

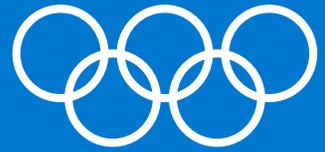


Olympic  
Broadcasting  
Services

# BROADCASTING THE OLYMPIC GAMES



October 2023

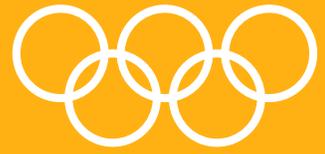


# OBS OVERVIEW

An introduction video about OBS is available by clicking the icon here below



# OUR MISSION



Telling the stories of the  
greatest athletes in the world  
that inspire people around the  
world

# THE HOST BROADCASTER OF THE OLYMPIC GAMES

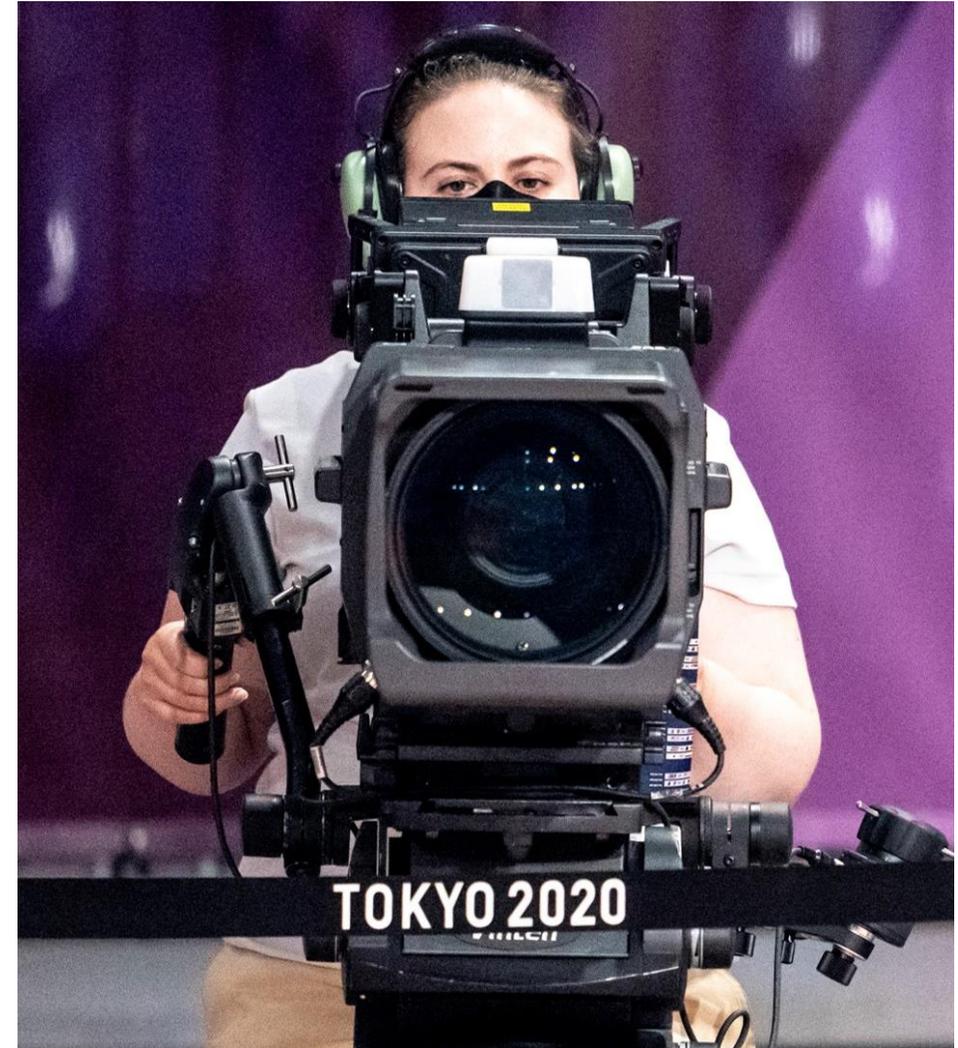


Olympic Broadcasting Services (OBS) produces the live television, radio and digital coverage of the Olympic and Paralympic Games.

Our coverage is neutral, favouring no particular country or athlete, and includes sports competitions as well as the Opening and Closing Ceremonies.

Beyond producing the live coverage, OBS' chief responsibilities are:

- Support, facilitate and enhance the Media Rights-Holders (MRHs) operation, providing them with facilities and services at the IBC and venues
- Design, build and operate the International Broadcast Centre (IBC), the home for OBS and the MRHs during each Games, while also ensuring the proper delivery of broadcast facilities at the venues
- As the “Storyteller of the Games”, produce a wide range of additional content (behind-the-scenes, interviews, highlights, features, digital, data), and offer accessible and scalable content distribution delivery solutions (supporting remote operations and digital production)
- Achieve greater efficiencies in workflows and solutions offered to MRHs





While advancements in new technologies have markedly improved the audience experience of the Olympic Games, one premise has remained constant throughout the history of Olympic Broadcasting:

# STORYTELLING IS STILL KING

This is the foundation upon which the entire OBS production is built

# THE STRENGTH OF EXPERIENCE



A core group of 160+ staff members grows exponentially for the Games and relocates from the Madrid headquarters to the Host City

- **28 nationalities** among 160+ full-time staff
- **10 Olympic Games experience** on average by the management team



# THE JOURNEY TO EXCELLENCE



**2001**

OBS is formed as the single host broadcast organisation by the IOC

**2003**

The IOC registers OBS SA in Switzerland and OBS SL in Spain

**2005**

Television pioneer Manolo Romero establishes the offices in Madrid

**2007**

The team in Madrid expands from 18 employees to 146 professionals

**2010**

First time the host broadcast operation is independent from the OCOG

**2012**

Yiannis Exarchos is appointed as the new OBS CEO after London 2012

**2018**

OBS becomes the permanent host broadcaster for the Paralympic Games

# MEDIA RIGHTS-HOLDERS



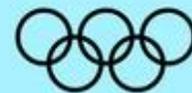
Broadcast and digital coverage are the principal means for people around the world to experience the magic of the Olympic Games.

The IOC is the owner of the global media rights for the Olympic Games and is responsible for allocating Olympic media rights to media companies throughout the world through the negotiation of media rights agreements.

OBS is responsible for providing the international television and radio signals from the Games to all Media Rights-Holders (MRHs) around the world.



# THE IOC IS PRIVATELY FUNDED

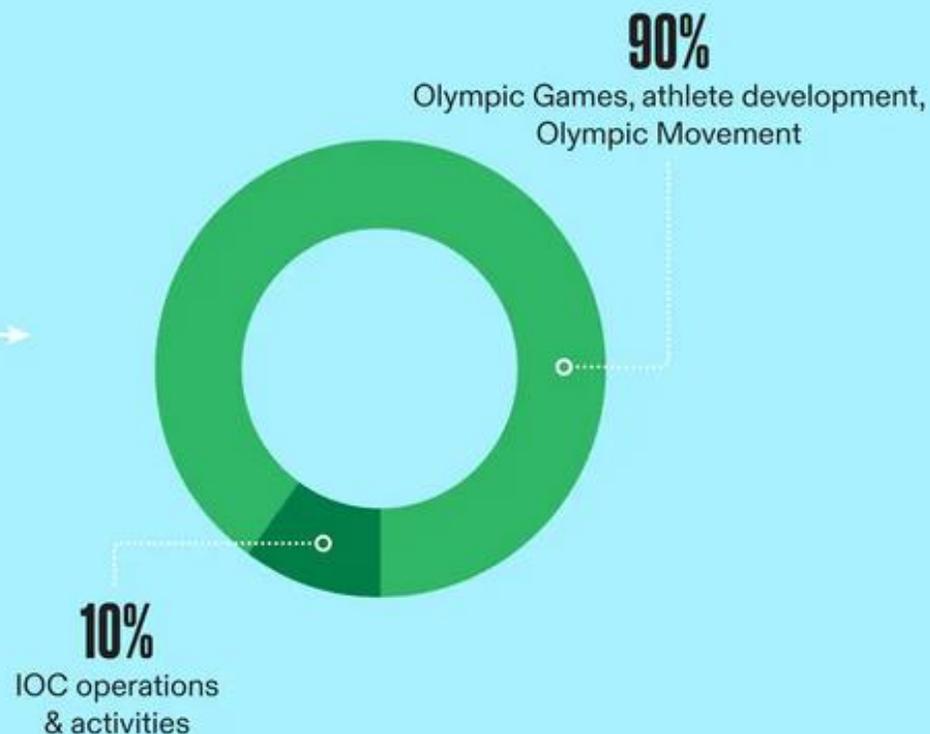


The IOC is a non-profit association committed to leading the Olympic Movement and building a better world through sport.

## IOC REVENUE USD 7.6 BILLION\*



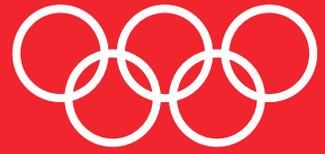
## DISTRIBUTION TO THE OLYMPIC MOVEMENT USD 4.2 MILLION EVERY DAY



### THE IOC:

- Publishes annual financial statements
- Ensures its finances are externally audited
- Strictly monitors all revenue distribution
- Champions compliance and good governance

\* IOC total revenue 2017-2020/21.  
Source: IOC's audited financial statements



# OUR OPERATION

Delivering the coverage of the Olympic Games to broadcasters around the globe, together with a broad range of services and facilities

# THE WORLD FEED, A TEMPLATE FOR THE MRHs



## Multilateral coverage

- The centre of OBS' production
- Based on the principle of delivering clear and objective coverage of all Olympic sports
- Also referred to as International Television and Radio (ITVR) signals or world feed
- Delivered to all MRHs

## Unilateral coverage

- The operation that pertains to and is used exclusively by an MRH
- MRH's own images, interviews, data, analysis and commentary that complement the world feed



© Eliza Tan - OBS

© Eliza Tan - OBS

# VENUE SERVICES PROVIDED TO MRHs



Camera positions



Announce positions



Occasional presentation positions



Stand-up positions



Social media positions



Temporary buildings and infrastructure



Commentary systems and positions



Athlete interviews in the mixed zone



Power and cabling



Broadcast lighting



Broadcast internet access



Intra venue connectivity

## Technology services between the venues, external studios and the IBC

- Video & Audio Circuits
- Data Circuits
- Video & Audio File transfers
- 5G/4G Bonding (broadcast transmissions over cellular networks)

## Additional services

- Broadcast Information Office
- Broadcast compound
- Technical Operations Centre
- Commentary Control Room

# IBC SERVICES PROVIDED TO MRHs



MRH working areas



Centralised Technical Areas (CTA) (secure, shared technical space for MRHs' technical equipment)



Broadcast Internet Access



Fit-out spaces and infrastructure (including a Satellite Farm)



Off-tube commentary facilities, those not located at the venue but offsite

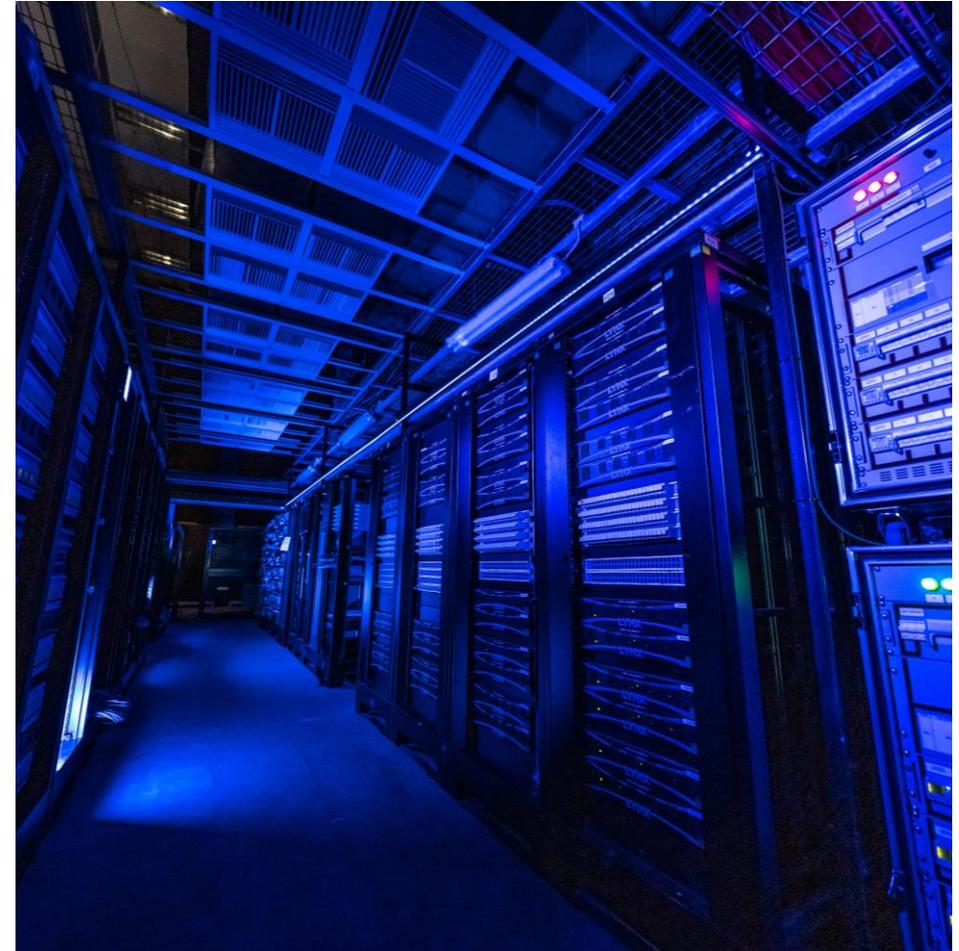
## Services provided by the OCOG

- Info service
- Service points: rate card desk, transport and accommodation desk, bank, logistics counter, postal services, shops, laundry, bar, coffee corners etc.

# IBC TECHNOLOGY SERVICES PROVIDED TO MRHs TO CONNECT TO THE WORLD



- International Transmission Network (ITN)
- Unilateral (MRH) capacity in the Multi-channel Distribution Service (MDS) (MDS is a set of linear sports channels, provided by OBS to MRHs via multiple satellites)
- LiveCloud unilateral link, from the venues (establishing a Video and Audio circuit from a venue directly to the MRH remote destination, over the cloud and even the public internet in a secure and reliable manner)
- LiveCloud unilateral link, from the IBC (establishing a Video and Audio circuit from the IBC directly to the MRH remote destination, over the cloud and even the public internet in a secure and reliable manner)



# PARIS 2024: LOOKING AHEAD



# PARIS 2024

## A CINEMATIC APPROACH TO COVERAGE



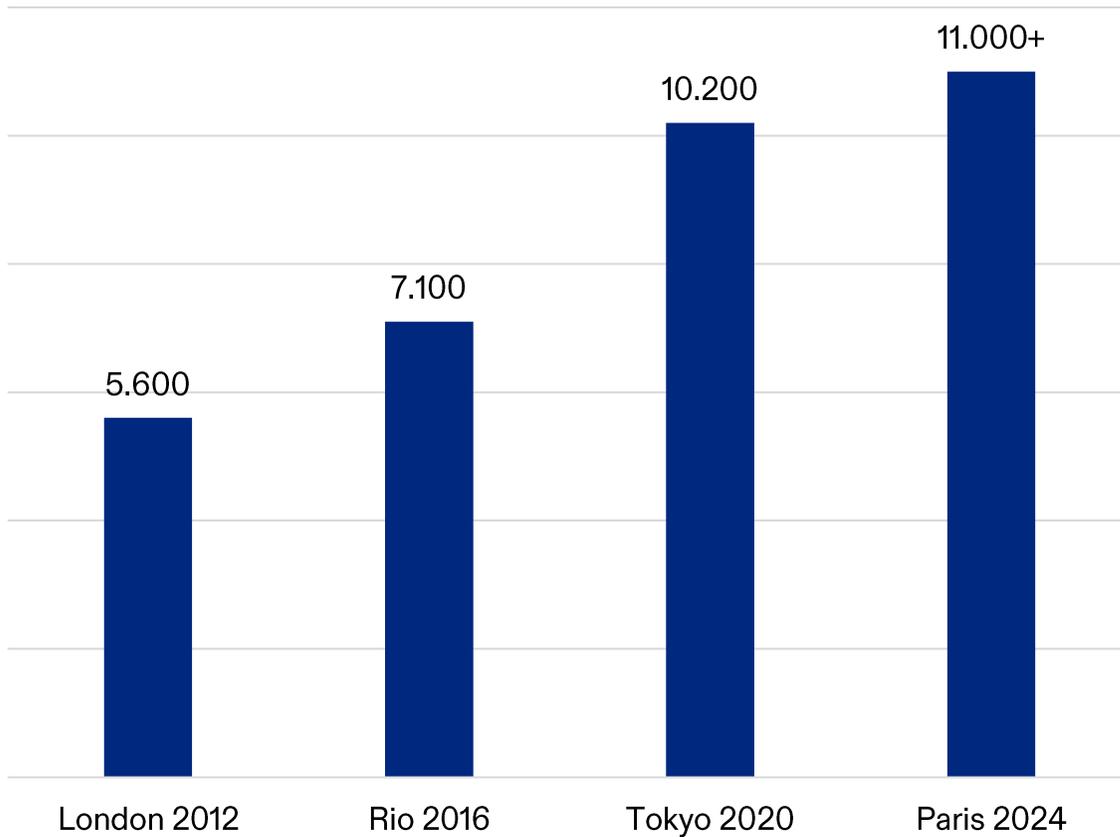
- Provide more content than ever before, including more **athlete-centric coverage**, **behind-the-scenes** material, interviews with coaches and athletes, pre-and post-competition content
- Have a **cinematic approach to the broadcast coverage**, using cinematic lenses for the first time which provide a shallower depth of field
- Capture the **distinct city feel of Paris**, with the French capital's most iconic locations and landmarks, providing a scenic backdrop for broadcast
- Provide **comprehensive coverage** for all different platforms and all ways of consuming media
- Use technology for the benefit of storytelling with access to **more data** and providing more **immersive solutions**
- Further push to achieve **gender-balanced coverage**

# PARIS 2024

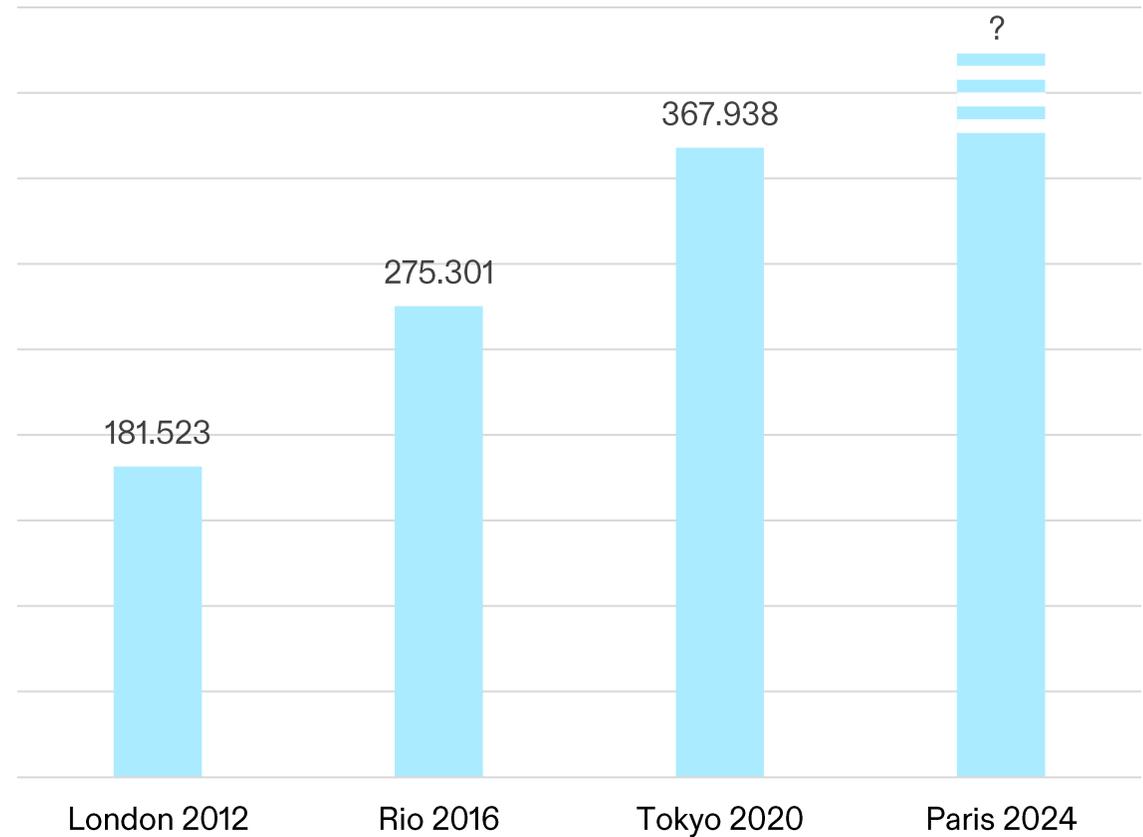
## MORE CONTENT THAN EVER BEFORE



Hours of OBS-Produced Content



Total Coverage Output





- The **International Broadcast Centre (IBC)**, the home of the broadcast operation, is located in the Paris Le Bourget Exhibition Centre Halls 2B, 3, 4 & 5
  - The construction of the IBC's new Hall 3 is now complete
  - Paris 2024 has started the temporary overlay of the facility
  - Paris 2024 will handover the IBC to OBS in January 2024 when OBS begins fit-out works on MRH and OBS space
  - MRHs are expected to start moving into the facility in May. IBC will become operational 24/7 on 26 June 2024.
- OBS participated in the **Opening Ceremony's operational test** on the Seine River, organised by Paris 2024, in July 2023. New technology and camera systems are being developed to bring the vision of the Paris 2024 Opening Ceremony Creative team to life.

# PARIS 2024



© Owen Hammond - OBS



© OBS

- OBS captured **pre-Games content**, including aerial footage and iconic landmarks of Paris. This footage was made available to the MRHs in July.
- OBS confirmed the location of the **TV studio facilities**, as well as additional areas in Paris for **stand-up positions**.
- OBS has identified partner universities and schools for the **Broadcast Training Programme (BTP)** and will hold training workshops in the fall. OBS will hire more than 1300+ BTP students in paid full-time positions.
- In collaboration with Paris 2024 and French authorities, OBS has developed a tentative production plan for the **aerial coverage** of the Games.
- **12 beauty cameras**, chosen to highlight the most iconic images of Paris, have been confirmed.



# REDUCING THE BROADCAST FOOTPRINT

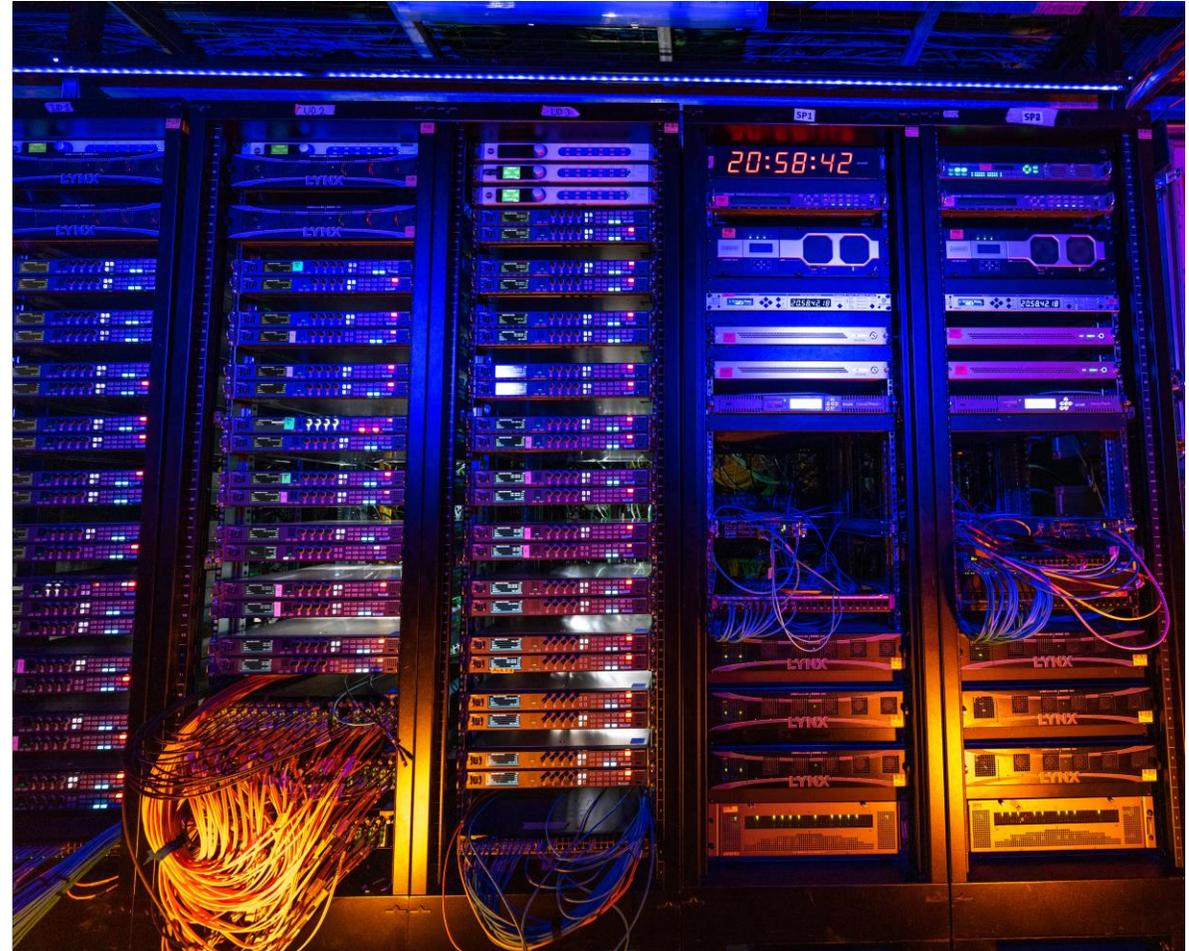


- Numerous OBS initiatives have been developed to optimise the broadcast operation of the Games and lead to an overall reduction in the broadcast footprint at the IBC and venues.
- New technologies including those such as OBS Cloud, empower OBS to do “more with less”, leading to significant reductions for physical space and power requirements. As a result, Paris 2024 saves space and infrastructure, and certain venue optimisations will create additional opportunities for ticket sales.
- The adoption of new workflows, as well as the introduction of more remote production options has also helped MRHs save resources and manpower
- These optimisations do not, however, entail any type of reduction in the quality of the OBS coverage or services to the MRHs. OBS’s commitment remains to constantly improve the quality of the broadcast for each Games.

# REDUCING THE BROADCAST FOOTPRINT RESULTS



- 13%** reduction in IBC space from Tokyo 2020  
(-23% decrease from Rio 2016)
- 44%** reduction in OCOG-provided power for broadcast technical loads at the IBC from Tokyo 2020  
(-72% decrease from Rio 2016)
- 11%** reduction in venue compound space from Tokyo 2020  
(-20% decrease from Rio 2016)
- 29%** reduction in venue broadcast power requirements from Tokyo 2020  
(-46% decrease from Rio 2016)





# INNOVATIONS

## THE GUIDING PRINCIPLES BEHIND OBS COVERAGE



© Owen Hammond - OBS

- Improve the quality of OBS production and the level of service to the broadcasters
- Use technology for the benefit of storytelling with more athlete-centric coverage and immersive solutions
- Make content more accessible and scalable (to support remote operations and digital production)
- Increase efficiencies in OBS workflows and tools, allowing OBS to do more with less and in smarter and more cost-efficient ways



© OIS

# OBS COVERAGE HIGHLIGHTS



- **UHD HDR + immersive 5.4.1 sound:** The Games will be fully produced natively in Ultra High Definition (UHD), combined with High Dynamic Range (HDR) which provides resolution that brings four times more detail than full HD, and also immersive 5.4.1. sound
- **Cinematic lenses:** Used for the first time across all sports
- **Multi-camera replay systems:** More than double the systems for freeze-frame slow motion replays from Tokyo 2020
- **Athlete Moments:** Building on the success in Tokyo/Beijing, Athlete Moments will be across more sports than ever in Paris, allowing more athletes to connect with their family and friends back home immediately after walking off the field of play

# OBS COVERAGE HIGHLIGHTS



- **Dynamic graphics:** More live data driving the storytelling. Under consideration, more than 10 disciplines with new ‘effects’ compared to Tokyo 2020 (positioning data, performance metrics etc.)
- **Multi-Clips Feeds (MCF):** More sports with a MCF, which offers broadcasters more content, with additional high-speed slow-motion replays, other specialty camera shots and behind-the-scene (i.e. athlete arrivals, warm-ups, venue atmosphere etc.)



# OBS COVERAGE HIGHLIGHTS



- **Drones and cable cameras:** Unprecedented number of drones for live coverage and more 4-point systems than any previous Games
- **5G:** Used for the on-board Point-of-View (POV) cameras at sailing. Other 5G-enabled cameras are under consideration for the live coverage of selected sports, as well as during the Opening Ceremony
- **Content+:** Cloud-based portal that provides all content produced by OBS, with live sessions and a variety of short-form content, including behind-the-scenes and social media content
- **8K coverage:** OBS and NHK will collaborate to produce 8K live coverage of the Opening Ceremony and selected urban sports

# OBS COVERAGE HIGHLIGHTS



- **Virtual Studio Backdrops:** Available from selected venues and beauty camera positions
- **Augmented Reality (AR):** Content and interviews from the Athletes' Village
  - Designed for mobile phones but also usable with AR and VR headsets
  - Live studio interviews from the Village direct to an MRH's studio
  - MRHs may opt for different levels of complexity for integration with home studio



# OBS COVERAGE HIGHLIGHTS



- **OBS Cloud:** Delivery of the live signals over the cloud (for the first time in Olympic broadcasting, it will be the main method of distribution)
- Benefits of cloud distribution:
  - Makes access to the content easier and cost-efficient;
  - Has the capacity to be scaled up or scaled down as needed to meet demand;
  - Offers more flexibility, allowing to select between the different standards (HD or UHD delivery).



# ARTIFICIAL INTELLIGENCE (AI) BASED TECHNOLOGIES OPPORTUNITIES IN LIVE SPORTS CONTENT CREATION



- OBS has already been using AI in its internal content workflows
  - Auto Clipping
  - Transcripts for Mixed Zone interviews in English language
- More AI-based applications to our workflows are planned for Paris 2024 including:
  - Files of captions/subtitles for live sessions
  - Automated highlights for vertical formats
- Continue to explore how AI can be applied to existing OBS workflows to make operations more agile



# TRAINING THE NEXT GENERATION OF BROADCAST PROFESSIONALS



- An important part of the legacy of OBS for each Games, the Broadcast Training Programme (BTP) provides undergraduate and graduate students from local universities an unparalleled broadcast experience.
- Under the guidance of OBS broadcast experts, students are provided with numerous training opportunities, alongside hands-on skills and valuable work experience throughout the Olympic Games. This equips graduates with a diverse set of skills necessary to venture into the broadcast industry.
- For Paris 2024, OBS plans to hire more than **1,300+ BTP students** for a variety of paid positions.



# GENDER EQUALITY IMPROVING OPPORTUNITIES



- For Paris 2024, OBS will be **hiring more women** in key broadcast operational roles
- OBS plans to hire approx. **30 female commentators** (+50% compared to Tokyo 2020 and +200% compared to Rio 2016)
- OBS will **increase the number of women** in the venue production teams, especially in roles that originate images, which we believe **will lead to more equal portrayal.**
- **Two-thirds of the OBS Venue Management positions** will be occupied by women (compared to a 50/50 split in Tokyo)
- The third edition of the **IOC Portrayal Guidelines** will be published in early April 2024.

# BROADCAST COVERAGE BY THE NUMBERS



## Broadcast Hours

(estimated)

**11,000+**  
hours of content produced by OBS

**3,800-4,000**  
hours of sports and Ceremonies

**2,350+**  
hours of Multi-Clips Feed (MCF)



## Video and Audio Feeds

**72**  
UHD Contribution multilateral feeds

**28**  
MCF Feeds

**82**  
HD Distribution Feeds

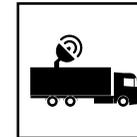
**81**  
UHD Distribution Feeds

Close to  
**3,300** UHD and HD feeds, processed and distributed within the IBC



## Radio Feeds

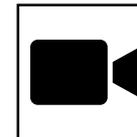
**48**  
Stereo Feeds



## Production Units

**47**  
Production Units, supporting

**70**  
Production Galleries



## Cameras & Mics

**1,000+**  
camera systems

**20+**  
Multi-camera replay systems

**12**  
Live beauty cameras across Paris

**3,600+**  
Microphones

# BROADCAST COVERAGE BY THE NUMBERS



## Footprint IBC

(vs. Tokyo 2020)

**40,000sqm**

IBC net broadcast area

**13%**

overall reduction in IBC space

**18%**

reduction in MRH IBC space

**44%**

reduction in OCOG-provided power for broadcast technical loads at the IBC



## Footprint Venues

(vs. Tokyo 2020)

**36**

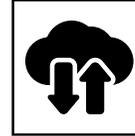
broadcast compounds

**11%**

reduction in venue compound space

**29%**

reduction in venue broadcast power requirements



## International Connectivity & Cloud services

(vs. Tokyo 2020)

**100Gbps (approx.)**

internet capacity for broadcasting

**5**

Points-of-Presence (POPs): Paris 1 & 2, Frankfurt, Miami and Tokyo

**32%**

Increase in POP bandwidth

**279%**

MRH services to Cloud directly from the venues

More than **4.2 Tbps** reserved, outgoing capacity for the International Telecommunication Network



## MRHs

(as of July 2023)

**26**

Media Rights-Holders, representing

**80+**

broadcast organisations

# BROADCAST COVERAGE BY THE NUMBERS



## Host Broadcast Workforce

(estimated)

**160+**

OBS permanent employees

**30+**

Countries represented in permanent personnel

**8,300+**

OBS Games-time personnel

**110+**

Countries represented in Games-time personnel

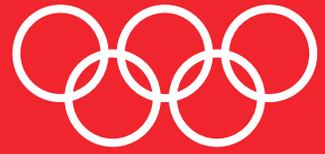
**1,800+**

training positions for local students through OBS Broadcast Training Programme (BTP)

**1,300+**

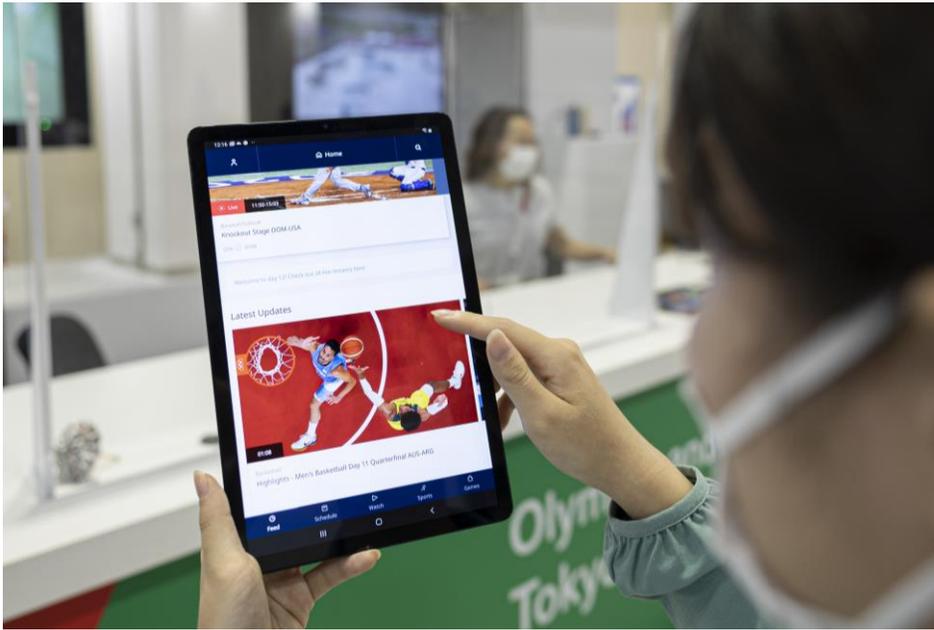
Games-time paid positions for local students through BTP

# LOOKING BACK: THE REACH OF THE OLYMPIC GAMES





# GROWTH OF DIGITAL PLATFORMS TOKYO 2020



- 3.05 billion unique people watched the Games
- 28 billion digital video views, making it the most watched Olympic Games ever on digital platforms
- While TV remains the dominant platform for Olympic broadcast consumption – with 21.3 billion hours of Tokyo 2020 coverage consumed via TV, equivalent to 93 per cent of all broadcast coverage from the Games – the huge growth of digital viewing continues.
- Tokyo 2020 saw a 74 per cent upsurge in digital unique viewers compared with the Olympic Games Rio 2016, with a 139 per cent increase in the number of video views on digital platforms.
- This trend will undoubtedly continue to increase for the Olympic Games Paris 2024.

# THE SUCCESS OF BEIJING 2022



The Beijing 2022 Games were watched by over two billion people, with viewers from around the globe tuning in to a total of 713 billion minutes of Olympic Media Rights Partners' channels. This marks an 18 per cent increase from the PyeongChang 2018 edition, showcasing the enduring enthusiasm for Olympic coverage in an increasingly fragmented media landscape.



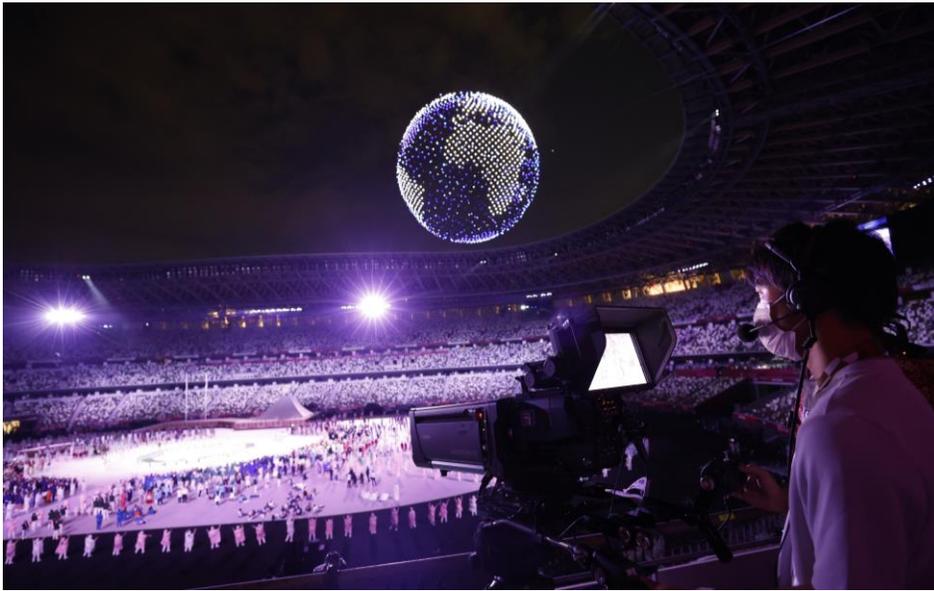
© Owen Hammond - OBS



© Jason Evans - IOC



# MEDIA RIGHTS-HOLDERS AROUND THE WORLD TOKYO 2020



© Silvio Avila - OBS

1.3bn minutes of Olympic content were consumed across Discovery's digital platforms.

**“The Olympic Games is the biggest global event that goes far beyond sports and traditional sports audiences. The Tokyo Games are seeing digital numbers never seen before.”**

Jean-Briac Perrette, President & CEO – Global Streaming & Games, Warner Bros. Discovery



© Getty Images



# MEDIA RIGHTS-HOLDERS AROUND THE WORLD TOKYO 2020



- More than 150m Americans watched NBC's Tokyo Olympics presentation, as the Closing Ceremony on NBC marked the 135<sup>th</sup> consecutive night of Olympic Summer Games coverage that NBC Olympics ranked number one in primetime
- Overall, more than 120bn minutes of Tokyo 2020 content was consumed across all NBC Universal platforms (television, digital and social)
- With nearly 6bn streaming minutes across digital and social media, Tokyo 2020 was NBC Sports Digital's most streamed Olympic Games ever. Streaming platform Peacock, featuring Olympic Games coverage for the first time, recorded its best two weeks of usage.



# MEDIA RIGHTS-HOLDERS IN AROUND THE WORLD TOKYO 2020



- 28m TV viewers – 74 per cent of all Canadians – tuned in for CBC/Radio-Canada’s coverage of Tokyo 2020, with CBC ranking as the most-watched network in Canada for 17 consecutive days, delivering a 21.4 per cent audience share
- Canadians streamed 37m video views on CBC digital platforms during Tokyo 2020, up 62 per cent compared with PyeongChang 2018.





# MEDIA RIGHTS-HOLDERS AROUND THE WORLD TOKYO 2020

A total 115.8m viewers watched Tokyo 2020 coverage on TV – more than 91 per cent of the Japanese population.

**“Very large numbers of people watched the Games on our broadcasting and online services. The TV viewership for the Olympics Opening Ceremony hit the highest figure since the Tokyo 1964 Games.”**

Maeda Terunobu, President, NHK





# MEDIA RIGHTS-HOLDERS AROUND THE WORLD TOKYO 2020



Australians watched more than 4.74bn minutes on 7plus, making it the biggest digital event in Australian history. 7plus gained 44 per cent new registered users during the course of the Games.



**“We came into the Games confident Tokyo 2020 would be a success, but the record-breaking reaction from audiences exceeded all expectations.”**

Kurt Burnette, Seven West Media Chief Revenue Officer and Director of Olympics

# MEDIA GUIDE OLYMPIC WINTER GAMES BEIJING 2022

January 2022



## ANNUAL REPORT 2022

## SOLIDARITY AND PEACE



# ADDITIONAL REFERENCES



[Olympic Marketing Fact File – Edition 2023](#)

[OBS Media Guide Beijing 2022](#)

[IOC Marketing Report Beijing 2022](#)

[OBS Media Guide Tokyo 2020](#)

[IOC Marketing Report Tokyo 2020](#)

[IOC Annual Report 2022](#)

[Yiannis Exarchos – Biography \(French/English\)](#)



# OBS CONTACT



OBS Information

[obsinfo@obs.tv](mailto:obsinfo@obs.tv)

For media inquiries:

[mediarequests@obs.tv](mailto:mediarequests@obs.tv)



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