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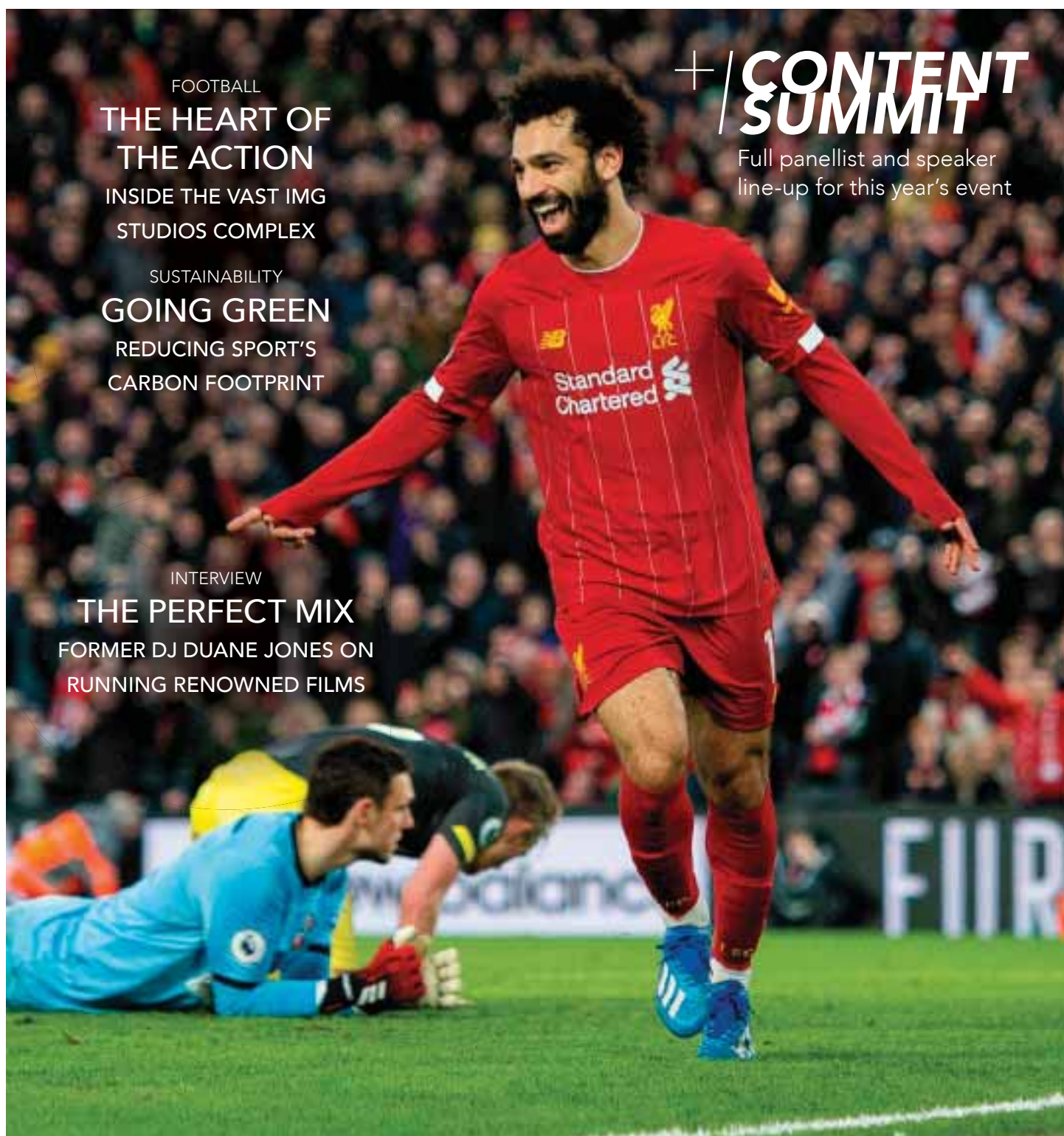
INTERVIEW

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Welcome to *Broadcast Sport's* first issue of 2020. It feels like the year has barely started, yet we've already seen plenty of action in the Six Nations rugby, complete with five new data-driven stats (p30-33), and had a watercooler moment with the Wilder v Fury II fight – not to mention the Australia Open and the Super Bowl LIV.

The year ahead should provide a wealth of content for sports fans. Euro 2020 and the Tokyo Olympics, in common with new events Extreme E and Roborace, will aim to maximise their reach by using bespoke content across social media sites and apps, linear TV, D2C and OTT streaming services. Our Roundtable (p26-29) explores how sport is now reaching its audience.

This mix of content will be examined at the inaugural *Broadcast Sport Content Summit*, which is being held at Dock 10 on 5 March. It promises to be a fascinating day, providing insight into many different aspects of sports production (p46-49).

There are interviews with Duane Jones of Renowned Films (p6-8) and Julian Gibbs at Intro on how to get the world's biggest stars to open up on camera.

We also go behind the scenes at Curious Films' *Squad Goals* (p12-17); focus on the production of two UK-based esports events (p34-39); spend a Saturday at IMG's offices (cover story, p40-45); and investigate how broadcasters are cutting their carbon footprint (p20-22).

For daily news stories from *Broadcast Sport*, check out our new website at broadcast-sport.com.

Jake Bickerton

Editor

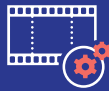
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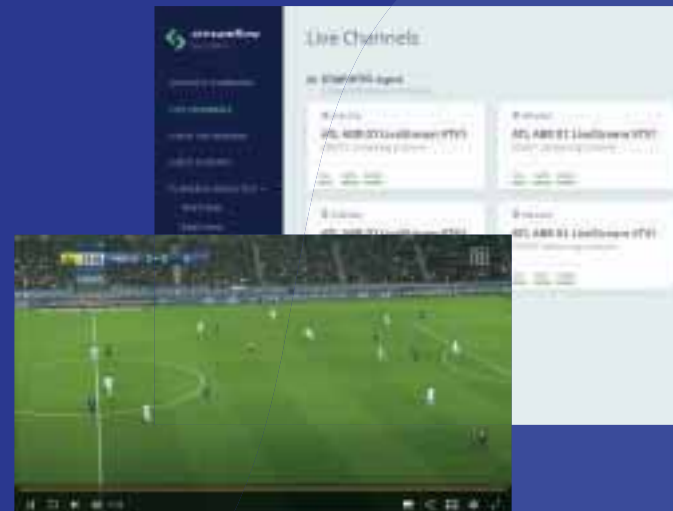


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Head of Platform Development

sport1



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BLENDING THE OLD AND THE NEW

Having started his career in music radio, Renowned Films' Duane Jones is making a name for himself with a new take on the sports documentary

WORDS JAKE BICKERTON

YOU'D BE HARD pushed to find a production company boss with a CV quite as tantalising as Renowned Films co-founder and commercial director Duane Jones.

His company's credit list boasts an abundance of stylish content featuring some of the world's biggest sports stars. But it was music that gave Jones his first big break.

Spending his time soaking up culture while failing at school – "I read every magazine, listened to every radio station, watched loads of films and TV, and spent my time deconstructing programmes to work out how they were made" – he surprised himself by landing a coveted place on the media course at The Brit School of performing arts.

"I remember telling my family 'I don't know how I passed the exam', as I'd never done that well at school," he





says. A Brit School contemporary of Amy Winehouse and Adele, Jones gravitated towards radio production and presenting, with an affinity for pirate radio. While there, he stumbled across an advert for the BBC's new radio station, Network X, which became BBC Radio 1Xtra.

He tells *Broadcast Sport*: "I applied for the graveyard shift and got in, and then quite quickly got offered the lunchtime show. I'd literally gone from being saved by The Brit School and two years later going straight into 1Xtra."

Jones teamed up with fellow graduate DJ Ace, and the pair became Ace & Vis.

"We were an example of the BBC nurturing new talent and they didn't want us to be too trained or to sound manufactured. It was untamed and untrained, unconventional radio; we were edgy, but we managed to win a gold Sony [Radio Academy Award] award for Radio Show of the Year," he says.

While still at 1Xtra, the pair had their first TV breakthrough, being given the chance to make their own TV show for urban TV

LEFT DUANE JONES
ABOVE LEFT F2 KICKS
OFF FOR LONDON LIVE
ABOVE RIGHT ORBITAL
STRIKERS FOR OTRO

**THE ATHLETES
REALLY
GRAVITATED TO
US BECAUSE
THEY FOUND
IT REFRESHING
THAT WE WERE
YOUNGER
THAN THEM**

DUANE JONES

music channel Channel U. They devised *The Illout Show*, which was styled on *Yo! MTV Raps*, to give a platform to London's underground grime scene.

"I didn't really know what I was doing," admits Jones. "But I wanted to do for grime music what *Yo! MTV Raps* did for hip hop. We had to get in our own cameramen, our own directors, create our own schedule and research our own guests. It was spontaneous, very unscripted – we called it 'pirate TV'."

BUSINESS START-UP

Having made his name on the underground scene, Jones's next move – in 2013 – was a dramatic about turn, transitioning into the corporate world of business.

"Things were coming to a natural end, media was moving quickly and it was too exciting to miss out on," he says.

"YouTube, Spotify, Apple Music and all these brands were starting to emerge, and people were becoming much more engaged in mobile content. So we [Jones and producer-director friends Tim Withers and Max

Welch] decided to form a production company that would capitalise on all the short-form opportunities that were cropping up."

Renowned Films picked up a 12 x 30-minute magazine show for Trace Sports called *Winner's Circle*, which went out on Sky. The series "went behind-the-scenes with athletes to see what makes them tick", says Jones.

"The athletes really gravitated to us because I think they found it refreshing to see journalists, cameramen and directors who were younger than them. We'd meet up with them for a simple interview and they would say, 'Why don't you come and spend the day following me around... come over to my house', and so this show ended up getting mega access to these sports stars."

Other early productions for Renowned included short-form sport and music films for Rio Ferdinand's *5 Magazine*; some presenting work on *Football Focus*; and a series of shows

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for London Live with the F2 Football freestylers. “We used magic shows like *Dynamo* [*Magician Impossible*] as a reference point, as what these guys can do with a football is definitely magic. It was a bit of a launch pad for F2, who are now the biggest football freestylers in the world.”

C4 INVESTMENT

Around this time, in 2015, Channel 4 decided to make an investment in the company, which helped ramp things up. “It almost felt like as soon as C4 announced its investment, other channels were willing to commission us,” says Jones.

Renowned picked up work across a wide range of genres, including comedy, and, in contrast, hard-hitting factual and current-affairs content.

The company also sought to spread its net in the US, impressing Tom Forman, chief executive of Critical Content (*Catfish*, *Who Killed Biggie And Tupac?*), who ended up buying

out C4’s stake in the company last year. Since then, Renowned has continued to put out a varied slate of programming while retaining its focus on short-form sports productions.

A recent sports project is *The Modern Game* for online football platform Otro. It’s a doc series following gamechanging footballers on and off the pitch, including revealing interviews with the likes of David Beckham, Lionel Messi, Luis Suarez, Zinedine Zidane, Neymar and Benjamin Mendy.

The series has the trademark professional but youthful, vibrant style of all Renowned’s sports content. Defining the company’s approach, Jones says: “You can definitely learn techniques from old media, but you also want to adopt the style of young YouTubers that are going outside these football grounds and conducting interviews and providing their analysis of the game. I think we’ve brought those abilities of old media into new media, and it’s a good blend. Athletes seem to really enjoy spending time with us.”

ABOVE LEFT DAVID BECKHAM
IN OTRO’S *THE MODERN GAME*
ABOVE RIGHT ROMELU LUKAKU
IN *ORBITAL STRIKERS* FOR OTRO

Another recent project is 3 x 30-minute series *Side Hustles*, a Budweiser-backed short-form series picked up by DAZN. Similar to *The Modern Game*, it’s an interview-led series about the business interests of footballers outside of the game.

“It focuses on entrepreneurial football players who have invested in real estate; furniture design; launched their own record label; or launched their own clothing line,” Jones says. “They have pressures off the field to make sure these businesses work, and we really wanted to explore and document that. Not just in a weak, observational way – we really wanted to get to the nitty-gritty and the granular detail and I think that’s what *Side Hustles* does.”

“We developed the show and then worked to secure access to the players. For a lot of these athletes, their day-to-day relationship with the media is getting tripped up and talking about stuff they don’t really want to talk about. We offer athletes an opportunity for escapism and to just be who they are.” ☺

**YOU CAN
DEFINITELY
LEARN FROM
OLD MEDIA,
BUT YOU
ALSO WANT
TO ADOPT
THE STYLE OF
YOUTUBERS**

DUANE JONES



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RISE OF A FOOTBALL ICON

Jump Design captured Liverpool striker Sadio Mané's rags-to-riches story with an animation that uses artistic influences from the player's native Senegal

WORDS JAKE BICKERTON

LONDON STUDIO Jump Design created the look and feel of this visually striking short film for Berlin-based creative agency the Vertical Social Club. It uses meticulously crafted animation to tell the life story of Liverpool's footballing genius, Sadio Mané.

The aim of the spot was to bring to life key moments in Mané's life, from his early days in Senegal to joining his first football club.

The film's director, Vertical Social Club's Peta Jenkin, says: "It's an emotional story of his rise to where he is today, which was pretty much 'rags to riches', coming from a small village to football superstardom."

Jenkins had a particular drawing style in mind for the film, so Jump began its work by storyboarding the sequence and creating style frames for each of the scenes, to ensure Jenkin's vision would be realised.

The storyboard included moments such as Mané practising football as a child, watching football with his family, and standing on a freezing cold pitch after joining Southampton.

Inspired by African drawings, Jump developed a loose expressive drawing style using bold red, green and yellow colours from the Senegal flag, combined with textures inspired by African culture.

Jump senior designer Callum O'Reilly says: "Most of the

SADIO MANÉ: MADE IN SENEGAL

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CLIENT VERTICAL
SOCIAL CLUB (BERLIN)
GRAPHICS AGENCY
JUMP DESIGN
ILLUSTRATOR TOM LEWIS
COMPOSITOR,
ANIMATION, ADDITIONAL
ILLUSTRATION
CALLUM O'REILLY
PRODUCTION SANCHIA
WORTHINGTON

illustrations were initially created on an iPad, using paint software. This was to give a realistic paint effect and allowed us to be more expressive, using our hands and fingers rather than being restricted by a mouse. Others were created in Photoshop, using a range of artistic and charcoal brushes. The drawing of Sadio's face in the title sequence consisted of more than 100 layers of shading, brush strokes and texturing.

"These drawings were then coloured and composited in After Effects, where subtle movement, lighting and parallax effects were added," explains O'Reilly. "Additional grading, lighting and texturing was used to bring them to life. Elements

from each drawing were then placed in a virtual 3D space, which allowed the animator to move around the drawings, giving the final rendered scenes a parallax effect.

"Each drawing of Sadio was subtly animated in slow motion to bring movement," O'Reilly continues. "We were given free rein with each scene. There was a written guide of what should be shown, but the creativity, composition and look was entirely down to us. Being predominantly hand-drawn made this job a little time-consuming, but it was hugely rewarding."

The film is still in production, with a release date pencilled in for later this year. 

BEHIND THE SCENES

broadcast-sport.com



PLAYING FOR THE TEAM

SQUAD GOALS

by broadcast-sport.com



For ob doc *Squad Goals*, Curious Films went beyond match day to show the lives of the West Ham Women's team on and off the pitch

WORDS SARAH LEACH

IT'S 11AM on match day at Rush Green Stadium, West Ham Women's home ground, and away team Arsenal are stepping off the team bus as Curious Films shoots player arrival footage.

We're here with the crew filming for forthcoming series *Squad Goals*, about the West Ham players, which will air later this year on BBC3.

Nervous energy is plentiful around the ground – the fixture is the start of each team's FA Cup campaign. West Ham finished as runners-up last year, but face a tough afternoon ahead against 14-time winners Arsenal.

With much at stake for West Ham, Curious Films is using a third camera to capture extra footage – a departure from the usual two run-and-gun shooting producer/directors on Sony FS7s.

The match itself is being covered by the FA, which also films Women's Super League games with production house Whisper. These are then sent on drives to Curious Films to make use of in the *Squad Goals* edit and, with that in mind, offline editor Jamie Williams has come along to today's match.

"West Ham made it to the FA Cup final last year, and we're thinking of using this game as the backbone of an entire episode, so we are after the extra coverage for the edit," explains Williams.

"Some episodes we might feature multiple games, but with this FA Cup game, we want to use it as kind of a spine to jump off to players' stories. We originally thought it could be a family episode, telling their back story in terms of where they grew up. So there's a few players we're hoping to go and visit overseas."

According to executive producer (and Curious Films co-founder) Dov Freedman, the six-part series has a strong focus on the stories of the players off the pitch and what it takes to be a professional female athlete.

**WE'RE
LOOKING
AT WAYS
TO MAKE
YOU CARE
ABOUT THE
PLAYERS
BECAUSE
YOU KNOW
WHO THEY
ARE AS
PEOPLE**

**DOV FREEDMAN
EXECUTIVE
PRODUCER**

"This series is the flip side to live sport. People who watch live sport care about the sport and the results first, and characters second. We're concentrating on character and story first, to make you care about what happens in the game," says Freedman.

"We can't script what happens in any of the games – it's a complete unknown. Essentially, it's a chronological sporting narrative and we're always looking at ways to say something about the players, and make you care about them during the matches because you know who they are as people."

Curious Films' first series with the West Ham Women's squad, *Britain's Youngest Football Boss*, was a huge success for BBC3. A then 18-year-old Jack Sullivan – son of West Ham owner David – was appointed managing director of West Ham Women FC and had the job of taking the team into the newly fully professional Women's Super League, to which they were promoted in the 2018/19 season.

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BEHIND THE SCENES

by broadcast-sport.com



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Freedman says the first series was helped by the success of the 2019 Women's World Cup. England's semi-final loss to the US was the most-watched British TV event of the year. A peak audience of more than 11.7 million tuned in to the live BBC coverage, smashing all-time records for women's football for the third time in a fortnight.

"That's very much the context of the second series – we start in a world after the World Cup and when everyone is taking notice of women's football," says Freedman.

"I think one of the storylines you'll see in *Squad Goals* is that everything's got so much more competitive. Bigger teams have come into the league, such as Tottenham Hotspur and Man Utd, and I think that makes the competition even harder for West Ham. The players are more expensive, demands are higher, and there's more at stake for the winners and losers."

Back to the FA Cup game, and it's now midday at Rush Green and

assistant producer Polly Rose receives a text from the now 20-year-old Sullivan as he arrives. Rose is the liaison between the players and West Ham's owners. She alerts shooting producer/director Luke Proctor, who has been busy painting the scenes of the day – filming crowds and teams arriving and interviewing fans.

"Once Jack arrives, I'll stick on him as much as I can. Sometimes he's with his family, or he might be with sponsors, so I follow that actuality before the game begins," says Proctor. "I'll have a bit of a chat with Jack as well – just about his hopes for the game – and then let the game play out from there."

Although Proctor focuses on Jack during the game, he'll also try to get shots of players who aren't in the squad due to injury, for example, as well as footage of fans.

Proctor also works alternate weeks in the edit, swapping with fellow producer/director Rachel Dupuy, while the other is out shooting stories with players.

On match day, Dupuy is filming with the West Ham players

**I'VE
BECOME
FRIENDS
WITH
THE
PLAYERS
AND
THEY'RE
WILLING
TO OPEN
UP TO ME**

**POLLY ROSE
ASSISTANT
PRODUCER**

throughout the day from 11am – in the changing rooms, during the pre-match chat, in the dugout during the game with West Ham manager Matt Beard, and during the full-time huddle on the pitch.

At 1pm, the umpire blows the whistle and the match is under way. Arsenal's Katie McCabe finds the top corner in the first half to disrupt the home side before Lia Walti lands a classy volley on target – her first Arsenal goal – in the second. Arsenal win 2-0 and devastate the West Ham camp.

Proctor and Dupuy conduct post-match interviews before the crew finally wrap at 3:30pm.

At 10am on Monday, it's the weekly meeting with the production team – Freedman, Proctor, Dupuy, offline editor Williams, assistant producer Rose and production assistant Yasmin Heidary-Milic. They share feedback and talk about stories and episode outlines, create a schedule for the week and plan shoots away from the training ground.

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A TYPICAL WEEK WITH THE TEAM

MONDAY Day off. The players aren't in training due to the game on Sunday. The production team has an office day.

TUESDAY Recovery day for the players. More relaxed training at Rush Green, with the crew covering the session.

WEDNESDAY Training day. Curious arrives at 9.30am to start filming the coaches' meeting at 10.15am. Once that has finished, the crew chat to players as they arrive. After a players' meeting at 11.15am, the team begin their warm-up routine. During this, the crew chat to the coaches about the upcoming training. The players go on the pitch at about 1.30pm for a one to two-hour session, with the crew capturing the training. After lunch and a gym session, the crew often have a chat with the players and sometimes travel to their homes, filming in the cars and spending an evening with them, depending on the stories they are capturing.

THURSDAY Day off for the players. The production crew use this time to plan shoots with them. If the crew aren't filming with the players, they'll try to grab a coffee with them, especially the new ones, to try to get to know them better.

FRIDAY The crew film the team preparing for the match on Sunday.

SATURDAY Off day for the crew.

SUNDAY Match day.

CONTINUED FROM PAGE 14

Freedman says it's a conscious creative decision to keep the production team small: "I think it's key we don't have a big team. One of the things we've got is relationships with the players and with the club – that sense of trust. Half of our team is the same as last year – which is really important to maintain those relationships."

On game day and throughout the week, it's Rose's job to dig out stories and gain access to players. She says: "I've become friends with them and they're willing to open up to me. I can have conversations about what they are happy for us to film – whether that's their life outside football, or filming family members, and I report this back to Rachel and Luke."

West Ham player Julia Simic featured in *Britain's Youngest Football Boss* undergoing minor surgery and rehabilitation and she sees the benefit of the documentary.

"It gives a perspective that people wouldn't normally see from what is posted or shown by West Ham media or the newspapers," she

says. "It's an insight into our daily business as professional footballers for those not in the game, so I think it's really interesting. And for us players, it's always good to use platforms to make our game bigger and more popular."

Monday's production meeting centres on establishing the editorial focus for the episode – what happened in the match and if there's anything significant happening in the lives of the players, particularly those who featured prominently in the weekend match, that would provide a good reason to jump out and tell their story.

The difference between *Squad Goals* and the previous series is that rather than separate episodes, it will be delivered to the BBC as a bingeable box set. This means story threads span multiple episodes, with hooks into the next episode.

"The feedback from audiences was that they wanted to binge watch the whole series," Freedman says. "And this time around, we're definitely giving more of a focus to the women's stories and what it takes to be a female athlete." 

FOR US AS PLAYERS, IT'S ALWAYS GOOD TO USE PLATFORMS TO MAKE OUR GAME BIGGER AND MORE POPULAR

JULIA SIMIC
WEST HAM PLAYER

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PREPARATION IS EVERYTHING

Every angle must be covered in advance to get the most out of filming with camera-shy and time-strapped sports stars

WORDS JULIAN GIBBS

WE WORK with a lot of world-famous talent, often with the most limited of timeframes. Our work for BBC Sport has branched across athletics, football, rugby and Formula 1, with projects including a Lewis Hamilton film for *Sports Personality Of The Year*.

When working with top-tier sports talent, careful planning is the key. Everything has to be considered through the eyes of the 'performer'. Sports stars are not necessarily great actors. They may be uncomfortable on camera, so the shoot day needs to be managed with the utmost respect, enabling the talent to feel at ease to create a performance that is convincing and real.

We go into overdrive on the detail in pre-production. Understanding the post-production first, which we handle in-house at Intro, we work out every position and eventuality, leaving no uncertainty on the shoot day.

In the case of the Lewis Hamilton film, he interacts with his experiences from that season, so it was essential to capture exactly the right shots to make this work.

Our first task was to prepare the F1 footage edit so we could work out the particular angles, actions and effects that would be needed.

We were advised Lewis was very busy so we would only be allowed to

film him for an hour or two, and that we would need to shoot in a meeting room at Mercedes HQ. We arrived early morning and built a green-screen set around the treadmill that Lewis would need to walk on.

We cast a body double so we could rehearse all actions, and as a safety back-up in case there was less time with him than expected. All departments were completely up to speed with every shot, so there was no panic when Mercedes flagged the room was unavailable from 5pm.

The limited time was also eased by the strong pre-existing relationship I had with BBC director Richard Gort. We worked closely with him on the F1 footage edit, and then provided him with detailed storyboards, shot lists and breakdowns so he could liaise with Lewis and his team before the shoot.

Pre-viz boards and tests are crucial too, as your imagination is driving the outcome. With detailed direction and faith from the talent in our abilities, we were able to create something brilliant.

It seems obvious, but it's vital to know exactly what you are doing – pre-rehearsed plans mean the talent can just walk in and get on with it.

Treating everyone on set – from stars to crew – with equal respect and mindfulness enables fewer moments of confusion or inhibition too. 

Intro is a creative production company



**IT SEEMS
OBVIOUS, BUT
IT'S VITAL TO
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WHAT YOU ARE
DOING SO THE
TALENT CAN
JUST WALK IN
AND GET ON
WITH IT**

JULIAN GIBBS
PARTNER/TV
DIRECTOR, INTRO

As sporting bodies look to make their tournaments more sustainable, the shift to remote production is having the biggest impact

WORDS ADRIAN PENNINGTON

ENVIRONMENTAL concerns around sport are growing. Fans, sponsors, athletes and federations are increasingly aware of the carbon footprint of their sport – as demonstrated by Formula 1 champion Lewis Hamilton, who announced plans to personally become carbon neutral by the end of last year.

There are some creative moves being made by tournaments to ‘go green’ too. The bed frames for athletes at the Tokyo 2020 Olympic and Paralympic Games will be made from recyclable cardboard, while the medals will be made from recycled consumer devices.

F1, the most obvious target for reputational damage from environmental impact, says it will be net zero in a decade. Of the 256,000 CO₂ equivalent tonnes emitted during the 2019 race calendar, 7.3% was attributable to the operations of events including broadcasting and hospitality packages.

However, the international travel and logistics required to put on each race account for a whopping 72.7% of F1’s total carbon footprint.

That includes the transport of broadcast kit and crew, and it’s in this area where sports production as a whole can make the most significant strides through the move to remote production.

“The media tech industry has focused on the financial advantages of remote production and less on the benefits of reducing the energy cost of air travel and freight,” says



A KITE MARK FOR GREEN CREDENTIALS MIGHT PROMPT FURTHER ACTION FROM FIRMS

IAN MCDONOUGH, BLACKBIRD

Larissa Görner, director of live advanced solutions at manufacturer Grass Valley. “In Australia, crew were travelling 3,000km for single productions before remote models were introduced.”

REMOTE WORKING

Swedish broadcaster SVT remote-produced the Östersund 2019 Biathlon World Championships, taking 38 cameras live from location to Stockholm, more than 600km away, using gear from Grass Valley and Net Insight. Its transmission used less than 32 amps of power, including heating. Yet other firms covering the same event sent OB trucks consuming more than 200 amps for as few as seven cameras.

Remote production doesn’t eliminate all transport costs, however, and it isn’t going to be the universal way to cover all sports events any time soon. Tier 1 events such as the Champions League Final aren’t likely to ditch all their OB trucks and the majority of events will still require smaller OB units.



The energy generated when transferring data around must also be factored in, although there are ways to help mitigate this, says Ian McDonough, chief executive of cloud services firm Blackbird:

“Using a lightweight codec not only reduces heavy-duty bandwidth connections but also eliminates the need for bespoke hardware on site since content can be worked on in a browser.”

Blackbird’s cloud video-editing platform is primarily used to deliver fast-turnaround highlights packages for clients including Deltatre and European

Tour golf. “With Blackbird, you can work on content in situ, on any device, or in the cloud.

The high-res content need not move so the ingress and egress energy cost is low,” says McDonough.

Blackbird is one of a dozen companies awarded the DPP’s ‘Committed to Sustainability’ mark, which launched late last year. Others include Arqiva and Red Bee Media.

While there may be more noise about the importance of sustainability, it is not the key requirement for most in the TV sports market.

“Competitive pricing is still the focus and more often than not that is driven by the requirements of the individual client,” says Steve Norris,

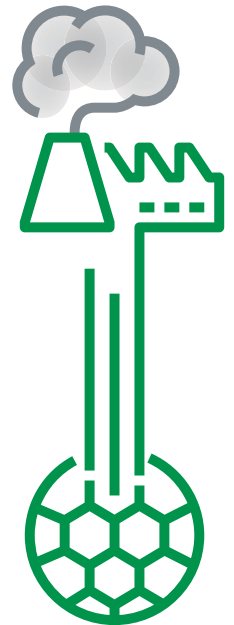
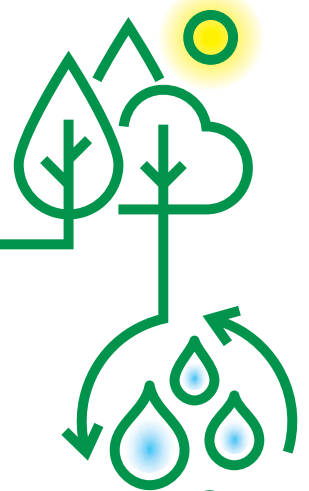
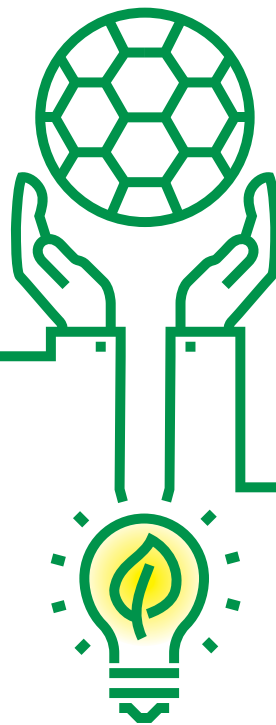
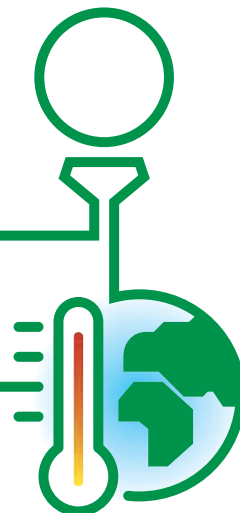
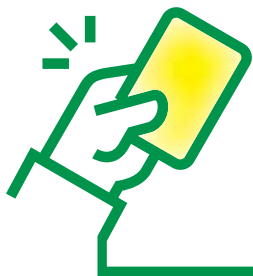
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BEING PART
OF A TV CREW
ON THE ROAD
IS A LIFESTYLE.
WE HAVE TO
CHANGE THAT

LARISSA GÖRNER, GRASS VALLEY

HOW GREEN IS YOUR PITCH?





ARE WE WILLING TO COMPROMISE PRODUCTION STANDARDS TO BE MORE SUSTAINABLE?

STEVE NORRIS, GRAVITY MEDIA

CONTINUED FROM PAGE 20

director, production and content at global broadcast kit hire and production giant Gravity Media. “However, vendors should take it upon themselves to provide solutions that also focus on environmental impact, whether they have been asked to or not.”

Görner agrees that the cost-effectiveness of remote production should not be the primary motivator for change. “It should come from the heart. Because it’s the right thing to do,” he says.

There may be a split in the market too. While Blackbird believes North American media organisations are the trend-setters, for Grass Valley, European broadcasters are out in front.

“Sustainability is central to production decisions at broadcasters such as BT Sport, and PSBs like SVT [Sweden] or ARD [Germany],” says Görner. “In the US or in pay-TV, it’s not such a big deal yet. Any industry that has been making outside broadcasts the same way for 40 years

finds it hard to change. Being part of a TV crew on the road is a lifestyle. We have to change that.”

The simple message is that every member of the production team can have an impact. “You just need to look at this through different lenses,” Norris says. “Everything helps, from questioning whether the call sheet really needs to be printed out 50 times to turning off the lights and heating after a 12-hour day of live transmission. But it will also require a change to the evaluation of production standards.”

Does it really make sense from an environmental perspective for a broadcaster to send their entire team of presenters and guests out to Tokyo, Qatar or Russia to host a game when there are facilities and studios back home that can do this?

“Yes, it’s a better experience for the viewer when the broadcast comes live from inside the stadium, but it’s hard to argue that it’s good for the environment,” Norris says. “So the question is, are we willing to compromise our production standards to provide a sustainable broadcast?”

TAKING RESPONSIBILITY

To be fair, vendors and suppliers are showing corporate responsibility. Grass Valley’s Canadian factory, for example, runs on hydro-electric power in a drive towards a sustainable manufacturing footprint.

OB services group NEP is not part of a carbon-offsetting scheme but does buy its energy from renewable sources. It is reducing the carbon footprint of its UK base with initiatives such as on-site solar-energy generation and is also free from single-use plastic for around 500 transmission days per year, including for all three strands of its Sky football contract.

“We aim to continue and expand this across all projects in the next few years,” says NEP UK managing

director Simon Moorhead. “There is now only minimal reliance on single-use batteries and this will soon cease altogether.”

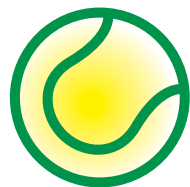
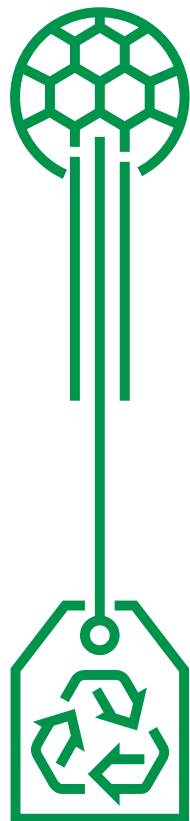
Both NEP and Grass Valley are also committed to migrating to an electric vehicle fleet. “We are actively in discussions with suppliers regarding electric vehicles,” says Moorhead. “Once we can be assured that the product is suitable and the infrastructure is in place on the UK road network, then we will start to embark on the transition.”

Initiatives from the DPP, carbon calculators like Bafta’s Albert scheme and awareness raising at conferences like Broadcast Tech Fest are positive, but perhaps the industry needs more of a stick.

“Nowhere near enough is being done,” says Norris. “We need a major federation or rights holder to make this the number one priority in all of its TV coverage. If that’s the case, vendors will be forced to come up with commercially viable solutions that place sustainability at the forefront of their coverage plans.”

McDonough thinks some form of ‘kite mark’ for green credentials might prompt further action. Görner suggests an announcement at EBU level would also accelerate change.

Without that, it’s up to sports leaders to take a stand. At a DPP Tech Leaders briefing in December, BT Sport chief engineer Andy Beale said: “BT Sport is doing its bit, but we have a long way to go. We now want to take the supply community and our partners with us so that, together, the broadcast industry can be proud of leading the way in sustainability. We need to find clever ways to use the technology, to measure and manage our footprint and make sure we go about building next-generation technical models in a sustainable way.” 🌱





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brings viewers to the heart of sport.



STAYING AHEAD OF THE GAME

Clued-up fans are demanding much more than traditional coverage, but innovative use of data can help to keep them engaged

WORDS GRAHAM BELL

SPORTS FANS are smarter than ever. Not only with how they watch an event – the second-screen experience becoming their primary form of engagement – but also with the information imparted to them while doing so.

That insight is now ultimately used to drive the conversation across social platforms rather than in households or pubs, as it was in the past, so it is important for creators to follow this trend and innovate their content to keep pace.

With an exciting year of sports coming up, our editors and producers at Stats Perform will look to utilise some of the major events and sports competitions, alongside our AI-powered solutions and data-rich insights, to reflect the trends in the marketplace.

Uefa Euro 2016 drove a four-time increase in engagement across Uefa's official platforms from the previous tournament, so it isn't impossible to believe there will be similar growth again this summer.

With the social marketplace becoming crowded and brands now also competing in the news sphere to attract interaction, it's more important than ever to make sure your identity is at the forefront.

Taking learnings from the 2018 Winter Olympics in PyeongChang, timings became a crucial part of our

delivery solution for clients in the western hemisphere, with events occurring overnight. This meant our social focus early in the day had to revolve around exploiting moments.

Social is no longer a one-size-fits-all solution. Consumers expect to see authentic content native to their chosen platform, but outlets need to ensure they are delivering a return on this engagement.

Rights portfolios will forever be the heartbeat of a strong content offering; the question now is how creators can enhance these productions beyond the immediate aftermath of the event and the traditional highlights packages.

While the viral, in-the-moment view will draw instant reaction across social media, data is becoming key to storytelling in the aftermath. This can be highlighted by editorialised facts with the ability to go beyond what we see on screen.

Condensing these into a highlights-driven package gives the consumer a complete round-up of the action, which can drive forward the agenda in the hours after a game.

The traditional marketplace has changed. Betting, gaming and sports federations are joining news outlets in wanting innovative content to keep their consumers informed. It will be our role to continue offering these creative solutions in 2020 and beyond. 



WHILE THE VIRAL, IN-THE-MOMENT VIEW WILL DRAW INSTANT REACTION ACROSS SOCIAL MEDIA, DATA IS BECOMING KEY TO STORYTELLING

GRAHAM BELL
SENIOR EDITOR,
SPECIAL PROJECTS AND
TAILORED CONTENT,
STATS PERFORM

HOW TO BUILD A FAN BASE

The rise in new sports formats has focused attention on the best way to combine traditional media with social and digital platforms to engage with and retain audiences

WORDS TIM DAMS

IN RECENT YEARS, a plethora of newly devised sports formats have launched. Formats like SailGP, Extreme E, the Six Day Series and Roborace, and one-off events such as the Ineos 1:59 Challenge, all face the same test: how to go from zero awareness to building a huge audience in little time.

Many target a younger demographic, using social and digital platforms. Some also look at rights deals with TV broadcasters and OTT services.

Here five panelists reveal their strategy for building the profile of their sports.



EXTREME E
TOMMY ZALUCKI,
PRODUCER & DIRECTOR

In recent years, paywalls have restricted audiences accessing premium sports, so we're taking the opposite approach with Extreme E – an electric SUV off-road motorsport series – by maximising exposure and reach across digital platforms.

And it is working. We already have more than 1 million content views and are on our way to 100,000 fans online. On launch of the actual live programming in

2021, we aim to build on this base by offering the show across free-to-air broadcasters worldwide. We already have deals in place with Mediaset in Italy, Sony ESPN India and Fox Sports in the US.

Of course, the main problem we face will be competing in a crowded space. Our target audience of 16-34s famously has low retention rates. One way we are tackling this is to have a dedicated social media plan, which drives engagement on a daily basis and offers interaction and fan-led discussion about the series. Other ideas such as a parallel esports series and



digital-only shows are driven by our desire to have a rich media mix on multiple platforms rather than just a television proposition.

As this sport is so new, the format of the actual racing has been devised with the 21st-century sports fan in mind. Modern audiences prefer short, sharp action as opposed to longer formats. New sporting series such as RugbyX or SailGP have taken an existing sporting model and turned it on its head – bringing what could be considered a long-form sport and turning it into an instant action hit.

We are aiming to follow this trend by having races of around 10 minutes, which can be cut up, retold and distributed in different ways around the world digitally, making our racing stories highly sharable.



ROBORACE

**STEPHEN SIDLO,
CHIEF OF MEDIA**

Our aim with Roborace – a competition for autonomously driving, electrically powered cars – is to disrupt

**MODERN
AUDIENCES PREFER
SHORT, SHARP
ACTION AS
OPPOSED TO
LONGER FORMATS**

**TOMMY ZALUCKI
EXTREME E**

traditional sports broadcast in the real and virtual worlds. Think *Tron*, *Mario Kart* and Formula E mixed together, where fans can interact with the high-speed action, from taking control of the race car remotely through 5G, to racing against an AI-simulated Damon Hill.

Roborace's audience is made up of fans from the world of tech, esports and motorsport, which gives us access to social platforms, influencers and publishers that we can use for distribution.

We champion an always-on, multi-platform strategy for video content, which means we can constantly test what works, getting instant feedback from our fans. People want to understand autonomous driving so we give them the opportunity to see how it works, demystifying the jargon and giving them under-the-bonnet access.

To help us have a clear view of how our content is performing, we invested in 'best in class' social listening and video analytics platforms, which have been a big driver of our success.

We wanted to look differently at our media strategy. Our broadcast conversations have centred on gaming engines, gaming platforms, 5G providers and mixed-reality creative houses. This is where we believe the new battleground for sports broadcast will be heading. We've also created and delivered some projects with more traditional channels such as YouTube, TikTok and Vensy, the London-based influencer agency.

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THE SIX DAY SERIES
JAMES DURBIN, CHIEF
EXECUTIVE, MADISON
SPORTS GROUP

The Six Day Series (SDS) is a professional track-cycling tour boasting Olympic and World Champion riders such as Bradley Wiggins, Laura Kenny and Mark Cavendish.

More than 50% of our in-venue audience have never been to a cycling event before, and this means we need to educate them on the nuances of track cycling. To do this, we have invested in quality graphics and data integration for both in-venue on the big screens and at-home through our broadcast.

The data displayed is simple to understand – colour-coded to deliver information about the rider. We also use a lot of comparable data, which helps fans understand historical performances.

Unlike many live events, we drive our in-venue and at-home audiences to our live data site, which acts as a second

screen. We have significant interaction on this site from audiences in-venue and watching our digital streams.

Considering the importance of educating our audience, we will always try to have a combination of a digital/OTT broadcaster, which is more conducive to a second screen, while maintaining the traditional broadcasters to leverage their inherent audience.

For example, Eurosport takes all of our events live for its linear channel. In addition, for our Berlin event, it will stream live via its Facebook page and website to boost second-screen use and overall engagement. This way, we get the best of its linear audience numbers and increased ability to engage with fans.



THE INEOS 1:59
CHALLENGE
SARSFIELD BROLLY,
HEAD OF INTERNATIONAL
DISTRIBUTION, SUNSET+VINE

Long-distance runner Eliud Kipchoge had tried to run a sub two-hour marathon with his 2017 Breaking 2 attempt with

Nike in Monza. When he mooted a second attempt, Ineos founder Jim Ratcliffe came on board to help him – this time in front of a live crowd and with the input of former British Cycling performance director Dave Brailsford.

They went around the world and found the course and time of year with the best conditions – in Vienna, at the beginning of October. Ineos then put out a tender for host broadcast and global distribution, which Sunset+Vine won in July.

Initially, I thought the sub two-hour attempt had digital distribution written all over it. That's because there was to be an eight-day window in October when it could take place. I thought that no broadcaster – linear or satellite – would come to this live when the schedule was so uncertain.

However, Jim really wanted it on TV as well as digital, and particularly on the BBC. He wanted as many people as possible to watch it, to spread the race message that 'No Human is Limited.'

So we decided we would keep all our TV deals non-exclusive, alongside an



exclusive YouTube deal for digital, to create a 360-degree distribution model.

We struck 49 deals with broadcasters around the world, plus ORF – our domestic partner in Austria. It meant we were looking at a global reach of about 500 million households.

The race went ahead as planned and, to date, the broadcast has been aired 10,275 times by 1,111 TV channels in 296 territories. Some 800,000 people streamed it live on YouTube.

A total of 150 individual social pages and communities were contacted ahead of the challenge, with an audience of 27.3 million. Across wider social, 2,600 videos were uploaded, amassing 86.2 million views across Facebook, YouTube, Twitter and Instagram.



SAILGP

**TIM GODFREY, CHIEF
MARKETING OFFICER**

SailGP takes place in some of the most iconic harbours around the globe and culminates with a \$1m (£770,000) winner-takes-all race. Rival national teams

**AWARENESS IS
VITAL, BUT
CONVERSATION
AND ENGAGEMENT
IS IMPERATIVE TO
BUILD AND RETAIN
AUDIENCES**

**TIM GODFREY
SAILGP**

battle it out in identical supercharged F50 flying catamarans at speeds exceeding 50 knots (60 mph/100 kph).

The sport can be quite complex so one of the first things we ensure is that we don't assume any knowledge of SailGP. This is the first step in enticing new fans. We combine this with an 'always on' digital presence, creating engaging content across multiple platforms.

One way we achieve this is through short-form content, explainers and

infographics. All our content is tailored to the platform and localised.

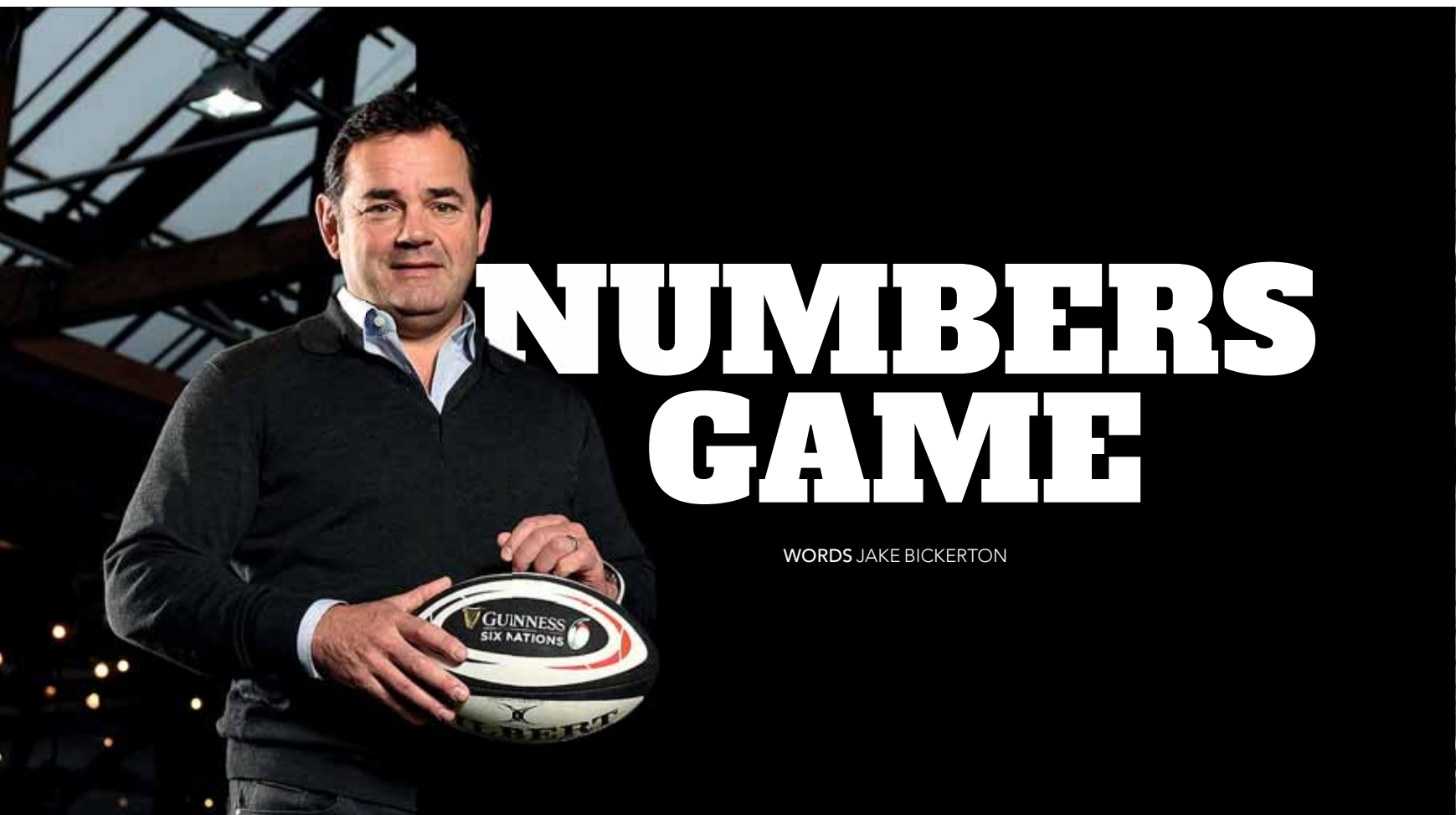
Creating conversations and igniting debate online is how we engage fans. Awareness and exposure is vital, but conversion and engagement is imperative to build and retain audiences.

Our distribution strategy has been a combination of pay-TV, digital platforms like DAZN and Facebook, and free-to-air highlights deals, alongside complementary coverage across our owned channels (such as our app) and social media platforms.

Key broadcasters include Canal+ in France, Fox in Asia and Australia, Sky NZ, and DAZN in Japan.

Part of the strategy has been to create several long-term partnerships with platforms and broadcasters who want to help build, promote and provide a long-term vision for SailGP.

Our SailGP app creates a rich experience beyond just the racing and helps bring to life the sport, as well as educating fans, through data, stats, onboard cameras and alternative commentary. 



WORDS JAKE BICKERTON

AWS's machine-learning tools mined match data to create five new on-screen graphics for live coverage of the Six Nations rugby

RUGBY FANS were given a new depth of insight during live television coverage of the Guinness Six Nations Championship 2020. Five new on-screen graphics were unveiled for the tournament in an attempt to simplify the analysis of subtle plans, plays, attacks and defensive actions of each team.

The five stats supplement seven added for the 2019 Championships, which included scrum analysis, play

patterns, try origins and team trends. The new stats are: a kick predictor; visits to 22; ruck and turnover locations; tackle count and dominant tackles; and power game (metres made and line breaks).

In common with the previous stats, the new insights were made possible by Amazon Web Services (AWS) machine-learning tools, using historic match data from Stats Perform.

Andy Isherwood, vice-president and managing director EMEA, at AWS, says: "For the first time, using advanced AWS technology, Six Nations fans will be able to see the probability of a successful conversion or penalty kick and many other gamechanging insights, which will offer unprecedented understanding of the game they love."

RIGHT MACHINE-LEARNING TOOLS ANALYSED HISTORICAL MATCH DATA

England Rugby legend Will Carling, who worked with AWS to help define the purpose and focus of the stats and graphics, tells *Broadcast Sport*: "We've been having discussions about these stats for almost six months. As well as talking with AWS, I sounded out some of the players and rugby coaches I know about what they thought some of the key stats should be. The ones we came up with were a combination of all those conversations. It's been a good, in-depth look at what would work for the broadcasters and what will resonate with fans."

"What I think is good about these stats is that they have enough variety and depth to appeal to your hardened rugby fan as well as new

“THEY HAVE ENOUGH VARIETY AND DEPTH TO APPEAL TO YOUR HARDENED RUGBY FAN AS WELL AS NEW FANS”

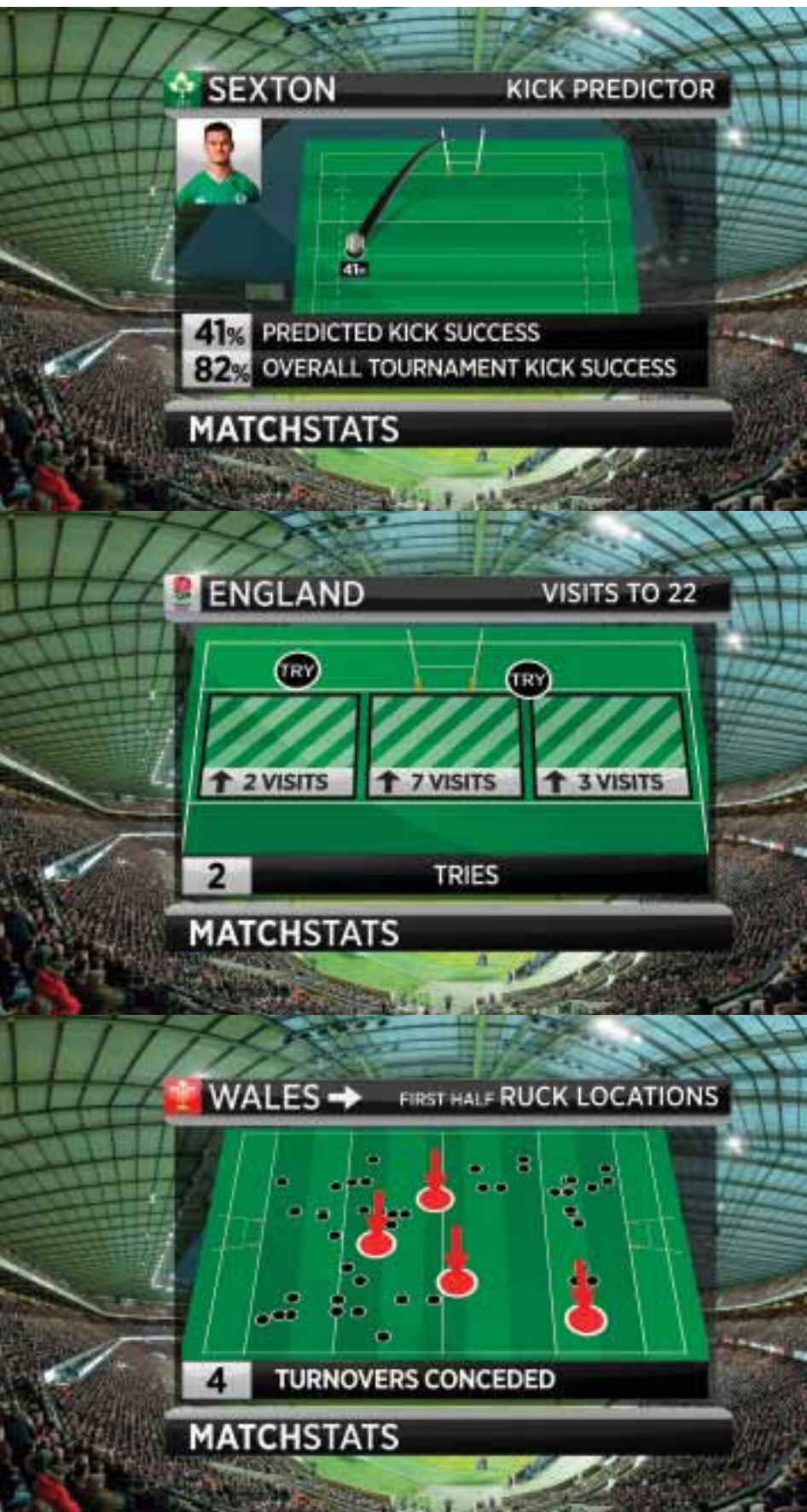
Will Carling

fans,” he adds. “Rugby continues to welcome the use of technology to positively evolve the game. These five new stats let us accurately, and in real-time, track crucial components of the game, such as placekicking, tackles, and the always crucial ruck plays. They make the sport more accessible to all fans.”

Talking about the involvement of AWS in rugby, Carling says: “I think it’s great for rugby that a company with AWS’s pedigree and calibre is now involved – having already added insight into the NFL, Formula 1 and Bundesliga.”

Carling believes the introduction of data-driven analysis and machine learning into the sport will continue

CONTINUED ON PAGE 33





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"THESE STATS ARE STILL SCRATCHING THE SURFACE"

Will Carling

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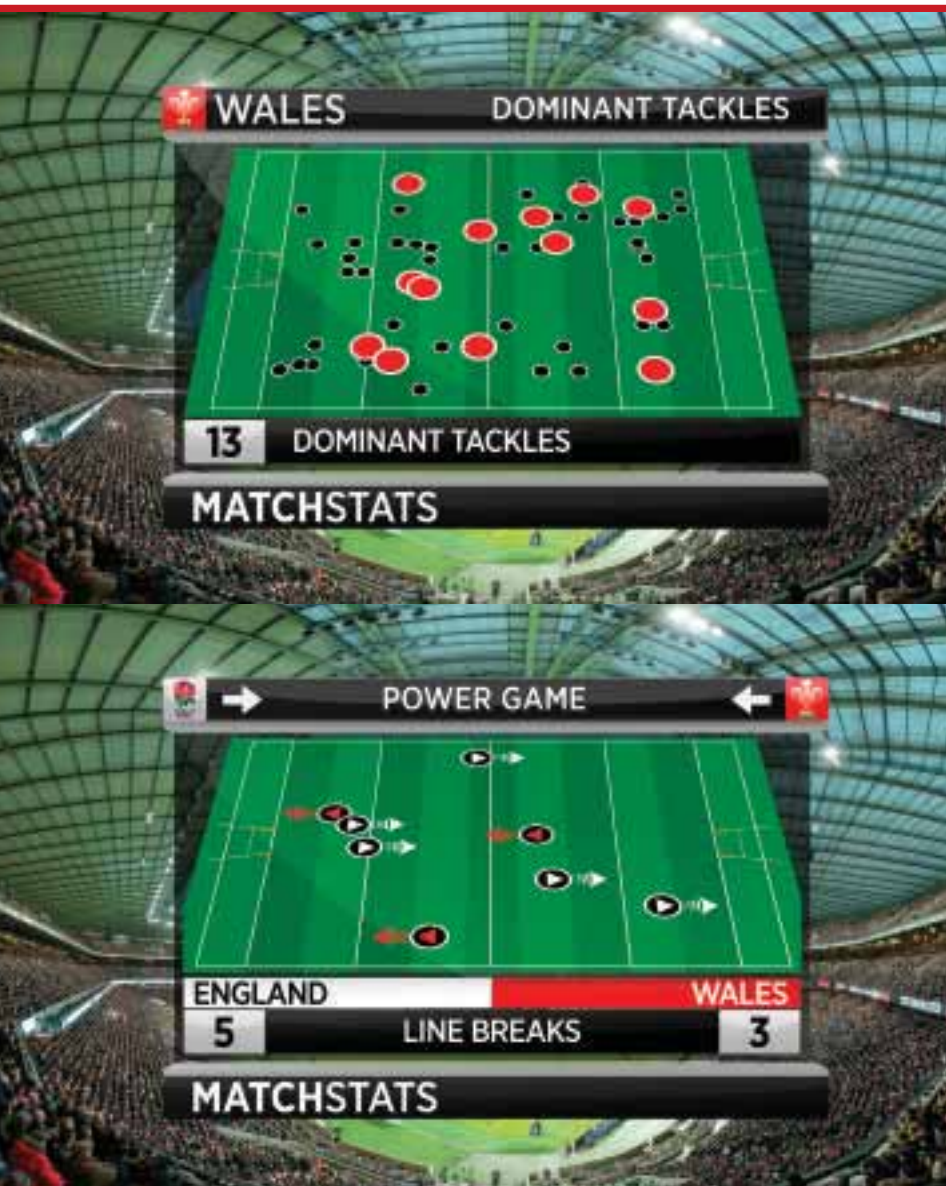
apace, with future stats offering additional insight. He says: "These stats are still scratching the surface – I look at the amount of data the England team look at all the time and it blows my mind. This is the first time rugby fans will get a real taste of that."

KEEPING THE MYSTIQUE

Questioned about whether constant data analysis of the on-field action could shatter some of the mystique of the game, Carling says: "The mystique comes from the plays; the moments of inspiration that data can't even explain. It's individuals doing stuff that's just brilliant. It's when you're thinking, 'Where did that come from? How did that happen?'"

"Teams can do that in different sorts of moments and phases, but you can't explain it with data. I think that's the mystique – that's the beauty of sport. Data gives you a foundation and an insight and understanding of some of the pillars, but there's always space for the expression and brilliance that you can't predict and can't explain." 

LEFT RUGBY PLAYERS AND COACHES HAD SOME INPUT INTO THE NEW STATS



THE FIVE NEW STATS

KICK PREDICTOR Shows the probability that a kicker will successfully score a penalty kick or try conversion.
VISITS TO THE 22 Highlights the number of occasions a team has entered the opposition's 22-metre area and how many times they have scored, as well as the location of the try.

RUCK AND TURNOVER LOCATIONS A heat map of the pitch highlights the action areas of each team
DOMINANT TACKLES Shows the defensive strength and structure of the teams.

POWER GAME Shows where a team is dominant, where a team is lacking, and potentially where the match is being won or lost.

PLAYING HOST TO ESPORTS

JAKE BICKERTON INTERVIEWS NICOLAS ESTRUP OF
BLAST PREMIER AND JONNY LINCOLN OF 3 MILLS STUDIOS

BELOW THE LONDON
EVENT USED TWO
SOUND STAGES AT
3 MILLS, WITH ONE
HOUSING THE LARGE
STARSHIP ARENA

For the London stage of Blast Premier's *Counter-Strike* tournament, the company chose a venue with a rich heritage of film and TV production

Blast Premier staged its *Counter-Strike* esports tournament at 3 Mills Studios, on the outskirts of London, in February. It is a rare example of an esports studio set being based at a traditional film studio. The event lasted for three weeks, with the ticket price including a behind-the-scenes studio tour of the production set-up.

WHAT IS BLAST PREMIER?

NICOLAS ESTRUP DIRECTOR OF PRODUCT AND EXPERIENCE, BLAST
Blast Premier is a series of esports tournaments that focuses on 'fan-first' experiences. The London event was the first in our Sprint Series and was a *Counter-Strike*



ESPORTS

broadcast-sport.com

tournament featuring 12 of the world's best teams. It was held over three weekends in February. Each match lasted from one to two-and-a-half hours, and was streamed live on Twitch. Our content reaches 250 million households across online and linear. The distribution is primarily a live Twitch feed. The reason we went to London is there's a big community there, but it's lacking in top talent, so we wanted to help grow that.

WHY CHOOSE A FILM STUDIO?

JONNY LINCOLN HEAD OF SALES AND MARKETING, 3 MILLS STUDIOS
3 Mills Studios provided the facility for the London leg, with each match taking place in front of an audience of 150 people. Blast wanted a blank canvas to do something bespoke, and it wanted to sell the studio experience to the audience. Blast hired two sound stages for the arena



CONTINUED ON PAGE 37



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ESPORTS

broadcast-sport.com

CONTINUED FROM PAGE 35

and for a behind-the-scenes visitor experience. The sets arrived made but flat so needed to be assembled. It included a big starship arena set, which took around a week to set up.

Our studios are best known for feature films and audience-based TV shows such as the original *Big Brother*, *The Million Pound Drop* and *Al Murray's Great British Pub Quiz*. This was our first foray into esports and we're hoping it could become a new revenue stream for the studio.

WHAT HAPPENED DURING THE BEHIND-THE-SCENES TOUR?

ESTRUP We tried to find something that would feel special for the London audience. Outside the UK, we use 15,000-capacity stadiums, so the London event was a lot more intimate, and we wanted to ensure fans were able to experience a tournament that felt special.

The studios looked stunning and the setting was somewhere clearly very different for esports. Being in the studio made it possible to include a studio tour. There's so much cool stuff going on there – during the tournament, there was a TV series and pop promo shoot going on at the same time. It's an unreal experience and was a first for us, and we wanted to open up that experience to the audience.

We take fans through the entire production, which is unheard of for an esports event. You go backstage and see the players and the crew – you can meet the talent; it's like you're part of a movie being shot. It lets people understand the scale of things. It's a massive tech set-up. **S**

RIGHT THE EVENT FEATURED 12 OF THE WORLD'S BEST ESPORT TEAMS



GOING FOR GOALS

The FA is streaming its eLions competition live from Wembley as it ups its ambitions for the Fifa eNations Cup

WORDS TIM DAMS

ENGLAND HAVE endured years of hurt since last bringing home the Fifa World Cup in 1966. The FA, however, will be hoping the country doesn't have a long wait before it wins the Fifa eNations Cup.

France triumphed when the esports contest was held for the first time last year. This year, it will take place in Copenhagen on 22-24 May, with players from 24 countries competing in a 2v2 format on both Xbox and PlayStation.

However, before having a shot at glory and a prize pool of more than \$100,000, the FA has to select its England team – the 'eLions'.

Just as the England men's and women's football teams are selected on the basis of playing form, so the FA wants to choose its eLions team on merit. Last year, it held a tournament to find the best two English players – with Fnatic Tekkz and Hashtag Tom earning the right to represent their country, and going on to reach the quarter-finals.

The FA has done the same this year – but has scaled up the process. It organised online qualifying tournaments in early March, which were open to English players over the age of 16.

The best player on each console from the qualifiers, along with the top English players from the Fifa 20 Global Series rankings – Hashtag Harry (PS4) and Futwiz Lyricz (Xbox) – will be invited to the 'Beat the eLions' Grand Final on 19 March. They will play off against last year's eLions in an attempt to secure a place in this year's team.

Symbolising how the ambition for this year's event has been raised, the final will be held at Wembley Stadium – and streamed live on the official England YouTube channel.

BRIDGING THE GAP

The FA has drafted in agency Digital Sports Management (DSM) to produce the event, and to build on last year's competition. DSM works with both traditional sports and esports clients – and aims to bring both worlds together for this event, to "bridge the gap" between football and esports coverage, according to senior partnerships manager Jennifer Davidson.

She says the online qualification stage is a crucial part of the competition for the FA, which wants to ensure that its efforts in esports replicate how it works in football.

FA commercial and marketing director Kathryn Swarbrick says:

"The FA is committed to growing the game and engaging with the esports community."

Last year, more than 800 people took part in the online qualifiers – and the FA will be hoping for an even greater take-up this year.

Wembley, says Davidson, will provide prestige and a sense of occasion and difference from most esports events. "The idea is that we scale everything up in terms of production values," he says. "It will be a competitive esports tournament, but we're trying to appeal to the more casual player too."

The main arena will feature playing areas and gaming chairs for the players and their coaches, plus space for invited spectators, as well as giant screens. Next year, says Davidson, the plan is to make the final much more of a spectator event that is open to the public.

The event is being produced by DSM's in-house production crew, which has worked on esports competitions at clubs including Manchester United, Newcastle and Southampton.

Cameras will be trained on the players so that viewers can see their reactions, with others used for wider environment shots and commentary.

The competition will play out over a five-hour broadcast on YouTube, and will feature build-up, pre-recorded interviews and analysis of games, as well as the games themselves, with commentators discussing moves and tactics. Davidson likens the broadcast style to Monday night football on Sky Sports.

"We're hoping people watch from the beginning, but we'll probably get more viewers as it builds up. We're trying to create a schedule to keep people engaged and watching most, if not all, of the stream." 

RIGHT ELIONS
PLAYERS FNATIC
TEKKZ AND
HASHTAG TOM

AT THE HEART OF FOOTBALL

An unassuming studio on the outskirts of London is the UK nerve centre for the global playout of live sport

WORDS JAKE BICKERTON

IT'S SATURDAY 1 February 2020 and I'm at IMG Studios in Stockley Park. I enter the first room – to drop off my bag – and I'm immediately in the company of several ex-Premier League players discussing the likely outcomes of the day's games.

Some 10 minutes later, in one of the facility's numerous TV studios, I'm introduced to a couple of instantly recognisable people watching the currently goalless Liverpool v Southampton early kick-off.

"Good to meet you, Michael Owen and Owen Hargreaves." It was, too – they were affable, while also keeping an eye on the match, picking out salient moments for their half-time analysis slot, which would air live about five minutes after I left them alone.

My tour guide for the day is Graham Fry, managing director of global sports production at IMG. He's naturally passionate about what goes on here each week and seems to know everyone, from the football stars to the runners.

In a few hours, Fry not only introduces me to several footballing greats, but we also drop in on Colin Murray and the Quest English

Football League (EFL) team making notes on the day's games, say hello to ex-referee Dermot Gallagher, and get a rare look inside the famous Stockley Park VAR area (where no photos are allowed to be taken).

EVERY GAME

The focus of the tour, though, is to witness how the entire itinerary of Premier League and EFL matches are produced and played out at what can genuinely lay claim to being the UK's live sports production hub.

The vast IMG building is home to Premier League Productions, which produces and broadcasts every single Premier League game to all territories outside the UK. At the heart of this is a 24/7 Premier League channel that features all the live games, all the game highlights, and a variety of related content.

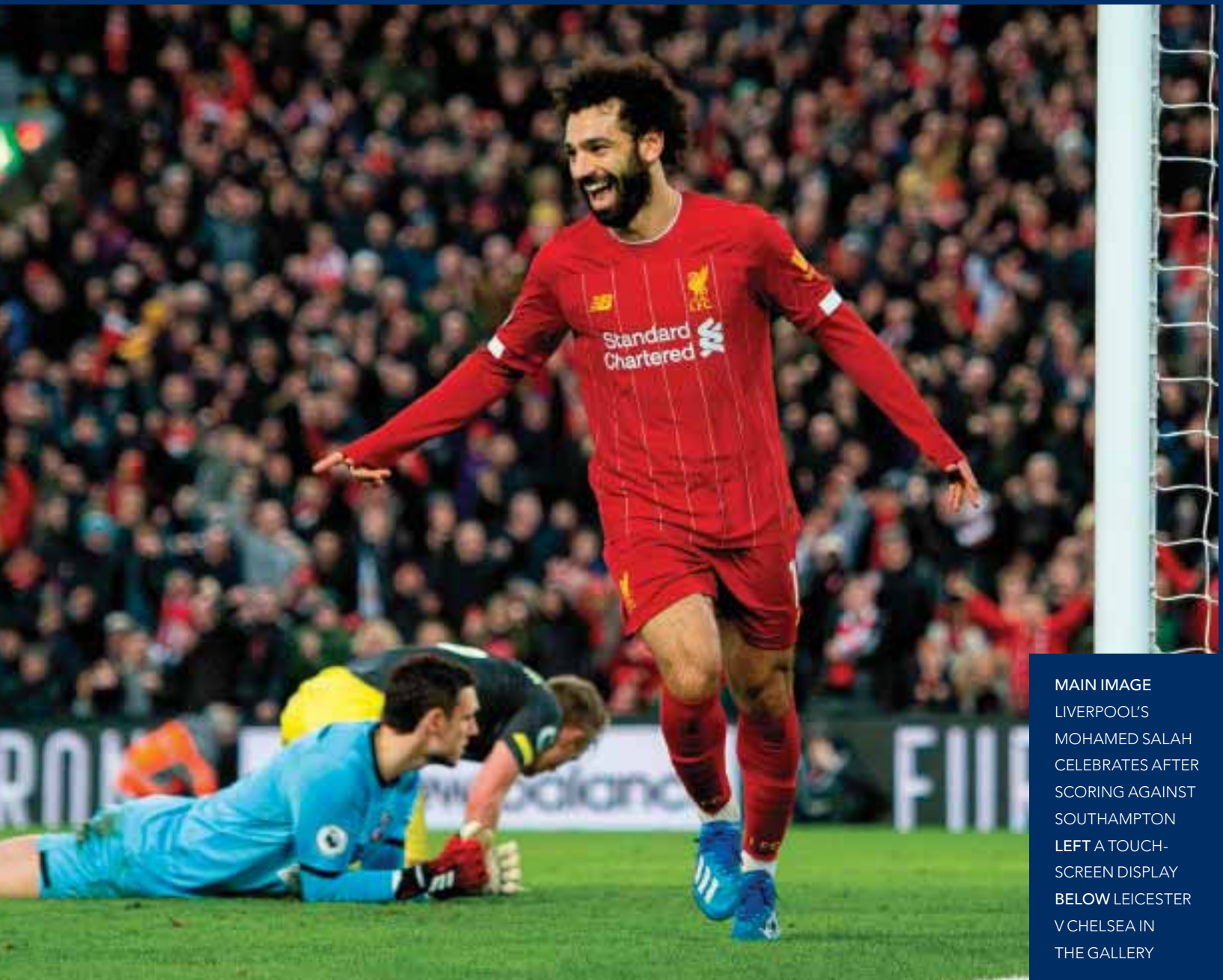
A large production gallery dedicated to Premier League Productions is used to create a range of live programming. The list of programmes includes all the live Premier League matches and studio analysis; highlights show *Match Day Live Extra*; a twice-

CONTINUED ON PAGE 43



THE VAST IMG BUILDING CAN GENUINELY LAY CLAIM TO BEING THE UK'S LIVE SPORTS PRODUCTION HUB





PETER POWELL/EPA-BE/Shutterstock

MAIN IMAGE
LIVERPOOL'S
MOHAMED SALAH
CELEBRATES AFTER
SCORING AGAINST
SOUTHAMPTON
LEFT A TOUCH-
SCREEN DISPLAY
BELOW LEICESTER
V CHELSEA IN
THE GALLERY



As



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- **NEW Simultaneous Multiple Projects.**

www.brainstorm3d.com/products/aston



CONTINUED FROM PAGE 40

weekly *Premier League Preview* show; a Friday night *Weekend Warm-Up* show; *The FPL Show*, which covers the Fantasy Premier League; magazine show *Premier League World*; and a stats-based show based on data from Opta.

The next stop is the main studio used for the studio-based live match-day coverage. Seventeen hours of analysis and debate are broadcast from here every weekend, with a further five hours of live content produced every day during the week.

Fry explains the studio is arranged in such a way that it provides numerous positions for pieces to camera. As well as the traditional sofa-and-presenters set, there's an analysis area with a large touch-screen display and other spaces with different backdrops.

Next is the Master Control Room, where all the feeds for all the different sports that pass through IMG are monitored, processed and distributed to global broadcasters.

Today, all eight Premier League games (including all the 3pm kick-offs, which due to the blackout are not shown live in the UK), all the EFL

matches, the World Snooker tournament, PGA European Tour golf, and the Australian Open tennis are among the sports jostling for real estate on the colossal bank of screens that stretches across a massive wall.

In a much smaller room just down the corridor is the playout room for IMG's Sport24 venture, which distributes live sport as in-flight entertainment on a growing number of airlines.

Adjacent to the Premier League area, there's another set of studios and galleries that are home to Amazon Prime's tennis coverage and Quest's EFL highlights show.

Down another corridor is a series of identical, self-contained rooms. Each houses an individual match gallery for a Premier League game that is going out live at that moment. The live camera feeds come in direct from the ground to the Master Control Room before being sent to the right room.

Inside each room is a director/producer, a sound supervisor, an EVS operator and a graphics operator. It's here that the game is turned into the match feed seen abroad.

Upstairs is the Premier League Match Centre, where two ex-referees

CONTINUED ON PAGE 45

TWELVE HOURS OF ANALYSIS AND DEBATE ARE BROADCAST FROM HERE EVERY WEEKEND

BELOW LEFT
LOWER-LEAGUE
GAMES EACH HAVE A
SINGLE OPERATOR
BELOW THE MASTER
CONTROL ROOM
FOR EFL GAMES



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- Hear from 200+ industry experts discussing all aspects of content production, including pre-production, lighting, audio, technology, post and sports broadcasting
- Collaborate with 8,000 of your industry peers and leave with the contacts and tools needed to bring your next project to life
- **NEW for 2020:** Attend **MOJO FEST** – the world's longest running professional smartphone content creators festival, now co-located with MPTS



What I like about MPTS is that it covers everything from creative to very high-end technology. The benefits of attending are simple, it's THE annual event for the screen production industry in the UK and provides the opportunity to connect with people from across the production process."

– Paul de Carvalho, **3Mills**

Sponsorship opportunities available

For information about stand and sponsorship packages, contact **Richard Hewes** ✉ richard.hewes@mbi.london ☎ 020 8102 0851

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Entertainment & Sport

CONTINUED FROM PAGE 43

sit. When a broadcaster wants a referee's opinion on an incident, they can get one from the likes of Gallagher, who will broadcast live via a camera attached to the wall.

Throughout the upstairs are countless editing rooms used by the Premier League and EFL to create highlights of the games.

And then, hidden in a far corner is an unassuming door that opens to reveal the famed VAR area. Each live match has its own station with a VAR referee, an assistant and a replay operator from Hawk-Eye.

They watch a quad-split screen showing different angles of each incident and there's an ominous-looking red button on each workspace where the VAR team can talk directly to the referee on the pitch.

Getting to see this area in the first place was something of a challenge, so there's no time lost as I'm whisked off to see IMG's recently created set-up for the EFL.

The company won the contract to cover all EFL games last year. It then had just three months to not only link every EFL ground with fibre to Stockley Park, but to build a dedicated Master Control Room for

the EFL matches and create a workflow that enables every Championship game to be remotely produced with a four-camera set-up, and every other EFL game to be covered from a single-camera feed.

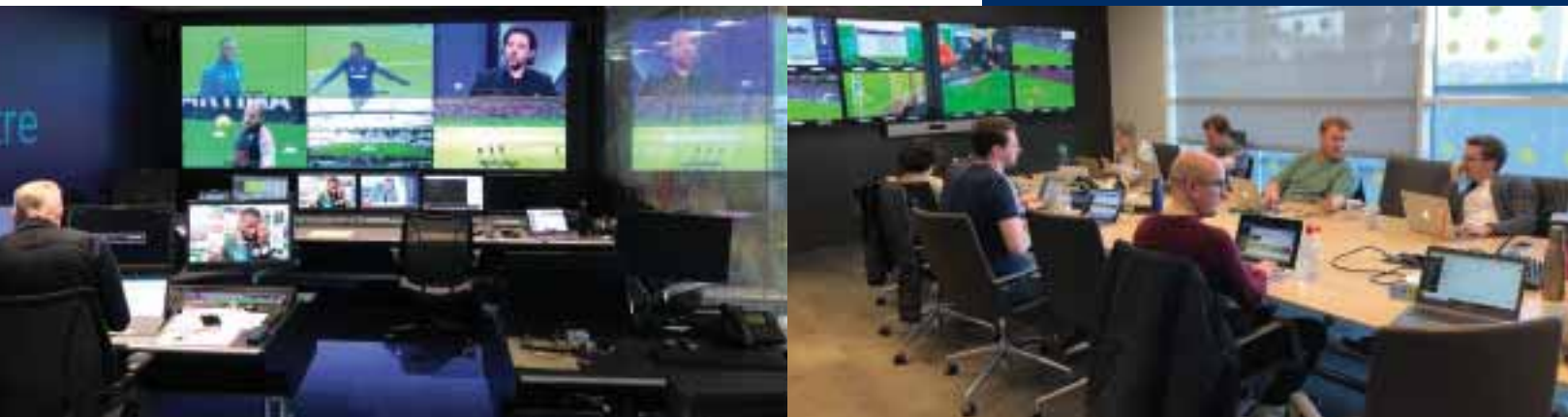
Each Championship game is produced by two people: a director (who liaises with the pitch-side camera operators) and a replay operator. They live vision mix on a system called SimplyLive, using a touch-screen display to select the camera feeds, drop in graphics, create replays and so on.

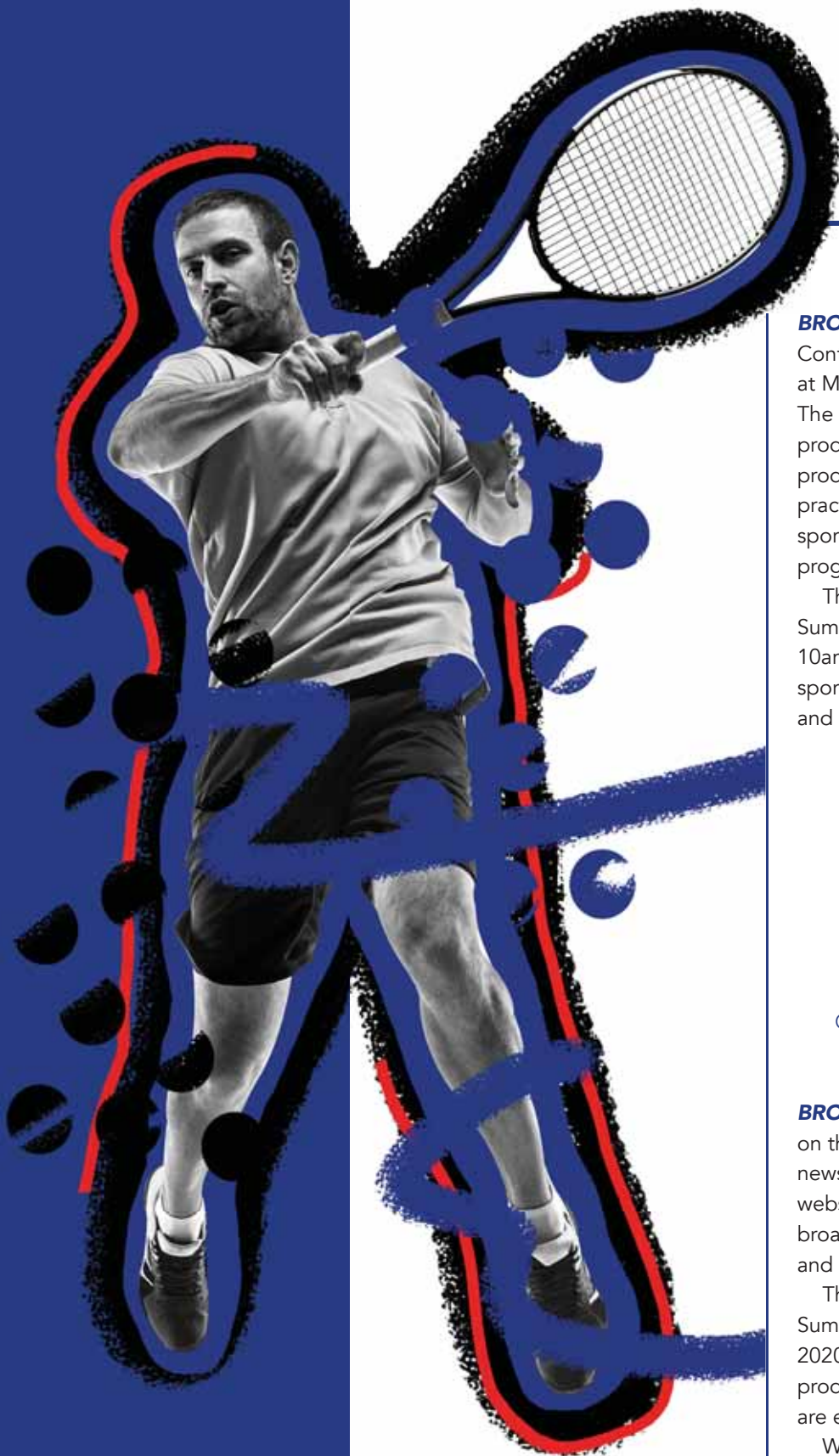
Leagues One and Two get a similar set-up, but with a single operator in their own little pod controlling SimplyLive. It's a clever, innovative way of producing loads of matches in a cost-effective, space-saving, streamlined set-up.

Finally, on our way downstairs to pick up my bag – bumping into Ryan Giggs – I catch the score in the Aston Villa game, which is on in the green room. It's not looking good for my team – Villa are two goals down – but the buzz from the tour takes the edge off the disappointment. On my drive home, I listen to crackly BBC Radio 5 Live coverage of the rest of the (rubbish) game. I'm missing the place already. 📶

HIDDEN IN A FAR CORNER IS AN UNASSUMING DOOR THAT OPENS TO REVEAL THE FAMED VAR AREA

BELOW LEFT PUTTING
TOGETHER A SHOW
BELOW EVEN THE
MEETING ROOMS
HAVE SCREENS





BROADCAST SPORT is running a full-day Content Creation Summit at Dock 10 studios at MediaCityUK on Thursday 5 March 2020. The event focuses on different areas of sports production, providing a platform for content producers and broadcasters to discuss best practice in making and televising live sport, sports-focused documentaries, studio-based programming and more.

The *Broadcast Sport* Content Creation Summit hosts 100+ attendees and runs from 10am to 4pm. It's a must-attend event for sports producers, broadcasters, rights holders and sport technology services firms.



**RICHARD
HEWES**

Commercial manager, Broadcast Sport

BROADCAST SPORT CONTINUES to focus on the business of sports media, delivering news and insight through our magazine, website and exclusive events covering broadcast, OTT, production, innovation and creative content.

The inaugural *Broadcast Sport* Content Summit at Dock 10 studios is our first event of 2020 and gives insight into how broadcasters, producers, content creators and rights holders are engaging with audiences.

We have a wide range of sessions planned, such as 'Creating for a digital age' – where we explore how production companies and rights holders are engaging with fans away from traditional TV and what content best resonates with a digital audience.

We hope you enjoy it.

SPORT Broadcast / CONTENT SUMMIT

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CONTENT SUMMIT

5 MARCH
2020



**RICHARD
WORMWELL**

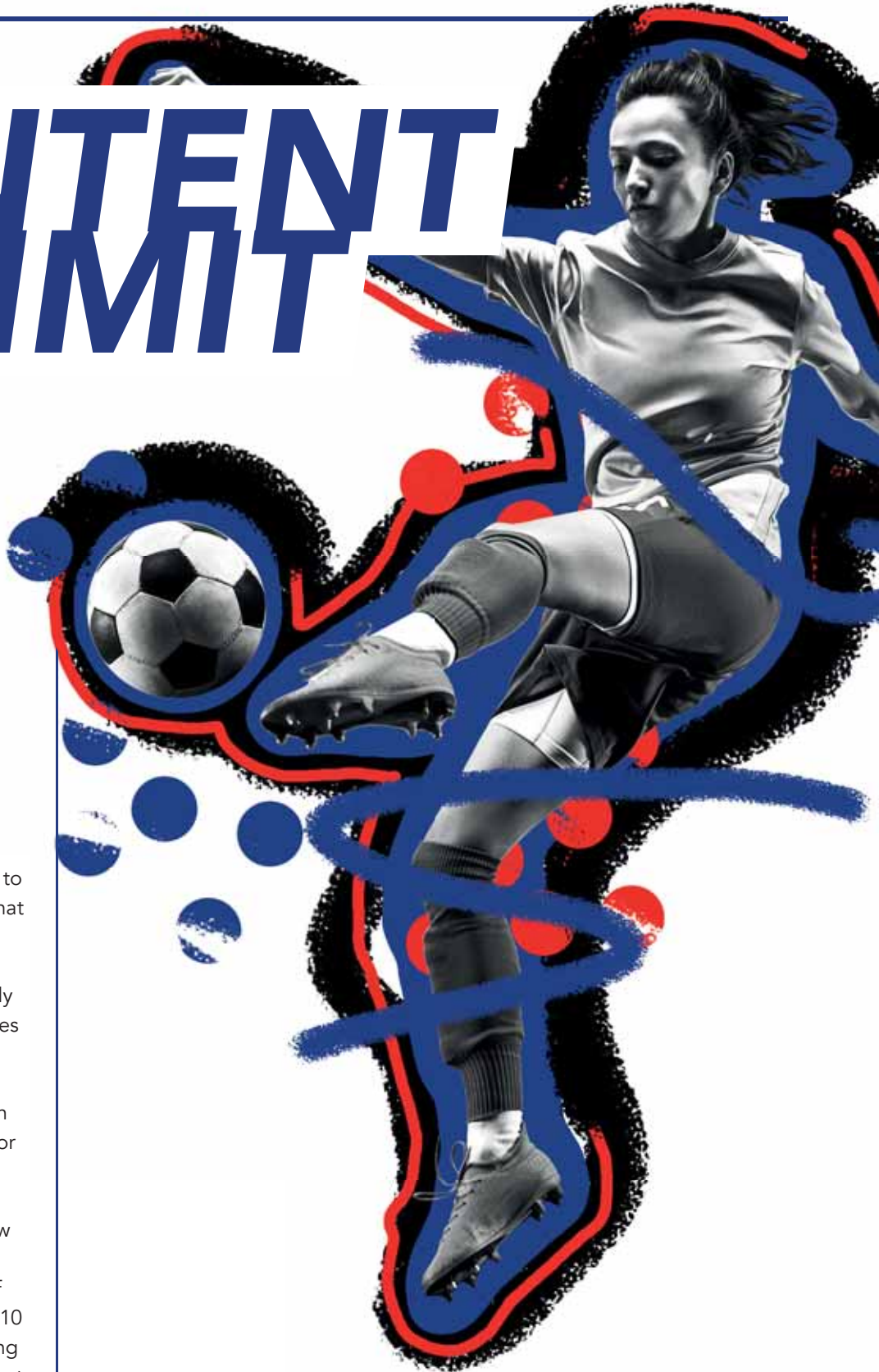
Head of innovation, Dock 10

DOCK 10 IS DELIGHTED to welcome you to the *Broadcast Sport Content Summit* for what is sure to be an invigorating discussion.

This is a very exciting time in sports broadcasting and Dock 10 is working closely with broadcasters and production companies to bring the latest technologies and innovations to their programme-making.

This season, we've supported the creation and technical delivery of a brand new look for *Match Of The Day* with a 360° virtual studio using the very latest in real-time rendering. We have also successfully delivered our new remote-production solution.

Sport has always been at the forefront of advances in broadcast technology and Dock 10 looks forward to exploring even more exciting opportunities in this highly competitive market.





9.00AM

**EVENT
REGISTRATION**

10.00AM – 10.10AM

**INTRODUCTION
FROM BROADCAST
SPORT & DOCK10**

Jake Bickerton Editor, Broadcast Sport

Andrew Culley Chief operating officer,
Dock 10

10.10AM – 10.45AM

**CREATING FOR
THE DIGITAL AGE**

Robbie Spargo Head of sport, Little Dot
Studios **Gavin Rowe** Chief creative officer,
COPA90 **Mark Volante** Head of digital
video, Liverpool FC **Adam Hulme** Head of
social, Liverpool FC

MODERATOR **Karen Milligan**

Director of create, Dock 10

Social and digital platforms have democratised the distribution of sport content, enabling a new generation of producers and content creators to develop and share programming without the need for conventional television. What content best resonates with a digital audience? Does longer-form content work as well as short-form? Do production values need to mirror those of traditional TV? How do you build an audience and establish yourself as a key player in the digital world? This panel discusses all this and more.

10.45AM – 11.05AM

**THE TECH DRIVING NEW
WAYS OF STORYTELLING**

Per Hansen M&E solutions architect
(cloud services) Jigsaw24

Graham Bell Senior editor, Stats Perform

MODERATOR **Sadie Groom**

Founder, RISE Group

Content makers are benefiting from a host of tech innovations, opening up new possibilities for content creation, distribution and storytelling. This panel discusses what's around the corner and how tech is helping drive change and enhance the viewer experience.

11.05AM – 11.25AM

**COFFEE
BREAK**

11.25AM – 11.45AM

**CASE STUDY:
WEAVR**

Dr Florian Block University of York

Steve Boulton Chief executive,
Golden Egg Innovation

MODERATOR **Richard Wormwell** Head of
production innovation, Dock 10

Just over a year into development, Weavr's consumer-facing products are starting to come to market. With two milestone events scheduled for later in the year, Richard Wormwell looks at where the consortium is on its roadmap, what to expect in 2020 and how Weavr plans to translate its products to the traditional sports markets.

SCHEDULE OF EVENTS

11.45AM – 12.05PM

CASE STUDY: THE FA

Damien Cullen Senior content innovations manager, the FA
MODERATOR **Jake Bickerton** Editor, Broadcast Sport

The FA will shed light on its plans for the second year of its esports tournament. The case study will also explain the FA's creation of the eLions; OTT platform FA Player; the FA cup rights and live draw show; plus original content formats Lionesses Daily and Lions' Den.

12.05PM – 12.25PM

CASE STUDY: COPA90

Paolo Nieddu Global head of strategy, Copa90
MODERATOR **Jake Bickerton** Editor, Broadcast Sport

The team at Copa90 discuss their work on documentary series Derby Days. This series is typical of Copa90's doc-making for digital platforms, shining the spotlight on intense local rivalries through no-holds-barred fan interviews during the build-up to the derby clash.

12.25PM – 1.20PM

LUNCH

1.20PM – 1.55PM

BUILDING AN AUDIENCE

Stephen Sidlo Chief of media, Roborace
Andrew Preece Executive director, Sunset + Vine
Tommy Zalucki Producer/director, Extreme E

MODERATOR **Heather Fallon** Media researcher, Commissioner Index
Many new sports formats target a younger demographic via social and digital platforms, typically as part of a broad media mix that also includes rights deals with broadcasters and OTT services. This panel discusses whether this approach is now essential.

1.55PM – 2.25PM

THE FUTURE OF STUDIO-BASED SPORT SHOWS

Richard Wormwell Head of production innovation, Dock 10
John Murphy Creative director, motion, BBC Sport
Chris Izatt Head of R&D, AE Graphics
MODERATOR **Max Miller** Reporter, Broadcast Sport

Virtual studios are providing sports broadcasters with a limitless canvas. The panellists discuss the future for virtual studios and studio-based sport shows.

2.25PM – 2.45PM

COFFEE BREAK

2.45PM – 3.25PM

THE SPORTS DOCUMENTARY BOOM

Grant Best Senior vice-president, original programming and content development, DAZN
Dov Freedman Co-founder and chief executive, Curious Films
John McKenna Chief executive, Noah Media Group
MODERATOR **Jake Bickerton** Editor, Broadcast Sport

This panel discusses what's driving the sports documentary boom and how to keep content fresh and engaging.

3.25PM – 3.55PM

HOW TO GET YOUR SPORTS PROGRAMME COMMISSIONED

Dale Templar Managing director, One Tribe TV
Jordan Laird Series director, Studio Something
MODERATOR **Alice Redman** Media researcher, Commissioner Index

Producers explain how they got the greenlight for their sports programmes.

3.55PM – 4.05PM

CLOSING REMARKS

Jake Bickerton Editor, Broadcast Sport
Richard Wormwell Head of production innovation, Dock 10

4.05PM – 5PM

DRINKS

SPORT Broadcast ZONE

The Broadcast Sport Zone at The Media Production and Technology Show is the place to discover what's new in sports broadcasting. Featuring a dedicated theatre, speakers and exhibitors, the zone brings together industry experts to explore all aspects of sports production, broadcasting, distribution, OTT, Esports, original content and tech innovation.

The zone will include:



Training demos of the latest sports production kit and technology



Speaker panels featuring industry experts offering their insights, case studies and advice



Networking opportunities with key sports industry exhibitors and visitors

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Olympia, London

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Key topics for discussion include:

- *How 5G will change the sports broadcasting landscape*
- *The impact of AI in sports production*
- *Esports and the next-gen audience*
- *OTT – the direct-to-consumer strategy*
- *Graphics – enhancing the game and revolutionising the audience experience*
- *For the fans – the rise in sports documentaries*

**For information about stand
and sponsorship packages contact**

Richard Hewes | Commercial Lead - Broadcast Sport

Richard.Hewes@mbi.london | +44 (0)20 8102 0851

WHAT TO SEE AND DO AT NAB

Sports broadcasting typically races ahead of other media sectors in the technology stakes, and many of the newest products will get a first outing at NAB in Las Vegas (11-18 April)

WORDS MICHAEL BURNS

NAB 2020 is gearing up to host a wide range of exhibitors, all keen to showcase their latest wares.

EVS (SL5108) will present the Overcam AI-based system, which uses smart tracking to intelligently automate key camera positions. The firm is also set to make a major announcement at the show about a new live replay experience.

LiveU (SU2615) will also be making a 'breakthrough product' announcement, which will impact how live video is acquired and produced remotely, as well as showing how users can control their LiveU units from any location with a dedicated app. A live video production will also take place at the show, focusing on a multicam basketball court and studio.

Mobile Viewpoint (SU6110) will reveal new features for its all-in-one multi-camera production tool, IQ Sports Producer, developing AI functionality that includes automated sports production without the need for camera personnel. The company will also showcase its panoramic 16K camera, the XCAM, which consists of four 4K cameras that can be used with AI-driven production for live and recorded work.

Sticking with production, Dejero (C1307) will be showing its 5G-ready EnGo 260 mobile transmitter.

It weighs 30% less than its predecessor, has a screen that is 85% larger, and now includes a three-hour internal rechargeable battery and global modems.

One of the key technologies on the Panasonic (C3607) stand will be a software-based broadcast video switcher. With an open software architecture, the platform is resolution and format-independent. It offers super-low one-frame latency processing and true uncompressed 4K inputs.

Panasonic will also be demonstrating its 8K Organic Sensor technology, designed for wide-angle camera shots with high resolution; its 8K Region of Interest (ROI) multi-camera system; its integrated Pan/Tilt/Zoom (PTZ) remote camera, AW-UE150 4K, which offers 4K/UHD 60p capture; and its flagship UC4000 4K HDR & HD slow-motion camera.

**"THIS YEAR'S
CONFERENCE
SESSIONS
WILL FEATURE
SEVERAL
SPORTS-
RELATED
DISCUSSIONS"**

In sports graphics, Brainstorm (SL2812) is introducing Brainstorm Suite 4, a major upgrade to its InfinitySet, Aston and eStudio products. A new feature – Layers – enables simultaneous multiple independent renders to take place, using a single workstation.

InfinitySet 4 gains major updates to rendering and management and compatibility with the Unreal Engine. Also, Aston 4 offers new shader-based 2D fonts and the ability to open multiple projects simultaneously for playout.

Meanwhile, Tedial (SU5921) is showing enhancements to its SmartLive sports and live events

MOBILE VIEWPOINT IQ XCAM

THE PANORAMIC 16K CAMERA CAN BE USED WITH AI-DRIVEN PRODUCTION FOR LIVE AND RECORDED PROGRAMMING



product. New AI technology detects replays in live feeds, enabling SmartLive to automatically complete a story, action or highlight with action replays.

SmartLive now also has added integration with Singular's cloud-based live graphic overlays. Graphics can be inserted into the SmartLive auto-generated edit, reviewed in the player and then burned in. In addition, SmartLive can now create sophisticated transitions between different segments, including fade in/fade out, mix and wipes, adding a dynamic element to highlights.

For sports broadcasting, Globecast (SU9910) is highlighting a new live sports content acquisition service, which has been designed to meet the needs of the emerging direct-to-consumer online platforms.

AJA (SL3316) is promising a few surprises as well as demonstrating how frame synchronisers, converters and routers support modern sports productions in a range of resolutions, and both HDR and SDR. Its stand will showcase how its Helo recording and streaming device is being used to live stream sports matches in HD to YouTube, Facebook Live and other platforms. The company will also show how its tools can be combined with streaming software – such as vMix and Wirecast – to support live sports coverage.

Elsewhere, NEP (SU5405) is showing its Mediabank media asset management and virtualised editing solutions to support clients' production needs around the world.

Bannister Lake (SL4711) will be showcasing its Chameleon product, which can power automated info channels for gambling; it's able to ingest, manage and visualise unlimited

data feeds that can be rendered to any graphics engine.

While all this is happening on the showroom floor, over in the conference sessions, there will be several sports-related discussions. These kick off with a presentation on Sunday called 'Low Latency Live Sports: Changing The OTT Experience'.

Competitive gaming is also represented with a session called 'Producing eSports Without Interfering in the Game' on the Monday.

On Tuesday, a key sports broadcast theme will be explored in 'How Video Distribution Of Sports Events Has Changed', while 'Interactive TV Sports Apps: What's Coming Next?' looks at how advanced technologies are improving the fan experience.

Also on Tuesday, 'The Real World Of Artificial Intelligence In The TV Industry' will cover AI automation in sports.

But it's not until Wednesday that the focus really locks down on AI, with sessions such as 'Implementing AI-powered Semantic Character Recognition in Motor Racing Sports', 'Automatic Tagging and Highlight Creation for Live Sports' and 'New Technologies for Sports Coverage'.

Wednesday also features the session 'Sports Betting & Media: The Greatest Fan Engagement Tool – Fact or Fiction?' while 'The XR Factor: How to Effectively Create Impactful Experiences' will also have a strong sports component. 

PANASONIC 8K ROI



MULTI-CAMERA SYSTEM ALLOWS UP TO FOUR HD IMAGES TO BE PRODUCED FROM A SINGLE 8K CAMERA

DEJERO EnGo



THE MOBILE TRANSMITTER WEIGHS 30% LESS THAN ITS PREDECESSOR, WITH AN 85% LARGER SCREEN

SPORT NEWS



MAX MILLER JOINS BROADCAST SPORT TEAM



THE BROADCAST SPORT editorial team has welcomed a new reporter, Max Miller, who was previously a sport reporter at Metro.co.uk. Miller joined the team at the start of this year and has taken the lead in creating daily content

for the newly launched *Broadcast Sport* website (see below).

As well as covering sports production, broadcast and tech innovations for the website, Miller will bring his experience to *Broadcast Sport*'s growing pool of content across print and events.

Broadcast Sport editor Jake Bickerton said: "Max has already proved a brilliant addition to the team, having hit the ground running from day one. His byline is already on a large number of engaging, insightful stories on the new *Broadcast Sport* website. We have ambitious plans for the next 12-18 months and I'm really pleased Max will be part of the team taking these brands forward."

BROADCAST-SPORT.COM WEBSITE GOES LIVE



BROADCAST SPORT HAS a new online home, having launched a standalone site (broadcast-sport.com) to host its daily news reporting on the business of sports media.

Broadcast-sport.com offers free-to-access daily sports production,

broadcast and tech innovation news. From the latest on OTT platforms and media rights, to tech and production insights, the site's editorial remit is to deliver news on the intersection of sport, tech, production and media.

There will also be a range of features, providing an in-depth look at various aspects of sports production, broadcast and tech, as well as the people driving innovations in the industry.

Furthermore, the website hosts details of forthcoming *Broadcast Sport* events and an archive of content from previous events. Visitors can also sign up to a free newsletter providing a handy twice-weekly digest of the most important sports media stories.



ELAINE NANKERVIS
HEAD OF PRODUCTION,
NOAH MEDIA GROUP

YOUR FAVOURITE SPORT AND TEAM?

I love watching the Plymouth Raiders basketball team and get to games whenever I can. I love the speed of play – the skill and the atmosphere is fantastic.

THE SPORT YOU'RE BEST AT PLAYING?

I love going to the gym and have really got into classes and weight training. I have been into Latin and Ballroom dancing for 10 years and competed at Blackpool once. I'm a huge *Strictly* fan and that inspired me to try dancing.

YOUR BEST SPORTING MOMENT?

Working at Wimbledon when Andy Murray won the semi-final, to take him to his first Wimbledon final. The atmosphere was incredible and it felt like a huge moment.

IF YOU COULD BE ANY SPORTS STAR, WHO WOULD IT BE?

There are loads I admire – Jessica Ennis-Hill, Simone Biles, lots of other incredible, strong, inspiring women. I sometimes see Kelly Holmes at my gym and really admire her too. She's achieved so much.

THE PROUDEST MOMENT IN YOUR CAREER TO DATE?

Filming around the UK and across London's famous landmarks for NBC Universal, ahead of the London Olympics, was a pretty amazing experience. I am also proud of production managing events such as the Uefa Europa League final and rugby at Twickenham.



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The background of the advertisement is a blurred image of a tennis match. A tennis racket is visible on the left side, and a person wearing a headset is on the right side. The overall color scheme is dark blue and black.

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