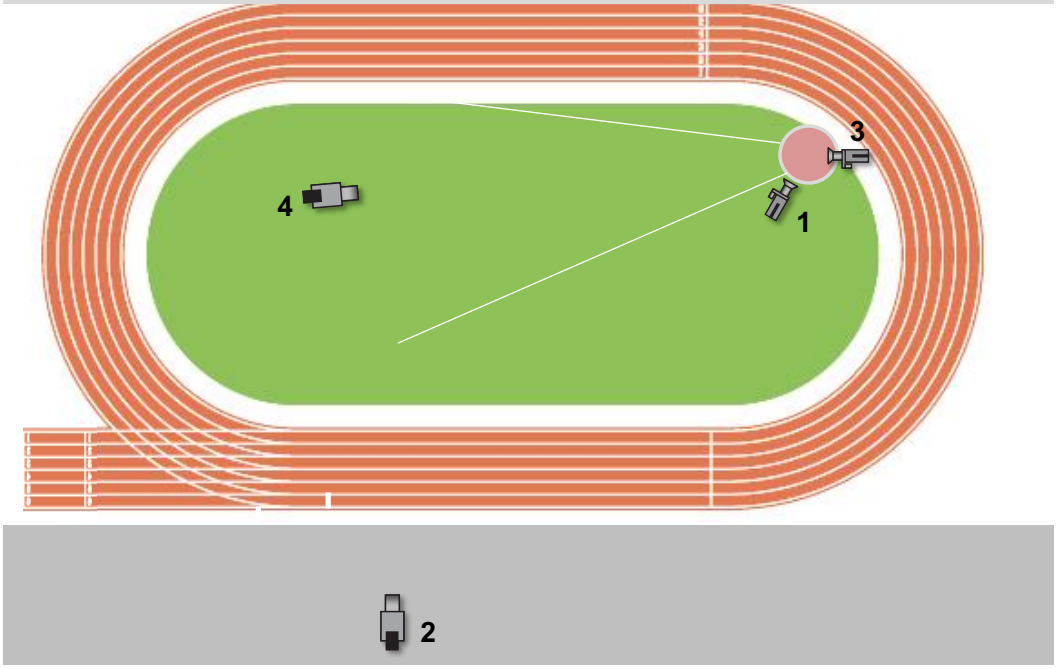
- Other competitors
- Coaches
- Spectators

Note: An alternative way of framing, cutting and using replays is possible.

HAMMER THROW / DISCUS THROW

MINIMUM CAMERA PLAN - 4 CAMERAS

Cam 1: Standard lens / hand held / field level
Cam 2: Telephoto lens / on tripod / high
Cam 3: Wide angle lens / on tripod / field level / lens through the net / unmanned (Framing: Full figure of athlete inside the cage)
Cam 4: Telephoto lens / on tripod / field level



Shot 1: Camera 1

- Medium shot of athlete walking from the bench to the cage

Shot 2: Camera 3

- Athlete walking into the cage
- Name graphic inserted

Shot 3: Camera 4

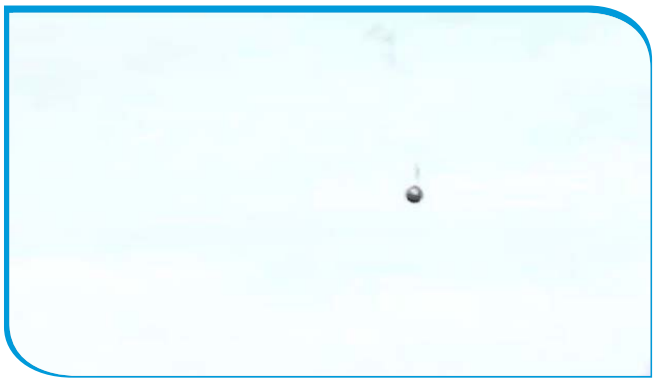
- Close shot of athlete preparing

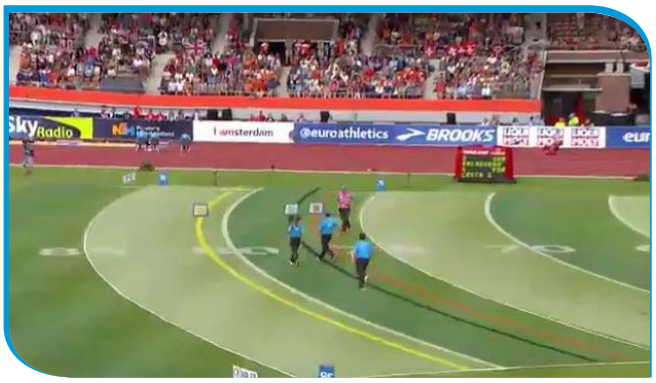
Shot 4: Camera 3

- Athlete shown throwing full figure
- It is important to see the full figure during the throw

Shot 5: Camera 2

- Close shot of hammer/discus flying through the air
- Zoom out to show landing
- Virtual graphic lines can be used on the pictures of camera 2





Shot 6: Camera 4

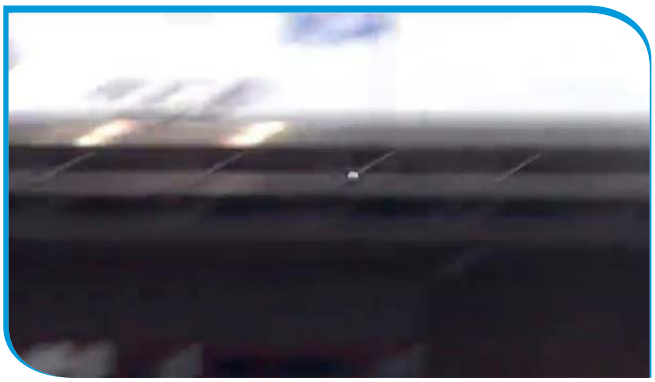
- Close shot of athlete's reaction post-throw

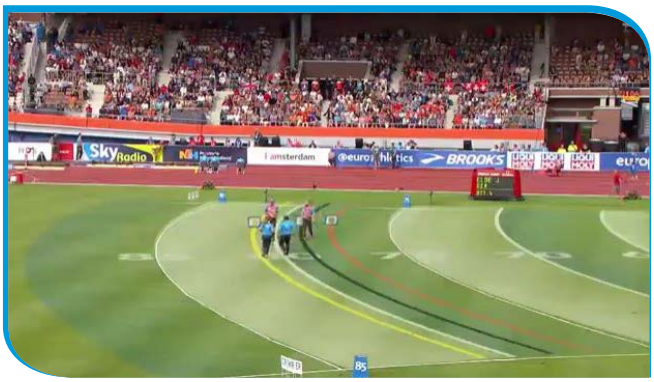
Shot 7 - Replay 1: Camera 4

- Showing the athlete throw full figure
- Zoom in to close shot of athlete reaction

Shot 8 - Replay 2: Camera 2

- Full throw of athlete shown
- Hammer/discus flying + landing





Shot 9 - Replay 3: Camera 3

- Athlete throwing

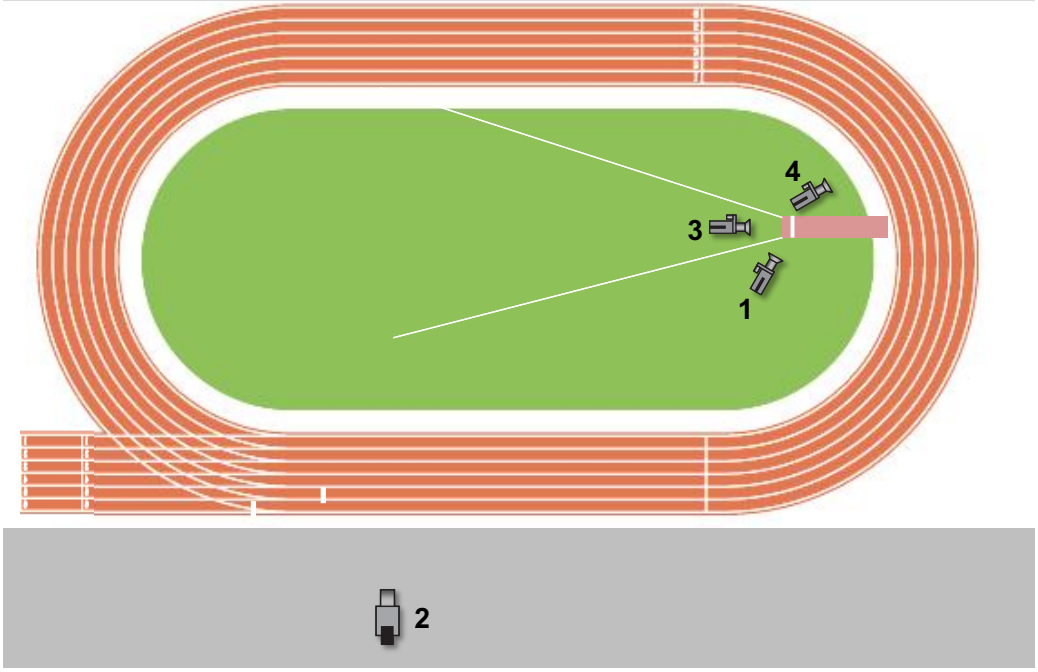
Shot 10: Camera 1

- Medium shot of athlete shown walking towards the bench
- Name + throw result graphic inserted

JAVELIN THROW

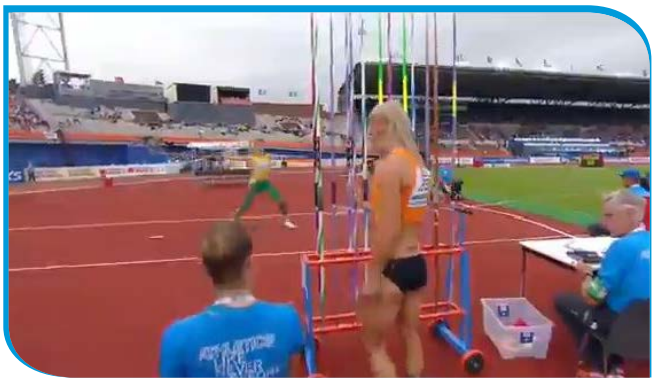
MINIMUM CAMERA PLAN - 4 CAMERAS

Cam 1: Standard lens / on tripod / field level
Cam 2: Telephoto lens / on tripod / high
Cam 3: Wide angle lens / on tripod / field level / unmanned
(Framing: Full figure of athlete at the stop line)
Cam 4: Standard lens / hand held / field level



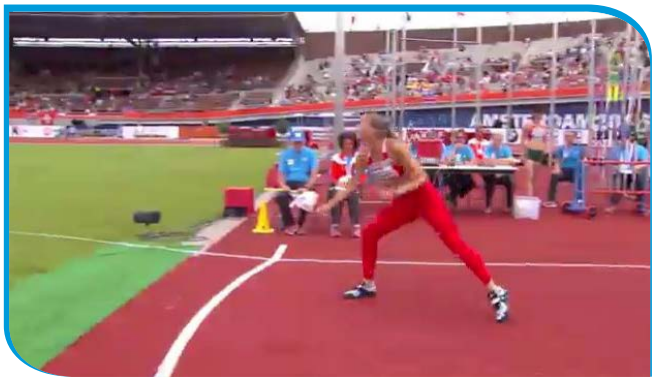
Shot 1: Camera 4

- Medium shot of athlete walking to start line + ending in full figure



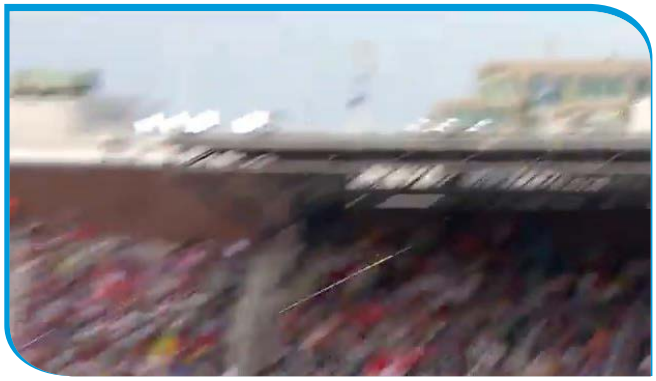
Shot 2: Camera 1

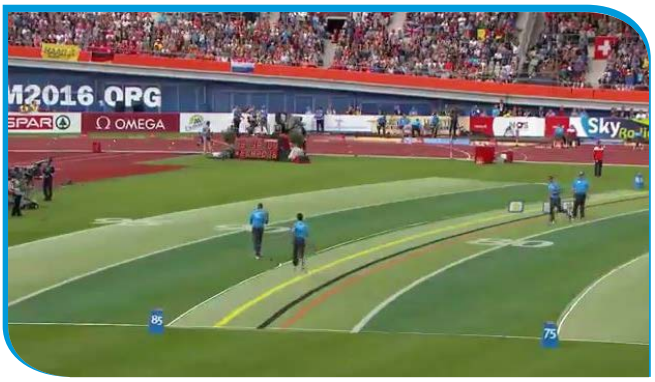
- Athlete close shot concentrating + name graphic inserted
- Zoom out to full figure athlete running + throwing
- Full figure of the athlete should be shown during the throw
- Important to show if athlete does/does not cross stop line after the throw



Shot 3: Camera 2

- Close shot of javelin in the air
- Zoom out to show javelin flying + landing
- Virtual graphic lines can be used on the camera 2 pictures





Shot 4: Camera 1

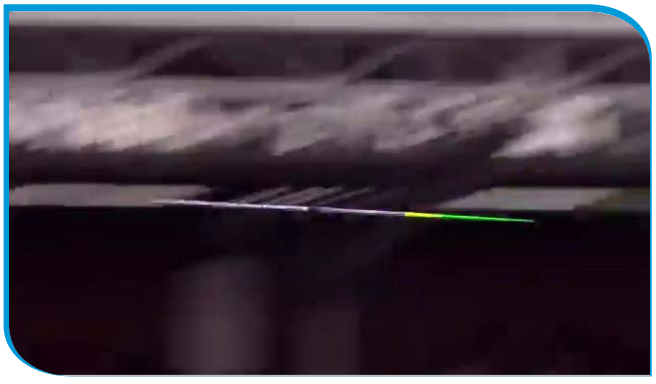
- Close shot of athlete reaction to throw

Shot 5 - Replay 1: Camera 3

- Last steps of the athlete + throw

Shot 6 - Replay 2: Camera 2

- Full run of athlete + throw + landing

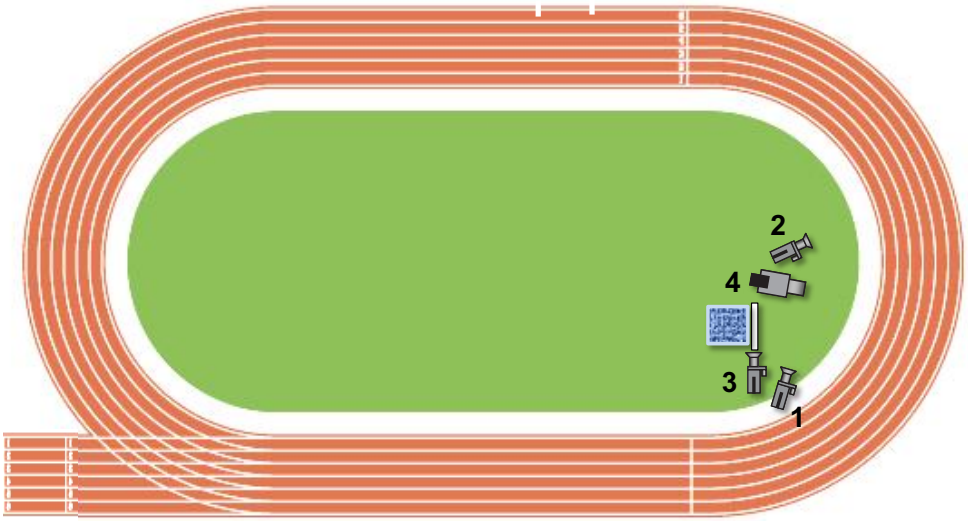


Shot 7: Camera 4

- Medium shot of athlete walking towards the bench
- Name + result graphic inserted

HIGH JUMP

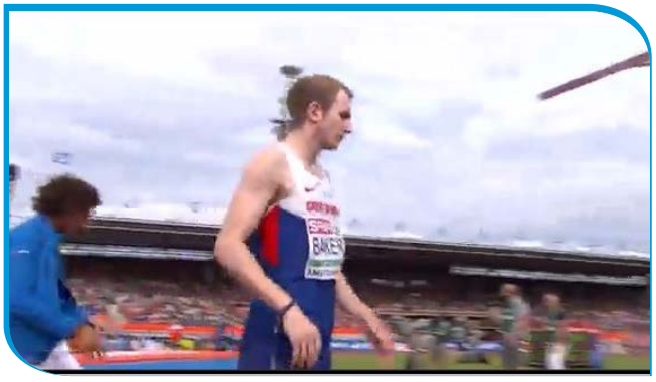
MINIMUM CAMERA PLAN - 4 CAMERAS



Cam 1: Standard lens / on tripod / field level
Cam 2: Standard lens / hand held / field level
Cam 3: Standard lens / on tripod / on platform of 0,5m high / unmanned
(Framing: Athlete crossing the bar)
Cam 4: Telephoto lens / on tripod / field level

Shot 1: Camera 2

- Medium shot of athlete walking from bench to start + ending in full figure



Shot 2: Camera 4

- Close shot of athlete concentrating
- Name + height graphic inserted

Shot 3: Camera 1

- Full figure of athlete running + jumping + landing
- It is important to see the full figure of the athlete during the jump

Shot 4: Camera 4

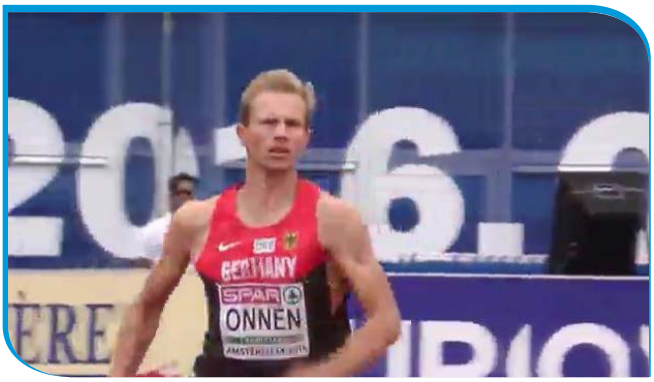
- Close shot of athlete reaction post-jump
- Name + result graphic inserted

Shot 5 - Replay 1: Camera 3

- Athlete crossing the bar
- The angle of the mini-camera must allow for the gap between the athlete and the bar to be visible
- When the athlete touches the bar, it is necessary to show if the bar stays or falls

Shot 6 - Replay 2: Camera 4

- Full run of athlete + jump

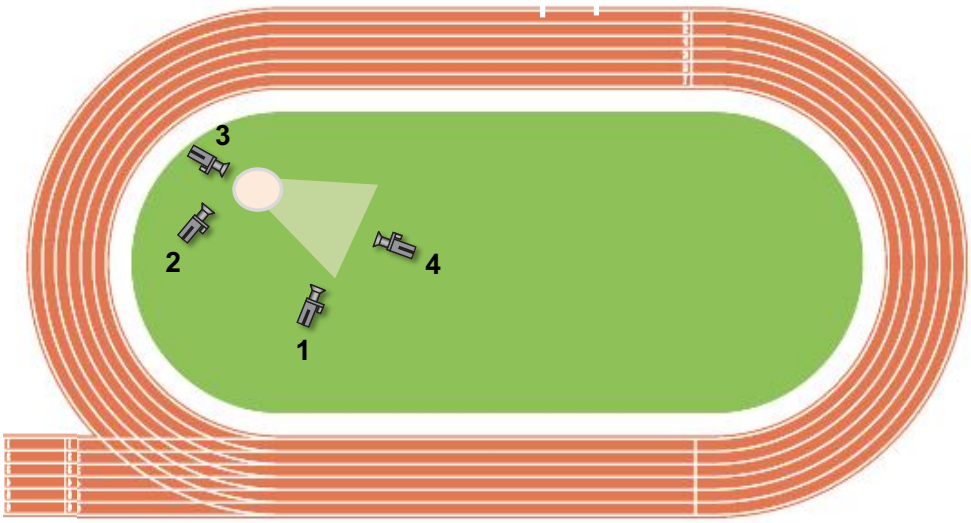


Shot 7: Camera 2

- Medium shot of athlete after jump
- Name + result graphic inserted (if not inserted earlier)

SHOT PUT

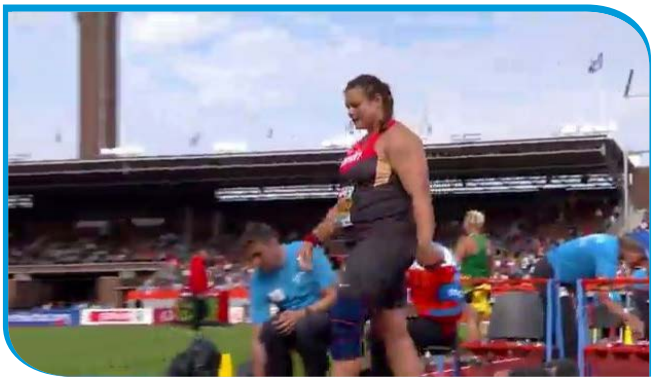
MINIMUM CAMERA PLAN - 4 CAMERAS



Cam 1: Standard lens / on tripod / field level
Cam 2: Standard lens / hand held / field level
Cam 3: Standard lens / on tripod / unmanned
(Framing: Full figure of athlete inside the circle)
Cam 4: Standard lens / on tripod / field level

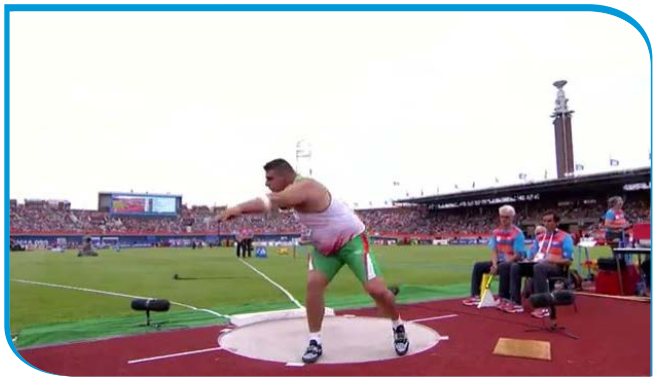
Shot 1: Camera 2

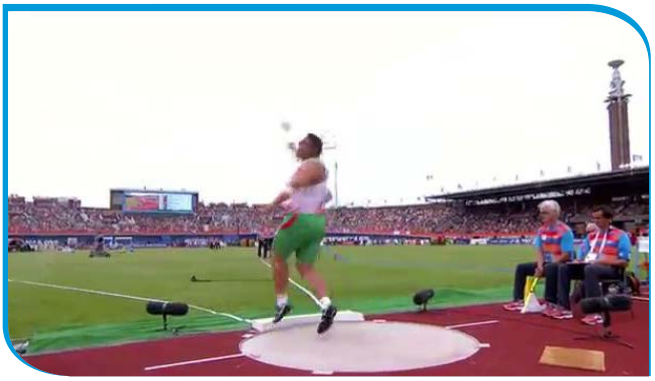
- Medium shot of the athlete walking from the bench to the circle



Shot 2: Camera 3

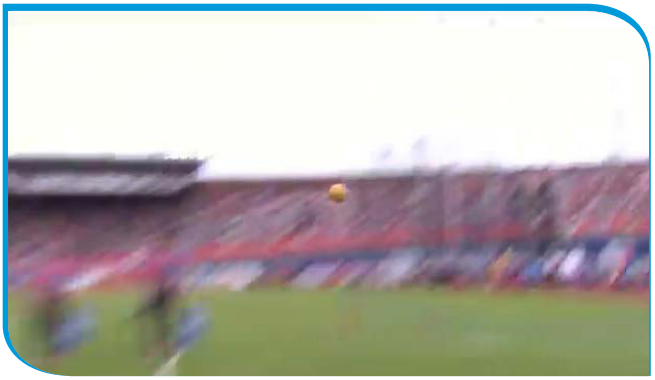
- Athlete preparing + name graphic inserted
- Athlete shown throwing full figure
- It is important to see the full figure during the throw





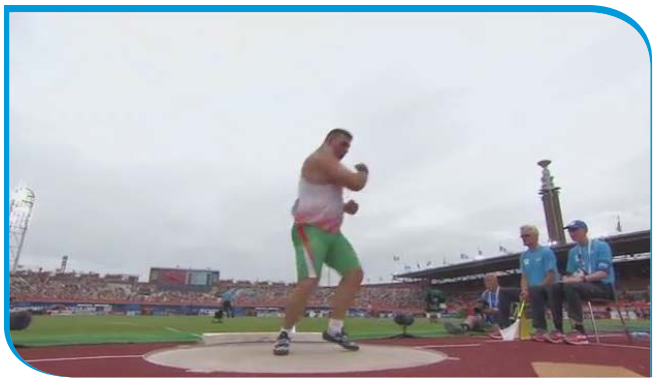
Shot 3: Camera 1

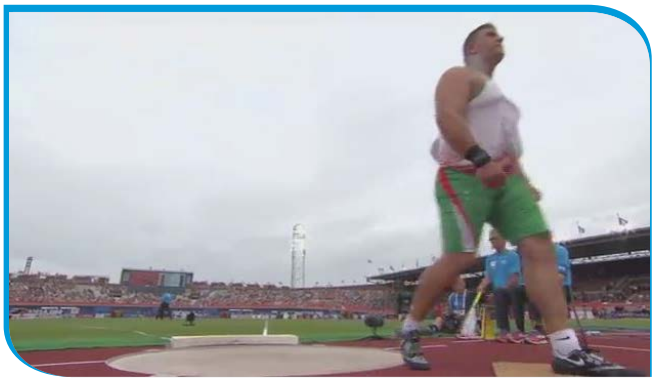
- Shot in the air + landing



Shot 4: Camera 3

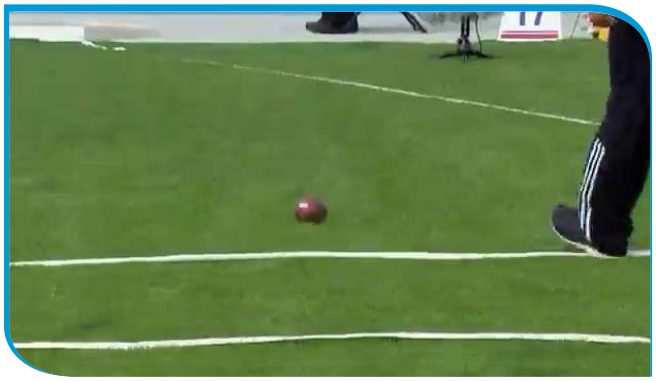
- Athlete shown stepping out of the circle
- It is important to show where the athlete steps out of the circle
- Stepping out behind the circle side lines means the throw is valid





Shot 5 - Replay 1: Camera 4

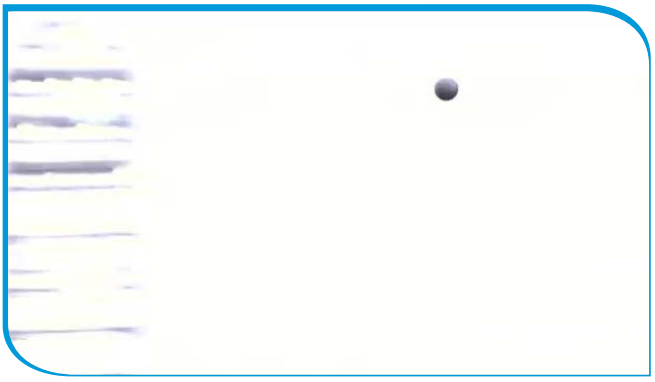
- Full figure of athlete throw



Shot 6 - Replay 2: Camera 1

- Full figure athlete shown throwing
- Shot flying through the air + landing
- Shot put usually happens very fast; the number of replays depends on the speed of the competition





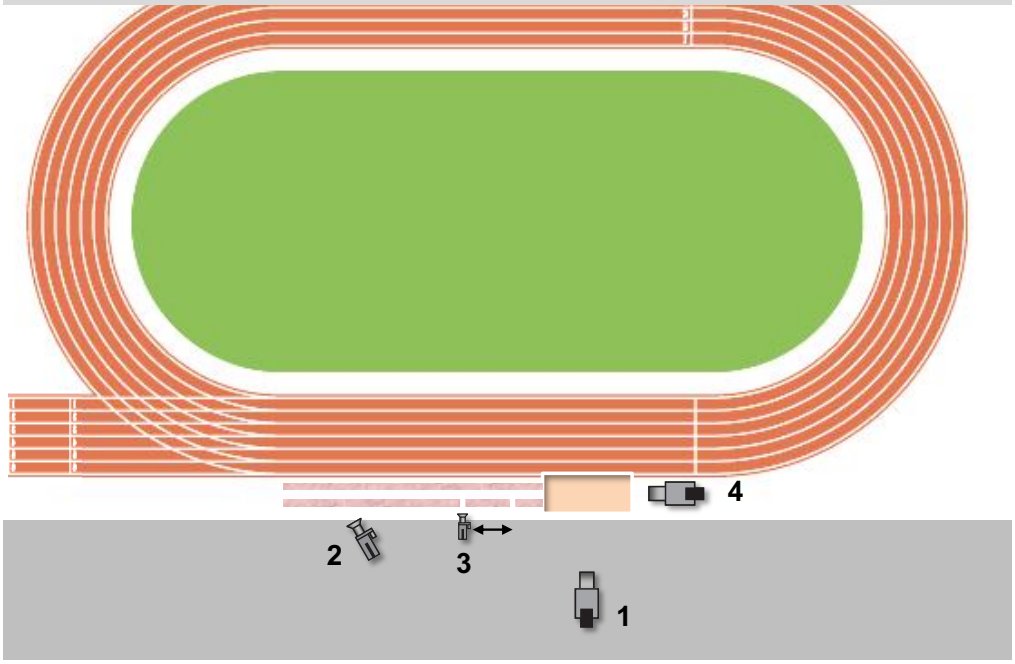

Shot 7: Camera 2

- Close shot of athlete
- Name + result graphic inserted

LONG JUMP / TRIPLE JUMP

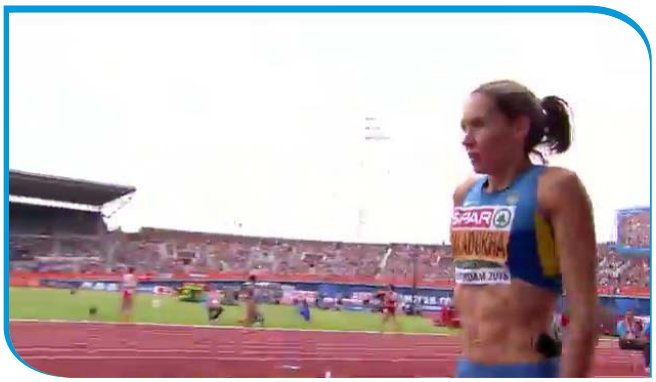
MINIMUM CAMERA PLAN - 4 CAMERAS

Cam 1: Telephoto lens / on tripod / half high
Cam 2: Standard lens / hand held / field level
Cam 3: Standard lens / on low tripod / field level / unmanned minicamera
(Framing: Athlete`s foot at the footprint line)
Cam 4: Telephoto lens / on tripod / field level



Shot 1: Camera 2

- Medium shot of the athlete walking from the bench to the starting position + ending in full figure



Shot 2: Camera 4

- Close shot of athlete concentrating
- Name graphic inserted

Shot 3: Camera 1

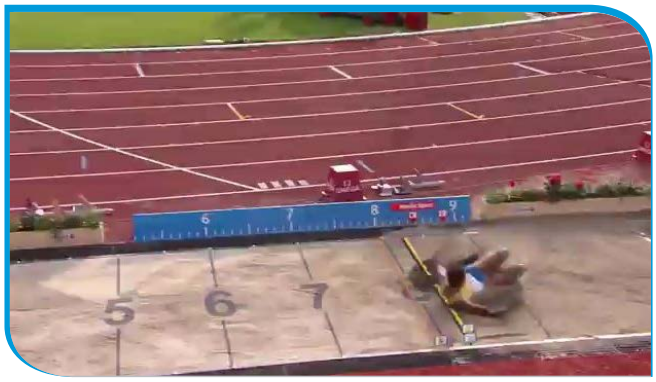
- Full figure of athlete shown running + jumping + landing
- It is important to see the full figure during the jump
- Zoom in to a medium shot after the landing
- Virtual graphic lines can be used on the pictures of camera 1

Shot 4: Camera 2

- Shot of judge showing the white or red flag

Shot 5 - Replay 1: Camera 1

- Full figure of athlete running + jumping + landing

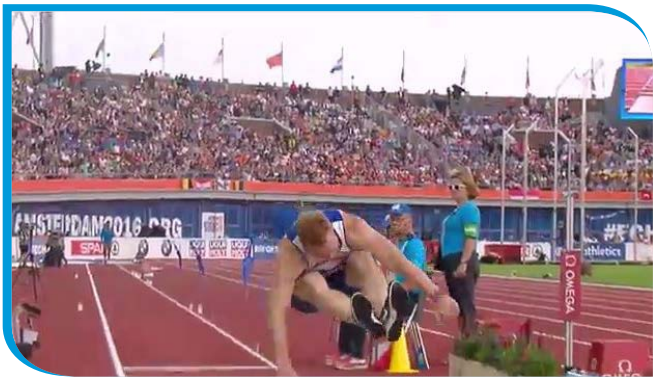


Shot 6 - Replay 2: Camera 3

- Footprint shown
- It is important to always replay the footprint
- In the event of a failed jump (ie. footprint over the red line) there is no need to show Replay 3 (see shot 7 below)
- Virtual graphic lines can be used on the pictures of camera 3
- Camera 3 should be a mini-camera to ensure the view of the coaches sitting in line with the board is not blocked

Shot 7 - Replay 3: Camera 4

- Full figure of athlete last steps + jump + landing

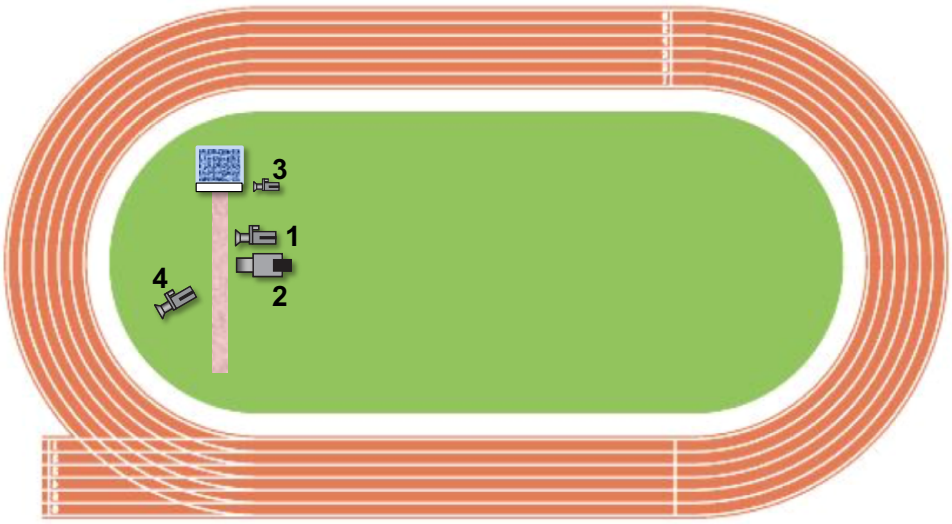


Shot 8: Camera 2

- Close shot of athlete reaction post-jump
- Name + result graphic inserted

POLE VAULT

MINIMUM CAMERA PLAN - 4 CAMERAS



Cam 1: Standard lens / on tripod / field level
Cam 2: Telephoto lens / on tripod / field level
Cam 3: Minicamera / attached to the bar support / unmanned
(Framing: Athlete crossing the bar)
Cam 4: Standard lens / hand held / field level

Shot 1: Camera 4

- Medium shot of athlete walking from the bench to the starting position + ending in full figure

Shot 2: Camera 2

- Close shot of athlete concentrating
- Name + height graphic inserted

Shot 3: Camera 1

- Full figure of athlete running + jumping
- It is important to see the full figure of the athlete during the performance

Shot 4: Camera 2

- Close shot of athlete stepping off the mattress
- Name + result graphic inserted

Shot 5 - Replay 1: Camera 1

- Full figure of athlete shown running + jumping

Shot 6 - Replay 2: Camera 3

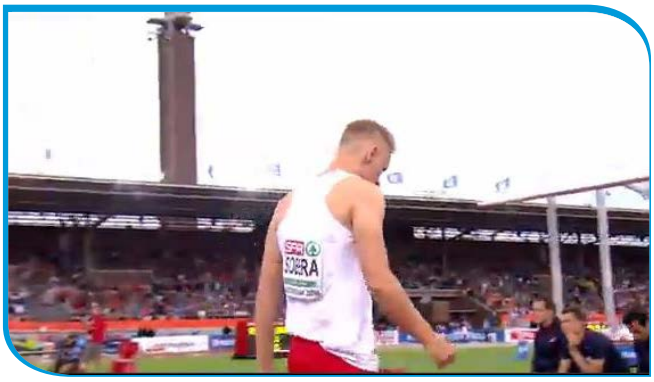
- Athlete crossing the bar
- It is important to always show the replay of the mini-cam (crossing of bar)
- The angle of the mini-camera must allow for the gap between the athlete and the bar to be visible

Shot 7 - Replay 3: Camera 2

- Athlete jumping + crossing the bar

Shot 8: Camera 4

- Close shot of athlete post-jump near the bench



10. PRODUCTION OF CROSS COUNTRY

RELEVANT PARTIES

To ensure a high quality TV production, it is important that the host broadcaster has a good on-going communication with all the other parties involved in the staging of the event:

- LOC
- European Athletics Competitions department
- European Athletics Marketing
- European Athletics Signage
- European Athletics Broadcast Representative
- European Athletics Media
- European Athletics Technology
- Event jury
- Event Presentation
- Graphics company
- Platform builder
- Unilateral rights-holding broadcasters

PRODUCTION TIMELINE

Before the Site Visit

The host broadcaster should collect relevant information necessary for the site visit, including:

- The available budget for the TV production (which will later be allocated for equipment and crew)
- Course plan, including ceremony podium plan
- Names of the broadcast crew participating at the site visit (ie. producer / director / chief engineer, ...)

Site Visit

Host broadcast representatives should make a course walk together with:

- Course builder (to discuss changes for TV if required)
- Representative of the platform building company
- European Athletics officials representing the departments of:
  - broadcast
  - competitions
  - marketing
  - signage

During the course walk the following elements are decided upon:

- Camera positions
- Camera details (lenses, supports, special cameras...)
- Camera platforms (position, height, surface, railing, protection, access...)
- Possible changes to the course
- Possible tracks for moving cameras (rail, quad – define locations, ...)
- Camera protection (in areas where a lot of spectators)
- Publicity boards positions
- TV Compound location
- TV cable routes
- Commentary positions including commentary booths (if required)
- TV graphics room situation
- TV interview position
- Mixed zone position
- TV studio(s) location

Useful Tips!

Planning the Course Layout

It is imperative for the host broadcaster to work closely with the LOC in order to align the route so that, wherever possible, it suits TV purposes.

Where a course does loop back around on itself, considerate planning can enable a camera location to perform 2 or 3 roles.

Sometimes a slight adjustment to some of the course routes or the movement of a straight by a mere 10 metres, can improve the original camera plan.

A site visit meeting with all parties involved should be arranged, discussing the following broadcast related topics:

- Exchange of names and e-mail addresses
- Pre-event time schedule:
  - final course walk
  - installation
  - tests
  - rehearsal event
  - TV meetings
- Event time schedule:
  - timing of the races
  - timing of award ceremonies
  - TV transmission timing
- TV monitors to be delivered by broadcaster to other parties (VIPs, sponsors)
- TV graphics needs (ie. signals, intercom, monitors, cable ways, ...)
- TV power supply (provided by LOC)
- required recordings (type, number – eg. Integrated Feed, EVS dump)
- European Athletics opening & closing sequences
- European Athletics replay wipe
- Provision of TV crew bibs
- rate card for unilateral broadcast services
- TV accommodation
- TV crew transport & parking
- TV catering
- Pre-event time security

AFTER THE SITE VISIT

The HB books the OB vans, technical equipment, technical crew, production crew and a Content Co-ordinator (eg. journalist, specialized in cross country).

The content co-ordinator assists the TV director during the pre-event meetings, and during the transmission.

The host broadcaster creates the following documents and sends them to all parties (after approval by European Athletics):

- Camera plan
- Camera plan information (platforms, types of cameras, lenses, ...)
- Detailed finish zone plan
- TV Compound plan
- TV pre-event time schedule (production plan, arrival times, installations, meetings etc.)
- Transmission times schedule
- TV running order

European Athletics informs the host broadcaster about the type and number of unilateral requests:

- OB vans on-site
- Power requirements
- Cameras, microphones, lights
- Recordings
- Commentary positions
- Presentation positions, studios

Host broadcaster communicates with the LOC about unilateral requests:

- Unilateral positions
- TV Compound space
- Studio space
- Communication lines etc.

The LOC informs the host broadcaster about all possible changes (to the course, time schedule, ...)

Such clear communication is very important in the build-up.

PRE-EVENT TIME

The following time schedule could be used as an example:

Event Day -4

The TV director does a course walk together with:

- EA marketing responsible + the signage builder to decide upon final positions of the sponsor advertising boards, to ensure good exposure in front of the TV cameras
- Platform builder to decide on the exact position of the camera platforms

Event Day -3

Construction of the camera platforms, commentary positions, and the sponsor advertising boards.

Event Day -2

Host broadcast installation + unilateral TV installations.

TV meeting with all other parties.

HB meets with Event Presentation.

Event Day -1

- Arrival of production crew
- Technical tests
- Briefings
- Test event (with entire TV crew, organised by LOC)
- TV meeting
- Finish line meeting (with Competitions, HB, Event Presentation, Marketing)

Event Day

- Pre-recordings
- Tests
- Briefing
- Live transmission
- De-rig

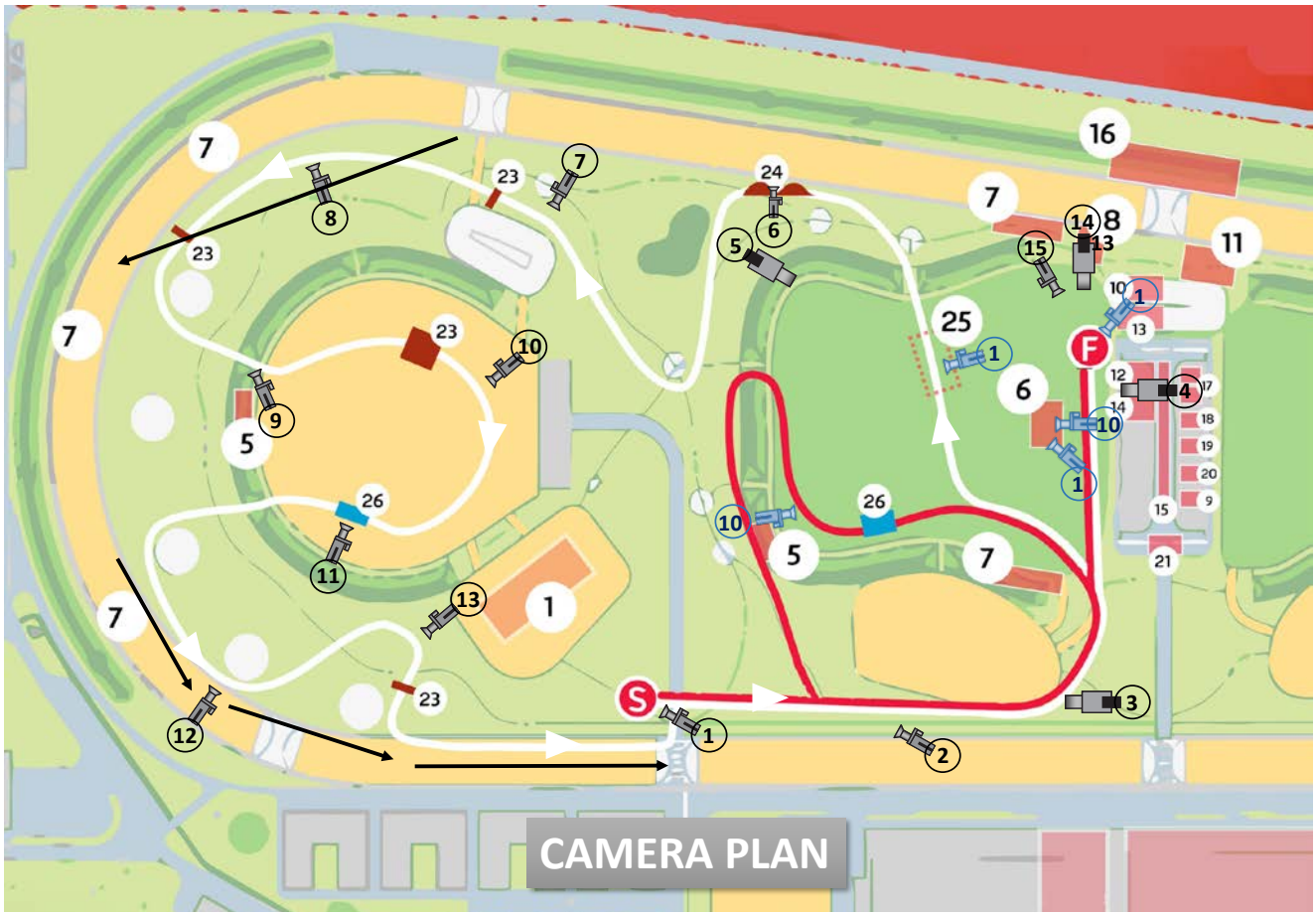
HOST BROADCAST PRODUCTION

Camera Possibilities

- Standard lens
- Long lens
- Wide angle lens
- Tripod
- Hand held
- Steadi-cam
- Wireless
- Superslomo
- Crane
- Rail
- Camera on moving vehicle (quad, car, electric cart, motorcycle..)
- Cable camera
- Unmanned
- Mini-camera
- Remote controlled

SAMPLE CROSS COUNTRY CAMERA PLAN

Indicated on the plan are some of the competition elements and the camera numbers.



Please note that every cross-country camera plan is different, depending on the construction of the course.

Competition Elements

S = Start Red line = Small Lap (500 m)

F = Finish White line = Big Lap (1,500 m)

1. Athletes call room
5. Video big screen
6. Award podium
7. Spectators zone
8. Photographers platform
9. Victory ceremony preparation room
10. Mixed zone
11. Jury of appeal
12. Media tribune
13. Time keeping / graphics room
14. Event presentation room
15. VIP room
16. TV compound
17. Kit collection area
18. Medical centre
19. Storage room
20. Press tribune
21. VIP tribune
23. Barriers
24. Horizontal trees
25. Relay handover zone
26. Water jump

CAMERA POSITIONS & USAGE

Camera 1

Wireless / steadi-cam / standard lens / hand held / on ground level

- Close shot of athletes before the start (S)
- Close shot of athletes after the finish (F)
- Full figure of athletes in the relay handover zone (25)
- Wide shot of victory ceremony (6)

Camera 2

Cabled / wide angle lens / attached at the railing of a bucket lift (+/- 8 m high)

- Very wide shot of the race start
- Very wide shot of athletes running on the start straight

Camera 3

Cabled / telephoto lens / on tripod / on ground level

- Close or wider shot of athletes running on the start straight, at eye level height

Camera 4

Cabled / telephoto lens / on tripod / on a platform / in the stands, camera height: +/- 6 m

- Close or wider shot of athletes during race
- Close or wider shot of athletes on the finish straight

Camera 5

Cabled / super-slomo / telephoto lens / on tripod / on platform of 1 m high

- Close or wider shot of athletes during race

Camera 6

Cabled / unmanned mini-camera / wide angle lens / low position between the trees

- Low angle shot of athletes jumping over the trees (24)

Camera 7

Cabled / standard lens / on tripod / on platform of 0,5 m high

- Athletes during the race

Camera 8

Remote controlled cable camera / standard lens / 80 m long, 3 m high

- Travels +/- 80 m with the athletes, semi top shot

Camera 9

Cabled / standard lens / on tripod / on ground level

- Athletes during the race, at eye level height

Camera 10

Cabled / standard lens / on tripod / on platform of 0,5 m high

- 3 positions, 3 camera cables, 3 platforms:
  - athletes during the race (big lap)
  - athletes during the race (small lap)
  - close shots of victory ceremony (6)

Camera 11

Cabled /wide angle lens / on camera crane / crane on track level

- Moving wide shot of athletes during jump over water pool (26)

Camera 12

Wireless / standard lens + stabiliser / in car with driver / on a separate car track

- Travels with the athletes

Camera 13

Cabled / standard lens / on tripod / on platform of 0,5 m high

- Athletes during race

Camera 14

Cabled / super-slomo / telephoto lens / on tripod / on platform of 0,5 m high

- Close shot of athletes finishing (F)

Camera 15

Cabled / wide angle lens / on camera crane / crane on track level

- Moving wide shot of finish zone situation (F)

TV DIRECTION PHILOSOPHY

The viewers want to see 'modern, contemporary TV coverage'.

To achieve this, the TV director must create a dynamic rhythm to the race by showing:

- Athletes' emotions (particularly effective with large lens cameras)
- The unfolding story of the race effectively
- Big variation in camera framing (eg. From very wide to extreme close)
- Original and creative points of view
- Explaining + revealing replays (using super slo-mo)

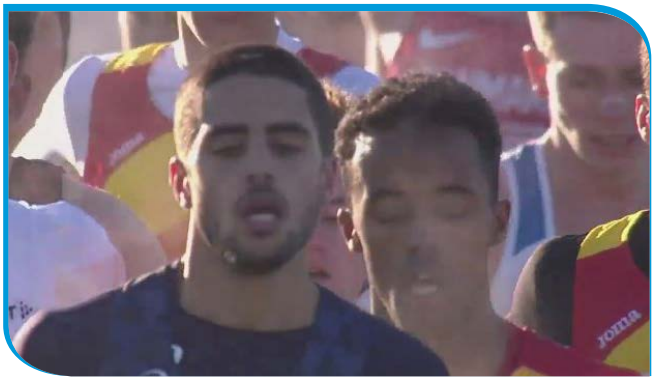
TV DIRECTION ADVICE

Framing the Athletes

- Wide (in order to show the distances)

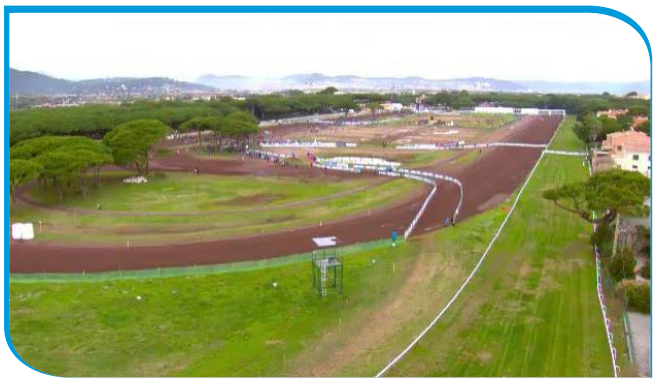
- Full figure (suitable for showing a leading or a chasing group)

- Close (showing emotions of individual athletes)

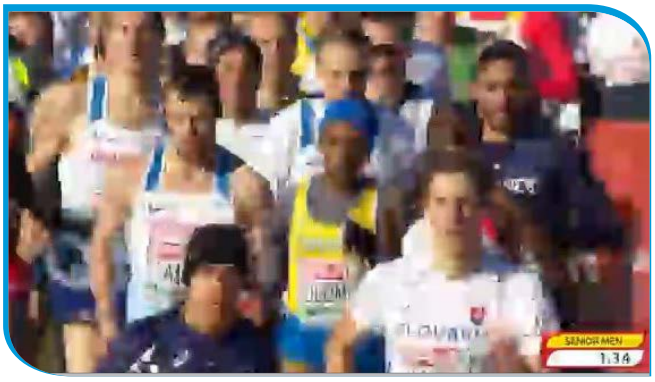


Ensure cameras are placed at a variety of heights

- Very high + wide (beauty shot, overview of the course)



- On platforms (to avoid the many crowds lining the course)



Useful Tip!

The main finish line camera should be positioned on a platform of 0.5m to 1m high.

If it is lower, or even on ground level, and athletes collapse immediately after crossing the line, the shot of the finish can, as a result, be blocked by athletes being helped by course officials.

- On the ground (sensation of being with the athletes)

- Mini-camera can be installed in areas where a cameraman cannot be (eg. near/next to obstacles like ditches etc.)

Useful Tip!

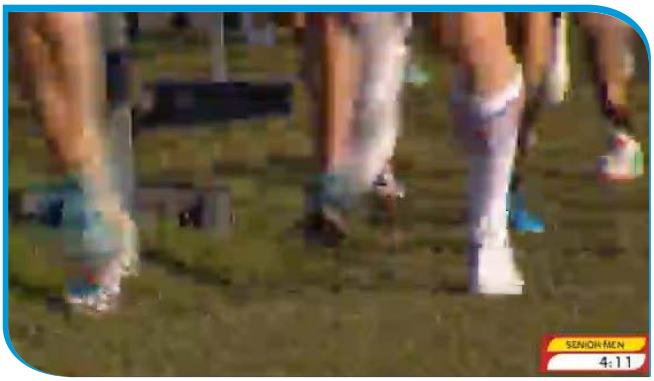
Rather than placing a manned camera on a platform looking back at hills or jumps, one or two minicams correctly placed, can provide just as dynamic a shot (similar to a minicam at a steeplechase water jump in a stadium).

TV should discuss the location of obstacles with the LOC at the site visit, to ensure they are positioned to suit the TV production plan.

Use Different Types of Lenses

- Wide angle (to emphasise the speed of the athletes)

- Long lens (to make close shots of faces, feet, ...)

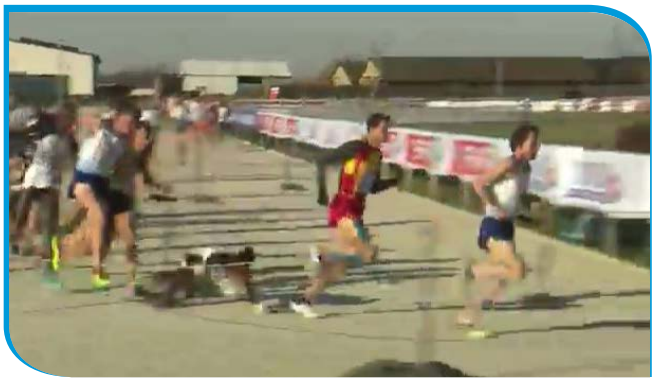


- Standard lens (mostly used)

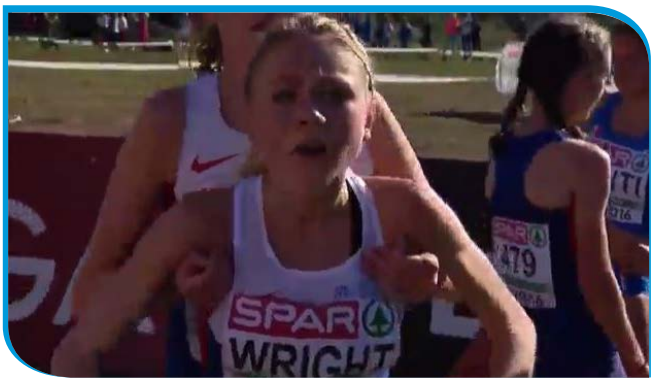
Use Replays for Different Reasons

- Informational replays (race start, decisive moments, sprints at finish…)

- Aesthetical replays (jumps, falls…)



- Emotional replays (faces)



Use Moving Cameras

- Crane camera

Shot 1 (a)

Shot 1 (b)

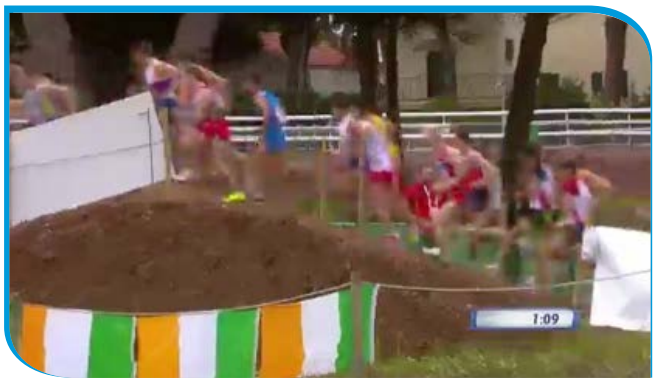
Shot 1 (c)

Shot 2 (a)

Shot 2 (b)

Shot 2 (c)

- Hand held for difficult course zones



- Camera on moving vehicle to keep up alongside the athletes

Shot 1 (a)

Shot 1 (b)

Shot 1 (c)

Shot 1 (d)

- Steadicam (or hand held) for pre-race presentation and race finish

Useful Tip!

Look to deploy the RF start/finish camera during the race.

This camera can be situated anywhere on the lap during the race, before re-positioning, in time, at the finish for the end of the race.

Start Procedure

There should be a strict Timing + Running Order + Co-ordination between the host broadcaster and the Race Starting Manager indicating (for example):

- Race start -3 minutes: wide shot + race title (0'10")
- Race start -2'50 minutes: wide shot + full screen graphics (several pages) of all participants (0'50")
- Race start -2'00 minutes: camera travels over all athletes + graphics inserted on some star athletes (1'30")
- Race start -0'30 seconds: camera pictures stay focused on the athletes (30")
- Race start: wide shot

Editorial

Crucial TV Personnel are as follows:

- Content Co-ordinator (eg. journalist, specialised in cross country) assisting the Director during the pre-event meetings, and during the transmission
- TV Floor Manager at both the start and finish of the race (including medal ceremonies) to ensure clear communication between the host broadcast truck and the Race director

General Race Coverage

- Show the star athletes before the start and during the race (even if they are not performing well).
- Show all the athletes (at least once)
- Be aware that both the TEAM championship race and the INDIVIDUAL championship race are run simultaneously, so therefore:
  - it is not only the competition to be first across the line which is important
  - race coverage should the contest for the individual leadership, as well as that for the team leadership

- Balance the coverage between the leader (or leading group), the chasing group, and other athletes in the race
- Once a leading athlete is far ahead, it is important to show the contest for second place. The director can, of course, cut to the leader every now and then, but what is happening behind the leader is more important to show, and should not just be kept until the very end of the race
- Randomly showing athletes further down the field without reference to who they are, or their respective position, is not beneficial to the coverage
- While, from time to time, it is good to make a round-up of what is happening with all athletes in the race, towards the end, and certainly during the last lap, coverage should stay with the battle for first place (if there is any)

Coverage of the Race Finish

- At the finish, it is important to cover all the different stories occuring:
  - the battle for first place, and (if any), for second or third place
- The immediate emotions of the athletes:
  - the winner (close-up emotional shots)
  - the congratulations
  - the disappointment
- It is difficult to capture all these stories happening at the race finish, so the director should work out a plan in advance with the cameramen and replay operators, to ensure coverage of all these elements can be shown either live, 'as live', or in replay
- For medal ceremonies, the TV director should follow the basic rules of TV direction:
  - avoid frame jumps
  - use close-ups in between wide shots
  - avoid other cameras getting caught in the pictures

TV GRAPHICS

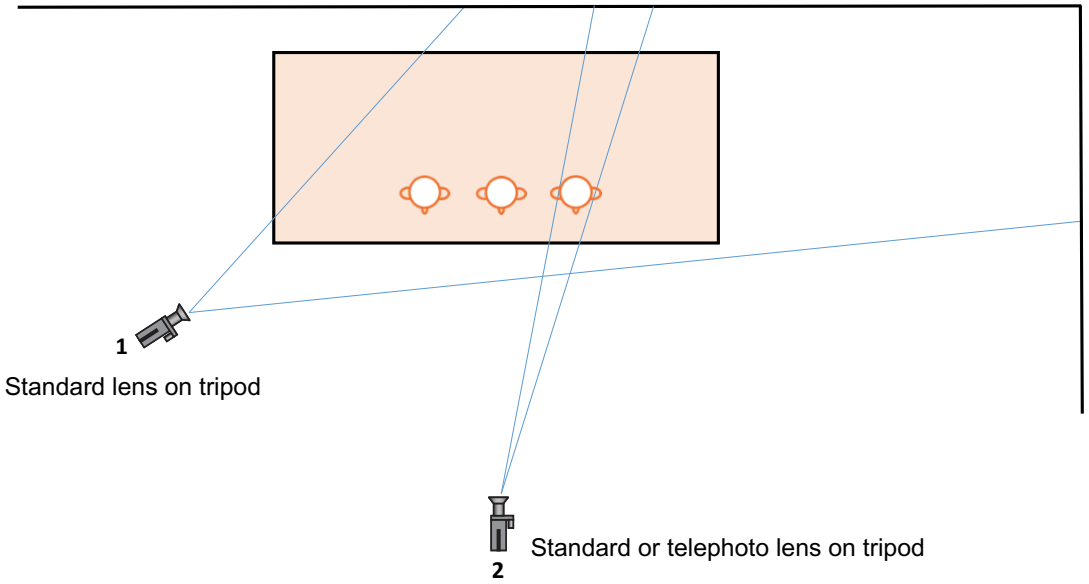
- In order to make the race pictures suitable for the addition of 'current ranking graphics' (which take up a large part of the screen), there needs to be co-ordination between the TV director and the graphics supplier
- Be creative when using camera backgrounds for full screen graphics:
  - don't simply use generic wide shots of the course
  - ensure the camera picture does not move while graphics are on-screen

11. MEDAL CEREMONIES COVERAGE

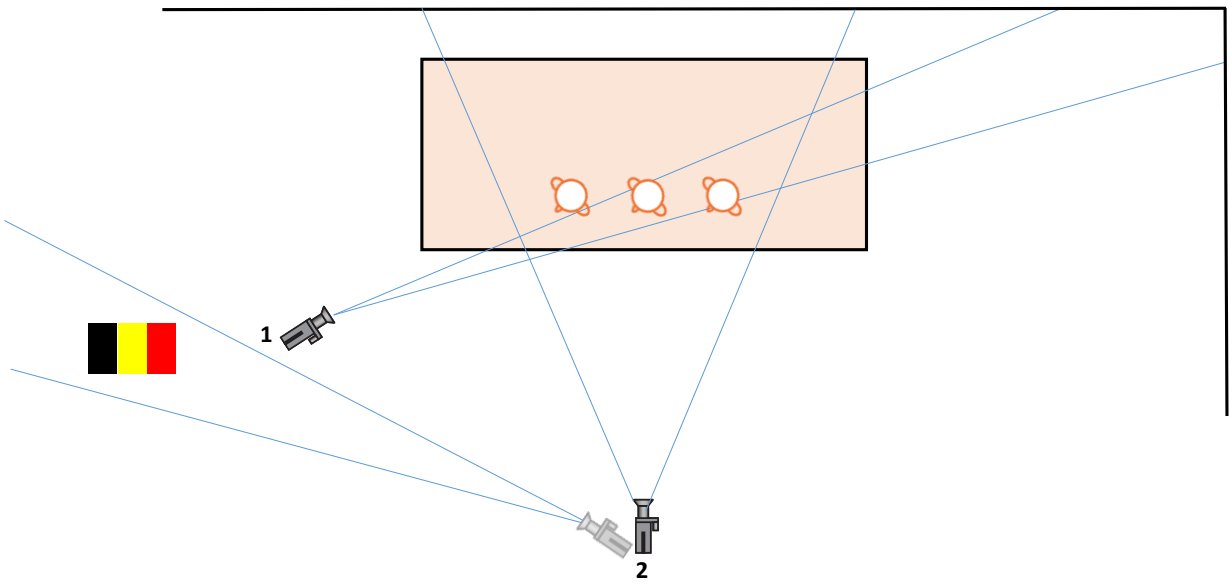
The following diagrams indicate how best to cover medal ceremonies with two cameras. There are two options depending on from which side the athletes enter the stage.

OPTION 1

- Athletes enter the stage from the right side (camera view)

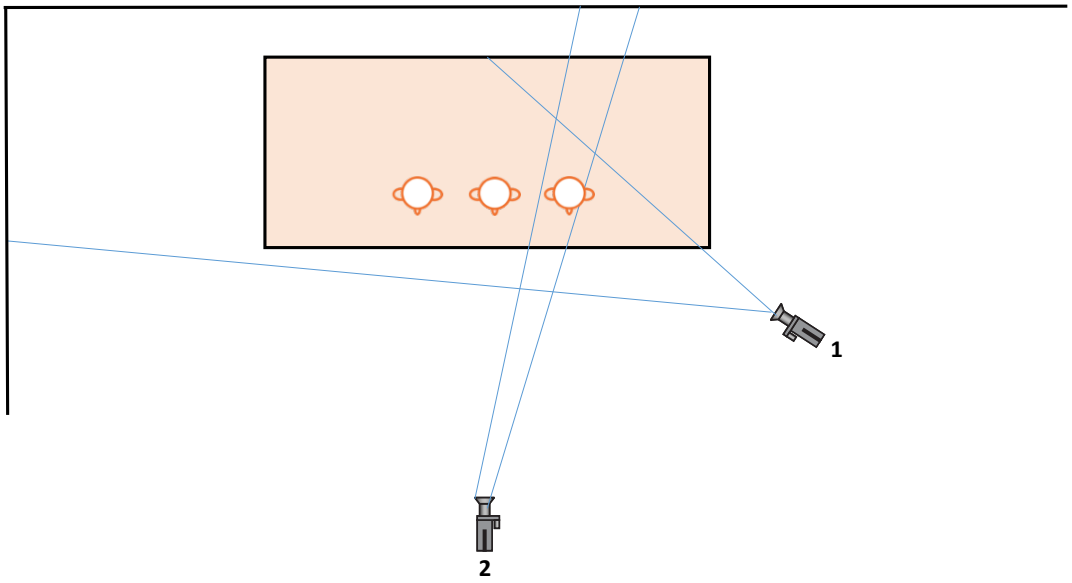


- Flags on the left side (camera view)

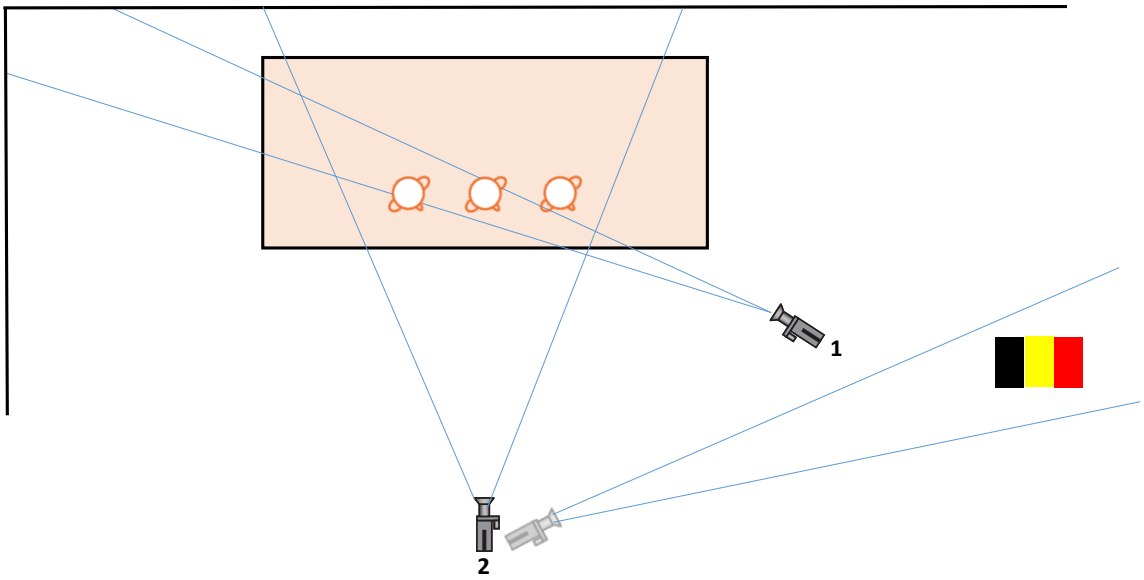


OPTION 2

- Athletes enter the stage from the left side (camera view)



- Flags on the right side (camera view)

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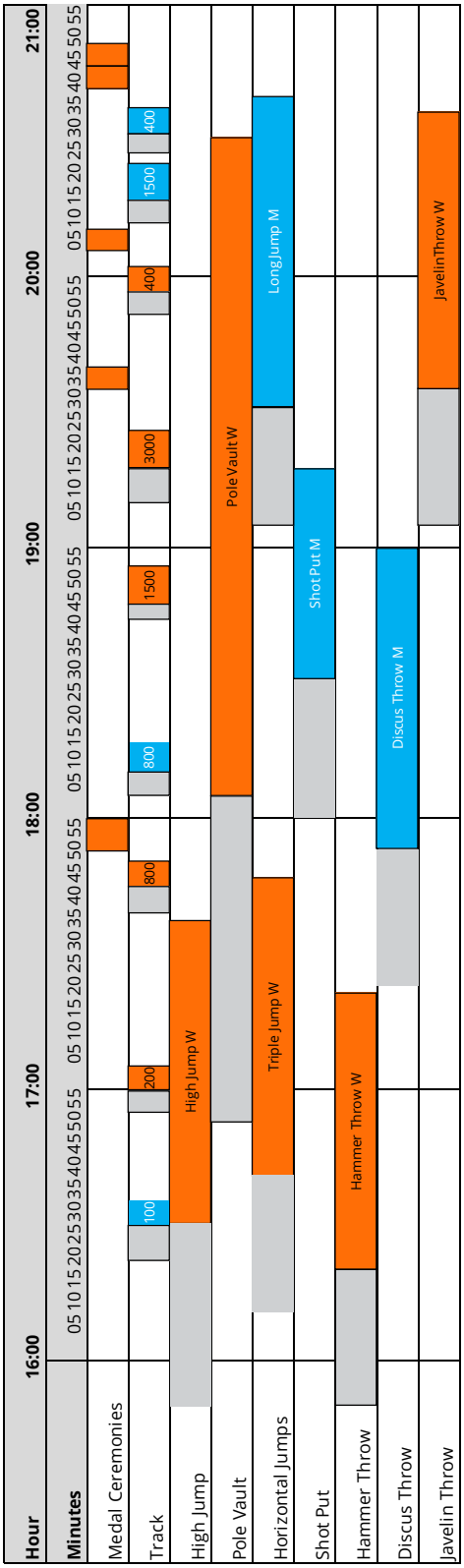
APPENDIX 1 EXAMPLE OF HORIZONTAL TIMETABLE



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