BROADCASTERS´ MANUAL

SNOWBOARD & FREESKI PARK & PIPE

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FÉDÉRATION INTERNATIONALE DE SKI
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1. Introduction

As the international organisation responsible for the promotion and development of Freestyle Skiing, Freeskiing and Snowboarding, FIS is constantly looking to find new ways of increasing interest in all of the FIS disciplines.

The starting point in this endeavour is to ensure that the events are TV produced at the highest level and this Park & Pipe Manual offers specific guidelines for Host Broadcasters to ensure the delivery of consistent standards of television production throughout the calendar season. The Park & Pipe Manual integrates the general FIS Broadcasters' Manual available at the following link:

https://assets.fis-ski.com/image/upload/v1539259548/fis-prod/Broadcasters_manual_-_general_part.pdf

During the course of the winter season, the most important series of international competitions are established in the FIS World Cup Calendar for the events of Freestyle Skiing, Freeski and Snowboard.

All the detailed information regarding the FIS Freestyle Ski World Cup and World Championships events is contained in the following document:

International Snowboard / Freestyle Ski / Freeski Competition Rules (ICR):

https://assets.fis-ski.com/image/upload/v1565071387/fis-prod/assets/SBFSFK_ICR.pdf

2. Events

In Freestyle Skiing there are 3 distinct events – Moguls, Dual Moguls, Aerials (Mixed Team Aerials). Park & Pipe events share 3 common courses and contests: 'Halfpipe', Big Air and 'Slopestyle' events.

In Freeski there are 3 distinct events - Freeski Halfpipe, Freeski Slopestyle and Big Air.

In Snowboard, there are 3 distinct events with Snowboard Halfpipe, Snowboard Slopestyle and Big Air.

Table of Park and Pipe (Freeski, Snowboard) Events by Discipline

Events	Freeski	Snowboard
Big Air (BA)	X	X
Halfpipe (HP)	X	X
Slopestyle (SS)	X	X

The detailed overview of all the events and the relevant competition formats, phases and rounds can be found in the International Snowboard / Freestyle Ski / Freeski Competition Rules (ICR):

https://assets.fis-ski.com/image/upload/v1565071387/fis-prod/assets/SBFSFK_ICR.pdf

3. Start intervals and TV Ready procedure

The maximum interval time between runs varies according to the events. Typically, 90 – 140 seconds are planned between the current competitor while the next competitor prepares for their run. This allows for replays of the last performance and the reaction from the competitor when they are given their results.

The start intervals shall be determined with the FIS Contest 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.

Direct communication is established between the FIS Contest Director and the HB (TV director or its designee). The FIS Contest Director will inform the HB about any delays, injury status of competitors and course holds for repairs and other incidents that may prevent the competition from moving forward according to the rundown sheet.

Due to the nature of the sport, and in consideration with the start intervals, the "TV Ready" procedure has been implemented. The start of the next athlete can be given only after TV has finished all the planned replays/highlights of the last performance. Thus, HB (TV Director or its designee) has to communicate "TV Ready" command to the FIS Contest Director to continue the contest.

Table of Start Interval Times for the Park & Pipe Events

Events	**Qualification**	**Final**
Big Air	75 to 90 seconds	90 to 100 seconds
Halfpipe	60 to 90 seconds	110 to 130 seconds
Slopestyle	60* to 120 seconds	120 to 140 seconds

* Double up format

4. Competition Breaks

Natural competition breaks are part of the running of the competition or are caused by internal or external circumstances beyond the control of the operation of the competition.

Weather delays or course holds
Weather delays occur during the competition, due to snowfall, wind, fog/clouds or flat light. In these cases, the competition sequence will be stopped and will be then continued when the conditions permit.

Crashes and Injuries
Crashes and injuries do occur and sometimes it takes time to determine the nature of the injury and then prepare the predefined evacuation of the competitor from the course.
On some occasions, the course safety material needs to be fixed.

Course maintenance and Repair
On-going maintenance of the course line, jumps or gates is needed at times, based upon the circumstances. Short delays can occur as a natural part of organizing the competition.

Jury Decisions
The competition jury, which controls the rules and operation of the competition, needs to make decisions about the running of the competition and the status of the results and the ranking of the competitors. Short breaks can be expected in the operation of the competition.

Judging in progress
As judges are evaluating the runs and performances there could be some delays in obtaining the scores.

Re-runs
A re-run can occur due to various external or internal factors that might interfere with the performances of athletes. Moreover, every mistake and/or missed trick by TV production can lead to the failure of judges to observe competitor's runs; in this case a re-run can occur as well. A re-run will be valid only if it is confirmed by the Jury.

5. Specific elements of TV Coverage

5.1 Starting Area & Competitors Lounge

The start area is divided into several functional areas with access control limiting the number of people in the specific zones.

Interesting interactions, preparation of competition equipment and the warm-up procedures of the competitors can be seen in the pre-start area.

In the start area, there will be interaction with coaches and competitors, up to a certain point, then the placing of the freeskiers/snowboarders into the start gate by the start officials. This is followed by the start sequence.

There is a screen at the start where coaches and competitors can gather around, view the runs of their fellow competitors, and react to such images and runs.

5.2 On Course

The competitor(s) must be covered during the full performance from the start of the course to the finish.

At times, the competitors cannot complete their run and they are required to stop and exit the course, where possible.

5.3 Finish Area

As the competitor(s) enters the finish area, there can be lots of emotional content both with the competitor(s) that have finished the run and also from the other competitors waiting to see if they have been beaten or have maintained their ranking.

5.4 Line Up

During the final phase, the top 3 ranked competitors are lined up, with 3rd ranked competitor closest to the finish gate**.**

As the next freeskier/snowboarder enters the finish area they are lined up near the other competitors, and then they await the confirmation and ranking for the performance. During this time, the replay of the run is shown..

5.5 Reaction

The timing of the presentation of the result is coordinated between the TV graphics, scoreboard and the announcer.

There will be a reaction of the competitors to their performance and ranking. The other competitors congratulate them (perhaps) and as the ranking of the competitors change the competitor(s), line-up changes and some then leave the finish area.

6. TV PRODUCTION - Special requirements and procedures

6.1 International Feed & Knowledge of the Sport

Host Broadcaster (HB) is invited to develop suitable production ideas that best illustrate the competition dynamics, capture the athletes' experience and offer performance comparisons in a way that will inform and appeal to both fans and new audiences.

A key principle for the TV Directors is to remember they are providing multilateral feed coverage and this should be unbiased in order to satisfy the international viewing audience. Coverage should be impartial, with equal emphasis on all participants, including replays of their reactions. Live action should always be a priority, and quite often, the best approach is to 'keep things simple'. At the same time, one of the most important assets of the designated TV Director and TV Producer will normally be considerable knowledge of the sport. This knowledge will significantly contribute to how the excitement of the competition can be captured, showing all the important parts of the venue and the development of the competition.

The HB Producer and Director are expected to study the form and performance of the athletes participating in the competition. Familiarity not only with the subject, but also with the season performance is imperative to fully understand and exploit the strengths and weaknesses of athletes in the coverage plan.

6.2 Production Plan

The preparation and delivery of the production plan must be regarded as the most demanding of the challenges, but equally the HB must also provide support services to unilateral broadcasters, TV Compound logistics, cabling, broadcast management and technical assistance.

The HB will be responsible for the supply and installation of the necessary cables to interface with FIS' data and timing service partner and will assist with this task, providing that the distances are reasonable and within the confines of the TV compound. The site survey will seek a suitable and convenient position for the Data and Timing Partner's technical facilities.

HB is expected to design a suitable production plan in advance of each competition to fully prepare its broadcast installation. The schedule should consider the possibility of conducting a full technical and production rehearsal (with timing and a podium presentation) at least one day before the actual competition. The organization of the technical and production rehearsal will be carefully planned with the Organizing Committee. The following mandatory indications have to be taken into consideration:

- For Big Air and Halfpipe a few cameras, to be agreed with the FIS Race/Contest Director, must be in place for Qualifications;
- For Slopestyle events one camera for each feature/structure must be in place for Qualifications.

Daily Schedule for HB in terms of tender vehicle arrival, park and power, cable installation, skidoo availability, camera platform build, installation of all timing points, full rig and technical rehearsal to be delivered not more than 4 weeks after the inspection. Example of the production plan "best practice":

Number of days before the Finals (Qualifications to be kept in consideration)	Description
– 5 Days	• Tender and support vehicles travel and park
– 4 Days	• Assemble all camera platforms as well as initial cabling
– 3 Days	• Cabling continues
– 2 Days	• HB Outside Broadcast vehicles arrive as well as any mobile production facilities • TV Compound park and power • Complete cabling, position and install cameras and microphones • Meeting with FIS Contest Director to review safety and camera positions
– 1 Day	• Initial meeting and inspection of the finish area/TV position with OC, chief of press/media to discuss any details • SNG vehicles park and power with cabling to the HB production vehicle • Complete OB Van configuration and perform technical facilities check before the end of the day and according to local daylight conditions • Facilities and production rehearsal & mandatory production of the test race/Qualifications with results and graphics (required and agreed on a case by case basis) • TV coordination meeting to include current progress, all technical issues, running order debrief and program of unilateral activities (including FIS Representative, chief of course, stadium and ceremonies and the venue announcer)
Finals Day 1	• Complete Competition 1

Event program needs to be always carefully checked in order to prepare the TV production plan. The Qualifications can be scheduled either 1 day or 2 days before the Finals. Possible Semifinals also can be added to the program.

6.3 Slopestyle TV Production for Judging Purposes

The Freeski and Snowboard Slopestyle competitions are always judged on the basis of the television feed. Consequently, an adequate camera set up and television production is required and mandatory for trainings (test only), qualifications and finals (actual judging).

It is essential that the TV production connects to the FIS contest director and judges prior to the event in order to establish the best camera angles and make sure that the produced feed reflects the sport's needs. A proper coverage of the entire performance of each athlete is mandatory.

Every mistake and/or missed trick by TV production can incur a re-run, as the judges will not be able to perform their duty:

6.4 Big Air & Halfpipe TV Production for Judging Purposes

The Freeski and Snowboard Big Air and Halfpipe competitions can be judged directly (judges having a direct and standard visual of the field of play) or indirectly (remote room within the venue, video judging) but in any case a few cameras filming the contest are required and mandatory (details to be agreed with the FIS Contest Director). Therefore, an adequate set up with such cameras is required for trainings (test only), qualifications and finals.

It is essential that the TV production connects to the FIS Contest Director judges prior to the event in order to confirm the camera angles and make sure that the produced feed reflects the sport's/judges needs. A certain amount of runs need to be shown to the judges during the training phase in order for them to understand what is happening and set there ranges. A proper coverage of the entire performance of each athlete is mandatory.

Every mistake and/or missed trick by TV production can incur in a re-run, as the judges will not be able to perform their duty.

6.5 Park & Pipe Monitors, Signals & Dedicated Camera Requirements

For events' coordination, the following monitors (and/or cameras) of an adequate dimension and with an appropriate connection to the international world feed (with graphics) are required at the venues:

Event	Number of Monitors	Kind of Signal	Position
Big Air	4-6 (at least 4 monitors x 32-40 inches) + 1 dedicated camera to be agreed with the FIS Contest Director	World Feed (dirty with graphics) ISOFEED (from the camera agreed with the FIS Contest Director – optimal coverage of the performance/kicker)	1 at the start
			3-5 in judges stand
Halfpipe	5-6 (at least 4 monitors x 32-40 inches) Final number will be confirmed by the FIS Contest Director during the inspection	World Feed (dirty with graphics) ISOFEED (camera covering main action)	1 at start
			3-5 in judges stand
			1 with Trick Caller in a separate stand with Data & Timing service
Slopestyle	7 (all monitors at least 32-40 inches)	World Feed (dirty with graphics)	1 at start
			5 in judges stand
			1 with Trick Caller in a separate stand with Data & Timing service

To be noted:

1. One monitor will have to be provided also to the event's announcer for each competition
2. The above list DOES NOT include the FIS Data & Timing requirements

6.6 Additional Feeds

Some or additional feeds may go through dedicated replay machines and will be confirmed by the FIS Contest Director during inspections. Technical needs will be forwarded to the HB once available.
Additional feeds should be foreseen for VIP area and Giant screens (if applicable).

6.7 Copy of the competition

A copy of the competition should be foreseen by the HB and be available for Teams, Judges and/or for Jury purposes. Right after the end of each Competition, a copy should be delivered to the Team Captain of the team hosting such a Competition. A copy for Judges/ Jury purposes should be provided upon request and delivered to the Head Judge.

6.8 Drones Usage Policy

Unmanned and anchorless aerial vehicles (UAV) such as Drones or Quadcopters etc. are strictly prohibited over the competition Course area during inspection, training or competition, unless approved by the Jury and the organizer in writing subject to any prohibitions imposed by local laws or the property owners. The competition Course area is defined by the Jury. Violations will be subject to sanctions by the Jury in accordance with ICR art.223.

7. Coverage Philosophy, TV cameras and running orders

7.1 Cameras Plan

Master camera plan (indicating how each camera will be used) of the competition venue including scaffold towers and platforms, together with microphone positions are to be delivered to the respective parties not more than **4 weeks after the inspection.**

7.2 Minimum Number of Cameras – Basic Set Up – Mandatory Requirement

Following the indications of the FIS World Cups Broadcast Manual, the following minimum camera requirements apply for the Park & Pipe World Cup events (any additional enhancements are welcomed).

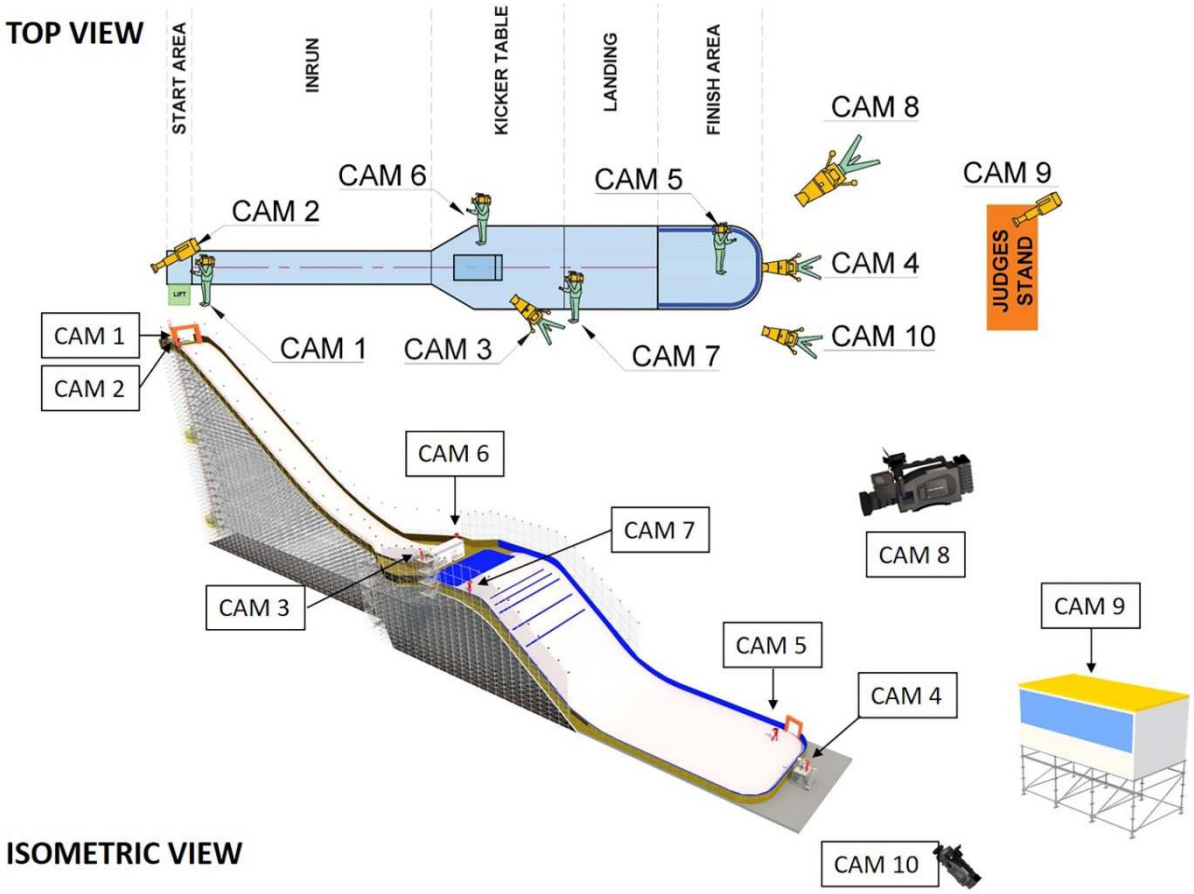
Big Air

Minimum 10 cameras required

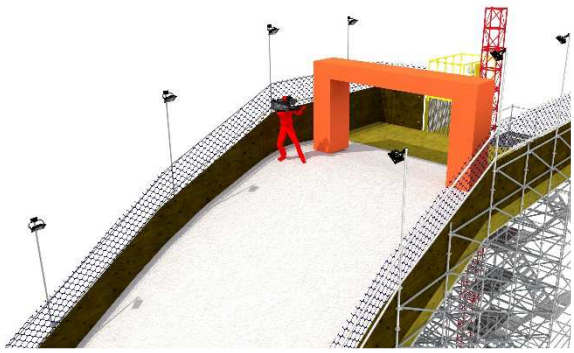
Cameras description:

No	Type	Lens	Mount	Location	Coverage
1	Hand-held	11 x 4.5	N/A	At start	Warming-up, athletes close-up, race start, Coaches reaction
2	Mini cam	Wide angle	N/A	Inside the riders tent or infront of TV screen	Coaches and riders reactions
3	Hand-held	22 x 7.6	tripod	Judges house (or tower near the kicker)	Start, jump, action
4	Hard	85 x 9.3	tripod	Scaffolding 2m finish area	Action, replays
5	Hand-held	11 x 4.5	N/A	Finish area	Athletes arrival, athletes close-up, venue atmosphere
6	Hand-held	22 x 7.6	N/A	Kicker (before the kicker)	Jump, replays
7	Hand-held	22 x 7.6	N/A	Kicker (landing zone)	Jump, replays
8	Hand-held	11 x 4.5	Tripod	Beauty shot	Full venue view and beauty shots
9	Mini cam	Wide angle	N/A	Inside the Judges stand	Jury room wide shot
10	Hand-held	22 x 7.6	Tripod	Optimal coverage of the performance/kicker	One single shot with the length, height, landing and all the tricks

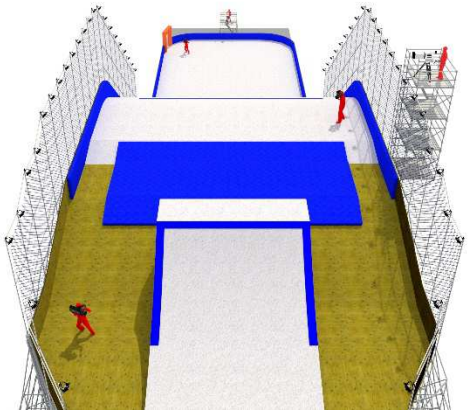
Camera plan:



DETAILS VIEW



Start and Inrun



Table, Top View

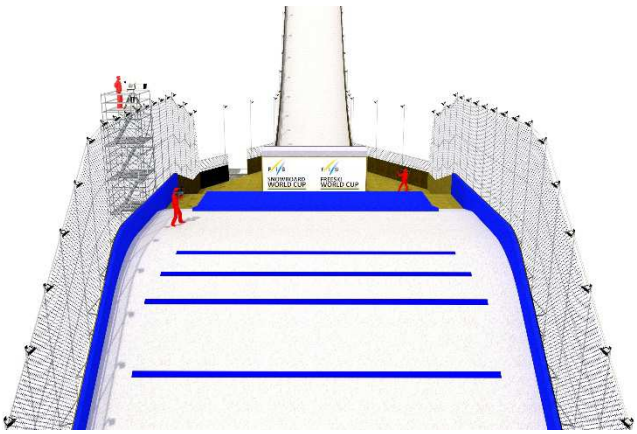
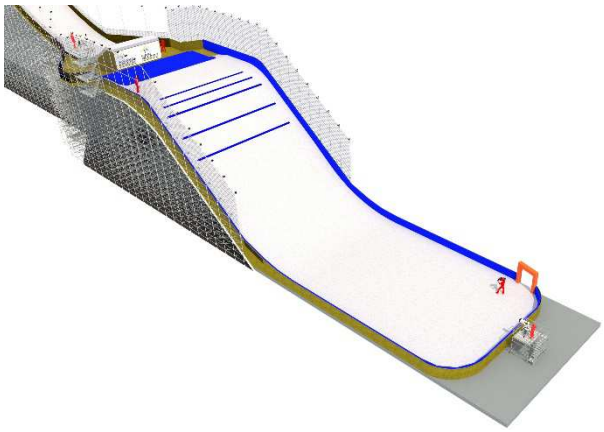
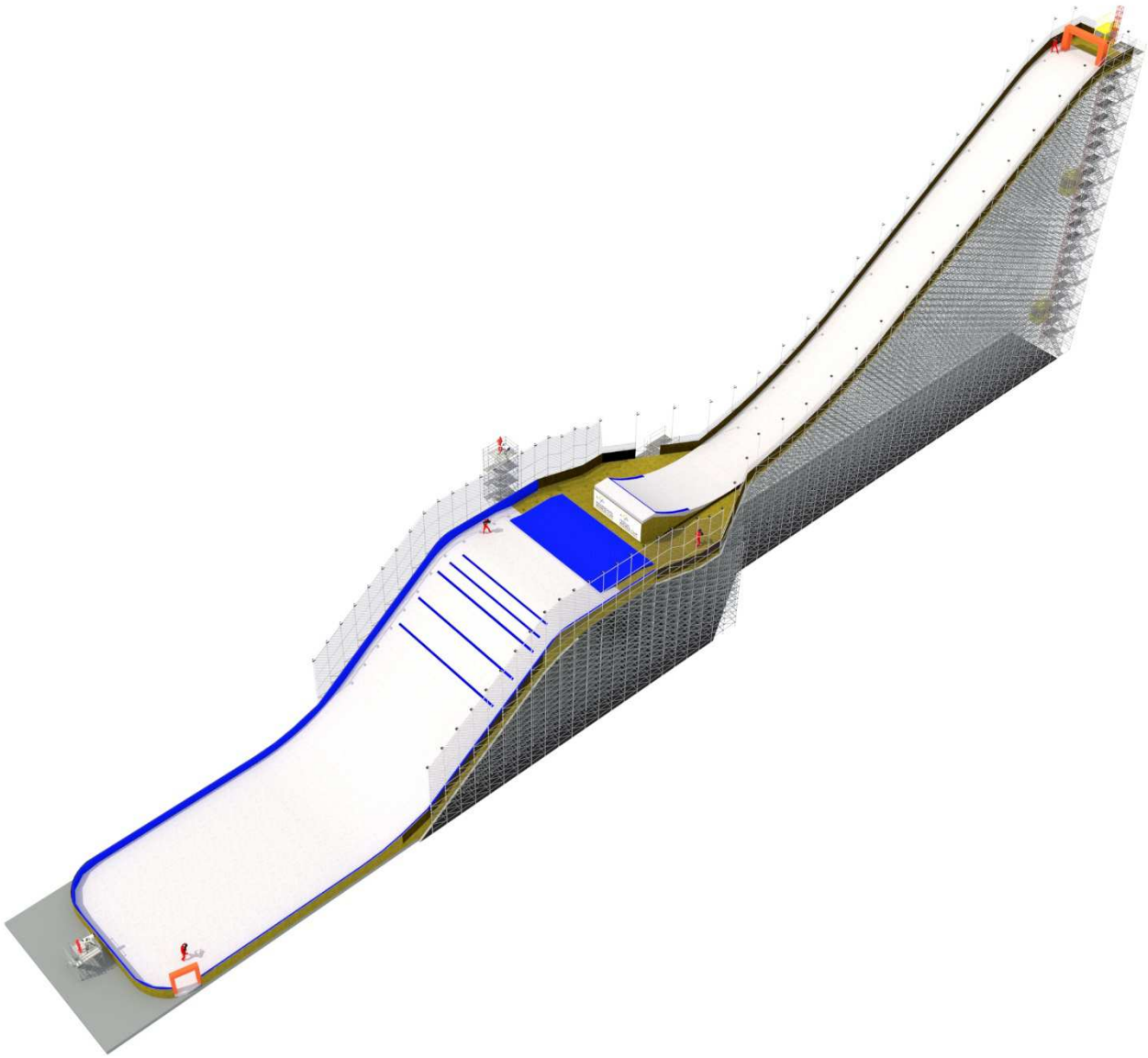


Table – Front View

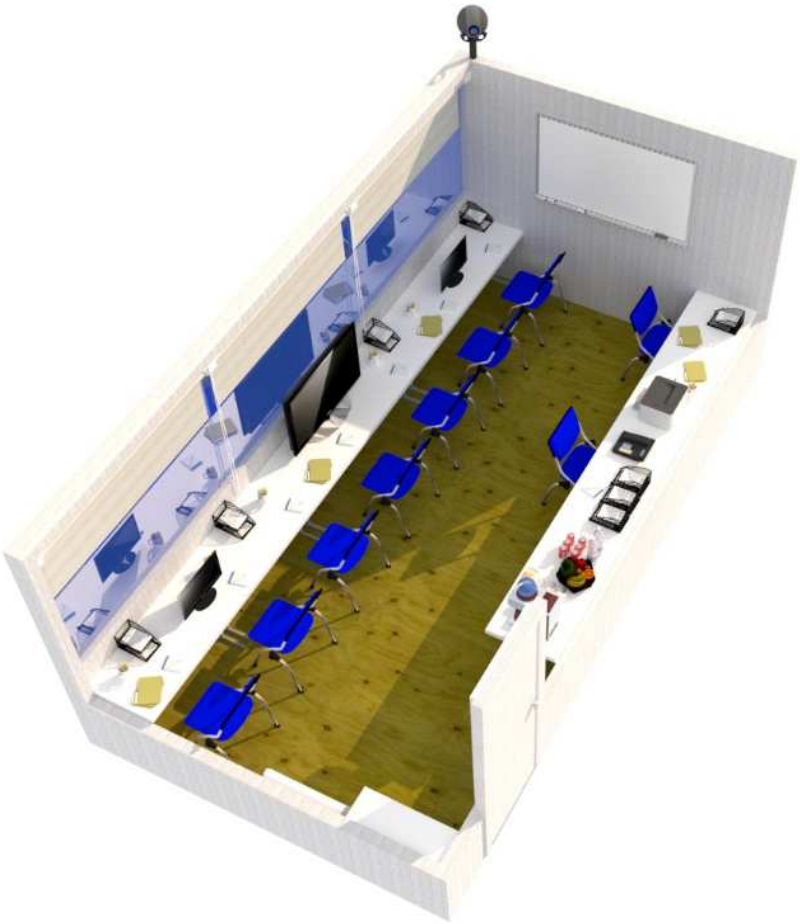


Finish Area

Top View



Judges Stand



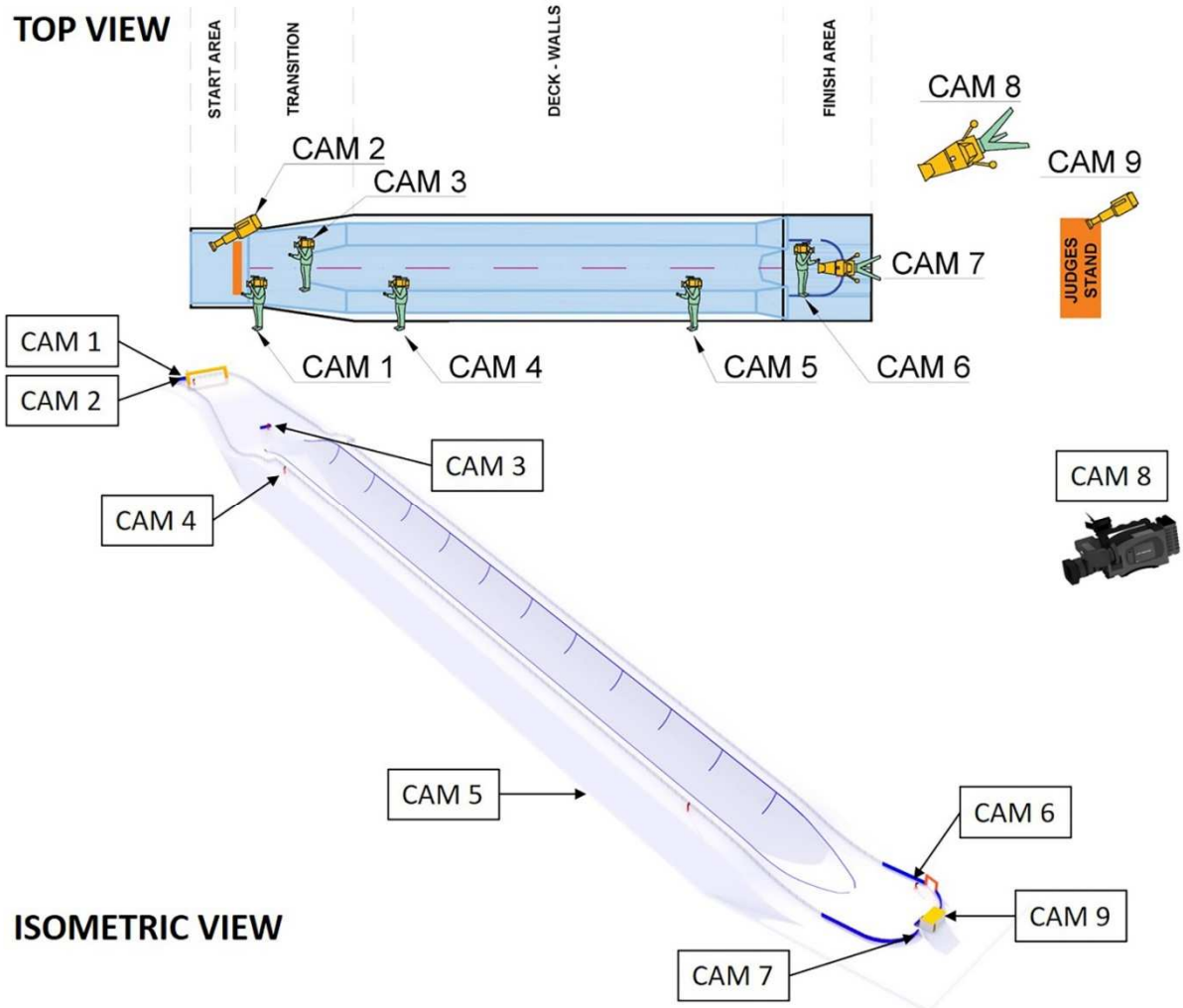
Halfpipe

Minimum 9 cameras required

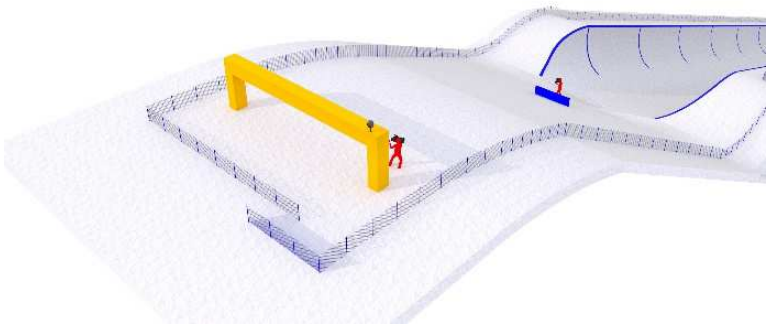
Cameras description:

No	Type	Lens	Mount	Location	Coverage
1	Hand-held	11 x 4.5	N/A	At start	Warming-up, athletes close-up, contest start
2	Mini cam	Wide angle	N/A	Inside the riders tent or infront of TV screen	Coaches and riders reactions
3	Hand-held	22 x 7.6	N/A	Tranistion	Start, action
4	Hand-held	22 x 7.6	N/A	Deck 1st jump	Start, first Jump, replays
5	Hand-held	22 x 7.6	N/A	Deck 4th jump	Jumps, action, replays
6	Hand-held	11 x 4.5	N/A	Finish area	Athletes arrival, athletes close-up, venue atmosphere
7	Hard	72 x 9.3	Tripod	Trench (1 m. deep) in front of the judges house	Main coverage action
8	Hand-held	11 x 4.5	Tripod	Beauty shot	Full venue view and beauty shots
9	Mini cam	Wide angle	N/A	Inside the Judges stand	Jury room wide shot

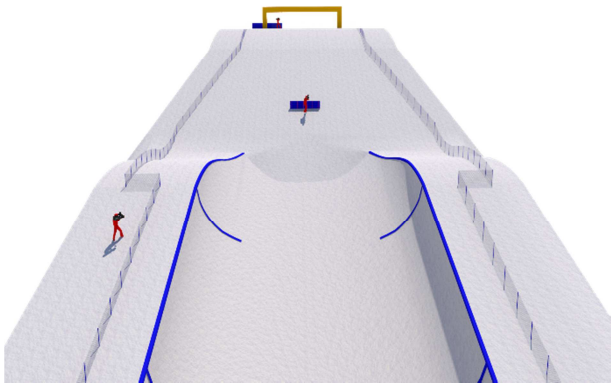
Camera plan:



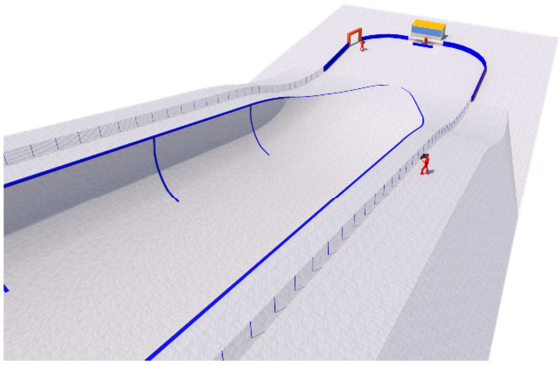
DETAILS VIEW



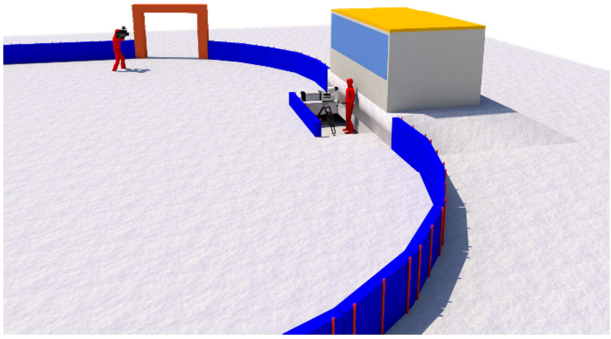
Start and Inrun



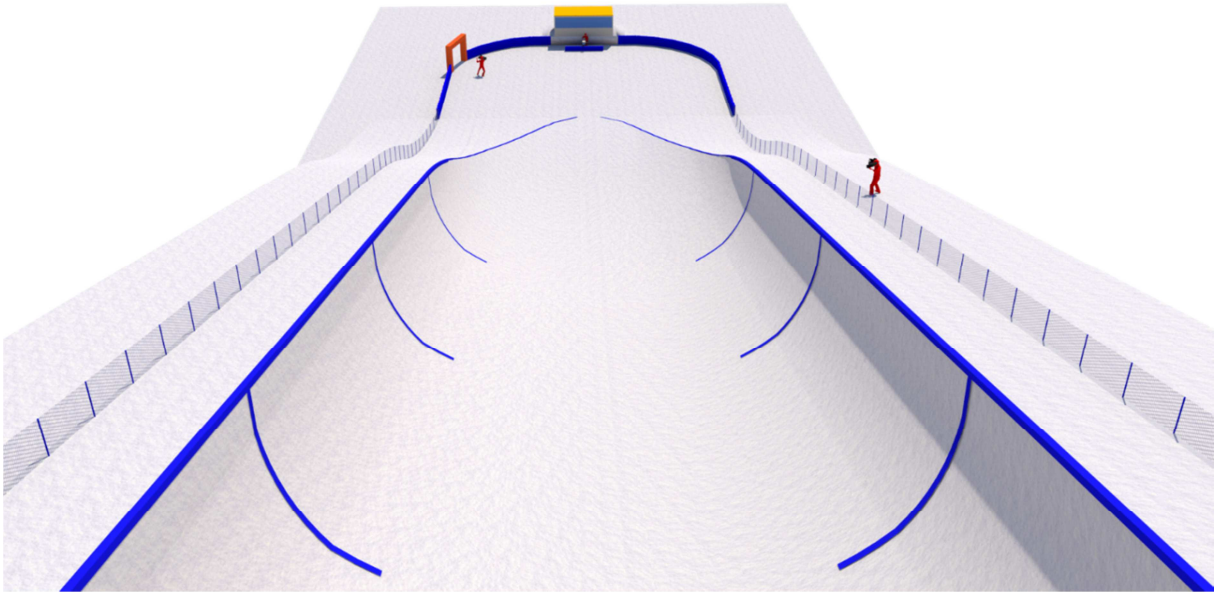
Deck top Section



Deck Lower Section

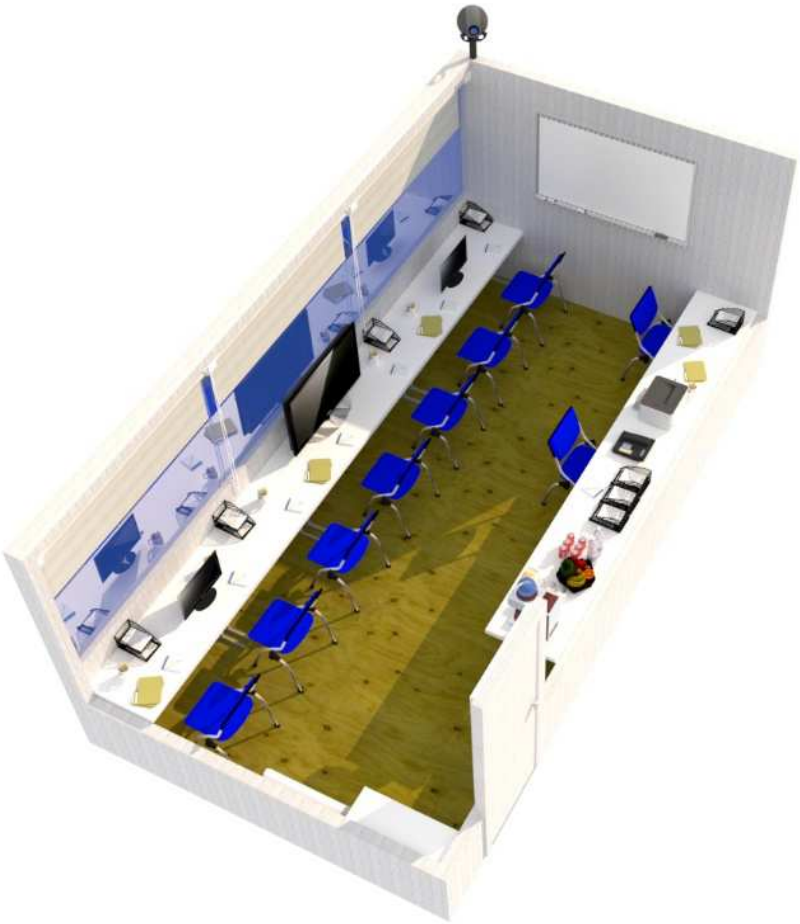


Finish Area



Finish Area top View

Judges Stand



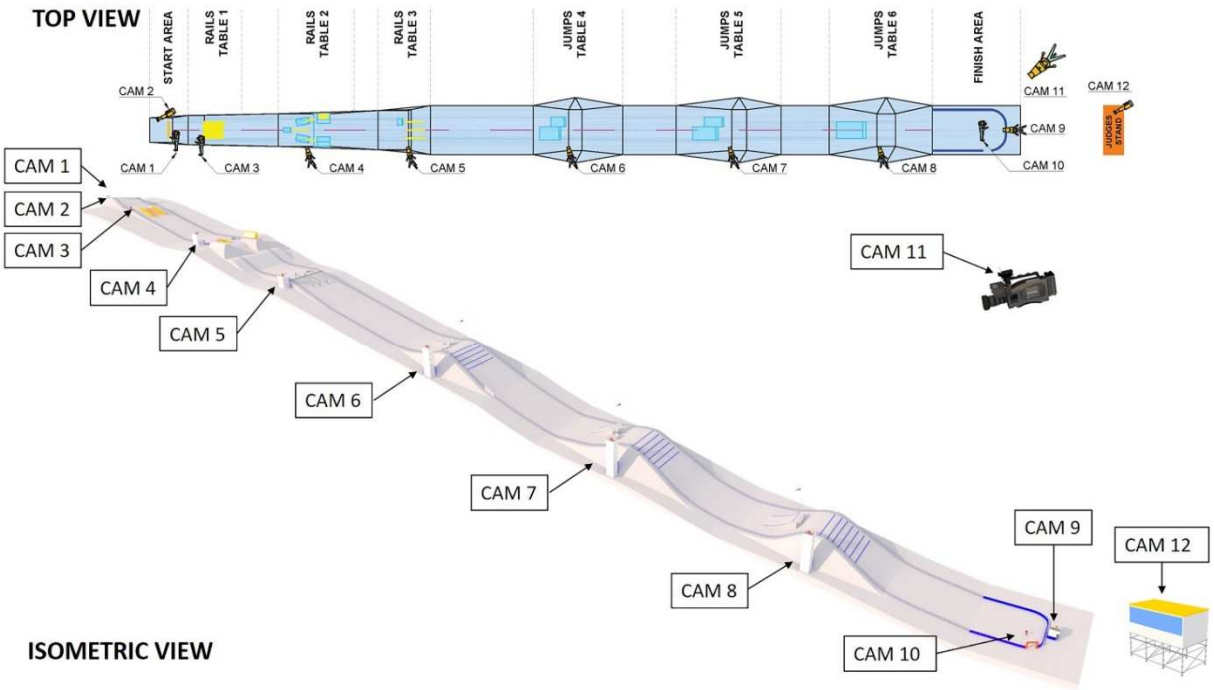
Slopestyle

Minimum 12 cameras required

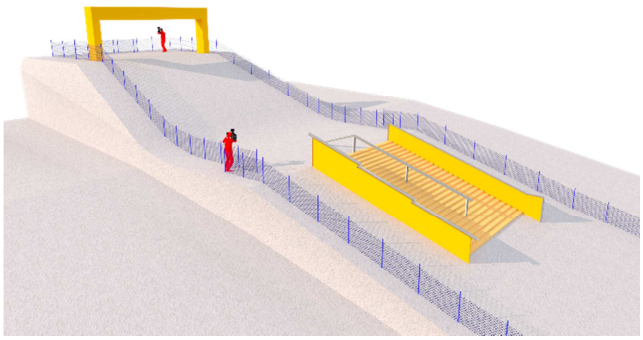
Cameras description:

No	Type	Lens	Mount	Location	Coverage
1	Hand-held	11 x 4.5	N/A	At start	Warming-up, athletes close-up, race start, Coaches reaction
2	Mini cam	Wide angle	N/A	Inside the riders tent or infront of TV screen	Coaches and riders reactions
3	Hand-held	22 x 7.6	tripod	1st feature	Start action
4	Hand-held	22 x 7.6	tripod	Scaffolding 2nd feature	Action
5	Hand-held	22 x 7.6	tripod	Scaffolding 3rd feature	Action
6	Hand-held	22 x 7.6	tripod	Scaffolding 4th feature	Action
7	Hand-held	22 x 7.6	tripod	Scaffolding 5th feature	Action
8	Hand-held	22 x 7.6	tripod	Scaffolding 6th feature	Action
9	Hand-held	11 x 4.5	N/A	Finish area	Athletes arrival, athletes close-up, venue atmosphere
10	Hard	72 x 9.3	Tripod	Scaffolding Finihs area	Last jump aarrival
11	Hand-held	11 x 4.5	Tripod	Beauty shot	Full venue view and beauty shots
12	Mini cam	Wide angle	N/A	Inside the Judges stand	Jury room wide shot

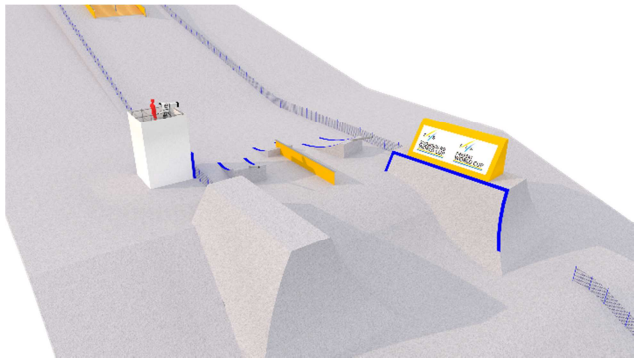
Camera plan:



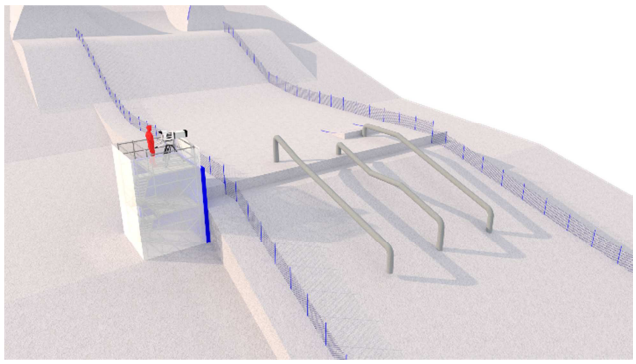
DETAILS VIEW



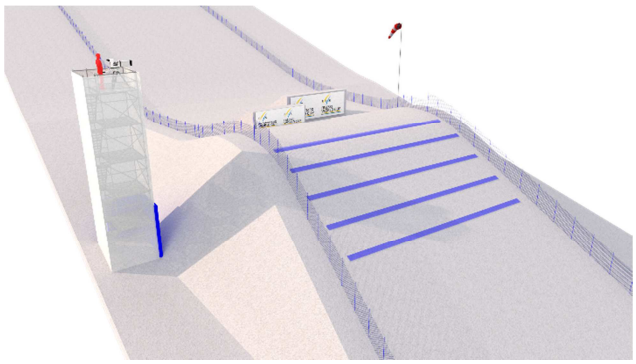
Start and First Feature



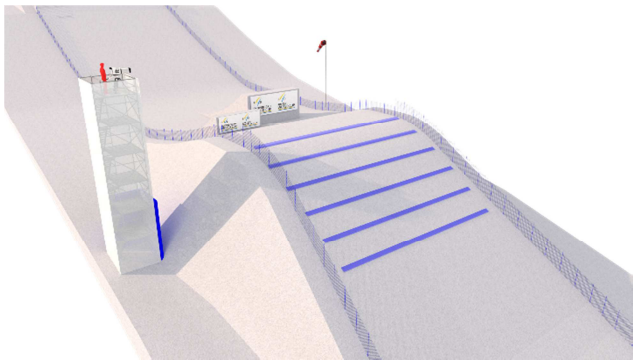
Second Fetaure



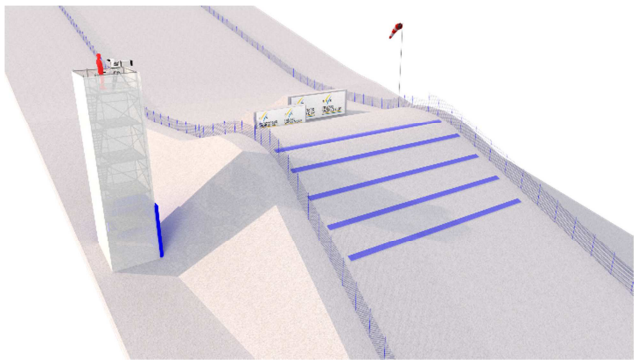
Third Feature



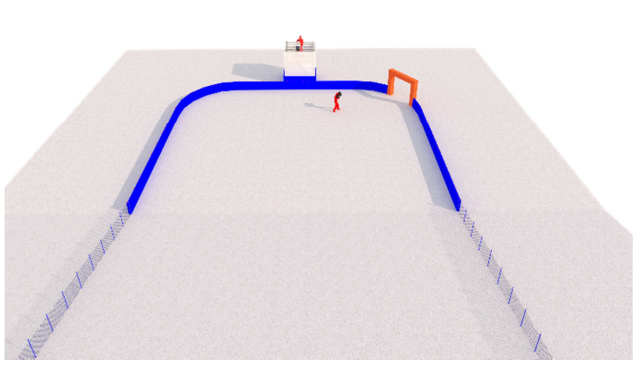
First Jump

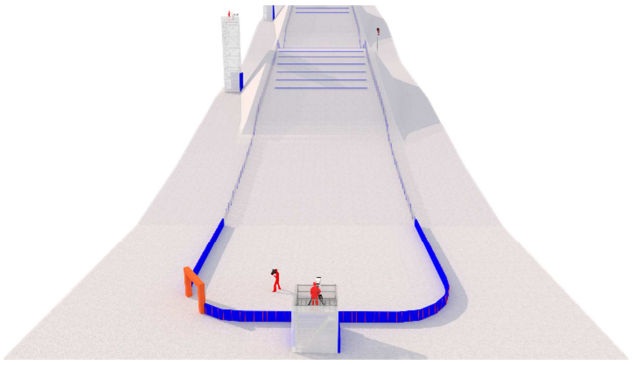


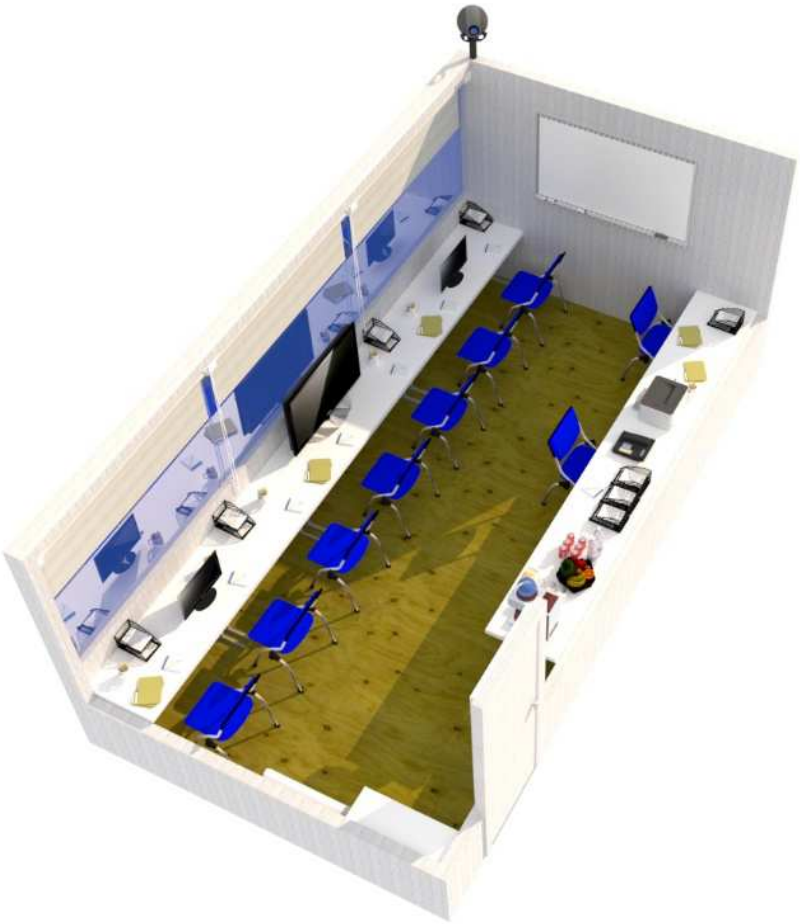
Second Jump



Third Jump





Finish Area

Judges Stand