


TV GUIDE



INTERNATIONAL JUDO FEDERATION

WORLD CHAMPIONSHIPS | WORLD MASTERS | GRAND SLAM | GRAND PRIX





HOST BROADCASTER - Camera requirements

The minimum number of cameras required to host an IJF Grand Prix, Grand Slam, World Championships or Masters is 15 cameras/tatami, including :

- 1 Techno crane (9 meters length minimum)
- 2 super slow motion camera (75 fps)
- 1 ultra slow motion camera
- 4 long lenses (eg 75x)
- 1 overhead camera
- 1 low tripod (for the central camera)

For the competitions where we have 2 or 3 international feeds we need a minimum 15 cameras per tatami.

For World Championships, World Masters and World Championships Open, the Host Broadcaster needs to deliver a full production for each tatami ALL day, starting with the morning session (preliminary rounds). For World Championships, World Masters and World Championship Open, Host broadcaster must also provide a 360 replay system and a Spider camera.

DIRECTION

The team is there work under the IJF TV director. He will direct and mix the pictures himself.



Camera specifications (Position is in reference to the main broadcast tatami)

Camera 1

- **ROLE:** Wide master shot. Generally filming referee and both judoka full body shot
- **POSITION:** High up in venue, lined up with the centre of the tatami
- **LENS:** 40x
- **OTHER:** The camera should be on long tripod legs and should be very strong and sturdy

Camera 2

- **ROLE:** 2nd master shot. Generally filming both judoka full body
- **POSITION:** Matside. Lined up with the centre of the tatami. Within 1 metre of edge of safety area
- **LENS:** 22x
- **OTHER:** The camera must be on a low tripod. The lens height must not exceed 50cm



Camera specifications (Position is in reference to the main broadcast tatami)

Camera 3 USM

- **ROLE:** Generally filming close-ups of white judoka, and on legs of both for action.
- **POSITION:** Matside. Lined up with the right edge of the competitive area. Within 1 metre of edge of safety area
- **LENS:** 40x
- **OTHER:** The camera must be on a normal sized tripod. The lens height must not exceed 1 metre (100cm). This is a **Ultra Slow Motion** camera

Camera 4

- ROLE:** Generally filming close-up of blue judoka and upper body of both for action
- **POSITION:** Matside. Lined up with the left edge of the competitive area. Within 1 metre of edge of safety area
 - **LENS:** 22x or 40x
 - **OTHER:** The camera must be on a normal sized tripod. The lens height must not exceed 1 metre (100cm)



Camera specifications (Position is in reference to the main broadcast tatami)

Camera 5 Techno Crane

ROLE: Beauty shots and generally filming referee and both judoka full body shot / Awarding ceremony wide shot

- POSITION: Matside / POSITION IN FINALS: On the tatami, beyond either the left or right side (depending on position of awarding stage) of the safety area. Within 1-3 metres of edge of safety area
- LENS: 10x Wide Angle
- OTHER: The length of crane should be 9 metres minimum. Crane is used for AR Graphic and need to be prepared for this.

Camera 6 USM

ROLE: Variety of roles, including close-ups of both judoka and wider shots

- POSITION: Matside. Lined up with the centre of the tatami on the reverse side to the media.

Within 1 metre of edge of safety area

- LENS: 50x (minimum)
- OTHER: This is the **Ultra Slow Motion** camera(referred to as USM). The camera must be on a medium-high tripod. The lens height will depend on the size of the camera body and the advertising



Camera specifications (Position is in reference to the main broadcast tatami)

Camera 7&8

- **ROLE:** Filming double-player presentation / judoka walk-on & walk-off / coach close-ups / public / awarding ceremony
- **POSITION:** Versatile (always moving)
- **LENS:** 14x
- **OTHER:** The shoulder camera should either be wireless or cabled. If cabled, enough cable must be provided to reach all corners of the field of play, including the double player presentation zone and the mixed zone. A professional cable assistant must also be provided

Camera 9

- **ROLE:** Variety of roles, including close-ups of both judoka and wider shots
- **POSITION:** Right side of competitive area, 1.5m from the central point.
- **LENS:** 40x
- **OTHER:**



Camera specifications (Position is in reference to the main broadcast tatami)

Camera 10 SSM

- **ROLE:** Variety of roles, including close-ups of both judoka and wider shots
- **POSITION:** Left side of competitive area, 1.5m from the central point.
- **LENS:** 40x, 60x, 80x
- **OTHER:** This is a **Super Slow Motion** camera

Camera 11 Robocam/Overhead camera

- **ROLE:** Generally filming both judoka. Also filming walkout.
- **POSITION:** High above centre of contest area, 1m towards camera 2
- **LENS:** Wide Angle
- **OTHER:**



Camera specifications (Position is in reference to the main broadcast tatami)

Camera 12

- ROLE: Filming coaches, VIPs, and details.
- POSITION: Near camera 1, but lower, so as to be opposite or just higher than VIPs.
- LENS: 60x, 80x
- OTHER:

Camera 13

- ROLE: Medal Ceremony and Public
- POSITION: Directly in front of the awarding ceremony stage.
- LENS: 22x, 40x
- OTHER:



Camera specifications (Position is in reference to the main broadcast tatami)

Camera 14

- ROLE: Beauty shot/Walkout/Public
- POSITION: Corner of the venue on top, opposite from athlete entry on FOP
- LENS: 60x, 80x
- OTHER: -

Camera 15

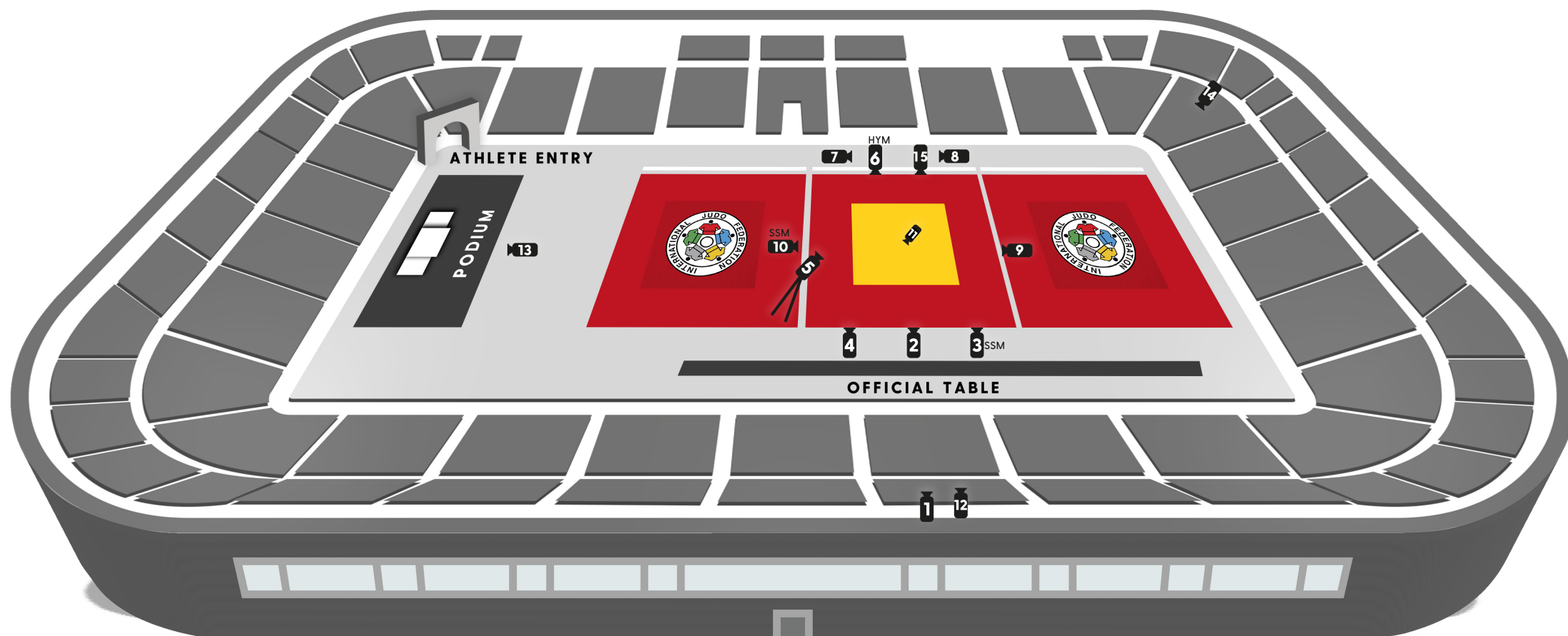
- ROLE: Variety of roles, mostly full body replay angle, but also including close-ups of both judoka and athlete entry and exit.
- POSITION: reverse side of competitive area, 1.5m from the central point.
- LENS: 22x, 40x
- OTHER: this is not only there for replay angles, but also for Video Referee. Must be full body at all times during Hajime. Closeups only during pauses in the action.

NOTE:

The crane will be operated by IJF crane operator.

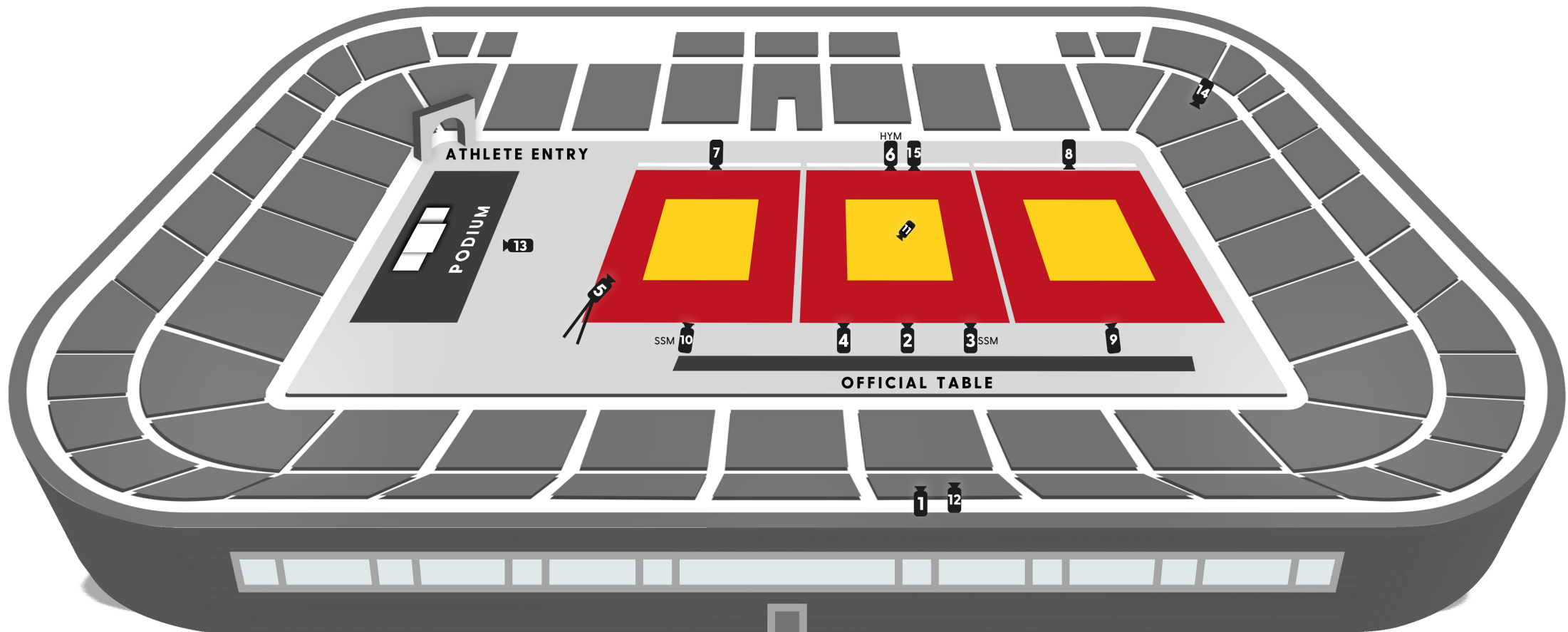


Camera Plan Final block (Position is in reference to the main broadcast tatami)





Camera Plan Preliminaries(Position is in reference to the main broadcast tatami)



NOTE: If in preliminaries rounds will be more than 3 tatami, each tatami have to be cover by 2 cameras, one lower center and one reverse angle (center)



REPLAY SYSTEMS

The replay team is there work under the IJF EVS director.

A minimum of 3 EVS XT3 systems full channels (12 inputs) networked with operators need to be provided.

Only EVS brand is acceptable, no other type of system such as ORAD, 3play etc.

Mixer

The mixer in the OB van needs to be good enough to implement our graphics. Technicians need to know how to do this. It needs to be a macro rather than a key transition. Therefore the mixer needs to have Macros enabled or have frame memory. Please send me the spec of the mixer.



GRAPHICS

For Grand Prix and Grand Slam, graphics will be provided by IJF only final block . For World Championships and World Masters, graphic will be used starting with preliminaries.

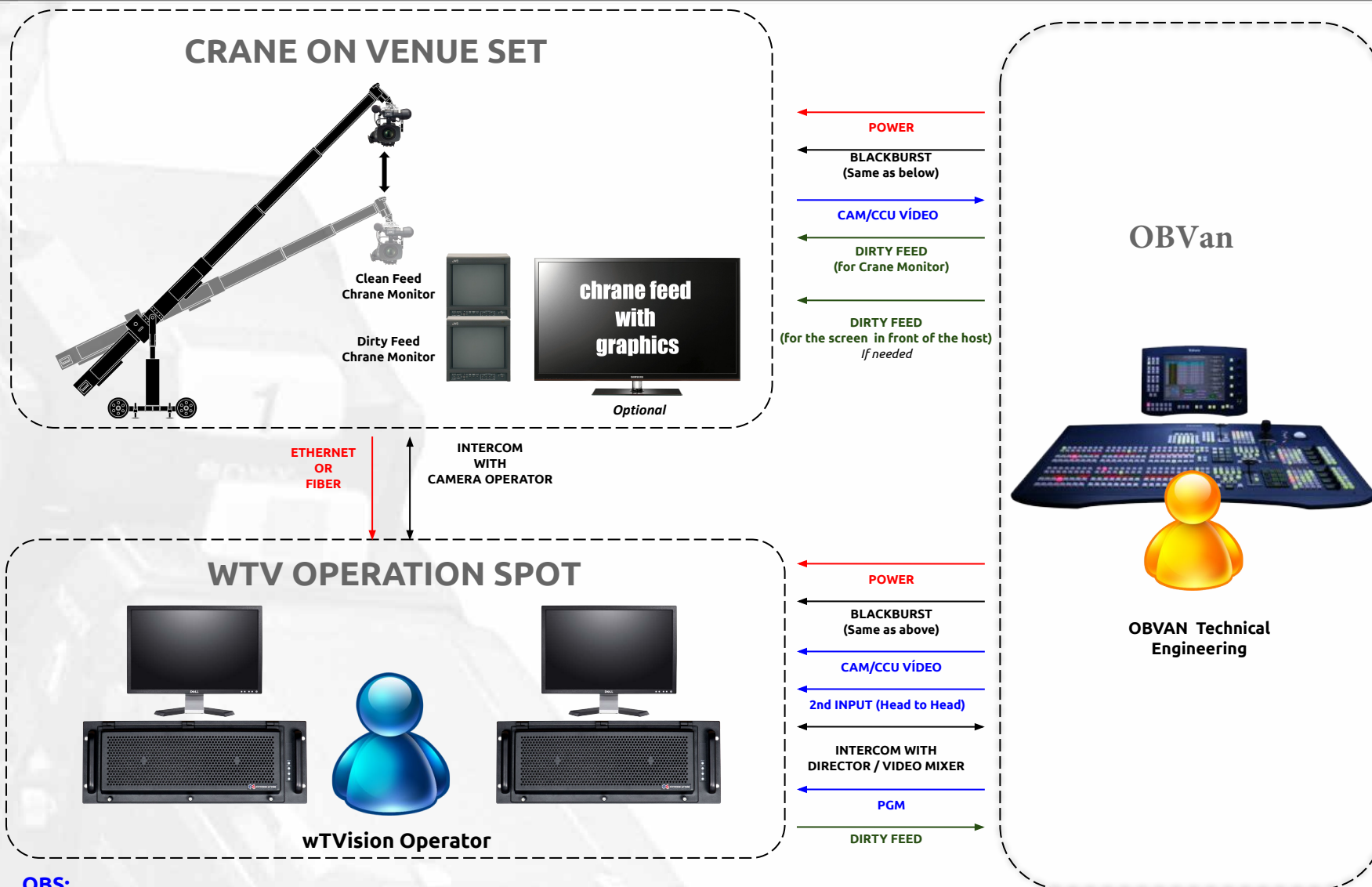
If the LOC want to broadcast preliminaries on local tv station, official IJF graphics have to be used, so please request this service in advance. This service will be pay by Host Broadcaster or Local Organizer to the company who provide the graphic services for IJF. We have our own in house graphics team who will work inside the OB van and the requirements are following:

- A space next to IJF DIRECTOR inside the OB van from which they can see the PGM.
- A monitor for their own output
- A network cable from the IJF IT team to their position (you can liase with the organiser about providing this)
- An internet cable
- HD SDI graphics video input (This is a DVE created from the mixer with the two shoulder cameras).
- Genlock (blackburst) and power.

AR GRAPHICS

Please make sure that the crane camera is compatible with Augmented Reality graphics. We will bringing an additional graphic operator to implement AR graphics during the final block. If you need further information, please email immediately for more detailed specifications.

The graphics team will SEND key and fill back to the mixer for the on-air graphics.



OBS:

- If the host is on screen and speaking while Augmented Reality Graphics are on air, it is mandatory to adjust the Audio DELAY to avoid lip-sync lags, after the processing on wTVision's Equipment.
- If there is a need to use fiber, depending on the distance between the OBVan and Operation Spot, please consider adding the equivalent fiber converters to the network.



VIDEO MIXER

We usually use a total of 5 keys.

Key 1 "IJF IN" Transition

Key 2 "WORLD TOUR OUT" Transition

Key 3 "Referee Commission" Transition

Key 4 "Golden Score" Transition

Key 5 Graphics Key for online 2D graphics.

Usually 4 REM is enough for the 4 transitions depending on the system, could be 8 if you need key and fill.

We usually use 3 M/Es

M/E1. Split Screen (cams 7 and 8)

M/E2. Referee Commission boxes

M/E3. Golden Score (Studio Show) boxes

2 REM memories for 2 different backgrounds.

IJF Logo Clean

IJF Logo with text.

If there are not enough keys, we must programme the macros to recall the different video/transition clips using memories/EMEMs.



REPLAY WIPES

We have a different replay wipe in and out. We also have wipes for Referee Commission and Golden Score. These will be sent through in advance. (TGA sequence) Local technicians need to create the following macros for the wipes:

IJF IN

CLOSE the key for the live graphics.

Play wipe

Cut at last frame of wipe

WORLD TOUR OUT

Play wipe

Cut at last frame of wipe

OPEN the key for the live graphics.

IN AND OUT CLEAN

DO NOT affect state key for the live graphics.

Play wipe

Cut at last frame of wipe



REPLAY WIPES cont.

REFEREE COMMISSION IN

CLOSE the key for the live graphics.

Play wipe

Cut at last frame of wipe to Ref Commission M/E

REFEREE COMMISSION OUT

Play wipe

Cut at last frame of wipe

OPEN the key for the live graphics.

GOLDEN SCORE IN

CLOSE the key for the live graphics.

Play wipe

Cut at last frame of wipe to GOLDEN SCORE M/E

GOLDEN SCORE OUT

Play wipe

Cut at last frame of wipe

OPEN the key for the live graphics.



FEEDS INSIDE VENUE

Following feeds must be provided inside the venue:

IJF IT TEAM

- HD SDI EMBEDDED AUDIO DIRTY PGM
- HD SDI EMBEDDED AUDIO CLEAN PGM
- HD SDI AUDIO EMBEDDED CAM 2,6,7,8,9,10,15

IJF TV TEAM

- HD SDI EMBEDDED AUDIO CLEAN PGM
- HD SDI AUDIO EMBEDDED CAM 2,9,10
- HD SDI AUDIO EMBEDDED EVS direct OUT

REFEREES

- HD SDI AUDIO EMBEDDED CAMERAS: 1,2,5,6(REFEREES TATAMI 2)
- HD SDI AUDIO EMBEDDED CAM 8,9 (REFEREES TATAMI 3)
- HD SDI AUDIO EMBEDDED CAM 7,10 (REFEREES TATAMI 1)

The Live Feed must be visible and available in the sports hall in the following locations:

- Live on Large Screens for Public (controlled by IJF from Streaming Studio)
- By entrance of the Athletes and warm-up area
- VIP Rooms and Press Center. The feed should be constant live with graphics implemented.

FEEDS FROM VENUE

- Please take two feeds from referee commission (VAR PGM and REF CAM) position and put into mixer in OB Van, so we can use in the case of a referee commission decision.



STUDIO SHOW - GOLDEN SCORE

At the end of each day of competition there will be a "studio" program filmed on the contest tatami.

The show will have 2 anchors and 2 or 3 guests. Technical requirements :

- 4 cameras (camera 5, 10, 7 13)
- Two microphones for the anchors. One or two microphones for guests.
- Two in-ear intercom for the presenters.
- One monitor in front of the anchors – can be the monitor what we have already next to the camera 13 used for awarding coordination.
- 2 intercoms (for producer and floor manager) and pre-fade talkback to director for the presenters.

The show has it's own graphic package that will be delivered by IJF at the same time as the competition graphic package.



IJF COMMENTATOR and AUDIO CONFIGURATION

Please provide a commentary panel/box for the IJF commentators, which will have inputs for two commentators and talk back functionality with OB Van.

This should be provided with an isolated power source from the OB Van.

ENGLISH commentary goes on CHANNEL 3 of the international signal

International sound on channels 1 & 2.

Channel 4 is for local commentary if local HB request.

Channel 5 & 6 needs to be a full mix with English commentary.

Our commentary position will be by the IJF IT team spot.



MONITORS

FLOOR MANAGER

IJF floor manager needs monitor (1 or 2 depending if there are 1 or 2 international feeds) with Dirty PGM signal
(Format is not important)

MEDAL CEREMONY MONITOR

We need one monitor with PGM Dirty signal placed near the awarding podium camera position (cam 13).

PRODUCER MONITOR

Producer will be next to referee commission, and needs :

If one international feed; 2 monitors, one PGM Dirty and one Preview Output from video mixer.

If two international feeds; 4 monitors , PGM 1 & 2 Dirty and two Previews (feed 1 and feed 2)

ENGLISH ANNOUNCER

Announcer needs monitor and Dirty PGM signal (Format is not important)



INTERCOM

We will need intercom connection between:

Director in OB Van,
Floor Manager,
Referee Commission (IJF Event producer position),
TV Team position.

INTERVIEWS

At end of the last awarding ceremony, we need one camera connected to the OB Van with microphone to make live interviews. The replays saved from the day need to be played out between the interviews. Position needs to be set with spider (layout provided by IJF) and lighting

RECORDINGS

The OB van must have a dirty and CLEAN recording inside the OB Van on XDCAM / HDCAM. Tapes/discs need to be provided by yourselves. This should be readily accessible should the need arise to re-feed on the satellite.

DRESS CODE

All operators in black with NO shorts allowed.

ADDITIONAL

The venue is a big challenge, there may be additional rigging requirements so please make sure the OB is well equipped.



MEETINGS AND REHEARSALS

ALL CAMERA AND EVS OPERATORS need to be available on the afternoon before the event for briefing on their respective roles and jobs. They will be a rehearsal of the walk on and awarding ceremonies at five o'clock. The team should be contracted to work all day on each day of judo to ensure adequate practice time. They will also be needed for the IJF internet streaming.

ADDITIONAL

- The venue is a big challenge, there may be additional rigging requirements so please make sure the OB is well equipped.
- Where requested the host broadcaster should provide (free to use) stock footage of the hosting city of the event, which will be used within the Event Introduction Video. HB can provide 30 second clip with representative images from host city.
- At events where the key members of the host broadcast team do not have a good level of English a good translator should be provided for the entire competition (including full day before) to work with the IJF TV Director.
- The OB van, all EVS, all cameras and all cabling should be in position and operational by no later than 5pm on the day before competition. For AR Graphic, Techno crane needs 2 days for calibration and have to be in the venue two days before the competition start.



SATTELITE UPLINK - SNG/DSNG

SNG / DSNG should be available for a signal test through satellite, during the morning session of the preliminary matches of Day 1 of competition (in some locations the test will be conducted 1 day before the competition starts) and for Live transmission during all competition days. In case the operator does not speak English a dedicated translator must be provided.

- The IJF will book the satellite uplink space and charge the organizer the cost, unless specifically agreed upon otherwise with the local organizers. The IJF will provide the satellite details to the local organizer who should book the SNG and send the contact details to the IJF a minimum of 14 days before competition.
- For World Championships and Masters, the satellite test will be one day before the competition start (as in this competition the live broadcast will start in the morning with preliminaries rounds).

TECHNICAL REQUERMENTS

- Receiver models: Adtec RD70; Ericsson 8200; Ericsson 1290; Ateame Kyrion DR5000; Evertz 7881 RDA.
- Frequencies: 9Mhz
- Uplink type/satellite: SNG uplinks on either of the following satellites, E10A Ku Band, AS5 C Band & SES-14 C Band (Circular Polarity).
- ENGLISH commentary goes on CHANNEL 3 of the international signal. International sound on channels 1 & 2. Channel 4 is for local commentary if you have it. Channel 5 & 6 needs to be a full mix with English commentary.

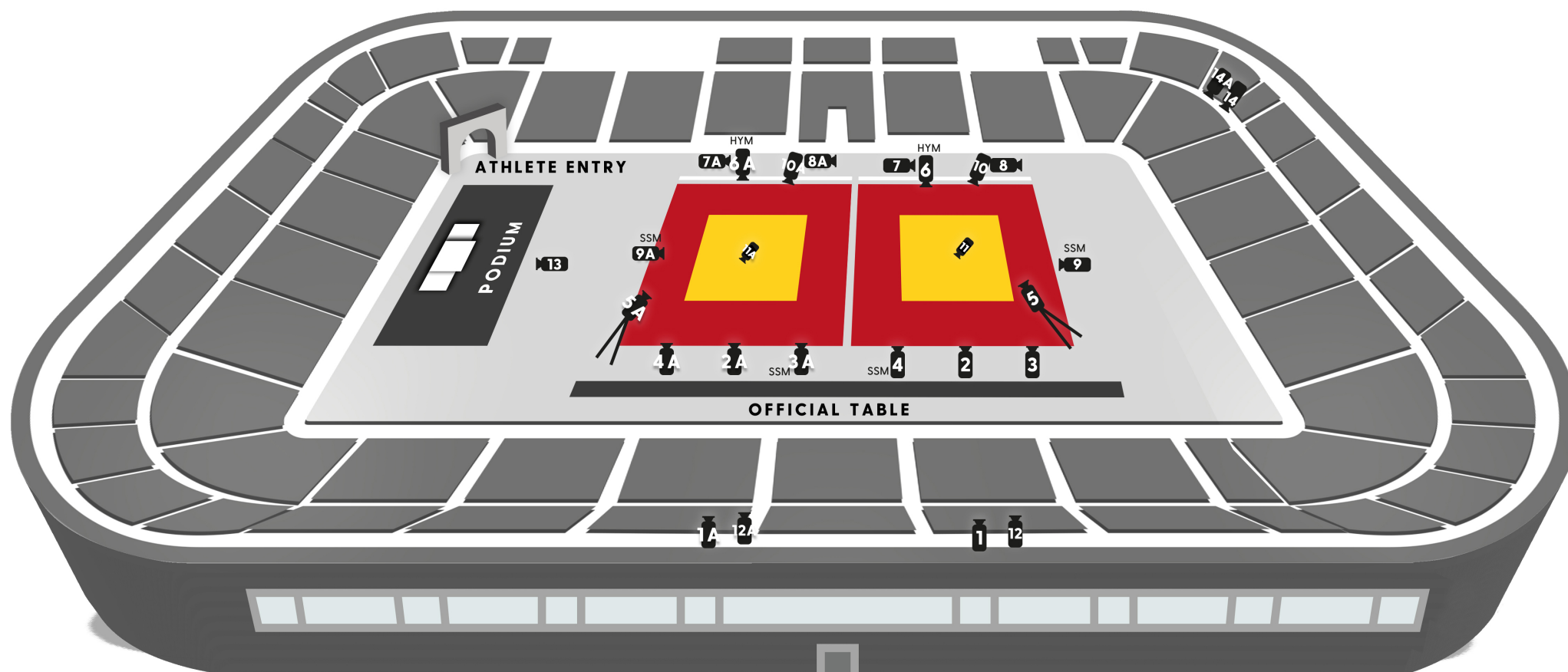
Other equipments

SNG operator English speaking ability required

Do not use EOL (end of life) equipment



Camera Plan Final block 2 feeds production (no gap between tatami)



NOTE: in preliminaries rounds, each tatami (2, 3, 4 or 5 tatami) have to be cover by 2 cameras, one lower center and one reverse angle (center).

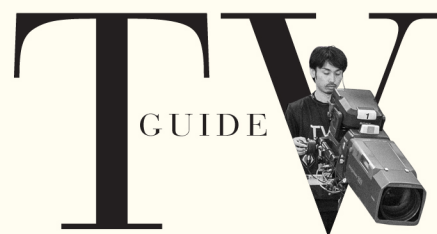


Camera Plan Final block 2 feeds production (no gap between tatami)

The only difference from one feed production is the job description of camera 10

Camera 10

- **ROLE:** Variety of roles, mostly full body replay angle, but also including close-ups of both judoka and athlete entry and exit.
- **POSITION:** reverse side of competitive area, 1.5m from the central point.
- **LENS:** 22x/40x
- **OTHER:** This is not only there for replay angles, but also for Video Referee. Must be full body at all times during Hajime. Closeups only during pauses in the action.



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