



UNITED WORLD
WRESTLING

SPORT PRESENTATION PROGRAM (PPS) GUIDELINES

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1. INTRODUCTION

This document has been prepared by United World Wrestling (UWW) to support the Organizing Committees (OC) of major events worldwide. It defines the general standards and the fundamental principles to be applied in the preparation and production of a UWW competition regarding sport presentation and protocol issues.

United World Wrestling events have undergone significant changes over the past decade, thanks to the involvement of local organizing committees and the efforts of the UWW team. The competitions have evolved into full-fledged shows, carefully planned and executed from start to finish: the wrestlers are the main actors and the spectators accompany them on their sports and emotional journey.

This event and entertainment aspect, which incorporates the constraints of sports competition and the needs of TV production, is now defined within international sports federations and UWW as the "Sport Presentation Program" (SPP).

As a powerful communication and image relay, this Sport Presentation Program draws upon the values of sports, its codes, and its history while incorporating a significant dose of local creativity. Its aim is to enhance both the spectator experience and the audiovisual product delivered through TV broadcasting.

A delicate balance must be found to create an entertaining atmosphere that captivates spectators while maintaining an environment conducive to the respect of athletes and safety rules, in order to deliver the best possible competition and sporting spectacle.

The organizers must recognize the importance of this essential service for the success of UWW events, which requires specific qualified resources to achieve ambitious goals, solely for the benefit of our sport.

2. KEY CONSIDERATIONS

2.1 Event & Venue

These guidelines are primarily intended for the production of major events, particularly world and continental competitions. However, it is highly recommended to apply all or part of these methods to all kinds of UWW competitions.

It is also important to consider the configuration and equipment of the venue, from the stages of bidding and project design, in order to incorporate the constraints related to the "Sport Presentation Program" service. The technical means required to achieve the desired level of excellence can be costly. It is necessary to assess them in advance and anticipate the budget items such as technical requirements, human resources and so on.

All the elements mentioned in this document need to be calibrated according to the specific UWW event being organized. The level of requirements naturally varies across different competitions. We encourage you to engage in discussions with your UWW contacts to tailor your concepts and find the best solutions within the scope of your organization.

2.2 Audiences

Above all, it is crucial to always keep in mind that the sport and the athletes should remain the top priority. It is imperative that the Sport Presentation Program be built in coherence with the pace of the competitions and its participants.

However, it is essential to take into consideration the two audiences that the event caters to: the spectators and the television viewers. While the audience present in the arena should be the focus of attention on-site, it is also important to design the program with the global television viewers in mind.

The relationship with the TV producer is essential to achieve a coherent arena/TV product that aligns with the constraints and expectations of broadcasters. The UWW TV format is highly standardized, ensuring manageable broadcast durations for rights holders in each country. The Sport Presentation Program, through the development of precise cues, provides the necessary rigor to adhere to international broadcasting rules.

The production team must continuously build their program considering the visual impact of the images and the engagement of both audiences. We will refer to this as "spectator experience" and "television viewer experience".

2.3 Management & key people

Each Organizing Committee (OC) must allocate human resources responsible for the Sport Presentation Program so as to implement UWW guidelines, manage teams, and oversee the entire setup.

Within the OC, a producer known as the "Sport Presentation Manager" (SPM) and a Floor Manager form the essential duo for the successful overall coordination of the service. They will be assisted by a Call Room Manager.

This team is responsible for ensuring the smooth running of operations and acts as the interface for UWW contacts so as to oversee the general management and ensure a continuous information flow between the following teams:

- Hosts/speakers
- Technical teams: video production, sound, lighting, and LED
- Personnel involved in entertainment activities
- Individuals involved in sports and athlete-related activities
- Individuals involved in protocol ceremonies and podium presentations

This management team will also maintain constant communication with the United World Wrestling delegation, including:

- Competition management
- Referee management
- IT management
- Protocol management
- TV teams

In terms of Sport Presentation, UWW expects the Organizing Committee **to design a spectator experience specific to the event**. This involves bringing in the local cultural essence in terms of entertainment, targeting primarily the spectators present in the venue - who are predominantly from the host country and city.

UWW teams are not deployed to implement or design this entertainment program.

Within the OC, the delivery of the SPP relies on three key resources:

- The Sport Presentation Manager
- The Floor Manager
- The Call Room Manager



2.3.1 Sport Presentation Manager (SPM)

The Sport Presentation Manager is contracted by the OC to design and produce the SPP for the event.

He serves as liaison and primary contact between the OC and the UWW SPP teams (if applicable).

The SPM is responsible for the conceptualization and implementation of the entertainment program for the competition.

This position requires extensive technical experience, meticulous attention to detail and the ability to imagine, design and produce creative concepts within a complex environment encompassing the constraints of sports, television and protocol aspects.

The main responsibilities of the Sport Presentation Manager include:

- Mastering and overseeing all elements of the SPP sector.
- Defining timings in accordance with the competition, television, and protocol requirements.
- Building and managing:
 - Music selection
 - Video content
 - Lighting design
 - Speakers
 - Technical teams
 - Liaison with the teams present on the Field of Play.
- Designing the spectator experience within the sports arena, including animations and overall ambiance.
- Producing management tools such as cue sheets, scripts, and organizational charts.
- Coordinating all ceremonies.

2.3.2 Floor Manager

The Floor Manager is contracted by the OC to manage the sports field during the event.

The Floor Manager is a key member of the OC's SPP team. He or she serves as liaison between the Sport Presentation Manager and all the stakeholders present on the Field of Play, including the OC's and UWW's staff.

The Floor Manager also plays a central role in the implementation of animations and various entertainment phases on the sports field as part of the spectator experience, such as walkabouts and demonstrations.

They should have extensive experience in managing live events and a precise understanding of the constraints and issues associated with TV production.

The main responsibilities of the Floor Manager include:

- Assisting the Sport Presentation Manager in all aspects of program design and delivery.
- Defining the necessary equipment and materials for a smooth operation of the event.
- Ensuring the overall coordination of the athletes presentations, ceremonies, and all activities affecting the sports field.
- Maintaining physical liaison with UWW teams, the TV Floor Manager, the competition coordinator, the ceremony manager, and/or the protocol manager.
- Assisting the Sport Presentation Manager in all animations related to the spectator experience.
- Acting as a relay in executing sequences scripted by the Sport Presentation Manager.
- Collecting and preparing specific information related to the sport, the athletes and the ceremonies.
- Updating scripts and important information for the speakers.

The Floor Manager is also responsible for overseeing the management of the sports field. They are diligent and meticulous in attending to details, ensuring that everything is properly set up, including entrance arches, A-boards, coach boxes and referee tables.

These roles require strong adaptability and stress management skills to make the right decisions in the live environment.



2.3.3 Call Room Manager (CRM)

The Call Room Manager, who is responsible for the athlete holding area, is the third important human resource implemented by the organizing committee (OC) to ensure the smooth flow of the Sport Presentation Program from start to finish each day.

This individual, who comes from the wrestling community, is tasked with managing the transfer of wrestlers from the warm-up area to the entrance arch in the competition hall.

Their primary role is to ensure a constant flow of athletes so that bouts are seamlessly conducted without any downtime.

Depending on the layout of the venue and the implemented infrastructure, it may be necessary to have two Call Rooms to facilitate the flow and improve the waiting phase for wrestlers. All of these arrangements must be designed and implemented under the control of the Call Room Manager in agreement with UWW.

The Call Room Manager is also responsible for establishing dedicated teams in these areas to facilitate athlete management, including calling them to the warm-up area and preparing them to enter the mat.

2.3.4 UWW Support: the SPP consulting agency

At the Senior World Championships, United World Wrestling provides support to the Organizing Committee by commissioning an additional SPP team. This service, carried out by a specialized agency, is primarily aimed at ensuring the production standard during TV sessions, especially during the final stages and protocol ceremonies.

During the Qualification phases in the morning, the OC's SPP team operates independently (control room, call room, and floor management) to manage the entire program. The UWW SPP team provides support when scripted entrances need to be produced for TV, starting from the first entrances in the morning and the quarterfinals.

During the final stages of the competition, particularly during TV sessions, a collaboration between the OC's SPP team and UWW's SPP team is established to ensure the flawless delivery of the event.

To summarize, the SPP teams of the Organizing Committee and United World Wrestling work closely together based on the following principles:

- **OC Responsibilities:**
 - Taking charge and managing the technical equipment of the venue in accordance with UWW's specifications and recommendations.
 - Video / lighting / sound / intercom / power supply / control room
 - Infrastructure
 - Technical team
 - Managing the spectator experience within the venue:
 - Animations
 - Mascot
 - Audience interactions (Fan cam, fan wall, quizzes, etc.)
 - Artistic performances
 - Taking charge and managing various protocol ceremonies organized by the OC (opening, closing, etc.).
 - Autonomous management of the morning qualification phases:
 - Technical team
 - Floor operations
 - Call room
 - Collaboration with the UWW SPP team during Live TV sessions (finals and protocol):
 - Technical team
 - Floor operations
 - Call room
 - Protocol



- **UWW Responsibilities:**

- Designing the overall scenography
- Studying and supervising the technical setup
- Writing scripts and production documents (excluding technical plans and venue layouts to be provided)
- Managing the finals and coordinating with the Live TV production
- Managing official protocol phases in collaboration with the OC teams, such as medal presentations and UWW awards.

The United World Wrestling supervisors dedicated to the SPP sector also support the OC in the preparation and operational implementation of the event. Therefore, the UWW SPP team needs to be informed about the Program of Sport Presentation well in advance of the event in order to be able to oversee the following key tasks:

- Validate all "actors" of the program: speakers, music director, lighting designer, video director, sound engineer, hosts, etc.
- Co-validate the overall program of competitions and various ceremonies in coordination with TV production.
- Ensure a clear understanding of the expectations from various departments: TV, IT, protocol, competition.
- Verify the production of technical plans in compliance with United World Wrestling regulations.
- Ensure that the technical resources are in line with United World Wrestling's expectations.
- Attend briefing meetings, testing phases, and rehearsals.
- Verify the production of running orders and scripts.
- Ensure that the musical identity is properly developed and used during key moments.
- Meet with the speakers and ensure that their setup (equipment, position, etc.) matches the requirements.
- Ensure that the team's dedicated communication means are appropriate for effective production communication (intercom system).
- Ensure that promotional videos, sponsor visibility, and activities related to the SPP sector comply with marketing and sports constraints.

3. ANNOUNCERS & LANGUAGES PROTOCOL

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

The duties of the announcers are clear. They must communicate correct information, respect the timing defined by the SPM and/or the consulting agency, 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.

It is customary to have at least a duo working as speakers. On one hand, this ensures that there is always someone capable of speaking throughout the day (during breaks and rest periods). On the other hand, it allows for two different roles within the function of speakers: presenting and explaining.



3.1 Announcer typologies (Public Announcer = PA)

These individuals should have a good knowledge of the sport and its rules in order to provide reliable information to the audience: information about the wrestlers, their achievements, techniques, strategies, and the competition schedule.

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 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. For specific competitions, such as the Senior World Championships, United World Wrestling may provide its own speakers.

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 or she must guide the public while allowing it to choose which match to follow preferably.
- 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 United World Wrestling. Live interventions 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 these changes happen during the competition they need to be approved by the Competition Director and/or the Technical Director.
- The SA must remain neutral when commenting and relaying facts about the competitions. The SA 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't encourage the spectators to react against an athlete or a nation.
- The SA is not permitted, under any circumstances, to comment or criticize the decisions 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 launches the topics, announces the sequences to follow, and gathers impressions and testimonies from the athletes, organizers, VIPs, etc. He or she is there to make the viewer experience the event, both in its entirety and in the backstage, and provide the viewers with a supplementary point of view with exclusive information available only to those in the arena.

The presenter has a journalistic profile, with good TV-Radio experience and strong adaptability.

They are mobile in order to provide live coverage of the event, offering all types of content: announcements, interviews, backstage...

Their interviews should be short and dynamic in order to fit into the program without interrupting or disrupting the flow of the sport.

Beyond the "official" interviews, they can also provide a different perspective on the competition and provide unique information to the audience, such as interviewing people in the audience, presenting behind-the-scenes topics, and providing educational information about the sport (challenges, weigh-ins, etc.).

This person must also be accustomed to working in sports arenas and be able to adapt to various types of interventions. Although they have more freedom and spontaneity than the PA, they, like the PA, still operate under the direction and orders of the Sport Presentation Manager 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 important to use a bilingual PA (both in the local language and English) 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 bouts 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.

During official speeches, the full translation of the speeches into English is mandatory.

3.3 Interventions & Operations

- Each session must include introduction (welcome) and closing speeches. An RF cam and giant screen are recommended to present the voices of the competition and establish a link 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 so as 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.
- The wrestler's presentation protocol is first "Red", then "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 specific bouts (title holders, 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 a neutral treatment of wrestlers so as 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

All services (OC and UWW) must provide the SPP with relevant information that will be included in the script. One of the primary functions of the SPP, particularly through their speakers, is to address all types of audiences: **from the devoted wrestling fan to someone new to the sport.**

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, access and exits), number of volunteers, 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.
- 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 these security messages must be sent to each PA and will be the subject of a specific rehearsal during pre-event technical rehearsals.

4. MUSIC PROTOCOL

The musical setting of an event is one of the pillars of the Sport Presentation Program and ensure a musical atmosphere that corresponds with the event's identity 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 operational phase, throughout the duration of the competition, the music director (or an operator/DJ) must be present in the control room to manage the live broadcast of the prepared audio elements. In direct communication with the SPM, this resource must have a direct view of the competition area in order to adapt to the match events (entrance, victory, challenge, breaks, etc.).

For certain major events, United World Wrestling may appoint its own music director. The Organizing Committee will be informed about this during the competition preparation phase.

4.1 Operations

The OC SPP service, through its music director, is responsible for researching, selecting and designing the competition's musical program.

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

Regardless of the language, the music selection (lyrics, artist, context) should not be offensive, discriminatory, or provocative towards the participating nations and the spectators.

It is important to note that the music and musical direction should not overwhelm the general atmosphere of the venue and the sound environment during a bout. 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 OC is responsible for all matters relating to copyright (music licensing requirements) and broadcast regulations applicable in this area.

Special attention should be given to the musical background to be played during the matches. Since the match broadcasts (excluding the presentation phase) are streamed online, it is necessary to use royalty-free music during the matches to avoid any automatic restrictions or exclusions by the streaming platforms.

4.2 Music permissions – Qualifying rounds

During the qualifying rounds, while several bouts 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.

The sound volume should be approved on the first day of the competition by the technical delegate designated by United World Wrestling and the Floor Manager.

At any time, at the request of the SPM, sound effects may be broadcasted 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 bout takes place on the Field Of Play.

A more detailed musical treatment should be applied to sequence the different stages:

- 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 constituted by the bout itself and the listening of all 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.

Only during the breaks of the Finals, musical accompaniment is allowed to enhance the intensity of the match. It is necessary to use royalty-free music during these breaks to avoid any automatic restrictions or exclusions by streaming platforms.

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 on every day of the competition 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 OC 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 OC 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 OC 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 OC.

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 ceremonies carry a significance that is symbolic, if not political. As they are often televised and broadcasted 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 + OC).

5.1 Opening Ceremony

The opening ceremony is the responsibility of the OC.

In agreement with the OC, United World Wrestling determines the date of the opening ceremony (Day 1 or Day 2) based on the format of the event.

The orchestration of the opening ceremony is an opportunity to add a special touch that reflects the identity of the event. Although for certain major events United World Wrestling designates a SPP team, this team is not responsible for the content of the opening ceremony. The team will be available to the OC to provide their expertise.

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, an athlete representative (a wrestler from the organizing country), as well as a referee representative.
- The flags of the competition, the Olympic flag, the flag of the local federation and the flag of the host country can be included in this representation.
- Speaking time including speeches in the following order:
 - 1 representative of the host country (or city)
 - 1 representative of the National Host Federation
 - The President of United World Wrestling (official text) who declares the competition open
- The integration of time dedicated to the athlete and referee representatives' speeches. Each of them 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. »

In order to maintain a smooth and balanced flow of speeches, each official should be instructed to limit his or her speech to a maximum of 3 minutes, ensuring a consistent and concise timeframe.

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

As a reminder, it is mandatory to provide English translation for all official speeches during the event. This ensures that all attendees can fully understand and appreciate the content of the speeches.

Subtitles for the speech elements, integrated into the production of the giant screens, are requested. This will enhance the accessibility of the content for all attendees, ensuring that everyone can follow along and fully engage with the speeches.

Speeches translated and approved by the protocol service must be provided to the sport presentation team at least two 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 the correction of the subtitles.

United World Wrestling cannot be held responsible for any errors in the broadcasting or translation of the subtitles.

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

In the case of the absence of officials for the speech part during rehearsals, a complete reading of each speech (with subtitles) is required to time each speech.



Similarly to the national anthems, the flag of each nation must be approved in advance by the OC during the registration for the competition. This ensures that the display of flags during the event accurately represents the participating nations and maintains a sense of inclusivity and respect.

5.2 Medals ceremonies

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

The mission of the SPP team is twofold:

- To celebrate the medalists: their results, their journey, their nation
- To be in control of the schedule of the medals ceremony so as to standardize the total production time of the Finals' session (important for TV rights holders)
- Ensure that photographers have access to their designated area to take photos of the medalists.

Each ceremony must last no longer than 5 minutes 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 + photo session time

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

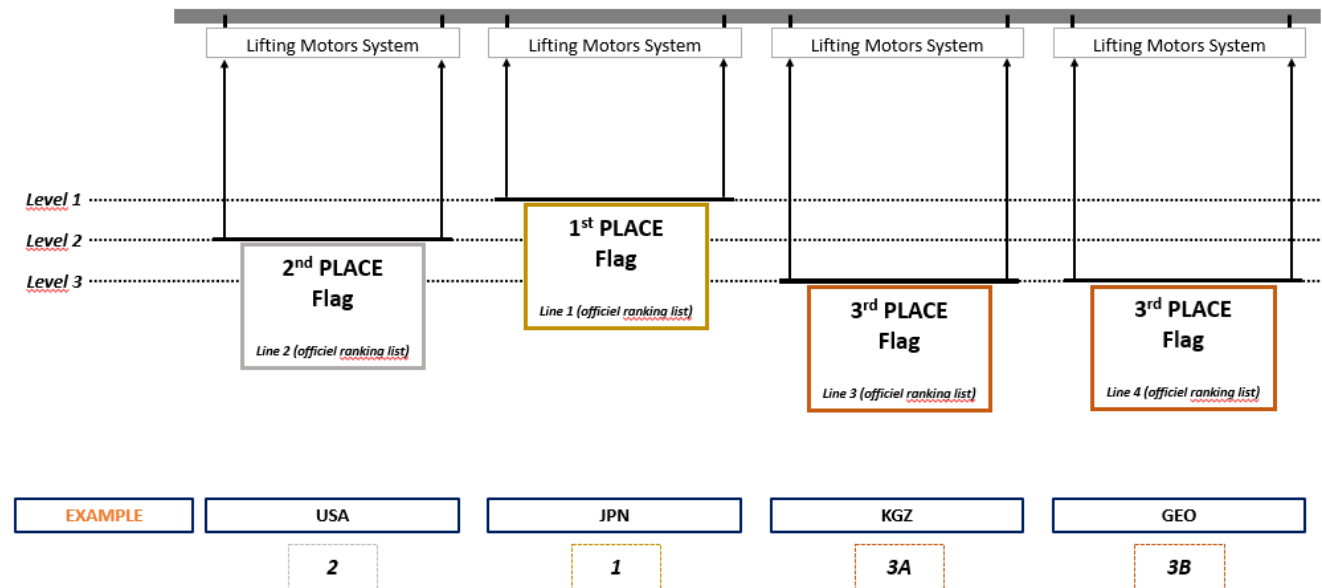
Note: At the end of each style of competition, it is also asked to organize a ceremony rewarding the ranking by team, using the same format as the individual podiums. For this, there must be close communication between the competition secretariat and the protocol teams in order to communicate the results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

The following must be carefully followed:

- The athletes' 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 in 40 seconds at most.

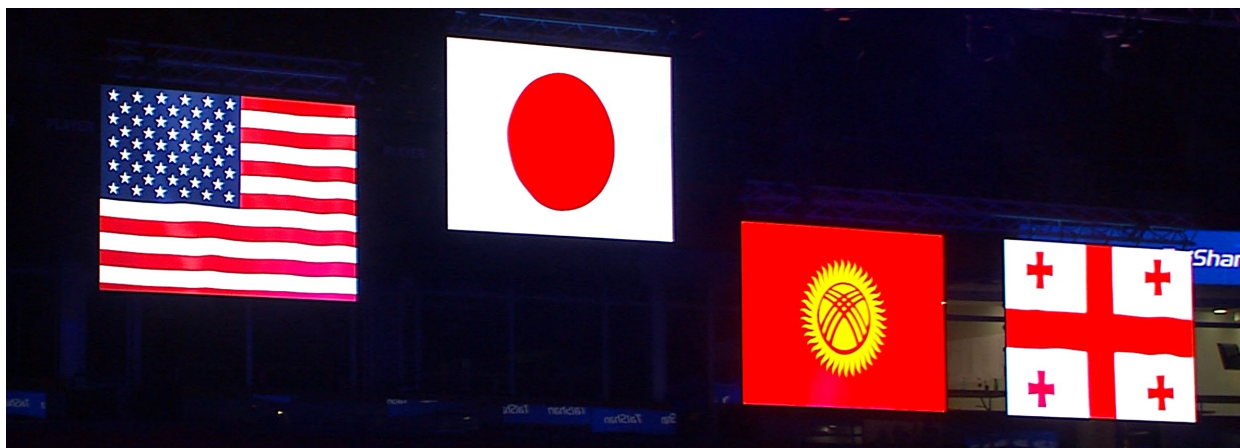


Flag needs to be positioned according to the following layout:



Freestyle - Seniors - 70 kg

	Rank	Team	Wrestler	CP	VT	ST	TP	TP Gvn	Team Rank Pts	UWW Points
1	1	JPN	Taishi NARIKUNI	19	1	2	49	15	25	45000
2	2	USA	Zain Allen RETHERFORD	15	1	1	26	10	20	37000
3A	3	KGZ	Ernazar AKMATALIEV	12	0	2	39	14	15	31000
3B	3	GEO	Zurabi IAKOBISHVILI	9	0	0	9	13	15	31000
	5	ARM	Arman ANDREASYAN	7	0	0	14	13	10	25000
	5	IND	Naveen NAVEEN	10	0	0	13	13	10	25000





The placement of the two flags for the 3rd place must follow a specific order, according to the ranking issued by the competition service. It is important to rely on this official list of results, placing the first bronze medalist (via Arena) on the left side of the 3rd step of the podium (closest to step 1): see example.

The hanging system must be able to accommodate two flags, regardless of their placement on the podium. This is to anticipate any ties in the competition, especially during the team ranking podiums. In the case of an independent motorized flag raising system, motor settings should be adjusted in advance to account for any potential ties, allowing for real-time control of the flag height during the event.

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 the protocol's participants after having been approved by the technical delegate or the competition manager, and the OC.

This list should include:

- Wrestlers: First Name + Last Name + Country + ranking of 4 medalists
- Presenters UWW: First Name + Last Name + Function
- Presenters OC: First Name + Last Name + Function
- Prize: The award given by each presenter

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.

The Press Area must be approved by UWW and the TV team to ensure that all camera angles are operational, with no photographers obstructing the TV production. A designated area for TV equipment should also be marked to ensure that the main camera responsible for capturing the podium moments is positioned securely and cannot be disrupted during filming.

5.2.1 Management of the Medalists

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

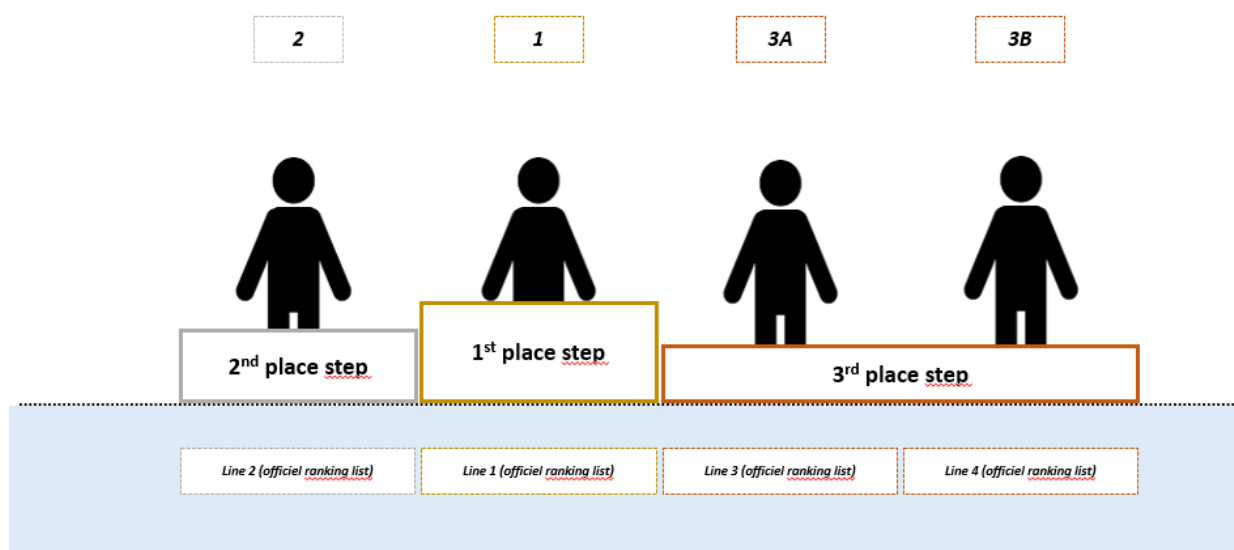
Each wrestler must receive information about:

- The official dress to respect (full national team tracksuit)
- Items not admitted: flags, unofficial clothing (shorts, flipflops, hats), smartphones
- His order of entry
- His finish position (standby behind the podium)
- The exact moment when they 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 exit the competition 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.

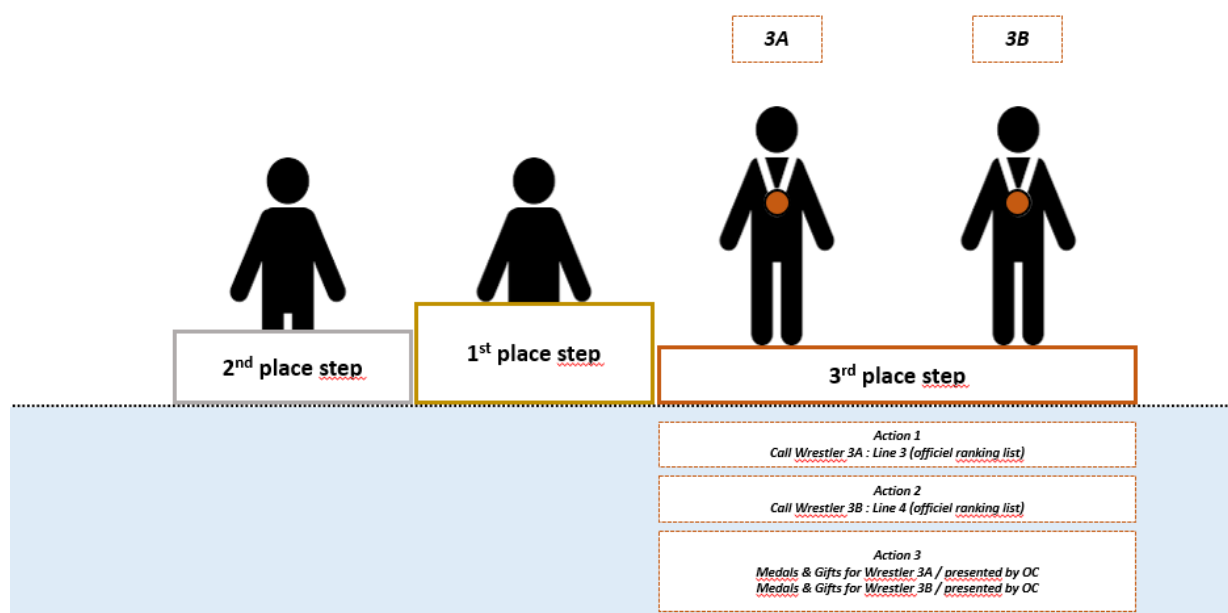
The OC is responsible for the proper implementation of these rules and instructions.

Positions on the podium should be as follow:

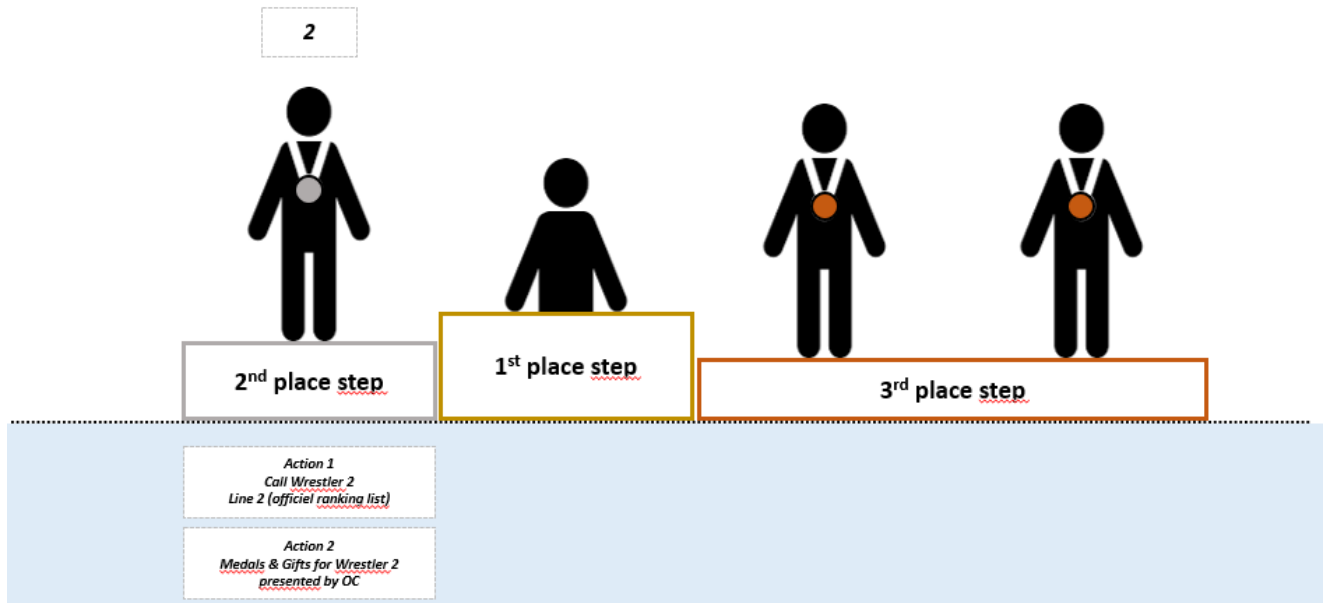


Position 1 : stand-by

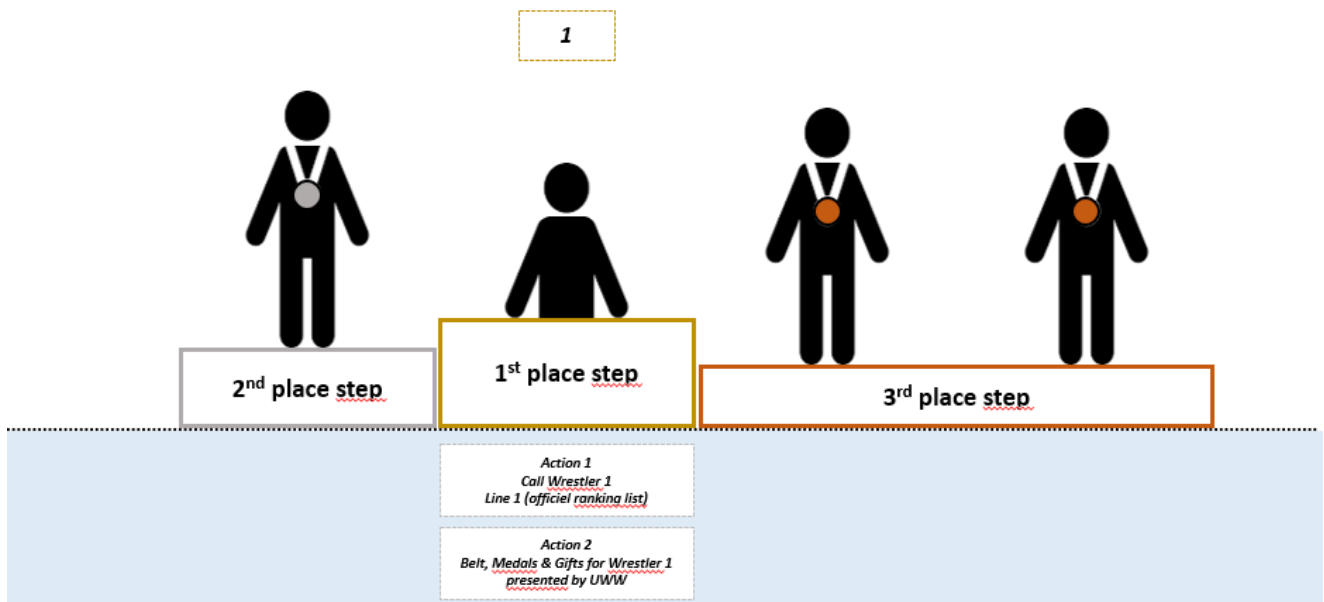
The placement of the two athletes for the 3rd place must follow a specific order according to the ranking provided by the competition service. It is important to rely on the official results list, which positions the first athlete listed as 3rd (via Arena) on the left side of the 3rd step of the podium (closest to step 1): see positions 3A and 3B.



Position 2 : Bronze Medal



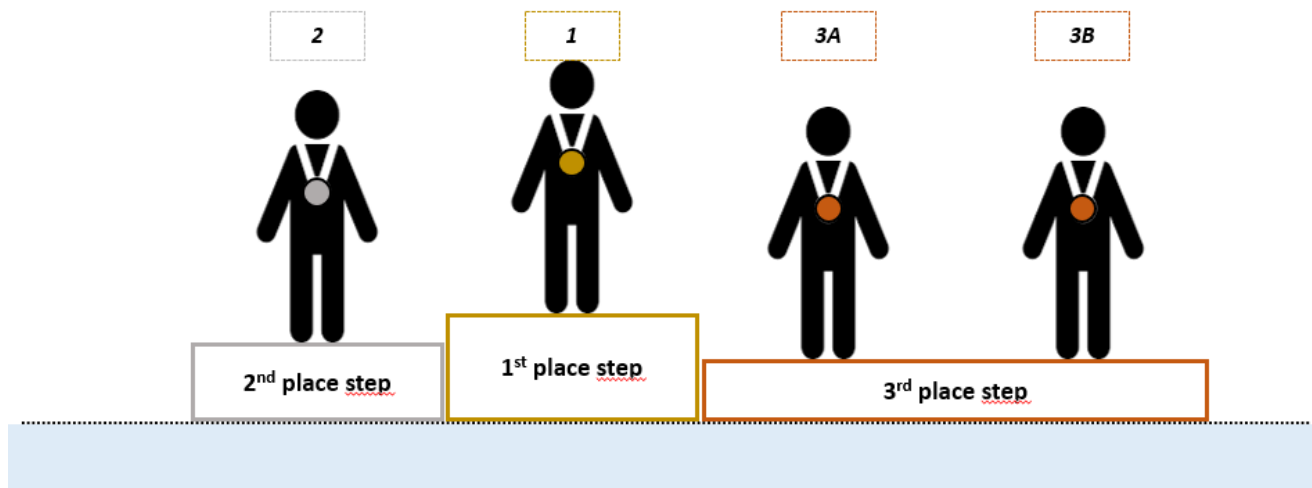
Position 3 : Silver Medal



Position 4 : Gold Medal



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Position 5 : Anthem and flags protocol

The order of entry of the medalists on stage adapts to the venue's layout and the general configuration of the arena (entrance arch position vs. stage and podium position): 2-1-3A/3B or 3B/3A-1-2.



Example : Enter from the right

At the end of the ceremony, the competition must resume as quickly as possible. It is important for the OC to provide explanations to the coaches and team members of the athletes to avoid any delays. As the competition takes priority, it is not possible to allow additional photos with the staff on stage or podium (photo, selfie, etc.). Clear instructions regarding this matter must be provided by the competition sector and should be followed.



5.2.2 Management of the presenters

Collaborative effort between the Floor Manager and the protocol team should be established to promptly retrieve the award presenters at the end of each final. They will be attended to by the protocol team (United World Wrestling and OC), escorted and briefed backstage.

The presenters of each podium must be present and welcomed in the "Podium Zone" at the beginning of the final preceding the podium. A 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 team must also anticipate and ensure that the award presenters have the necessary accreditations to access the Ceremonies area. Otherwise, the security service may deny them entry. An over-accreditation principle can be implemented and managed by the protocol team to easily address this constraint.

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 area of competition.
- 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.

There are always 2 award presenters: 1 representative from UWW and 1 representative from the OC.

The distribution of awards is as follows:

- 3rd place: OC presenter
- 2nd place: OC presenter
- 1st place: UWW presenter

According to protocol tradition, the gold medal (and the belt if applicable) should be presented by an official representative of United World Wrestling.

The OC presents the awards for the bronze and silver medalists.

Any other distribution of prizes must be done in consultation with and approved by United World Wrestling.

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 has to be validated beforehand by United World Wrestling in connection with the TV production.

5.2.4 Prizes

United World Wrestling requires the presentation of two items per athlete: a medal and a diploma. The World Champion will also receive, in the final instance, a belt.

United World Wrestling is responsible for:

- Providing the World Champion belts (Senior, U23, U20, and U17)

The OC is responsible for:

- Design and production of medals (with UWW approval)
- Design, printing, customization, and distribution of diplomas with UWW approval
- Provision of trophies for Team Ranking ceremonies

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 OC 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 Sport 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).



To summarize:

- 3rd Place: 2 medals + 2 OC gifts
- 2nd Place: 1 medal + 1 OC gift
- 1st Place: 1 belt (if applicable) + 1 medal + 1 OC gift

A member of the protocol team should be assigned to the preparation of the podiums and the preparation of the awards.

The OC 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 should primarily feature three individuals: the President of the OC, the President of United World Wrestling, and a representative from the next edition of the competition. It is primarily executed during the Senior World Championships.

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, UWW, 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 OC
- Handed over to the President of United World Wrestling (or their representative),
- Who then passes it on to the representative of the next edition.

The sequence of speeches must be as follows:

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

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

A specific rehearsal should be organized on the day before (J-1), with all stakeholders present, especially the protocol and host broadcasting 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's ceremony of appreciation/gift presentation to the OC
- Ceremony for the retirement of international referees

The organization of these events will be entrusted to the OC 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.

The Organizing Committee may also organize its own ceremonies to honor members of its federation, athletes, etc.

Validation from UWW is required to determine the nature of the ceremony and the individuals being honored.

The entire organization and provision of awards are under the responsibility of the OC.

6. WRESTLERS PRESENTATION

The entrance of athletes is a highlight of the competition's staging, serving as a major moment to celebrate sport and create powerful visuals for both television viewers and the live audience. It is an essential element in contributing to the drama of the sport. The athlete's entrance provides a unique experience for everyone, particularly for the wrestlers who are showcased as modern-day heroes of their sport.



The presentation requires careful consideration in its setup, including the structure and signage, as well as its scenographic enhancement through video, lighting, and special effects. It should also incorporate engaging elements such as PA system and music. The aim is to convey the image and spirit of the wrestling family, its practitioners, and its federation: a dynamic sport that is firmly focused on modernity.

This presentation of the wrestlers can be divided into four major stages:

- Preparation in the call room
- Entrance through the arch
- The walk-in, which is the path to the wrestling mat
- Arrival on the mat, waiting for the referee and the start of the match

6.1 Decorum & technical elements

The staging must make use of all the technical tools (light, video, sound), with the possibility of adding 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 Sport Presentation Program

6.2 Location & operational functioning

Beyond its technical and scenographic setup, this entrance must be carefully planned and designed to ensure the comfort of the athletes as well as the TV production teams.

6.2.1 Call room

A call room, located between the warm-up area and the entrance arch, should be designed to accommodate the athletes before their entrance into the arena. Its main purpose is to prepare the upcoming bouts and athletes for their entrance. It welcomes the athletes as they exit the warm-up area and invites them to wait until it is time for them to enter the competition area and compete.

This call room must:

- Offer screens showing live TV (TV feeds) and upcoming combat programming (Data system & schedule) for the 4 mats
- It should be designed in a clear and understandable manner by creating as many access corridors as there are accessible competition mats (which may change throughout the day).
- It should be designed in such a way that the wrestlers in preparation can be isolated, protected from any distractions, in order to maintain their focus and enter the competition area in the best possible 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 under the responsibility of the Call room manager, along with the competition services and in connection with the Floor Manager.

In the call room, a phase of regulatory checks must be respected and organized for all wrestlers.

The OC must provide an international category referee throughout the competition to conduct body, attire, and medical checks on the wrestlers before they enter the mat.

The referee assigned to this task is the responsibility of the OC. It is mandatory to have a female referee for regulatory checks in women's wrestling. If a competition day includes both male and female matches, then two referees are required in the call room to ensure regulatory checks for both groups of athletes.

Their presence is required from the first to the last match of the day.

The call room is a sealed room where no individuals other than the wrestlers can disturb them during their preparation. No spectators, family members, or team members are allowed. No live streaming is permitted (Facetime, Facebook Live, etc.) except for the official UWW and/or HB teams.

6.2.2 Entrance Arch

An entryway structure, commonly known as an "entrance arch," should be installed to:

- Mark the entrance of the athletes, visible to both spectators and TV viewers.
- Highlight the athletes and high-stakes matches such as semi-finals and finals.
- Serve as a sealed "gateway" between the call room and the competition area.

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 remain manageable 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 arch 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, bathrooms and saunas, etc.

The entrance arch is also an essential signage element. It is one of the most prominently featured elements during TV broadcasts. Therefore, it is important to have a high-quality support structure that includes:

- An integrated structure that blends with the overall decor of the venue.
- A stable and reliable structure to ensure the safe passage of all wrestlers throughout the day.
- A wide surface area capable of displaying highly visible signage, either through printing or LED solutions.



- Mandatory elements:
 - Event name, year, and logo.
 - Official UWW logos.
 - UWW-OC partnership logos (according to UWW marketing rules and agreements).
- Additional animations when the arch incorporates LED technology:
 - Generic announcements: welcome, weight categories.
 - Specific announcements: finals, weight classes.
 - Full customization: athlete names, photos, national flags.
- Additional technical features to enhance the staging:
 - Lighting effects on the arch.
 - Lighting effects on the athletes.
 - Follow-spotlights.
 - Special effects.

6.2.3 Entrance corridor

Upon exiting the arch, athletes take a pathway to access their mats.

This corridor should be equipped with specific lighting to guide the athletes and ensure sufficient brightness along its entire length during televised sessions.

The corridor should be clearly marked (with a different-colored carpet) to avoid any confusion among wrestlers. It is important to have additional signage elements to guide athletes in accessing the mats :

- Floor Marking MATS: mat A, mat B, mat C, mat D...
- Floor Marking Stairs: red wrestler access and blue wrestler access

The entrance corridor should be visible to a large majority of spectators in the venue. Its installation should take into account TV constraints (camera angles) and entertainment aspects.

This corridor should also be cleaned between each session and each competition day.

This corridor is reserved for athletes, their coaches, and box-carriers. No other individuals, except for the refereeing and medical staff, are allowed to use this pathway during competitions. It is not considered an access zone but rather a fully dedicated competition area.

At the end of a match, this corridor is also used for the athletes' exit. It should lead to the mixed zone. Hence, there is a need for complete illumination of the area to also light up the athletes during their exit (celebrations, emotions, etc.).

The corridor is one-way only, and it is strictly prohibited to go back in the opposite direction through this pathway to exit through the entrance arch (for athletes and coaches). A security measure must be implemented to ensure compliance with this rule.

6.2.4 Red corner / Blue corner

The wrestlers' presentation ends once both athletes have stepped onto the mat and are waiting in their respective corners for the start of the match.

Each corner should have specific lighting to ensure sufficient brightness throughout the area.

Once both wrestlers are waiting in their corners, the production team follows the instructions of the referee, who is the only person authorized to start the bout and signal the end of the wrestlers' presentation.

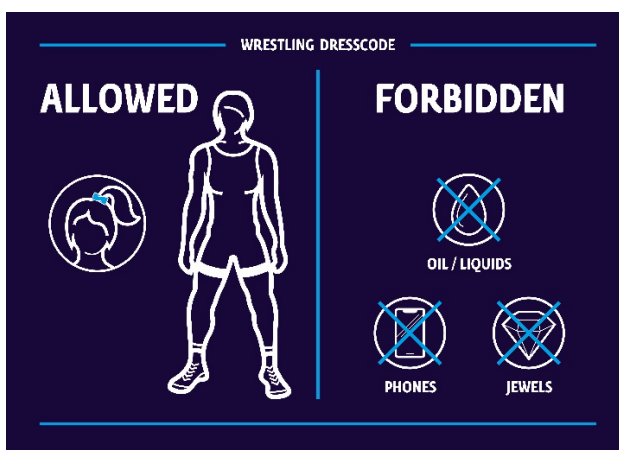
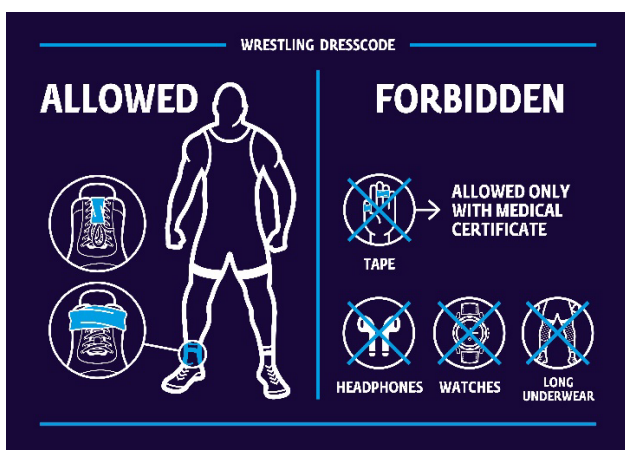
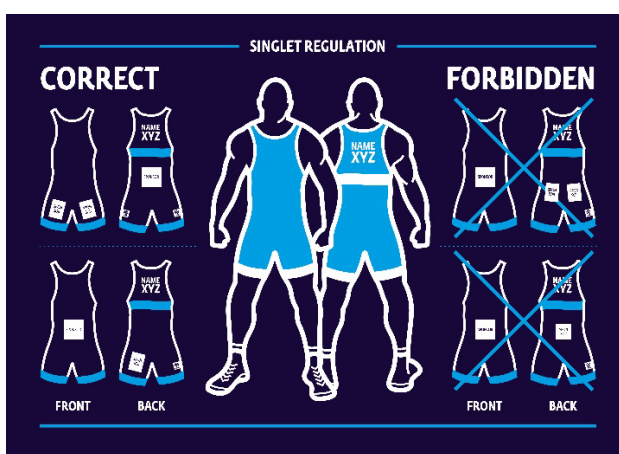
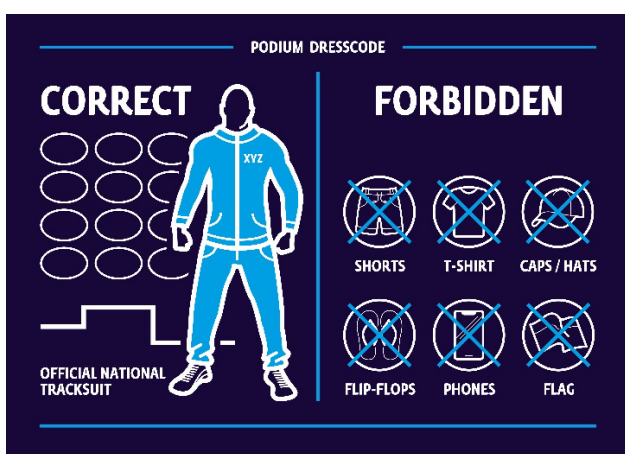


6.3 Presentation protocol

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

Upon entering, wrestlers must be in their combat attire without any additional unnecessary items such as towels, water bottles, jackets, training gear, or headphones for listening to music.

Regulatory reminder signs should be created and displayed in the call room. A graphic kit containing the basics of the regulations is available upon request from your UWW contact person.



As soon as they enter, the wrestlers must wear their 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 their personal belongings. They will take the items to the mixed zone, for the athletes to pick them 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 carry the same stakes in terms of design of the wrestlers' entry.

A presentation protocol must be created for each of these 2 phases (morning and afternoon), 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 must 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 competition area (subject to the referee's presence).

In this case, no specific music is played. The musical background present during the qualification phases continues to be played. The sport announcer, after announcing the result of the previous match, can proceed with the introduction of the next match: announcing the match (category + mat) and then introducing the Red Wrestler followed by the Blue Wrestler.

At this stage, the sport announcer can also provide some additional information on the athletes (favorites, ranking, face-to-face stats, awards, 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 Sport 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:

- Maintain communication with the referee judges to ensure that there are referees on the mat when the wrestlers enter.
- Organize the call room to always have the next match "ready to enter": the match can last 10 minutes or as short as 10 seconds (win by fall, injury, 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 the TV mat. There are no other bouts occurring on the other mats, which allows a more amplified presentation for the 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 TV mat + the entrance on the mat
- Blue Wrestler's entrance
- The walk to the TV 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, the PAs and the Floor Manager.

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

CUE	TIME	DURATION	ACTION	ANNOUNCERS		LIGHT	AUDIO	MAIN SCREEN	ARCH + LED BANNER	PERSONAL NOTES	
				LOCAL LANGUAGE	ENG						
17	17:59:15	00:00:45	INTRO FINALS (SHOW)	MAPPING / LIGHT SHOW		LIGHT SHOW SEMI FINAL ENTRANCE	HIGH INTENSITY	GEN-01 + COMP-05_FINALS + LIVE CAM	GEN-01 + COMP-05_FINALS		
18	18:00:00	00:00:00	STAGE MANAGEMENT > FIRST FINALISTS READY FOR ENTRANCE (MAT B) TV OPENER + Beauty Shot & Event Title & Schedule + ID MATCH GRAPHICS >> 2 MIN INTRO IN TV BEFORE FIRST ANNOUNCEMENT								
19	18:00:00	00:00:00	1st BRONZE MEDAL MATCH INTRODUCTION								
20	18:00:00	00:02:00	INTRO FINALS (SHOW)	MAPPING / LIGHT SHOW		LIGHT SHOW FINAL ENTRANCE	HIGH INTENSITY	GEN-01 + COMP-05_FINALS + LIVE CAM	GEN-01 + COMP-05_FINALS		
21	18:02:00	00:00:30	INTRO 1st BRONZE FINAL	IN OUR FIRST BRONZE MEDAL MATCH AT : STYLE + CATEGORY		INTRO BRONZE MATCH 1	FROM LIGHT SHOW or DJ	COMP-06_BRONZE_MATCH + FS_CAT 61	COMP-06_BRONZE_MATCH + FS_CAT 61	FS_CAT 61	
22	18:02:30	00:00:20	RED WRESTLER INTRODUCTION	IN RED, REPRESENTING (COUNTRY) >> (NAME)		RED FINALIST	FROM LIGHT SHOW or DJ	TV FEED	CUSTOM RED WRESTLER NAME / FLAG		
23	18:02:50	00:00:20	BLUE WRESTLER INTRODUCTION	IN BLUE, REPRESENTING (COUNTRY) >> (NAME)		BLUE FINALIST	FROM LIGHT SHOW or DJ	TV FEED	CUSTOM RED WRESTLER NAME / FLAG		
24	18:03:10	00:00:50	GRAPHIC TV TITLE RED / BLUE WRESTLER + CLOSING SEQUENCE			CLOSING SEQUENCE	FROM LIGHT SHOW or DJ	TV FEED	COMP-06_BRONZE_MATCH + FS_CAT 61		
25	18:04:00	00:08:45	BRONZE MATCH #1	Score, stats, keys moments...		SPORT LIGHT TV MAT	PA + MC	TV FEED + CHALLENGE	LED PERMITER > SPONSORS ARCH > GEN-01		
26	18:12:45	00:00:45	CELEBRATION	VICTORY CELEBRATION + CROWD		CELEBRATING SETUP	MC	TV FEED (REPLAY)	GEN-01		
27	18:13:30	00:00:15	MUSIC BUFFER (DURING HIGHLIGHTS)			FINAL SETUP	TBD	TV FEED (REPLAY)	GEN-01		
28	18:13:45	00:00:00	2nd BRONZE MEDAL MATCH INTRODUCTION								

Example : finals presentation

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

The entrance of the wrestlers is a particularly intense moment. Close collaboration with the TV production teams is essential to make the most of it: sequencing, TV graphics, presentation pace, camera placement, and more. This collaboration ensures that the best possible outcome is achieved for capturing and showcasing this important moment on television.

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

A continuous link between the SPM and the host broadcaster should be established during the final stages. Before each launch, the SPP must ensure that the TV production is ready: highlights are prepared, referee microphone equipment is in place, cameras are set up, and so on. This coordination ensures a smooth and timely execution of the broadcast production.

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

6.5 Speaker announcements & Music

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
- Finales: 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.

The mastery of audiovisual content and its distribution is one of the cornerstones of the program.

In addition to producing the images provided by the international signal, it is important to master the production of creative and educational content to enhance the spectator experience and provide analysis of the competitions.

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 complete 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.

To ensure the delivery of these contents, it is essential to have full control over the final production through the following selection:

- 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

Even though 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, the city's history and its tourism attractions
- 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 (OC, 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 a graphical consistency, reflecting the event's signature, with a consistent United World Wrestling intro-extro mechanism.
- All these videos should be produced in short formats to easily integrate and not disrupt the pace of the program.

7.2 Graphics

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, no matter 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, 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:

- Presentation of the wrestling styles, weight categories, and level 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 and the SPP 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 OC services, including:

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

8. ENTERTAINMENT ET FAN ENGAGEMENT

Engaging the audience is paramount in United World Wrestling competitions. The spectator experience should be designed from the opening to the closing of the doors, ensuring a captivating and immersive atmosphere throughout the event.

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 the 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 Sport Presentation Program and put the audience at the heart of the animations.

The Live cam cannot 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 Sport 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: SPM - Floor Manager - Director - Camera Operator - Musical director - PA.

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

8.2 Social Medias & Mobile Apps

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 Sport 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, TikTok 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 ... Loads of 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.

UWW also has a smartphone application. It is important to regularly promote it among the spectators so that the audience can access the content of the application during the event (results, schedule, etc.). This ensures that the spectators have easy access to relevant information and enhance their overall experience.



8.3 Live Performances

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 performances must not in any way damage or alter the surface of the sports platform, particularly the competition mats. The use of any flaming objects or other pyrotechnic means is not allowed on the mats. The same applies to the stage, unless expressly authorized by UWW.

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 technical equipment of the venue can also contribute to enhancing this "LIVE" experience through the creation of specific light shows or the use of innovative video technical solutions such as LED lighting or video mapping.

8.4 Fan 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 and 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 Sport 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 and UWW sponsors
 - Establishing and validating content dedicated to video media
 - Activation of partners having a direct impact on the Sport 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/disassembly in the respect of all sectors constraints
 - 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 MORNING SESSION



UNITED WORLD WRESTLING

BELGRADE 2022
DAY#3
Session 1
Monday 12.09.2022

SPP PRODUCTION START @ 09:30:00
COMPETITION START @ 10:30:00
End of session (approx.) 14:30:00

START	STAGE	STYLE	CATEGORIES	CONTENT CODIFICATION			CODE SYTLE
				COMP	CODE GEN	CODE CAT	
10:30:00	QUALIFICATIONS ROUNDS	Greco Roman + Women's wrestling	GR_SESSION_60-130kg + WW_SESSION_55-62kg	COMP-01_QUALIF	GEN-03_GR + GEN-04_WW	GR_SESSION_60-130kg + WW_SESSION_55-62kg	GR + WW
10:30:00	REPECHAGE	Greco roman	GR_SESSION_63-67-82-97kg	COMP-02_REPECHAGE	GEN-03_GR	GR_SESSION_63-67-82-97kg	GR
Not before 12:00:00	QUARTER FINALS	#	KG				
00:15:00	Greco Roman + Women's wrestling	CAT #1	GR 60	COMP-03_QUARTER	GEN-03_GR + GEN-04_WW	GR + WW_CAT GR 60 KG	GR + WW
00:15:00	Greco Roman + Women's wrestling	CAT #2	GR 130	COMP-03_QUARTER	GEN-03_GR + GEN-04_WW	GR + WW_CAT GR 130 KG	GR + WW
00:15:00	Greco Roman + Women's wrestling	CAT #3	WW 55	COMP-03_QUARTER	GEN-03_GR + GEN-04_WW	GR + WW_CAT WW 55 KG	GR + WW
00:15:00	Greco Roman + Women's wrestling	CAT #4	WW 62	COMP-03_QUARTER	GEN-03_GR + GEN-04_WW	GR + WW_CAT WW 62 KG	GR + WW

GENERAL INFORMATIONS / SPECIAL EVENTS

SPP staff briefing @ 09:00 (Control room)



CUE	TIME	DURATION	ACTION	ANNOUNCERS		LIGHT	AUDIO	VIDEO	PERSONNEL NOTES / COMMENTS
				LOCAL LANGUAGE	ENGLISH				
1	09:30:00	00:30:00	DOORS OPENING WELCOME SEQUENCE			WELCOME SETUP	Playlist Hits	EVENT + WELCOME LOOP + SOCIAL (GEN-01 + 02 + 06)	
2	10:00:00	00:00:00	H-30 BEFORE FIRST MATCHES / ALL SPP TEAM READY						
3	10:00:00	00:03:20	MUSIC PRE SESSION			WELCOME SETUP	Playlist Hits	EVENT + WELCOME LOOP + SOCIAL (GEN-01 + 02 + 06)	
4	10:03:20	00:03:00	SPONSORS ROLL #LOC (1st part)			VIDEO SETUP	On video	LOC 1	TOURISTIC PROMOTION (choose between 5 videos)
5	10:06:20	00:03:00	MUSIC PRE SESSION			WELCOME SETUP	Playlist Hits	EVENT + WELCOME LOOP + SOCIAL (GEN-01 + 02 + 06)	
6	10:09:20	00:03:00	SPONSOR ROLL OR VIDEO CONTENT LOC #LOC (2nd part)			VIDEO SETUP	On video	LOC 2	Belgrade love story (EN or SR) + TV SPOT BELGRADE 2022
7	10:12:20	00:03:00	MUSIC PRE SESSION			WELCOME SETUP	Playlist Hits	EVENT + WELCOME LOOP + SOCIAL (GEN-01 + 02 + 06)	
8	10:15:20	00:02:00	UWW PROMO			VIDEO SETUP	On video	UWW PROMO	Taishan + PROMO APP
9	10:17:20	00:03:00	MUSIC TOP HITS (STARTING WARM UP)			WELCOME SETUP	Playlist Hits	EVENT + WELCOME LOOP + SOCIAL (GEN-01 + 02 + 06)	
10	10:20:20	00:01:00	TRAILER UWW			VIDEO SETUP	On video	TRAILER UWW	
11	10:21:20	00:03:00	OPENING SEQUENCE Script #1	PRESENTERS (Rale + Jason and/or Bryan)		WELCOME SETUP	Announcers	EVENT + WELCOME LOOP (GEN-01 + 02) + LIVE CAM SPP	on CAM SPP (if applicable)

Example : 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 cannot, 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: They are in charge of the distribution of all video assets made prior to the event for the venues screens. they 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, they will have to direct the camera crew dedicated to the internal program.

Music director: In connection with the sport presentation manager, they 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: they 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).

They are 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, they 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 the Field Of Play

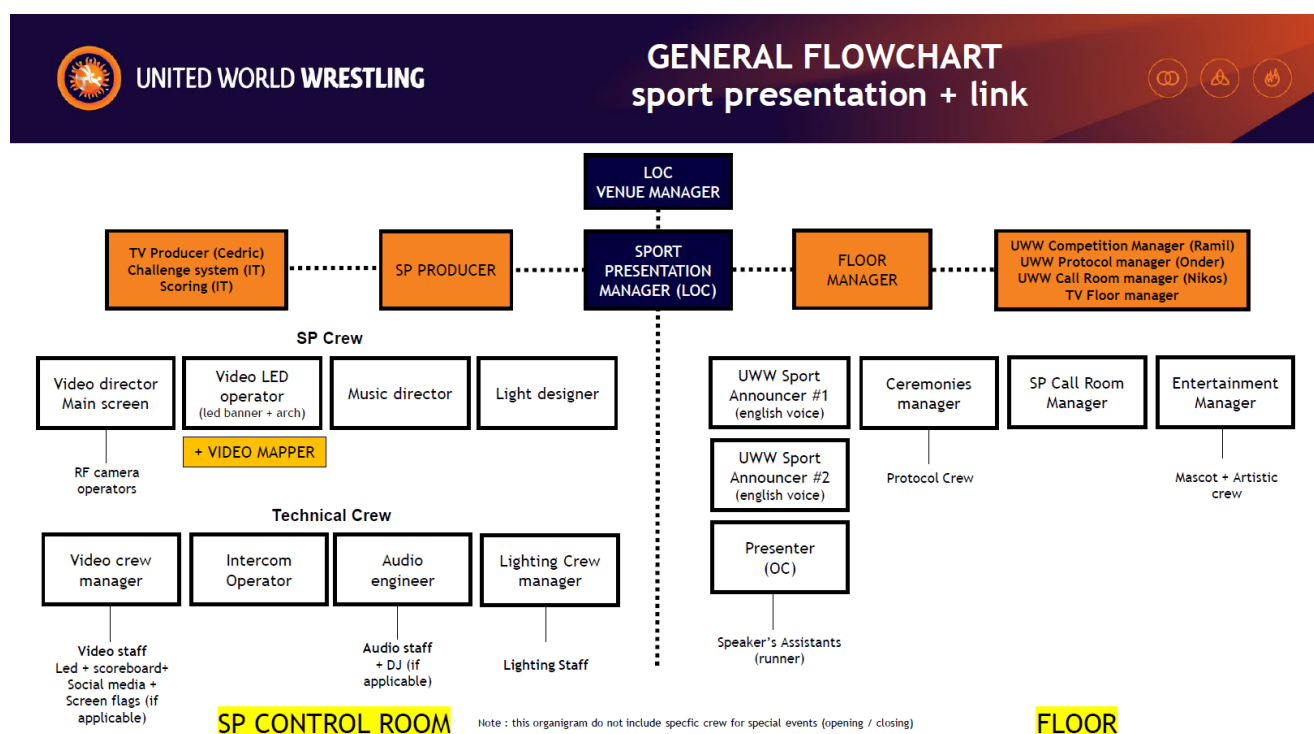
Floor Manager: See definition at 2.3.2 of the UWW Guidelines. Depending on the event and the amount of steps in the program, the Floor Manager can get helped by added assistance (runners) capable of handling specific part of the program on the competition area and in backstage. All under the Floor Manager's 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 daily worktime range to ensure all functions without interruption.



Example : Sport Presentaion Organigram (Belgrade 2022)

3. TECHNICAL 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 criteria 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 broadcast, 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.

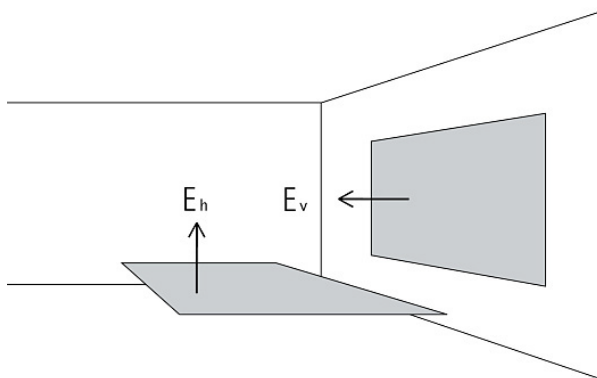


Illustration Ev and Eh notions



3.1.2 Illuminance level & uniformity

The following criteria 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 Videoboards / Scoreboards

The use of videoboard is essential for continental and world championships (U20 / senior) 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 (led ring). 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 Broadcast 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. Challenge video

For each video challenge, it is necessary to be able to display it on the screens. Wrestlers and coaches should be able to view these replays, and spectators can also benefit from the video analysis reviewed by the referees. The video protocol and its setup are outlined in the Technical Specifications document.

c. Autres 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 the 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 they 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 SPP' 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).

3.4 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.



The control room must be equipped with various control monitors (Multiview + international signal) and an internet distribution system with at least:

- 1 internet connection to a color printer
- 2 wired connections to the scoring network (Arena bridge)

3.5 Energy

The energy question is an important element for the entire production perimeter of the SPP team and beyond.

The electrical power supply for the entire venue must be guaranteed and backed up throughout the competition period.

The OC must ensure that all services (sports, broadcasting, press, IT, refereeing, security) have uninterrupted backup power supply with 100% of the load supported by the installation of generators and/or an UPS system.

The backup power supply should also cover all areas accessible to wrestlers, heating, and the air conditioning system in technical rooms and production zones.

The sports platform must have a lighting system with power delivered by two independent sources capable of providing at least 50% of the requirements. Such a configuration ensures the continuity of the event under all circumstances.