



TV Production Guidelines

*World Feed – International Standards for the
ITTF World Tour*

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ITTF
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CONTENTS

1. World Feed – International Standard Requirements **3**

TV Cameras

TV Table Setup

2. Camera Position and Specifications **5**

3. Commentary Position Requirements **12**

4. Others **14**

Competition Duration

News Highlights

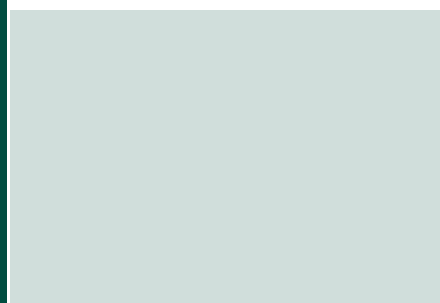
Recordings for ITTF

Satellite Transmission

Post-match on-court Interview

APPENDIX: Height of Main Camera **17**

CONTACTS **18**



1. World Feed - International Standard Requirements

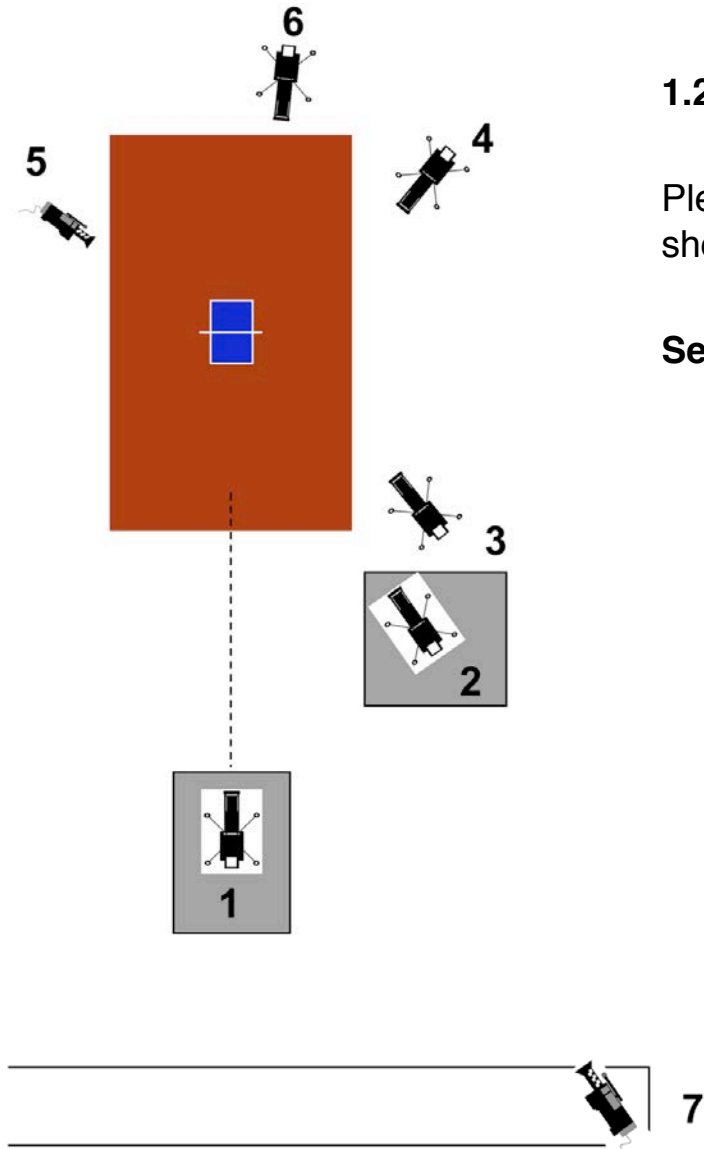
1.1 TV Camera

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 16:9 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 (min 400 frames per second)
3. Close up camera
4. Close up camera
5. Handheld camera
6. Super slowmotion reverse camera
7. Beauty shot camera
8. Overhead camera (directly on top TV table) or Spidercam
9. Under-table camera/Net camera
10. Crane camera (jib)

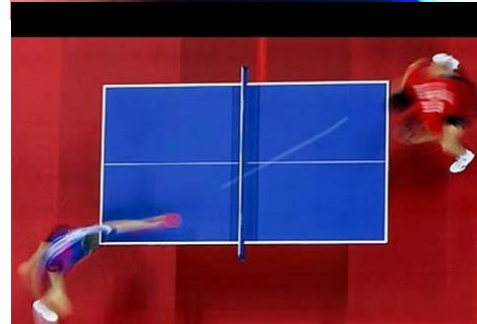
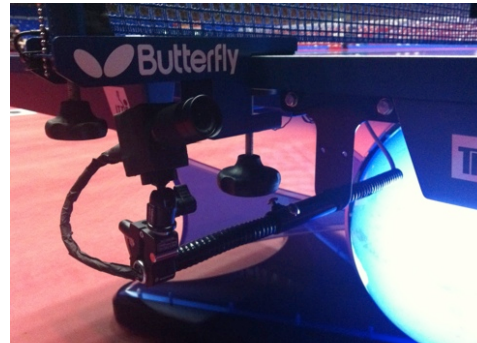
1. World Feed - International Standard Requirements



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 mainly 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. **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.**

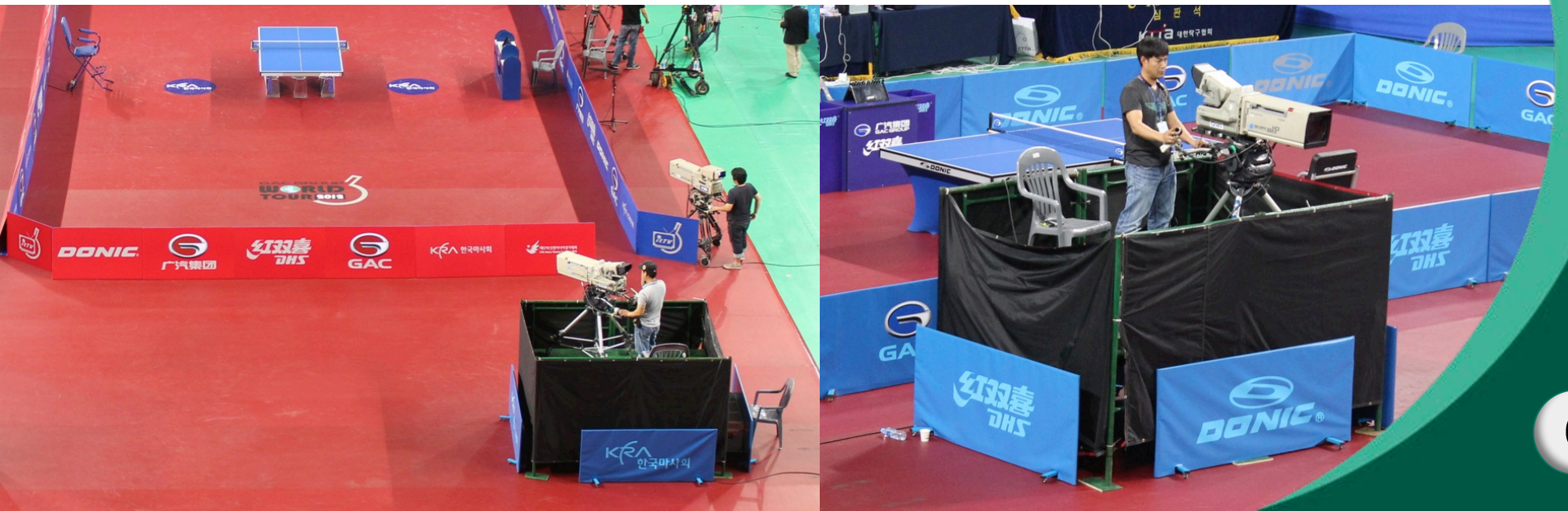


2. Camera Position & Specifications

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

handheld camera should also be used for on court interviews.



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 beauty shot used at the start and end of broadcast.



2. Camera Position & Specifications

2.7 Camera 8 – Over table camera Spidercam

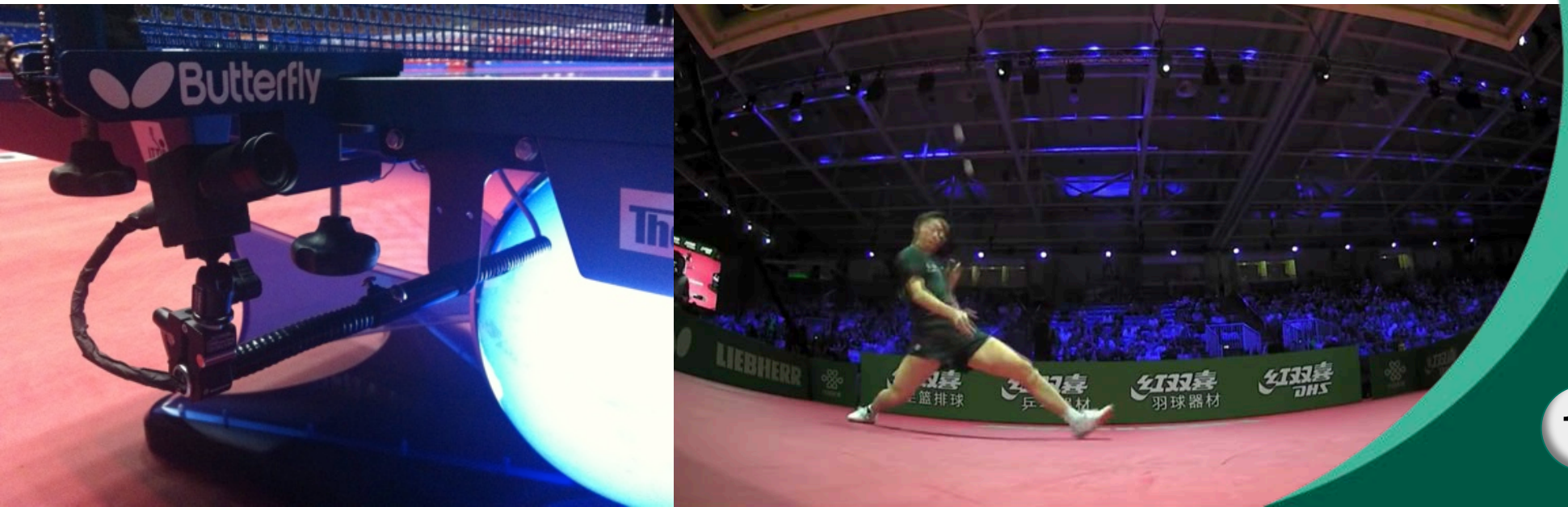
The overhead camera is perfect for showing the angle and placement of shot on the table and adds an additional element of understanding the sports in terms of how and what kind of shots are being played. Good way to educate the fans and show them the skills of these players



2. Camera Position & Specifications

2.8 Camera 9 – Under table Camera / Net camera

These cameras provide a different angle and viewing experience for fans and are highly recommended. However, the camera needs to be small enough and attached properly to avoid it interfering with play.



3. Commentary Position Requirements

3.1 Introduction

Below is a description of the equipment required and other relevant details that make up the commentary position for World Feed television production for all ITTF events.

The Host Broadcaster (HB) must meet requests made by ITTF.

NOTE:

Should the HB is not capable of meeting the requirements above, it is in their responsibility to consult ITTF or ITTF before any decisions are made.

CONTACT:

Should there are any issues or questions, please contact

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3. Commentary Position Requirements

3.2 List of Requirements

3.2.1 Equipment

Commentary equipment required for World Feed:

- Set up for 2 ITTF Commentators
- Fully equipped commentary position, including Commentary Box unit (technical audio mixing system), Cole Lip microphones and headsets, 20” LCD monitor(s) with World Feed coverage (Dirty)
- Talk Back communication to HB OB or production control room
- Audio Engineer on Standby (with close contact with the OB Audio Room)
- Internet connections (LAN or WiFi)
- Available standard electrical power
- World Feed commentary audio – mixed & monitored by HB Audio Supervisor and delivered with the World Feed coverage on the associated audio circuits as per fixed audio configurations.
- Tables and Chairs enough for 4 persons (2 commentators, 1 HB Audio Engineer, 1 Lagardere Producer)
- All at no charge to ITTF

3. Commentary Position Requirements

3.2 List of Requirements

3.2.2 Audio Configuration

HB must assist in mixing the English Commentary on audio Channel 3 and 4 with International Sound (ambience). Should there be commentary positions requested by Visiting Rights Holders (VRH), their commentary track should go to Channel 4.

ITTF will advise if this should be Mixed or Clean.

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)

3.2.3 Position and Venue

The Position must be placed on the same side as the Main Camera. Proper barrier should be put up to minimize interference from the crowd. The position MUST be elevated with clear and unobstructed view of the table(s). Best reference will be to be as near to the main camera as possible.



4. Others

4.1 Competition Duration

- Platinum - Three (3) days of TV production
- Regular - Two (2) days of TV production

4.2 News Highlight

HB will be required to edit a 3 minutes News clip consisting of highlights of the day and ready for play out after end of each World Feed day. This will be delivered to international broadcasters via satellite (organized by ITTF).

4.3 TV Graphics

ITTF will provide the TV Graphics templates to the HB and it is the HB's duty to implement them.

4.4 Note to Host Organizers

Kindly ensure full cooperation is provided to HB to organize venue related concerns:

1. Commentary position with power supply, WIFI access
2. Power for SNG truck

4. Others

4.5 Post-match On-court Interview

HB will be required to add the post-match interviews into the running order for every TV produced match from the Quarterfinal stage onwards. The interview will last 2 to 3 minutes and should be produced for TV. The HB can request for more post-match interviews in addition to these.

As part of the post-match interview, the HB is required to prepare one slow-motion replay of a key rally from the match, which will be used during the interview, to be played on cue by the interviewer on-court.

If a special microphone is required for TV, it should be prepared for the interviewer. The post match interview should go to the international feed AND in venue speakers.

4.6 Recording of matches

Check with ITTF prior to the start of the event if a HDD recording is required.

Should a recording be required, 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

HB should not charge ITTF for the recordings. They must be provided to ITTF at no cost. Courier delivery to be checked with ITTF.

5. Transmission

5.1 Satellite Transmission

All the technical details such as satellite names and route, transponder, slots, downlink frequency, symbol rate, FEC, TV standard, encoding, encryption and audio configuration will be provided by ITTF

ITTF is in charge of ALL the satellite transmission with the host broadcaster.

Usual services provided by SNG will be for distribution of:

- International World Feed (Multilateral feed)
- Selected TV matches (Unilateral feed) (Upon request)
- Live Stand-up & Tape Play Outs (Unilateral feed) (Upon request)

HB Responsibilities:

1. HB must provide output in form of SDi with embedded audio
2. HB must include parking and power requirement into planning of TV Compound enough for maximum of 2 SNG trucks.



5. Satellite Transmission

5.2 Digital Transmission

All matches produced by the host broadcaster will be collected by Sportradar Media Services at the main streaming and production working position

The host broadcaster shall be informed about the signal collection and the cabling (and therefore the required cables) from the OB Van to the main streaming and production working position in due time and in advance of the production start.

Signal delivery can be done via the following:

SD/HD – SDi

With embedded audio (international sound with English Commentary if available)

OR

Video Format

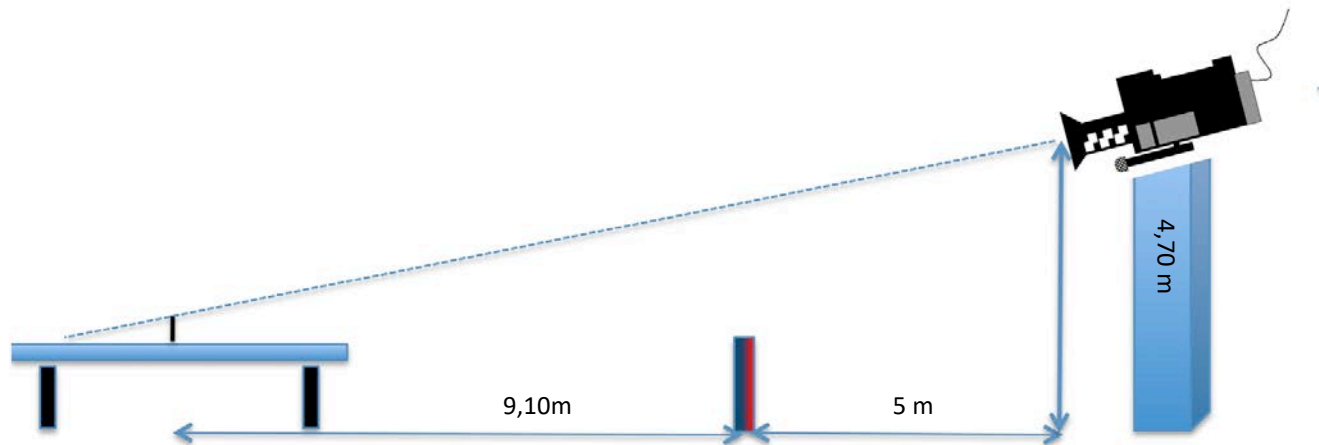
Analogue COMPOSITE, PAL or NTSC. BNC or CINCH/RCA jack

Audio Format

Analogue, mono or Stereo. Full - mix International sound + commentary (if available). XLR/Cannon or CINCH/RCA jack

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 $H = (4,70/14,10) \times 29,10 = 9,60m$

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