Pac-12 Networks Content & Production

Attached please find the Pac-12 Networks Content & Production Guide along with the Technical Specifications related to content delivery. These documents are designed to give our university partners information about the Pac-12 Networks and how we are currently set-up to collaborate with you.

The manual contains detailed information on:

- Creation of campus content features (also known as "non-sports" content)

- Specifications and delivery instructions for the video content that you create/produce and deliver to us

- Guidelines for music, voice-over, and graphics inclusion in video content

- Digital content overview and standards

- Management and oversight of Pac-12 Networks' equipment on campuses

- Vision for student involvement in production and content creation

- Job descriptions and compensation for a typical live event production

This manual is intended for use by any university staff member or student who is working with us to produce content for Pac-12 Networks. Some sections apply more directly to athletic department personnel and others to our contacts within campus communications and public relations. However, we think it is of value for all of our colleagues to have full visibility into these processes.

Please consider this a living document that will be updated on a periodic basis as we refine our production model and work together to create the most efficient processes. Don't hesitate to provide your feedback or contact us with any questions.

Please direct your questions to Bob Keyser, Vice President of University Relations at Pac-12 Enterprises, using the following contact information:

bkeyser@pac-12.org
415.580.4210 (office)
678.643.0040 (mobile)

#1 - Campus Content

Non-sports content or "campus content" will be telecast on the Pac-12 Networks throughout all day parts (morning, afternoons, evening/prime time, late-night). The content, which will be "short form" in nature, will provide each School and the Networks (linear & digital) with on-going opportunities to showcase our Universities (traditions, events, student athletes, faculty, awards/honors, programs, newsworthy stories, etc.).

Process:

1.   Each School's liaison will provide the Pac-12 Liaison (Bob Keyser, VP University Relations) with information/feature ideas of activities happening on your campus every 2 weeks (planning one month in advance).
2.   The Networks' programming department will act as curators of story ideas/content to determine what stories/ideas organically tie to Networks' scheduled content (live events, studio shows, in between games) and if the feature works nationally and/or regionally.
3.   The Pac-12 Network will "green light" production of features and collaborate with the School liaison on production, length, delivery and telecast plans.
4.   Some Universities already have features that are produced and are "evergreen" in nature (have a long shelf life). Under this scenario, the Network staff will work with the University liaison on delivery of the content to the Network for future use and telecast plans.
5.   Each School is responsible for clearing all footage/music rights in each feature.
6.   The Pac-12 Network will manage and traffic the number of features from all Universities to maintain a relative balance across Universities.
7.   We will offer assistance on an as-needed basis to any University producing the feature content.
8.   The Pac-12 Network will not be responsible for any costs, including insurance and other liability, associated with the production of features.

Quantity/Goal: One feature per month per School (with multiple repeats)

Length: 1-3 Minutes Long

Placement: In live games, during commercial breaks, in between games, in studio shows (pre-game, half time, post-game, etc.). The features that time out to 1:00, 1:15, 1:30, 1:45, 2:00, 2:15...have a better chance of getting more runs as they can be telecast in live events as well as commercial breaks (by timing to even :15 increments).

2 - Production Requirements

Pac 12 Networks' video format standard will be **XD Cam 50**.

Because the "campus tour" features will be produced with equipment on hand at each campus prior to the Networks' launch, we will temporarily waive our standards for acceptable video formats and delivery mediums for this project.

Features may be submitted via videotape or FTP. *

Acceptable tape formats are DVC Pro, XD Cam 50, and HD Cam.

Please avoid SD program material wherever possible. We are an HD facility.

3 - Submission of Content

Features delivered via US Mail, Fed Ex, or UPS shall be addressed to:

>Pac-12 Networks Attn: Patrick Phillips
>370 Third Street, 3rd floor
>San Francisco, CA 94107
>415-580-4339

Content Files delivered through FTP:

>Media files should be delivered directly to the Pac-12 Networks via the Pac-12 FTP Server: ftp.p12e.net, Port: 21. Suggested FTP clients are: Filezilla or Cyberduck. If a sender needs access to the site, he/she should send a request to: ftp@pac-12.org. Each request must contain the following information.

>- Name/Company & Requested username
>- Requested account expiration timer (default 30 days)
>- Requested data quota (default 10 Gigabytes)
>- Email address to send account credentials

Please see Manual "Content Delivery Requirements" for more detail

4 - Production Guidelines

The Pac-12 Networks have established the following guidelines in regards to music, narration and graphics.

Music – If submitted content has any music (incidental or full music) incorporated into its final edit version, the School should also provide a second copy of the feature that is unmixed with music on a separate audio track. The rights for any music that is contained within a feature must be cleared prior to submission to the Pac-12 Networks.
Schools should enclose a cue sheet for any music used within a feature. The cue sheet should list the name of music piece, publisher and/or library and length of the music used.

Narration – If submitted content has incorporated narration (voiceover), the School should provide a second copy of the feature that is unmixed with narration on a separate audio track.
Schools are responsible for any announcer costs involved in providing a copy of a feature with narration. Also, Schools are responsible for obtaining any clearances, release, etc. necessary for announcer's usage.

Graphics – It is the intent of the Pac-12 Networks to provide a graphics package to Schools for usage in Campus Content. However this package will not be available until close to the launch of Pac-12 Networks. In the interim, Schools have the option of submitting features with or without graphics. If the feature has graphics on it, a clean copy of the feature (without graphics) should be submitted as well. If it is "clean", a rundown of the names, titles, location and other information necessary to be shown graphically in the feature should be submitted at the same time.

Please see Manual "Content Delivery Requirements" for more detail

5 - Pac-12 Digital Content

Pac-12 Digital will connect Pac-12 fans to the teams and sports they love on every device under the sun – starting with the web and certain mobile devices.

"Authenticated" users (who can prove they receive their TV service from one of our partners) will be able to see Pac-12 sports live, wherever they are on a device of choice (iPad, iPhone, or personal computer) starting August 15.

Crowd-sourced content, including submissions from students, is in our plans too. Ultimately we will create a true network of all of our digital properties including our Pac-12 Conference web site and our 12 University athletic department websites, as a great showcase for our student-athletes and the people who cheer them on.

Content types:

- Vignettes (video features)
- Competition-based recaps of untelevised sports (video)
- Text game recaps
- Text features, profiles, and interviews
- Individual photos and photo galleries

Requirements:

- Students will shoot and edit their own video features, and deliver them to Pac-12 Digital via our crowd-sourced content platform (delivery and platform details to be determined).
- Likewise, text and photos will originate from students and be delivered to us.
- Pac-12 Digital will publish assets at our discretion.

Standards and what to expect from us:

- Student-generated content will be identified as such on our web (and linear) platforms. There's no expectation it will be of professional quality.
- However, professionalism is expected – no indecent language, pictures of graphics, glorification of gambling, alcohol, drugs, or violence will be published on Pac-12.com or affiliated sites and mobile apps.
- Pac-12 Digital employees are developing and will soon provide a one-to-many assigning tool and publishing platform that puts web production tools in students' hands.
- We also will work with promising contributors to improve storytelling for the web and production skills.
- We'll publish as much student-generated content as we can on Pac-12.com and our mobile apps – and pitch content with linear Network broadcast potential to our peers.
- Our ideal resolution for video is full HD 1080i (e.g., iPhone 4's built-in camera).
- Our ideal video length is 2-3 minutes max.
- Our minimum photo standard is hi-resolution, 1280 x 720.
- Our ideal text game recap length is up to 800 words
- Our ideal text feature story limit is up to 1,200 words

6 - University Equipment Liaison

We have requested that each of our athletic department liaisons assign one person in their department to be responsible for:
   a) Managing the Fly-Pack and Campus Cam equipment on their campus; and
   b) Coordinating any student involvement/participation in live event production that includes interaction with this equipment.

We will pay this person up to $1000 at the end of the academic year, assuming duties are performed properly and consistently.

Equipment Management:

Fly-Packs:
Fly-packs will be delivered to each campus in the September/October timeframe and should be stored in a secure location within the athletic department facilities. Fly-packs will be used primarily for televising events on the Pac-12 Linear Network (television) but may also be available for live event streaming or other Pac-12 Networks related production uses, if they are not required on a given day for televised events.

Key Responsibilities:
* Develop and manage a process for checking the Fly-Pack (all components) in and out of the secure location.
* Ensure that the Fly-Pack gets into the hands of the responsible Pac-12 Networks tech manager or live event producer on the occasions when Pac-12 Networks sends a production crew to campus.
* Maintain Fly-Pack equipment and inform Pac-12 Networks engineering contact if equipment needs service or repair.
* Assist in assignment of Fly-Pack equipment to campus events where possible (when not in conflict with Pac-12 Networks television productions).
* Assist in operating the Fly-Pack at specific events if available and willing to do so (as part of assigned crew).

Campus Cam:
Campus Cams are still in the RFP stage and are scheduled to be delivered in the fall of 2012. More specific dates are TBD at this time. Pac-12 Networks personnel (or contractors assigned by Pac-12 Networks) will be responsible for installing the equipment on each campus, equipment testing, and configuring the "mini studio" space into which the Campus Cam will be installed.

Key Responsibilities of University Equipment Liaison:
* Ensure Campus Cam is installed and working in agreed upon "mini studio" location.
* Maintain Campus Cam equipment and inform Pac-12 Networks engineering contact if equipment needs service or repair.
* Ensure "mini studio" is open and available for Pac-12 Networks live interviews when needed.
* Provide minor configuration assistance in tandem with remote Pac-12 Networks personnel when necessary.

6 - University Equipment Liaison (Cont.)

Student Coordination:

The University Equipment Liaison will be responsible for identifying and managing students who are willing and able to assist in event production, utilizing the Fly-Packs. Students will need to be trained, and will be expected to grow in skill and responsibility over time. NOTE: Each student who participates must sign a document that clearly states student's acknowledgement that student is not an employee of Pac-12 and is personally responsible (or will look to his/her own insurance or that of his/her University or the applicable premises owner) in the event of an accident/injury occurring during the course of student's participation

Key Responsibilities of University Equipment Liaison:
- Identify and assign students to assist with live event productions.
- Provide training for students in partnership with Pac-12 Networks production personnel.
- Encourage students to progress through prescribed learning curve, and recommend most accomplished students for larger roles with Pac-12 Networks.

7 - Live Event Production Work Descriptions

Runner

A Runner works closely with the telecast Production Manager and performs a number of roles in and around the office or production site. Running errands, keeping the office area clean, delivering scripts, dispensing snacks are just some of the jobs a runner may be asked to do during the event. Many times runners are among the first people to arrive on site and the last to leave.

Pay Rate - $50-$75 per day (depending on experience/venue/sport)

Statistician

A Statistician works with the telecast announcer team providing instant pertinent information like number of tackles made in a football game, fouls committed in a basketball game or kills executed in a volleyball match (to help tell the story of the event). Knowledge of the sport(s) is more essential than television experience. A statistician may also be asked to sit in the production mobile unit and provide the same type of pertinent information to a graphics coordinator or graphics operator. This information is disseminated on the television screen. Statisticians are expected to be on site at crew call (normally 5 hours before game time) until completion of play.

Pay Rate - $100-$200 per game (depending on experience/venue/sport)

Red Hat

The Red Hat is positioned on the court or field of play and is in communication with the timekeeper, lead official or referee and the Associate Director in the television production mobile unit. The Red Hat helps manage the pace and timing of play by signaling the appropriate officials when the television broadcast in going to, or coming back from a commercial break. Knowledge of the sport(s) is essential, interpersonal skills and a relationship with coaching staffs and officials is helpful. The Red Hat should be on site at least an hour before game time and stay through the completion of play.

Pay Rate - $100 per game

Spotter

A Spotter is utilized by the announce team as well as the producer and/or director. He or she serves as their eyes and ears for action happening on the field or in the stands. A spotter will identify players, coaches, parents or alumni playing in, officiating or observing the game. Knowledge of the sport(s) and members of the teams, coaching staff and relevant others is essential. Spotters are expected to be on site an hour before game time and stay until completion of play.

Pay Rate - $50-$75 per game (depending on experience/venue/sport)

Production Assistant/Stage Manager

A Production Assistant (PA) works closely with the telecast producer and announcers to write and put together a packet of pertinent information about Schools, campuses, coaches and players. The production assistant may also be asked to compile promotional material provided by the Network and as **Stage Manager,** to deliver that material to the announcer at the appropriate time during the broadcast. During pre-game, actual game coverage and post-game, the Stage Manager is in direct communication with the producer, director and announcer(s), relaying information and cues from the production mobile unit. Knowledge of the sport(s) is helpful as are writing skills and interpersonal skills. The Production Assistant is expected to be on site at crew call and stay until completion of broadcast duties.

Pay Rate - $100-$200 per game (depending on experience/venue/sport)

Utility

A Utility is a "jack of all trades" assistant, helper or troubleshooter working alongside technicians during the broadcast. Duties could include pulling or tending to camera cables, tripods, crowd control, carrying equipment, positioning microphones, lighting and participating in both event set-up and strike. Utilities are expected to be on site at crew call and are among the last to leave the venue after strike. Knowledge of the sport(s) is not essential but physical stamina and the ability to follow instructions are key attributes.

Pay Rate - $75-$150 per day (depending on experience/venue/sport)

Associate Director

The Associate Director (AD) is an integral part of the broadcast production team, essentially responsible for timing, integration of commercial breaks and promotional announcements, and providing the communication link between the on-site production mobile unit and the Network master control. The AD coordinates with the Network in regard to on air and off air timing as well as counting master control into breaks, and the producer on site, back from commercial breaks. The AD is also responsible for timing, telecast segments, in-game features, production elements and relaying that information to the producer. Knowledge of the sport(s) is not essential but good organizational skills are important. The AD should also own a stopwatch or two. The AD is expected to be on site at crew call and stay until production duties are completed.

Pay Rate - $250-$1,000 per game (depending on experience/venue/sport)

Associate Producer - Features/Bumpers

The Associate Producer (AP) is responsible for creating short-form production elements about campus and campus life, from concept to completion. General knowledge of the University, its student body, faculty and iconic places and structures is essential in this role. The AP would work closely with the telecast producer to communicate ideas, schedule camera crews and edit time and write scripts to be voiced over by the announcers. The AP would also work with camera crews and video tape operators to shoot and edit the agreed upon pieces. The AP would be expected to be on site at crew call and remain until the event telecast is completed.

Pay Rate - $150-$250 per day (depending on experience/venue/sport)

Technicians

Technicians include Camera Operators, Video Tape Operators/Editors, Audio Technicians, Video Shaders/Technicians, Chyron or Font Operators and Technical Directors. These positions will be staffed almost exclusively by experienced, professional broadcast technicians. If students show a particular aptitude toward any of these positions, mentoring opportunities could and will be made available throughout the course of the broadcast season.

The initial process might include observation followed by, in some cases, side by side training and concluding with a student performing the task on his or her own. There would be no set timetable for this action step and implementation would be at the discretion of the on-site producer, director and production manager.