



UNITED WORLD
WRESTLING

SPORT PRESENTATION PROGRAM (SPP) GUIDELINES

English version

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1. Introduction

The foundations of a sporting event are very similar to that of a theatrical production; the athletes are the actors, and the spectators accompany them in the course of their emotions throughout the competition. This requires a subtle balance to create an entertaining atmosphere that arouses the interest of spectators while maintaining an environment conducive to the respect of athletes and safety rules to deliver the best show.

This event service which integrates the constraints of the competition and the requirements of TV production is defined as “sport presentation”

Powerful vector of communication, the sports presentation program must be based on the values of sport, its codes and History while bringing a real touch of creativity to enhance both the spectator experience and the product delivered by the TV broadcast.

As this experience is vital to the development of wrestling, event organizers should understand the extent of the highly qualified teams and resources that are needed to achieve it.

United World Wrestling has prepared this document to assist the organizers of major events in defining a general framework and basic principles for the preparation and delivery of events.

2. Key Considerations

2.1 Event & Venue

As these guidelines are intended primarily for the production of major events, particularly world championships, it is strongly recommended to apply these methods - for most points - regardless of the level of competition.

It is equally important to consider the configuration and equipment of the venue, ideally from the venue application phase, in order to address the constraints of the sport presentation from the design stage of the project.

The technical methods necessary to reach these standards can be very expensive, so it is important to plan in advance.

2.2 Audiences

First and foremost, it is necessary to keep in mind that athletes are the priority. It is therefore essential that the sport presentation program be built in coherence with the rhythm of the competitions and the actors of the sport show. However, it is also essential to take into consideration the two audiences that the sport presentation should serve, namely arena spectators and TV viewers. Although the audience in the arena must naturally be the focus of attention, the program should also be in accordance with TV constraints. The relationship with the TV producer is essential to achieving a product that is equally consistent for both the arena and TV. The sport presentation production should always consider the aesthetic that appeals equally to the interests of these two audiences when creating its program.

The TV format is also very standardized in order to guarantee a manageable broadcast time for rights holders in each country. As sport presentation plays an important part in time management (staging the entry of athletes, ceremony, etc.), it is important to consider the expectations of TV production beforehand in order to determine the concept.



2.3 Management & key people

To develop, manage, and deliver this program, a Sport Presentation Manager (SPM) and a Floor Manager are the essential partners for successful service coordination.

This team will ensure that operations run smoothly and will interface with organizers to control the general direction and guarantee the relay of continuous information to the teams responsible for entertainment and sports presentation:

- Publics announcers
- Technical teams: video / sound / light
- Entertainment staff
- Ceremonies & protocol staff

This executive management will ensure continuous liaison with the United World Wrestling technical delegate, the director of the competition, the protocol director, and the television teams.

2.3.1 Sport presentation manager (SPM)

This position requires significant technical experience and extreme precision, but also the ability to imagine, design, and produce creative concepts in a complex environment (including the constraints of sport, protocol aspects, television, etc.).

The main duties are as follows:

- Establish and control all of the components of the sports presentation
- Determine timing in accordance with the competition, protocol, and television
- Build and direct the creation of music, video content and entertainment for the overall spectator experience
- Produce management tools (running order / script) and ensure the general showcalling of public announcers, audio, lighting, and vision operators and relay with the staff on Field Of Play (FOP)
- Ensure leadership and coordination of all the ceremonies

2.3.2 Floor manager

An experienced floor manager is a key part of the sport presentation team and must have a background in events or TV. He/she is the SPM's eyes and ears on the ground, providing a direct connection with all activities on the FOP.

The main duties are as follows:

- Assist the SPM with all aspects of program design
- Collect and prepare information relating to the sport and athletes
- Define the resources necessary for the smooth running of operations
- Ensure overall coordination for the presentation of athletes, ceremonies, and any activity impacting the Field Of Play
- Act as a direct contact with the TV floor manager, the competition coordinator, the ceremony manager, and the protocol manager
- Ensure communication during the execution of the sequences scripted by the SPM.
- Update scripts and important information for Public Announcers

These profiles require a strong adaptability and stress management ability to make the right decisions during the "live".



3. Announcers & Language Protocols

As a key element of the sports presentation and entertainment program, the announcers are responsible for creating a link between the public, the sport and entertainment content of the event.

The duties of the announcers are clear. They must communicate correct information, respect the timing defined by the SPM, and also provide added value in terms of entertainment and atmosphere. They embody the image and energy of the event because they are the only voices able to communicate with the public.

3.1 Public Announcers (PA)

Public Announcers must have good knowledge of the sport and its rules in order to provide reliable information to the public: information on wrestlers, winners, techniques, strategy, the program, etc.

PA's must have genuine entertainment capability, using their talent and personality to convey their passion and energize the audience.

The PA team should include, at minimum, two people who will serve different yet complementary roles: the Sport Announcer and the Presenter.

These two roles should be fully integrated into the sport presentation team several weeks beforehand. It is also important that they can be available in the days leading up to the competitions to take part in different preparatory duties: rehearsals, brief, meetings, scripting, installation, data system training, etc.

The profiles of the PA team must be carefully studied, selected, and approved by United World Wrestling.

3.1.1 The Sport Announcer (SA)

The Sport Announcer (SA) is usually set up next to the competition secretariat. The SA's role is to comment on everything happening on the FOP and provide the public with information about the competition.

- The SA must be experienced, speak English fluently, and have a unique, energetic, and dynamic voice.
- The SA must have good knowledge of the sport and the different types of wrestling.
- The announcements must be brief, precise, and easily understood by all.
- As several matches can take place at one time, it is impossible for the SA to comment on them all. The SA must make choices to avoid overloading viewers with information. He/she must guide the public while allowing them to choose which match they prefer to follow.
- Official announcements (match announcements, ceremony, etc.) must be made in the local language followed by the translation in English.
- All official announcements must follow a precise script, written and approved by the United World Wrestling. Live intervention during a match are up to the SA as long as it respects neutrality.
- Any changes in these official announcements must be requested in writing and will be considered by United World Wrestling before approval and implementation. If those changes happen during the competition they need to be approved by the Competition director or the Technical Director.
- The SA must remain neutral when commenting and relaying facts about the competitions. He/she is the link between the action and the public. This does not preclude highlighting and celebrating an action that is particularly well done, spectacular, or important in the course of a fight.
- The SA can not encourage the spectators to react against an athlete or a nation.



- The SA is not permitted, under any circumstances, to comment on or criticize the decision of the referees.

3.1.2 The Presenter

The role of the presenter is to draw connections between all elements of the sport presentation program in the manner of a TV show. He / she launches the topics, announces the sequences to follow, and gathers impressions and testimonies from the athletes, organizers, VIPs, etc. He / she is there to make the viewer experience the event, both overall and behind the scenes, and provide the viewers with a supplementary point of view with exclusive information only available to those in the arena.

The presenter has a journalistic profile, with good TV-Radio experience and strong adaptability. He / she is mobile in order to provide live coverage of the event, offering all types of content: announcements, interviews, backstage, etc. Interviews must be short and dynamic in order to fit into the program without interrupting or breaking the competition's rhythm.

Beyond the official interviews, the presenter can also lend a different perspective to the competition with content that is otherwise unavailable to the public: interviews in the audience, behind the scenes, educational information about the sport (challenge, weigh-in, etc.)

This person must feel comfortable in all sport areas, and be ready to adapt to any unexpected elements under the orders of the SPM and floor manager.

Although his/her intervention are free and therefore less scripted than the PA, he/she also fall under the direction and orders of the SPM and the floor manager.

3.2 Language protocol

In the context of majors United World Wrestling competitions, all official announcements must be made in two languages: the local language and then English.

It is recommended to use a bilingual PA (both in the local and english language) for more fluidity in the announcements. If this is not possible, it is strongly recommended to double the position: one for English and one for the local language.

For announcements and comments made during matches to energize the crowd or highlight a key action, the choice of language is at the discretion of the SPM and PA to avoid too much heaviness. In order to reach all audiences and not exclude foreign viewers, it is recommended to communicate in the universal language (English), on at least one third of the announcements.

At the award and medals ceremonies, dual usage of the local language and English is mandatory.

3.3 Interventions & operations

- Each session day competition must include both introducing (welcome) and closing speeches. An RF cam and giant screen are recommended to present the voices of the competition, and establish a rapport between the audience and their public announcers.
- During the qualifying rounds, the start of each match (Red and then Blue + mat designation) must be announced by the sport announcer to inform the public, highlight the wrestlers, alert the referees, and prompt the public to cheer for the athletes.
- The reference "Red" and "blue" is applied to a number of elements throughout the match including: team box, scoreboard, script, etc.
- Wrestler name protocol is to be "Red" and "Blue." The "Red" wrestler will be presented first at each stage of the presentation (entrance, mat, etc.).



- During the match, the PAs are allowed to give information in order to highlight sport facts, turns, or important decisions: falls, lead wrestlers, local wrestlers, call to the video challenge, end of match, injury, a critical situation, etc.
- The highlighting of certain matches (WC, favorites, etc.) must be discussed during a daily preparatory meeting with the competition management and the Sport presentation team
- It is the job of the PAs to prepare for their competition days, in order to guide the public throughout the day. They must also ensure they are able to correctly pronounce each athlete's name.
- During the international events of United World Wrestling, PA's must keep neutral treatment of wrestlers in order to ensure the credibility and integrity of the competition.
- Public announcers also have a role to play during the ceremonies (medal and award ceremonies). Under the SPM's orders, they must follow the schedule of different protocol steps. Before each ceremony, the sport announcer will have to confirm the pronunciation of each of the main "actors" (athletes, presenters, etc.).

3.4 Tools & information collection

Before the competition, all services of the organization should be able to offer useful facts that the sport presentation service can incorporate into the script. One of the primary functions of the sport presentation - especially through their public announcers - is to reach all audiences: both diehard fans of wrestling and novices of the discipline.

The objective of this preliminary step is to compile all information relating to the competition, for organization as well as the comfort and safety of the public:

- General information: the venue, capacity, history of the venue, number of volunteers, access and exits of the venue, sponsor area, fan zone, etc.
- Competition information: process of the competition (brackets), program, results, etc.
- Athlete information: ID card (age, size, place of residence, etc.), ranking, track records
- Marketing information: ranking partners (local + United World Wrestling), contractual announcements, etc.)
- Regulatory information: essential rules of each fight style, common and specific rules, rules for using the video challenge, etc.)
- Protocol information: typewritten information about the people likely to be interviewed or integrated into the various protocols and ceremonies: interview, titling elements, script ceremony, etc.
- Security information: security announcements implemented with the competition host site and establishment of protocol.

Note: These messages must be written in the two languages of the competition by the authorized security services and must be validated jointly by the Local Organizing Committee (LOC) and United World Wrestling. A document containing all of these safety messages must be sent to each PA and will be the subject of a specific rehearsal during pre-event technical rehearsals.



4. Music Protocol

Music coordination is one of the pillars of the sports presentation program, ensuring a sound atmosphere that is consistent with the identity of the event and its audience.

Music is the heart of the entertainment program. It sets the day's rhythm. The precision of the jingles, the background music at each stage of a match, the celebration of the winner, and music choice during dead times are all elements that contribute to the drama of the sport and generate emotional intensity.

In addition to the stages of a match, the music must also be carefully coordinated to accompany the highlights of the event and to build an atmosphere, particularly during the following:

- The door opening stage
- Waiting stages
- Competition moments
- Break times
- The presentation of the athletes
- Celebrations and important match moments (video challenges, break, etc.)
- Medals and awards ceremonies
- The sound design of the opening and closing ceremonies

This music coordination must be entrusted to a professional, an experienced music director capable of providing high quality musical selection and all of the musical tools necessary to create a unique sound environment.

It is essential to complete this work in advance of the event, in order to create and compile a cohesive library of music and sound effects for each important moment of the sport: tension, celebration, motivation, jingles to signal transitions, welcome, entertainment, ceremonies, etc.

During the event, the music director must be in direct contact with the SPM and have a direct view on the FOP in order to adapt to the competition as it unfolds.

4.1 Operations

The sport presentation service, through its music director, is responsible for researching, selecting, and designing the musical program for the competition.

The competition playlist is not restricted to international standards; integration of a local musical identity is allowed. This contributes to the cultural celebration and affirmation of the Sports Presentation Program.

The music and its lyrics should not be offensive or provocative to participating nations and spectators.

It is important to note that the music and musical direction should not take over the general atmosphere of the venue and the sound environment during the match. Music or sound effects that are too loud or overly present can cause the audience to feel uncomfortable and disrupt the atmosphere and the positive experience it is supposed to generate.

The LOC is responsible for all matters relating to copyright (music licensing requirements) and broadcast regulations applicable in its area.

4.2 Music permissions – Qualifying rounds

During the qualifying rounds, while several matches are held simultaneously on the competition mats, background music is allowed. Background music at this stage can provide a consistent structure of sound and therefore offer a positive atmosphere.



The volume of the music should not be so loud as to disturb the watching of the event and the communication of the coaches and referees.

In coordination with the floor manager, the United World Wrestling technical director must approve the volume on the first day of competition.

At any time, at the request of the SPM, sound effects may be broadcast for the following:

- To announce upcoming highlights (entry of a top seed athlete)
- To highlight specific actions (victory, challenge, etc.)
- To encourage applause and / or interact with the audience
- To introduce the speaking of PAs

4.3 Music permissions - Finals

Unlike the qualifying rounds, during the Finals only one match takes place on the Field Of Play.

Therefore, it is suggested to use a more thorough musical program during the following moments:

- Presenting the wrestlers and stage their entrance
- Intensifying the drama of the matches
- Immersing the spectator and wrestlers in a unique experience
- Reinforcing major moments in the match
- Celebrating the winner at the end of the match
- Cover the removal of the mats and the music leading to the next stage (new match or medal ceremony)

At this stage of the competition, it is not recommended to continually use music. The beauty of this stage is the match itself, to hear all of the noises and sound details (slaps, breathing, displacement, impact, etc.), as well as the encouragement of coaches and supporters, in order to express the wrestling culture of each country.

As an exception, however, music can be used during the downtime of the match, to reinforce the stakes of the match and to elicit reactions and encouragements from the crowd.

4.4 United World Wrestling sonic identity

The United World Wrestling Sonic Identity is the foundation for creating a cohesive identity for the different moments of the competition. It must be used every day of competitions as an official sound signature.

United World Wrestling provides the organizers with a broad musical foundation, to adapt for all of the main points of competition:

- Event-Filler
- General Arena
- General Events (draw, etc.)
- Video Challenges
- Happening Moments
- Trophy and Awards Lift
- Walk-On / Walk out
- Scoreboard Stings

This library is the essential base for music coordination of the different moments of the competition.

The LOC is not obligated to use the entirety of this playlist during the event. United World Wrestling allows a certain amount of free adaptation so that each organizer can personalize their own musical program. However, the LOC will have to provide the musical



plan (with the support of the director) to demonstrate its structure, elements, and the correct usage of the United World Wrestling musical signature.

4.5 National Anthems

The LOC is responsible for collecting anthems and providing them to the sport presentation team, in connection with the United World Wrestling music database. (See link : <https://unitedworldwrestling.org/governance/national-anthems-flags>)

Before any competition, each anthem must be verified by the LOC and submitted for approval to the Head of Delegation (Team Leader) of each country, who will listen to the anthem in its entirety and approve during the time provided for the reception of delegations. A list of approval signatures from each nation must be collected by the LOC.

The audio quality of each piece must be consistent and suitable for high-definition broadcast in the sports arena.

The SPM and the Music Director must have access to all audio sources prior to the start of competitions to test each song and ensure the quality and compatibility of the audio files provided.

5. Ceremonies

All of the ceremonies carry significance that is symbolic, if not even political. As they are often televised and broadcast worldwide, they must embody the values and image of United World Wrestling.

All ceremonies held during a competition must be carefully prepared. Every moment of a ceremony must be clearly written and adhered to, in order to respect the schedule established by the competition and television.

The setting up of these ceremonies requires a delicate collaboration between the SPM, its teams, the artistic teams, the floor manager, and the protocol team (United World Wrestling + LOC).

5.1 Opening Ceremony

In addition to being a requirement of protocol, the orchestration of the opening ceremony is an opportunity to bring a special touch that reflects the identity of the event.

United World Wrestling will set the date of the opening ceremony, either Day 1 or Day 2, depending on the format of the event.

This type of celebration requires particular attention to the following points:

- Honoring nations and opening speeches.
- Symbols and visual elements that leave the space of expression opened.
- TV broadcasting

In addition to its celebrative and symbolic value, this ceremony can also be of great political and diplomatic significance.

However, it is important to be as pragmatic as possible and to take into account the following major constraints:

- Integration of the ceremony at the heart of the competition (before and after fights).
- Installation of the ceremony without modifying or disrupting the technical installation of the venue.
- Restricted rehearsal time (extras, artistic, technical mobilization, etc.)

The maximum duration of the opening ceremony should not exceed 30 minutes (including speeches).



In addition, the opening ceremony must include:

- A cultural and artistic section incorporating the presentation of the flags of all participating nations (parade or video display).
- At this stage, it is also possible to showcase extras, a representative from the athletes (wrestler from the organizing country), as well as a representative from the referees.
- The presentation and installation of the United World Wrestling flag in the sports arena.
- The flags of the competition, the Olympic flags, the flag of the local federation and the host country may also be included in this representation.
- Integrate time dedicated to the athletes' representative and the referees' representative speeches. They each must be called up on stage to read their own community's statements.

Wrestler's Oath :

« I, in the name of all the wrestlers taking part in this competition, abstaining from any improper act or attitude, do hereby swear to wrestle fairly, without hatred or passion, to obey the rules, to respect my adversaries and to demonstrate the utmost in sporting spirit, with dignity and fair play.

This I swear. »

Referee's Oath :

« In the name of all the members of the officiating body, jointly and severally here present, I do hereby swear to assume my duties without favouritism or discrimination and to carry out my task with the greatest objectivity and with a total observance of the rules of refereeing and of judgment.

This I swear. »

- Speaking time including speeches in the following order:
 - 1 representative of the country (or city) host
 - 1 representative of the National Host Federation
 - The United World Wrestling President (official text) who declares that the competition will commence

To maintain the rhythm and cohesion of speaking time, each representative must receive the instruction that their speech can not exceed 3 minutes.

It is important to inform all representative about the program and its timing. Competitions can not be delayed, all officials need to be on time and respect their speaking time slot.

It is recommended to include subtitling of the speeches that will be played on the venues' screens.

Speeches translated and approved by the protocol service must be provided to the sport presentation team at least 2 days before the rehearsal day, so they are able to integrate them into the subtitles.

At the end of the rehearsal, any speech modifications must be sent to the SPM at the latest 2 hours before the start of the ceremony for correction of the subtitles.

United World Wrestling can not be responsible for any errors in the broadcasting or translation of the subtitling.

The opening ceremony will be the subject of a complete presentation (synopsis) ahead of the competition and a specific rehearsal with all of the actors involved and under the direction of the SPM.

In the case that any officials are absent for the speech portion during rehearsals,, a complete reading of each speech (with subtitles) will have to be made to time each speech.

The flag of each nation must be approved beforehand by the LOC, when registering for the competition.



5.2 Medals ceremonies

Taking place between 2 finals or at the end of the competition, the medals ceremonies are an integral part of the sport program of the Finals.

For the medals ceremonies, the mission of the sport presentation team is twofold:

- To celebrate the medalists: their results, their journey, their nation
- To be in control of the schedule of the medals ceremony to standardize the total production time of the Finals session (important for TV rights holders)

Each ceremony must take place in 5 minutes maximum and respect the following sequence:

- Pre-announcement ceremony (stand by)
- Announcement of the ceremony's start (style - category)
- Walk-in: Wrestlers + Medal Presenters
- Medal Presenters Announcement
- 3rd places call + prize giving
- 2nd place call + prize giving
- 1st place call + prize giving (and Belt if applicable)
- Anthem
- Final announcement to celebrate the winners

At the end of the anthem, the photo session begins including the following moments:

- Wrestlers in their respective places
- The 4 wrestlers in 1st place
- Winner only

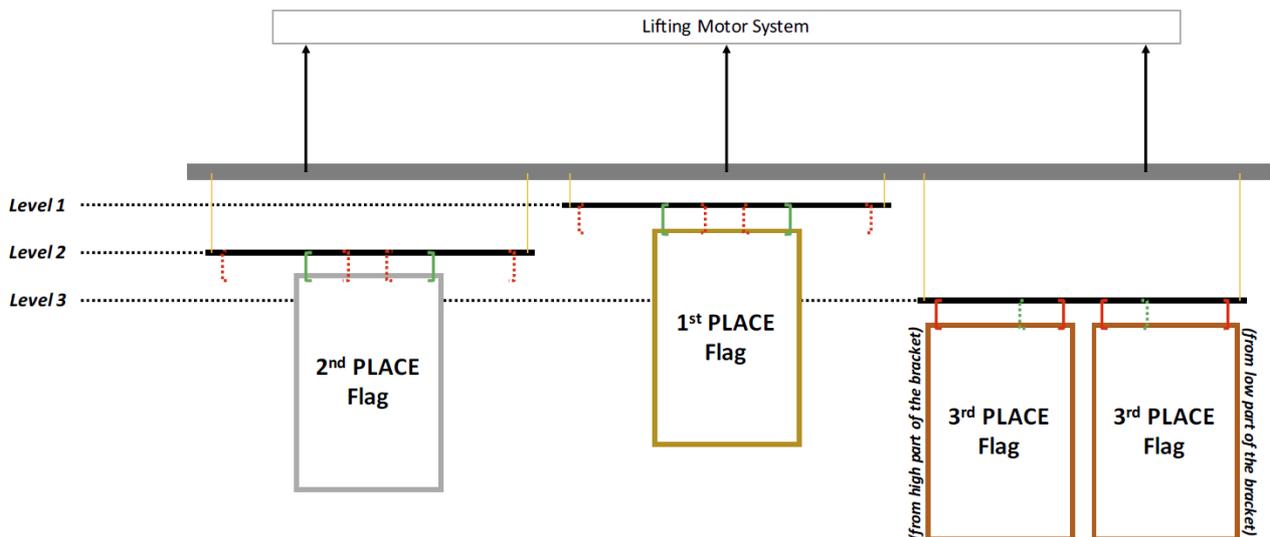
Note: At the end of each style of competition, it is also asked to organize a ceremony rewarding the ranking by team, using the same format as the individual podiums. For this, there must be close communication between the competition secretariat and protocol teams in order to communicate the results of the team ranking and inform the coaches of the appropriate nations at the end of the last final.

The following must be carefully followed:

- Athlete entry and exit should include music.
- Before the national anthem, the PA should invite the public to stand.
- At the beginning of the anthem, the 4 flags start rising and will reach their final position at most 40 sec later.



Flag needs to be positioned using the following layout:



Note that the placement of both 3rd place flags has to be in a specific order, based on the ranking given by the competition management: The athlete from the table's high bracket will have his/her flag on the left next to the 1st place's flag.

For each place, the flag system needs to be equipped for two flags. That way any tie game during the competition can be accommodated, especially for team rankings.

Vertical or horizontal flag placement are allowed as long as they follow all the flag's guidelines.

For each official podium, a detailed list must be given to all participants of the protocol after having been approved by the technical delegate or the competition manager and the LOC.

This list should include:

- Wrestlers: First Name + Last Name + Country + ranking of 4 medalists
- Presenters: First Name + Last Name + Function + Country of each presenter
- Prize: The award each presenter will give

A complete script must be provided to the Public Announcers. Under the SPM's direction, the PAs will perform the script in the two languages of the event, with the local language first.

The PAs must validate the pronunciation of each of the main participants (athletes, presenters) before each ceremony.

The medals ceremony must be the subject of a specific rehearsal that the SPM will direct and all of the participants (host broadcaster, competition, protocol) will attend.

It is also important that the press service be integrated at this stage of the event to better manage the photographers' questions when they are brought to the podium area. A dedicated press area should be set up to contain their movement and represent the space where they are allowed to be.

A specific TV zone should also be set up so that the main camera in charge of shooting the podiums is not disturbed.



5.2.1 Management of the medalists

In order to gather together the 4 medalists as soon as possible at the end of the competition, there must be close teamwork between the Floor Manager and the competition management. The competition service will gather, escort, and brief the medalists behind the scenes.

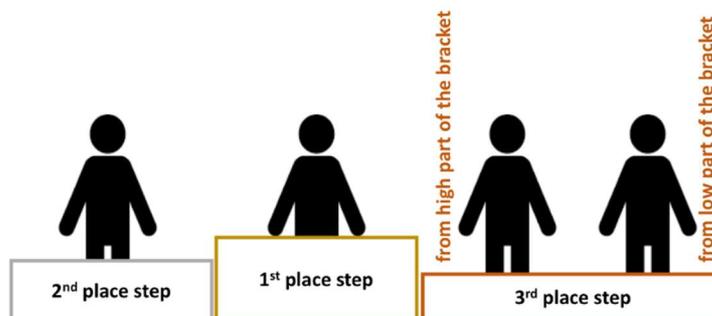
Each wrestler must receive information about:

- The official dress to respect (national team tracksuit)
- Items not admitted (flags, unofficial dress)
- His order of entry
- His finish position (stand by behind the podium)
- The exact moment when he/she should step onto the podium
- The location of the raising of the flags
- The photo opportunities to respect
- The moment to step off the podium
- The path to follow to leave the stage
- Respect for the schedule and orders of the Floor Manager, especially when exiting, to ensure the competitions are able to resume as soon as possible.

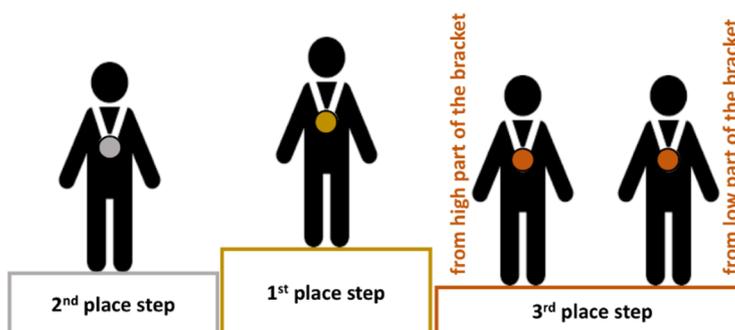
The LOC is responsible for the proper implementation of these rules and instructions.

The order of entry of the medalists will be adapted depending on the layout and general setup of the venue (gap between wrestlers vs stage for ceremony) : 2-1-3 / 3 or 3 / 3-1-2.

Positions on the podium should be as follow:



1st Position



Final Position



Note that the placement of both 3rd place athletes has to be in a specific order, based on the ranking given by the competition management: The athlete from the table's high bracket will be on the left next to the 1st place athlete.

It is also important for the LOC to provide some explanation to the coaches and handlers of the athletes. As the competition has priority, it is impossible to waste time by allowing supplementary photos with other staff on the stage or the podium (photo, selfie, etc.). The competition management must clearly explain these instructions and they must be respected.

5.2.2 Management of the presenters

In order to gather together the presenters as soon as possible at the end of the competition, there must be close teamwork between the Floor Manager and the competition management. The competition service will gather, escort, and brief the presenters behind the scenes.

The presenters of each podium must be present and welcomed in the "Podium Zone" at the beginning of the final preceding the podium.

An dedicated reception area for the presenters should be created (chairs, Live TV, etc.).

Each day, a single list describing all of the presenters for the day (identity, function, podium allotted) will have to be given to the sport presentation team at the end of the session of the qualification phases.

Any changes made to this list must be approved by United World Wrestling. A new list must be sent as soon as possible to the floor manager and the TV production so they can promptly communicate the new information to the PAs, SPM, protocol team, hostesses, etc.

The protocol service must also anticipate and ensure that the presenters have the necessary accreditation's zones to access the protocol area. Otherwise, the security service may refuse their access.

Each presenter must receive information regarding:

- Their order of entry and finish position.
- The identity and function of the grantor with whom they will be working.
- The identities of the people they will be awarding.
- The nature and order of the objects to be handed over.
- The exact moment they must go forward and award the medals.
- The exact process for putting on the belt.
- The location of the rising of the flags.
- The photo opportunities to respect.
- The moment to leave the stage.
- The path to follow to leave the sporting area.
- Respect for the schedule and orders of the Floor Manager, especially when exiting, to ensure the competitions are able to resume as soon as possible.

Traditionally, medals and belts are handed by a UWW designated person. Flowers -or any other gift- are handed by a person designated by the LOC. Any other prize given needs to be approved by the UWW beforehand.

It is customary for the gold medal to be awarded by the United World Wrestling President who can delegate this honor to senior representatives of United World Wrestling such as the United World Wrestling Bureau members.

5.2.3 Schedule

The medals ceremonies take place every day during the progression of the Finals, as follows:

- Category 1 final
- Category 2 final
- **Medals ceremony category 1**
- Category 3 final



- **Medals ceremony category 2**
- Category 4 final
- **Medals ceremony category 3**
- **Medals ceremony category 4**
- + ceremony category Team during last day of each style

This operation can be modified according to the format of the event and will have to be validated upstream by United World Wrestling in connection with the TV production.

5.2.4 Prizes

United World Wrestling requires the delivery of 2 elements per athlete: the medal and the diploma. A belt will be given to the World Champion.

The UWW is in charge of providing the World Champion's belt.

The LOC is in charge of the conception and production of the medals and diplomas. Both elements must be approved by the UWW.

The LOC is in charge of the design and production of these 2 elements, with United World Wrestling approval.

Only the medal will be handed over in the podium. The diploma will be given after the ceremony, off-camera.

Each diploma will include the recipient's name. The person assigned to the preparation of the prizes will also personalize the diplomas by writing the first name, last name, and nation of the wrestler from the known results of the finals.

United World Wrestling authorizes the LOC to add one single item to the endowment (flower, mascot, etc.) provided that it is convenient to present and does not interfere with the process.

This additional prize will have to be approved by United World Wrestling and sent to the sports presentation team as soon as the rehearsals are over.

One tray per place (3-2-1) should be provided with the endowments aesthetically arranged:

- Medal
- LOC Gift (optional)
- World champion's belt

These 3 trays must be identical. The size will have to be adapted to accommodate all of the endowments for the third place (2 wrestlers, therefore the endowment is doubled on the tray).

A member of the protocol team will have to be assigned to the preparation of the podiums and the preparation of the endowments. The LOC will be responsible for storing all of the endowments in a secure room near the protocol area.

5.3 Closing Ceremony

The Closing Ceremony is organized on the last day of competition, right after the last podium. Its duration must not exceed 15 minutes.

This ceremony has a highly symbolic function. It must be simple and quickly executed so as not to hinder the end of the event and ensure that the public stays to attend.

This ceremony will mainly feature 3 people: the LOC President, the United World Wrestling President, and a representative of the next edition of the competition.



Each of these 3 main participants has the opportunity to say a few words in order to:

- Congratulate the athletes
- Congratulate the organization
- Thank the whole organization and teams involved in the success of the event (Country, City, LOC, United World Wrestling, volunteers, etc.)
- Anticipate and make plans for the next edition of the event.

Symbolically, these 3 people also have the role of passing on the United World Wrestling flag.

The flag of United World Wrestling must:

- Be detached
- Carried by the LOC
- Handed to the President of United World Wrestling who hands it over to the representative of the next edition

The sequence of speeches must be as follows:

- Acknowledgments and words from the LOC President
- Thanks and closing of the competition by the President of United World Wrestling
- Passing of the United World Wrestling flag
- Acknowledgments and words from the representative of the next edition

Any other staging is left to the discretion of the LOC, as long as it remains within the 15 minute limit and respects the scheduled moments of the other main participants.

A specific rehearsal will have to be organized at J-1, with all participants present, and in particular the Protocol and HB TV teams.

5.4 Awards ceremonies

During the competition, United World Wrestling may be required to produce other ceremonies to reward and highlight major athletes in the United World Wrestling family.

These events can take the form of:

- Wrestlers of the Year Ceremony: rewarding the best wrestlers of the year
- Golden Whistle Ceremony: rewarding the best referees of the year
- United World Wrestling thank you / gift ceremony at the organization
- Ceremony for the retirement of international referees

The organization of these events will be entrusted to the LOC and its teams at defined times during the opening hours of the venue.

These ceremonies are usually placed during the mid-day break, between H-45 and H-30 of the start of the Finals.

The protocol format will be identical for each of these ceremonies:

- Duration: 3 minutes maximum
- Location: Podium Zone
- Presentation by the PA
- Entrance of the main participants: A representative United World Wrestling + one or more laureates
- Handover of the endowment (Likely a speech - microphone may be needed)
- Official Photo



- Exit

The endowments for these events will be planned and paid for by United World Wrestling.

All language and endowment elements will be provided by United World Wrestling to the protocol service in connection with the floor manager. These ceremonies will be scheduled and announced at least the night before by United World Wrestling so that they can be integrated with the manager of the next day.

These ceremonies will also have to be announced and integrated into the press program of the day. The management of the photographers will have to be planned. The "photo zone" rules are identical to those imposed during the medal ceremonies.

6. Wrestlers presentation

A highlight of the competitions, the entry of athletes is a major moment to celebrate the sport and create strong images for both TV viewers and the spectators in the arena.

This moment is essential to contribute to the drama of the sport. It offers a unique experience for all spectators in the stands but also the wrestlers themselves, as they are featured as real heroes of their sport.

It's a great way to capture audience attention and produce high-intensity images. The entry of the athletes must clearly be designed to serve these 2 targets: spectators and TV viewers.

This presentation requires close attention to its development, its production value (Video, Light, FX) and its entertainment (PA & Music). The presentation must represent the image and the spirit of the Wrestling family; its practitioners, its federation, a dynamic sport that is resolutely turned towards modernity.

6.1 Decorum & technical elements

The staging must make use of all the technical tools (light, video, sound), with the possibility of adding additional production elements such as:

- Decor elements to reinforce branding and event identity
- Complementary technical solutions: lights, wall LEDs, etc.
- Pyrotechnics: flame, heavy smoke, CO2 throwers, etc.
- Additional personnel: Round Girls, Squad, Escort Kids, etc.

The path of wrestlers (and coaches to their box) must be taken into account to anticipate:

- The flow and walking time
- The lighting
- Sound production
- The speaking time of the Sport Announcer
- The presence of TV cameras and internal Cameras at the Sports Presentation Program



6.2 Location & operational functioning

Beyond its technical and theatrical design, this entrance must be carefully considered and thought out to ensure the comfort of the athletes but also for the optimization of the flow, the organization of the call room, etc.

6.2.1 Entrance Corridor

This entry is the place of passage for all of the athletes of the competition. This is where they enter the arena, where they must be presented, and where they must immerse themselves in the atmosphere of the venue.

For visibility reasons (spectators, TV, etc.), it is important that wrestlers enter from one sole point for the duration of the competition.

This passage must be reserved and dedicated to the unique entry of the athletes and their coaches. Depending on the configurations of the venue and if no other technical entry is possible, an exception can be made for other groups (floor management, entertainment, etc.) but this must be managed so as not to compromise the smooth running of competitions and the concentration of the athletes.

No other group is allowed to use this entrance. Referees, VIP, press, protocol, logistics, technical, etc. all must have their own entry into the arena.

There can be no exiting at this location. At the end of the fight, the athletes must exit through the media zone

The entrance tunnel must be visible to a large majority of the spectators in the room. Its installation must take into consideration the constraints of TV (camera angles) and entertainment.

This entrance must be located near the warm-up room and have behind the scenes access to all necessary areas: heating room, Mixed Zone, toilets, cloakrooms and saunas, etc.

6.2.2 Call room

A call room, located between the exit of the warm-up room and access to the entrance corridor, should also be designed to accommodate the athletes before entering the arena. The Call room is used to prepare the next combats and athletes involved. It welcomes athletes when they exit the warm-up room until they enter the arena for their combat.

This call room must:

- Offer screens showing live TV (TV feeds) and upcoming combat programming (Data system & schedule) for the 4 mats
- Be arranged in a comprehensible way by creating as many access corridors as there are competition mats accessible (evolving throughout the day).
- Be arranged so that wrestlers in preparation can be isolated and sheltered from any distractions, so as to maintain their concentration and enter the Field Of Play under the best conditions.
- Have an ambient temperature between 18°C and 22°C without excessive drafts.

The accompaniment, calling, placement, and briefing of the wrestlers in this zone is the responsibility of the Call room manager, along with the competition services and in connection with the Floor Manager.

6.3 Presentation protocol

The entry of wrestlers always takes place in the same order: Red Wrestler, then Blue Wrestler, then Staff of each wrestler



As soon as they enter, the wrestlers must be in competition uniforms without any other superfluous items such as towels, water bottles, training jackets, music earphones, etc. All the extra items will be handed to the Basket Carriers dedicated to personal belongings. They will take the items to the mixed zone for the athletes to pick up after their combat.

It is also necessary to take into account the specificity of the event, as daily qualifying rounds and Finals do not have the same stakes in terms of designing the entry of wrestlers.

A presentation protocol must be created for each of these 2 phases, integrating light, sound, video, announcements, etc.

Each protocol must be identical for each entry, ensuring equal treatment for all wrestlers, regardless of their styles and / or categories.

6.3.1 Qualifying rounds

The wrestling program during qualifying rounds is very dense. As there are many simultaneous actions occurring on the mats, it is not possible to stage all entries at the risk of disturbing the fights and overloading the experience of the competition.

The entry process of the wrestlers must therefore adapt to these constraints.

Athletes entrance should happen right as the current match ends: As soon as both wrestlers are off the mat, the following two wrestlers are allowed to enter the Field of play (subject to the referee's presence).

In this case, no specific music is played. The music played during the qualifying rounds continues to be broadcast. The Sport Announcer, after announcing the result of the previous match, can continue with the presentation of the next match:

- Announcement of the match : mat + category
- Presentation of the Red Wrestler
- Presentation of the Blue Wrestler

At this stage, the sport announcer can also provide some additional information on the athletes (favorites, ranking, face-to-face stats, winners, etc.) to inform the public and increase their interest in the match. However, this type of info should not be systematized on each entry and should not last too long, in order to make room for the ongoing matches.

This qualifying round does not require specific staging. The entrance tunnel can, however, be enhanced with ongoing fixed lighting.

It would be a plus to use an internal camera for the sports presentation program to take pictures of the entry of the fight and support the announcements of the Sport Announcer, but is not mandatory. This use can possibly be reserved for a few important figures, to guide the spectators and break the monotony of the matches coming one after the other.

Points of Caution:

- It is important to be in touch with the referee to ensure that the refereeing team are ready when the wrestlers enter on the mat.
- It is important to be well organized in the call room and always have the next wrestler ready to enter: the fight can last 10 minutes just as easily as it can last 10 seconds (fall, wound, etc.).

The Call room manager, along with the Floor manager, is the one and only person in charge of the call room's smooth functioning. (Athletes' call, placement, briefing, entrance)

6.3.2 Finals

Unlike the qualifying rounds, the matches for medalists take place on one mat. There are no other matches occurring on the other mats, which allows a more amplified presentation for entry of the athletes. Non-used mats can be covered, so the focus is on the mats used for the finals.

Light, sound, video, pyrotechnics and other technical means - everything is possible to present and dramatize the entry of athletes, in accordance with United World Wrestling rules of presentation and following the standards defined in collaboration with the TV producer.



During the finales, the athletes presentation is as follow:

- Finale's announcement to come: Style + Category
- Hype up the moment
- Red Wrestler's entrance
- The walk to the mat
- The entrance on the mat
- Blue Wrestler's entrance
- The walk to the mat
- The entrance on the mat
- The referee's order to start the match

All entries during the Finals will be executed under the orders of the SPM, in connection with the TV producer, PAs, and the floor manager.

The entire process needs to be written out on the Finales's running sheet.



**RUNNING ORDER SPORT PRESENTATION & ENTERTAINMENT
WRESTLING WORLD CHAMPIONSHIPS - PARIS 2017
FREESTYLE WRESTLING - cat 65-70-74-97 kg**

DAY 6 - 26th AUGUST

**RELEASED ON
26/08/2017**

| CUE | ZERO TIME | DURATION | ACTION | ANNOUNCERS | | LIGHT | AUDIO | VIDEO |
|-----|-----------|----------|---|---|-----|----------------------------|-----------------|---|
| | | | | FRA | ENG | | | |
| 36 | 18:58:25 | 00:00:20 | BUMPER LUTTE LIBRE - FREESTYLE WRESTLING | | | VIDEO SETUP | On video | BUMP-03 |
| 37 | 18:58:45 | 00:01:30 | WARM UP ENTRANCE | MAKE SOME NOISE WRESTLING FANS, WE ARE 1 MINUTE FROM THE START OF THE MEDAL ROUND! + light from FANS | | ENTERTAINMENT SETUP | MC | WELCOME LOOP (GEN-02) + LIVE CAM SPP |
| 38 | 19:00:15 | 00:00:00 | STAGE MANAGEMENT > FIRST FINALISTS READY FOR ENTRANCE | | | | | |
| 39 | 19:00:15 | 00:00:20 | INTRO 1st BRONZE FINAL | DANS CETTE PREMIERE FINALE POUR LA MEDAILLE DE BRONZE EN -74KG, IN OUR FIRST BRONZE MEDAL MATCH AT -74KG | | INTRO MAPPING BRONZE MATCH | FROM MAPPING | Finale / Final - Bronze match 1 (COMP-07) + FIX -74KG |
| 40 | 19:00:35 | 00:00:20 | RED WRESTLER INTRODUCTION | EN ROUGE IN RED REPRESENTANT (PAYS) REPRESENTING ...(COUNTRY)... + (NAME) | | RED FINALIST MAPPING | FROM MAPPING | TV FEED + ISO zenithal |
| 41 | 19:00:55 | 00:00:20 | BLUE WRESTLER INTRODUCTION | EN BLEU IN BLEU REPRESENTANT (PAYS) REPRESENTING ...(COUNTRY)... + (NAME) | | BLUE FINALIST MAPPING | FROM MAPPING | TV FEED + ISO zenithal |
| 42 | 19:01:15 | 00:00:40 | CHECKING WITH REFEREE | CE MATCH SERA ARBITRÉ PAR THE REFEREE OF THIS GAME WILL BE... + (NAME) | | CLOSING SEQUENCE MAPPING | FROM MAPPING | TV FEED + ISO Zenithal |
| 43 | 19:01:55 | 00:00:00 | FIRST WHISTLE BLOWS | | | | | |
| 44 | 19:01:55 | 00:07:00 | GAME | Score, stats, keys moments... | | LIGHT SPORT MAT C | PA + MC / MUSIC | TV FEED + CHALLENGE |
| 45 | 19:08:55 | 00:01:00 | CELEBRATION | VICTORY CELEBRATION + CROWD | | CELEBRATING SETUP | MC | TV FEED (REPLAY) |

Finals presentation example



Points of Caution:

- It is important to be in touch with the referees to ensure there are referees on the mat when the wrestlers enter: approval by the TV producer.
- It is important to be well organized in the Waiting Zone and always have the next wrestler ready to enter: the fight can last 10 minutes just as easily as it can last 10 seconds (fall, wound, etc.).

6.4 TV Collaboration

This particularly intense moment must also take into account the format of TV production, in order to make the most of it: sequencing, TV titling, the rhythm of the presentation, etc.

Before the competition, it is necessary to define the precise moment that each wrestler will be introduced and presented, in order to adhere to the common production standard both for TV and the sport presentation.

During Finals, there should be a continuous link between the SPM and the TV producer.

At this stage, the SPM is under the orders of the TV producer, who is the only authority permitted to start the finals. Before each launch, the sport presentation must ensure that the TV is ready to go immediately (end of the TV highlights, referees' sound equipment, cameras in place, etc.).

Specific rehearsals have to be scheduled to define the sequencing details.

6.5 Speaker & Music announcements

The sound ensemble (PA + Music) is an essential element in creating a show for the presentation of the wrestlers.

The PA must be able to adapt to two different roles for the presentation of the wrestlers:

- Qualifying rounds: the role of a metronome to ensure the correct sequence of announcements
- Finals: the role of pure entertainer in support of the entire show

The music director also plays a central role in the finals. His / her musical programming must adapt precisely to the scripted sequence. It must provide dynamism and summon all the dramatic intensity of the match, from the moment of the announcements, during the wrestlers' entrances, and up until the first second of the match.

7. Video & Graphics packages

For the main events of United World Wrestling, the Sport presentation service must create a complete live video production for broadcast using the giant screens in the venue.

Knowledge of audiovisual broadcasting is an important foundation of the program's success.

Beyond the images provided by the Broadcaster, it is important to master the production of creative and educational content that strengthens the spectator experience and enables a better understanding of the competition.

This content must be made in accordance with the United World Wrestling event's graphics code, adapted for the various media, and in line with the technical means available.



This graphics and video content serves several purposes:

- To offer the public a high quality visual experience, in line with United World Wrestling standards.
- To support and bring together the look and feel of the venue.
- To inform and captivate the public.
- To strengthen the visual identity created by United World Wrestling (color code).
- To create brand continuity across all United World Wrestling competitions.

These graphic and video elements can be expressed using various formats:

- Giant screen
- LED ring
- LED banner
- The arch of the athlete's entry point
- Etc.

In order to guarantee the successful delivery of this content, it is essential to arrange the following for the direction of the final program:

- At least one director for the control of the content and/or the cameraman(s).
- Qualified technicians: video mixer, software & operational interface

7.1 Videos

While the live matches play an important role in the broadcast on the giant screens, there are many times when the use of video is essential to inform and entertain the public.

It is important to use these moments to communicate fundamental messages and the values of the wrestling family to as many people as possible. Major events are great opportunities to promote our champions and deliver strong messages about our sport.

There are a number of themes that can be communicated through video:

Before the event:

- Films about the host nation
- Films about the history of Wrestling (beginnings, winners, etc.)
- Wrestling in the host country: Clubs, Fans, Awards & Champions
- Educational films about Wrestling

During the competition:

- Daily Highlights
- Live cam
- Interviews
- Behind the scenes: weigh-in, warm-up, referees, doctors, entrance of the wrestlers, control room, TV, etc.

In addition, the marketing services (LOC, United World Wrestling) will make available all the partner videos and will jointly define the rules for their distribution (number of passage, share of time).



Points of Caution:

- All these videos must maintain continuity of graphic, with the signature of the event and identical United World Wrestling intro-extros.
- All those videos need to be short so they can be integrated in the program without slowing down the pace.

7.2 Graphics

Beyond the videos, other graphic tools are needed to reinforce the identity of the event and the spectator experience.

These graphic elements have 3 main function: "look & feel", information, scenography.

7.2.1 Look & Feel function

A quality event can be achieved through consistency of the media that is utilized. Screens (and other broadcast media) have an important role in the "look & feel" and help to reinforce public and media perceptions of a major event.

Beyond the aesthetic function, these elements are also valuable at certain times of the day, where the screens must be "dynamic" without having specific content to broadcast. Example: loop logo, transition (comma), welcome loop...

7.2.2 Informative function

These tools must meet the needs of all spectators, regardless of their level of expertise, addressing both the novice of the discipline as well as the expert.

These graphics can be used for:

The sport itself:

- To present the sport: information about the competition, style / category, WC winners, etc.
- To present information for the day: key wrestlers, competition overview, schedule
- To present the finals: wrestler headshot (photo + info), Head to Head, Stats

Arbitration:

- To support the phases of arbitration: announcement of challenge
- To inform about the current score(s) using a scoring data stream adapted to the format of the screens

Entertainment and general information

- To inform the spectators: promos for the official shop, program announcements (sports, signings, etc.), titling (PA, officials)
- To interact with the public: social media promo, live cam, etc.
- To distribute instructions: Safety, Transport



7.2.3 Staging function

To support the schedule of the competition:

- Countdown to the start of the competition
- Loop of the Final Announcement (category / style)
- Loop of the Medals Ceremony

All broadcast messages must be legible and easily understood by everyone, regardless of language.

The creation and production of these graphic elements must be conducted in close consultation with the United World Wrestling communication department to ensure consistency in identity with the branding of the competition.

7.3 Connections between various teams

Some of these graphics also require connection with other LOC services, including:

- Marketing: LED content
- IT: scoring, statistics, video challenge

8. Entertainment & fan engagement

Public engagement is key at United World Wrestling competitions. It must be designed from the opening until the closing of the doors.

It gives life to the event and shares emotions with the public. It also delivers beautiful images to the TV broadcast of a vibrant and passionate arena for the sport and the athletes.

Many tools can help the Sport Presentation Program in the animation of the venue and increase fans engagement.

8.1 Live cam

Beyond TV production, which focuses mainly on capturing the sport, producing your own "live" images is a major asset to reinforce the sports presentation program and put the audience at the heart of the animations.

The Live cam can't replace the TV broadcast feed and setup but it is a real asset to deliver images directly for the public present in the venue (Vs the telespectator's interest served by the TV director).

Throughout the day, these cameras are at the service of interaction and different sequences written in the running order of the day.

These cameras capture:

- The interventions of the PAs, allowing the public to experience more proximity during with them during their speeches but also during the interviews of the athletes or personalities;
- Animations and "backstage" images to diversify the content offered on screen;
- Capturing images of a match not covered by the TV production.



These cameras can also involve the audience by showcasing them on screen in the venue (In Picture In Picture, focus fans / personalities, games / contests, etc.).

Involving the public with this tools can be used at any point: Kiss Cam, Dance Cam, Muscle Cam, Fan Cam, Show Your Colors ... so many additional graphic elements that enhance the tools available to the Sports Presentation Program.

In addition to the TV footage, recording these sequences will build an ongoing video archives: partners involvement, best of the event, highlights for broadcast...

The SPP must have its own network of cameras, in connection with the director and the SPM. Dedicated camera crew must be in place. They must be experienced, have knowledge of the sport and be aware of the constraints of working on such event.

The direction of these "SPECIAL CAM" requires excellent communication and the involvement of the entire SPP chain: Floor Manager - SPM - Director - Camera Operator - Dir Musical - PA.

All these sequences must be scripted and rehearsed before the event.

8.2 Social Medias

The public has become more demanding since the uprising of the digitization of sporting events. They want to be taken along from start to finish in their spectator experience. They want to be able to follow everything that happens, on and off the "field" while enjoying the "live" atmosphere offered.

Beyond what can be offered to the public in terms of sports presentation and animation, the pace of competitions is favorable for interactive animations that place the public at the heart of the action.

Social networks like Twitter or Instagram have become essential to engage the public and offer the option to interact.

The Community Wall is an excellent tool to offer. The public gets the opportunity to share their experience, comment, take photos and share their moment of glory during the event.

Reaction, photo, selfie ... so much information easy to get and share in the venue. Not to mention the ability of these networks to bring the event out in the world ... via individual spectators' networks.

All these solutions are opportunities for the partners to sponsor those animations at the heart of the event.

The use of social networks implies a certain rigor in the moderation and treatment of incoming media. This management must be ensured by a qualified and experienced person with the social medias.

It is also important to set a simple, precise and universal #HASHTAG in agreement with all the other communication tools of the event.

8.3 Live Performance

United World Wrestling allows the LOC to offer "Live Performances" to enhance the live emotions for the spectators.

The following types of animation reinforce the human connection with the viewer and transmits a unique energy that only the live can offer:

- Live music : local band, marching band,...
- Artistic show
- Entertainment staff : mascot, squad

The creativity of the Live performances has no definite boundaries as long as it meets the following criteria:



- Consistency with the event and values of United World Wrestling
- Relevance to the local culture and the different cultures represented
- Relevance with the sport
- Relevance with the crowd
- Integration in the event and the competition

These interventions must be precisely scheduled and framed to respect the constraints of sport, TV, the venue and the wrestlers.

All of these interventions must remain under the control of the Floor Manager, the only person authorized to let the speakers come forward following the running script, respecting timings of sections and using the available areas.

Beyond the "Human" performances, the technique of the venue can also be used to enhance the "LIVE" experience by creating specific light show or use innovative technical video solutions such as LED or video mapping.

8.4 Fans activations

The spectator experience can also be complemented by setting up specific animations for fans.

Turn spectator in actors by offering simple and fun activities, generally related to the sport. This type of animation is often offered to the event's partners to involve them, promote them but also to offer additional marketing and visibility tools.

8.4.1 Off-court activities & side events

The following type of entertainment promoting wrestling and offer animations to fans but also to VIPs and partners are authorized by United World Wrestling:

- Installation of a partner village in the corridors of the venue: stands, shops, demo, test, ...
- Organization of signing sessions
- Design of a space dedicated to the discovery-initiation of wrestling: "Wrestling Experience"
- Creation of a fanzone in a side location
- Draw for the public attendees
- VIP Gala Night with athletes and local celebrities
- Etc.

8.4.2 On-court activities

Any other type of animation involving the crowd or including event's partners in any shape or form need to be approved by the United World Wrestling beforehand :

- Sponsors operations taking place on the field of play or in the stands
- Contests involving the crowd
- Etc.



UNITED WORLD
WRESTLING

OPERATIONAL REQUIREMENTS





1. Process & production tools

The implementation of all the elements mentioned above requires special expertise due to the highly specialized technical framework exceeding the traditional knowledge of the organizing teams committee and / or the federation. The success of the program requires an important phase of preparation and coordination with the various services (competition, TV, protocol, IT, logistics ...) to precisely orchestrate complex elements. Great rigor needs to meet creativity of each teams to deliver ceremonies and enhance live spectator experience.

It is strongly recommended to use a specialized company that will provide its expertise to design, produce and deliver quality services with precision and professionalism. The sporting presentation is one of the keys of success of an event because it impacts all the parties involved (athletes, spectators, media, competition ...).

It is important to be aware that this service requires significant human, technical and artistic resources. It is therefore essential to allocate the financial resources accordingly to achieve the desired success.

1.1 Planning & collaboration

In accordance with United World Wrestling, the organizer must follow a preparation plan that allows all the services concerned to voice their needs and constraints, in order to define the sports presentation program (ceremonies included) to implement it in the best conditions possible.

The following schedule defines the main steps to be taken with all the departments involved to ensure a good deployment :

- **At least 6 months before the event:** Consultation and selection of the agency and / or resource key members (Sport Presentation Manager / Floor manager) who will be in charge of the development of the concept until the operational development.

Note: a specialized agency for ceremonies (opening / closing) can be chosen but it will have to be supervised by the team in charge of the sport presentation to ensure a perfect coordination between all services.

- **4 months prior to the event:** The agency and / or managers must be able to present their general vision of the program to LOC and United World Wrestling as well as the key elements (concept, ceremonies, advertisers, team sizing, technical implementation, planning ...)
- **Between 100 days and 30 days prior to the event:** Managers and their teams will meet the different departments involved to ensure proper coordination:
 - **Competition**
 - Approval of the match schedules by day, style and category...
 - Athletes competition flow in warming room, call room and field of play
 - ...
 - **Protocol**
 - Approval of the control process for hymns and potential representation of each nation (flag, political representatives ...)
 - Presentation of the action plan for medals ceremonies integrating the different "actors", the specific running script, the resources (manager, hostesses, logistics, flags ...)
 - Approval of the opening and closing ceremonies' scripts
 - Approval of the scripts and the precise procedures of the ceremonies
 - **TV production**
 - Approval of the typical running script of each day with a focus on ceremonies
 - Establishing of a typical athlete presentation on Finals
 - Establishing of the streams distribution (audio / video) between control room SP & TV compound
 - Presentation of lighting shoot plan and staged steps (entrance, mat, stands, etc.)



- **Marketing / Communication**
 - Establishing broadcast media and voice shared space between local sponsors / United World Wrestling sponsors
 - Establishing and validating content dedicated to video media
 - Activation of partners having a direct impact on the sports presentation program (eg interactive branding operation or social media)
- **IT**
 - Establishing the usage protocol of the video challenge for venues' screens
 - Establishing scoring boards
- **Logistic**
 - Establishing of the chronogram of assembly and disassembly in the respect of the constraints of other sectors
 - Accreditation process for teams dedicated to the program (coordination, tech, artists ...)
 - Identification of production needs (production office, changing room, catering and parking staff, ect.)
 - ...
- **10 days before:** Delivery of production tools (running script) and video content for approval by the various services

1.2 Running order & scripts

No International sporting event can be conceived without a precise progress of its programs of presentation & entertainment : interactions with the public, audio and visual creative directions, valorization of the highlights, enhancement of the sport's storytelling, speeches, showcasing of partners and their activations, ceremonies, etc.

The running order is conceived before the event and constantly adjusted daily. It is entirely written and rehearsed. It takes into account the blocks of time, place and action of the event, the traditions and rules of the sport to never compromise athletes' performance while ensuring the best experience for spectators.

In order to guarantee a smooth unfolding of the running order and each block on time, all sporting and non-sporting information must be integrated into the running order which will constitute the central working document for all the teams related to the program's production.

The sport presentation team and other services must be able to foresee and understand the overall concept, their own involvement and what is expected of each of them.

The running order must be built including the following elements:

- **Cue sequence** : Each cue allows the Sport presentation Manager (or his script/showcaller) to communicate with the whole team about specific sequences to follow as well as allowing him/her to easily skip an item to another depending on the time available. This cue number must allow to cut out blocks if time is too short between 2 scheduled sequences.
- **Start time & Duration:** These two elements establish the time at which the sequences must begin and their duration.
- **Action & summary script for announcers:** It should clearly lay out the sequences for both announcers and technical teams.

In the case of a sequence exclusively intended for public announcers, this must be a simple summary that can then be developed in a script exclusively dedicated to PAs. Some sequences require a full scripted copy, especially for all sequences related to the protocol. Each ceremony (opening, medals, awards, closing) must have their own running orders integrating the complete script for the PAs.



- **Sound and vision feeds:** These elements will allow the technical teams to identify the codes by the technical teams in the fields of sound, video and light:
- **Audio:** announcements, music, interviews, crowd interactions...
- **Light:** full sport setup, entertainment setup, wrestler entrance, celebration...
- **Video:** TV feed, dedicated camera feed, sponsors announcements....

For a better understanding, the sequences must be coded so the showcaller / Sport Presentation Manager can call them easily. This codification must be summarized in a central document for each sector.

This running order established by the sport presentation team must be designed and validated in close collaboration with the competition, broadcast, marketing and protocol services.

The SPM must organize a daily meeting with the United World Wrestling supervisors (if applicable) to go over the main points of the day and use the running order as the base document for each meeting. These meetings are particularly needed the days ceremonies are on the schedule.

Any significant change during the "live" must be validated with the TV delegate and / or United World Wrestling supervisor (if applicable). Any major change live during the event needs to be approved by the UWW TV manager and/or the UWW supervisors, in accordance with the UWW Technical Director.



**RUNNING ORDER SPORT PRESENTATION & ENTERTAINMENT
WRESTLING WORLD CHAMPIONSHIPS - PARIS 2017
FREESTYLE WRESTLING - cat 65-70-74-97 kg**

DAY 6 - 26th AUGUST

**RELEASED ON
26/08/2017**

| CUE | ZERO TIME | DURATION | ACTION | ANNOUNCERS | | LIGHT | AUDIO | VIDEO |
|-----|-----------|----------|---|--|-----|---------------------------|---------------|--|
| | | | | FRA | ENG | | | |
| 1 | 09:00:00 | 00:30:00 | WELCOME SEQUENCE | | | WELCOME SETUP | Playlist Hits | WELCOME LOOP (GEN-01 + 02) + AHA marketing |
| 2 | 09:30:00 | 00:00:00 | H-30 BEFORE FIRST MATCHES | | | | | |
| 3 | 09:30:00 | 00:07:00 | AHA MARKETING | | | VIDEO SETUP | Playlist Hits | AHA MARKETING |
| 4 | 09:37:00 | 00:06:50 | MUSIC PRE GAME | | | WELCOME SETUP | Playlist Hits | WELCOME LOOP (GEN-01 + 02) |
| 5 | 09:43:50 | 00:04:15 | SPONSOR ADDS ROLL TUNNEL #1 | | | VIDEO SETUP | On video | TM_CO |
| 6 | 09:48:05 | 00:04:35 | MUSIC TOP HITS (STARTING WARM UP) | | | WELCOME SETUP | Playlist Hits | WELCOME LOOP (GEN-01 + 02) |
| 7 | 09:52:40 | 00:00:20 | BUMPER LUTTE LIBRE - FREESTYLE WRESTLING | | | VIDEO SETUP | On video | BUMP-03 |
| 8 | 09:53:00 | 00:03:00 | OPENING SEQUENCE Script #1 | PRESENTER (EN/FR) + MC | | WELCOME SETUP | Announcers | WELCOME LOOP + LIVE CAM SPP |
| 9 | 09:56:00 | 00:02:30 | PEDAGOGICAL VIDEO FREESTYLE WRESTLING | | | VIDEO SETUP | On video | PEDA_VID_FW |
| 10 | 09:58:30 | 00:00:30 | WARM UP ENTRANCE | MC // WARM UP FANS PLAYER ENTRANCE IN 1 MIN | | ENTERTAINMENT SETUP | MC | WELCOME LOOP (GEN-01 + 02) + LIVE CAM SPP |
| 11 | 09:59:00 | 00:01:00 | MUSIC WARM UP TBD | | | LIGHT SHOW FIRST ENTRANCE | EPIC 1 | LIVE CAM SPP |
| 12 | 10:00:00 | 00:00:00 | STAGE MANAGEMENT > FIRST MAT READY FOR ENTRANCE | | | | | |
| 13 | 10:00:00 | 00:02:00 | WRESTLER'S WALK IN | NOW WRESTLING ON MAT A, IN RED, REPRESENTING ... (COUNTRY)..... (NAME).... IN BLUE, REPRESENTING ... (COUNTRY)..... (NAME).... | | ENTRANCE WRESTLER | EPIC 2 | TV FEED OR LIVE CAM SPP |
| 14 | 10:02:00 | 00:00:00 | START COMPETITION | | | | | |

Example of running order



1.3 Rehearsals

In order to professionally orchestrate all the elements composing the sport presentation, it is vital to organize rehearsals taking into account the competition schedule.

Light encoding may require night work to avoid disrupting operations during the day, it is essential to schedule rehearsals for key sequences. Rehearsals that do not impact other services must be made under the supervision of the SPM. However, a day before the start of the competition, it is essential to plan the following rehearsals in the presence of the TV producer, the protocol manager and the competition manager:

- Aspects of a combat presentation in a qualifying round or repechage round
- Aspects of a combat presentation in a final
- Medals ceremony
- Walkthrough of the opening ceremony

All rehearsals must be done prior to the event by the sport presentation team (including the announcers) and only after those a full dress rehearsal with extras to simulate the actions of the athletes and in the live conditions should be done.

Note: The closing ceremony must be rehearsed with all the services involved. Given its position in the schedule of competitions, it is recommended to organize a rehearsal the day before the actual ceremony.

2. Staff requirements

The sport presentation team is responsible for the design and implementation of all the technical, technological and artistic aspects of the event's production. They must control the staging, music, audio and video, the animation of the FOP, as well as the ceremonies to produce each day.

Such setup can not, under any circumstances, be improvised. It requires highly qualified team member for each position with a strong background in the production of sports events and ideally a knowledge of wrestling.

Beyond the Public Announcers and the management team (Sport Presentation Manager / Floor manager), it is necessary to define a complete organization organigram that will guide the operations. This organigram will be completed by a technical support team, usually from the venue, to ensure the proper operation of local venue existing equipment and its functioning. Under the floor manager's responsibility, the FOP team is also put together according to the scale of the entertainment program (artistic management, public interactions, mascot ...). A specific team is recommended to ensure the production of the opening and closing ceremonies (if applicable).

The key resources needed for the production of the event are as follow:

2.1 On control room

Sport Presentation Manager SPM : See definition at 2.3.1 of the UWW Guidelines. Depending on the event and the amount of steps in the program, the SPM can get help from a script to call out sequences or a show caller assigned to prepare and give specific orders for each step and to each team member.

Video Director: He/she is in charge of the distribution of all video assets made prior to the event for the venues screens. He/she also cuts between various feeds available through the broadcaster, the video challenge master feed and potentially the scoring datas (usually distributed on a dedicated support). Finally, and for an optimal video feed, he/she will have to direct the camera crew dedicated to the internal program.

Music director: In connection with the sport presentation manager, he/she ensures the musical direction before the event and is the guarantor of the general musical identity of the event during it. This person must understand the sport, adapt constantly to what is happening on the mats and also be able to deal with the pressure during key moments (anthems, entry athletes, ceremony ...).



Note: For budgetary reasons, it can often be tempting to assign this task to one of the public announcers. We strongly advise against that option on major events. Splitting functions remains the key to a successful team. Similarly, it is not recommended to assign the musical direction to the sound engineer.

Audio engineer: He/She ensures the mix of audio sources (PA, music, videos ...) in the arena as well as supervising intercom needs between the entire production team and the connection with the OB Van (script TV). He/She is supported by a team to ensure the daily functioning equipment and the maintenance of the sound system and the equipment installed for the operation (RF microphones, ear monitor, intercom ...)

Light designer: In the design phase, he/she will be responsible for carrying out technical studies to comply with the requirements of sport and television (see next chapter) but also to design the show. While keeping in mind the overall look & feel of the arena because the light design is impacted by it.

In addition, the technical support team must be chosen according to the degree of difficulty and the technical equipment in use.

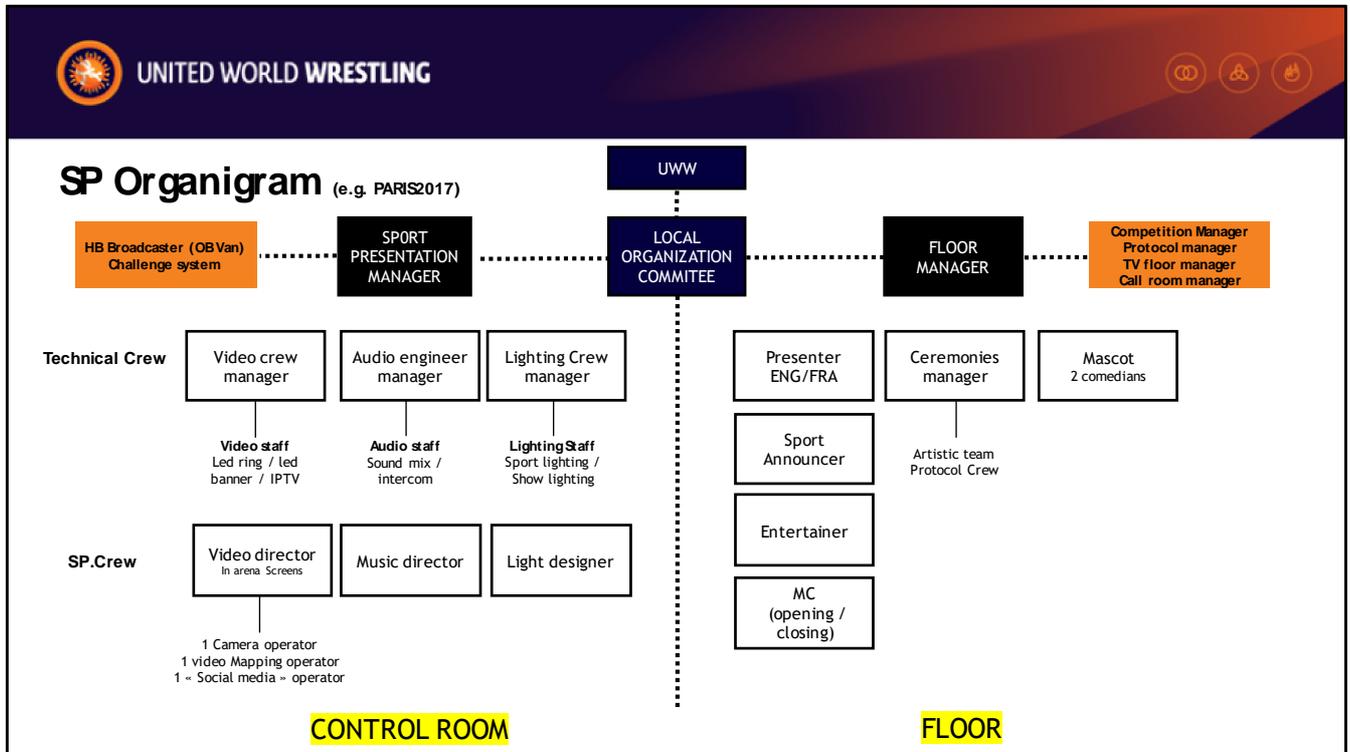
2.2 On Field Of Play

Floor Manager: See definition at 2.3.2 of the UWW Guidelines. Depending on the event and the amount of steps in the program, the Floor Manager can get helped by added assistance (runners) capable of handling specific part of the program on the competition area and in backstage. All under the Floor Manager's direction: animation, protocol, sport, call room, logistics...

Ceremonies manager: Supporting the floor manager, this person can come directly from the LOC to facilitate protocol stages. However, someone needs to be dedicated to this function to ensure the overall coordination of all protagonists (Athletes, presenters). The Sport presentation team will take care of the orchestration and its staging in relation with the TV production and the protocol team with the help of the the hosts / hostesses.

In addition, the FOP team member must be chosen according to the actions to be coordinated (entertainment, mascot ...) but also according to the resources demanded by the competition sector for the management of the call room and the protocol sector for the management of ceremonies.

Generally and to calibrate the staff level, it is necessary to take into account the amount of hours daily to ensure a continued functioning without discontinuity.



Example : Sport Presentation Organigram (e.g. PARIS2017)

3. Technicals requirements

3.1 Lighting

On top of providing lighting conditions needed for the wrestlers good performances, the lighting design enhance the sport for TV broadcasting and spectators in the venue by installing a controlled atmosphere (public area / show).

The staged lighting showcases the layout of the venue, the set design, dresses the space, with a personalized light show adapting to the event's tone.

The light setup is one of the key elements of the success of an event. The stakes are high for the competition, for television and for the quality of the show offered to the spectators.

Overall, the light design must integrate the main objectives of the sport presentation:

- Focus on the competition and center the attention of the spectators on the playground
- Stage the wrestlers' presentation and entry into the arena
- Contribute to the storytelling of the event (beginning and end of match)
- Reinforce animation sequences, along with sound design as well as creating interaction with the audience
- Set the tone for all the ceremonies.

Before coming up with any artistic creation for entertainment purposes, it is essential to meet the conditions set by United World Wrestling and TV production to ensure the following 2 fundamental principles:

- Allow athletes to fight in the best conditions and referees to be able to make the right decisions
- Allow media (TV / photographers) to capture the sports show with adapted lighting that can meet the highest quality requirements (HD production, eventually 4K)



The following prerequisites must be guaranteed by the LOC and will be given special attention by the TV broadcaster and our supervisors both before the event (study of plans and equipment) and on site.

3.1.1 Measuring principles

Vertical illuminance (EV) and horizontal illuminance (EH) are the two criterias to consider when establishing image quality.

Wrestling being a sport captured at 360 °, it is essential to have the best possible homogeneity on all the measuring points positioned on the mat.

Vertical illuminance (EV): A sufficient contrast between the 2 wrestlers is necessary to clearly identify them. This contrast will only be good if there is enough vertical illuminance. For television broadcasting, this criteria is essential to ensure quality HD recording and especially on the axis of the main camera, as well as for slow-motion.

Horizontal illuminance (EH): This value measures the amount of light falling on the wrestling mat. The mat being the main part to light (like a boxing ring) and captured by the TV broadcasting, it means this value must be as homogeneous as possible over the entire playground and the ratio between the average of the horizontal illuminance and the average of the vertical illuminance must remain as close as possible level. Lighting on the horizontal plane allows the eye to adapt to the overall mood. It is important to create a background and depth of field for the footage.

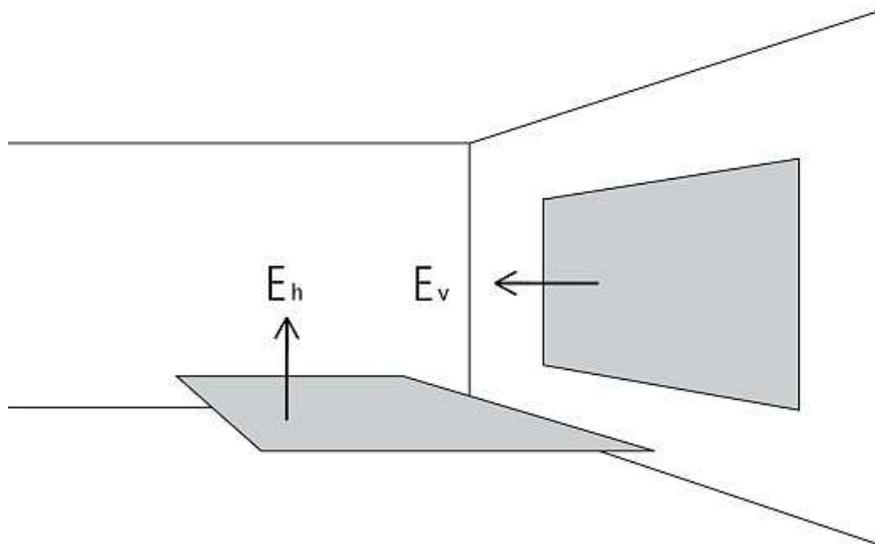


Illustration Ev and Eh notions

3.1.2 Illuminance level & uniformity

The following criterias define the expected requirements for any event involving TV broadcasting. More than the overall perception of the spectators naked eye, the TV cameras are much more sensitive and requires a perfect homogeneity.



| Vertical Illuminance EV (4 main directions camera) | | | Horizontal Illuminance EH | | |
|---|----------------|----------------|---------------------------|----------------|----------------|
| Average (lux) | U ¹ | U ² | Average (lux) | U ¹ | U ² |
| | Min/max | min /average | | Min/max | min /average |
| 1700 | 0,7 | 0,8 | 1500 to 2500 | 0,7 | 0,8 |

$$U^1 = \frac{\text{lowest illuminance}}{\text{Highest illuminance}}$$

$$U^2 = \frac{\text{lowest illuminance}}{\text{average illuminance}}$$

These values must be calculated on any measuring point (grid point) of the playing area represented by the 12X12m mat.

Note: The measurement of the vertical illuminance is to be considered at 1.5m from the ground. The measurement of the horizontal illuminance is calculated on the ground (on the mat).

3.1.3 Lights position

In order to avoid glares or shadows, it is necessary to factor the position of the lights, their height and their direction. To avoid these issues, place the lights in a geometric way by calculating the necessity to cover the 2 following main configurations:

- Qualifying rounds: General lighting located on the outskirts of the arena to illuminate the entire competition area.
- Finals: Specific lighting that guarantees the expected requirements by refocusing the light power on the 12X12m playground.

Although there is not only one option (depends on the arena's configuration), it is recommended to have 3 levels of light positions to be used during the 2 phases.

Level 1

- Position : around the highest stands
- Distance : Over 50m away from the mats (mainly the central mat)
- Light cone angle : 12 / 25° (Narrow beam)

Level 2

- Position : Above and around the mats
- Distance : Between 20 and 50m
- Light cone angle : 25 / 40° (medium angle)

Level 3 (Finals)

- Position : around the final mat and ideally on a circle of at least 16m in diameter
- Distance / height : Between 10 et 20m
- Light cone angle : 40 / 90° (wide angle)

The competition area requires 360 ° vision and the absence of shadows for the media, it is recommended to have 60% of the light sources on the side of the main camera and 40% of the opposite side.



3.1.4 Color appearance and color rendering

Good color perception is really important for the setup. If variations are acceptable in the venue, they are much less so for the TV broadcast.

The source lights must have a rendering color index of at least Ra 80 and a color temperature between 4000K and 6000K (maximum average +/- 500k).

Color temperature variations can create flicker effects not visible to the naked eye but really visible on ultra-slow motion footage due to the camera shutter speed being faster than the light cycle. To avoid this phenomenon, it is highly recommended to use flicker-free machines. Recent technologies such as the LED guarantee flicker-free lighting.

The light setup requested must be provided throughout the day of competition as soon as there is a match on one of the mats. However, the switch between competition lighting setup and entertainment light show (spotlight) is recommended for the phases of entertainment as long as the sport lighting system allows instant switch back. During the walk-in, the athletes need sufficient light from follow spot lights or a hall of light to guarantee his visibility on the TV broadcast.

3.1.5 Others zones

Although it is recommended to focus the light only on the combat zone and its direct surroundings (coaching benches), it is strongly suggested to light the first 10 rows of the stands with a value of 15 to 30% of the average lightoff the combat zone. It is useful to simply have a diffuse lighting and colorful (wash color) to perfect the look & feel.

During the door opening and exit phases, more intense lighting is necessary to ensure the safety of the public.

In addition, the space dedicated to the ceremonies protocol must also meet the same expectations as the FOP to ensure optimal TV broadcast.

3.1.6 Process

In order to deliver the best results, the LOC must provide a light sketch prior to the event. It should follow the principles of implantation according to the floor plan factoring the type of machine and their quantities. The Shoot will also evaluate the light output according to the 2 values (EH / EV) and a grid point every 2m.

On site and immediately after installation, measurements must be made with a lux meter and ideally with a spectrophotometer for color rendering and color temperature. The flicker factor must finally be taken into account using a flicker meter.

3.2 Videos

The live atmosphere experienced by the spectator on site has no comparison with watching a competition on TV as long as it meets visual comfort standards for the spectators in the stadium. The content produced and broadcasted on LED screens participates in the spectator's experience.

The Arena configuration requires various axes of vision to offer each spectator the opportunity to follow the competition, the score and the content on screens.

3.2.1 Videoboard / Scoreboard

The use of videoboard is essential for continental and world championships to ensure a quality spectator experience.

The number of screens, their size, placement and quality must be thought out before the competition according to the United World Wrestling Guidelines to ensure great visibility for all the spectators.



In addition to the screens dedicated to content (TV signal, pre-produced elements, internal cameras, etc.), a screen can also be assigned to feature scoring of different mats. Nevertheless, it is essential to have scoreboards installed on the edge of each mat on the opposite side of the main camera axis

Note: In addition, led banners can be used on the floor or within the arena (ledring). The direct off-camera level can be used in a simple informative and look & feel function. If the led banners are visible on the TV footage, there will be marketing agreements for the distribution of shares between the various ranks of the partners.

3.2.2 Sources

a. TV Broadcasts feeds

The TV production will provide at least a clean feed HD (SDI or Fiber) to be broadcasted on the venue videoboards. In accordance with the TV production, there is the possibility to have isolated cameras (Iso feed) such as a beauty cam or zenithal cam. In the control room, it can also be beneficial to have the international signal with graphics (dirty feed) so the team can see how the TV broadcast looks like.

These sources are delivered by the Host Broadcaster at OB-Van level or at the commentary positions. The sport presentation is in charge of routing the signals to the video control room.

b. Video challenge

For each video challenge, it is necessary to broadcast it on the videoboards so that spectators can benefit from the video analysis watched by the referees as well. The video protocol and its device is summarized in the IT specifications.

c. Others sources

To complete the system and in addition of the pre-produced elements (cf. 7.1 et 7.2 – SPP Guidelines), it is necessary to take into account the sources produced directly for the sport presentation with the cameras inside the program and the interactive solutions (eg. social media)

3.2.3 Video production platform

The realization of the program dedicated to videoboards requires a powerful equipment that can various HD-SDI sources and mix them. Ideally, the video controller must also have the ability to use an alpha channel (or chroma key) to allow the use of live cam with graphics dedicated to public interaction (kiss cam, muscle cam ...) as well as integrating titling cards to introduce event's actors.

3.3 Sound & communication system

Vector of information, the sound system is a key player in the animation of the event. It ensures **a consistent quality and balanced sound level throughout the venue.**

Poor sound quality, can strongly damage the quality and the relevance of the event (speakers, music, videos).

The venue's size and its capacity must be taken into account to **define a technical solution that is efficient and uncompromising to address the various constraints.**

3.3.1 Sound system

The sound system is the base of a successful sports presentation production chain.

Although most of the venues are pre-equipped, a sound pressure study with a modeling in wrestling configuration will be requested from the LOC.



The configuration should allow to calibrate the venue with an optimal homogeneity. A multi-diffusion system or line array on a technical grid is ideal. It is also important to have a different treatment of the sound on the floor, and set a feed of the broadcast program (athletes / referees) without having the same level as in stands.

The media zone and particularly the commentary positions requires a special attention to isolate them as much as possible (lower volume).

3.3.2 Equipment / Communication system

a. Public Announcers

In order to ensure a high level of production, it is essential to equip all the public announcers (sport / presenter / MC ...) with an ear-monitor linked to the SPM (or showcaller) located in the control room.

In order to exchange in full duplex with the SPM, the public announcers can be equipped with double direction RF microphone (Address the public + control room). If not possible, they can have a separate microphone of order (talk back microphone) close to their position on the floor.

b. Production team

The SPM (or showcaller) must be able to orchestrate all actions from the control room by following the running order. To ensure the best coordination, the connection between the floor and the control room must be optimal. Using walkies talkies is an option to link services (competition, protocol ...). However, it is strongly recommended to not use this solution for the internal links between teams dedicated to the sport presentation (technics, floor , entertainment ...).

Only a full duplex and multidirectional (intercom) system will be adapted to deliver a clean production.

The SPM (or showcaller) will be equipped with a standard panel (eg. RTS, overline, riedel or clearcom) to be able to speak directly either with a person, a group of people or the entire production team. A panel device is also useful to video director, so he/she can communicate privately to his/her camera crew. Teams on the floor will be equipped with wireless beltpack with at least 2 channels.

c. TV Production

The relationship between TV production and sport presentation is critical to ensure good coordination for athletes, spectators and TV viewers alike.

It is necessary to provide an intercom connection between the SPM and the OB-van (script or director), beyond the coordination before the "live" through rehearsals and exchanges of running orders. The physical link on the set between the floor manager SP and TV floor manager will allow instantaneous reaction to unexpected events and a good preparation of the key moments.

The following order network diagram indicates the main links and channels needed in a "standard" production team.

d. Orders frequencies

The layout of the orders frequencies needs to be adapted to the event. Without being over-complicated, it has to lay out all the essential communications axis between the PPS' collaborators. The goal is to set up an efficient, easy-to use and targeted network between the collaborators.

Here are the key communication axis:



| STAFF | CHANNELS | | | | | EQUIPMENTS | LOCATION |
|--|----------|------------|----------|----------------|-------|--|--------------|
| | GENERAL | ANNOUNCERS | VIDEO SP | TECHNICAL CREW | FLOOR | | |
| Sport presentation manager and/or Showcaller | | | | | | Intercom matrice plateforme + link with TV director | CONTROL ROOM |
| Video director | | | | | | intercom panel + link with video challenge | |
| Music director | | | | | | intercom panel | |
| Light designer | | | | | | intercom panel | |
| Technical Staff (sound, Led, light...) | | | | | | intercom panel | |
| social media operator | | | | | | intercom panel (or only bletpack with 2 chanel) | |
| Floor Manager | | | | | | RF intercom + link with competition manager / Call room / TV floor Manager | FLOOR |
| Ceremonies and/or protocol manager | | | | | | RF intercom | |
| Announcers | | | | | | Ear monitor + RF micro with double direction (arena / production) | |
| Camera(s) operator | | | | | | RF intercom | |
| Entertainment crew | | | | | | RF intercom (including Mascot) | |

3.3.3 Security messages & process

To ensure the safety of spectators, athletes and officials, it is essential to define the procedures and safety messages for an emergency evacuation. Under the direction of the security team, a protocol must be established with the service sport presentation to react to potential situations. The messages can be pre-recorded and the sound system must be powered by an independent power supply (zero-cut generator).

The entire safety protocol intended for the general public (spectators) must be repeated before the start of the competition.

3.3.4 Frequencies mapping

Frequency mapping must also be established by the sport presentation service and communicated to TV / security services. This plan will include all types of frequency used: microphones, ear monitor, intercom and RF camera (if applicable).

3.3.5 Control room

All the technical teams (light / video / sound) as well as the SPM (and even the musical director) must have a control room ideally located to control the production. The position of the SPM must allow to at least see directly the FOP and ideally the athletes entry as well. The sound part (sound manager / music director) must be able to have a direct audio feedback (not isolated) to ensure a good sound level control.

4. United World Wrestling Supervisors' role

The United World Wrestling Sport presentation supervisors will come in support of the local team to ensure the preparation and operational process. Supervisors must be informed of the sport presentation program well in advance of the event in order to be able to supervise the following main tasks:

- Approval of all "actors" of the sport presentation (announcers, music director, light designer, video director, sound engineer, entertainers, ...)
- Co-validate the general program of competitions and various ceremonies in accordance with TV production
- Ensure a good understanding of the expectations set to the various services: TV, IT, protocol, competition



- Check the production of technical plans in accordance with United World Wrestling expectations and ensure that the technical means are in line with these expectations.
- Attend briefing meetings, tests and rehearsal phases
- Check the production of running orders and scripts
- Ensure that musical identity is properly constructed and used during key moments
- Meet the public announcers and ensure that the technical equipment is properly calibrated and that their position is in compliance
- Ensure that the means of communication dedicated to the team are appropriate for the good communication of the production team
- Make sure that promotional videos, the sponsors' visibility and activities involving the sport presentation sector are in line with marketing agreements
- Ensure the good integration and understanding of the various protocols (flags, representation, hymns ...) and the good pronunciation of the actors' names (athletes, officials, referees ...)
- Ensure the permanent link with the various services and check the right balance between the competition, the promotion of the event, the animations and TV production



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