

Enclosure 1

Minimum Host Broadcaster Production Facilities

The host broadcaster – or the commissioned production company – will produce continuous live or “as if live” coverage of the decisive stages (from the quarterfinal through the awards presentation) of the GrandSlam Latin and Standard with a multi-camera (minimum five cameras) feed in a High Definition format. To do this to an internationally acceptable standard, the following equipment and personnel will be required.

Equipment

1. One suitably equipped OB truck with separate audio and video control areas
2. Ideally six (6) or minimum five (5) cameras (including at least one of either 7., 8. or 9. below), all of them with the appropriate lenses and support
3. Video mixer with capacity for minimum 5 cameras
4. Audio mixer with capacity for ambient sound captured through multiple microphones, for stage and source music in stereo as well as for interviews and commentaries
5. Production video server with capacity to record 5 cameras and with live slow motion connected (e.g. EVS XT3 HD with LSM)
6. HDD recorders – or HD tape recorders – to record the programme, the clean feed as well as one isolated camera
7. Steadicam
8. Crane camera (Jimmy jib) – subject to available space at the venue
9. Tracking camera – subject to available space at the venue
10. Generator as backup and if power at the venue is not sufficient for OB operation and to cover other TV related needs
11. Intercom system

Personnel

- Cameramen (Steadicam, Jib or travelling operator and assistants)
- OB Chief Engineer
- Director
- Vision Mixer
- Slow Motion (EVS) Operator
- Camera Control Technician
- Sound Engineer
- Riggers

Personnel provided by WDSF Communications and/or the appointed rights agency supports the OB crew in specific areas of production.

- Producer/Floor Manager (rundown, coordination)
- Live Editor (graphics insertion, liaison to broadcasters abroad)

- Graphics Operator (international graphics)
- ENG cameraman
- Journalist(s)

The integrated production output is either recorded onto HDD or tape (in the versions clean and dirty), and/or it is made available (in the version dirty) at a determined point at the venue for uplink and satellite transmission to broadcasters abroad. The same programme feed is also shown to the spectators at the venue.

The files and/or tapes with the recordings of the programme, the clean feed and an isolated camera are delivered immediately after the conclusion of the production and in the format(s) that have been agreed upon by the host broadcaster and the WDSF Communications team during the production meeting.

The positioning of cameras will be established to ensure the most dynamic and attractive television coverage. The final camera layout will be agreed between WDSF Communications, the appointed rights agency and the host broadcaster during a production meeting at the venue on the day prior to the GrandSlam.



Enclosure 2

Guidelines for WDSF Lighting Specifications

1. General

WDSF requires that its television coverage be of a uniform standard at all locations where major WDSF events are held. An important aspect of this is ensuring that the lighting at the venues allows for a production as specified in the WDSF Host Broadcasting Agreement (Enclosure 2) and with equipment listed in Schedule I thereto.

This paper sets out the considerations and the basic technical requirements for such lighting. Each organiser in cooperation with the Host Broadcaster will be expected to meet these minimum standards.

All of the information contained in these Guidelines is taken up – in abridged form – in the Manual (Annual Brief) “WDSF Lighting Specifications.” You may also refer to the Manual, where you will find useful illustrations of key aspects to be observed in the proper lighting of DanceSport.

1.1. Environment provided by the lighting for the competitors

Uniformity of lighting set-ups at different locations is essential. The competitors must be able to count on such uniformity everywhere and in all stages of the competition. Particularly for the solo dances of the final, every effort must be made to create suitable lighting conditions that are identical for all competitors.

Lighting designers, installers and operators must ensure that luminaires/lights do not shine into competitors’ eyes at inappropriate moments causing loss of concentration during competition.

Venue operators must provide additional/adequate air conditioning for the supplemented lighting during the televised stages of the competition. Lamps giving off excessive heat cause competitors to perspire and look less than their best.

Sufficient space surrounding the dance area is essential for correct lighting angles set by the lighting designer, minimising unwanted and unflattering face shadows on the TV picture.

Only luminaires developed for television lighting shall be used. Others may cause flickering and other interference with the TV signal and should be avoided.

1.2. The lighting design must ensure that:

Luminaires do not obscure viewing by the audience in the upper ranks of the venue.

Very high levels of illumination on the dance floor or the audience are to be avoided.

All lighting gantries and operator positions must be agreed in advance with the host broadcaster. The set-up must be ready for inspection by the host broadcaster and the WDSF TV specialists on the day prior to the Event.

2. Technical Parameters

The following are the technical parameters within which the basic rig should be provided.

Generally, the dance floor is rectangular in shape and with a size of 26m x 16m.

The lens height for ground cameras will be between one and two metres and that for elevated cameras from three to six or even more metres situated at positions defined by the producer.

Audience seating will be stacked on at least two and up to all four sides of the dance floor.

The main blocks of lighting will be:

- White illumination of the dance area.
- Colour wash lighting of the dance floor.
- Certain effect lighting on the dance floor.
- Audience.
- Certain effect lighting on the audience.
- Kiss and Cry area as well as interview positions.

Follow spotlights may only be used during the solo dances and in such a way as to illuminate each couple in an identical manner.

2.1. White Illumination of the Dance Floor

As many as eight couples are on the dance floor the quarterfinal, semi-final and final rounds. It must be adequately and uniformly lit for the adjudicators and the audience to follow all of them from their vantage points, and for the HD cameras capture the action.

The table below defines the lighting levels during these and earlier stages of a WDSF event for reference. They are measured at 1,500 mm above the floor.

| | Illuminance | | | | Light Source | |
|---------------------|---------------------------------------|--------------------|--------------------|--------------------|------------------------|--------------------------|
| | Average (lux) | Gradient % / 2m | U 1 (Emin/Emax) | U 2 (Emin/Eave) | Colour Temp (°K) | Colour Render (Ra) |
| E CAM E h | > 2000 0.75 to 1.5 E CAM | < 10 | > 0.6 | > 0.7 | 5000 to 6000 | > = 90 |

Glossary

- E CAM: Camera illuminance; quantity of light into the direction of a camera, at 1.5 m above the dance floor
- E h: Horizontal illuminance; quantity of light at a 2 x 2 metre grid on the dance floor
- Eave: Average illuminance quantity of light at grids
- Emin: Minimum illuminance quantity of light at grids
- Emax: Maximum illuminance quantity of light at grids
- U1: Uniformity of illuminance; calculated as E_{min}/E_{max}
- U2: Overall uniformity of illuminance; calculated as E_{min}/E_{max}
- UG: Uniformity gradient; the percentage difference between adjacent grids
- Grid: An area of 2 x 2 metres on the dance floor

Type: Lighting should be "soft" or "broad based" to provide as near as possible a "shadowless" even illumination. Precautions should be taken to avoid spillage outside the dance area.

Rigging height: 10 metres to avoid coming in camera shot on wide angles of vertical 36-40 degrees and horizontal 48-50 degrees.

2.2. Colour Wash of the Dance Floor

The parameters for the colour wash lighting on the dance floor are identical to those in the table above and the same considerations apply to ensure an even illumination without shadows. As to the selection of colours and their number, WDSF will issue a brief at the beginning of every year and provide the organisers with a basic formula and the guidance necessary to achieve uniformity at all locations.

Colour Temp: Varying slightly according to the colour used but evenly spread throughout the dance floor.

2.3. Follow Spots on the Dance Floor

From one to as many as four spots could get used to follow the couples around the floor in their solo dance. Here too, WDSF will issue a brief at the beginning of every year and provide the organisers with the guidance necessary to achieve uniformity at all locations.

Type: To allow both sharp and soft focus areas of varying size and fitted with lamps specially developed for flicker free television coverage.

Level: Up to 2000 lux on all areas of the dance floor.

2.4. Effect Lighting on the Dance Floor

This generally describes a mixture of Par Cans, strobes and other lighting effects that are used to enhance the visual appeal of the performances in an appropriate way. WDSF will issue a brief at the beginning of every year and provide the organisers with the guidance necessary to achieve uniformity at all locations.

2.5. Lighting on the Audience

Levels: 700 lux banked front lighting
1000 lux back lighting

Evenly distributed throughout the audience areas.

Type: "Hard" lit providing depth and a contrast to the dance floor.

Precautions should be taken to avoid spillage onto the dance floor.

Colour Temperature: White (4000) or colour spread throughout the audience area.

Rigging height: 10 metres.

2.6. Effect Lighting on the Audience

WDSF will issue a brief at the beginning of every year and provide the organisers with the guidance necessary to achieve uniformity at all locations.

2.7. Lighting of Kiss & Cry - Interview Positions

WDSF will issue a brief at the beginning of every year and provide the organisers with the guidance necessary to achieve uniformity at all locations. Depending on the procedure adopted for all events of the year, these positions could be on or off the floor. If it is the latter, a simple straight to camera with basic key/fill /back lighting for up to 4 people will generally do.

2.8. Power Supplies

The organisers must ensure that all reasonable safety precautions are taken with respect to all electrical power supplies related to the subject matter of this contract, as the voltage and amperage required for this work is lethal if proper precautions are not taken.

2.9. It cannot be over-emphasised that this level of power can kill

Type: AC. Single/Three Phase. 50c/s. The supply must be routed to the venue in such a way that its likely loss is minimised. Reserve generator capability shall be provided. Provision for automatic changeover should be provided. Comprehensive earthing/grounding for all areas must be provided with appropriate monitoring of earth leakage.

Balance and phasing of load: This must be agreed with the Technical Coordinator of the outside broadcast to minimise hum bars on video.



Cabling: These should be colour coded, of adequate power handling, interceptable (with agreed connectors) and be installed and protected according to local safety standards, colour coding.

Installation: Only competent, professional and qualified installers and operators will be used.

2.10. Safety

The installation must be carried out by qualified lighting professionals as the events will take place in a public arena and safety is the most important factor.

Lighting gantries/suspension towers must be earthed, erected and operated subject to current safety legislation and regulations of the country concerned.

All luminaires must be double safety bonded and earthed separately,

Safety earthing straps must be provided to all metal staging and other technical equipment in public places.

2.11. Lighting Control Desk

All luminaires should be remotely controllable from a purpose built area with precision visual monitoring. A computer mix-down should be provided uniformity and repetitive sequences, and offering vast arrays of easily recoverable special effects.