



## A NEW MANAGEMENT OF SPORTS RIGHTS

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With the latest advances in digital technology, new platforms have emerged for broadcasting international sports events. Fans are able to follow major sports events, live, in various ways and environments, whether on TV at home or in a bar, on a giant screen outdoors at a public viewing event, on a PC in the office, or even on the move on a mobile phone. With these new viewing platforms come new opportunities for rights-holders to give additional exposure to their events, attract larger audiences and create new sources of revenue in the process.

To maximise the potential of all platforms, rights-holders must know their fans and how those fans want to consume content. While traditional fans may continue to watch an event on TV at home or in a bar, the younger generation is more likely to watch a game, live, or view exclusive features and interviews on demand on a mobile phone.

The Fédération Internationale de Football Association (FIFA) continuously monitors all technological developments and has embraced the digital revolution in order to keep its offering relevant in today's fast-moving marketplace and satisfy the ever-changing demands of fans. Acknowledging the distinctive character of the various platforms available, we have adapted the content we produce for each platform in order to maximise its impact.

Since taking the management of its broadcasting rights, in house, in 2005, FIFA has had greater control not only with regard to distribution but also in decisions relating to production. While the TV remains the most popular way to watch live coverage of sports events, for the 2010 FIFA World Cup in South Africa we are also directing additional attention to other forms of broadcast media, specifically public viewing, broadband and mobile phones. In other words, we have a "four-screen" approach. Tailored content will be created for each type of screen in order to match the contrasting characteristics of each medium, and also to fulfil the expectations and optimise the overall event experience of the end consumers of each feed.

FIFA has structured its broadcast rights in packages for the various screens with tailored proposals offering exclusive content in each case,

thus enhancing the relevance and value of each package. Generating this range of unique additional content naturally requires extra resources and infrastructure. Preparation is the key here, and FIFA has defined a clear list of deliverables, such as fully functional telecommunications networks, with the South African local Organising Committee well in advance of the tournament.

To maintain the highest standards of production, FIFA has laid down strict requirements for the host broadcasters it appoints. For example the 2010 FIFA World Cup final will be covered by 32 cameras in all manner of positions around the pitch for FIFA's multilateral production. This provides the basis for production on all screens, with high-definition images from numerous angles giving TV directors many editorial choices. FIFA also uses data-capture cameras to generate data for use on all screens. Of course, the cost of this infrastructure is significant, but a high-quality production is more attractive to broadcasters, increases the potential revenue generated by rights packages and ultimately enhances the general perception of the event and, by association, the image and standing of FIFA itself.

The four-screen approach takes this principle a step further by appealing to more consumers, identifying their differing expectations and requirements, and constructing appropriate and attractive rights packages for tender to broadcasters.

The offering developed for mobile phones is an excellent example of how the four-screen approach works. During the 2010 FIFA World Cup, FIFA will have dedicated cameras in place exclusively to produce the mobile-phone feed, so as to take account of the special requirements of mobile phone screens. Because it would be impossible to follow the ball if standard images were transmitted, a close-up view of the action with larger graphics will be available especially for this medium. In addition to live match coverage, a dedicated film crew will follow each of the 32 teams taking part in the 2010 FIFA World Cup finals, producing a range of content for all four screens, but also 10 to 15 minutes of "rough cuts" every day specifically for viewing on mobile phones by fans on the move. Archives of the all-time best FIFA World Cup, highlights from the 2010 qualifiers, games and downloads of music and images of the FIFA World Cup emblem, trophy and mascot are just a few examples of the unique mobile content that FIFA will offer.

Whether for mobile phones or other screens, our underlying philosophy and objectives remain the same and apply not only to FIFA but to all sports federations:

- Understand what the fans want;
- Fans will consume your sport on all platforms;
- Understand technology;
- Plan sales and distribution;
- Design broadcast operations to cover the delivery of product and services in high quality;
- Stay relevant.