

BROADCASTERS' MANUAL

ALPINE

Edition 1 / 01.09.2017

Alpine Annex to the FIS Broadcast Manual

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Alpine Annex to the FIS Broadcast Manual

This Annex details the specific requirements, obligations and arrangements for broadcasting organisations and production companies to create the best possible platform for the planning and final delivery of a first class FIS Alpine competition for the international television audience.

Should you have any questions about the coverage of Alpine competitions then contact the address below:

FIS International Ski Federation
3653 Oberhofen (Switzerland)
www.fis-ski.com

Markus Waldner
Chief Race Director World Cup Men
@: waldner@fisski.com

Atle Skaardal
Chief Race Director World Cup Women
@: skaardal@fisski.com

Tatjana Lüssy
Alpine Assistant
Tel: +41 33 244 6161
@: luessy@fisski.com

Jürg Capol
FIS Marketing Director
Tel: +41 33 244 6124
@: capol@fisski.com

1. TV Production, Course and Venue Logistics

1.1 Starting Area

Only one camera of the HB may be assigned to the Starting Area/Hut and providing there is sufficient space in the start house a hand-held camera may also be used.

For unilateral broadcasters, TV cameras may be placed outside the Warm-up Area, provided the request has been authorised by the FIS Chief Race Director and approved by the HB.

The start of the athlete's race must be shown in all cases for all events. The start does not have to be and cannot necessarily be shown live; host broadcasting organisations should be prepared to record the live start and insert it as an item from video disk/videotape before cutting to live pictures during the race. This applies particularly when the start intervals are reduced because of weather conditions or other factors.

1.2 Starting Times

During the course of the FIS season planning, a race start time has to be established after the release of the FIS World Cup calendar under the control of the FIS Marketing Direction and in agreement with the HB's and RHB's. The fixed times are binding for organisers and must be observed in all cases.

The published starting time on the FIS starting time list is the time when the athlete with the bib number 1 will start.

Short term advancements of the starting time are not permitted except when agreed upon with the RHB's. It is understood that the start time may be delayed due to poor weather conditions.

1.3 Venue/Region Information

The HB must present the competition venue/city/region in an attractive 1 - 2 minutes trailer. This is a published component of the running order inserted prior to the start of the first competitor. This short sequence in the sample running order format is identified as the "Venue Presentation".

At events lasting several days (e.g. FIS Alpine Ski World Championships) the information about the site/region should be different each day and include non-competition images from the previous day.

In the opening and closing sequences the FIS World Cup sponsor and the title of the event must be shown on screen, clearly visible for 5 seconds and with the original logos. Presence of sponsors depends on the respective national legislation and on special arrangements with each TV network transmitting the events.

1.4 Official Draw

The Official Draw may be recorded as an ENG production, showing the athletes in their number bibs. The bib draw may be included into the running order format at approximately 3-4 minutes before the start of the first competitor.

1.5 Start Intervals

The maximum interval time between runs is 2 minutes

Typically 20 – 25 seconds remain between the current athlete is shown and the next athlete prepares for his/her run

The start intervals shall be determined with the FIS Chief Race Director during the initial site survey, particularly as this will affect the choice of camera positions. Other factors will influence this decision, such as the presence of sponsors and advertising as well as TV production values such as replays and highlights.

1.6 Intermediate Times

Intermediate times will be co-ordinated with the HB Producer and the FIS Chief Race Director. The necessary installations to deliver the intermediate timing service must be completed prior to the first training, particularly for Downhill.

1.7 TV Technical Breaks

TV technical breaks are designed to introduce a pause into the competition process to enable broadcasters to:

- Interview athletes in the Finish Area
- Provide background information either live or via pre-recorded packages
- Play a commercial break

These TV technical breaks should not interfere with the presentation of the sport and consequently the following principles are to be respected:

- No athlete should be affected negatively by a TV break.
- During breaks, a forerunner may run while the international signal shows background information/replays of the race.
- TV breaks shall not interfere with the staging of a sporting event.
- TV breaks will be notified prior to the competition and included in the race schedule for the day.
- The final decision regarding the inclusion of TV breaks because of adverse weather conditions will be made by the Jury or the FIS Race Director following consultations with the HB.
- A uniform way of presenting TV breaks will be made by all TV companies concerned.
- The sports competition will not be influenced by a delay in showing advertising spots by a TV company.

There is a written procedure for technical breaks in the running order.

2. Operations and Contingency During Event Phase

2.1 Course Setting

In the four alpine ski racing events, the OC will invite the TV Director to attend the course setting to determine the optimal camera positions, taking into consideration safety aspects and weather implications. Special consideration must be given to the fact that the start position could change and that the course may be used for more than one event (Downhill and Super G for example). If the course is being used for two events minor adjustments to the camera positions/lenses and mountings may help improve the quality of the television coverage.

2.2 Test/Rehearsal Opportunities

For Downhill races the last training run should be used as a production rehearsal for the HB. For events where athlete training does not take place the FIS and the OC will introduce five 'forerunners' to the course to simulate race conditions. The forerunners present an opportunity to test and rehearse all aspects of the TV production, as well as timing and event technical functions.

2.3 Schedule Changes

Bad weather may affect the published start time and a new schedule will be available at least 30 minutes before the original start time.

2.4 Co-ordination / Information

After training or in case a race is cancelled the FIS Race Director together with the OC, FIS TV Producer, FIS Marketing Director, HB, TV Co-ordinator (on behalf of all RHB's) and the NSA shall meet to establish the event schedule. Agreement should be reached with RHB's with live programming commitments in order to identify any external factors.

Depending on the actual situation there should be a meeting between the FIS Chief Race Director, Jury and the TV Producer immediately following the final training run, the last race or at least one hour before the start of the television transmission to discuss those points that will influence any decisions.

The TV Director/Producer of the HB shall be present at the Team Captains Meetings.

At the TV Briefing the TV Co-ordinator will inform RHB's about the HB production and any amendments to the 'running order'. A written agenda should preferably include the 'backup programme'. The HB is responsible for distributing the information to all RHB's.

2.5 Backup Programme

If there is bad weather or the weather forecast predicts the likelihood of a cancellation, a suitable filler programme will be established as early as possible in consultation with all parties concerned. The choice of filler, its length and specific circumstances will be determined on a case by case basis. Should a filler programme be selected, the FIS Chief Race Director shall determine the last possible start time for the race itself.

2.6 Competition Radio Communication

The HB TV Producer, principal rights holder and the TV Co-ordinator will remain in permanent radio contact with the FIS Chief Race Director during the race to help co-ordinate with TV production crew any special or unforeseen incidents on or around the course. In addition the HB TV Producer shall have access the Jury channel to maintain contact with the Jury as the race unfolds.

The radios are supplied by the OC

3. Running Order Format

In order to maintain the consistency, look and brand of all FIS alpine skiing events, each appointed Host Broadcaster must deliver an identical and standard format which is presented consistently throughout the season according to the following procedures:

3.1 Procedure before the start of competition

Deliver a 15 minute rundown prior to the first competitor. Broadcasters may join the broadcast at - 10 mins or at – 5 mins and must be able to join the broadcast at any given time before the start of competition. The content of the rundown is as follows:

- Beauty shots and warm up
- FIS and HB Logo followed by scene set/event title
- Warming up and course animation map. (This could include a helicopter pass over the course)
- Presentation of the resort
- Weather conditions and course technical data
- Beauty shots and captions of event/overall FIS Alpine Ski World Cup standings
- Warming-up
- FIS and HB animation
- Presentation of the course(specialised cameras, graphics, opposite view camera)
- Beauty shots & Director and TV production credit
- Official Draw Ceremony or warming-up
- Beauty shots and starting list
- Warm-up and 1st athlete at start

3.2 Procedure during the competition

- Reaction of athletes at the finish
- Start phase live or as a recorded insert, depending on start intervals
- Attractive pictures of athletes and the leader in the finish area
- Intermediate statistics
- Slow motion inserts of mistakes, e.g. missed gates
- Super slow motion of athletes and their reactions

3.3 Procedure after the first run (for SL and GS)

The following order must be observed at the end of the first run:

- Last competitor at the finish
- Reaction shots of the successful athletes in the Finish Area
- Super Slow Motion sequence of the fastest run
- Standings (after first run) over a Beauty Shot
- Slow-motion reaction fastest athlete
- Closing animation

The following order must be observed at the start of the second run:

- Presentation of the course/technical data
- Show the top three of the first run
- Show interesting incidents of the first run
- Short interview with the leader of the first run (if available)
- Start list for the second run
- Start/warm up area pictures
- Start of the first race of the second run

3.4 Procedure at the end of the race

The following order must be observed at the end of the race:

- Last competitor at the finish
- Reaction shots of the successful athletes in the Finish Area
- Final standings after the race over Beauty Shot
- Flash interviews with 1st, 2nd and 3rd place competitors (not at all races) – the flash interviews should be conducted in English or the athlete's native tongue and must be agreed by the TV Producer and appointed TV marketing agent
- Super Slow Motion sequence of top three athletes (3,2,1)
- Podium presentation
- Slow Motion reactions from top three placed athletes after they finish
- Beauty shots, World Cup standings & Director and TV production credit
- FIS Logo closing animation

4. Host Broadcaster - Coverage Philosophy

4.1 Downhill

- Sufficient number of cameras to show fully the course dynamics, particularly the start and the finish as well as strategic parts of the course. An appropriate selection of lenses should be used depending on the dynamics of the coverage plan (typically 14 - 20 cameras)
- Appropriate and selected use of camera towers and platforms to gain elevation over the course as required with respect to safety and other competition personnel beside the course and finish line
- The record and replay system should also be carefully considered when planning to cover a FIS alpine skiing event. Typically a minimum of three EVS video disk servers are used, two operating in 6 channel mode in standard motion, with a third operating in SSM mode with a +1 camera source at normal speed
- The coverage plan should feature a minimum of one (preferably two) super-slow-motion camera chains, in appropriate positions to best review the athletes' performance
- The coverage plan should illustrate the speed and technique of the competitors
- The coverage plan should show the course characteristics, extreme inclines, high speed turns, the plane of the snow and 'personality' of the mountain
- The coverage plan should include the ski and boot technique, the athlete's weight and position over the skis and the jumps featured in the course. Some of these components are best revealed in replay. Errors such as falls or missed gates should be shown in replay (subject to the severity of the incident). The TV producer must use discretion when reviewing an accident on the course.
- The accompanying sound must be synchronous to the picture and include the ambience of the crowd reaction at the finish line. The audio supervisor must prepare microphones suited to outdoor and harsh climate conditions with suitable protection from rain, snow and wind
- Continuity must be maintained between runs to best allow for comparisons
- The time of each run must be featured continuously with the athlete and split timing intervals included in the coverage plan

4.2 Slalom

- Typical production plan features 8 – 11 cameras
- Each competitor must be shown from the start to the finish
- Hand held camera may be used at the start and at the finish
- Appropriate and selected use of camera towers and platforms to gain elevation over the course as required with respect to safety and other competition personnel beside the course and finish line

- The record and replay system should also be carefully considered when planning to cover a FIS alpine skiing event Typically a minimum of three EVS video disk servers are used, two operating in 6 channel mode in standard motion with a third operating in SSM mode with a +1 camera source at normal speed
- The coverage plan should feature at least one super slow motion camera chain, in appropriate positions to best review and illustrate the athletes' performance
- The coverage plan should illustrate the speed and technique of the competitors
- The coverage plan should include the ski and boot technique, the athlete's weight and position over the skis and turns featured in the course. Some of these components are best revealed in replay. Errors such as falls or missed gates should be shown in replay (subject to
- The accompanying sound must be synchronous to the picture and include the impact of the skis turning in the snow and the athlete passing inside the gates. The ambience of the crowd reaction at the finish line should also be included in the microphone plan. The audio supervisor must prepare microphones suited to outdoor and harsh climate use with suitable protection from rain, snow and wind
- Continuity must be maintained between runs to best allow for comparisons
- The time of each run must be featured continuously with the athlete, and split timing intervals included in the coverage plan

4.3 Giant Slalom

- Typical production plan features 9 – 12 cameras
- Hand held camera used at the start and at the finish
- Appropriate and selected use of camera towers and platforms to gain elevation over the course as required with respect to safety and other competition personnel beside the course and finish line
- The coverage plan should feature a minimum of one (preferably two) super slow motion camera chains, in appropriate positions to best review the athletes' performance
- The coverage plan should illustrate the speed and technique of the competitors
- The coverage plan should include the ski and boot technique, the athlete's weight and position over the skis and turns featured in the course. Some of these components are best revealed in replay. Errors such as falls or missed gates should be shown in replay
- The accompanying sound must be synchronous to the picture and include the impact of the skis turning in the snow and the athlete passing inside the gates. The ambience of the crowd reaction at the finish line should also be included in the microphone plan. The audio supervisor must prepare microphones suited to outdoor and harsh climate use with suitable protection from rain, snow and wind
- Continuity must be maintained between runs to best allow for comparisons
- The time of each run must be featured continuously with the athlete, and split timing intervals included in the coverage plan
- The start intervals must be determined together with the FIS Race Director in such a way that there will be enough time between the end of the run, the reaction of the athlete and the beginning of the next run
- The day before the competition, 5 forerunners shall complete the course with the same start interval to enable the HB to conduct a full rehearsal

4.4 Super G

- For Super G the same principles apply as above, with 12-16 cameras in the production plan, with the camera plan covering the entire course
- The first 30 competitors must be shown in their entirety, although after the first 30 competitors, the start may be shown slightly delayed before cutting to live pictures

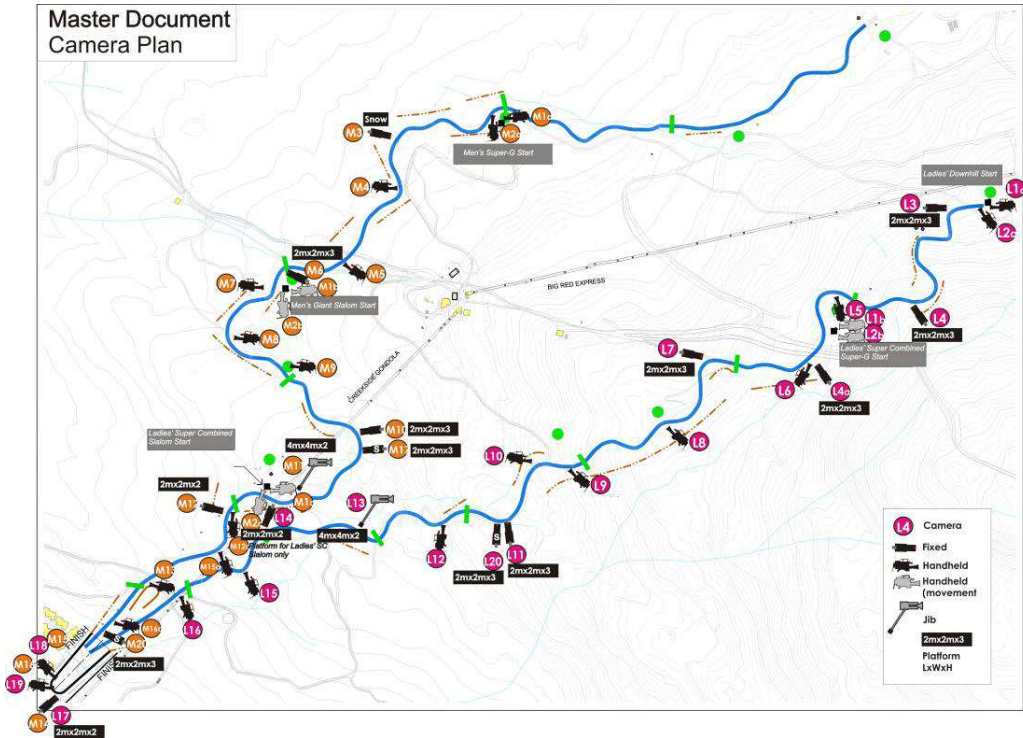
SAMPLE WORLD CUP FINALS CAMERA PLAN

			Comp Day 1	Comp Day 2	Comp Day 3	Comp Day 4	Comp Day 5	Comp Day 6
Camera	Type	Lens	LDH-Training	MSG	LDH	MGS	LSC-SG	LCS-SL
1	HH	Wide	1HH	1HH	1HH	1HH	1HH	1HH
2	HH	20x	2HH	2HH	2HH	2HH	2HH	2HH
3	Hard	70x	3Hard	3Hard	3Hard			
4	Hard	70x	4Hard		4Hard		4Hard	
5	HH	20x	5HH	4HH	5HH			11A HH
6	HH	20x	6HH	5HH	6HH		6HH	
7	Hard	70x	7Hard	6Hard	7Hard		7Hard	
8	HH	20x	8HH	7HH	8HH	7HH	8HH	
9	HH	20x	9HH	8HH	9HH	8HH	9HH	
10	HH	20x	10HH	9HH	10HH	9HH	10HH	
11	Hard	70x	11Hard	10Hard	11Hard	10Hard	11Hard	
12	HH	20x	12HH		12HH		12HH	12A HH
13	HH	20x	13HH-	11HH-	13HH-	11HH-	13HH-	
14	Hard	70x	14Hard	12Hard	14Hard	12Hard	14Hard	
15	HH	20x	15HH	13HH	15HH	13HH	15HH	15A HH
16	HH	20x	16HH		16HH		16HH	16A HH
17	Hard	70x	17Hard	14Hard	17Hard	14Hard	17Hard	17Hard
18	HH	20x	18HH	15HH	18HH	15HH	18HH	18HH
19	HH	Wide	19HH	16HH	19HH	16HH	19HH	19HH
20	Hard	86x	20SSM Hard	17SSM Hard	20SSM Hard	17SSM Hard	20SSM Hard	20SSM Hard
Total			20	17	20	13	18	10

PLATFORMS

Ladies	Size (LxWxH)
L3	2mx2mx3m
L4	2mx2mx3m
L4A	2mx2mx3m
L7	2mx2mx3m
L11	2mx2mx3m
L13	4mx4mx2m
L14	2mx2mx4m
L17	2mx2mx2m
L20	2mx2mx3m

Mens	Size (LxWxH)
M3	Snow
M6	2mx2mx3m
M10	2mx2mx3m
M11	4mx4mx2m
M12	2mx2mx2m
M17	2mx2mx3m



Sample Multilateral Running Order (DH, SG, 1ST RUN SL, GS)

FOR FIS WORLD CUP COMPETITION

IN	OUT	DESCRIPTION	SOURCE	DUR
09:45:00	09:50:00	Beauty Shots and warm up	Live Cams	05:00
09:50:00	09:50:15	FIS & HB Logo Animation	VT	00:15
09:50:15	09:50:45	Beauty Shots/Event Title/Director	Live Cams/CG	00:30
09:50:45	09:52:15	Scene Set/Venue Presentation & Map Animation	VT/CG	01:30
09:52:15	09:53:00	Beauty Shots + Overall Standings	Live Cams/CG	00:45
09:53:00	09:54:30	Official Draw Summary Package	VT	01:30
09:54:30	09:55:45	Course Presentation POV or GFX Animation	VT	01:15
09:55:45	09:56:00	FIS Logo Opening Animation	VT	00:15
09:56:00	09:56:15	Weather GFX over beauty shot	Live Cams/GFX	00:15
09:56:15	09:58:15	Starting List over beauty shots	Live Cams/GFX	02:00
09:58:15	10:00:00	Warm up and 1 st runner at start	Live Cams	01:45
10:00:00		1 st Descent/1 st Run	Live Cams	
Technical Break After Racer 15, 22 and 30 (double start interval)			Live Cams/GFX	
Standings Over Live Beauty Shot			Live Cams/GFX	
Current Race Leader in Action Zone			Live Cams/GFX	
Leader/Compilation Descent Analysis			EVS	

At The End Of The First Run				
Replay Sequence of Fastest Descent			EVS	
Standings after the first run			Live Cams/GFX	
Reaction from fastest racer			EVS	
Closing Animation			VT	

At The End Of The Race				
Final Standings and Overall Standings			Live Cams/GFX	
Flash Interviews (1st, 2nd and 3rd competitor) - optional			Live Cams	
Podium Presentation			Live Cams	
Competition Roll Out Montage			EVS	
Closing Animation			VT	

Note: At the end of the race, insertion of slow motions and clips are appreciated by the RHB's.

5. Sample Production Schedules

COMPETITION DAY - 7

Time	Activity
08:00-20:00	OC co-ordinate HB TV Compound trailer delivery and installation with power supply and all telecom services
	TV Compound snow removed
	TV cable bridges delivered and installed

COMPETITION DAY - 6

Time	Activity
08:00-13:00	Senior Technical Manager, Unit and Production Manager arrive at venue
	Facilities tender vehicle arrives with outside broadcast cables
15:00	Planning meeting - OC ops, mountain transport group, volunteer supervisor, senior production and technical personnel

COMPETITION DAY - 5

Time	Activity
08:00-10:00	Preliminary setup – host broadcast operation within the TV Compound
10:00	First delivery of cable up to SL start position
13:30	Second delivery of cable up to Women's course camera # 12
13:30	Mountain face and compound cabling starts

COMPETITION DAY - 4

Time	Activity
08:00-18:00	Preliminary setup – mountain face
	SSM – fibre cable installed on Men's and Women's course
	Timing fibre optic cable/ multiway installed from data/timing room to TV compound
	Triax camera cable installation continues

COMPETITION DAY - 3

Time	Activity
08:00-13:00	Production facilities units arrive, park and power Facility engineers arrive
10:00	Preliminary setup crew arrives at compound
13:00-18:00	Preliminary testing of lower mountain cameras (Triax)
13:00-18:00	Delivery and test of mountain fibre terminal equipment

COMPETITION DAY - 2

Time	Activity
08:00-16:00	Installing and testing of mountain fibre terminal equipment
08:00-18:00	Install and test Swiss Timing feeds
08:00-18:00	Confirm video feeds to Media Centre and sports presentation
10:00	Installation of camera triax & fibre continues
13:00	Upper mountain camera positions testing - Men's course

COMPETITION DAY - 1

Time	Activity
08:00-20:00	Technical setup continues
08:00-16:00	All production truck monitor walls complete with, EVS & VTR assignments routed Upper mountain camera positions testing - Men's course
16:00	Move mountain terminal equipment from Men's to Women's course
17:00	Delivery of hard cameras to Women's DH locations
18:00	Full production facilities check, all cameras, EVS, comms and audio
19:00	Selected representatives to: Women's team captain meeting - Ladies DH

COMPETITION DAY 1

Time	Activity
08:00	All production and technical facilities crew on site
09:30	Production team in position
09:30	Production facilities check and rehearsal including graphics test
09:45	Pre unilateral stand-up (dependent on booked arrangements)
10:00	Record helicopter course flyovers
10:40	Start of international signal
10:45	Ladies official Downhill training run #1
TBD	Rolling lunch break on site
TBD	End of international signal
TBD	Post unilateral stand-up
TBD	End of transmission
13:00	Setup of all Women's Downhill cameras
17:00	Selected representatives to: Women's Team Captain Meeting - Ladies DHTR
18:00	Scheduling meeting with commercial partner & FIS (Team Captains Room)
19:00	All Crew: Production Briefing – Crew Hotel

COMPETITION DAY 2

Time	Activity
08:00	All production and technical facilities crew on site
08:30	Record helicopter course flyover
09:30	Production team in position
09:30	Production facilities check and rehearsal including graphics test
09:45	Pre unilateral stand-up (dependent on booked arrangements)
10:40	Start of international signal
10:45	Ladies official Downhill training run #2
TBD	Rolling lunch break on site
TBD	End of international signal
TBD	Post unilateral stand-up
TBD	End of transmission
13:00	Move all camera equipment to Men's Super G
17:00	Selected representatives to: Women's Team Captain Meeting - Ladies DH
18:00	Selected representatives to: Men's Team Captain Meeting - Men's Super G

COMPETITION DAY 3

Time	Activity
08:30	All production and technical facilities crew on site
09:30	Production team in position
09:30	Production facilities check and rehearsal including graphics test
09:45	Pre unilateral stand-up (dependent on booked arrangements)
10:40	Start of international signal
10:45	Men's Super G
TBD	Rolling lunch break on site
TBD	End of international signal
TBD	Post unilateral stand-up
TBD	End of transmission
14:30-16:30	Reset all cameras to Ladies DH
17:00	Selected representatives to: Women's Team Captain Meeting - Ladies DH

COMPETITION DAY 4

Time	Activity
08:00	Facilities engineering crew on site
08:30	Production team on site
09:30	Production team in position
09:30	Production facilities check and rehearsal including graphics test
10:00	Pre unilateral stand-up (dependent on booked arrangements)
10:40	Start of international signal
10:45	Downhill – Ladies
TBD	Rolling lunch break on site
TBD	End of international signal
TBD	Post unilateral stand-up
TBD	End of transmission
14:30-18:00	Reset all cameras to Men's GS
17:00	Selected representatives to: Men's Team Captain Meeting - Men's GS

COMPETITION DAY 5

Time	Activity
06:30	Facilities engineering crew on site
07:30	Production team on site
08:30	Production team in position
08:30	Production facilities check and rehearsal including graphics test
09:00	Pre unilateral stand-up (dependent on booked arrangements)
09:55	Start of international signal
10:00	Giant Slalom - Men's 1 st run
TBD	Rolling lunch break on site
13:00	Giant Slalom - Men's 2nd run
TBD	End of international signal
TBD	Post unilateral stand-up
TBD	End of transmission

TV Graphics Examples

Swiss Timing is the official graphics, data and service provider to FIS.

DISCIPLINE WORLD CUP STANDINGS		POINTS	
1	Bode MILLER USA	174	
2	Klaus KROELL AUT	165	-9
3	Didier CUCHE SUI	161	-13
4	Beat FEUZ SUI	160	-14
5	Johan CLAREY FRA	126	-48
6	Didier DEFAGO SUI	120	-54
7	Hannes REICHELT AUT	115	-59
8	Aksel Lund SVINDAL NOR	103	-71
9	Patrick KUENG SUI	96	-78
10	Yannick BERTRAND FRA	80	-94

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Current Standings		47.8
1	S. MISSILLIER FRA	
2	N. KASPER USA +0.27	
3	F. NEUREUTHER GER +0.51	
4	J. GRANGE FRA	

3	Ivica KOSTELIC	CRO	
Age	33 years old		
Last Slalom result	16	Schladming	
WC Slalom	2	145 pts	
WC Overall	10	229 pts	

0.0

Audi FIS ALPINE SKI WORLD CUP
Lenzerheide (SUI)

Team Event - Bracket

QUARTER FINALS	SEMI FINALS	FINAL
AUSTRIA	AUSTRIA	AUSTRIA
CROATIA	4th Place	Winner
UNITED STATES	ITALY	AUSTRIA
ITALY	FRANCE	2nd Place
FRANCE	3rd Place	FRANCE
GERMANY	SWEDEN	
SWEDEN		
SWITZERLAND		

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INTERMEDIATE

1	-0.20
2	-0.49

LONGINES

Best speed 105.7 km/h

52.4

6. Format Guidelines for Unilateral Broadcasters

When presenting the course, unilateral broadcasters may choose to use their own recorded run (helmet, boot or hand-held-camera) with talent voice-over or commentary

Feature interviews with former champions/veterans/guests

Pre-produced historical stories and features

Their own edited package of the Official Draw Ceremony and athletes wearing their bibs

Short interviews with athletes after the first run as well as replay of any significant incidents

Studio and in-vision presentations

Highlights and analyses with athlete (highlights show only)

Telestrator analyses

7. Innovative Future Enhancements

The FIS, together with its broadcast and marketing partners is constantly seeking new methods of presenting the experience of competitive alpine skiing to the international television audience.

Presented as both components of the host broadcast operation and as programming ideas to RHB's research and development is required in the following areas:

- Live helmet cameras
- Live athlete microphones
- Real time and continuous data/graphics comparison with race leader
- Athlete metadata (velocity, G force, heart rate, acceleration)
- Extended pre-start show or scheduled preview feed (suggest 30 minutes before 1st run for features, highlights, interviews, athlete biographies)
- Virtual advertising opportunities for selected positions around the course and across the finish line
- Television Newsfeed Service (for RHB's access and international media exposure). A single 15 minute newsfeed on competition days for TV Sports news agencies, CNN International and other news channels. Broadcasters may also request unilateral transmissions within the newsfeed window
- 'FIS.tv' for rich and unique media content featuring extended interviews, race highlights, features, course analysis, equipment review, skiing tips and resort guides. Some content offered free with premium content offered to subscribers
- Weekly Magazine Show as an additional or alternative offer to RHB's

The last three production elements listed above can share field production, satellite uplink and edit resources