

9 | Background Information

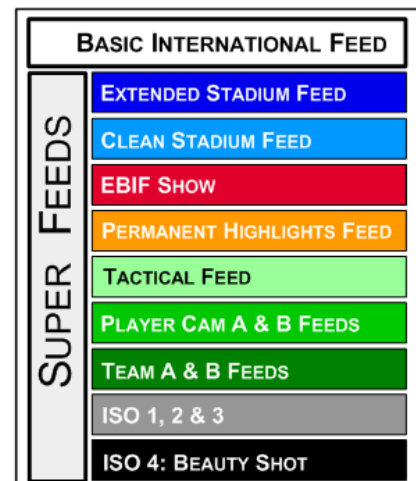
2006 FIFA World Cup™ Highlights of the Production Plan

For the 2006 FIFA World Cup™, HBS will build on its success at the 2002 FIFA World Cup™ to provide Broadcast Partners with programming that meets the highest standards of quality and innovation.

The broadcast landscape for professional football (soccer) has become incredibly diverse. There are more outlets – public and commercial channels, cable, satellite, internet – than ever before.

As viewing patterns change, HBS has responded to the challenges facing broadcasters and has developed a production philosophy based on the following principles:

- **Basic Feed:** All Broadcast Partners, regardless of size, have access to the high-quality Basic International Feed, (BIF)
- **Super Feeds:** HBS produces a variety of feeds as part of its Multi-Feed concept. Broadcasters have access to these feeds depending on the rights they have acquired.



The Production Plan for 2006 is based on feedback from the 2002 event – in line with HBS's philosophy of building on experience – and extensive debriefings with broadcasters. HBS is retaining many of the 2002 production innovations and has plans to enhance others:

Dream team camera crews

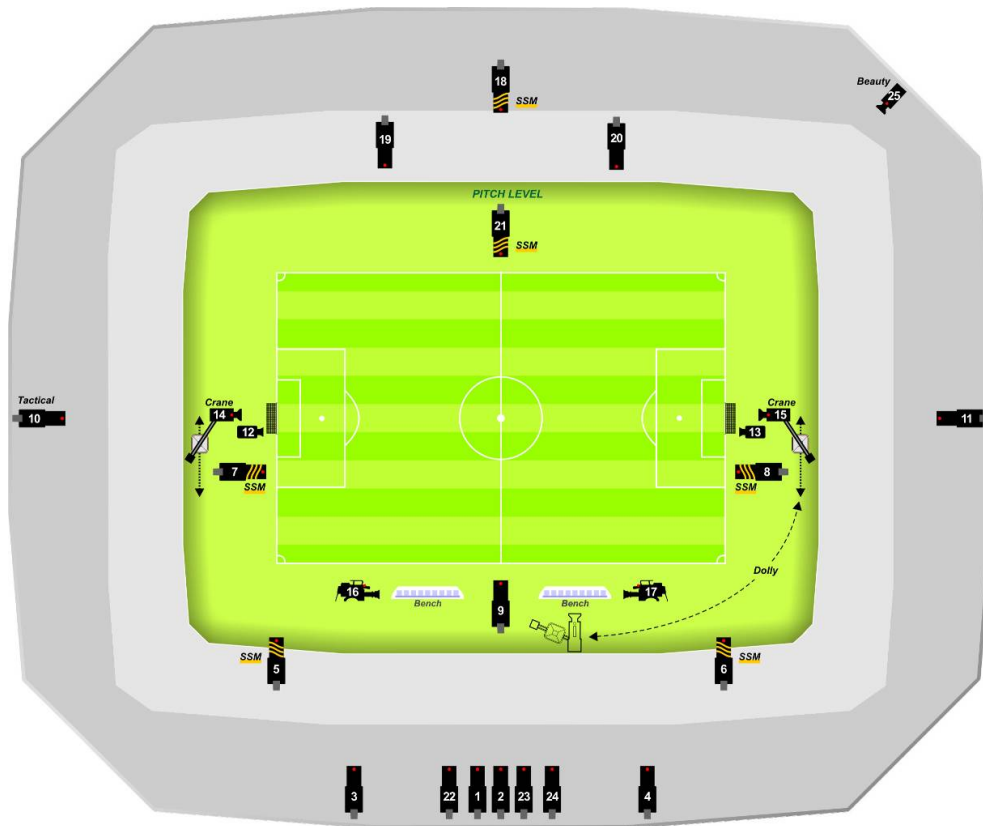
The "Dream Team" concept remains one of the pillars of the production philosophy. In order to ensure the highest quality production of all 64 matches, HBS has assembled a world-class team of television directors, with a track record in the industry. The majority of these television directors have worked for the major European television networks. During the FIFA World Cup™, they manage hand-picked teams with whom they have worked extensively in the past. HBS Directors adhere 100% to HBS production guidelines and attend specific and dedicated production seminars.

Camera positions

HBS will be using up to 25 cameras (23 + 2 player cams) around each pitch for the 2006 FIFA World Cup™ – a very high number. The maximum number used in 2002 was 23 and only for the biggest matches. The pictures will be received in the HBS Master OB Van where the producer will select and mix the chosen images, before sending the finished picture forward to the venue Technical Operations Centre, then to the IBC.

Multilateral camera placement

Match coverage uses 23 cameras with two additional cameras specifically for the PlayerCam A & B Feeds.



Design by Main Entrance Agency

Camera 1:	Elevated and positioned at the centre point of the pitch, it provides the main wide shot.
Camera 2:	Medium close-up and close-up coverage of action.
Cameras 3 & 4:	Located on the 16m lines, used to cover offensive action, including off-side calls for replays. Provide medium close-up of nearest goalkeepers and linesmen.
Cameras 5 & 6:	Two cameras, providing low-angle, super slow-motion replays of players and action.
Cameras 7 & 8:	Two super slow-motion cameras, situated behind the goals.
Camera 9:	Located at the centre line, pitch level, it provides close-up coverage.
Camera 10:	Dedicated Tactical Feed camera, normally located very high behind the left goal.
Camera 11:	Mounted high behind the right goal.

Cameras 12 & 13:	Mini-cameras placed next to each goal. They provide close-up replays of action near the goal.
Camera 14:	Crane-mounted camera located behind left goal.
Camera 15:	Crane-mounted camera located behind goal, can be moved to pitch centre.
Cameras 16 & 17:	Steadycam cameras used to cover players, benches and other action at pitch level.
Camera 18:	Reverse angle super slow-motion camera used for shots of coaches, personalities, players on the side lines, and replays of action.
Cameras 19 & 20:	Two elevated reverse angle cameras used for Team A & B coverage.
Camera 21:	Super slow-motion camera on the reverse side at the centre line, pitch level.
Camera 22:	Additional close-up camera, positioned on the main camera platform (and back up for 1 & 2).
Cameras 23 & 24:	PlayerCams A & B. Each player cam will be used to continuously follow a single player during the whole match.
Camera 25:	Provides the beauty shot, an aerial view of the stadium and if possible the surrounding area.

Multi-Feeds

The concept of different packages of feeds was developed for the 2002 FIFA World Cup™. Following its great success with broadcasters, the concept has been retained and enhanced for the 2006 FIFA World Cup™. Called the Multi-Feed Concept, it gives Broadcast Partners access to both the Basic International Feed (traditional match coverage – BIF), and a full range of Super Feeds including:

- The new Extended Stadium Feed (ESF)
- A turnkey program called the EBIF Show
- A range of Supplemental Feeds

The Multi-Feed Concept provides Broadcast Partners with extra flexibility:

- **"Small" Broadcast Partners** have access to normally unaffordable coverage.
- **"Big" Broadcast Partners** can focus their efforts and resources on producing additional features about the competition and their national teams.
- **Digital television Broadcast Partners** can broadcast several Super Feeds live, thereby offering additional channels to their subscribers.

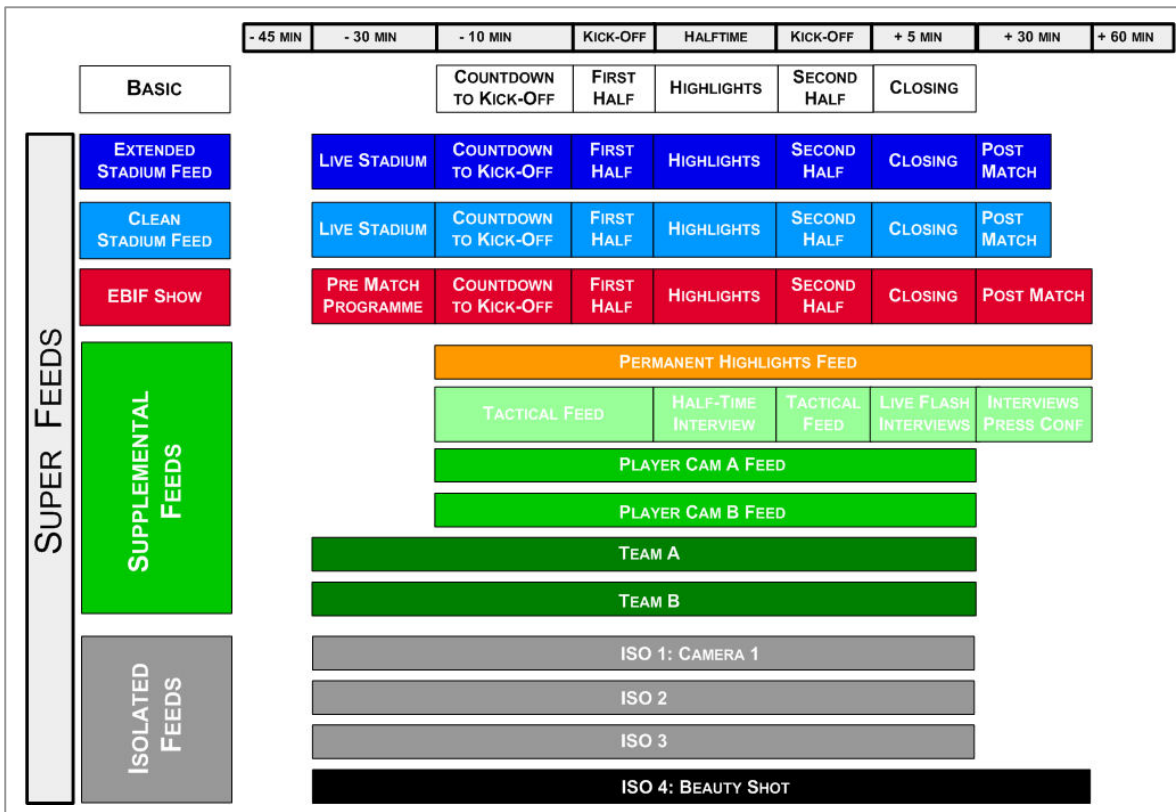
The Multi-Feed Concept benefits both analogue and digital television Broadcast Partners:

- **Pre-match:** Much more material is provided for use in the build-up to the match.
- **Live coverage:** Broadcast Partners can enhance the Extended Stadium Feed or tailor it to their audience using Supplemental Feeds.

Post-match shows: Broadcast Partners can record the Supplemental Feeds, which will provide them with extensive, extra footage. Broadcasters with highlights rights will also benefit from this additional footage, as it can be used to supplement the permanently updated highlights available via the Permanent Highlights Feed.

In 2006 there will be even more flexibility for the Broadcast Partners as they will be able to select the individual feeds that they want to use. Subject to the rights they have acquired, Broadcast Partners will have the ability to order feeds individually, rather than booking a full package as it was in 2002. In 2006, HBS will implement two new bookable services that will offer the Broadcast Partners even more flexibility and accessibility to match footage, including unseen match clips:

- HBS Media Server (storage/exchange space managed by HBS where Broadcast Partners can have access to the entire 2006 FIFA World Cup™ footage library)
- Clip Compilation Channel (access to high quality slow-motion angles not included in the main match feeds)



Basic International Feed (BIF)

The Basic International Feed will provide regular coverage of the 64 matches and will start 10 minutes before kick-off and end five minutes after the final whistle. This feed will contain the same camera coverage as the ESF/CSF and includes half-time highlights, but no full-time highlights.

Extended Stadium Feed (ESF)

The ESF (Extended Stadium Feed) is the cornerstone of the Multi-Feed Concept. It will provide live coverage from the stadium from 30 minutes before kick-off until approximately 15 minutes after the full-time whistle, depending on the activity in the stadium. Content will include live pre-match stadium colour, match coverage plus half-time and full-time highlights. A clean version, without graphics, called the Clean Stadium Feed (CSF) will also be made available.

EBIF Show

The EBIF Show is a fully produced live programme feed that includes pre-match coverage, match coverage and post-match coverage, ready for live transmission. This feed will begin 30 minutes before kick-off and finish 30 minutes after the final whistle.

There will be fixed points in the running order to allow broadcasters to switch to commercial breaks and return seamlessly to the feed. Running orders for the pre-match and post-match segments of the show will be distributed to Broadcast Partners in advance along with scripts, where applicable, on a special EBIF Show website.

The EBIF Show will include the following content:

- The pre-match segment containing a programme menu, features, live stadium colour, fans, player arrivals, warm-ups, statistics, match information, etc.
- The live match segment featuring the countdown to kick-off and live coverage of the entire match, including the half-time coverage.
- The post-match segment containing highlights, match statistics, interviews and analysis.

The EBIF Show will include a commentary guideline in English. A dedicated EBIF Show website will be available to Broadcast Partners to deliver live information on the content of the EBIF Show, e.g. adjusted rundowns and scripts. It will be produced in SD (16/9), complete with graphics and can be accessed by Broadcast Partners at the IBC only.

Permanent Highlights Feed

From 10 minutes prior to kick-off, highlights will be available on a specific channel. They will be updated after every significant action of play. These highlights will be played in a loop. At the beginning of the match, the loop is just a few seconds in length. At the end of the match, the duration will largely depend on the intensity of the match, probably from three to five minutes. Each action is identified by a minute marker.

Tactical/Interviews Feed

A dedicated camera positioned high behind one of the goals will provide a continuous wide-angle shot of the pitch, allowing Broadcast Partners to identify (and comment on) tactical situations and enhance their own analysis. After the end of the first half, the feed will include interviews conducted during the half-time interval, when available. At full-time, the feed will include multilateral flash interviews conducted after the final whistle, FIFA studio interviews and the post-match press conference.

PlayerCam A & B Feeds

PlayerCam A & B Feeds will offer dedicated coverage of players from team A and team B throughout the match. These feeds will be independently directed and will offer a shot that will frame the player's head and feet at the top and bottom of the picture.

Team A & B Feeds

Team A & B Feeds will provide dedicated coverage of the coaches, benches, substitutions, warm-ups and injuries throughout the match. These feeds will be independently directed and will be used primarily to offer a framed shot of the coach and bench throughout the match. Before kick-off they will provide warm-up and fan coverage.

Feeds Distribution Chart

16/9	Extended Stadium Feed/Clean Stadium Feed:	Available in HD and SD, both at venues and the IBC.
	EBIF Show/Permanent Highlights:	Available only in SD, only at the IBC.
	Other feeds:	Available in HD at the venue and in SD at the IBC.
4/3	Extended Stadium Feed and EBIF Show will be available in 4/3 format at the IBC.	
	No other 4/3 feed delivery.	

Widescreen 16/9 HDTV digital format

All 64 matches will be covered in widescreen 16/9 HDTV. This feed is delivered to Broadcast Partners, but the broadcaster decides its own broadcast format, according to its policy, its market and its audience. (See Fact Sheet "What widescreen 16/9 HDTV really means")

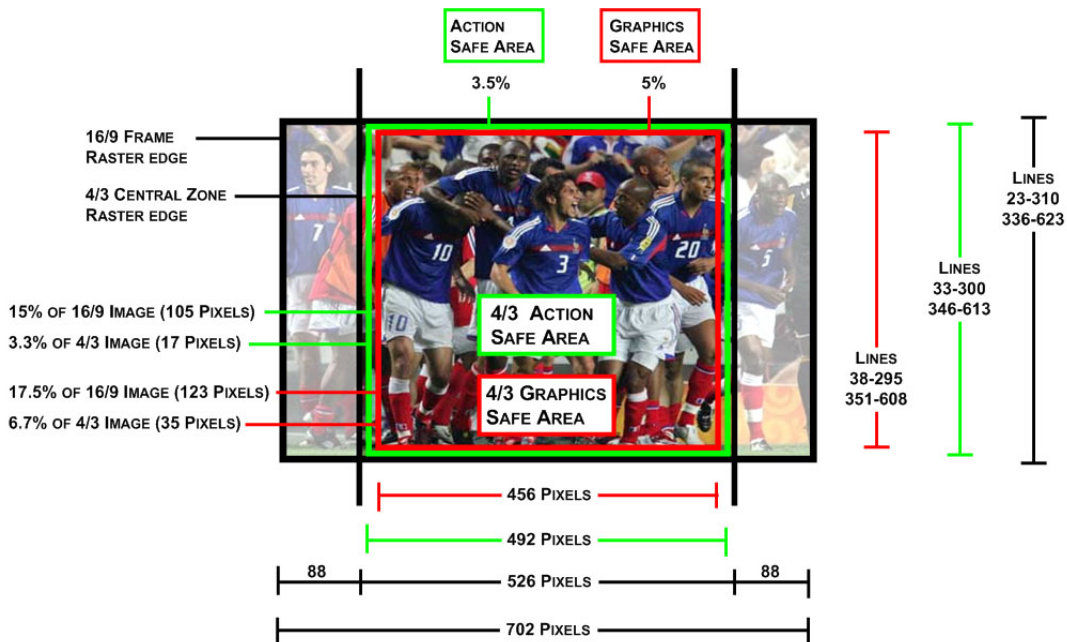
2006 will be the first time in FIFA World Cup™ history that the coverage of all 64 matches will be originated in High Definition 16/9 format.

The HDTV technical standard will be HD-SDI 1080i/50, compatible with worldwide standards. All cameras will be HD, including Super Live Slow Motion (SLSM) cameras. Each HBS OB Van will produce two outputs: HD-SDI 1080i/50 (1485 Mbps) and SD-SDI 625i/50 (270 Mbps). Depending on the operational model chosen, the OB Van will produce simultaneous parallel outputs in HD and SD, or a single HD output that is down-resolved at the source to SD. The ESF and CSF are available in both HD and SD, at the venues and the IBC.

Shoot and Protect

To ensure that viewers watching the 2006 FIFA World Cup™ on 4/3 television sets do not miss important match action, HBS production teams will shoot and protect 4/3. In other words, the main action will be framed with the 4/3 action-safe area, while the 16/9 action area will be framed appropriately. Furthermore, all HD and SD graphics will be contained within the graphics-safe area.

Broadcast Partners can broadcast in either widescreen 16/9 or 4/3, or both on separate channels. They are responsible for converting the aspect ratio of the 16/9 feed according to their specific preferences.



* Based on SDTV Pixel Count

Aspect Ratio Conversion (ARC)

The standard broadcast delivery of the 2006 FIFA World Cup™ will be 16/9 SD. However, some Broadcast Partners may want to convert this signal to 4/3 aspect ratio. Many options, such as letterbox and centre cut-out, are available for presenting 16/9 format on a 4/3 screen. This can be done easily, using an Aspect Ratio Converter.

Audio Production Plan

The audio production plan is based on the key elements successfully implemented during the 2002 FIFA World Cup™. The basic structure of the audio production plan has been simplified to make it easier for Broadcast Partners to use the basic mixed audio. For Broadcast Partners who require a more sophisticated audio selection, they will be able to receive the component parts within the simplified stream structure.

Audio Production Highlights

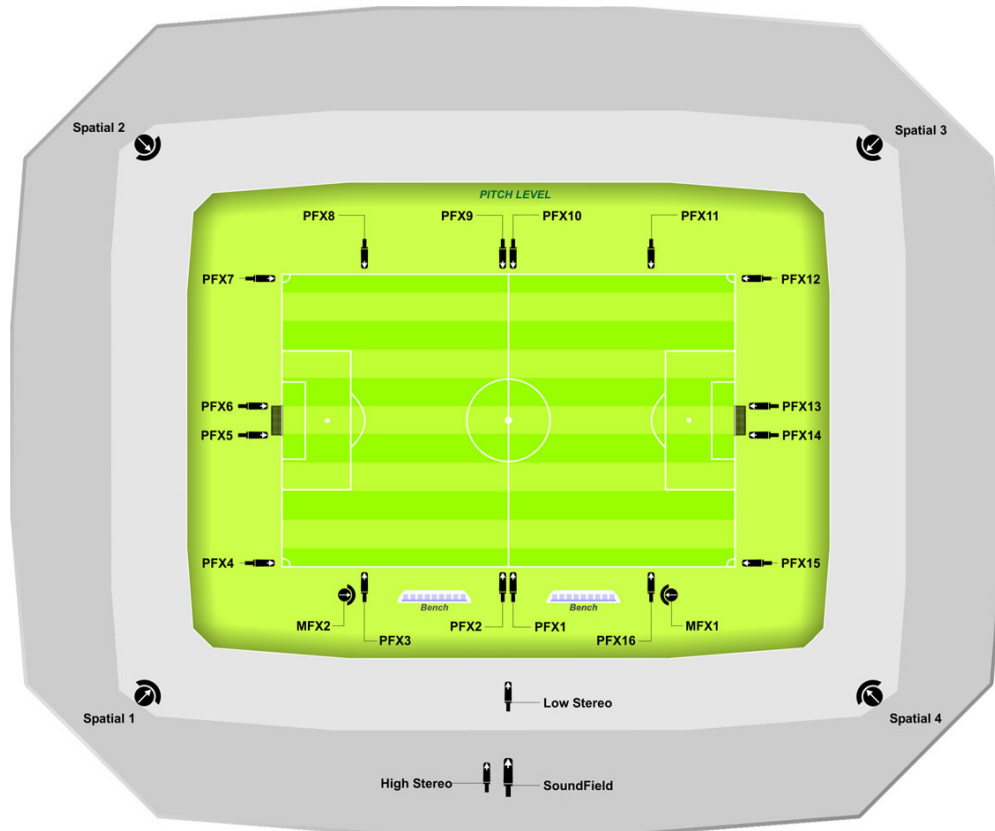
- Audio Channels 1 and 2 of each feed will contain a usable stereo feed
- Stereo RIS available on multiple feeds
- English commentary available
- Stereo TVIS available on multiple feeds
- Coded 5.1 Multi-Channel mix available via Dolby® E
- Un-encoded multi-channel feeds available
- Elemental audio feeds for unilateral surround production available

Multi-Channel International Sound (for ESF)

For the 2002 FIFA World Cup™, HBS produced un-encoded multi-channel audio. For the 2006 FIFA World Cup™, HBS also plans to produce an encoded 5.1 sound mix as well as other specific sound outputs.

The 5.1 sound mix is intended for use with the HD ESF video feed, but can also be used by Broadcast Partners broadcasting in SD. The various audio elements will be controlled and mixed at HBS control suites at the IBC to produce the Multi-Channel International Sound (MCIS). HBS Quality Control will monitor the MCIS.

Multilateral microphone placement



Design by Main Entrance Agency

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