

## PLIEGO TÉCNICO

### **S-03538-2022 -Alquiler Unidad Móvil: Baloncesto España-Macedonia del Norte**

El objeto del presente pliego es establecer las características técnicas por las que ha de regir el contrato del servicio de alquiler de unidad móvil de producción de televisión para la realización en HD y sonido estéreo, la señal del partido de clasificación para la Copa del Mundo 2023 que enfrentará a la Selección Española contra Macedonia el viernes 1 de julio en el Pabellón Príncipe Felipe de Zaragoza.

#### **1.-DESCRIPCIÓN DEL SERVICIO**

##### **Unidad Móvil HD**

El contratista tendrá que aportar medios materiales y recursos necesarios para prestar con total compromiso el cumplimiento de todas las necesidades recogidas en el manual de la FIBA MEDIA, para una **producción con plan de cámaras Premium**. Revisar con especial atención, cada uno de los puntos de este manual.

##### **1.1.- MEDIOS MATERIALES**

Según se detalla en guía de producción un total de 12 cámaras (8 cámaras dotación+ 2 SSM +2 minicámaras + 3 evs (4+2 ch) y licencia SSM.

*FIBA Media PRODUCTION GUIDELINES “Basic Production Standard”*

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## 1. **Introduction**

*FIBA Media has developed the required standards for the production of all games in all countries.*

## 2. **Production Plan**

*FIBA Media has defined the BASIC Production Standards which will be the minimum standard for all of the games.*

*In addition, FIBA Media shall select significant games that will be defined to be produced with a PREMIUM Production Standard which will have a higher standard camera plan and amended running order. The PREMIUM standard games will be selected on the basis of several criteria including the relative interest of the participating teams; the relevant sporting importance of the game and the broadcaster interest.*

*The appointed Host Broadcaster (HB) shall provide all of the necessary production facilities and personnel to ensure the production of a high standard quality International Feed of each game.*

*The Host Broadcaster shall be responsible for appointing a Directing Television Crew (TV Director, cameramen and EVS operators) with a good knowledge of basketball and experience in producing live basketball games.*

*To assist the Directors, FIBA has established an online educational tool, the FIBA Broadcast Academy (<http://tv.fiba.basketball/tvacademy/>) with technical advice/support to guide and educate users in the best practice production of a basketball game. The FIBA Broadcast Academy is the destination for basketball directors to visit and understand the basic fundamental principles and skills required for the optimum coverage of the sport of basketball. Basketball is a simple game to understand and it is essential that any Host Broadcast production ensures that this simplicity is correctly portrayed and that the emotions, dynamism and excitement of the sport are highlighted via the broadcast.*

*The International Feed of each game shall be produced in High Definition together with a stereo International sound and shall be integrated with high resolution Graphics and Statistics in English.*

*The facilities shall have their own power generators and available back-up.*

*The Host Broadcaster shall set up all facilities in the arena in order to be ready for testing and rehearsal at least 4 hours before the Tip-Off.*

*All audio and video cabling, from/to and inside the arena, must be carefully planned. Specific cableways shall be identified during the site visit, and if available, predetermined cableways will need to be respected.*

*Special attention must be paid to the distances between the Broadcast Compound and all camera positions (some camera positions may require the use of fibre cables). When available, pre-cables should be the preferred solution in all arenas.*

*The Host Broadcaster shall plan to provide spare/back-up cables to the main camera platform (for Cameras 1 and 2) as well as around the court, at the court level, on each side.*

*Other elements such as the on-site parking space, power, security and the access to the arena shall remain the obligation and responsibility of the LOC hosting the game.*

*There shall be one complete facility in the arena with all key English-speaking production / technical and / directing personnel.*

*The OB Van / Production facility available to produce the International Feed in the arena shall be required to accommodate as a minimum the following persons:*

- ☐ 1 Vision Mixer*
- ☐ 2 Replay Operators*
- ☐ 1 Sound Supervisor*
- ☐ 1 Sound Engineer*
- ☐ 1 Engineer in Charge*
- ☐ 2 Video Engineers; 1 video Engineer to deal with a maximum of 4 moving camera feeds.*
- ☐ 1 Technical Manager/Unit Manager*

*As part of the OB van production team, a Graphic Producer should be included. The Graphic Producer will be responsible, together with the Director and Graphic Operator, for all the graphic elements that appear on screen during the international feed.*

*The Graphic Producer must have an extensive knowledge of basketball, together with very good understanding of the game, should have experience in the work of an OB van, and well familiar with the graphic kit including all its possibilities and options.*

*One of the most important coordination positions within the Host Broadcaster set up is the role of the Floor Manager who is part of the Host Broadcaster Directing Television Crew. The Floor Manager shall be located immediately behind or beside the Scorer's Table and will be the television liaison with the event organisers as well as with all stakeholders before and during the game.*

*The Floor Manager will be the person responsible for the coordination of all of the necessary rehearsals and to ensure that all parties are synchronised to the correct timing so the game begins exactly on time. During the game, the Floor Manager's role is to be the eyes and ears of the Director on the court. He will be in direct communication with the Director to inform him of aspects of the game that are not immediately covered by the cameras (e.g. impending team time outs and substitutions, clarification of any disputed referee calls, fouls, etc.).*

*The OB Van / Production facility for each arena shall be equipped with at least\*:*

- an 24 inputs (minimum) video switcher with at least 4 DSK - 3 inputs (to be able to insert the graphics feeds and the game clock)*
- an 24 x 24 (minimum) video and dual audio routing switcher, with one 18 x 1 bus dedicated as a backup next to the main switcher*
- the switcher must have at least 3 Mix Effect and 1 Preview Program*
- a video switcher memory (Sony: Frame Memory), (Snell & Wilcox: Ram Recorder), (Calypso: Still Store) to play the replay wipe (which is available in TGA sequence or QuickTime movie on <http://tv.fiba.basketball/> in the Identity section)*
- a DVE with 2 inputs for backup clock camera setup (2 different clocks from the same camera are to be inserted)*
- a frame store*
- a communication system (with a routing system) between the OB van and the different working positions on the court as well as with all working positions within the OB Van and with necessary headsets*
- A 30 mono inputs (minimum) audio mixer and 2 master outputs; 4 Stereo Group + 4 Stereo Aux*

*The OB Van shall have at least one spare camera and necessary cabling etc. available as a backup.*

*The OB Van shall be able to have available the following 3 outputs:*

- *International Feed*
- *Clean International Feed without graphics*
- *Main Camera 1 isolated feed with score/clock graphic inserted*

*\*The above facilities will need to be adapted according to the final Camera Plan.*

*The OB Van shall provide 16:9 HD colour monitors (minimum 16") to the following positions:*

- *One with International Feed (audio and video) output programme at the Scorer's Table for the Referees Video Support System*
- *One with International Feed (audio and video) output programme at the Graphics position*
- *One with international feed (audio and video) output for the Broadcast Operations Venue Manager position*
- *One with international feed (audio and video) output for the Floor Manager position*
- *One with International Feed (audio and video) output programme at each commentary position, if relevant*

*The facilities should have sufficient UPS (a minimum of 10 minutes) available should the switch between main and redundant power not be synchronised.*

### **3. Camera Plans**

*The International Feed shall be produced with at least eight (8) cameras (not including the Backup Clock Camera). The cameras must be set up on the opposite side of the arena, facing the Team Benches and Scorer's Table.*

*Camera platforms will be provided by the club for the necessary number of cameras. These platforms must be stable, erected independently from any public stands to avoid vibrations and fully secured with limited and controlled access to them.*

*The cameras view on this platform should never be blocked under any circumstance.*

**FIBA Basic Standard plan**

*In each arena, up to two handheld cameras from the Production Plan may, if required, be used before and after the game for pre- and post-game unilateral interviews and locker room winning team celebration.*

*All camera positions shall be pre-booked with the LOC, the Host Broadcaster and FIBA Media during the site visit, and any modifications shall be approved in advance by all parties.*

- *Camera 1 - Wide Shot*

*Located high up in the stands, exactly on the centre court, to follow the game action. Light camera equipped with a 22x7.6 lens (or wide angle if camera is too close to the court) with full servo, on light tripod.*

- *Camera 2 - Close Up Located next to Camera 1.*

*Heavy camera equipped with at least an 86x lens with full servo, on a heavy tripod.*

- *Camera 3 – Hand-Held Camera*

*Located opposite the Scorer's Table, centre court, to shoot the Team Benches and to follow the game action.*

*This camera needs to be at court level on the same side as Cameras 1 and 2 and equipped with a wide angle lens or 22x7.6.*

- *Cameras 4 & 5 - Hand-Held Cameras (see \*\* below)*

*Located under or beside the basket at each end of the court to shoot the game action but also able to view the Team Benches. Equipped with a wide angle lens.*

*These hand held cameras from the production plan, can be used for pre- and post-game unilateral interviews and locker room winning team celebration.*

- *Cameras 6 & 7 – Robotic Camera*

*Remote controlled and over the rim (hanging 2-3 metres above, from the roof) or looking through the backboard. Able to move with the action.*

*Cameras to be positioned to ensure that the FIBA rim stickers are in shot.*

- Camera 8 - Beauty Shot Camera

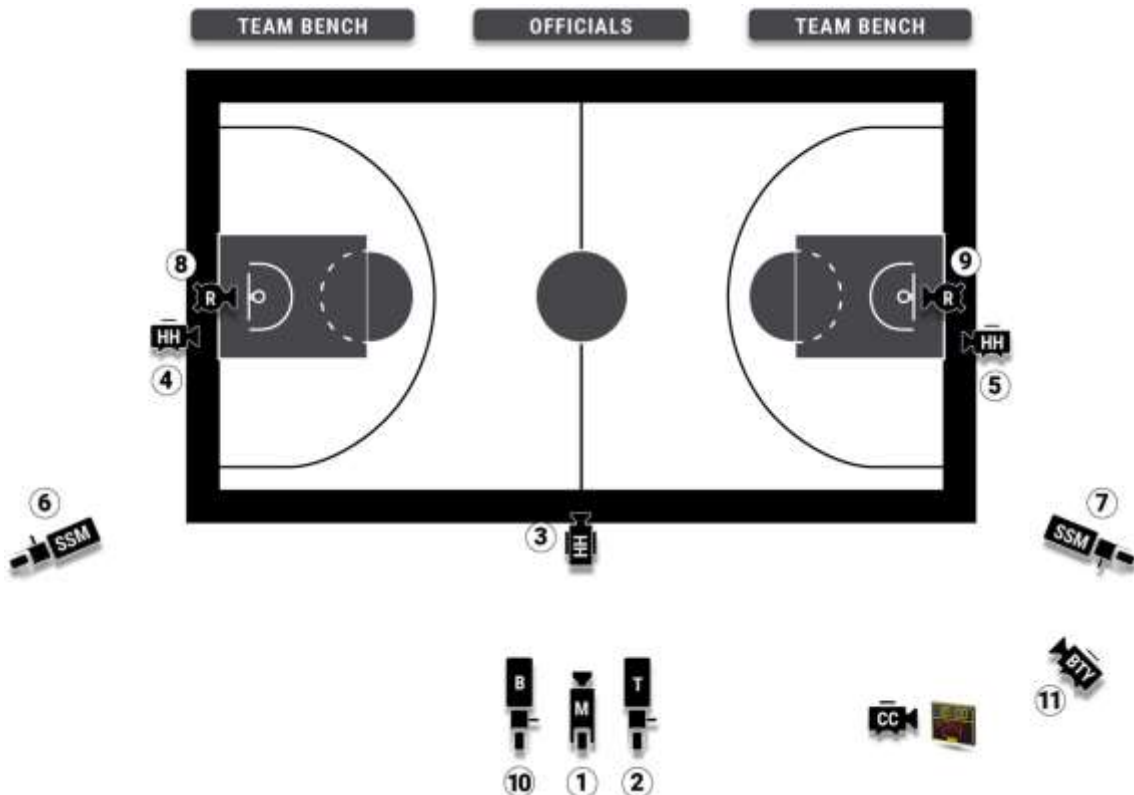
Located at a high position (e.g. somewhere up in the roof), on the same side as the main cameras facing diagonally in the corner of the arena, to shoot an attractive general view of the arena. Light camera with wide angle.

*\*\*The Host Broadcaster should plan to include two cable assistants within the Host Broadcaster team to help the handheld cameras behind each basket to move quickly to be able to cover each Team Bench during the time-outs and between quarters.*

The final camera positions will be confirmed by FIBA Media in the Broadcast Plan.

All long lens cameras should be set up with heavy duty tripods.

**FIBA Premium Standard plan**



<i>Id</i>	<i>Camera</i>	<i>Lens</i>	<i>Native Speed</i>	<i>Position</i>	<i>Mount</i>	<i>Support</i>
<b>1</b>	<i>Main Shot</i>	<i>22x7,6</i>	<i>25fps</i>	<i>Main Camera Platform</i>	<i>Light Tripod</i>	<i>6m x 2m platform</i>
<b>2</b>	<i>Tight Shot</i>	<i>86x stabilized</i>	<i>25fps</i>	<i>Main Camera Platform</i>	<i>Heavy Duty</i>	<i>6m x 2m platform</i>
<b>3</b>	<i>Handheld centre</i>	<i>Wide Angle</i>	<i>25fps</i>	<i>Court level centre line</i>		
<b>4</b>	<i>Handheld Left</i>	<i>Wide Angle</i>	<i>25fps</i>	<i>Court level next to left basket</i>	<i>Light Tripod</i>	<i>1m x 2m reserved surface</i>
<b>5</b>	<i>SSM Box Lens Left</i>	<i>86x stabilized</i>	<i>75fps</i>	<i>Left corner elevated</i>	<i>Heavy Duty</i>	<i>2m x 2m x 2m scaffold</i>
<b>6</b>	<i>SSM Box Lens Right</i>	<i>86x stabilized</i>	<i>75fps</i>	<i>Right corner elevated</i>	<i>Heavy Duty</i>	<i>2m x 2m x 2m scaffold</i>
<b>7</b>	<i>Handheld Right</i>	<i>Wide Angle</i>	<i>25fps</i>	<i>Court level next to right basket</i>	<i>Light Tripod</i>	<i>1m x 2m reserved surface</i>
<b>8</b>	<i>Robotic Left</i>	<i>Wide Angle</i>	<i>25fps</i>	<i>Behind left backboard</i>	<i>Dedicated rig</i>	
<b>9</b>	<i>Robotic Right</i>	<i>Wide Angle</i>	<i>25fps</i>	<i>Behind right backboard</i>	<i>Dedicated rig</i>	
<b>10</b>	<i>Bench</i>	<i>86x stabilized</i>	<i>25fps</i>	<i>Main Camera Platform</i>	<i>Heavy Duty</i>	<i>6m x 2m platform</i>
<b>11</b>	<i>Beauty shot</i>	<i>Wide Angle</i>	<i>25fps</i>	<i>Corner highly elevated</i>	<i>Dedicated rig</i>	<i>Dedicated rig</i>
	<i>Backup Clock Camera</i>	<i>22x7,6</i>	<i>25fps</i>	<i>TBD shot of the clocks</i>	<i>TBD</i>	<i>TBD</i>

**Additional cameras compared to the Standard Production Plan:**

• **Cameras 5 & 6 - Super Slow-Motion Cameras**

*Located in both corners of the court on a 2m x 2m x 2m scaffold.*

*Heavy cameras with at least a 86x lens with full servo*

• **Camera 10 – Team Bench Camera**

*Located next to Cameras 1 and 2 (or a little lower), facing head-on for bench reactions, with a clear view above the players’ heads, replay angle action. Heavy camera with at least a 86x lens with full servo.*

### **Backup Clock Camera**

A backup clock camera (unmanned) is mandatory as a back-up solution for the clocks. The Host Broadcaster shall ensure that an appropriate lens is used so that the game clock is shot correctly showing both the game clock and shot clock (24 seconds) so that it can be inserted, either separately or at the same time, on the screen.

The camera should be installed in a secure and stable spot where the view to both clocks will not be blocked.

The backup clock should be prepared and tested before the start of the game and be keyed over the graphics according to FIBA MEDIA guidelines.

## **4. Audio Production Plan**

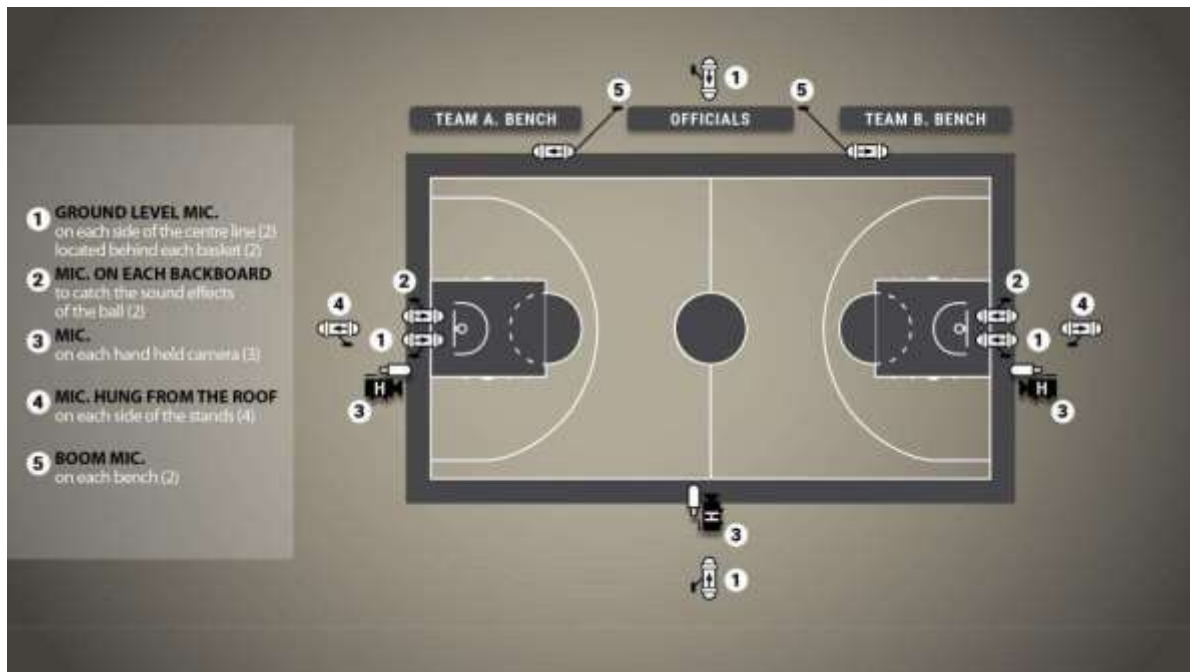
The international audio feed must consist of full international sound with court side effects. It must be produced in stereo. Careful planning must be made to have the microphones near to the court to capture the best quality game and crowd audio. A direct feed of the Public Announcement System should also be made available as well as a stereo feed from the arena control room.

The following plan is suggested as a minimum:

- ② 1 ground level microphone located behind each basket (2)
- ② 1 ground level microphone located on each side of the centre line (2)
- ② 1 microphone hung from the roof on each side of the stands (4)
- ② 1 microphone installed on each hand-held camera (3)
- ② 1 microphone installed on each backboard, to catch the sound effects of the ball (2)
- ② 2 lapel RF neck microphones (Main & backup) for the main referee

In addition, the Host Broadcaster should plan to include two boom microphones to be able to cover the audio from each Team Bench during the time-outs.

The Host Broadcaster shall also provide, if required, wired or wireless earpieces with N-1 Analog return and wired or wireless hand microphones, at the interview position, for the pre- and postgame unilateral interviews.



## 5. Replay Facilities

Each OB Van should have available at least two to three (2 to 3) slow motion facilities, depending on the final production plan, all EVS on Giga Ethernet Network:

- 2 to 3 EVS XT2 (or later generation) Quad Channels (4+2)

Final EVS plan to be approved with the Director.

Please note that all camera feeds (except the beauty shot camera) shall be recorded as well as the International dirty feed (for editing the highlights at the end of the game). Total sources = at least 8.

## 6. Editing Highlights/News Access

The OB Van producing the International Feed shall be responsible for cutting a high-quality package of game highlights to be injected at the first available opportunity as according to the FIBA Media requirements.

The package shall consist of three (3) minutes of highlights per game (to be produced at the end of each game) including both teams starting five, graphics and final score of each game played. The package shall be available to be placed on the satellite a maximum of twenty (20) minutes after the end of the game.

The Three Minute Highlight Production Guidelines are available in the Production Documents section on <http://tv.fiba.basketball/>

Please note that if there is no unilateral activity the highlights can be played out as soon as it's ready.

#### **7. EVS Melts**

Ten (10) minutes after the end of the International Feed but still as part of the multilateral feed, the Host Broadcaster shall place on satellite the Melt Downs directly from the EVS facility. These Melt Downs should consist of a minimum of ten (10) minutes per game of isolated slomo replays and colour from the game as well as clean isolated camera feeds of the best actions and emotions of the game that have not been used within the live feed.

FIBA Media shall coordinate any specific requirements with the relevant Host Broadcaster.

Please note that if there is no unilateral activity the EVS melt can be played out as soon as it's ready.

#### **8. Video Support for the Referees**

A colour monitor with International Feed (audio and video) output programme is required to be set up at the Scorer's Table together with an intercom connection between the Scorer's Table and the OB van with a complete headset to be set up at the Scorer's Table and in the OB Van.

#### **9. Master Recordings**

##### **HIGH QUALITY RECORDINGS**

The high-quality master recordings must be made on-site, in the OB facility, onto new unused supports following the below required formats. All recordings must be clearly labelled (on the drive itself and on the box if any) in ENGLISH with the name and date of the specific game and competition round/venue. Each OB facility should have available enough recordings / supports to be able to provide all requested recordings after each game.

For each game:

*EXTERNAL SSD HARD DRIVE*

<i>SUPPORT</i>	<i>SDD hard drive</i>
	<i>"Dirty" feed recording</i>
<i>SHOULD INCLUDE</i>	<i>PGM DIRTY FEED from Opening Sequence to Closing Sequence +10 to 20 minutes Iso Angles Melt Down</i>
<i>AUDIO</i>	<i>A1 &amp; A2: International Mix A3 &amp; A4: International Mix + Virtual Audio Crowd, if applicable.</i>
<i>VIDEO SET UP</i>	<i>Wrapper: Quicktime Codec: AppleProRes 422 (SQ) Bit Rate: 122 Mbps Width: 1920 / Height: 1080 Scan type: Interlaced / Scan Order: Top field first FPS: 50 / 59,94</i>
<i>AUDIO SET UP</i>	<i>Format: PCM Sample: 48 kHz Depth: 16 bits Mode: 1&amp;2 Stereo / 3&amp;4 Stereo</i>

*SSD HARD DRIVE NEEDS TO BE PRODUCED DAILY*

*Important: The Hard Disks must be configured in NTFS as main partition. Avoid Dynamic hard disks or in RAID.*



*USB KEYS*

For each game:

- 1 USB low quality recording of the isolated feed of the Main Camera 1 with the score clock graphics line inserted permanently on screen, audio channels 1&2 (International Sound) only. This low-quality recording USB key needs to be delivered to a specific contact (To Be Determined) on site right at the end of the game. And a copy of it should be included in the SSD above (Folder with only Low Quality files).

Only one file per game.

USB key files must be in format MP4 - MPEG-4

Bitrate: 2.5-4 Mbps

Resolution: 1280 x 720 (16:9) Progressive

Codec: H264

Max. 2.5-4 GB per game/file



- 1 USB low-quality recording of the International Feed, audio channels 1&2 only. This is a backup and only needs to be delivered onsite if indicated by the FIBA Media Broadcast Operations Venue Manager. Otherwise file should be included in the SSD above (Folder with only Low Quality files).

Only one file per game.

USB key files must be in format MP4 - MPEG-4

Bitrate: 2.5-4 Mbps

Resolution: 1280 x 720 (16:9) Progressive

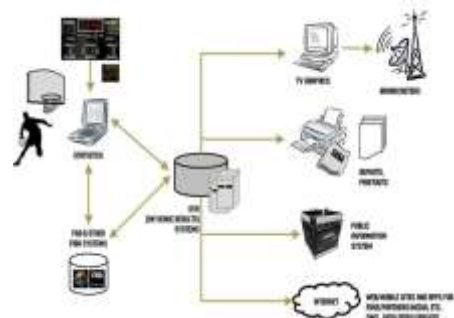
Codec: H264

Max. 2.5-4 GB per game/file

10. **TV Graphics**

The TV Graphics operation will be centrally managed, and the live TV Graphics feed of the game will be available on-site, and the OB Van shall be required to cable to this point.

The results, statistics, rankings and other competition-related information are gathered on site at the scorer's table and distributed to the various media (TV, commentators, journalists, Internet) in a timely, efficient and reliable way.



Requirements and Specifications for the TV Graphics

MAIN CHARACTER GENERATOR - CG[1]

Cable Type	Function/Signal	Note
Coaxial BNC -BNC	HD-SDI Final Program feed	Graphics Operator to watch produced video
Coaxial BNC -BNC	HD-SDI CG FILL OUT	LIVE CG Channel out
Coaxial BNC -BNC	HD-SDI CG KEY OUT	LIVE CG Channel out – (“transparency” or “alpha” channel)
Coaxial BNC -BNC	Reference Input "BlackBurst" or "Tri-Sync"	If Host Broadcaster needs it
Coaxial BNC -BNC	CG Preview – Preview CG Channel	Preview channel displays next TV Graphics ready to be shown
Intercom / audio	2 way intercom – for Operator	Including Headphone and Microphone
Power / "Schuko Type" female	~220V, 600W max, grounded	Minimize chance for interferences

*BACKUP CHARACTER GENERATOR - CG[2]*

<i>Cable Type</i>	<i>Function/Signal</i>	<i>Note</i>
<i>Coaxial BNC -BNC</i>	<i>HD-S DI CG FILL OUT</i>	<i>Same as above</i>
<i>Coaxial BNC -BNC</i>	<i>HD-S DI CG KEY OUT</i>	
<i>Coaxial BNC -BNC</i>	<i>Reference Input "BlackBurst" or "Tri-Sync" CG Preview – Preview CG Channel</i>	
<i>Power / "Schuko Type" female</i>	<i>~220V, 600W max, grounded</i>	<i>Minimize chance for interferences</i>

*HD Format support: 1080i50 (or 1080i59,94 when relevant) // SDI Compliance: SMPTE 292M*

*Setup of an intercom connection between the OB van and the graphics operator with a complete headset to be set up at the graphics position.*

*The TV graphics consist of game information data provided to the Host Broadcaster as a TV signal. The graphic elements have been designed in harmony with the FIBA branding guidelines and the event "look".*

*Languages*

*The official international language of the FIBA graphics is English.*

***On-Screen Credits***

*Official FIBA Partners in the IT and Timing categories are entitled to on-screen identifications during all of the games. The on-screen identification shall consist of three (3) inserts, each of four (4) seconds, per quarter for each partner. For any over-time period, the identification shall be one insert of four (4) seconds for each partner.*

*All game feeds provided to rights holding broadcasters shall be "dirty" feeds including all graphic information and on-screen credits and should be used without any superimpositions.*

***Game Day Procedures***

*All graphics and feeds shall be available at the time of rigging the television coverage and fully operational for the test game. The Host Broadcaster shall designate an English-speaking person to co-ordinate between the relevant parties.*

**Standard Technical Set-Up**

*The Host Broadcaster is responsible for ensuring the cabling (main and backup) to and from the OB Van and the Graphics position (usually positioned at the Scorer's Table).*

*There should be a command-only communication workflow between the Director and the graphics operator for the International production.*

*The TV graphics are animated graphics that need to be produced with open key.*

*The Director is able to double-check the proposed graphic before insertion via the preview signal.*

**11. Test Game / Full rehearsal**

*There shall be a test game / full rehearsal at least four hours before the start of the game.*

*All elements related to the television production (e.g. camera positions manned with cameramen, TV graphic operation, commentary positions –if applicable-, full lighting, arena PA, etc.) must be set-up and fully operational for the test game.*

*The test game should be organised as per the Running Order starting 10 minutes before Tip Off with the full presentation of the teams, warm-up etc. and the Host Broadcaster shall, as a minimum, produce the pre-game and first quarter of the game with the complete graphics etc.*

*It is not necessary to produce the full game, but all concerned parties must be comfortable with the production during the test game before ending it.*

*After the first home game of the competition, a full rehearsal shall always be planned for all future home games at least four hours before the game tip-off time.*

**12. Distribution**

*The Host Broadcaster shall be responsible to book the uplink truck as part of the Host Broadcaster plan.*

*The technical specifications shall be as follows:*

- *The uplink facility shall be digital MPEG 4 DVBS2 4:2:0; and all equipment shall be fully redundant 1+1.*
- *The feeds to be made available shall be digital together with 4 audio channels.*
- *The transmissions shall be encrypted (Biss-1 mode) – one encryption code / day.*
- *The video compression shall be 15 Mbits and both video + 4 audios shall be transmitted on a 9 Mhz slot.*
- *The uplink truck shall have its own available back-up power generator.*

*FIBA Media shall be responsible for the administration and technical coordination of the signal transmissions to all FIBA Rights Holders for all games. Such services shall include:*

- *Bookings*
- *Technical Planning*
- *Coordination*
- *Delivery of Signals to Rights Holders*

*All signals shall be encrypted using BISS -1 encryption, in order to avoid piracy. All technical details and the relevant encryption code will be given to the relevant Rights Holders according to their bookings.*

#### Format

*All games will be distributed in High Definition, 16:9, with 4:3 safe graphics, on 9Mhz digital channels, MPEG4, 4.2.0, located on Pan Continental satellites.*

*Audio channels (in Stereo configuration)*

- *Channel 1: International Sound (L)*
- *Channel 2: International Sound (R)*
- *Channel 3: Local Commentator*
- *Channel 4: Visiting Commentator*

#### 13. **Additional Requirements**

##### **Commentary Positions**

*Located on the same side as the main camera position (facing the team benches and the scorer's table) and according to the Broadcast Partners' bookings, each on-site Rights Holder broadcaster will be assigned a fully equipped or semi-equipped commentary position.*

If fully equipped, the position shall include:

- Colour television monitor (International Feed) – 16 inches size
- A commentary unit/production mixer (with an ISDN and a hybrid phone capacity) with the capability as a minimum for coordination and programme feedback with 2 to 3 headsets with incorporated microphones.

If semi-equipped the position is like a fully equipped without the commentator unit and the headsets.

The commentary positions shall, as a minimum, have the capability for coordination and programme feedback.

All commentary positions shall be available at least two (2) hours before the game for commentators' orientation and system testing.

The final number of positions required will be confirmed at a later stage.

Please note that for some games FIBA Media will require one (1) fully equipped commentary position to be installed at each arena and cabled up to the uplink truck in the compound for the availability of the FIBA Media English commentaries via the International satellite distribution (audio 3 of the satellite). When required, this position shall be provided free of any charges.

Additional positions will be required for radio commentators and/or reporters.

#### 14. **Miscellaneous**

FIBA Media will define any unilateral running order requirements for Broadcast Partners with specific production requirements. In such a case, the Unilateral Broadcast Partner shall need to set up its own necessary on-site equipment / cabling / transmission facility (i.e. the unilateral production facility).

The Host Broadcaster will be required to assist in managing Broadcast Partners on-site unilateral production requirements. This will include the space allocation in the compound, the coordination of the cabling, and the management of the technical power requirements, etc.).

La unidad para la producción de la señal personalizada será aporta por TVE, la unidad adjudicataria intercambiará las señales que se le requieran con dicha unidad.

### **1.2. RECURSOS NECESARIOS DE OPERACIÓN**

Se aportarán los recursos necesarios para el montaje y la realización de esta producción en los tiempos marcados por TVE, estos recursos se ocuparán de las labores de configuración, montaje de equipos, resolución de incidencias, así como el asesoramiento técnico al personal que aporta TVE.

Se incluirá en la oferta todo el personal operativo (cámaras, mezclador, ops evs, controles de imagen, operadores de sonido y operador para minicamaras con sistema robotizado)

No se incluirá en la oferta equipo de realización, edición y producción.

## **2.- PLAN DE TRABAJO**

### **Localización**

Pabellón Príncipe Felipe de Zaragoza

### **Horarios**

- 30/06/2022 horario de 10:00 a 22:00, aparcamiento + montaje unidad + pruebas.
- 01/07/2022 horario a confirmar, pruebas + ensayos + pre + directo + pos + desmontaje.

Estos horarios previstos pueden estar sujetos a variación por necesidades de producción sin que esto genere cargo económico.

## **3.-CONTENIDO DE LA OFERTA TÉCNICA**

La oferta debe incluir la siguiente información:

- Detalle de los equipos aportados que permita la comprobación de que se cumplen todos los requisitos detallados en este pliego técnico.