

THE SPORTS GAMES RECORDING PLAYBOOK

Watch previous footage to understand the shot types.

<https://www.youtube.com/watch?v=SjIYRO8rp44>

- Get cutaways of audience before game starts if possible
- Follow the action – do not always follow the ball
- Anticipate the action – use whip pans – fast motion to get to the “goal”
- Change the position of your camera to get the possible shot!

Preproduction – departures & arrivals.

For every game you are assigned to:

Conduct the following preproduction.

- ❖ **Step 1** – Call Artemis **the day before** – 24hrs before your assigned game.
Artemis Phone number: 99 47 61 42
- ❖ **Step 2** – Call Artemis – Ask – the following questions so you get confirmation for the following information.
 1. **Is the game cancelled?**
 2. **Has the game time changed?**
 3. **What is the game location?**
 4. **What is the meeting pickup location?**
 5. **What is the meeting pickup time?**
- ❖ **Step 3**– If the game is on: **Be in studio for equipment pickup 1 hr prior to meeting point.**
- ❖ **Step 4** - Own transportation: Arrive at the game location 1 hour before the game starts.
- ❖ **Step 5 (if applicable)** - Please remember to keep your **gas receipt, scan it, and send it to the admin**, as a reimbursement of €5 will be provided.

Important notes:

- Be professional!
- Be on time with the edit
- Present an accurate score
- Shooting duration – non stop
- Final score be accurate
- Video (Approximate Editing Duration): **Intro 7 Sec – Main Part 49 sec – End 5 sec**

Sports event draft notes shots		
Who do I show?	START	How much do I show (% us / them)
-	Head Graphics	-
Show both teams	Points	80/20
Show both teams	Shots on Goal	90/10
	MIDDLE	
Show Unic only	Defence	-
Show both teams	Fouls / Drama / Sportsmanship	50/50
Show Unic only	Winners	-
	END	
	Graphics & tail	

SHOTS

The wider a camera shot, the easier it is to follow the action. However, the wider the shot, the less exciting the image is. Many times directors will ask camera operators to start tight and then widen the shot as the action proceeds. It is important to remember not to get too tight making it impossible to follow the play.

Acceptable shots are:

1. The wide shot
2. The medium wide shot
3. The medium shot – (waist up or waist down)
4. The group shot – 2-3 players
5. *Rarely the close-up

Bonus shots:

- Teamwork shots
- Good sportsmanship shots
- Break shots with coach

Unacceptable shots are:

1. The extremely wide shot
2. The close-up
3. The extreme close-up
4. Completely static shot
5. The constant zoom in or zoom out

Composition for Action Shots

- Make sure that there is enough headroom.
- Always keep the subject in the frame (with fast moving action, this can sometimes be incredibly difficult).
- Keep the competitors centered in the frame. However, when the player or team is in motion, always shoot with lead room.
- Watch the background. Ensure that it adds context to the shot.
- Make sure that the horizon is straight for all cameras. This can especially be a problem for handheld cameras.

2 ways to focus – try all!

Follow Focus. Follow focus, also known as critical focus or tracking focus, means that the camera operator is continually adjusting the focus in order to keep the subject in focus. This is particularly critical when using a telephoto lens.

Zone Focus. The zone method of focusing means that the camera operator pre-focuses on the field of play, knowing that anything that comes into a specific area will be in focus. There are a number of variables that determine the effectiveness of zone focusing. First of all, if a wide angle lens is being used on a bright day, the zone of focus, or depth of field, may be from 1.2 m to infinity. The longer the lens, the less depth of field it can cover. Many times there are not enough cameras to allow cameras to focus only on one zone.

Equipment Return Policy (After 9:00 PM)

If a game finishes after 9:00 PM, equipment cannot be checked back into the studio, as UNIC is closed and access is not available.

This is the only case in which equipment is not returned immediately after a game.

In this case:

- For multi-cam games, the director is responsible for taking the equipment home
- For single-camera games, the assigned camera operator is responsible for taking the equipment home
- Equipment must be stored in a safe and secure place
- Equipment must be returned to the studio first thing the next morning

At all other times, equipment must be checked back into the studio immediately after the game.

POST PRODUCTION

- 1. Use the template / music provided.**
2. Ensure you include:
 - the UNIC bug in its correct placement
 - Closing duration – ends at -6-7secs.
- 3. Graphics are treated:**
 - Lower third – entrance and exit should appear “after intro graphic and exit before outro graphic”
- 4. Deadlines for submission are as follows:**

DAY	SUBMISSION
Monday to Thursday day / evening games	<p>Best version edit: End of the following business day – by 6pm (AIM FOR NO CHANGES!)</p> <p>*If changes are requested they need to be accomplished and delivered the very next day – again before 6pm.</p>
Friday – day / evening games	<p>MONDAY SUBMISSION: Best version edit: End of the following business day – by 6pm (AIM FOR NO CHANGES!)</p> <p>*If changes are requested they need to be accomplished and delivered the very next day – again before 6pm.</p>

Full video (multicam) must be submitted 7 working days from the day of the game.