



MEDIA OPERATIONS AT FEI EVENTS

Guidelines & Checklists

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DISCLAIMER

Should there be a signed Agreement between the Organiser and the FEI for the hosting and organisation of the relevant FEI Event and/or Competition, the contractual provisions contained in the Agreement shall always prevail, provided they are more detailed and/or if there are any discrepancies between the Agreement and the Media Operations at FEI Events Guidelines & Checklists.

The FEI reserves the right to change the Media Operations at FEI Events Guidelines & Checklists at any time, the FEI acting reasonably and in good faith. The Organiser is therefore responsible for applying the latest version of such updated Media Operations at FEI Events Guidelines & Checklists.

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FOREWORD

The advent of new media has changed the media landscape dramatically, and Event Press Officers now have the task of keeping both traditional and new media informed and up-to-date. Helping the media to provide good coverage for your Event is the best form of publicity available.

Many parties are involved in organising an Event, and each of them has its mission and importance. Organisers, Athletes and officials all have a role to play in making the happen and turn it into a success. The media is instrumental in promoting the Event, encouraging spectator attendance and attracting – and retaining – the sponsors.

These Guidelines have been designed specifically to help Organisers provide the best possible working conditions for the media. The guidelines outline the necessary steps, decisions and actions that need to be taken before, during and after the Event in order to optimise conditions for the media.

Bearing in mind the various scales of media activities in different parts of the world, the aim of the FEI is to provide a tool that can be useful for different levels and size of organisations. For some of the more experienced Organisers, some elements of the Guidelines may seem obvious, but the goal is to enable everyone to provide a better service to the media and increase the appeal of your Event, and of equestrian sport in general, as well as to provide greater brand visibility for both FEI and Event sponsors.

The International Alliance of Equestrian Journalists (IAEJ) has appointed national delegates in each country to advise and help you. You can also contact the FEI Press Relations Department at FEI HQ at any time. The FEI isn't just about making rules, it is also here to serve the sport and support YOU.

The masculine gender shall include the feminine and neuter and vice versa.

As part of its Corporate Social Responsibility programme and in order to protect the environment, the FEI is committed to reducing its use of paper documents, so these Guidelines are available only as an online flipbook and not in printed form. We encourage you to download the Guidelines onto your PC, laptop or tablet and refer to them regularly. The Guidelines are also available for download as a printable PDF if required.

1. THE PRESS OFFICER

The press has a key role to play in the promotion of an Event. Any Organiser, even of a small Event, should appoint one person who is responsible for liaising with the media.

In order to maximise media coverage, accredited media should be provided with good working conditions, which include:

- Clear and unrestricted view of the Field of Play.
- Access to basic information (start lists, results, course plans).
- Access to Athletes.
- Working space.
- Rapid and reliable internet connectivity.
- A friendly environment.
- Light food and beverages.

WORKING WITH THE MEDIA

- Be proactive and meet the media's requests before they even ask.
- Be honest and open.
- Frankness and transparency are key. If you cannot provide information on an issue when asked, inform the media when you will be able to release a statement, and keep to that timeline.
- Stick to the facts.
- Be friendly: You are the public face of the organisation you represent.
- Be professional: know your sport and your organisation, know the media and how they work.
- Treat all media equally.

ROLE AND OBJECTIVES

The main role of the Press Officer and his team is to provide information, before, during and after the Event. The information should be given to media in a proactive way. An active media information policy, where news is spontaneously and systematically offered, is the best service you can offer to media – and it will also remove the necessity of having to respond to recurring individual questions.

The Press Officer is the person in charge of the Press Centre and plays a key role within the core Organiser team.

The Press Officer has a vital coordination role within the Organiser. He is liaising with the Technical Delegate and Course Designer to determine photo and camera positions, and with the Protocol Officer for ceremonies. In certain cases, camera positions are determined by the FEI and should always be in compliance with Advertising Principles and with any applicable law.

The Press Centre team should be trained and properly informed about the role of each of its members. A daily morning briefing is essential.

CONTACT LIST

The Press Officer should have a contact list which includes:

MUST HAVES

- **Press Office staff.**
- **Organising Committee, including President.**
- **Officials (Ground Jury, Veterinary Commission, Course Designer, FEI Technical Delegate).**
- **Chefs d'équipe or trainers.**
- **Accredited media.**

NICE TO HAVES

- National Federations and/or FEI representatives in attendance.
- IAEJ Delegate for important Events.
- FEI and Event sponsors representatives.

2. PRESS SERVICE

OPERATIONAL DEADLINES

The Press Service should be operating according to the size/importance of the Event and not later than six months ahead of the Event. Ideally a Press Officer should be appointed at least nine months prior to the Event.

The following table shows the most important operational deadlines:

Period	Activity
6 months prior to Event	<ul style="list-style-type: none">• Planning of all tasks• Set up press accreditation procedures• Set up accommodation booking procedures, pre-reservation of a number of rooms for media at a negotiated price, preferably at two different hotels to offer price options• Creation and/or updating of media mailing list• Preliminary information to media• General plan for media activities• Staff recruitment• Press facilities location and plan (Press Centre, tribunes, etc.)
3 months prior to Event	<ul style="list-style-type: none">• Outgoing information (press releases, news)• Previews in specialised media• Updating Event website
2 months prior to Event	<ul style="list-style-type: none">• Confirm accreditation to accredited media• Outgoing information• Updating website• Photo and camera positions to be approved by Technical Officials
1 month prior to Event	<ul style="list-style-type: none">• Production of information on Athletes/Event• Production of press kits• Detailed planning for media activities during Event (press conferences, tours, etc.)• Guidelines for staff• Updating website
1 week prior to Event	<ul style="list-style-type: none">• Setting up of Press Centre; staff training and testing procedures and facilities (technology and telecommunications, etc.)
During the Event	<ul style="list-style-type: none">• Managing of press service• Daily update of the website
1 week after the Event	<ul style="list-style-type: none">• Post-Event report• Press cuttings collection and evaluation report• Debriefing

ACCREDITATION

All members of the media should be clearly identified, so a proper accreditation system needs to be put in place.

Procedures

The accreditation process should start six to three months prior to the Event and all media should either receive their credentials before the Event starts or receive a special pass to access the Press Centre, where they will be given their accreditation. This will allow the Press Officer to determine the size of the Press Centre and scope out adequate facilities. The Press Officer needs to pay full attention to the acceptance of accreditation requests. The FEI Press Relations team is happy to offer advice during this process if required. For special requirements that may apply to broadcast media, please check Section 7 Broadcast Guidelines.

The communications managers of the sponsors or partners of the Event, the local authorities or other institutions (National Federations, FEI) are also communicating on the Event and can receive press accreditation, but priority should be given to members of the media for working space in the Press Centre and seats in the Press Tribune.

It is recommended that the press accreditation process includes booking forms for hotel accommodation, and if applicable, reservation for a locker.

Access

Regardless of the level of the Event, press accreditation should give access to the following areas:

- Press Centre.
- Press Tribune.
- Training areas.
- Catering areas (including non-public catering services, when applicable).
- Mixed zone or Athletes stand.

Stable Access

In accordance with FEI Regulations, press accreditation will not give access to the stabling area. The FEI has strict rules regarding media access to the stabling area at Events, which have been put in place to ensure the safety and welfare of the Horses, but also to protect members of the media from potential injury caused by a Horse.

It is recommended that, in general, guided tours are not organised as they are difficult to supervise and cause a disturbance to the normal routine of the stables. The welfare of the Horses must always be a priority.

However, if the FEI agrees to a guided tour, and such tours are subject to prior agreement with the FEI, at no time should any members of the media be unaccompanied in the stabling area as they may place themselves or Horses at risk of injury.

Field of Play

Press accreditation may give access to the Field of Play in two circumstances:

- If agreed with the Organiser, accredited photographers and broadcast crew wearing special identification (bibs, armlets) will be permitted access;
- Accredited print media are permitted to walk the course during an organised course walk or at a time to be determined by the Organiser. This must be coordinated in such a way that Athletes are able to walk the course unimpeded.

SAMPLE ACCREDITATION ENTRY FORM

Deadline for accreditation

Day/month/year

First Name	Surname
Home Address	
Phone	Email
Fax	Press Card n ^o *
Memberships*: AIPS member : yes <input type="checkbox"/> no <input type="checkbox"/> IAEJ member : yes <input type="checkbox"/> no <input type="checkbox"/> <i>* Press cards are not compulsory</i>	

Name of Media Outlet	
Full Address	
Phone / fax	Email :

SIGNATURE OF APPLICANT	EDITOR'S STAMP
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PRESS CONFERENCES

A press conference should be organised when there is a need for it and 'real news' needs to be disclosed to the media.

The subject and main points on the agenda of the press conference, as well as the main speakers, should be communicated to the media in advance.

Press conferences might be called in different phases of the Event. In principle they are organised prior to the Event (presentation) and during the Event (at the end of major Competitions for example).

Presentation press conference prior to the Event

Presentation press conference(s) should include:

- Presentation of the Organiser.
- Presentation of the programme and of the participating Athletes.
- Technical aspects (show ground, course design, etc.).
- "People" aspects aimed at the general press.
- Information on Press Service.
- Sponsors.

Press conference(s) during the Event

At the end of each CCompetition and/or day of the Event, the press should be given the opportunity to meet with the Athletes, trainers, owners, Officials, Course Designer, members of the Organiser and sponsors.

The press conference should be organised as quickly as possible after the conclusion of the CCompetition, after the Host Broadcaster and other Accredited Broadcasters have been given time to conduct interviews with winning Athletes. It is suggested that a general schedule of all press conferences is communicated to the accredited media at the beginning of the Event, including day, time, subject and, where possible, speakers.

According to the importance of the Event and the press attendance, the press conference can also be held as an informal briefing between the relevant parties (Athletes, technical Officials, etc.) and the press.

Attendance

One member of the Press Office team should be responsible for informing the Athletes and relevant persons that they are expected at the press conference and, when required, escort them to the press conference right after the prize giving ceremony and broadcast interviews.

PROTOCOL FOR PRESS CONFERENCES AT FEI EVENTS

Strict coordination between the FEI and the Event Press Office is required at FEI-named Events such as the FEI World Equestrian Games™, FEI World and Continental Championships, Rolex FEI World Cup™ Jumping qualifiers and Final, Reem Acra FEI World Cup™ Dressage qualifiers and Final, FEI World Cup™ Driving qualifiers and Final, FEI World Cup™ Vaulting qualifiers and Final, HSBC FEI Classics™, FEI Nations Cup™, etc.

The following points regarding the organisation of a press conference at an FEI Event must be agreed in advance between the FEI and the Event Press Officer and cannot be changed without FEI's prior agreement:

- Purpose and content of the press conference.
- Names of the persons at the top table, their exact titles, and their placement.
- Speaking order.
- Timing.
- Location.
- Moderator.
- Translation (English <--> local language if applicable).
- Backdrop and any other branding items.
- Distribution of press kits, flyers or any other promotional materials.

The following protocol also needs to be followed:

- The participants in the press conference and the Press Office staff are briefed accordingly by the Event Press Officer/FEI.
- The press conference is announced via email and/or SMS to all accredited journalists, signs in the Press Centre, verbal announcement in media work room five minutes before the start of the press conference.
- Name cards are produced by the Event Press Office and are placed at the top table in the agreed order. Drinks for the speakers should be made available (if necessary, due to sponsorship requirements, the labels should be removed from the bottles).
- Technical equipment – audio and video (if applicable) systems are checked in advance. Any PowerPoint presentations, videos, images that may need to be shown during the press conference should be tested to ensure they function properly.
- If photographs from the press conference are required, a photographer is briefed accordingly.

- If broadcast crews are expected to attend, the Event Press Officer makes sure that there is enough space for the cameras and microphones, preferably on a raised platform at the back of the room to ensure a clear view for cameras and so that other journalists are not disturbed.
- If a press release is issued in connection with any announcement made at the press conference, the content, quotes, photographs, branding and distribution are agreed between the Event Press Office and the FEI. The press release should be distributed at the start of the press conference, sent out through the usual distribution channels, posted online and made available in the Press Centre.

Role of the moderator

The role of the press conference moderator is to steer the press conference:

- Results and standings should be announced at the outset, including a clear reference to the Title and/or Presenting Sponsors.
- Individuals on the top table should be introduced briefly, followed by some short opening questions. For post-Competition press conferences these will be specific to the Competition just completed.
- The moderator will then open up the conference to attending journalists, asking journalists to state their name and media outlet before asking their questions.
- Journalists will be provided with roving microphones to ensure clarity for individuals sitting on the top table and other journalists attending the press conference.
- The moderator should have a number of questions prepared in advance for use in the Event that no questions are asked by the attending media.
- At the conclusion of the press conference, the moderator should thank the guests on the top table, the sponsors and the media and make any necessary miscellaneous announcements (i.e. programme for the next day).

At FEI-named Events, any changes to the agreed format, particularly the persons at the top table, must be cleared with the FEI in good time before the start of the press conference.

CRISIS MANAGEMENT

There are four basic types of crisis that can occur during an equestrian Competition. They are:

1. Competition related problem (i.e. major Horse/Athlete/spectator accident).
2. Veterinary/judicial related problem (i.e. doping/rapping/abuse).
3. Discipline related problem (i.e. Competition rules or conditions).
4. General organisational problem (i.e. transport, access, electrical breakdown).

The Press Officer should always be involved in the crisis management team.

The persons within the Organiser who are authorised to comment on the incident/accident should be clearly identified and a detailed plan of action should be agreed in advance following the FEI Crisis Management Plan guidelines*.

The official version of the incident should be clearly established to ensure that there is only one message coming out from the Organiser.

A written press statement should be transmitted to the press as soon as the exact circumstances and plan of action have been decided.

While that is being drafted, the Press Officer should be in charge of the initial response or holding statement to the press:

"The organisers are investigating the facts surrounding the incident. As soon as these are available, a full statement will be issued and a press conference held."

Replies, either written or verbal, should be:

- Calm, unemotional.
- Objective.
- Clear and factual.
- Brief.

* A reference document "FEI Crisis Management Plan" is available from FEI Headquarters.

3. PRESS FACILITIES

Conviviality and comfortable working conditions are key factors. A working space needs to be provided for press at all international shows of any level. The size of the press facilities should be decided according to the size of the Event and the number of media accredited.

PRESS CENTRE

A standard Press Centre is composed of the following areas:

Public areas

- Welcome desk.
- Safe/storage area.
- Press working area.
- Photo working area.
- Information area (pigeon holes/trays with starting lists, results, transport/shuttle times).
- Interview/press conference area.

Private areas

- Press Officer's office.
- Photo Manager's office.
- Webmaster's office.
- Editorial staff working space.

Access

The location of the Press Centre should be clearly indicated. Access should be restricted to accredited members of the press and authorised persons (Organiser, Athletes and chefs d'équipe, FEI, NF Press Officers). Accreditation should be checked at the entrance to the Press Centre.

Opening hours

The Press Centre should be open at least one hour before the start of the first Competition, and remain open for at least three hours after the end of the last Competition. It is strongly recommended to allow the written press and photographers to complete their work in the Press Centre.

Size

The size of the Press Centre should be calculated according to the number of accredited media.

Work stations

The working space should be minimum one metre per person, one electrical plug per position, one broadband modem per position if Wi-Fi is not available.

Photographers need a working space, preferably in a dedicated area. It is recommended that cabled internet connection is provided for photographers. If cables are not provided, it is recommended that photographers are advised in advance that they will need to bring their own.

The working room must be secure with strictly controlled access at the entrance. Laptops and cameras are easy to steal and, while photographers will have their cameras with them or have lockers for secure storage, the written press will need to know that their laptops are secure in the press work room while they are in the Press Tribune or elsewhere on the showgrounds. Media can be advised to bring a security cable to attach laptops to the desk and the *Organiser* should consider subscribing to theft insurance. An alternative solution is to provide a sufficient number of lockers and clearly state that each accredited member of the media is responsible for their own property.

MUST HAVES

- **Tables and chairs.**
- **Adequate lighting.**
- **Wi-Fi/cabled internet connection.**
- **Lockers for journalists and larger lockers for photographers (bulky equipment). Recommended size: 80 cm height x 45 cm length x 45 width.**
- **Electrical sockets.**
- **Access to toilets (preferably nearby Press Centre).**

NICE TO HAVES

- TV monitors (if closed-circuit coverage is provided) with live feed.
- Real time results.
- Relax area with drinks and snacks.
- Electrical and modem adapters.

Additional services (optional)

- Transport counter (shuttle service).
- Accommodation desk.
- Tourist information point.
- Post office.
- Bank.
- Car hire.

PRESS CONFERENCE ROOM

According to the importance of the Event and the press attendance, the press conference should be held either as a formal conference with a moderator, or as an informal briefing between the relevant persons and the press.

Access

For important Events a separate access for Athletes and media is recommended.

Size and seating

A press conference room is most of the time arranged in theatre style, with a podium for the speakers.

The number of seats should be planned in relation to the number of accredited press (approx. one seat for every five accredited press).

Podium

MUST HAVES

- **Table (with tablecloth).**
- **Chairs.**
- **Water.**
- **Name plates.**
- **Branded backdrop with sponsors/Event logo.**

Depending on the size of the Event, a sound system and installation for television might be required:

Audio

- Microphones (for the podium and a minimum of one cordless microphone for the floor). The number of microphones must be sufficient for the number of speakers and the size of the audience.
- Connection for sound (TV, radio).

TV

- Platform at least 30cm high, one m wide, 2.5m long, positioned opposite the speakers podium at the end of the room.

PRESS TRIBUNE

The press need an adequate space from where they can watch and follow the Competitions and take notes for their reports. Tabled Press Tribunes are preferred, but if they are not available, at least a dedicated area in the stands should be reserved for the accredited media, that could also serve as a photo position.

Access

The Press Tribune should be clearly identified and only accessible to accredited media and authorised personnel.

MUST HAVES

- **Reserved tribune.**
- **Clear and unobstructed view of the field of play.**
- **Separate area from the public, with easy access to the Mixed Zone.**
- **Entrance control, security.**
- **Tabled seats.**
- **Electrical sockets (already installed or optional).**
- **Wi-Fi/broadband connection (already installed or optional).**

NICE TO HAVES

- TV Monitors.
- Live-streamed results.
- Covered stand.

Please note : in case of limited number of tabled seats it is suggested to do a pre-allocation of the seats (labelling) to the most relevant accredited journalists (preference is usually given to national daily newspapers, press agencies, national radio stations).

PRESS PARKING

Parking should include a reserved area for the accredited press located at a reasonable distance from the showground and Press Centre. This is especially important for broadcast crews and photographers, who have to carry large amounts of bulky equipment.

4. PRESS INFORMATION

A constant flow of information regarding the Event should be provided to the press before, during and after the Event.

- Means of communication: according to the press mailing list, information (press releases and/or newsletters) should be circulated via email, the official website of the Event and via social media channels such as Facebook and Twitter.
- During the Event information should be provided through the distribution of: press kits (USB), press releases, press conferences and possibly Intranet. All information produced on site should be made available to the non-attending media via email, the Event website and social media channels.
- Contents should include:

Before the Event :

MUST HAVES

- **Accreditation system (i.e. forms, deadlines).**
- **Travel and accommodation details (i.e. how to get to the venue, hotel reservation form).**
- **Draft schedule of the Event.**
- **General information about the Event (i.e. history, details of venue).**
- **List of participating nations/Athletes.**
- **List of Contacts (i.e. Press Officer).**

During the Event :

MUST HAVES

- **Athlete biographies.**
- **Past winners of the Event/medal table (only for Championships).**
- **Venue: facts and figures (i.e. size of arena, seating capacity).**
- **Detailed schedule of the Event, including press conferences and other activities for the press (guided course walks, tours, forums, parties).**
- **Sport description (for non-specialised media).**
- **Start lists.**
- **Course plans.**
- **Results (also intermediate results if produced).**
- **Press releases.**

NICE TO HAVES

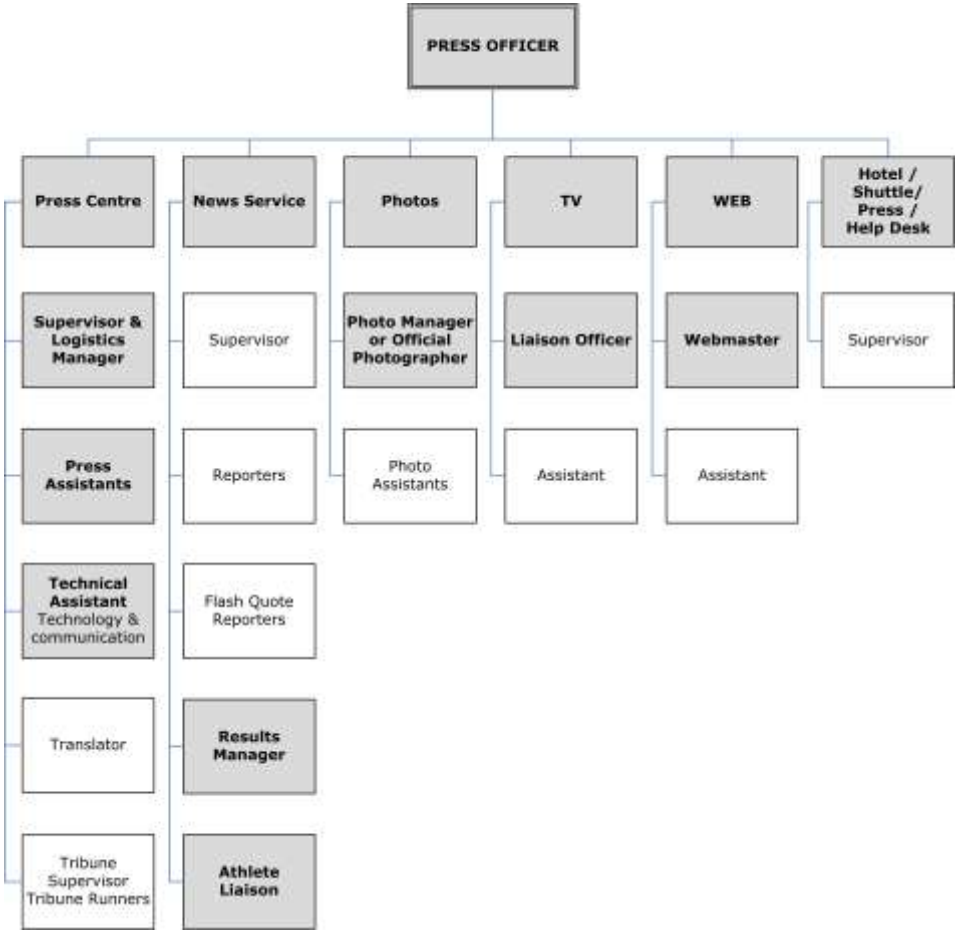
- Biographies of main officials (Course Designer, president of Organising Committee).
- Presentation and short history of the Organiser
- Flash quotes from Athletes.
- Spectator attendance figures.
- FEI fact sheets (available from FEI Press Relations Department).

Please note: updated Athletes biographies are available on a dedicated section of the FEI website at <http://www.fei.org/media/biographies>

5. STAFF AND DUTIES

Press Centre staff should be on duty from two days prior to the official opening of the Press Centre to respond to the needs of accredited media. Staff should be operational from one hour before the opening time of the Press Centre until closing time. The Press Centre should never be unstaffed.

The Press Centre staff should be as shown in the chart, according to the size/importance of the Event. (The roles indicated in **bold** are **MUST HAVES**, the others are NICE TO HAVES.)



In addition to the above mentioned Press Centre staff the Organiser should provide staff for the following services: cleaning, catering, security.

The following table refers to the minimum number of staff required according to the number of accredited media :

1-20 media (without TV)	1 Press Officer 1 press assistant
21-50	1 Press Officer 2 press assistants 1 webmaster 1 Broadcast Liaison Officer (if broadcasters present)
51-120	1 Press Officer 1 Photo Manager 2-3 press assistants 1 technical assistant 1 Broadcast Liaison Officer 1 webmaster
121-200	1 Press Officer 1 Photo Manager 3-4 press assistants 1 tribune supervisor 1-2 reporters 1 Broadcast Liaison Officer 1 technical assistant 1 webmaster
Above 200	1 Press Officer 1 press room supervisor 1 Photo Manager, 3 photo assistants 2 tribune supervisors 3 tribune runners 6-8 press assistants 1 results manager 1 news service supervisor 1-3 reporters 1 Broadcast Liaison Officer 2 Broadcast assistants 2 technical assistants 1 webmaster 2 website assistants 1 athlete liaison

6. PHOTOGRAPHERS

Photographers are members of the media as well as the written press, and they also have a key role to play in the promotion of the Event. Attention must therefore be paid to providing them with a proper working environment.

The guidelines in the previous sections also apply to photographers.

Due to the nature of photographers' work, there are specific requirements to allow them to work properly and produce images of the Event.

GENERAL REQUIREMENTS

- Accredited photographers have priority in the allocation of lockers for storage of their equipment, as well as for parking spaces.
- A working area for photographers should be set up in the Press Centre (see Press Facilities).
- It is important that a member of the Press Office staff (Photo Manager) is appointed to liaise with photographers and ensure that all requirements are met.
- There should be a dress code for photographers in case the Event is televised (no shorts, no sleeveless shirts).

IDENTIFICATION

All accredited photographers must be provided with a special identification (armlet, bib). This identification is clearly different from other badges and must be communicated to security personnel and technical officials. Bibs are to be numbered and recipients registered. A cash deposit should be requested to ensure return of the bib at the end of the Event.

PHOTO POSITIONS

Positioning of the photographers during all phases of the Event should be planned in advance by the Press Officer and, if available, the Photo Manager, and agreed with the technical Officials, such as the Course Designer and the President of the Ground Jury or his representative in the relevant discipline.

Positioning of broadcast camera needs to be taken into account while planning photographers' positions. Broadcast(ers) have priority. Photo positions must be planned at a very early stage, so that tickets are not sold to seats just behind the area. In the planning phase, changes of the position of the sun at outdoor Events and of the obstacles throughout the day must be considered, and different options be offered. The position of sponsored fences should also be considered at an early stage in order to allow for good pictures.

Photo positions can be either a defined area next to the Competition arena, or a smaller clearly marked and roped-off zone ("pens") with controlled access inside the field of play. It is recommended that these pens are sited in an area with the best possibility of full stands as a backdrop.

In the Event of a lack of space either around the arena or inside, photographers should be allowed to shoot from the Press Tribune.

Dressage: photographers' pens should be organised at least on one of the two long sides as well as one on the short side opposite the judges' boxes. Photographers need an unrestricted view of Horses' feet in Dressage Competitions Competition and therefore, particular attention should be paid to the placements of plants and advertising banners.

Jumping: if possible, photo positions should be organised inside the field of play. Photographers accessing these positions should be warned not to leave the arena during the running of Competition. They can however change position in between Athletes. If there are too many accredited photographers present, a rotation system will have to be set up by the Press Officer and the Photo Manager. It is advisable that the Press Officer or the Photo Manager verify the positions of all photographers inside the field of play before the first Athlete enters the arena.

The pens should be placed so that Athletes can be photographed from the left and from the right. In addition, the photographers should have access to at least two of the four sides of the arena.

Eventing Cross Country and Driving Marathon: access to obstacles should be provided inside the public viewing areas. If, due to design or placement of an obstacle, free access cannot be provided photographers' pens should be placed in positions agreed with the FEI Technical Delegate and Course Designer. It is suggested that the Cross Country and Marathon Stewards are advised that photographers wearing bibs must be granted access to pens in order to ensure that access to photo positions is not blocked, and photographers are allowed to move between obstacles by walking inside the ropes, touching the rope. There should also be viewing access to the finish line and the general training area.

Endurance: rules for positioning of the photographers on the official course are identical to the Cross Country and Marathon. Photographers should be given the opportunity to work within the Vet Gate area and their position should be planned and agreed in advance with the FEI Technical Delegate.

USE OF REMOTE-CONTROLLED CAMERAS

To be used at FEI-named Events, Series and Championships

- The Press Officer should work closely with photographers so that they are given every chance of capturing the best possible images. The use of remote-controlled cameras at FEI Events is generally allowed, but subject to the following conditions:
- Photographers must put in a request to the Press Officer if they wish to use a remote-controlled camera on the field of play.
- Photographers will not be allowed to place remote-controlled cameras on the field of play without seeking prior permission.
- The Press Officer will compile a list detailing photographers' names and their media outlets or agencies. This list will be given to the FEI Press Relations Director (or representative from the Press Relations team) who will share it with the relevant FEI Sports Director.
- The relevant FEI Sports Director will liaise directly with the Technical Delegate at the relevant Competition, or with the Course Designer at all other Events. Once permission has been granted for a specific number of cameras, the Press Relations team will confirm details with the Press Officer. It is the Press Officer's role to advise individual photographers whether permission has been granted or denied.
- Only one camera per fence will be allowed in the Jumping arena. Larger numbers may be allowed on Cross Country or Marathon courses, but at the discretion of the Technical Delegate/Course Designer.
- In the Event that requests for the use of remote-controlled cameras are denied, photographers must abide by that ruling. Photographers who are found to be in breach of the ruling will be asked to immediately remove their cameras. Failure to do so may result in the photographer losing his accreditation.

CEREMONIES

Adequate time and access must be made available to photographers to obtain the required pictures at prize-giving ceremonies.

In order to ensure the best positioning of the photographers, the Photo Manager should be involved in the organisation of the ceremony and provide a dedicated and managed area for this purpose close enough to the ceremony, but with enough room for the prize-giving ceremony to take place unimpeded.

It is recommended that the Photo Manager ensures that the prize giver/s turns towards the photographers for a few seconds. Broadcast cameras should not be allowed in front of photographers, but on the same line. Names and titles of those attending the ceremony (medal/prize presenters) should be made available to the photographers so that the proper caption is transmitted with the photographs.

LIGHTING

It should be noted that photographers need more light in an indoor arena than that required by broadcast (1000 lux). Photographers need 1200 lux in order to deliver optimal quality pictures.

TRANSMISSION

The vast majority of professional photographers now transmit their images immediately to their clients (media, agencies) via high bandwidth connection (ADSL is the required connection). In addition to his camera(s), the photographer will also work with a laptop and therefore needs a working space with high bandwidth and reliable connection (preferably cabled).

7. BROADCAST GUIDELINES

INTRODUCTION

It is in the best interests of the sport, the Organiser and the commercial partners to obtain as much Broadcast Coverage as possible from an Event and/or an individual Competition held at an Event. Broadcast Coverage of an Event/Competition is a privilege and every effort should be made to make this possible and to assist those involved.

These very general broadcast guidelines provide a simple overview of the different aspects and principles to be taken into consideration when aiming for/organising for Broadcast Coverage of an Event/Competition. More specific requirements for Organisers of FEI-named Events, Series and Championships (for a list of these Events, please see Glossary) can be found in the respective Event staging agreements between Organiser and FEI.

Broadcast Coverage of Events/Competitions can vary greatly. Care should be taken to ensure rights holding broadcasters are provided with good and professional facilities and are assisted/controlled, particularly with regards to safety. If broadcasters attend an Event, it is essential to ensure that they have been granted the appropriate Broadcast Rights by the respective Broadcast Rights owner/holder. It is vital to understand the relationship between all the parties involved.

Well in advance of the Event/Competition, the Organiser should appoint a person to be in charge of broadcasting and to liaise with the broadcasters (Broadcast Liaison Officer - BLO) and, if applicable, the FEI Broadcast Coordinator (FEIBC) and the FEI. This can be somebody who is already part of the Organiser or brought in from outside, but it is crucial that this person has a good understanding of today's broadcasting requirements and equestrian sport and that this person is fluent in English.

Broadcasters, through their respective Production Directors and Producers, can only produce top-quality broadcast coverage with the full assistance and cooperation of the Organiser. The broadcaster's Production Directors and Producers frequently have only a generalised knowledge of equestrian sport. Therefore offering assistance from a knowledgeable professional is very often appreciated and will contribute to improving the quality of Broadcast Coverage.

In order to avoid problems it is important to be clear on all requirements from the outset and although level, status and configuration of Events/Competitions may vary quite significantly, it is possible to make certain general assumptions and outline some general principles regarding broadcasting.

BASIC GLOSSARY AND PRINCIPLES

Accredited Broadcaster

A broadcaster (of the television and/or internet -including IPTV- and/or mobile sector) that has cleared broadcast rights to the Event/Competition in question and that has been granted in writing a broadcast related accreditation by the respective rights owner/rights holder. Accredited Broadcasters are the only media representatives entitled to record any video at the Event/Competition in question.

Advertising / Sponsorship

Advertising and sponsorship are essential to any Event. An increasing number of opportunities for advertisers and sponsors to gain valuable exposure are available. These range from advertising on arena boards to sponsored fences. Other opportunities include timing and data sponsorship, visibility on interview backdrops, in-gates, etc.

Regulations and laws concerning advertising and sponsorship vary around the world. Available opportunities and applicable restrictions with regards to broadcasting should be clearly established with the relevant authorities and should match with applicable national law and the FEI Advertising Principles, where applicable.

Broadcast related Accreditations

The accreditations of broadcasters should be easily identifiable, ideally with "B" for Accredited Broadcaster and with "HB" for the Host Broadcaster. Accredited Broadcasters and HB should have prioritised access to any area and (information) service that the Accredited Press has access to. The Organiser/Organiser/BLO should ensure that the HB's and rights-holding broadcasters' production crews are accredited, with the BLO liaising with them to ensure that broadcast personnel have access to the areas in which they will have to work. These areas should be protected from the public and, where appropriate, other press. As far as specific areas for broadcasting purposes (e.g. camera positions, commentary positions) are concerned, only the HB and the Accredited Broadcasters' personnel should have access through their accreditations.

Broadcast Compound

The HB (and some Accredited Broadcasters) will need a location (a Broadcast Compound, which for larger events is also known as the International Broadcast Centre or IBC) for production and to park production vehicles and equipment, including satellite uplink vehicles, etc.

Broadcast Coverage

Any audio-visual coverage that is being produced in any "Field of Play" area of the Event/Competition (Field of Play areas are: any Competition area, any warm-up area, any press conference area and any dedicated interview zone, other than interview zones specifically marked as interview zones for broadcasters without broadcast accreditation).

Broadcast Coverage of Events/Competitions can vary greatly, ranging from live or delayed live Broadcast Coverage (involving a multi-camera outside broadcast unit), using the (live) International Broadcast Signal (IBS) to post-edited highlights programmes, news features and reports, sports documentaries, current affairs and children's programming, and including the production of unilateral Broadcast Signals and unilateral Broadcast Coverage.

Broadcast Graphics – Data - Timing

Broadcast Graphics shall be understood to be any graphical inserts into the (live) IBS, including but not limited to opening and closing sequence, start and result lists, timing, faults, standings, athlete related data such as pictures and biographical data, digital course walks or other such animations, etc.

Specialised companies for data/timing and Broadcast Graphics services should be appointed. Any appointed service provider should be experienced and fully equipped to provide a first-class technical data, timing and Broadcast Graphics service to the full satisfaction of the HB and the Accredited Broadcasters.

Broadcast Graphics –The Organiser/BLO should ensure that the Broadcast Graphics are used by the HB for the production of the (live) IBS and other Broadcast Coverage produced by the HB and - if technically possible - on all on-site CCTV systems and on-site video/television screens.

Data – The Organiser should provide a Commentator Information System (CIS). This should be available free of charge to all Accredited Broadcasters on site. The CIS should supply details of all relevant Event/Competition data (entries, results, etc.) with real time display during the entire Event/Competition.

Timing – The Organiser should ensure that any timing service provided by/to the Organiser is made available free of charge to all Accredited Broadcasters on site.

Broadcast information for HB and Accredited Broadcasters

All information relating to the Event/Competition should be made available by the Organiser/BLO to the HB and the Accredited Broadcasters. Such information should be correct and up-to-date and include start lists with timings, interim scores and leader boards, course plans where applicable with

a description of fences, dimensions, distances with time allowed and time limits. The information provided should also include athletes' (Athletes and Horses) biographies whenever possible.

Start lists should be available several hours - but ideally not less than two (2) hours - prior to the class/Competition in order to allow broadcasters, and particularly commentators, sufficient time for preparation. Following the completion of the class/Competition, results should be made available immediately with priority given to HB and Accredited Broadcasters over press, although it is preferable that these three groups are provided with the information at the same time.

In some cases, rights holding broadcasters not attending the Event will be taking the (live) IBS via satellite and be producing programming off-site. The BLO should ensure that the relevant information is emailed or faxed to them.

Broadcast Liaison Officer (BLO)

Broadcast Liaison Officer – Member of the Organiser to be appointed by the Organiser six (6) to twelve (12) months prior to the Event (depending on level, status and configuration of the Event/Competition) with good understanding of broadcasting landscape, equestrian sport and the English language and to be in charge of overall coordination of any broadcast related enquires, including broadcast related rights clearance, broadcast related accreditations and broadcast coverage production, including camera positions, camera platforms, commentator positions, etc.

The BLO should be available to the Accredited Broadcasters, the FEIBC and the FEI at all times before and during the Event/Competition. During the Event/Competition the BLO should also be available to assist commentators, coordinate unilateral production requests and supervise the results and data service in co-operation with the HB and undertake any other relevant duties wherever applicable. The BLO needs clear recognition within the Organiser and must be part of the core team.

Broadcast Quality Tape

In order to get the highest possible quality original recording, the HB should use the highest quality tape available. Currently, this is XD Cam and HD Cam.

Broadcast Rate Card

The HB and the Organiser should establish the Broadcast Rate Card which should specify the charges payable by attending Accredited Broadcasters for services and facilities provided by the Organiser and/or the HB. The Broadcast Rate Card should be based on standard industry rates and ideally be established at least four (4) months prior to the start of the Event/Competition.

Broadcast Rights

The following applies for FEI named events and/or series and/or Championships (for a list of these events, please see Glossary):

The right to broadcast a particular FEI named Event and/or Series and/or Championship, by means of moving video images and/or accompanying sound and/or sound radio system wholly or in part and for an unlimited number of times. The means of financing (such as free or pay), the technical method of electronic signal delivery (over-the air such as via terrestrial transmitters, or via satellite or via physical conductors such as cable or telephone lines, or any combination thereof or through the Internet) as well as the form of signal display (on whatever type of screen and by whatever norm or standard) shall be irrelevant.

All Broadcast Rights, including any internet and/or IPTV rights, mobile devices rights and copyrights for the FEI named events and/or Series and/or Championships, are and shall remain the property of the FEI (please see Article 133.1.2 of the [FEI General Regulations](#)).

The FEI shall keep the exclusive right to place, sell and distribute any Broadcast Rights in respect of the above.

No audio and/or video taken from any FEI-named Event and/or Series and/or Championship may be offered by the Organiser via any internet platform and/or IPTV and/or any mobile platform and/or device. The FEI shall have the exclusive right to offer audio and/or video taken from any FEI named Event and/or Series and/or Championship on the Organiser's website and/or the relevant Event website.

Broadcast Signal Times/Satellite Times

All Broadcast Signal Times/Satellite Times are quoted in Greenwich Meridian Time (GMT), which marks the starting point of every time zone in the world and therefore remains a constant time reference that does not change with the seasons.

Cameras on athletes and/or athlete's equipment

The use of cameras on Athletes or equipment (such as on Protective Headgear, head covering or carriage) shall not be permitted, unless otherwise specifically agreed by the FEI. Any request to use a camera on Athletes or equipment during FEI named events (for a list of these events, please see Glossary), must be submitted to the FEI Headquarters (to the relevant Director of the Discipline concerned) for consideration and decision on allowing or not allowing such use. Any request shall be submitted to the FEI Headquarters at least 48 hours prior to the Competition. Any request received by the FEI Headquarters after such deadline may be considered by the FEI at its discretion (please see also Article 140 of the [FEI General Regulations](#)).

For any other Events/Competitions, the Ground Jury, taking into account the recommendation of the Organiser on site, shall be entitled to decide to allow or not allow the use of cameras on Athletes or equipment depending on the circumstances. In taking the decision on the use of cameras, the Ground Jury shall ensure that such use does not present any safety concerns or risks and/or does not place the FEI or any other party in jeopardy of breaching any of its contractual obligations or responsibilities. If this is not the case, the use of cameras should be permitted.

An Athlete's decision to wear a camera while competing shall always be voluntary and at the Athlete's own risk.

Commentary Positions

The location and number of commentary positions should be agreed between the Organiser and the HB. As a general principle, the commentary positions should be located in an appropriate area providing an unhindered view of the action and related information/score boards and be accessed only by designated accreditation. The positions should be separated from the general public and Accredited Press and for outside events be covered to ensure protection from the weather (i.e. sun/heat, rain/cold).

The commentary positions should consist of separate desk space for each attending Accredited Broadcaster and enough suitable desks and/or cabins shall be provided to accommodate all attending commentators. Each desk should be equipped with seats for and be supplied with electricity outlet points, broadband data transmission line, a CIS (including the cabling) and a fully functioning television monitor showing the (live) IBS. The HB is expected to supply each commentary position with a fully functional commentator console and a Commentator Information System (CIS), including all cabling and other connections required.

Commentator Information System (CIS)

The system providing timing, data and other information on the Event/Competition to the commentators.

Contracts

Organising a sporting/equestrian Event with many different parties involved (Athletes, broadcasters, FEI, HB, NFs, press, promoters, sponsors, volunteers, etc.) is a complex undertaking. Accordingly, there are a number of different contracts to be put in place concerning these different parties (this includes a clear contract between the Organiser and the HB). It is essential that these contracts do not conflict with each other. Particular care must also be taken when separate classes or Competitions take place at an Event which may have different rights owners, promoters, sponsors, etc.

Coordination and Communication

It is absolutely essential to have very good coordination and communication between the Director/Producer of the (live) IBS, who will be situated in the broadcast truck/van during production, the Competition management (i.e. judges) and the person controlling the in-gate. Precise timing of the start and end of the Event/ Competition is paramount. It is often necessary to increase or decrease the time gap between Athletes in order to meet the pre-communicated end-times as closely as possible. This is achieved by controlling the speed of each Athlete entering and leaving the arena and the timing of the starting signal (bell).

It is also very important that the Director/Producer of the (live) IBS is informed immediately if there is any problem, particularly if it is going to affect any of the pre-communicated timings or cause a delay which may result in the Event/ Competition finishing later than originally scheduled, which is a particularly difficult situation for live broadcasting.

If there is any doubt about being able to schedule accurately then professional advice, consultancy and assistance should be sought.

Dub Copy

An exact copy of a master tape (see also broadcast quality tape).

Electric Power

The Organiser should, in consultation with the HB, provide sufficient electric power (including emergency back-up power) to ensure the full and effective operation of all broadcasting equipment.

European Broadcasting Union (EBU)

The EBU is the organisation that represents the majority of public/terrestrial broadcasters in Europe. In most situations they are the state owned broadcaster, such as ARD/ZDF (Germany), BBC (United Kingdom), France Television (France), NOS (Netherlands), SVT (Sweden), etc. The EBU has its head office in Geneva (Switzerland), from where the distribution of Broadcast Coverage is organised and monitored.

Edited News Item

A news clip which is edited and made available via the International Signal Distributor and can be received by all Accredited Broadcasters and news agencies worldwide. This news clip ideally is edited by the HB and made available as soon after the Event/ Competition as possible. It is normal for it to include footage of the three highest placed Athletes and most applicable moments of the prize giving/medal ceremony. News clips are very important as they allow equestrian sport to be seen by the widest possible audience.

Euro Vision Sport (EVS)

Euro Vision Sport (EVS) is a specific format for members and clients of the EBU. It is the same as an Edited News Item, but instead of being fully edited consists only of sequences of pre-selected and roughly pre-edited footage.

FEI Broadcast Coordinator (FEIBC)

Person acting on behalf of the FEI (for FEI-named Events, see Glossary) and being in charge of all broadcast coverage production related questions (camera positions, etc.), including broadcast related accreditations and Broadcast Signal Offer approval and distribution. For relevant contact details for the FEIBC, please see list of contacts below.

FEI Named Events

FEI Championships, FEI World Cup™ series, FEI Nations Cup™ series, and other Events, Series, and Competitions which have been established and/or approved by the FEI Bureau.

Gateway

A gateway is a permanent transmission point, usually a telecommunications tower, from where the (live) IBS can be sent directly to the satellite.

HB-Cameras, HB-Camera Positions & HB-Camera Platforms

HB-Cameras - The Organiser/Organiser/BLO should ensure that the Production Plan includes a camera plan showing the type, number and positions of all HB-cameras in and around the venue (including any Competition/filming area). The exact number of HB-cameras should be specified by the Organiser/Organiser/BLO following assessment of the venue (including the Competition areas) and the Production Plan so as to ensure the number allows for a first-class production of an international sports Event.

HB-Camera Positions - Positioning of the HB-cameras is essential to providing top-quality sports broadcasting. There is not only a necessity to cover the sporting Event itself, but other aspects need to be taken into consideration as well, such as the position of the sun (if applicable), the audience (do not want to show empty seats/grandstands) and advertising/sponsorship (arena boards, sponsor fences, etc). HB-camera positions take up space in the arena, therefore they should be considered at a very early stage so that suitable space is allocated and that they do not – or as little as possible – restrict the view of the audience, especially in the prime seating and VIP-areas.

HB-Camera Platforms - The Organiser should provide, after consultation with the HB, platforms which are suitably constructed,

stable and protected on which the HB may place their fixed position cameras. If requested, additional platforms should be provided from which portable Electronic News Gathering (ENG) cameras (of the HB) can be operated.

Host Broadcaster (HB)

The HB is a production company (or a production arm of a broadcaster) that handles all technical and logistical aspects of the production of the Broadcast Coverage – in particular of the (live) International Broadcast Signal (IBS) of the Event/ Competition. The HB, together with the BLO and, where applicable, the FEIBC, will coordinate production and handover of the (live) IBS to the International Signal Distributor in charge of the technical distribution of the (live) IBS and fulfil the requirements of all Accredited Broadcasters present. Part of the HB's responsibilities should also, where appropriate/applicable, be the liaison with a Broadcast Graphics and a timing services provider in order to allow a professional on-screen time keeping and results service. The HB is also responsible for all cameras, Broadcast Coverage production facilities and associated personnel with regards to the production of the (live) IBS.

International Broadcast Signal (IBS)

The production of the (live) IBS is the core service/product of the HB. The (live) IBS is divided into two parts: sound (audio) and vision (video), including any Broadcast Graphics. The Organiser should ensure that the HB produces the (live) IBS which should be continuous, with Broadcast Graphics (including timing and data) and in English. It should not have any presenters to camera, interviews, special features or advertising breaks. The Organiser should ensure that the (live) IBS is duly monitored and corrected for broadcast usage by the HB, synchronised and in phase and delivered to the Gateway. The Organiser should also ensure that the production of the (live) IBS has priority over all requirements for the production of any national/unilateral broadcast signals and/or any other Broadcast Coverage.

International Broadcast Signal Offer

The Organiser should ensure that a Broadcast Signal Offer (including all the necessary technical details of the (live) IBS, together with all signal related/relevant data and timings as well as information about the Broadcast Rights owner), is provided by the HB to the International Signal Distributor. The BLO/HB should liaise accordingly with the International Signal Distributor.

International Signal Distributor

Company in charge of the technical distribution of the (live) IBS/the Broadcast Coverage (see also "Uplink"). The International Signal Distributor receives the (live) IBS from the HB on site and is responsible for its technical distribution to the Accredited Broadcasters. The HB and International Signal Distributor can be the same company.

Interview Zones and Kiss and Cry Zone

The Organiser should provide suitable interview area(s) in the venue. It is essential that Accredited Broadcasters are able to interview Athletes at the Event/ Competition before the press conference.

Flash Interview Zone - The Organiser should make available a Flash Interview Zone for (selected, if necessary) Accredited Broadcasters. The location and size of this area should be appropriate and suit the purposes of Accredited Broadcasters. It should be as safe and as quiet as possible, but very close to the in-/out gate of the arena so that Athletes can be interviewed immediately and with minimum disruption. The Organiser should equip the Flash Interview Zone with a television monitor visible for all parties present in this zone and showing the (live) IBS.

Organiser/ BLO should decide the positioning and order of access of HB and Accredited Broadcasters to athletes in the Flash Interview Zone. If requested, the Organiser/BLO should permit and make available:

- any Athlete (and/or official and/or key member of the Organiser) for short interviews by the HB and/or Accredited Broadcasters prior to the start of and during the Event/ Competition; and
- the winner(s) of the Event/ Competition and any other Athlete (s) as requested by the FEIBC for interviews (of approximately one to two minutes each) for FEI/FEIBC pre-selected Accredited Broadcasters prior to the relevant official press conference(s).

For further interviews by Accredited Broadcasters, if requested, the Athletes should be made available by the BLO immediately after the relevant official press conference(s) at the latest in a designated broadcast/interview area. Access to the Flash Interview Zone should be strictly limited to FEI, FEIBC, HB, Accredited Broadcasters and Athletes.

Mixed Zone - In addition to the Flash Interview Zone, the Organiser should make available a Mixed Zone. The location and size of this area should be suitable for the number of Accredited Broadcasters and Press attending the Event/Competition and as safe and as quiet as possible. Access to this area should be limited to FEI, FEIBC, those Accredited Broadcasters not using the Flash Interview Zone, Accredited Press and athletes. Depending on the number of Accredited Broadcasters and Accredited Press for the Event/Competition it may be acceptable that the Flash Interview Zone and the Mixed Zone are combined to form a single zone.

Kiss and Cry Zone - The Organiser should ensure that an area is set aside close to the in-gate for the Kiss and Cry Zone, which must have a clear view of the Competition arena. The Kiss and Cry Zone, which should be able to accommodate four (4) to five (5) people standing, must be in

shot of the main HB-camera(s). The Organiser/BLO should notify the HB in advance that this facility is being provided. The Organiser/BLO should inform the parties concerned (trainers, Horse owners, family members, etc. of athletes) about the Kiss and Cry Zone and should request them to use it during the performance of the relevant athlete. It is recommended that the BLO should allocate dedicated staff to operate this zone.

Insurance

The Organiser should ensure that the HB takes out and maintains adequate insurance to cover all risks, including third party risks arising out of its activities, and use of all equipment, facilities and operations at the Event/Competition.

Lighting

For Events/Competitions with Broadcast Coverage a minimum amount of lighting is required to ensure top broadcast pictures. For indoor shows and night Competitions especially, a minimum of 1000 lux is required in all Competition/filming areas. Measurements should be carried out for both vertical and horizontal illumination and uniformity of illumination to avoid areas with low lighting or shadowing.

Production Plan

The Production Plan, which should be developed by the HB in cooperation with the Organiser/BLO well in advance of the Event, defines what is to be produced, when, where and how it is to be produced. It involves foreseeing every step in the process of production so as to avoid all difficulties and inefficiency in the operation. The development of the Production Plan requires looking ahead, anticipating requirements and bottlenecks and identifying the steps necessary to ensure smooth and uninterrupted flow of production. It determines the requirements for materials, machinery and man-power, establishes the exact sequence of operations for each individual item and process and lays down the time schedule for its completion. Part of the Production Plan should also be the definition of the overall spirit/philosophy (e.g. number of cameras, camera positions, procedures in case of any fatalities involving Horses and/or Athletes – see also the Crisis Management Plan available from FEI Headquarters) in which an Event/Competition is being covered.

Sound Microphones & International Audio Signal

The Organiser should provide positions for the HB to install sound microphones to provide the international stereo sound signal. The exact size/location of these positions should be decided by the HB in consultation with the Organiser, ideally at the same time as the decisions on HB-camera platforms are made.

Telecommunications and Radio Frequencies

The Organiser should ensure that the venue is supplied with adequate telecommunications capacity to enable the numbers of direct dial and mobile telephones expected at the Event/Competition to function simultaneously. In consultation with the HB, the Organiser/BLO should ensure that sufficient radio frequencies are authorised for broadcasting requirements.

Unilateral Broadcast Coverage

Customised Broadcast Coverage (with regards to presenters, language, etc.) produced by the HB and/or an Accredited Broadcaster on behalf and/or for the use of the respective Accredited Broadcaster only. The Accredited Broadcasters can supplement the (live) IBS with their own specific production elements, using their own play-by-play commentary, on-camera interviews and sometimes even their own cameras. This allows each of the broadcast organisations to cater their specific programming to their own home audience (please see also: Unilateral Broadcast Services, Unilateral Broadcast Signals).

Unilateral Broadcast Services / Unilateral Broadcast Signals

A Broadcast Signal and/or service provided and/or coordinated by the HB or a Broadcast Signal produced by an individual Accredited Broadcaster for the individual use of the respective broadcaster with or without support of services offered by the HB (and potentially partly chargeable according to the Broadcast Rate Card established).

Uplink / Fibre Optic / Streaming

In order to distribute the (live) IBS or any other Broadcast Coverage from an Event/Competition it is often necessary to send the (live) IBS and/or other Broadcast Coverage via satellite. In order to do this it is necessary to have a satellite uplink truck on site (known as a DSNG or SNG Truck). In order for the (live) IBS and/or other Broadcast Coverage to be received by an Accredited Broadcaster, a downlink will be required.

It should be noted that an uplink is not always required if a fibre optic installation is available at the venue. Broadcasting via (web-) streaming might require separate broadband internet connections with a minimum of 10MB/sec upload capacity per entity streaming.

Video Formats

The different type of tapes/data carrier used in both professional and domestic situations. Professional formats (professional use): today the most widely used broadcast formats are Beta SP, Digi Beta, DVC Pro, DV Cam, HD Cam and XD Cam. The most popular domestic formats (home use) are: DVD, Blue Ray and DV Cam.

8. CONTACTS

FÉDÉRATION EQUESTRE INTERNATIONALE (FEI)

The Fédération Equestre Internationale (FEI) is the international body governing equestrian sport recognised by the International Olympic Committee (IOC). It is the sole controlling authority for all international events in Dressage and Para-Equestrian Dressage, Jumping, Eventing, Driving and Para-Equestrian Driving, Endurance, Vaulting and Reining. It establishes regulations and rules and approves programmes for equestrian Competitions at Championships and Regional and Olympic Games.

Equestrian sport has been on the Olympic programme since 1912 with three disciplines: Jumping, Dressage and Eventing. It is one of the very few sports where men and women compete on equal terms. The FEI encourages the observance of the principles and spirit of horsemanship, particularly in the relationship with Horses, and promotes the highest standards of Horse welfare, organisation, judging, course designing, veterinary and medication control and fair play at international events.

The FEI was founded in 1921 and is based in Lausanne (SUI). More than 130 National Federations are affiliated to the FEI.

www.fei.org

www.feitv.org

www.facebook.com/the.fei

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Broadcast-related Accreditations

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Broadcast Coverage Production and Coordination related enquiries:

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Philip Jennings
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INTERNATIONAL ALLIANCE OF EQUESTRIAN JOURNALISTS (IAEJ)

The International Alliance of Equestrian Journalists (IAEJ) was created in 1966 to promote and maintain contacts among the equestrian journalists of all nations and as a body connected with the FEI, to discuss issues in which the FEI and the equestrian press are both involved.

The IAEJ includes the journalists of the written, photographic and audio-visual press in charge of regular coverage of international equestrian sports. Its aim is to serve the prestige of the equestrian press and to help create a good climate between journalists on the one hand, and between all individuals, groups and organisations in these equestrian sports, on the other hand. The IAEJ especially has the goal of improving the working conditions of journalists covering such competitions and seeks to comply with the regulations of the International Association of the Sports Press (AIPS).

www.equijournalists.com

President: Pamela Young (GBR)

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ASSOCIATION INTERNATIONALE DE LA PRESSE SPORTIVE (AIPS)

AIPS, gathering together 143 member countries, is the only world-wide organisation of the international sports media. It is a non-profit organisation, founded in 1924. It actively represents the interests of thousands of sports journalists all over the world.

It has specialist commissions for all Olympic sports, including experts specialised in the respective branches. The members of these commissions work together with the organisers of big sports events in order to establish the best possible press facilities for the working media. The Commissions act as unifying factors for the international media, top sportsmen and sponsors through their presence at major sports events, organising joint meetings, clubs and seminars for young journalists.

The AIPS Headquarters are located in Lausanne, Switzerland.

www.aips-media.com

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President

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OTHER USEFUL CONTACTS:

International Equestrian Organisers Alliance (IEOA)

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9. ABBREVIATIONS

Fédération Equestre Internationale	FEI	Fédération Equestre Internationale
National Federations	NFs/FN	Fédérations Nationales
International Olympic Committee	IOC/CIO	Comité International Olympique
National Olympic Committee	NOC/CNO	Comité National Olympique
World Equestrian Games	WEG/JEM	Jeux Equestres Mondiaux
International Equestrian Organisers Alliance	IEOA	Alliance Internationale des Organisateurs Equestres
Official International Event	CIO	Concours International Officiel
International Event	CI	Concours International
Jumping	S	Saut d'Obstacles
Dressage	D	Dressage
Eventing	C	Concours complet
Driving	A	Attelage
Endurance	E	Endurance
Vaulting	V	Voltige
Reining	R	Reining
Para-Equestrian	PE	Para-Equestre
Young Riders	YR	Jeunes cavaliers
Juniors	J	Juniors
Ponies	P	Poneys
World Cup	W	Coupe du Monde

Championship	CH	Championnat
Europe	EU	Europe
General Regulations	GR/RG	Règlement Général
Veterinary Regulations	VR/RV	Règlement Vétérinaire
International Jumping Riders Club	IJRC	Club International des Cavaliers de Saut d'Obstacles
International Show Jumping Officials Club	ISJC	Club International des Officiels de Saut d'Obstacles
International Dressage Riders Club	IDRC	Club International des Cavaliers de Dressage
International Dressage Officials Club	IDOC	Club International des Officiels de Dressage
International Dressage Trainers Club	IDTC	Club International des Entraîneurs de Dressage
Para-Equestrian Dressage Trainers Club	PEDTC	Club International des Entraîneurs de Dressage Para-Equestre
Association of International Dressage Event Organisers	AIDEO	Association Internationale des Organisateurs de Dressage
Event Riders Association	ERA	Association des Cavaliers de Concours Complet
International Eventing Officials Club	IEOC	Club International des Officiels de Concours Complet
International Vaulting Club	IVC	Club International de Voltige
World Horse Welfare	WHW	World Horse Welfare
World Organisation for Animal Health	IOE/OIE	Organisation Mondiale de la Santé Animale

The contact details for the organisations mentioned in the above table are available in the FEI Directory at this [link](#).

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