

BROADCASTERS' MANUAL

SKI JUMPING

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Ski Jumping 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 Ski Jumping competition for the international television audience.

Ski Jumping features competitions hosted both during the winter and the summer in a range of international venues, with unique hill constructions. A highly specialised approach and philosophy towards the television coverage is needed to achieve the greatest success.

The manual and this annex are intended to be a portable and quick reference publication that will help your Ski Jumping production both in the development stages and during the competition phase of the competition.

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

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1. Ski Jumping Competition Formats

During the course of a calendar season the most important series of competitions are concentrated during the FIS Ski Jumping World Cup and the Summer Grand Prix with approximately 24 competitions for ladies and 45 competitions for men and mixed teams.

The FIS Nordic World Championships, in which Ski Jumping has a significant presence, are held in odd numbered years with the Olympic Winter Games held every four years in even years. The number of competitions held during the Ski Jumping season depends on whether the year falls in a World Championship or Olympic year.

COMPETITIONS

In Ski Jumping male athletes compete on normal, large and ski flying hills, whereas female athletes compete only on normal and large hills.

2. Production Plan and Coverage Philosophy

The TV production will be made using between 10 and 12 cameras, and their exact placing will be decided during a technical inspection, taking account of the local topography.

The drama of Ski Jumping is shown through the takeoff and landing, which lasts approximately 1 minute. Variety for the TV viewer can be offered by showing what happens behind the scenes.

2.1 Basic elements of coverage

- the athlete at the start position (close-up with advertising board in the background)
- coaches giving signal
- start
- flight
- landing
- athlete reaction
- current leader after each jump
- winners presentations/ceremony
- regular view of the venue and spectators

2.2 Information to be provided at the start of the transmission

- FIS caption
- Weather information
- Names of the judges and during
- Profile of the hill
- Starting list

3. Camera configuration

Camera 1

Close-up and preparation of the athlete.

At the start, sitting position of the athlete in front of the advertising board, wide angle lens. Cameraman must have the possibility to follow all the way to the take-off without any visual obstructions. Ideal: hand-held camera or remote controlled camera.

Camera 2

Position: sideways to the take-off, approx. 5 – 7 meters away, on a platform, which is at least 50 cm above the take-off. The take-off with skis and boots and the athlete must be shown in full profile. The cameraman must follow the athlete from the start to the take-off – including the jump, whereby a close-up of the athlete – concentration phase – would be preferable. Change to camera 3 at the take-off. Lens: long focal length, preferably times 70.

Camera 3 (main camera)

Position: about 2/3 of the distance between the jump and K point at between 12 to 20 meters from the Jumping hill. The lens (long focal length times 55) of the camera must be at the same height as the athlete during the flight at this position, thus 3 to 4 meters at a 90 degree angle.

The cameraman pans with the athlete from the take-off, following from below until the landing and further to the end of the landing zone.

The view at the landing is total and all markings on the snow are visible. Each jump must be shown live from this camera. (Comparison effect for the TV viewer, who wants to guess the distance.)

Camera 4 (preferably mounted on a crane – 9 to 11 m arm)

Position: after the landing slope in the flat part of the outrun. Lens: normal to wide angle. Shows the athlete from the landing until the end of the outrun (important for slow motion: athlete's emotions after the landing)

Camera 5 (Hand held camera)

Position: in the outrun, shows the athlete slowing down and his/her reaction after seeing the result. Lens: wide angle.

Camera 6 (Hand held camera)

Position: Exit-Gate: supports camera 5, as well as showing the atmosphere in the mixed zone and the reaction of the leader

Camera 7

Position: on the platform opposite the coaches stand. Lens: long focal length times 70. Shows the coach before the start and the reaction (slow motion) to his athlete after the landing.

Camera 8 (Superslomo)

Position: like camera 2, must follow the athlete from the take-off through the flight phase until the landing. This picture shows the jump precisely, initial corrections after the take-off and offers the view of seeing the athlete floating above the spectators.

Camera 9 (Superslomo)

Position: landing hill, at ground level, platform only for ground adjustment approx. 3 meters before the jury. Lens: long focal length, times 70. The camera shows the athlete in the last third of the jump until the landing.

Recordings of cameras 8 and 9 can be synchronised, with Superslomo from the take-off until one third of the flight, and then camera 9 upto the landing. Further panning of camera 9 until the end of the landing slope is preferable.

Camera 10 (on crane – height between 60 to 80 meters)

Position: two alternatives: 1. behind the jumping tower, whereby the basket of the crane should be at least 20 meters above the tower. This picture shows the athlete from behind after the start, with take-off, flight and landing. The landing from this view is very spectacular. Additionally provides beauty shots.

Position 2: at an angle of 180 degree opposite the jumping tower. This picture shows the above mentioned views from the front. Lens: long focal length, times 70 or 84.

Camera 11 und 12 (hand held)

Positions: waxing area, lift entry/exit, athletes lounge.

Lens: wide angle. Recordings of this camera must be made, as good sequences mostly cannot be shown live, because the activity in the stadium does not allow it. (Replay not in slow-motion, real speed!)

Please assume that all camera pictures – except camera 1 – are to be recorded.

4. Special additions for the TV presentation

General

The camera configuration detailed above offers the possibility of a sport oriented, enjoyable and diversified transmission of a FIS Ski Jumping World Cup. It is the skill of the TV director to write the story of the athletes and the evolving competition. A pre-condition is an optimal co-operation between the FIS Race Director and the organiser.

Specialist cameras: request to use rail camera, fly-cam, speed-cam sideways to the in-run, mini cameras on the in-run necessitate early contact with the FIS Race Director to agree what is possible.

Information inserts:

- At the start: name of the athlete with countdown time information
- After the take-off: in-run speed
- 2 – 3 Seconds after the landing: distance
- After a slow-motion replay complete information with the athlete in shot
- No information inserts on slow-motions, because the viewers will be distracted from enjoying the flight.

Start interval

The start interval is approx. 45 seconds. For the top athletes 55 seconds would be preferable.

5. Running Order for Ski Jumping Transmissions

1. Round:

11:00 – 10:00 Countdown
10:00 – 09:30 Euro – caption
09:30 – 08:00 Live pictures from the stadium
08:00 – 07:55 FIS-Caption
07:55 – 07:40 Insert: title of the event
07:40 – 06:00 Live pictures with inserts of the Judges and Jury

06:00 – 05:30 Weather information
05:30 – 04:00 Athletes before the start (Waxing Area, Lift, lounge)
04:00 – 02:00 Start list first round
02:00 – 01:30 Profile of the hill
01:30 – 00:30 Live pictures from the stadium
00:30 – 00:00 Start preparations
 Start of the first jump
End of the first round of jumps after approx. 45 minutes
Results of the first round of jumps

2. Round:

15:00 – 12:00 Live pictures from the stadium
12:00 – 10:30 Replay of the best 3 jumps from the 1st run
10:30 – 09:00 Start list for second round
09:00 – 04:30 Live pictures from the stadium
04:30 – 04:00 Profile of the hill
04:00 – 03:30 Title of the event (second round)
03:30 – 00:00 Athletes before the start
 Start of the second round
End of the second round after approx. 30 minutes

00:00 – 01:00 FIS World Cup result
01:00 – 02:30 The best 3 jumps
02:30 – 03:30 FIS World Cup Standing
03:30 – 05:00 Live pictures from the stadium
05:00 – 08:00 Winners presentation/- ceremony
08:00 – 09:00 Live pictures from the stadium
09:00 – 09:25 Name of the TV director, etc.
09:25 – 09:30 FIS-Caption
09:30 – 10:00 Euro-Caption

6. Production considerations

The following elements are essential in all productions:

- Take-off
- Flight
- Landing
- Reaction of the athlete
- Video time-measuring fade-ins
- Slow-motion of the jump
- Fade-in of the score with presentation of the athlete and his/her reaction in the background
- Information: name, score, length, ranking. For the second jump length of the first jump, total score, ranking
- Start interval should be 45" approximately
- Order of information and pictures after take-off must be discussed to ensure enough time for backups of good jumps.

Opening Sequence content

- FIS identification and logo of the host-broadcaster
- Title of the event
- FIS World Cup review / map, competition site
- Caption of the resort/region
- Presentation of the hill with special cameras (helmet-and hand held camera, helicopter-camera)
- Possibly winner of the last event on this hill
- Start/warm-up area
- Weather graphic
- FIS World Cup signal (1 minute prior to start number 1 / length: 15 seconds)
- Start competitor number 1

Throughout the competition

- Ski-jumps from in-run to outrun
- Slow motion of each jump if intervals permit
- Video distance-measuring
- Athlete in the outrun
- Distance and points – insert in picture of the athlete
- Reaction of the athlete

Between rounds:

- Excerpts of side events
- Report of another FIS World Cup event (e.g. Nordic Combined)
- Background information

Before 2nd round:

- Profile of the jumping-hill
- Best jump of the 1st round
- Short interview with the leader of the 1st round
- Start list of the 2nd round

End of transmission

- Last athlete (jump and reaction)
- Impressions of the successful athletes
- Results of the competition
- FIS World Cup standings / nations standing (Tournament standing)
- Replay of the winner's jump / flight
- Short interview with the winner
- Winner's award ceremony / presentation
- Highlights / impressions of the competition
- FIS logo

7. TV 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.

TV break arrangements

Usual system KO system	1st round	after 25 th competitor. after 24 th competitor
Usual and KO system .	2 nd round	after 10 th competitor. after 20 th competitor
Team system	1st & 2nd round	after the first group after the second group after the third group

Length of breaks

Duration of Information breaks is

- at least 1 minute, usually approx. 1 minute 30
- conform to the established starting interval

Intervals

- Decision on and implementation of intervals are made by the FIS Chief Race Director.
- Breaks for information / precision shall be announced in good time prior to the competition together with all intervals and must be included in the race schedule of the day.
- For all competitions the following also applies to the special information intervals:
If needed and possible, a forerunner shall run. In case of adverse weather conditions the FIS Chief Race Director may shorten or even cancel these special intervals.