



# TV Production Guidelines 2017

*International Standards for  
ITTF Challenge*

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ITTF  
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# CONTENTS

<b>1. International Standard Requirements</b>	<b>3</b>
TV Cameras	
TV Table Setup	
<b>2. Camera Position and Specifications</b>	<b>5</b>
<b>3. Commentary Position Requirements</b>	<b>11</b>
<b>4. General Production Standards</b>	<b>15</b>
<b>5. Others</b>	<b>12</b>
Competition Duration	
<b>6. Transmission</b>	<b>17</b>
<b>APPENDIX: Height of Main Camera</b>	<b>22</b>
<b>CONTACTS</b>	<b>23</b>



# 1. World Feed - International Standard Requirements

## 1.1 TV Camera

One (1) TV table has to be set up according to the drawing included in this document. The same following set up of cameras has to be used. The TV production must be provided in **HD 16:9 with the graphics in a 4:3 safe mode.**

The following isolated cameras should be provided around the TV table:

1. Main camera (see the position of the camera in Appendix)
2. Super slowmotion camera
3. Close up camera
4. Close up camera
5. Handheld camera

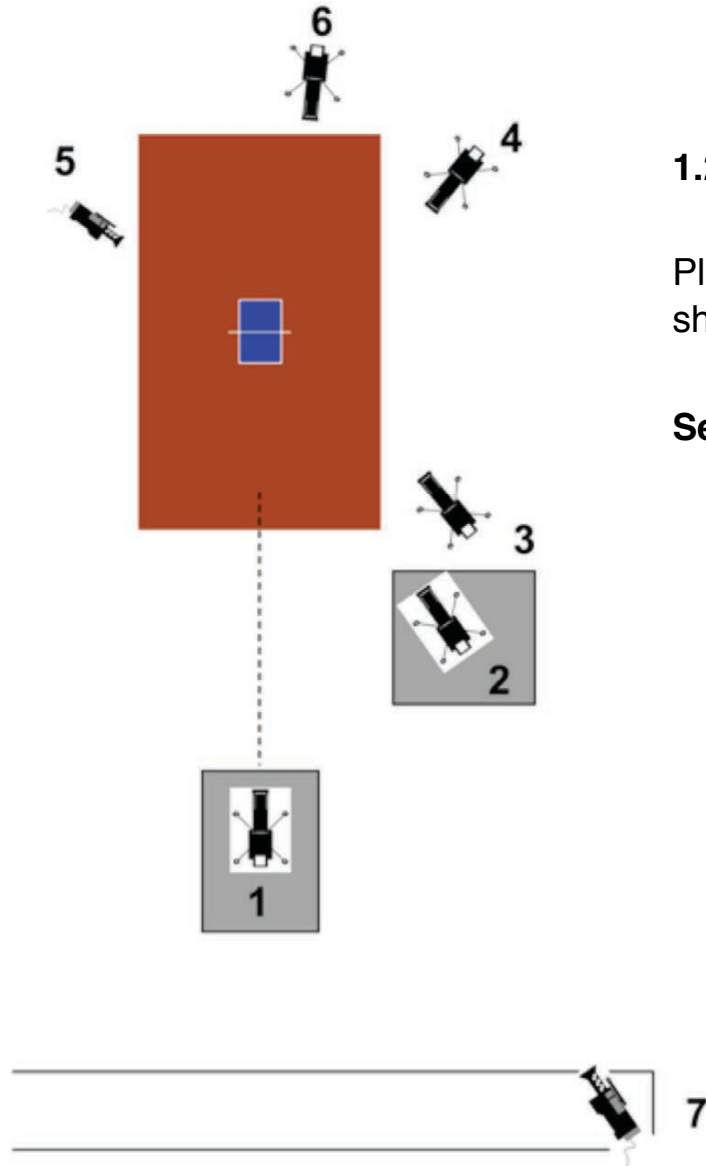
Not mandatory but would be our suggestion:

6. Super slowmotion reverse camera
7. Beauty shot camera



We recommend additional camera such a crane or jib camera is welcome to upgrade the TV production.

# 1. World Feed - International Standard Requirements



## 1.2 TV Table Setup

Please set up the TV Table as the diagram shown on the left.

See the position of Camera 1 in Appendix.

# 2. Camera Position & Specifications

## 2.1 Camera 1- Main Camera: Lens 21x1mm

See the position of Camera 1 in Appendix.

This is the most used camera and will provide the main wide shot of the game. This camera must be elevated on a scaffold and positioned in the centre behind the table. A big advantage would be to use an electric scaffold in order to fix the position of the main camera very easily at the right height from the floor since this height depends on how far it is behind from the table.

The main camera shot must have the entire line of surrounds on the top of the TV screen, and the whole logo should remain within the framing. It will generally remain stationary during a point, unless to follow the players when the ball is played far from the table and outside of the usual shot.

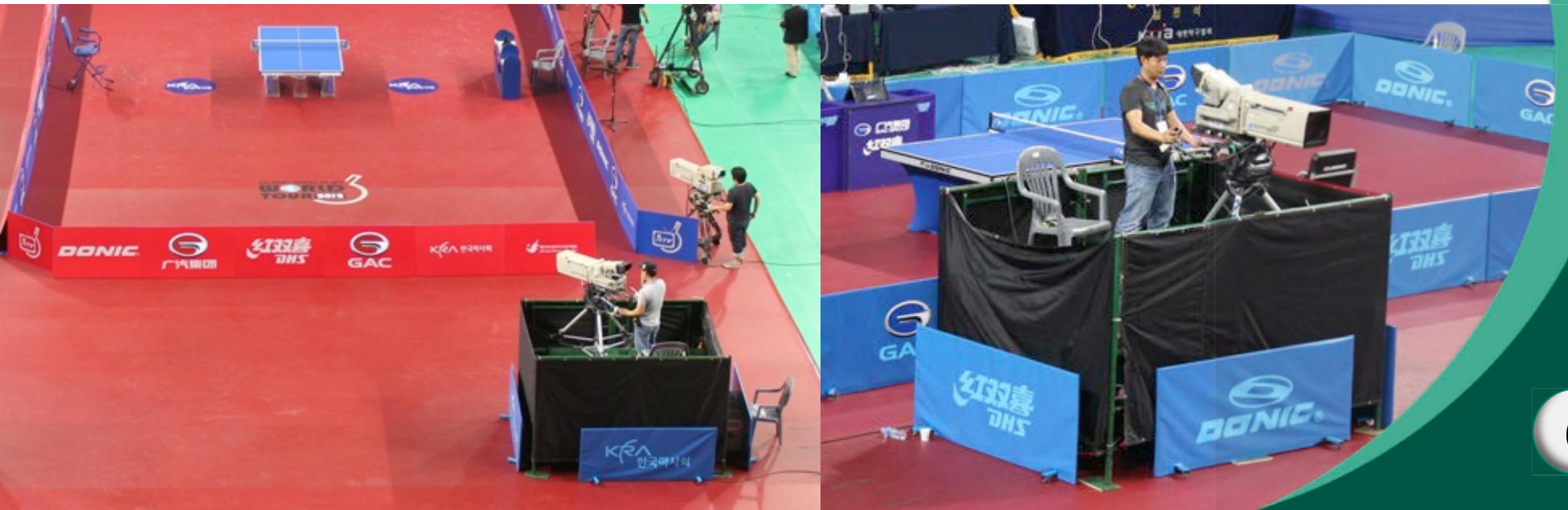


## 2. Camera Position & Specifications

### 2.2 Camera 2- Super slowmotion: Lens 70x1mm

This camera is mainly used for super slowmotion replays but can be used also as an alternative to cover the game from another angle.

Ideally, this camera is positioned in the angle of the playing surface on a scaffold below the main camera.



## 2. Camera Position & Specifications

### 2.3 Cameras 3 and 4- Close-up Cameras: Lens 55x1mm

These are the 2 cameras on tripods positioned on the floor close to the surrounds that give the close-up shots of the players. The camera 3 shoots a player since the camera 4 is shooting the other one and this all the time.

These 2 cameras could also be used to cover the game from time to time making the TV production more exciting with different views of the game and the players.



## 2. Camera Position & Specifications

### 2.4 Camera 5- Handheld (Portable Camera): Lens 15x1mm

Very important camera mainly used to cover everything which is not covered by all the other cameras such as crowd, attitude details, game incidents, ambiance, coaches, umpire, etc.

The cameraman 5 has to be as creative as possible to provide the producer with shots that the other cameras cannot give.

Recommended usage of Steadicam accompanied with boom mic





## 2. Camera Position & Specifications

### 2.5 Camera 6- Reverse super slowmotion Camera: Lens 70x1mm

On a tripod, positioned on the floor just behind the table and reversed to the main camera. This camera is the most important one to provide the TV production with the highest standard of broadcast.



## 2. Camera Position & Specifications

### 2.6 Camera 7- Beauty shot Camera: Lens wide angle

On a tripod, this camera has a fixed shot without cameramen and provides the wide shot used for the opening and the closing sequence.



# 3. Commentary

## 3.1 Audio Configuration

Should there be commentary, the HB must assist in mixing the English Commentary on audio Channel 3 and 4 with International Sound (ambience).

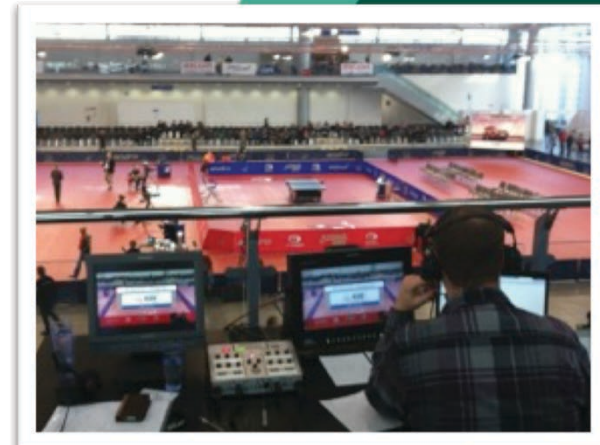
Below is a summarized Audio Configuration for World Feed:

Channel 1: International Sound (Mono)

Channel 2: International Sound (Mono)

Channel 3: English Commentary Mixed (Mono)

Channel 4: English Commentary Mixed (or VRH Commentary Mixed/Clean) (Mono)



# 4. General Production Standards

## 4.1 Introduction

TV Production is not mandatory but highly recommended. The ITTF will support the distribution of this event through its live streaming platforms, social media, and media tools.

### **NOTE:**

Should the HB be unable of meeting the requirements, it is in their responsibility to consult ITTF before any decisions are made.

### **CONTACT:**

Should there are any issues or questions, please contact  
[kimberly@ittfmail.com](mailto:kimberly@ittfmail.com)

# 4. General Production Standards

## 4.2 List of Requirements

### 4.2.1 Recording Format

The preferred form of recordings are in Hard Disk Drive (HDD). Videos recorded are recommended to be in .MOV format encoded in/or equivalent to Apple ProRes 422 HQ.

If not possible, recording can be made on tapes, which must be in HDCAM and TV standard must be in PAL – with exception to NTSC regions: Japan, South Korea and others.

### 4.2.2 English Graphics

The recordings must be the exact of the produced World Feed, therefore, must have English Graphics.

ITTF has produced a TV graphics theme for the Challenge Series which will be sent to you by ITTF's representative at least 1 month prior to the event. To ensure consistency, correct branding and to strengthen the World Tour brand, this theme (colors, logos, fonts, wipe etc) MUST be used by the Host Broadcaster according to the separate TV Graphics guidelines.

# 4. General Production Standards

## 4.2 List of Requirements

### 4.2.3 Audio Configuration

The tape copies must have the exact audio configuration as the produced World Feed, unless instructed otherwise. English Commentary is a MUST have in the recording.

The World Feed audio configuration (hence the recordings) must be as follows:

Channel 1: International Sound (Mono)

Channel 2: International Sound (Mono)

Channel 3: English Commentary Mixed (Mono)

Channel 4: English Commentary Mixed (or VRH Commentary Mixed/Clean) (Mono)

It is HB's responsibility to ensure all recordings must meet requirement 4.2.2 and 4.2.3

# 4. General Production Standards

## 4.2 List of Requirements

### 4.2.4 Logistics and Preparations

If recorded on Hard Disk Drive, matches should be cut in ONE (1) match per file and must be labeled correctly. A document should be included with the Play Order.

If recorded on tapes, matches must be recorded in ONE (1) match per tape and must be labeled correctly. Tape recordings must be accompanied with Tape Order/ Play Order.

HB should not charge ITTF for the recordings, disks or tapes. They must be provided to ITTF at no cost. Prior to delivery, it is HB's responsibility to neatly pack and ready for courier pickup.

HB must deliver the recordings via DHL to the address below:

International Table Tennis Federation

Marketing & Asia Pacific Headquarters

301 Lor 6 Toa Payoh #01-01 Singapore 319392

Tel: +65 64738022

# 5. Others

## 5.1 Competition Duration

- 4 to 5 days of Competition
- TV Production starting from the quarter ( $\frac{1}{4}$ ) finals with one (1) International Feed recommended



# 6. Transmission

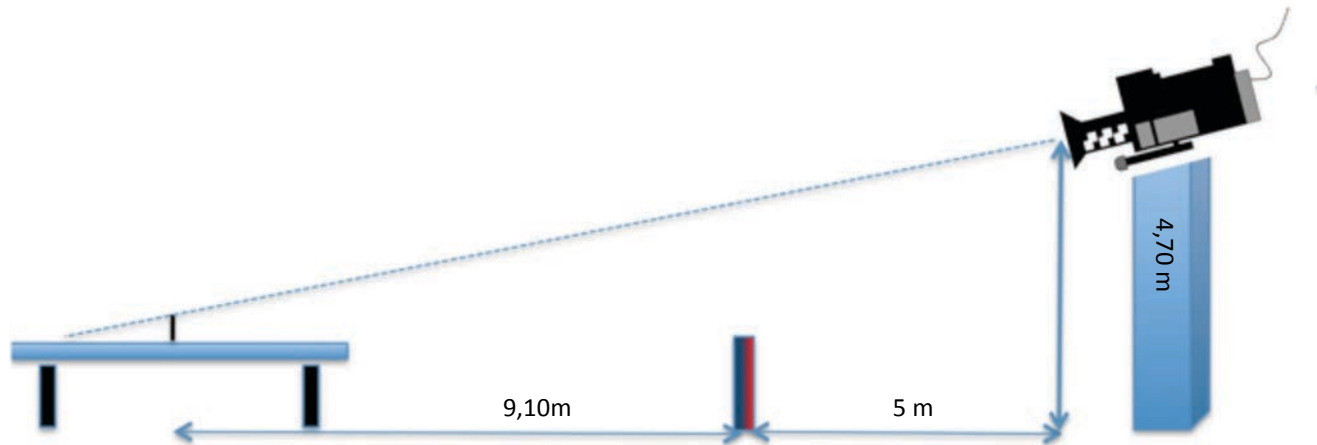
## 6.1 Transmission

It is mandatory to provide the signal to the ITTF and Unas for the streaming of the event on ITTF's live streaming platform, itTV.

More information can be found in the itTV streaming guidelines.

# APPENDIX: Height of Main Camera

(TV Court 18.20M X 9.80M)



**REFERENCE : Height of the main camera to provide with the right shot angle**

5 m behind the line of surrounds = 14,10m from the middle of the table

Main camera should be at 4,70m

**L** = distance of the main camera from the middle of the table = 14,10m

**H** = height of the camera = 4,70m

**To know the height of the main camera, the formula to be applied is:  $H = (4,70/14,10) \times L$**

Example :

L = 9,10m to the line of surrounds + 20m behind = 29,10m

The height of the main camera should be  $H = (4,70/14,10) \times 29,10 = 9,60m$

# CONTACTS



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