



MEDIABOOK AND BROADCASTING GUIDELINE

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INTRODUCTION

This guide is a collaboration between JJIF and future event hosts. It covers the technical, technological, and staffing requirements for live broadcast and online streaming in line with global standards.

Event organizers are duty-bound to meet the media book's requirements, ensuring a well-planned, state of the art event that encompasses its guidelines.

Organizers and hosts of JJIF events are required to furnish contracts between the host and JJIF, as well as between the Local Organizing Committee (LOC) and the TV production company.

PRODUCTION TIERS

The responsibilities related to TV production and distribution will be categorized into two tiers for Ju Jitsu events:

- **Tier A:** Senior World Championships or Continental Championships in Europe and Asia
- **Tier B:** Junior/Youth World Championships, Continental Championships in the Americas, Africa or Oceania or other JJIF events

EXPLANATION OF REPEATED ASSIGNED NAMES

- HB - Host Broadcaster / Production Company
- OB Van - Mobile Unit for Live Broadcasting
- RHB - Rights Holding Broadcasters
- HDTV - High Definition Television
- SRT - Secure Reliable Transport
- RTMP Real - Time Messaging Protocol
- LOC - Local Organizing Committee



1. POWER SUPPLY AND INTERNET CONNECTIVITY

The LOC will provide the necessary lighting, electricity, internet and other supplies to the live broadcast team free of charge.

1.1. Lights In the event venue, artificial lighting is used on the field of play, lights with a power of at least 1000 lux will be used from the top. On each venue, we need (2X 32 AMP 3PH) for lighting.

1.2. Power Supply The main and back-up power sources required for the OB van/team will be provided by the LOC with current strength of at least 50 Hertz of the power needed for the broadcast. EACH PPU needs 63AMP 3PH for main equipment and 2X 32AMP 3PH) for SNG. EACH OB Van needs 125 AMP 3PH for OB and 63 AMP 3PH for support truck and 32 AMP 3PH for SNG

1.3. Internet In addition, the LOC will be responsible for the cost of the following internet traffic:

RTMP Streams: 14 Total Bandwidth needed, 350 Mbps, Bandwidth per stream: 25 Mbps.

SRT Streams: 7 Total Bandwidth needed, 420 Mbps , Bandwidth per Encoder: 60 Mbps

TV Compound (2 for editors and 4 offices): Total Upload/Download bandwidth needed: 700 Mbps Bandwidth for Editing Cabins: 450 Mbps, Bandwidth for Offices

On each venue is needed 16 AMP for streaming equipment.

2. TV PRODUCTION STANDARD FOR BROADCASTING

The organizing committee will provide a free environment for broadcasting cameras.

- A minimum of 4 cameras per mat will be used for live coverage of the **Senior World Championships or Continental Championships** in Europe/Asia for broadcasting.
- A minimum of 2 cameras per mat will be used for live coverage of the **Junior/Youth World Championships or other JJIF events** for live streaming.

2.1 Location of Broadcasting Cameras

- **Camera 1 - Wide Camera (Main Cam)** Usually placed on an upper level, overlooking the mat. Has a wide-angle lens. It is placed on a special camera platform.
- **Camera 2 + 3 - (Main Cameras for Fighting)** Cameras behind at two corners. These cameras are used to capture all basic fighting footage.



- **Camera 4 - Action Camera** One hand camera for flexible shootings around the mat. From these cameras, the slow-motion of the fight, the referee's indications and other moments will be covered.
- **Camera - BEAUTY CAM** (if possible) A permanent installed mini camera high above the mat

2.2 Illustrative Depiction of Camera Placement



2.3 Championships Information

LOC shall provide well in advance:

- the competition schedule for all days of competition
- the TV production plan for all days of the event
- the detailed information about signal distribution
- the contact details to the main responsible persons

2.4 Championships Live Broadcast

The primary goal of the organizing committee and JJIF is to achieve a successful live broadcast of the event.

Live broadcasting allows JJIF events to reach a global audience in real-time. It enables Ju Jitsu fans from all over the world to watch their favorite athletes compete, regardless of their location.

Live broadcasts provide a platform for JJIF and LOC sponsors and advertisers to reach a massive audience. They can showcase their products or services through commercials, banners, and promotions during the event, which can be highly lucrative for both the event organizers and the sponsors.

Live broadcasting enhances Ju Jitsu fan engagement by allowing viewers to experience the excitement of the event in real-time. Fans can follow the action, react to key moments, and interact with fellow fans through JJIF and LOC social media, creating a sense of community and shared experience. That's why live broadcasting is the main ambition of media work of JJIF.

2.5 Championships Highlights

The broadcaster shall provide daily highlights.

- The daily review should be 1 minute of each discipline or medal event and will include fighters names, scoreboards and graphics with game results.
- The event summary will be 10 minutes of highlights of the championships at the end of the event.
- The news clips should be available on a video server for external use by broadcasters, partners and national federations and sponsors (if possible)

2.6 Commentators

The broadcaster will meet the requirements for 1-2 commentators:

- 1st Commentator has to be native English speaking for the international distribution, 2nd Commentator position could be used by the national TV partner in the language of the host country,
- Commentator positions must have a direct view to the field of play and must not be obstructed by spectators or the technical team (provided by the LOC),
- Commentator positions must have internet connection
- Noise-free microphone to be used.

2.7 Audio or Sound Transmission Equipment

Broadcasting audio and sound are resolved as follows:

- Place 4 microphones on four sides of the field of play (2 can be mounted on field cameras)
- One lapel microphone for referees.
- 2 microphones facing the audience.
- One microphone for recording interviews (connects to any cam on the field)

3. MEDIA PRODUCTION STANDARD FOR STREAMING

3.1 Location of Streaming Cameras (For Tier 2 events)

- A minimum of 2 cameras per mat will be used for live coverage of the Junior/Youth World Championships or other JJIF events for live streaming.

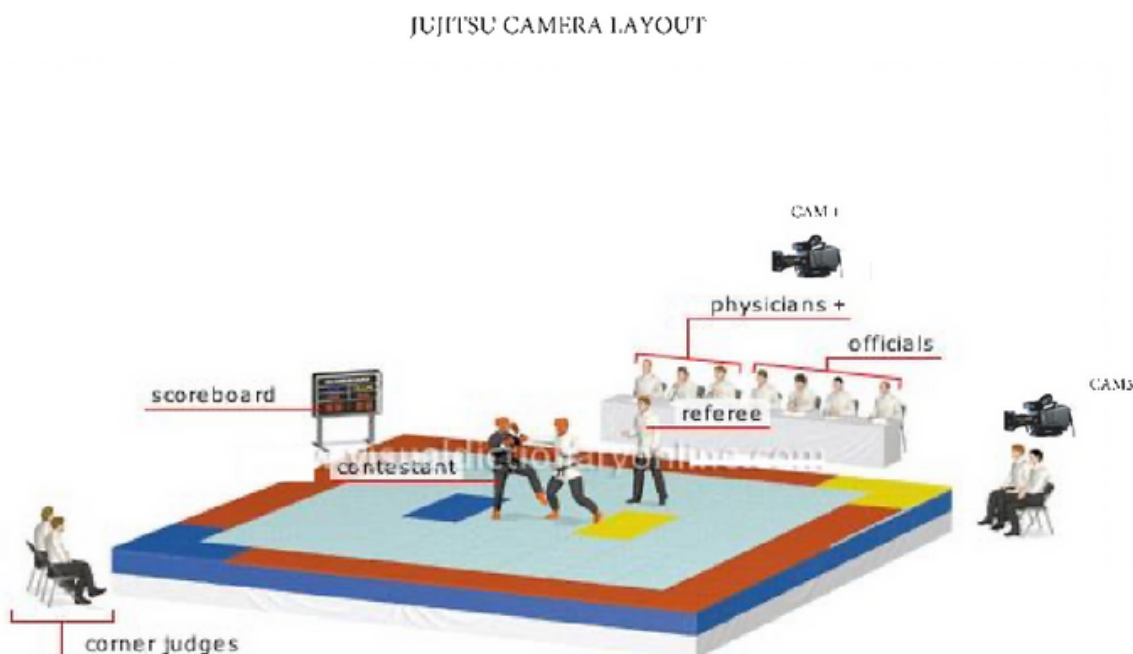
- **Camera 1 – Wide Camera (Main Cam)**

Usually placed on an upper level, overlooking the mat. Has a wide-angle lens. It is placed on a special camera platform.

- **Camera 2 (Main Camera for Fighting)**

Cameras behind at two corners. These cameras are used to capture all basic fighting footage.

3.2 Illustrative Depiction of Camera Placement I



3.3. Streaming Additional Mats

- The requirements above concern the main mat of the events for the distribution to TV channels, online platforms and media companies.
- To inform the global Ju Jitsu community, the LOC utilizes referee cameras on other mats for website and JJIF YouTube channel streaming.
- The stationary, non-operated camera must have high-speed internet and provide the best view of the mat action.
- Supply live stream links for all mats during the championship, enabling their integration into JJIF TV and YouTube for JJIF coverage.

4. TV GRAPHICS

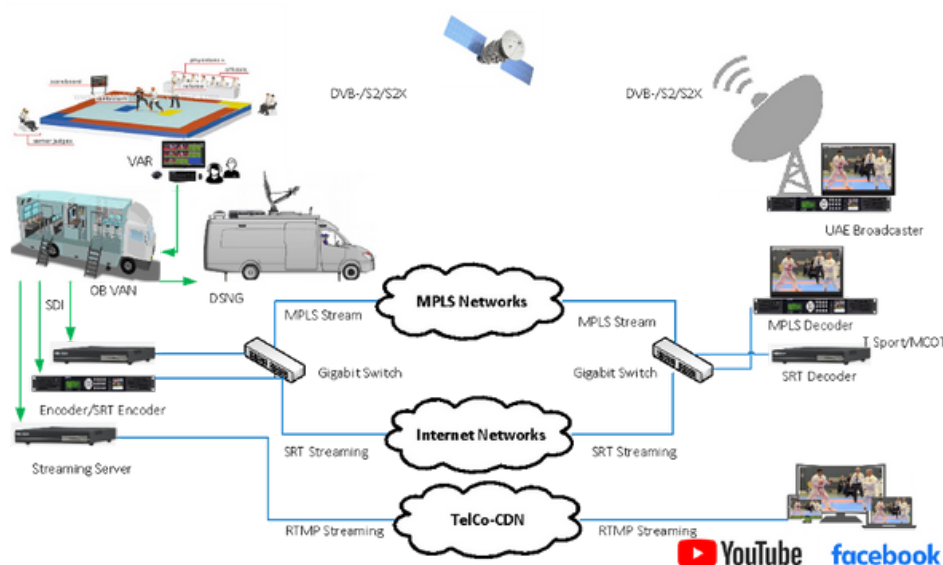
- LOC will prepare the TV programming schedule for the Host Broadcaster.
- JJIF will provide a graphic design handbook to the organizing committee to make sure the CI will be adapted properly.
- Graphic elements will be part of the competition graphics package and will retain the basic color scheme and CI of the event.
- The TV scoreboard will show the official match time in collaboration with the referee and LOC team before the match begins.
- Design television graphics for the championships, incorporating both the JJIF logo and the championships logo.

5. GLOBAL SIGNAL DISTRIBUTION

5.1 Building of Live Transmission Techniques and Equipment

- The LOC will provide the TV broadcasting team with sufficient place to set up their equipment throughout the tournament. If necessary, parking will be provided for OB vans and other vehicles required for live transmission.

- From the installation of the live streaming equipment until the end of the match, there will be 24-hour security.



JUIITSU VIDEO Contributions Networks with Secure Reliable Transport (SRT).

5.2 Live Transmission

- In accordance with international standards, the JJIF main events will be broadcast in high definition HD 1080i/50, 16:9 format.
- The sound standard is a stereo sound mix ready for HDTV, one output for international broadcasting. Channel 1: Stereo mix intershum (international sound), Channel 2: English commentary.
- HB are responsible for international graphic elements with start list, timing and other statistics.
- The international broadcast will start 5 minutes before the start of the competition and will end 5 minutes after the end of the competition. Broadcasts may include delays of the competition and short commercials between bouts.
- One week in advance, provide the SNG or SRT parameters and schedule a testing session with our international partners.

COMMUNICATION AND MEDIA PROMOTION



Efficient promotion and communication strategies, encompassing both **traditional and social media platforms**, play a crucial and activating role in boosting ticket sales and guaranteeing the triumph of the event. General promotion serves as a powerful mechanism to extend the event's reach, tapping into a diverse array of communication channels and engaging with a broader audience. This comprehensive approach not only enhances visibility but also fosters anticipation and enthusiasm among potential attendees.

While social media engagement creates a dynamic platform for interaction, fostering a sense of anticipation and community among potential attendees. A well-rounded pre-event marketing approach not only maximizes ticket sales but also enhances the overall event experience by keeping attendees informed and engaged.

Special

6.1. Before the event

Press Releases: Issuing timely and informative press releases about the event, including important details such as dates, venues, participating teams or athletes, and any notable highlights.

Media Kits: Providing media kits or press packages that contain event-related materials, including event schedules, background information, high-resolution images, and contact details for media inquiries.

Media Partnerships: Collaborating with media outlets and partners, including athletes and sports influencers, to broaden event coverage and extend its reach to a wider audience.

6.2. During the event

Media Accreditation: Establishing a process for accreditation of journalists, photographers, and media personnel to ensure proper access and coverage of the event.

Interview Opportunities: Facilitating interviews with key figures, athletes, coaches, and event organizers to generate human-interest stories and insights.

Content Creation: Producing multimedia content such as videos, blogs, and behind-the-scenes footage to engage with the audience and showcase the event's atmosphere.

Multilingual Support: Providing press materials, interviews, and event information in both the local language and English to accommodate an international audience.

6.3. Production of social media content

Official Social Media Profiles:

Developing and maintaining active social media profiles dedicated to the event on popular platforms like Facebook, Twitter, Instagram, and TikTok.

Consistent Branding: Ensuring that the event's social media profiles have consistent branding, including logos, banners, and profile pictures, to maintain a unified visual identity.

Advertisement budget:

Ensuring an adequate budget for effective event promotion and heightened social media engagement and boost event awareness.



Content Calendar: Developing a content calendar that outlines the timing and types of posts leading up to, during, and after the event. Including a mix of promotional content, behind-the-scenes glimpses, athlete spotlights, and event updates.

Engaging Visuals: Using high-quality images, videos, and graphics that capture the excitement and energy of the event.

Live Coverage: Providing live coverage of key moments, such as opening ceremonies, competitions, and medal ceremonies, through Instagram & Facebook Stories or live streams on those platforms.

Athlete Interaction: Sharing athlete interviews, profiles, and highlights to humanize the event and create connections between fans and participants.

Countdowns and Reminders: Creating countdown posts leading up to the event and sharing reminders about important dates & competitions.

Post-Event Coverage: Continuing media engagement after the event to recap highlights, share results, and express gratitude to participants and sponsor



7. WORKING PRINCIPLES

7.1 Producer's Working Principle

Basic requirements for a Host Broadcast team:

- Work closely with the LOC team.
- Provide the broadcasting signal at least five minutes before the start of the competitions.
- The broadcast will be uninterrupted throughout the tournaments except during replays or commercials.
- Work according to the pre-approved Running Order.
- VIP guests can be picked up when the tournament has not started. Names and titles of VIP guests will be displayed on specially prepared graphics.
- Try to avoid showing serious fighters injuries, inappropriate behavior or words on the field, or arguments with referees.
- Do not display slogans or actions that are not related to sports, do not give politics, discrimination, racism, etc. a platform

7.2. Broadcasting Working Principle

- Never give when the fight has started.
- Fighting highlights can be replayed immediately after the fight. Warning: don't miss the live action.
- No graphics should be displayed during the loop.
- A transition with the sponsor/competition logo must be included at the beginning and end of the loop.

7.3. Professional Broadcast Experts

To guarantee the quality and standard of the requested media production, JJIF proposes to cooperate with the JJIF media expert Hagen Bossdorf

- for the preparation of the TV production concept
- for the contact to national broadcasters in host country
- for the global distribution of JJIF events (only tier 1)
- for the cost controlling of host broadcasting

8. ANNUAL REPORTING EVENT BROADCASTING AND COMMUNICATION

A proper evaluation of broadcasting and communication efforts is essential as it provides insights into the effectiveness of these strategies, helping organizers refine their methods and better connect with their target audience. This evaluation ensures that the messaging and broadcasting techniques align with the event's goals, leading to improved engagement and communication outcomes.

8.1 Analysis Including Media Data for JJIF + Host Country

Press review

- Examples for press reports about the event
- Overview regarding topics related to the event

TV ratings

- TV ratings, market share and reach of the national broadcasting
- Results of the streaming of the championships

Social media analysis

- Analysis of digital social media content
- Examples for most successful posts



CONTACT INFORMATION



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CHECKLIST

DATE: _____

Nº	ACTIVITIES	PAGE	✓
1	Lights	5 (1.1)	
2	Power Supply	5 (1.2)	
3	Internet	5 (1.3)	
4	Camera Plan Broadcast	6-7 (2.1)	
5	Competition Schedule	8 (2.3)	
6	Live Broadcast	8 (2.4)	
7	Highlight Magazine	9 (2.5)	
8	Commentators	9 (2.6)	
9	Audio Equipment	9 (2.7)	
10	Camera Plan Streaming	10 (3.1)	
11	TV Graphics	11 (4.1)	
12	Signal Distribution Satelite	11-12 (5.1)	
13	Signal Distribution Streaming	11-12 (5.1)	
14	Accreditation	14 (6.2)	
15	Social Medias Strategy	15-17 (6.3)	
16	Broadcast Expert	17 (7.3)	
17	Event Evaluation	18 (8.1)	

JJIF: _____

HOST: _____