International Symposium

Television in the Olympic Games.
The New Era

Lausanne, 19th-20th October 1998
Ferran Brunet
*Economy of the 1992 Barcelona Olympic Games*, 1994
(In English, French and Spanish)

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*The articles published in the Documents of the Museum do not necessarily reflect the opinion of the International Olympic Committee.*
Address by Mr Juan Antonio Samaranch
President of the International Olympic Committee

Mr President of the Radio and Television Commission of the International Olympic Committee,
Ladies and Gentlemen,
Dear Friends,

President Un Yong Kim, member of the International Olympic Committee Executive Board and chairman of the IOC Radio and Television Commission, together with Mr Alex Gilady, IOC member in Israel, and Mr Manolo Romero, IOC technical advisor, have co-operated with Dr Moragas and his team at the University of Catalonia, and also with the Olympic Museum, to organize this important symposium. As you well know, the International Olympic Committee has signed long term agreements with broadcasters from around the world for exclusive coverage of the Games of the Olympiad and the Olympic Winter Games through the year 2008. Most of these broadcasters are present today in this meeting. Signing an agreement on a long term basis means we solve many, many problems. The most important thing is that with these contracts we ensure free television broadcasting of the Olympic Games for the largest possible audience. This is in accordance with the fundamental principles of the “Olympic Charter” which state that the Olympic Games shall be universal and accessible to all. We believe that the Games belong to the people of the world and that they have the right to watch them free of charge.

We have invited you here in order to find out your views as well as to exchange our experiences regarding television and the Olympic Games. We are interested to know how you envisage your operations and productions developing in years to come. We know that there will be rapid changes and that, in this medium of television, sport continues to increase in importance. We have always made every effort to meet the needs of the broadcast media world-wide and we will continue in this way. We are also very pleased to have among us the very broadcasters who laid the foundations for today’s global coverage of the world’s greatest festival of youth and sport, the Olympic Games. All of you are most welcome here in Lausanne, Olympic Capital, and especially to the Olympic Museum.
I would also like to welcome NHK who have presented a new high definition, 3-D film of Lausanne to the Olympic Museum. This gift is greatly appreciated. During the very successful Olympic Winter Games in Nagano, NHK provided 274 hours of high definition television. We are also pleased to see our partners from NBC here today. As you are aware, they were the first broadcaster with which we signed a long term agreement running until 2008 and we are happy to have NBC working with us for this period. I also welcome our friends from the EBU, OTI, Channel 7 and finally those from the Nagano Organizing Committee with our friend Mr Kobayashi who presented to the world the best organized Olympic Winter Games in our history. I hope you will understand that I am not able to attend this symposium until the end. However, I can assure you that I will read the final report, as will the members of the International Olympic Committee Executive Board, with great interest.

Finally, thank you for your cooperation, for being in Lausanne, and for your interest in the Olympic Movement. In working for the Olympic Movement, we are working for youth, sport, understanding, cooperation and for peace. Thank you very much for your attention.
Dear Participants,

Welcome to our Olympic Museum and thank you all for taking the time to attend this important symposium "Television in the Olympic Games. The New Era". Three important bodies grouped together to organize this event: the Autonomous University of Barcelona under the leadership of Professor Miquel de Moragas, the Olympic Museum with the energetic drive of Mrs Françoise Zweifel and the executive group of the IOC RTV commission, to which my friends and colleagues, Alex Gilady and Manuel Romero, devoted time and knowledge.

The international signal covering the Olympic Games has developed over many years. It is always important to be told of history by those who made it. It is for this reason that we have invited the giants of the past to tell us about the early days.

The IOC RTV commission has started its revolutionary work under the chairmanship of the late Sir Lance Cross from New-Zealand. He was a broadcaster himself and when I took over in 1989, I have learned that common sense and logic are much more important tools than complexity. With the enthusiastic support of our leader, HE Juan Antonio Samaranch, the RTV commission worked very successfully in order to provide the right holders with a state of the art international signal, as well as regulating the organization of the Games itself, to ease the way for the unilateral users to tell the story as they believe is best.

It is my sincere wish that together we will be able to shape broadcasting of the future to even higher qualities.
Miquel de Moragas i Spà
Director of the Olympic and Sports Studies Centre
in Barcelona - Professor at the Autonomous
University of Barcelona

Dear friends,

For me, as co-ordinator of the International Chair in Olympism at the Autonomous University of Barcelona, is an honour and gives me immense satisfaction to present this International Symposium on Television in the Olympic Games. The New Era, organized by the IOC Radio and Television Commission, with the co-operation of the Olympic Museum Lausanne and the International Chair in Olympism (UAB).

At this moment, it seems apt to remember that this is the third Olympic Symposium, that has been opened at the Museum with the participation of our Chair. The first of these Symposia was held in 1995 and was devoted to Olympic Ceremonies, privileged scenario of the symbolic production of Olympism. The second one, in 1996, was devoted to Olympic Villages and to the urban transformations that are a characteristic of the Modern Olympic Games.

There are books of both Symposia which are available today in the book collection of the Olympic Museum. This third Symposium, opened today, is devoted to another of the key themes of modern Olympism: its relationship with the mass media, and especially its relationships -or synergy- with television. These relationships which will be analysed today and tomorrow, are the keys for the future, not only because of the economical consequences, but also, and above all because they set in motion the relationship of the Olympic Movement and worldwide public opinion, as well as the credibility and the leadership of the International Olympic Committee in the framework of the modern sport, influenced everyday more and more by television. But mass media, and television in particular, also owe much to Olympism and sport in general. Few phenomena offer television the same levels of popularity and audience as sport and the Olympic Games. And all this is happening at a time of important changes in society, and especially in the communication area, which makes a revision of the customs and rules that have been regulating until now the relationship between television and sport, indispensable.
To face these challenges, the programme of the Symposium proposes a broad thematic development and a historical journey, from the first vestiges of Olympic radio in the twenties, to the new dimensions produced by the convergence of television through the Internet (that we can call “Web casting” Era). In this long journey, the Olympic Games and broadcasting have shared the same calendar. All the technological innovations, all of the major changes in communication have seen the Olympic Games as a platform of experimentation and promotion. For its part, the Olympic Games has been transformed into what could be the most important phenomenon of the media culture (world-wide) of our times thanks to the contribution of television.

After the opening presentation, that will be carried out by Manuel Romero, world expert in this subject, the Symposium will be divided into three different parts:

- The first part will be a historical review of Olympic Games’ radio and television coverage, with the valuable participation of professionals who have first hand experience of those historical moments, and with the presentation of a general summary of the technological evolution of Olympic broadcasting since its origins.

- The second part will be about Olympic Games broadcasting today. In this part we will participate in the most recent experiences of some international broadcasters, through the testimony of their leaders.

- Finally, the third part, will focus on future prospects. This part will include a reference to the first Olympic experiences on the Internet, and university experts will speak about the Olympic Games as a media event, the new forms of television in the modern era, and about the Olympic Games in the Information Society.

In order to develop these themes we will have the valuable contribution of professionals that have participated and will participate in the broadcasting of the Olympic Games, those responsible for the organization of the Games together with contributions by university professors specializing in these subjects. We are sure that this Symposium will produce some interesting contributions and suggestions on how the mass media should adapt to forecast changes in accordance with the humanistic spirit required by Olympism and help those responsible for the Olympic Movement acquire a better understanding of the logic of the communication process that condition and make possible the world-wide leadership of their projects. Finally the Symposium will give researchers the opportunity of living together and discussing the evidence of the facts that we analyse, setting the bases of our research about the future, about television coverage of the next Olympic Games in Sydney, Salt Lake City and Athens.

Finally, I would like to reiterate our gratitude to the President of the IOC, Mr Juan Antonio Samaranch, to the Directors of the Museum, and to the IOC Radio and Television Commission for providing opportunities for collaboration between professionals - in this case radio and television - Olympic managers and university experts, to debate important subjects related to Olympism and the organization of the Olympic Games.

I reiterate our commitment as university researchers to achieving these important objectives.
Introduction

Manuel Romero
IOC adviser, member of the IOC Radio and Television Commission

Olympic Games Broadcasting Coverage

Some three years ago the IOC took the bold step to initiate the new policy regarding the distribution of broadcasting rights for the Olympic Games. The first part was to award long term contracts until 2008 covering the Olympic Games of 2000 in Sydney, 2004 in Athens and 2008 in a place not yet known. And for two Winter Games, 2002 in Salt Lake City and 2006 to be decided next year at the IOC Session in Seoul, South Korea. This part will allow the IOC to work together with the broadcasters in order to make progress towards better coverage and it will also allow the broadcasters to benefit from the experience from one Games to the next and also to be able to make better long term planning. The second part of the policy, and perhaps the most important, was to put quality of distribution before mere economic gain in order to allow viewers world-wide to follow the Games free of charge, thus maximizing the global coverage of the Games for the IOC and for the Olympics. I remember when the IOC started with this policy, some people thought that this was the wrong policy, that it would not work, that it would be difficult to implement and that it would be better maybe to seek the short term financial advantage. But today the agreements have been signed with all the broadcasters, covering the whole world, more than ever before with guaranteed coverage and also the IOC has now guaranteed the main source of financing for the Organizing Committees to be able to stage the Games. Equally important was the fact that these broadcasters, who are now partners of the IOC, will bring the Games to massive audiences.

The IOC Radio and Television Commission before the Games in Atlanta started to reflect about how the Games would take place in the next millennium and proposed the organization of this symposium to the President of the IOC in conjunction with other activities during what is now the Olympic Broadcasting celebration week, which include the Golden Rings, the opening of the Museum exhibition on broadcasting and where will listen to veteran broadcasters who have been working for the Olympics and will conclude with the Radio and Television Commission. We are now holding the symposium in cooperation with the Olympic Museum and the autonomous university of Barcelona.
To be able to gaze into the future, we have also to look at what happened in the past. Since the first transmission by radio in Amsterdam in 1928 to the three television cameras that covered Berlin in 1933, with only a few thousand viewers, the first over-the-air telecast in London in 1948, we have come a long way. In 1960 at the Rome Games the first live international coverage of the Games took place within a few European countries, then connected by the so-called Eurovision network. 1960 was also the first time that some rights payments were made by CBS. What today looks like a very small thing was then a very important step for the Olympic Movement.

1964 brought satellite and intercontinental transmission and since then the technological evolution has not stopped in the telecommunications field, in production techniques, in broadcasting technology and so forth. Just from a programming point of view in 1972 in Munich we had only one world programme, one programme for everybody with the exception of ABC. In 1976 in Montreal for the first time a few pictures were considered unilaterally and we jumped to six programmes. In Los Angeles it was 16, in Seoul it was 29, Barcelona 49, Atlanta 79, and in Sydney it might be 100. Why is this? It cost a lot of money to the broadcasters to bring all this unilateral coverage of the Games. Why would the broadcasters want to spend money, in addition to what they paid for the rights? Broadcasters believe that it is necessary to bring the Games to the different viewers of the world, in different time zones and they just work very hard for this to happen, to have the massive audiences that we have been enjoying in the last Games.

It was in Los Angeles in 1984 that the concept of the Host Broadcaster as we know it today was started and by coincidence this happened after the IOC had set up the Radio and Television Commission in 1981 - then, under the chairmanship of the late Sir Lance Cross, and since 1989 under the chairmanship of Dr Un Yong Kim. The initial concept of the Host Broadcaster that started in 1984 has been under the guidance of the Radio and Television Commission and the IOC broadcasting guidelines have expanded and were first applied in Seoul in 1988 and since then the progress of the coverage has been spectacular to the point that the number of hours was 3,400 for Atlanta and 700 for Nagano. Not only the quantity is important, but also the quality. Everything is covered live (that was not the case before) and, more importantly, this quality now sets the standard of excellence by which all sports coverage is measured.

Are we happy in the Radio and Television Commission? No, we need to keep working for the future. The Radio and Television Commission continues to work, trying to improve working conditions for the broadcasters, to raise the minimum bar, the minimum standards and thus, for example, for Sydney and Salt Lake City the Commission came up with new graphics, the “Graphics of the Millennium”. We are considering potential advances using high-definition television that is now starting to kick off in some parts of the world and other new and future trends and advances including the role of the Internet, which we try to keep an eye on with your cooperation.
I

The First 50 Years
The History of Radio and Television coverage of the Olympic Games

Montserrat Llinés
Vice-Rector of Information and Communication Technology at the Autonomous University of Barcelona

and Ana Belén Moreno
Olympic and Sports Studies Centre, Autonomous University of Barcelona

The modern Olympic Games and the audio-visual media have had a very close relationship throughout their history. On the one hand, the restoration of the Olympic Games at the end of the last century coincided with the advent of movies. This means that moving pictures have been available at practically all the Games. On the other hand, in the course of just over one hundred years, the Olympic Games have been the privileged witnesses to the conception, birth and maturity of the mass media that we are now considering: radio and television.

The history of the modern Olympic Games and the history of audio-visual media thus coincide in time. But it isn’t just a matter of timely coincidence of two courses of history running parallel to each other. From the very beginning, an important relationship was established between them because, as a large sporting and socio-cultural event, the media had a special interest in covering the Olympic Games. These Games became a privileged test lab and launch pad for new audio-visual technologies, a showcase through which they could let the public know about the latest technological advances. This has been the case for international radio, the advent of television (black and white, and colour), the use of communications satellites, high definition television and the latest advances in this field: the use of digital equipment to capture and record audio-visual material.

In the case of television, for example, the Olympic Games have always been a privileged scenario for experimentation and public presentation of innovations. A few examples of this relationship between television and the Olympic Games are:


2 The first modern Olympic Games in Athens (1896), did not have movie cameras present, though photos were taken. It was in Paris (1900) that the first moving pictures of an Olympic Games were shot.
- The Berlin Olympics (1936), which were used for a major experimental demonstration of new television technology.

- Rome (1960), which was the scene of the first continuous live broadcast of an Olympic Games.

- Tokyo (1964), where the first ever satellite broadcasts took place, a giant step towards the globalization of the Games. The first ever colour television signals were broadcast in Tokyo, too, though it wasn’t until the following Olympics that colour television became a general feature.

- Seoul (1988), where the Olympic event was covered by high definition television.

- Barcelona (1992), where the first digital equipment to capture and record audio-visual material was used.

- Nagano (1998), where the first Internet television (‘Webcasting’) experiments were carried out.

The aim of this paper is therefore to go further into the evolution of radio and television coverage of the Olympic Games, the latter being a privileged laboratory of technological innovation for these media and for the transformation of the socio-cultural and commercial dimension. For that purpose we shall give an overview going from Chamonix and Paris (1924) to Nagano (1998), looking for the most significant innovations in each new edition of the Games and the consequences that these innovations have had on the history of radio and television and the Olympic Games.

1. Radio and the Olympic games: the history of a split up

Although at the beginning of the 20s the first regular radio broadcasting services already existed (in the United States in 1920; in Great Britain in 1922), and despite the success of the first sports broadcasts, major radio coverage of the Olympic Games did not take place until the following decade.

There are various reasons for this delay. On the one hand, there were technical limitations, which meant that for a time radio coverage was only local or regional (the early years of the medium). On the other hand, a great deal of external pressure came from other media which tried to stop the advance of a new medium - radio - which they clearly perceived as a strong threat. Pressure was first exerted by the newspapers in the Paris Games (1924) and the Amsterdam Games (1928), and then by the movie industry in Los Angeles (1932).

3 In the Olympic Games between 1896 and 1924, relations between the media and the Olympic Games were almost exclusively centred around the press.

Although in Amsterdam (1928) and Los Angeles (1932) we found some radio broadcasters who covered the Games, it wasn't until the Berlin Games (1936) that a genuine, general use of radio was made. The context was more favourable because, in the mid 30s, it was already a relatively widespread communications medium due to improved international broadcasting techniques and the number of receivers.

However this moment of splendour coincided with another historic event, the first television coverage of an Olympic Games. The new medium didn't leave room for radio, which found that the new medium took away its leading role in Olympic Games' coverage. This was the beginning of a new era.

Although television was only taking its first steps, radio lost the opportunity to take advantage of its most important technological advances because the Second World War stopped the 1940 and 1944 Games from being held. When the 14th edition of the Olympic Games took place in London 1948, both some European countries and the United States already had regular television broadcasting.

In spite of everything, radio played a relative leading role until Rome (1960), the year when television coverage of the Games began to take over.

2. Television and the Olympic Games: a productive association

Television is the medium that has led to the globalization of the Olympic phenomenon. Thanks to television coverage, virtually the whole planet is aware of the Olympic Games. This audiovisual medium has been capable of providing us with a new vision of sporting events: a vision that transforms and enriches them. Television offers the viewer a much more complete and closer perception of the reality it broadcasts, with new angles and perspectives.

All of this has gradually been stimulated by different stages of technology. These stages are marked by the evolution of the medium and the use that professionals have been able to make of its potential. However, before going further into the analysis of television's contribution to the coverage of the Olympic Games, some comments need to be made.

The first comment refers to the realization that the first medium that gave us moving pictures of an Olympic Games was not television but cinema, which in some way or other has covered the event since the initial editions: as a social event in the first editions and as a sports competition from Stockholm (1912).6

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6 The Paul Nipkow Centre in Berlin offered the first regular television service, in March 1935. The second was the BBC, London, in November 1936. In France, regular broadcasts did not begin until May 1937 or in the Soviet Union until spring 1938. In the United States, public television worked effectively in April 1938.

6 As mentioned previously, the first moving pictures of an Olympic Games date back to Paris (1900). In Athens in 1906, the celebration of the tenth anniversary of the Olympic Games, movie pictures were shot which have often wrongly been attributed to the first Olympic Games in Athens (1896). In London (1908), the pictures immortalized Dorado Pietri's arrival in the marathon. The first feature of an Olympic Games was made in Stockholm (1912).
The latter of the two has to do with the possibility of live broadcasting over distance, one of the defining characteristics of television. Once again, we find that this had already been made possible by radio broadcasting.

Television was therefore the sum of what the other media could offer individually before it appeared on the scene. Its enormous contribution was the potential that this combination could offer.

## 2.1. Progression in the production of Olympic broadcasting

From a historical perspective, we would like to highlight four important moments in the production of Olympic television.

The first landmark was Berlin with the use of the first electronic cameras making direct coverage of the Games possible.

The second landmark was London, where the number of electronic cameras had multiplied and, as a result, broadcasts could be enriched with several different perspectives.

The third landmark corresponds to the Rome and Tokyo Games, which were marked by the use of electronic equipment to record images. From then on, immediate image replay and time handling (slow motion or freeze-frame) became a reality.

The fourth landmark began in Mexico and was consolidated in subsequent editions of the Olympics and has to do with the use of pieces of equipment in production that were smaller, more manageable and more independent, allowing television to get closer to the event to shoot from angles that until then had been unthinkable.

The first television coverage, from Berlin (1936), emulated the film industry’s productions. Only three of the cameras used were electronic; the other 24 cameras, which would immortalize the event, were movie cameras. For the “live” report of competitions, the intermediate-film method was used, a process that developed, fixed and dried the movie film in a record time of 90 seconds to later convert the image into a video signal of 180 lines and 25 frames. But more than technology, there was also a “cinematographic” conception of the television program, to plan live coverage from a unique point of view.

Since London (1948), there has been general multi-camera coverage of the events, as the viewer was offered an increasingly varied image of the Olympic event.

As a result of several cameras covering an event, it was possible to show a more complete vision of what was happening. For example, in Cortina d’Ampezzo (1956), four cameras were used to cover the bobsleigh race on television. These cameras were situated along the course to provide viewers with a virtually complete vision of the race: from start to finish. Coverage of this type curiously meant that the viewer at home could follow the progress of a race much better than spectators at the venue.
The use of videotape recordings at the beginning of the 60s allowed television programme producers to play with time and manipulate it. The possibility of instant replays (Rome, 1960) and freeze-frame or slow-motion replays (Tokyo, 1964) revolutionized the narrative of some events.

In Mexico, and subsequently in Munich (1972) and Montreal (1976), there was a very important qualitative leap forward in television coverage of the Games. New portable ‘wireless’ equipment allowed television to offer viewers closer pictures of the action and new angles. So, in Munich we find that production equipment installed in light vehicles was able to film alongside yachts during regattas. For swimming events, production combined pictures from mobile cameras that followed the swimmers, overhead shots from a suspended camera in the middle of the pool and underwater shots. At several competition venues of the Montreal Games, they also used portable cameras that allowed extreme close up shots of athletes, providing the viewer with a disturbing yet suggestive feeling of closeness to the place and the events.

The use of smaller, more versatile production equipment contributed to the enrichment of the Games’ coverage and the shaping of the entertainment. Subsequent Olympic Games represented maturity in this field.

An analysis of television coverage of the Olympic Games since Rome shows that structural needs have changed with the increase in production hours and programmes.

The production of the Olympic programme (the international signal) was a complex task which, as television coverage of the Games became more and more important, required more human and infrastructure resources.

In the first televised Olympic Games, the audio-visual material produced by the broadcasters with the television rights was provided by a television company which, commissioned by the IOC, acted as the host broadcaster. Its job was to provide other television companies with pictures and sound of the Olympic event, which claimed to be neutral. This was the case of the RAI in Cortina d’Ampezzo and Rome, NHK in Tokyo and Sapporo, ORTF in Grenoble or Televisa in Mexico.

This host broadcaster did not usually act alone, but generally sought cooperation from other organizations with a view to offering the best possible coverage.

Cooperation between broadcasters may have ranged from seconding specialists to providing infrastructure. The North American company ABC collaborated with the Austrian Television System on the production of the international broadcast in Innsbruck 1964, whereas the German company ZDF loaned three mobile units. In Mexico in 1968, Tele sistema Mexicano created a pool in which the North American company ABC, the Japanese company NHK, the Canadian company CBC and the EBU participated; together with Televisa, these were in charge of the Games’ television broadcast production and management. We can find a third example in Munich (1972). To cover these Games, mobile units mostly loaned by the British Broadcasting Corporation (BBC), the Dutch company NOS, the Austrian company ORF, the Italian company RAI and the Swiss company SBC.
However, as the number of competitions covered and the number of hours produced increased, so did the staff and technological infrastructure requirements of Olympic broadcasting. And it was more and more difficult for a single broadcaster simultaneously to carry out national coverage (offering a particular vision of the Games to their own spectators) and international coverage to satisfy the rest of the world’s broadcasters (universal vision of the Games).

As a result, from Munich (1972) there will be different ways of cooperation between the broadcasters in each Olympic Games. In Munich, the German broadcasters, ARD and ZDF, created the Deutsche Olympic Zeitung (DOZ) to produce the international signal. In Montreal, CBS created the Olympic Radio and Television Organization (ORTO). In Seoul, KBS and MBC, the two most important Korean broadcasters, formed a pool to create the Seoul Olympics Radio and Television Organization (SORTO).

But in Barcelona (1992), the Barcelona Olympic Organizing Committee (COOB’92) contacted with the main radio and TV networks of the time to invite them to take part in the future Ràdio-Televisió Olimpica ’92. Atlanta Olympic Broadcasting followed the model created by RTO ’92 in Barcelona for the Games of the centenary (see Appendix 1: List of Host Broadcasters in the Olympic Games).

Alongside this process of segregation in the production of the international signal, a contrary sign had originated.

The organizers of the Games gradually realized that there was less and less sense in a general television programmes, as viewers from different countries were interested above all in the most popular events in their respective countries and in the performance of their own athletes and teams. For that reason, the number of facilities for foreign television companies to customize coverage of the Games would increase (unilateral broadcast, broadcast customization).

2.2. The evolution of television broadcasting of the Olympic Games

We can identify four stages in television broadcasting of the Olympics.

The first began in Berlin (1936) with closed circuit live coverage of the Games on a local basis (15-kilometre radius). Reception of the Reich Broadcasting Company’s (RBC) programmes was organized into 21 suitably equipped public auditoriums in Berlin, an auditorium in Postdam and some rooms located in Leipzig.

This second stage corresponds to the coverage of the Olympic Games in London (1948), which we could describe as live coverage of a regional nature (80-mile radius, some 130 kilometres). It was also the first open coverage: viewers could enjoy watching some of the events in their homes. However, only 80,000 homes in Great Britain could receive the television programmes.

The third leap forward in coverage came in Rome (1960) when, for the first time ever, the Olympic Games were broadcast live on a continental scale (18 European countries).
The final stage, which included three noteworthy moments, corresponded to live coverage on an intercontinental scale: two continents in Tokyo (1964), three in Mexico (1968) and five since Munich (1972).

Each of these periods signifies considerable advances in Olympic Games' broadcasting which, irreversibly, has gone hand in hand with a spectacular increase in audience size (see Appendix 2: Countries with broadcasters present at the Olympic Games and Appendix 3: Audience Evolution).

3. The Olympic Games: information or entertainment?

The considerations and repercussions that the Olympic Games have had throughout their history for the media have changed over time. The first editions went relatively unnoticed, with few media and professionals interested in their coverage. Only 12 journalists attended the Athens Games (1896). Slowly but surely they gradually gained attention, first of all occupying pages and pages of news and then many minutes of their time.

For the press and radio alike, interest in the Olympic Games was purely informative, though in the case of radio this limitation was partly imposed in the early years by tough opposition from the press and the film industry.

Television’s appearance on the scene was an important turning point. It was clear that the Olympic Games, besides being an interesting event from a news point of view, had huge potential as mass entertainment.

The shift in emphasis from information to entertainment led to the debate about paying for broadcasting rights.

The first time that payment for broadcasting rights of an Olympic Games was considered was in 1948 for the London Games. Although a price was established for the television transmission by the BBC - a thousand guineas - the Organizing Committee of the Games never received this money. The Helsinki Games (1952) were not broadcast by television and the Melbourne Games (1956) were boycotted by international broadcasters, partly because of technical problems and partly because of disagreements about paying for television coverage of the Games.

The debate about Information vs. Entertainment was openly considered in Melbourne. The debate aroused ended up with a revision of the Olympic Charter which, in 1958, included the following reference about television rights: “Rights will be sold by the OCOG, with the IOC’s approval, and the revenue will be distributed in compliance with its instructions” (Article 49).

Since Rome (1960), broadcasters have had to pay to broadcast the Olympic Games. Also since then, the notion of the Games as entertainment has gained ground in a close relationship with television’s technological innovation and its infinite range of applications (see Appendix 4: Evolution of Television Rights).
4. Major events in the early years of radio coverage of the Olympic Games

The first Olympic Games held after the advent of radio were Chamonix and Paris in 1924, but we haven't found any trace of the new medium being used to cover the these Games.

At that time, the technical advances still didn't permit transatlantic transmissions. So, because live coverage of the Games in the United States was impossible, North American radio stations were not attracted by the outdated information they received about the event from Paris and chose to cover other sporting events. As far as Europe is concerned, in Great Britain - the pioneering country - radio had been broadcasting regularly since 1922 through the BBC, but sports commentating was forbidden until May 1925. Coverage of the Paris Olympics was thus out of the question. The reason behind this ban was government protection of newspaper interests.

The pattern of the Amsterdam Olympics (1928) was similar to the Paris Games, although we could say that for the first time ever there was radio broadcasting of an Olympic Games. For example, it was the first time that the Olympic oath was sworn by athletes on the radio. In Europe, the BBC suffered from severe event coverage restrictions imposed by the Newspaper Owners Association. It had to create its news bulletins exclusively on the basis of news agency information, it wasn't allowed to publish its own news and wasn't allowed to broadcast news bulletins before 6 p.m. As far as the United States were concerned, Transatlantic broadcasting still wasn't possible and the radio stations were not interested in delayed broadcasting of the Olympics.

In Lake Placid (1932), cooperation between the Organizing Committee of these Games and the North American radio companies NBC (WEAF station) and CBS (WBAC station) was very close. Since 1930, these two broadcasters have periodically included interviews with one of the leading figures in the organization of the Games in their programmes. Likewise, during the Olympic Games themselves, both companies took charge of event coverage. To do so, each company had a large cabin high up in the stadium's stands. At other venues they had various commentators' posts.

Although sports radio broadcasts by this time had begun to get very popular in the United States, radio played a very limited role in the Los Angeles Games. Radio connections to Europe were still hampered by technical shortcomings, which impeded proper broadcasting from Los Angeles to the Old Continent. However, technical problems weren't the biggest problem. The organizers' concerns about the Games weighed heavily, as they were afraid that allowing radio coverage would make ticket sales drop. Opposition from Hollywood's film industry was another weighty problem, because it saw radio as a serious threat to its domination of the entertainment market. The film industry, which brought money and notoriety to the Games, had set a condition that did not allow radio broadcasting of them.

But some type of coverage could have been possible earlier, as Paris had regular radio broadcasts as early as 1921. The programmes were broadcast from the Eiffel Tower.
However, a last minute agreement was reached with NBC and CBS allowing them to give a 15 minutes summary at 11 p.m. on the East Coast. Some 1,500 radio operators in Southern California provided radio summaries of the Games. Some foreign broadcasters such as Japan’s NHK also covered the Games, sending news by phone.

In Garmisch-Panerkirchen (1936) the first ever Radio Centre was set up. To cover broadcasting needs, a temporary broadcasting organization was set up to act as the main operations centre, the reception centre for all signals produced outside and the long-distance broadcasting centre to other countries.

250 broadcasts from competition venues were done at these Games, with a production of almost 2,000 air time hours (an average of 8 or 9 hours a day). In addition, almost 200 programmes were broadcast (approximately 300 hours) from the Radio Centre.

The Berlin Olympics (1936) were the first to make a wide-ranging, complex use of the media. Never before had we seen such a large concentration of commentators from all over the world in one country: almost 3,000. The Organizing Committee for the Games published the General Rules and Regulations for the Printed Press and Radio in an attempt to define and orientate the work of news professionals. In this sense, we must recall that the III Reich turned the Berlin Olympics into a major feature of its international propaganda policy and, therefore, the foreign press had to be controlled and 'reoriented' as much as possible to fall in line with the political and propaganda interests of the Nazi regime.

The organizers, particularly interested in demonstrating their technological capacity, supplied foreign journalists with radio equipment to transmit short-wave signals to up to 40 different countries.

2,500 radio broadcasts in 28 different languages were made.

NBC did the radio coverage of the Games for the North American audience. These were the first Olympic Games with transoceanic radio coverage in which radio - also live - covered the event in a really outstanding way.

The London Olympics in 1948 carried on with the progression that had begun in Germany 12 years earlier, after the break in continuity due to the Second World War. The BBC, as the host broadcaster, gave extensive coverage to the Games.

Following Berlin's model, a Radio Centre was built in the Palace of Arts Building in Wembley. Most of the building was occupied by radio broadcasters and only 5% of the premises were set aside for television.
5. Outstanding events in television coverage of the Olympic Games

In Berlin (1936), the first ever experimental television broadcast of an Olympic Games took place. The broadcast was announced on the same day as the opening Ceremony and was limited to a few events.

For the coverage of these Olympics, Deutsche Fernseh employed 27 cameras. Of these, only three used electronic processes to capture the images.

The chosen venues for the installation of the electronic cameras were the Olympic Stadium (where mainly athletics events were held), the swimming stadium (swimming events), the Dietrich Eckart theatre (concert venue, theatre, religious services and gymnastic events) and the May Field (polo, gymnastic exhibitions).

One of these cameras, a Farnsworth type camera made by Fernseh A.G., was located in the Olympic Stadium from 1st to 10th August, in the Dietrich Eckart theatre from 11th to 13th, and back again in the Olympic Stadium from 14th to 16th. The camera, with a 30-cm lens and a focal length of 2.5 was operated by a team of 6 people, who worked a total of 100 hours over the 16 days of the Games. Total broadcasting time by this camera was 19 hours divided into 15 different broadcasts. The other cameras were iconoscopes.

One iconoscope made by Telefunken A.G. was operative in the Olympic Stadium from 1st to 16th August. It was a prototype of the iconoscope camera invented by Vladimir Korma Zworykin in the United States. Finished just three days before the start of the Games, this camera was fitted with an optical system that had a lens almost one metre long (39.38 inches) and an f/2 aperture. Located in the middle of the stadium, just under the presidential box, it could cover both long-distance races and sprints. A total of 24 broadcasts equivalent to 29 hours were made by this iconoscope.

The second iconoscope made by Reichspost-Zentralamt was installed in the Olympic pool from 1st to 16th August on the pool's box. It was in operation for a total of 60 hours over 10 days. It was used to make a total of 26 broadcasts equivalent to 24 hours.

All of these cameras were very big, hard to manoeuvre and needed to be operated by several people. Handling them wasn’t easy and neither was the job of the commentators during the television programme broadcasts. They had to give descriptions without having a monitor available to see what the cameras were shooting. However, the camera operators did have earphones through which they could listen to the commentator relatively clearly, so the process was inverted: the pictures followed the commentary and not the other way round.

In 1948, the year when the St. Moritz and London Olympics were held, regular television broadcasting already existed in the United States and Great Britain. In America, NBC had already successfully broadcast the Army-Navy football match on WNBVT New York in December 1945, using a coaxial cable link to the match venue in Philadelphia. The BBC, for its part, had offered a television service for the London region since June 1946.
Television were represented in St. Moritz (1948) by four organizations: the BBC and three North American companies: NBC, CBS and Dumont Graphic House. However, there wasn't any live coverage because the technological conditions still didn't exist for television broadcasts to be sent from Switzerland to Great Britain or the United States. 

Thanks to the existence of the BBC’s regular service, the first **live open coverage** of an Olympic Games took place in London (1948).

As most of the events took place around Wembley, a **decision was taken to use two ob units**: one to cover the competitions held at the Empire Stadium and another to cover the Empire Pool. Both had three electronic cameras. The cameras used at the Empire Pool were the newest and most advanced (two Emitron CPSs, the latest model developed by Electrical and Music Industries Limited), and they were already equipped with three lenses.

At these two venues, the BBC offered **multi-camera coverage**. A total of 64 hours 27 minutes of television were broadcast. The remaining events were covered using film and including them in cinema newsreels.

On the other hand, **payment for Olympic Games broadcasting was considered for the first time ever** in London. The price to be paid by the BBC was set at 1,000 Guineas (around US$3,000 at that time), although it appears that payment was never made.

In Helsinki (1952), the Olympic Games were not televised. In this sense, we must recall that Finland had still not started broadcasting from its public television service. For a while the possibility of having television broadcasts for the population of Helsinki during the Games was considered, and the NBC voluntarily offered to do these live broadcasts in exchange for free broadcasting rights. Negotiations with the Organizing Committee did not come to fruition.

In Cortina d'Ampezzo (1956), the first ever broadcast of an Olympic Winter Games took place.

For television production from the different competition venues, three mobile units were used. Each of these units was equipped with three or four cameras, an image mixing table, a radio link - to send the broadcast to Monte Faloria - and an independent generator that provided the necessary power. To do their jobs, each television commentator had a lip microphone, a television monitor, earphones and a phone.

For the first time ever in an Olympic Games, **television news had the right to cover the event under the same conditions** as newspapers, press associations and cinema newsreels.

In Melbourne (1956), live coverage of the Games was limited to Australia. Three Melbourne television companies offered to do the broadcasting. The station HSV-7, which had begun broadcasting publicly 18 days before the opening of the Games, offered a daily programme. For their part, GTV-9 and ABV-2, which had not commenced any type of service before the Games, obtained a special permit from the Australian Control Board to cover the competitions with outside broadcast vehicles.
A more relevant historical fact was the first major argument about the sale of television broadcasting rights in Melbourne. The main problem was reaching an agreement about what was News—a right that had to be respected without any charge at all—and what was Entertainment. Likewise, pictures from the Games were only considered as News ('newsreel') once only, at the time of informing about the event; subsequent use needed to be negotiated.

The North American companies (NBC, ABC and CBS) and the BBC refused to pay for broadcasting rights, particularly as the broadcasts could not be offered live because of the technical limitations at the time. In this context, the television and newsreel organizations of Canada, Great Britain, the United States, Europe and Australia itself (in this case two newsreel companies) boycotted the Games.

In Rome (1960), the first live broadcast of an Olympic Games on a continental scale took place. There were no historical precedents of such wide coverage. This was possible because Rome is located in a continent where most countries had a regular television service. The existence of Eurovision (an operational network since 1954) and the possibility of connecting to Intervision, which linked up Eastern European countries, made it possible to broadcast live to 18 European countries.

On the other hand, use was made of videocassette recorders for the first time at the Rome Games, a technological innovation that made it possible to magnetically record pictures produced by television cameras. This device provided instant picture playback. The immediate nature of reproducing recorded material combined with a time difference of seven hours between New York and Rome allowed tens of millions of viewers in the United States and Canada to see the Games under an illusion of simultaneity.

Every country received the same pictures produced by RAI, which had been commissioned with the Olympic television service. It was the international signal of the Games. An average of six hours a day was broadcast. Over the 16 days of the Games, the Italian company broadcast 102 hours of live television, of which 96 hours 30 minutes were also seen abroad. Furthermore, it was also possible to customize the broadcast.

For the first time ever, a television pool system facilitated the individual tasks of foreign networks. Companies like the BBC, NHK or CBS were able to use their own video recording equipment to customize coverage.

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8 14 countries included in Eurovision - Austria, Belgium, Denmark, Finland, France, West Germany, Great Britain, Holland, Italy, Luxembourg, Norway, Sweden, Switzerland and Yugoslavia (Spain and Portugal decided just a few weeks before the Games started that it would not be possible) - and 4 countries in Intervision - Czechoslovakia, RDA, Hungary and Poland (The Soviet Union, which still hadn't connected up to the European network by microwave, received kinescopes manufactured in Poland or Hungary and used the films to broadcast the event in Moscow and Leningrad).

9 Aldo Riccomi explains in his paper that very few fixed machines were available, and therefore a large part of transmissions had to be live. Moreover, the camcorder had not yet been put on a separate magnetic tape, and was the only way of taking pictures where and when TV cameras could not arrive.

10 According to the presentation of Aldo Riccomi, CBS and NHK had to rely on videocassette recordings shipped by plane. CBS recorded the multilateral program as well as their unilaterals in Rome Airport and in Paris.
On the other hand, a significant increase in the technological resources used to cover the Games took place in Rome. The Official Report mentions 40 monochrome cameras, 11 mobile units and 11 quadruplex videotape recorders.

**For the first time ever, the sale of television broadcasting rights of an Olympic Games took place.** The North American company CBS paid the sum of US$200,000.

In Tokyo (1964), for the first time in the history of the Olympic Games, television pictures were successfully broadcast via satellite (Japan - United States/Canada). The pictures taken live in Tokyo could be seen simultaneously via the Syncom III in over twenty States of the United States and Canada. Europe - France, Great Britain, Belgium, Holland, Luxembourg, West Germany, Italy, Switzerland, Norway, Denmark, Finland, Spain, Portugal, Austria, Ireland, Poland, Yugoslavia, RDA, Czechoslovakia and Hungary - followed the Games through Mondovision.

Besides the Opening and Closing Ceremonies, 16 of the 19 sports were broadcast live by radio and television: athletics, rowing, basketball, boxing, cycling, fencing, football, gymnastics, power lifting, grass hockey, judo, wrestling, swimming and diving, equestrian sports, volleyball and water polo. The other sports were recorded on film or videotape. The Opening Ceremony and some of these sports events were broadcast in colour.

It was the first time in an Olympic Games that the Marathon had been covered live. NHK used all of its resources for that purpose and covered the race with a new type of vehicle equipped with an anti-vibration device. 25 cameras were installed in the stadium and several helicopters followed the race outside.

In order to improve the broadcasting quality of the Games as much as possible, NHK used new technologies like the close-up talking microphone (a directional microphone that permits events commentating in places where there is a lot of noise), slow-motion VTR equipment, "vidicon cameras or antennae for transmissions from helicopters.

The Broadcasting Centre was fitted out with 130 rooms, which included 40 radio studios, 5 television studios and numerous offices so that accredited broadcasters could do their jobs.

In Grenoble (1968) colour was used for the first time in a Winter Games.

Although the Tokyo Olympic Games were the first Telecommunications Games, the Mexico Olympic Games (1968) will be remembered for the first extensive use of colour broadcasting. Synchronized satellites beamed their colour broadcasts down to Europe and Asia in 525/60 NTSC format, which was immediately converted into local colour formats. The colour television coverage total was 938 hours 39 minutes, of which 720 were broadcast internationally.

Other novelties in Mexico were the hand-held wireless colour cameras and backpack recorders which, situated in the Stadium and the Pool, allowed broadcasts to be given finishing touches with very close-up action shots.
A multi-million audience was declared for the first time, with 600 million viewers.

In Sapporo (1972), all the events, except for bobsleigh, the biathlon and sleigh, were broadcast live in colour. The total number of picture hours of the Games produced by the host broadcaster, NHK, was 162 hours 35 minutes (total competition hours were 163 hours 39 minutes).

With the 1972 Games in Munich, a decisive push forward was given to broadcasting the Games in colour. At the same time, the use of video technology was consolidated. 25 of the 35 competition venues were thus covered by mobile units equipped with one or more electronic cameras, light magnetic recording apparatus and slow-motion equipment. The ten remaining venues were covered by cine equipment.

Of the total broadcasts, 75% were live and the rest were recorded on videotape. Filmed summaries accounted for just 1%. **High band videotape recorders were used for the first time to record in colour.**

At the competition venues there was a total of 345 commentator places for television professionals, each one equipped with a television monitor and microphones. In the Olympic Stadium, the Sports Centre, the Olympic Swimming Pool, the Boxing Centre and the Velodrome, the commentators’ posts had a second television receiver so that the commentator could see events being held at other venues or tune in to the news providing the results of all the events.

**The use of new technologies also gave rise to new images.** In these Olympic Games, experiments were done using very small colour cameras. They were very manageable small wireless cameras. Automated cameras were used for the first time, too. Both types allowed new angles to be brought to television production.

Character generators were used for the first time at these Games to provide written information on television screens.

The audience of the Munich Olympics (1972) was estimated at 900 million viewers. This high figure can be explained by the fact that it was the first time that Olympic broadcasting reached all five continents. By that time the Intelsat system covered the whole world. Satellites over the Atlantic, Pacific and Indian oceans were used to relay the broadcasts (4 satellites in total).

In Montreal (1976), Olympic television covered all the events for the first time ever. 121 broadcasters were in charge of sending these broadcasts all over the world.

Television coverage of the Olympic Games stands out in particular because of its use of lightweight production equipment. This equipment was used in the swimming pool (to follow the movements of the swimmers), on-road cycling (using motorbikes to send signals to helicopters), walking races and the marathon. Several Volkswagen cars were converted into mobile units, while electric vehicles were used in the athletics events.

Wesscamm Ball supports were used to compensate for camera imbalance in the maritime events.
In Moscow (1980), the first portable 2" videotape recorders were used. Autocameras were used for live television coverage of walking events, 100-kilometre cycling events, rowing and canoe races and other action events. To follow the cycling races, a portable camera installed in a helicopter was used; to follow the walking event and the marathon, this camera was installed on a boat that sailed along the river Moskva.

As far as sound is concerned, it is worth noting that at these Olympic Games a great deal of attention was paid to live sounds (sports sound effects).

**For the first time ever, there were no film laboratories at the International Broadcasting Centre of Los Angeles (1984), owing to the fact that the use of film was by that time almost obsolete.**

Regarding the technologies used, it is worth noting the widespread use of 1" type C helicoidal video recorders (until then the equipment used 2" tape), electronic graphics equipment, the **super slow-motion system** and the first **compact cameras**. **Fibre-optics** was used for the transmission of analogue broadcasts from the venues to the IBC.

The number of satellites used for the **Seoul Games (1988)** increased. Nine Intelsat satellites were used in total.

For events coverage, prototypes of CCD cameras were used. This electronic image recording device introduced in 1985 can be made as small as a shirt button, thus allowing a spectacular reduction in the size of cameras; despite its small size, it produces images of reasonably good quality. **Beta SP and MII equipment was used for recording.**

Yet another major technical novelty was seen in Seoul: the advent of **high definition television** broadcasting of the Games, though still at an experimental stage. High definition television was used for the first time in an Olympic Games by Japan's NHK, which had five special cameras in the Stadium. The signal produced has 1,125 lines.

In the **Barcelona Games (1992)**, there were some major innovations in television production: the use of broadcasting quality CCD cameras and **digital recorders**. The D3 2" format was chosen.

Besides normal coverage, many of the competitions were covered by high definition television simultaneously using two different systems: the Japanese 1,125 line standard and the European 1,250 line standard.

With the Lillehammer Games (1994), the Olympic Winter Games were officially broadcast to the whole of Africa and the Middle East.

In **Nagano (1998)**, the **first Webcasting (television on the Internet) experiment took place.**

During the opening ceremony, a singular experience was carried out: the interpretation of Beethoven's "Ode to Joy" by six choirs from all over the world (Nagano, Beijing, Cape Town, New York, Berlin and Sydney). It was a pure television episode, only possible thanks to the mediation
of technology. The union of the choirs was done via satellite and the six different performances were automatically synchronized, without the time delay of a few seconds, common to these transmissions, using a technological innovation.

These Winter Olympics were the first Games in history to offer the audience Olympic competitions “à la carte”, in an audio-visual menu called VOD (Video on Demand) accessible from monitors regulated not to interfere with the transmissions of commercial channels.
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## Appendix 1

### List of Host Broadcasters in the Olympic Games (1936 - 1996)

<table>
<thead>
<tr>
<th>Summer Olympic Games</th>
<th>Host Broadcaster</th>
</tr>
</thead>
<tbody>
<tr>
<td>Berlin 1936</td>
<td>RBC</td>
</tr>
<tr>
<td>London 1948</td>
<td>BBC</td>
</tr>
<tr>
<td>Helsinki 1952</td>
<td>FBC radio</td>
</tr>
<tr>
<td>Melbourne 1956</td>
<td>AUBC radio</td>
</tr>
<tr>
<td>Rome 1960</td>
<td>RAI</td>
</tr>
<tr>
<td>Tokyo 1964</td>
<td>NHK</td>
</tr>
<tr>
<td>Mexico 1968</td>
<td>Televisa</td>
</tr>
<tr>
<td>Munich 1972</td>
<td>Deutsche Olympic Zeitung (DOZ)</td>
</tr>
<tr>
<td></td>
<td>(Asociación de los dos canales nacionales ARD y ZDF)</td>
</tr>
<tr>
<td></td>
<td>Partnership beliven the two national channels ARD and ZDF</td>
</tr>
<tr>
<td>Montreal 1976</td>
<td>CBC</td>
</tr>
<tr>
<td></td>
<td>Create la ORTO</td>
</tr>
<tr>
<td>Moscow 1980</td>
<td>USSR State Committee for Television and Radio Broadcasting</td>
</tr>
<tr>
<td>Los Angeles 1984</td>
<td>ABC</td>
</tr>
<tr>
<td>Seoul 1988</td>
<td>KBS and MBC</td>
</tr>
<tr>
<td></td>
<td>create Seoul Olympics Radio and Television Organization (SORTO)</td>
</tr>
<tr>
<td>Barcelona 1992</td>
<td>COOB’92 create RTO’92</td>
</tr>
<tr>
<td>Atlanta 1996</td>
<td>AOB</td>
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### List of Host Broadcasters in the Olympic Winter Games (1952-1994)

<table>
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<th>Olympic Winter Games</th>
<th>Host Broadcaster</th>
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<tr>
<td>Oslo 1952</td>
<td>NRK radio</td>
</tr>
<tr>
<td>Cortina d’Ampezzo 1956</td>
<td>RAI</td>
</tr>
<tr>
<td>Squaw Valley 1960</td>
<td>CBS</td>
</tr>
<tr>
<td>Innsbruck 1964</td>
<td>ORF</td>
</tr>
<tr>
<td>Grenoble 1968</td>
<td>ORTF</td>
</tr>
<tr>
<td>Sapporo 1972</td>
<td>NHK</td>
</tr>
<tr>
<td>Innsbruck 1976</td>
<td>ORF</td>
</tr>
<tr>
<td>Lake Placid 1980</td>
<td>ABC</td>
</tr>
<tr>
<td>Sarajevo 1984</td>
<td>JRT</td>
</tr>
<tr>
<td>Calgary 1988</td>
<td>CTV</td>
</tr>
<tr>
<td>Albertville 1992</td>
<td>ORTO’92</td>
</tr>
<tr>
<td>Lillehammer 1994</td>
<td>ORTO’94</td>
</tr>
<tr>
<td>Nagano 1998</td>
<td>ORTO’98</td>
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Appendix 2
Countries with broadcasters present at the Olympic Games

Countries with broadcasters present
at the Summer Olympic Games

<table>
<thead>
<tr>
<th>Year</th>
<th>Broadcasters Present</th>
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<tbody>
<tr>
<td>London 1948</td>
<td>1</td>
</tr>
<tr>
<td>Rome 1960</td>
<td>21</td>
</tr>
<tr>
<td>Munich 1972</td>
<td>63</td>
</tr>
<tr>
<td>Moscow 1980</td>
<td>58</td>
</tr>
<tr>
<td>Los Angeles 1984</td>
<td>156</td>
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<tr>
<td>Barcelona 1992</td>
<td>193</td>
</tr>
<tr>
<td>Atlanta 1996</td>
<td>214</td>
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Countries with broadcasters present
at the Olympic Winter Games

<table>
<thead>
<tr>
<th>Year</th>
<th>Broadcasters Present</th>
</tr>
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<tbody>
<tr>
<td>St. Moritz 1948</td>
<td>2</td>
</tr>
<tr>
<td>Sapporo 1972</td>
<td>20</td>
</tr>
<tr>
<td>Lake Placid 1980</td>
<td>40</td>
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<tr>
<td>Sarajevo 1984</td>
<td>100</td>
</tr>
<tr>
<td>Albertville 1992</td>
<td>86</td>
</tr>
<tr>
<td>Lillehammer 1994</td>
<td>120</td>
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</table>
Audience evolution 1936 - 1996

<table>
<thead>
<tr>
<th></th>
<th></th>
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<th></th>
<th></th>
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<tbody>
<tr>
<td>162,000</td>
<td>500,000</td>
<td>60,000,000</td>
<td>900,000,000</td>
<td>2,000,000,000</td>
<td>10,400,000,000</td>
<td>16,600,000,000</td>
<td>19,600,000,000</td>
<td></td>
</tr>
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</table>
Appendix 4
Evolution of Television Rights

Television Rights in the Winter Olympic Games

<table>
<thead>
<tr>
<th>Year</th>
<th>Rights</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grenoble</td>
<td>2,600,000</td>
</tr>
<tr>
<td>Sapporo</td>
<td>8,475,000</td>
</tr>
<tr>
<td>Innsbruck</td>
<td>11,600,000</td>
</tr>
<tr>
<td>Lake Placid</td>
<td>20,700,000</td>
</tr>
<tr>
<td>Sarajevo</td>
<td>102,700,000</td>
</tr>
<tr>
<td>Calgary</td>
<td>324,900,000</td>
</tr>
<tr>
<td>Albertville</td>
<td>291,900,000</td>
</tr>
<tr>
<td>Lillehammer</td>
<td>351,700,000</td>
</tr>
</tbody>
</table>
Television rights in the Summer Olympic Games

<table>
<thead>
<tr>
<th>Year</th>
<th>Television Rights</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rome 1960</td>
<td>200,000</td>
</tr>
<tr>
<td>Tokyo 1964</td>
<td>1,577,778</td>
</tr>
<tr>
<td>Mexico 1968</td>
<td>4,500,000</td>
</tr>
<tr>
<td>Munich 1972</td>
<td>7,500,000</td>
</tr>
<tr>
<td>Montreal 1976</td>
<td>34,900,000</td>
</tr>
<tr>
<td>Moscow 1980</td>
<td>88,000,000</td>
</tr>
<tr>
<td>Los Angeles 1984</td>
<td>286,900,000</td>
</tr>
<tr>
<td>Seoul 1988</td>
<td>402,600,000</td>
</tr>
<tr>
<td>Barcelona 1992</td>
<td>600,000,000</td>
</tr>
<tr>
<td>Atlanta 1996</td>
<td>900,000,000</td>
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Appendix 5
Broadcasted Hours, 1936 - 1996

Broadcasted Hours, 1936-1996

<table>
<thead>
<tr>
<th>City</th>
<th>Year</th>
<th>Broadcasted Hours</th>
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<tbody>
<tr>
<td>Berlin</td>
<td>1936</td>
<td>138</td>
</tr>
<tr>
<td>London</td>
<td>1948</td>
<td>64,5</td>
</tr>
<tr>
<td>Rome</td>
<td>1960</td>
<td>102</td>
</tr>
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<td>Mexico</td>
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</tr>
<tr>
<td>Los Angeles</td>
<td>1984</td>
<td>1300</td>
</tr>
<tr>
<td>Seoul</td>
<td>1988</td>
<td>2230</td>
</tr>
<tr>
<td>Barcelona</td>
<td>1992</td>
<td>20000</td>
</tr>
<tr>
<td>Atlanta</td>
<td>1996</td>
<td>28000</td>
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You know, when Alex Gilady got in touch with me and said “Would I like to come along and say a few words about the early days of televising the Olympic Games”, I was flattered and without hesitating said “Yes.” After, when I had time to think about it, I said to myself “Willie, Willie, what have you done? You're in semi-retirement, almost retired. It's a long time ago since you did anything like this, you know. You're nervous and you won't know what to say.” And then I thought again and I thought to myself, no it'll be fun talking about coverage of the early Olympic Games. They were happy moments and this is a happy occasion. And I thought to myself again, “What can I say, what was the happiest moment I had at the Olympic Games? Which of all the games that I was involved in, which was my happiest moment?” And I didn’t have to think very long before I came up with the closing ceremony in the Tokyo Olympics of 1964. Now that was such a happy moment that I make no excuse and no apologies for telling you about it now, because it has a kind of..., well, for me, it has a kind of moral of what I think the Olympic Games is all about.

They'd been a good Games and I'll talk about them later, in the context of the history of coverage of the Olympics. There had been a few trials and tribulations, some little hiccups along the way, but all in all, good Games. They had come to an end and the closing ceremony had taken place. The athletes had come onto the track, as always, and as in the opening ceremony, led by Greece and then all the other nations and countries in alphabetical order and the final country, of course, as always, is the host country. Everything was more or less over and the athletes then started to parade, I think on their way out, I don’t know. But there was one magic moment away from all the sort of pomp and circumstance and tradition and all the rest of it. On the orderly procession, some of the athletes broke ranks and just left their own countries and joined, linked arms with athletes from other countries. And black linked with white and brown linked with Oriental, East joined West and North joined South and from there they started to sing and dance and the spectators around the edge of the arena crossed onto the track and joined with the athletes. The whole scene became one happy, joyous group of people. And the spectators that came across didn’t have to cross any moats, didn’t have to go through any barbed wire, didn’t have to pass any security guards, didn’t have to climb any fences. Everything was open and free and they just linked arms and celebrated, celebrated a joyous occasion. Celebrating a bringing together of the people of the world and it was so happy.
And on the big electronic scoreboard, Japan put up the one word SOROYAMA. It means goodbye, but it's more than goodbye, it's cheerio, take care, see you again. And that's what it was all about.

These are happy memories for me, but then on reflection of course, it's what the Olympic Games is about. It's what IS the Olympic Games, it's the joy of coming together in a competitive and sporting spirit, the nations of the world. And it's never left me and it never will. It was a marvellous, marvellous moment and I thought I should share it with you at the start of this little chat to you about the early coverage of the Olympic Games.

Well, let me go back to the early coverage, early television coverage of the Olympic Games. The very first thing that I remember (I wasn't there but I was in television at the time), was in 1936, Berlin. I know that Horst will tell you all about that later. But there were television cameras covering the track and field events of the Berlin Olympic Games. It was on closed circuit only but television cameras were in Berlin in 1936.

The first involvement of Television Transmission of the Olympic Games coverage was in London in 1948, after the War. The War had left a Europe that was rebuilding itself and in London, television had restarted in 1946. But by 1948, it still hadn't moved out of London. That started a little later in 1950.

The area of transmission was about a thirty-mile radius from the transmitter at Alexandra Palace. The BBC had, by that time, two outside broadcast units, three-camera outside broadcast units which they set up with a control centre in the Wembley Complex. In the stadium itself, they covered the track and field with one three camera unit and in the Empire pool covered the swimming events with a second three camera unit. And I think they had an additional camera which was rigged to show the Olympic Way, which was the big entrance road that led up to the Stadium proper.

They also had commentary positions for television and for radio. Radio I think, was sent out to the rest of the world. Television was local to London only. I wasn't there. I was working in television at Alexandra Palace. I had come back after the War and rejoined the BBC Television Services, so I was working in television at the time, but not involved in the Olympic Games. I watched as a viewer and loved it. I remember two outstanding athletes, Fanny Bankers-Koen and Emil Zatopek but not much more can I tell you about London in 1948.

The next Games were in Helsinki in 1952 and there were no television cameras, electronic television cameras there. Eurovision, if it had started, had only just started. The EBU had only just been formed and I don't think the Finns had joined that family of broadcasters at that time. So the only coverage was on film which was, of course, shown later.

After Helsinki was Melbourne in 1956 and I can't tell you anything about Melbourne. I don't even know if the Australians had cameras, they may well have done. But certainly there were no satellites then. And so nothing was transmitted to the rest of the world.
In 1960, it was Rome. And in a moment Aldo will be talking and he’ll tell you all about Rome. Then in 1964 came Tokyo. And Tokyo in 1964 was my first real involvement with the coverage of the Olympic Games.

Rome was transmitted through the Eurovision Network. The European Union had been up and running for some time. The Eurovision Network was a healthy network that covered most of Europe. And so the Roman Games were seen by a tremendous number of people. So by the time we went to Tokyo, Europe was used to seeing and enjoying an event as big as the Olympic Games.

By 1960, videotape had come along and by 1964, videotape was up and running. It stared, as you know in order to solve the problem of time-zones in America. Two-inch tape was used, razor blade editing was the only form of editing. Electronic editing hadn’t happened by that time, but certainly you could record on two-inch tape.

So by Tokyo we had Eurovision established and the EBU was healthy with almost all the European Broadcasters as members. The BBC had developed and perfected Standards Conversion, videotape was, as I said, up and running. The Atlantic Satellite, Telstar, an orbital satellite, had been in orbit for two years by 1964. It was an orbital satellite. Let me explain about orbital satellites. In the early days of satellites they would circulate around the world. They would orbit around the world at a different speed to the way the world was in fact revolving. Today’s satellites are, as you know, Geo-Stationary. If you put a satellite out into orbit, about 22 thousand, 500 miles up, it will travel around at the same speed that the earth revolves. In effect it stays in the same place. You can have a satellite up there, permanently in the sky, effectively in the same space and the same spot. So if you send a signal up from a ground station, it’s then reflected back on a footprint which covers a large area of the land below it. In the days of orbital satellites, the ground station had to wait until the satellite came over the horizon, then it would track the satellite all the way across the sky. The receiving station would do the same, so that your transmitting station on the East-coast of America, say, would pick the satellite up as it came over the horizon and track it all the way until it disappeared on the other side of the horizon. The receiving station in Goon Hilly Down for the British or Plimy Bordeur for the French, would pick the satellite up and track it the same way the transmitting station would and pick up the signal being sent. And so you would then get what is known as ‘window reception’, which would last for the period of time that the satellite was in view, which could be as long as an hour and as short as thirty minutes. That’s the way satellites were in the 1960’s, orbital, not geo-stationary. Development of EBU was such that if a world event whose rights were held by the EBU took place in Europe, then the host nation broadcaster, in the case of the Rome Olympics, RAI, would handle all the details of coverage and transmission. They would cover and they would send their various pictures and sound effects out to the rest of their European partners, via Eurovision and those countries such as Germany, France, Spain, Britain and so on would send their own teams and commentators, but they would comment on the pictures that were being sent out by RAI.

When it came to an overseas event outside Europe, such as the Tokyo Olympics, the EBU set up what was known as an Operations Group. They would appoint a Director of Operations, a Head of Programme, Editors, Technicians and so on.
They would operate in close liaison with the national broadcaster, whoever they were and then assemble a programme which would be sent in one form or another, to Europe for distribution over the Eurovision Network, for the European Broadcasters to pick off their own commentaries. But there would be a common feed of the events that were taking place.

My involvement in Tokyo was as Team Leader for ITV. In 1955 ITV had made me an offer that I couldn’t refuse, so I left the BBC after many happy years and joined the ranks of ITV to develop a commercial broadcasting television network in the UK. The company I worked for was ATV (Associated Television) and I spent many happy years with them. In 1964, ITV called upon its various companies to form a team to look after the interests of all ITV companies in the coverage of the Olympic Games as a member of the EBU. I led the team of commentators and engineers and programme people out to Tokyo to look after ITV’s interests.

Now the EBU had decided that, because there was no way of getting the signal back directly, at the time they made their plans they did not know that there was a satellite over the Pacific, only one over the Atlantic. And as I said before, that was an orbital satellite so there was no way that they would get a signal directly back to Europe from Japan. The time difference between Tokyo and Europe was anything between nine and ten hours in the wrong direction. So it was the following day at the very earliest that any programme could be played out in Europe. The method the Operations Group used was to record programme coverage every day, edit it together in a three hour videotape package, send it via commercial air carrier from Tokyo to Hamburg, hand it over to the Eurovision engineers who would then play out the tape over the Eurovision network, to everybody who would then pick up a common visual feed and their own commentaries, their own commentary being recorded on a twelve-track machine, each commentary being fed out from the machine out to the appropriate country. Now, a little more about that machine in a moment.

During the run-up period to the ‘64 Tokyo Olympics, I was in my office one day and a knock came at the door and one of my senior colleagues, a man called Len Matthews who in fact was the Senior Communications Engineer for the company I was working for, came in and said “Bill, you’re doing the Olympics?” and I said “Yes.” He said, “Are you interested in getting a picture back from a satellite over the Pacific?” and I paused for a moment and said, “Yes, of course, but the EBU are handling that side of things.” He said “Yes, I know, but if you’d like to put it to them, what happens is this. As you know, I’m working very closely with our Chairman, Lord Renwick and he has got interests with the Howard Hughes corporation of America and they (in conjunction with the US Navy) are putting an experimental satellite up over the Pacific. It’s experimental but I think they could be persuaded to let us have the window at the end of the day, the path comes through, around 11:30/12:00 at night. You could then record it in America or Canada and tranship it across the Atlantic. Because of the fact that it’ll be on the other side of the international dateline, you could get the tape back to Europe the same day.”

So I said “Marvellous! Let’s go for it.” So the next meeting I had with the EBU Group, where all the team leaders met to discuss the events, I brought the matter up and although it hit some opposition it was eventually adopted by the EBU as an experiment and as a back-up to the three hour tape that was going out every day.
What happened was this, at around about 11:30 at night when the satellite path of the Pacific satellite crossed over then we had edited highlights of the day’s Olympics and we had the twelve commentators of the twelve EBU countries recording to that tape as it was sent out over the Pacific. The picture was recorded on video in Newfoundland in Canada and the tape then sent across the Atlantic by chartered aircraft to arrive in Europe around about nine o’clock at night on the same day as it was shown in Japan.

The commentaries were recorded at the same time as the picture on a twelve-track machine as well as effects and this was then sent by under seas cable, under the Pacific, across America, under the Atlantic and again recorded on twelve-track in Hamburg, the tracks married with the videotape from Canada and played out over the Eurovision network. All of this took place in a small room at the top of a building in Tokyo. Now, if you can imagine twelve different commentary voices, twelve different commentators from twelve different countries, speaking twelve different languages just waiting for a countdown. Dead silence. And you got a 5-4-3-2-1 and the tape started to run and then it was absolute bedlam. I think the loudest voice was David Coleman’s, of the BBC but why it is that commentators think that they don’t need a microphone in order get their message across I will never understand. It was absolute Babel. A tower of babel. Incredible.

What is interesting over the whole exercise was that the satellite picture never ever failed us. The three-hour tape failed to arrive on three occasions, as far as I know. But the satellite never failed, the whole system worked perfectly. What did fail however, were the sound circuits. Now as I explained to you earlier, the sound went under seas cable, across the Pacific to be picked up in America, across America and on. Now, about six days before the end of the Games a Japanese fishing trawler put a trawl through the under seas cable just this side of the international dateline, somewhere this side of Honolulu and broke all the circuits, so that there was no sound going through whatsoever. Everyone believed it would only be a matter of hours before the circuits returned. I knew better.

When I was a lad my Father had a friend who worked on a cable ship that was stationed in the town where I lived. And one day he said “You’re going on a trip. You’re going out with a friend of mine”. So I went out on a one day trip on this cable ship. We went out and picked up a cable on the English Channel and repaired it and put it down again and I knew exactly how things worked. So when my friend Len Matthews came to me in Tokyo and said “There is a cable ship leaving Yokohoma, it’ll take four and a half days to get there to repair the break”. I knew full well that it was going to take four and a half days before we got our sound circuits back. So I worked out that as I had five commentators, I could record every night. (I found out that there was a scheduled air flight between Tokyo and Honolulu) I could send a commentator out and he would come through on the other side of the international dateline. I could then send our recorded tape from a radio station in Honolulu to our studio in London via the under seas circuits, where they would record it and when the vision picture came through they would marry the sound and the picture up and we would get perfect quality sound, providing I could arrange to synch it.

I synchronized it by using the starting pistol which was in the picture at the start of each of the races and you saw the puff of smoke from the starting gun and you heard the report and we married the two.
Trouble was that on one particular occasion, there were three false starts, which was shown on the tape that went out to Europe and which I duly informed London, via the commentator when he got to Honolulu. “Wait for the third gun because the first two starts are false.” What I didn't know was going to happen was the EBU Engineers in Hamburg decided that the two false starts were a waste of time so they just cut out the first two and started on the third. My people in London were waiting for the third start that never came. Oh, but apart from that it went well. So by 1964 coverage of the Olympics had advanced from Berlin, on closed circuit - London, a local transmission - Rome which had used the Eurovision Network - to Tokyo using satellites, Standards Conversion and videotape.

And so we come to Mexico 1968, the next stepping stone in television coverage of the Olympic Games. My outstanding memories of Mexico in 1968 were two. One, all the hoo-ha that went on about holding the Olympics on a plateau which was 8,000 feet above sea level and the effect that it would have on the athletes. Some athletes succumbed to the fact that mentally they were not prepared to run at 8,000 feet. Few athletes train at 8,000 feet like the Kenyans, who consequently ran away with everything that wasn’t a sprint and two unilateral started to play a part. EBU still has its policy of sending out its multilateral output, which Horst would programme but this time there was no recording on tape, the programme went out live and it was effectively distributed over the Eurovision Network and picked up by the various EBU countries and then used for their own purpose. But we needed to add to the pictures that were being sent out, not the coverage of the Games themselves but additional material, interviews, events that were not being covered by the multilateral and so on. And the way I did it, as Team Leader for ITV was to bring down an Ampex 2000, a two-inch machine from Redwood City and also hire from Redwood City, from Ampex, two backpacks. These were cumbersome two-inch recording machines, which as you can imagine were put on the back of the cameraman and he would then record up to about twenty minutes’ worth of material on one reel which would be brought back to the editing suite which was in our offices in Mexico City, and edited and put together in a unilateral package which in fact was recorded late that night and sent over by air carrier to London. We set up the office we were in as a studio. Our presenter was Chris Chataway, who was part of the team that helped Roger Bannister ran the first sub four minute mile. So we were in fact using our own unilateral additions to the multilateral feeds which were sent out by the EBU.

Mexico was also the start of what we’ll call Olympic Abuse. By 1968 the TV coverage worldwide was reaching millions, many many millions and it didn’t take long for extremists to use the Games to get their message across.

Tommy Smith and his Black Power Protest in Mexico.
The murder of the Israeli athletes in Munich.
The Boycott in Montreal.
The Boycott in Moscow. Boycott by the USA and Germany amongst others. Governments were not hesitant to use and abuse the Games to suit their purpose, as well as extremists.

Margaret Thatcher tried to get the British Olympic Team to withdraw also, but was foiled by the team leader Denis Howell, who believed that sport and politics don’t mix. A mistaken belief, but a good one. Mrs Thatcher was, I understand, furious, but could do nothing about it.
After Mexico of course, came Munich and then Montreal and then Moscow and that was the next Olympic Games that I was involved in. And this time, instead of being a Team Leader I was in fact appointed Head of the EBU Operations Group.

Moscow, as I said earlier saw the massive boycott by the United States and Germany and others in protest that Russians were invading Afghanistan.

Two things stand out for me from Moscow. One was the incredible security and I'll talk about that later and the other was the work of one man who helped the broadcasters all he could within the restrictions and the regulations that he had to conform to. And his name was Henricus Juskevichus and I'll talk about him later too.

After the Olympic disaster in Munich, the Soviet Union were very aware of the need for top security arrangements so they laid on massive security, I know this is an exaggeration but there seemed to me to be three KGB, plain clothes men for every spectator and they lined the area between the spectator seats and the arena so that if anyone wanted to get on the track at all or do any damage, then they'd have to go through three men before they got there. And the ratio seemed to be three to one. And what they did also was to put up security sensitivity checks in and out of hotels, in and out of every venue in and out of every broadcast area. In and out of everywhere as far as I could see. And you had to go through these checks: There were hand searches, body searches and the sensitive doorways through which you pass these days in every airport. In Moscow, they screwed up the sensitivity in these doorway checks, so high that they triggered all the alarms every time the Russian Minders with brass eyelets on their boots passed through. So you can imagine just how much time it took to check through all the equipment, all the mobile equipment, all the radio recorders. Everything had to be checked all the time, checked in and checked out and so you had to allow extra hours every day to go places and do your job. And the other security that they applied was the checking of telephone calls, checking all the phone calls and conversations, certainly every phone call going out and into the Soviet Union was checked and recorded.

The man in charge of Communications, amongst other things from the Moscow Olympics point of view was a man called Popov. Tough, hard but he knew his job all right. He was very security conscious. He held a daily press conference at 4:30pm, all press, all media (broadcasters, radio and television and all press). And he held this conference every day. And on one particular occasion, he looked at everybody in the hall and said “Mr Smith, Daily Telegraph, London, you spoke to your Editor yesterday, at 17:15 hours. If you make conversation like that again, you'll be asked to go home. And Mr Jones, you spoke to your boss and what you said was unacceptable to us. One more time and you'll go too”. And that was the security arrangement right the way through. But the broadcasters were lucky in that they had a completely new building, set up especially for them. Originally for them, it was later used by Gostelradio, the Soviet Broadcaster for their normal domestic transmissions to the whole of the Soviet Union which, in those days, in 1980, was spread over eleven time zones. That’s incredible isn’t it? Eleven time zones in the Soviet Union, that’s how vast it was. They set up this new building immediately opposite their old building at Ostenkino. They built a new building to house television studios and radio studios to satisfy the requirements of all those that wanted to book unilateral studios to cover the Games. And the man in charge, Vice President of GostelRadio, was Henricus Juskevichus.
He was not a Russian. He got as high as he could in the hierarchy. He could never be President, because the President of any organization inside the Soviet Union at that time, had to be Russian. So he got as high as he could. He was a talented administrator, a real broadcaster, a true broadcaster whose concern was to provide the best possible facilities and ease the paths of the broadcasters of the world. And this he did to perfection. Most big broadcasting organizations rented their own studios, radio and television and fed their output from those studios. The EBU feed which was masterminded by Horst to all of the EBU Network, was also fed into all of the inputs of all the unilateral studios and so became unilateral in terms of the coverage of the events outside of the coverage of the events, if you see what I mean. The live coverage of the whole of the Olympic Games, the recordings, the presenters fronting, all of that was now a unilateral output from the central studio.

The covering of the Games themselves, the athletics, the track and field, swimming, boxing and all of the various sports disciplines was still the responsibility of the host broadcaster. That has changed now, in addition to the host broadcasters coverage you get traditional unilateral cameras covering various events. And I know that Manolo is anxious to take that to the limit. But as far as Moscow was concerned, the coverage of the events themselves was still the responsibility of Gostelradio but outside that unilateral were used to supplement. And so we had, from London, limited coverage, from Rome, the EBU Network from Tokyo, satellites coming into being, from Mexico, the start of unilateral and colour and from Moscow, the development of unilateral as far as it could go at that time. And that’s it, I think. I’ve taken up enough of your valuable time. It’s been enjoyable for me and I hope for you also.

The one memory I’ll leave you with is the memory I started with. Tokyo 1964, closing ceremony and the sheer happiness of both athletes and spectators. I wish Sydney and Australia that same great joy.
Vision was there
- But not yet Television 1896 - 1932

Athens 1896

Stockholm 1912

Antwerpen 1920
Paris 1924

Amsterdam 1928

Los Angeles 1932
Olympic Broadcasting started in Berlin on 1 August 1936 with the Games of the XI Olympiad. This was 62 years, 2 months and 8 days ago.

At this time the sport age in television was confined to post-war Germany. The TV-world ran then 270 km to Hamburg and 170 km to Leipzig. More was not possible in the first days of live broadcasting. The viewing took place in 8 specially installed TV rooms.

Around 150,000 visitors came to view the event in those rooms. The marriage between sport and TV, especially Olympic sport, worked from the beginning. It is with restrictions condemned to an eternal honeymoon. But what marriage stays without problems, when it produces questionable children? One of the most vicious evils is doping. At all times, in all cultures doping existed. It started with the consumption of bulls' testicles to improve virility and tonics made from horsetail in Greek antiquity, use of the Indian peyore roots to increase endurance by the Incas, herbs to stimulate sexual needs in Africa, shamanist healing methods in Asia and Australia. The faith and hope in superhuman powers is ever present. The pharmaceutical industry has always supported these perversities. Black sheep are daily companions in human society - and they are here to stay.

The ethics of modern sport should aim to contain these sins, to conquer them is impossible. Doping will be a mark of Cain forever. It is a kind of legacy we have to live with. But it seems like humanity needs its mistakes, it grants us a personal identity. This keeps myths and legends alive. We have to speak about ancient and modern times.

Now a few facts regarding the marriage of sport and television. How did it look like in Berlin 1936?

For live broadcasting, there was only one camera available. It could only work, when the sunlight was strong enough. There was a second camera in the swimming stadium and a third in the main arena at the marathon entrance. These last two cameras worked with an intermediary film system. After 65 seconds it showed useable pictures. The main camera weighed 200 kg.
The lenses had a diameter of 40 cm and weighed 50 kg. It needed a service team of four to change the lenses. Today we have cameras the size of a finger. Even with moonlight they work and produce fairly good pictures at close distances. TV licences did not exist. Happy times! In 1952, Dr Peace Bowes, president of the Germany Soccer Association said “German football will never take any money from television”.

These are no legends. This is the truth. In the late fifties, the former IOC president Avery Brundage voiced the opinion that sport did not need license money from television. Without these billions of dollars from TV, sports could not be kept alive. Alone in Germany sports receive more than 2 billions a year from sponsors like industry, trade and business.

Now back to 1936, back to Berlin.

At the main camera stood Mr Bruch himself, the inventor of PAL television. Political figures felt bothered. The huge camera had to be moved into the lower trench, as a result of which unacceptable pictures from the fish-eye pictures were shown. This caused great confusion. When Hitler, the protector of the Games, entered the stadium, cameraman Bruch was not able to manoeuvre the two quintal monstrosity of a camera fast enough. Only the ends of Hitler’s shoes were visible. Bruch gave the commentator Wulf Bley a kick in his lower back, the only way of communication in those days, between cameraman and speaker.

Something similar happened in the early days of BBC TV in England. The female announcer in 1935 began the first TV programme with a loud scream. At that time, too, big discrepancies between camera and speaker existed, a cable attendant crawled under the commentator’s table and hit the lady on her foot. This caused the scream, but the broadcast was begun. My old ITV colleague and friend Bill War told me this story. The legends around the Olympic programs had to wait till 1948. World War II prevented the Games from taking place in Helsinki in 1940 and Tokyo 1944. Helsinki had already ordered 12 cameras from Telefunken of the XII Summer Games. They were never picked up. In 1948, London started again with a TV programme, which could be received live only in the vicinity of London. The rest of the world had to depend on motion pictures. When we think of the “good old times of TV”, we realize what tremendous progress has been made in the age of modern satellite technology: today it is not a problem at all to receive pictures from the farthest corner of the world. This is possible with TV satellites which are 36 000 km above the earth. They have the same rotation speed around the sun, as our earth. This causes the viewer on earth to think the satellite is fixed on one spot. In reality they race with incredible speed through space. Three satellites are sufficient to provide TV-pictures for the whole world. Because they work with the speed of light of 300 000 km per second, the earth is in less than a second able to view the biggest social event - the Olympic Games! The American philosopher McLuhan had good reason to call our planet a world village. Separated by thousands of miles, not speaking the same language, but united through the non-verbal language, the gesture of the athletes. Committed to peace. Fair, tolerant and upright during the competition. This is the charisma of Olympic sports, which has all the makings, to advance to the greatest moral teachings of our time.

Respect the dignity of human beings, regard for the competitor, safeguard his vulnerability and honour the laws of sport - this is what modern philosophers are demanding. The “principle of hope” is gone.
We have to perform our duty according to the principle of “responsibility” which means death does not end the quality of a human being. His awareness and sensibility of the future will set the tone for future generations.

The situation in Helsinki 1952 had not changed much. Radio celebrated triumphs. The commentators were not subject to picture control. You had to believe what they said. With the help of motion pictures we broadcast daily reports for Germany from Hamburg. These reports were at the same time my first close contact with the Olympic Games. The pictures would have been totally unacceptable by today’s standards. The picture showed athletes which were as thin and small as flies. It was almost impossible to identify them. That fact helped us in an almost funny way in the final of the 800m. The cameraman missed the finish of the athletes. We took the film of the 400m, made a copy of it and sold it as the 800m finish. There were no protests and I assume the small TV community did not notice it at all. Everybody was totally fascinated by the new medium. Man’s wish to look into the distance, thousands of miles and further, was fulfilled. The truth was not relevant. I realized for the first time the new medium’s capacity for manipulation. Such manipulation has been documented in the recent films *Jurassic Park* and *Titanic*. They enable all kinds of changes to be done, computer scenes delude us with a truth that is not longer the truth.

In 1953, the EBU sport started in London with the basketball game of the Harlem Globetrotters. The Olympics celebrated this premiere in 1956 with the Winter Games in Cortina D’Ampezzo. There is one particularly memorable incident from these Games. The last man who carried the torch stumbled over a poorly protected cable and dropped the torch, but the fire was not extinguished. Cortina was saved.

I do not know whether the Olympic fire in the past or in the future ever had or will have to overcome such critical seconds. Maybe 1992 in Barcelona, where the handicapped sportsman, Antonio Rebollo, shot a burning arrow from a distance of 60m over a bowl from which gas escaped. The Olympic flame was set ablaze.

I will continue with more milestones on the way of TV facts and legends. For Melbourne 1956 Europe had to depend on the stories of radio reporters. Due to the national uprising in Hungary, dramatic episodes occurred, which affected the sport a great deal.

1960 saw a big change in Olympic television. Europe was linked to Rome with 19 countries. Live TV satellites did not exist. The world space science had different goals; the Russians sent the first astronaut, Juri Gagarin, into space. Shortly after the Americans followed suit with Alan Shephard, who died not too long ago.

Because international overseas TV links did not exist at the time (CBS transmitted the event) the USA installed a land wire (cable) from Rome to the airport in Paris. There, the pictures of the event were recorded and flown on regular overseas flights to New York.

In Rome, slow motion was not yet available. For the opening event we had no contract. We could not come to an agreement with the organization committee over a laughable US $1.2 million. So we broadcast without the contract. Today you pay a thousand times more. As I mentioned earlier IOC president Avery Brundage was convinced that sport did not need TV.
Looking back at Rome I remember an incident in the 800m final. The French commentator and his colleague from Sweden accidentally had the same microphone seat. They hit each other and finally broadcast the event from the same place and microphone, in different languages. In France and Sweden the Olympic peace took time out.

Tokyo 1964 brought the second largest Olympic turning-point. The Japanese from NHK presented the electronic slow motion. It was the size of a wardrobe and was available to the Europeans only in the TV centre. At the same time the age of synchronized satellites between Japan and the USA begun. Europeans had to be content with the orbital satellite "Early bird". We had to calculate the live pictures very carefully, because we had only 40 minutes to submit the pictures across the Atlantic. In the meantime we gave our pictures via land line from LA. to Montreal. At the airport in Montreal they were converted into three hour tapes and flown directly to Hamburg. There they were fed into the European net. We had to send the sound simultaneously to Hamburg over a transocean cable for the stations in Europe. Unfortunately, fishing boats destroyed the cable to Europe. Europe had only pictures and an it-sound but no commentaries. The European broadcasting stations flew a second crew of commentators to Hamburg where they were furnished with English guidelines to continue the European service. The breakdown to Tokyo did not turn into a catastrophe.

1968: In Mexico the age of colour TV in Europe started. Superimposing made it possible to decode the picture, which was a huge step forward. The support of the picture through superimposing offers many more possibilities. The viewer is often overtaxed, because too many elements are shown beside the actual picture.

Mexicans, Japanese, Americans and Europeans united to set up a production team for the main sports events. The best directors were sent to Mexico. Mexicans proved to be the masters of improvisation. At the last moment, Roberto Kenny, who was blind in one eye, made last minute changes for the camera position possible. He hung baskets in the most important positions on the grandstands for these cameramen.

The Europeans had one big problem: the satellite take off was a failure. NASA immediately replaced the satellite with colour pictures of incredible sharpness. But nevertheless, broadcasting the opening ceremony was threatened because for many people the affair of Jacky Kennedy with Aristoteles Onassis was more interesting than the Olympics. But the Olympic spirit won over the American-Greek sexual drama. Instead, another American made unbelievable jumps: Bob Beamon pulverized his opponents with a world record jump of 8.90m at his first attempt.

Then came Munich 1972, overshadowed by the massacre by Arabian terrorists of the Israelis on 5 September. But Munich was at the same time the start of the modern dramaturgy of television in sports. The truth is - here and now it shall be revealed for the first time - we copied Aristotle's dramaturgy and the nicomachian ethics and poetics and transferred their laws with the three unities of place, time an action into modernism. The earth was turned into a communicative village using outer space as transmitter and without changing the laws of ancient dramaturgy at all. On the contrary! Our earth is now able to participate in one social event at the same time. The eye of the camera turns into the eye of the viewer. The ancient theatre has finally, after 200 years, achieved global attention.
The law of Einstein’s theory of relativity, the quantum mechanics of Heisenberg, Jordan, Borgs and others helped along the way. The dusty roads, the narrow Hellenic space of ancient times have no more use for information and communication concerning the modern Olympics. Outer space took over, with its satellites, up and down links, and modern ground stations.

What are the categories of Aristoteles nicomachian ethics? They have different, logically complimentary segments which I will briefly summarize:

1) The opening, the introduction to the place of event. The viewer shall feel at home. In our case, the city of the Games.

2) The introduction of the participants, the athletes and the part they play.

3) The introduction and picture of the favourites: here is the possible winner, there are his main opponents. Here is a possible outsider. (Like Peter Snell from New Zealand in Rome 1960 in the 800 m dash).

4) Then follows the “agon”, the fight itself, with its many imponderables, strategies and fighting tactics. It is the core of the event. In sports, especially in the case of the Olympics, unlike planned record attempts with a pacemaker, it is not pre-constructed.

5) Following the result, the victory, the dénouement. Supplemented with analytical slow motions in critical moments. This goes far beyond ancient times. Also beyond the drama of antiquity.

The drama in sports events cannot be repeated. It can be compared with past contests, but the original, original event, original situation will stay forever. It is rooted in the here and now.

6) The catharsis, the purification, the solution to the problem, with the consequences for your future life also applies to modern philosophy. Here we should remember the “principle of responsibility” by Jonas. In other words: What I do, has consequences. Can I justify my actions to future generations and posterity?

At this point I would like to summarize:

The Olympic Games are basically a logical development of ancient dramaturgy (the word “drama” now stands for “event” or “happening”) and through world-wide communication it has developed itself into the largest social event of modern times. Since the Olympics were created by man it is only natural that they are subject to the moral and character failings of human beings.

At this point I want to thank several people for their help during discussions and for providing information. Especially Dr Karl Adam, coach of many Olympic winners in rowing, his favourite pupil Hans Lenk, Professor of philosophy in Karlsruhe, Fritz Stemme, Professor of psychology in Bremen, who was the first person to mention to me the similarities between the ancient dramaturgy and modernity, Gunter Gebauer, Professor of philosophy in Berlin specializing in sport, the sport scientist Professor Knut Dieterich who is a knowledgeable critic of productions of sports events, Gerhard Stock, Olympic champion in 1936 in javelin, who is my former...
university teacher and was instrumental in developing my enthusiasm for the Olympics. A very special thanks goes to my TV-colleagues of Euro and former Intervision from NHK, ABC and NBC and last but not least my lifelong friend Alex Gilady, now IOC member from Israel.

Many more legends could be told on the long road of the Olympics from ancient to modern times. Here are some of the most important for me, in a condensed outline:

Montreal '76 created a logical sequence in relation to Munich. We continued the experiment with remote-controlled cameras at swimming events. The marathon and cycling races could be fully covered with new movable cameras, a system which needed to be perfected after Munich. In Montreal the dramaturgy of sound was rediscovered. For years it had been forgotten. The picture had overshadowed the sound. But the TV-team around Marcel Deschamps and Guy des Ormeaux could not fulfil their wishes, because the moveable roof of the Olympic stadium was not completed in time.

In 1980 and 1984 followed the boycotted Games of Moscow and Los Angeles. Political influences kept the athletes from meeting in peace. Later even politicians realized mistakes had been made and admitted to having made the wrong decisions.

1980 in Moscow, the soviet film school of the 20th century under Sergej Eisenstein celebrated huge triumphs. The Games were documented in psychological and analytical studies made by cameramen who took especially slow motion pictures. In spite of the boycott, the Soviets planned with great care. At the world-famous Lommosow University, big international seminars were held. The seminars were attended by the late Director General, Sergj Lapin, a ranking minister, along with the American Jeff Mason from NBC and the Israeli Alex Gilady, to whom the authorities could not refuse a visa due to the Olympic rules. NBC made a loss of US $91 million. The television contract was signed before the boycott and had to be carried out. The Soviets had all NBC studios ready, installed and furnished. They stood there lifeless, like the Potemkin villages of Catherine the Great in 1787. A telecractic ghost town. The results of the sport events were dubious. During the throwing competitions, stadium workers opened the huge entrance doors to generate a tail wind, while Soviet athletes were in action. When there were discrepancies in jump events, they did not show any slow motion pictures, to verify the results.

Till this day I am convinced that the Brazilian de Olivera was deceived by the referees. Partially due to the generosity of the then IAAF President Adrian Paulen who allowed the Soviets to use their own referees.

Los Angeles 1984: saw yet another boycott, this time in the United States of America. ABC, at that time the most influential sport TV station in the world, gave a gigantic opening performance in red, white and blue. Roone Arledge, the unforgettable sport and news director of ABC, premiered the super-slow motion. The technical possibilities for producers were fantastic. The best directors from all over the world were all invited for the international productions.

If any criticism was voiced concerning the picture, ABC could say: "You were responsible for your own pictures, it is not our fault."
The three cameras in Berlin 1936, the 98 in Munich 1972 became 250 in LA. in 1984. Not to mention the unilateral positions for special requests from other countries. And the number of cameras at future Olympics is growing. The Olympic show is in a process of technical growth. Already 1988 in Seoul, the rigid protocol of the opening show was dropped. They presented as preview to the big event the mythical images of Yin and Yang which according to Chinese philosophy date back to between the third and fifth centuries BC. The Olympics are indebted not only to Europe and the west with its Hellenic character, but to the world as a whole. The Koreans continued to develop the dramaturgy carefully. They sent for the Canadian experts Guy des Ormeaux, Marcel Deschamps, the German Robert Lembke, Karl-Heinz Mandel and myself as advisers.

Barcelona 1992 continued the new tradition. The demons of Catalonia emerged in fire, smoke and water and showed us a new kind of mythical tradition in this part of the earth, a globally introduced “urbi et orbi”. Thanks to Olympia, the sport remembered that it was called the eighth art, by H. Lenk. To the peace festivity of the people, artists like Placido Domingo, José Carreras, Montserrat Caballé and Teresa Berganza were invited: a great PR trick. What field other than sport can unite so many people, from so many different social classes, faiths and ages? Technology is most helpful. And here I want to remind you that the ancient word “Techné” means art. Sport as a kind of “used art” in many ways like the Olympic winner from Ratzeburg, as Professor Walter Schröder used to say.

At this point two new names should be mentioned. Both were and are essential to development in the field of electronics: Manuel Romero from Spain and Dick Ebersol from the USA. They forced Olympic development ahead and continue to do so - Romero a sought-after TV consultant all over the world and Ebersol, NBC’s smart negotiator. The Olympic Movement can comfortably live through the year 2000 with the money earned from NBC. The story of the rights for the year 2008 reads like a crime novel. It is an adventure, only possible in the USA. The number of cameras steadily increase. The three cameras from Berlin became 586 in Barcelona, 58 for HDTV, not including the unilateral cameras. The numbers will continuously increase, but I doubt the quality of broadcasting will improve. The old rule still prevails: it is not the number of cameras that determines the quality of the picture, it is the quality of the perspective. We can still learn a great deal from the old masters such as Leonardo da Vinci, Michelangelo, Goya, Rubens or Rembrandt. Their pictures had a “strength of the middle”. They have a centre of concentration, which catches the eye involuntarily. This “strength of the middle” is also possible in the moving picture, where the eye is guided to the focus point and can rest quietly. Unfortunately, it is missing in many cases.

The unnecessary experiments of young TV stations disturb the viewer’s contemplation, which manifests itself in the laws of picture definition. The viewer’s concentration is disturbed. To retain it the meaning of the picture gets lost. You want too much and show too little and the result is too hectic. My friend Rudi Michel calls them “Fellini’s penalty area” in football. Fellini, the famous Italian film director, who never wanted his scenes to end. And so will the Olympic story continue. The digital picture is on its way. I want to emphasize this again - it holds great dangers because of the possibility to manipulate. With digital pictures - commercials prove it - I can do everything. They are not bound to be truthful. They thrill and have a tendency to be showy. Where the truth stops, so does sport and moral and ethics will be perverted and turn into the opposite. Doping is only one sign. It develops into an unscrupulous greed for money, and economic gain, where profit is the ruling element.
But profit in sport has close ties to the conscience and as a result to fairness. One is reminded here of Paulus, who said in the New Testament: “I fought a good fight, completed the run, kept the truth.” Is there any difference in the invitation to be honest and truthful?

I will mention the 1996 Games in Atlanta only briefly. The reason for holding the Games in Atlanta was the victory of the economy over tradition and morals. Athens should have been allocated the Games of the 100th anniversary but what do tradition and ethics mean at a time where the powers of economy and its intrigues hold centre stage? After all, Atlanta was a good choice. There were no debts to be paid for in taxes, the city of Atlanta experienced a positive change due to the Games. The stadiums and arenas were exceptionally well thought out and were developed to have multiple uses afterwards. They were not built as monuments for posterity. The flexibility of modern architecture dominated and should do so in the future.

Let me conclude by saying that my life has been fulfilled working as a broadcaster of the Olympics and its legends.

Sports, the game is coupled with freedom. This freedom-loving game and its independence we find in all very advanced civilizations. There are no cultures without games, meaning sport. What makes such freedom possible are virtues such as honour, dignity, honesty and respect for fellow human beings.

In dramaturgy terms, the successful presentation of the Games follows a logical union of antiquity and modernity. And this line continues. The Games stayed young and will do so in the future, because the honest man has nothing better. In other words: the arch stretches from antiquity, from Aristotle, who wrote the rules of drama, to modern world TV, from the small Hellenic stadium of ancient times to the world-wide Olympic “Theatrons” of modern times. This world theatre welcomed everybody regardless of race, religion or political belief. The Olympic Games unites all in dignity and honesty.

In ancient times the Games were dedicated to the gods, and honoured with the laying down of arms; in modern times accompanied by immense economic opportunities, in addition, bound to uphold the virtues of tolerance, worthiness, respect and peace, the Olympic Games carry hope, responsibility and morals throughout the world. The show, despite its shortcomings, has character and therefore a future. Narcissus, looked into the village pond, only to fall in love with his own reflection. His modern counterpart, looks for his “Self” in the electronic mirror of TV broadcasts world-wide. As long as vanity still exists in man, the Olympic Games will survive. The core elements may change, but the basic idea remains the same. The situation in which we find ourselves today is evidence of this.

The names of the winners are passed on from antiquity to modernity. From Koroibos, in 776 BC, winner of the sprint, Pythagoras, 558 BC, winner of the boxing contest, to Spyridon Louis, the first marathon winner of modern times in 1896, Paavo Nurmi, Jesse Owens, Bob Beamon, Mark Spitz, Emil Zatopek and Carl Lewis. (Platon and Aristotle are said to have won the Isthmian and the Delphic games respectively.)

Political power comes and goes - Olympic fame will last forever.
From Berlin to Rome.
The beginning of a Marriage made in Heaven

Berlin 1936: The first ever video camera in the Olympics

Deutsche Reichspost Fernsehaufnahmemwagen

Berlin 1936: Broadcast Telecommunication

London 1948: The good old BBC - Someone had the sense to take these pictures 51 years ago. The equipment will change, but there will always be enthusiastic broadcasters behind cameras and in-front of monitors
Helsinki 1952 and Melbourne 1956 respectively: Radio commentators- and later TV commentators. They are there long before the crowd and long after Rome 1960: The first US network in the Olympics - CBS. In Rome they introduced the videotape, as well as the American way of doing things BIG!
The Witnesses of the early Days of Olympic Television

Aldo Riccomi
Former Director of Engineering and Technical Operations at RAI, Italy

1960: the very first methodical coverage

You have seen some pictures of the Rome Olympic Games of 1960. This means 38 years ago, a big portion of the history of television and also a big portion of the life of people who were involved.

In 1936, in Berlin, experimental TV cameras took pictures of the Games. In 1948, in London, for the first time the Games were transmitted by television. No international coverage was possible, many European countries had no television service and no international TV links were available. In 1952 the Games took place in Helsinki, the area was not connected by international TV links to the rest of Europe. Melbourne, 1956, was on the other side of the world, and moreover problems of rights prevented Europeans from seeing any kind of picture.

In the meantime, TV services had quickly developed in Europe, and a European network of TV links had been constructed. Eurovision transmissions, that is TV transmissions co-ordinated by EBU, the European Broadcasting Union, and distributed live in many West European countries, had become popular. If my memory does not fail me, the first Eurovision transmission originated at a place very near here, Montreux. In 1956 the Winter Olympic Games, held in Cortina, where covered by RAI television and transmitted in Europe. It was a reduced scale operation, but sufficient to show the wide interest of European viewers for great sport events.

In 1960 the Rome Olympic Games came. It was immediately clear that this was the time for the first methodical coverage.

If we compare how television was in 1960 and how it is today, we find the obvious increase in number of services and size of the audience, and the arrival of colour. In addition, we have three remarkable points.

The first is that no operational TV satellite existed: the lack of intercontinental connections posed extremely serious problems for extra-European services.
The second is that video tape recording, one of the most important instruments of the art of television, was taking its first steps: very few fixed machines were available, and therefore a large part of transmissions had to be live. Moreover, the camcorder had not yet been put on the market, and therefore film, with sound on a separate magnetic tape, was the only way of taking pictures where and when TV cameras could not arrive. Film was the only way of exchanging programmes with the most distant countries.

The third point is that no computer was available to assist booking operations, which had to be run manually.

A less visible problem was the lack of knowledge on how to manage and organize such an event. For television, the Olympic Games are probably the most complex event. Athletes come from the entire world, competitions run simultaneously at several different venues, each country has interest in certain sports and less in others and therefore in principle would desire a tailored programme, commentators and journalists and their interview shooting teams require complete assistance. Expectancy of good transmissions is enormous. While technical facilities can be tested in advance, piece by piece, the whole organization must run from the first day, practically without the possibility of holding rehearsals. In 1960, this was particularly true for two little explored fields: large scale communications and booking.

RAI, the Italian public broadcasting service, at the time the only broadcaster in Italy, had to invent many things.

Let us take a look at how the coverage was run. I’ll skip most technical details.

Rome was extremely proud to host the Games. Most venues were completely new. A Village had been built to host the athletes, major road works to improve traffic had been done. Today Romans still speak of the “Villaggio Olimpico” and “Via Olimpica”.

We had four major venues: the Olympic Stadium, the Flaminio Stadium, the Sport Palace, the Swimming Stadium, and a number of minor venues. Many ancient Roman monuments hosted competitions. Some venues were outside Rome.

All TV services in Western and Eastern Europe asked for live transmission of the Games, while CBS (United States) and NHK (Japan) had to rely on recorded material.

RAI decided to set up an Olympic Centre to run Olympic operations independently from the normal domestic service. The Olympic Centre was installed in a building very near to the Olympic Stadium and housed the central technical facilities for vision and TV sound, as well as three TV studios. It also housed the facilities for sound broadcasting. The Olympic Centre was the interface for all needs of foreign organizations.

For film processing the facilities of the domestic TV centre, equipped with six film-processing machines, were used.

The most important venues were covered by using 12 OB units. The total number of television
cameras employed, included those in the TV studios of the Olympic Centre, and those for captions, was 50, an impressive figure in 1960, (I guess that in the last Games the main stadium alone had many more). Some other venues were covered by film.

Following the standard Eurovision and Intervision practice and considering the capacity of vision links in Europe, it was decided to produce a single TV programme (called multilateral programme), distributed to all services in Europe, which in most cases broadcast it live. The multilateral programme, originated in one of the TV studios, was built by a sequence of events from the various venues, according to a carefully planned editing list. In some cases two or more important events happened simultaneously, and therefore recordings were included in the programme. Some events were covered by film, run in a telecine room. The director of the multilateral programme had the very difficult task of trying to satisfy the conflicting requirements of receiving services.

Some people (myself included) believe that television operation could be an easy job, if associated sound would not exist. While there was only one international sound for each event, the commentary posed a really serious problem. We have many languages in Europe, and we had to originate and route properly up to twenty different commentaries for Western Europe, Eastern Europe, USA and Japan. We therefore decided to install twenty commentary positions in each of the four major venues. For events running live in other venues, or transmitted from tape or film, commentary had to be done off-tube in the commentary positions of the Olympic Stadium. Commentators received four guidelines: two, in English and French, for the running event, two for the next one. We installed guide commentary positions in the minor venues and developed equipment to do this job. The daily schedule had to be flexible and the commentators used to receive instructions and cues from home, so it is easy to realize that communication became a very important part of the entire operation. In fact, an extended network of co-ordination and conference circuits, national and international, had to be established.

Apart from multilateral transmissions, the TV studios of the Olympic Centre originated unilateral transmissions for individual services. Such transmissions consisted in interviews made in the studio itself, together with items shot outside the Centre. As camcorder did not yet exist, all external material had to be shot on 16 mm film that was processed by RAI. One service (BBC) had a VTR machine in a van, so they could add their own video recordings to unilateral transmissions.

CBS and NHK had to rely on videotape recordings transported by plane. CBS recorded the multilateral programme as well as their unilaterals in Rome Airport and in Paris. The large offer of transatlantic flights and the favourable difference of time zones made it possible to broadcast the Games in the USA on the same day. For Japan, owing to the length of the flight and the unfavourable time difference, viewers saw the Games after a long delay. To show some pictures in advance, NHK developed and used equipment to transmit television pictures frame by frame on ordinary telephoto circuits.

For all other countries of the world, a daily film covering the Games was produced by RAI. This film was printed in 60 copies and shipped to the destination services.
And, at the end, a few figures:
- there were 112 multilateral transmissions to foreign destinations for a total of 96 hours
- there were 103 unilateral transmissions for a total of 55 hours
- a total of 260,000 metres of film was processed

I will not forget to say a few words on sound radio coverage. The operation was essentially based on a number of studio-control room units, installed in the Olympic Centre. There was 58 of them in total (plus 8 in a remote location) and each of them was assigned to a foreign service. Each unit was connected to the corresponding international circuit. Commentary positions, 38 in the main stadium and in the swimming pool and a decreasing number in the other venues, were connected to the studio-control units.

Again a few figures:
- number of participating services: 64
- number of transmissions: 4,800
- sound tape used: little less than one million meters

Tokyo 1964: how pictures reached Europe

A few words about the Tokyo Games of 1964, four years later. When the entire operation was planned, no satellite was foreseen, and Europe therefore had to rely on video tape recordings. A three hour daily programme for Europe, with ten associate commentaries, was recorded in the NHK Olympic Centre in Tokyo under the direction of Horst Seifart. To record the commentaries, synchronized multi-channel sound recording machines were necessary, and as they were not available on the market, they had to be specially developed and built in Europe. Video and multichannel sound tapes were rushed to the Tokyo airport and flown to Hamburg or another European airport over the polar route by regular flights. From Hamburg airport, pictures, international sound and the ten commentaries were distributed on the European links. The length of the flight, only partially balanced by the time zone difference, did not permit to show events on the same day, but the operation gave European viewers a satisfactory coverage of the Games.

Not long before the Games, the launching of Syncom 3, a US experimental satellite in the Pacific area, was announced. Although the satellite was not purposely designed to carry television, a satellite operation was organized: a short satellite programme (one hour, some days half an hour) was edited every day in Tokyo, sent by satellite to the US West Coast, then by terrestrial link to Montreal airport where it was recorded in a mobile unit of CBC. To fly the Montreal tape to Hamburg, we had to charter a DC8 jetliner. I remember the face of an airline officer when we explained that we wished to charter a DC8 for a fortnight for a payload of twenty kilos! The men told us "I first thought you were drunk!". The flight took a number of hours practically equivalent to the time zone difference between Japan and Europe.

Here again, commentaries posed a problem. The satellite could not carry commentaries, so, while the plane was flying, European commentators spoke off-tube in Tokyo while viewing a copy of the satellite tape. Their commentaries were sent on telephone circuits (submarine cables
via North America) to Hamburg to be recorded. To make things more complex, not enough telephone circuits were available, so the operation had to be done in two phases, first five commentaries and then the other five. The operation ran into trouble when a fishing boat cut a submarine cable in the Ocean, but we still managed to show to European viewers the events of the Games on the evening of the same day.

We tried also to do more by using over the Atlantic an old satellite, Relay, which had already exceeded its useful life. Very short flashes were edited in Montreal and sent to Hamburg via Relay. The satellite, of low altitude type, permitted only very short transmission windows during its passes, and ground stations were not available every day.
Tokyo 1964: The Olympics goes global via satellite. Another first.
Production, production, production.
NHK rows forward

Mexico 1968: The first ENG equipment - two strong men were needed. The first multinational Production
Munich 1972: "Host Broadcasters" becomes a reality; IBC as well and the stadiums are studios for unilaterals.

Montreal 1976: Sound quality and travelling shots, but the most impressive achievement was the live coverage via helicopter of the marathon.


Los Angeles 1984: The cameras get smaller, the cameramen get closer.
Seoul 1988: A huge national effort with great success

Seoul 1988: NBC is back in the summer games, 24 years after Tokyo - with a vengeance and contracts for 20 years

Barcelona 1992: The host broadcaster is now “Olympic Broadcasting Organization”. The athletes now have escorts in even closer range
Atlanta 1996: The 100th anniversary of the modern Olympic Games was covered by more than 600 cameras and 11,000 broadcasters. The world’s marks for production - Excellent!
My opening remarks today are to those people in television who are fortunate enough over the next decade to be the partners of the International Olympic Committee in bringing the television production of the next five Olympics to the people of the world because truly we are the most fortunate people in the world to have this opportunity and to have this right. We are the only ones in the prime of our lives, Alan Bateman, who will be able to produce man's greatest use of sport, the Olympic Games, for the next decade. But with it comes a very, very large responsibility because in this age of massive expansion in television sports, when you think back, Horst, to when television sports was something we saw on weekend afternoons and then in the United States, in Europe and then Asia sports became something that we would see occasionally in the evening during the week. And now today everywhere in the world we have channels for sport that are there 24 hours a day. We must never take for granted that all of our cameras and all of our microphones, no matter how advanced technologically, will ever be enough to cover the Olympic Games. Manolo Romero can, and he does, give us almost everything but we in this room must always take the responsibility to tell the stories of the Olympics and to tell them well. We must always put the Olympic Games in a very, very special context to the audience. This context they deserve, for remember the Olympics are not a championship, they are not a tournament, they are not an invitational, they are not an open. They are the Olympics, populated in large part by men, women and children who have sacrificed much to be there. And these are people, if we do our job right, who our viewers will come to care about whether they win or lose and think how rare that is because all of us involved in sports television, every week of the year, are presenting events that, by and large, are just about the results. The Olympic Games are not just about the results.

But I'm getting ahead of myself because to me, I'd like to cover first the most important single event of the Olympic Games and that is the Opening Ceremonies. They are the only regularly scheduled event in the entire world, not of sport, not of the Olympics but in the entire world where the entire world shows up. They come whether they're ally or enemy, friend of foe. And they happily join together, if only for an hour or two. This is the single strongest image to me of the Olympic Games, the youth of the world gathered in one place on that field. It is unbelievable to think what that means; the UN for more than fifty years has tried to duplicate that, they have never succeeded. The Olympic Games' Opening Ceremony is much more than
a big parade. It needs each time to be set up and, again, I'll use those words, placed in a very special context. What has happened in the world every four years that has brought us to an Olympic Games? What problems? What hopes? What dreams? And so today I would like to treat you to a little history of how, at least with American television, we treated the Opening Ceremonies, beginning in 1968 which was my first time doing television in Grenoble - this is how the very first seconds of the Olympic Games were seen in the United States and you will see that we were not on the right course.

Obviously, one thing had changed. This was the most beautiful setting the Olympic Games had ever had, a truly magnificent architectural triumph was the whole village and athletics set-up in Munich. But, there was still no context, no sense that the Opening Ceremony, or even the Olympics, were going to be about something special. I left sports television then for almost 20 years but it always stayed with me as a viewer, as I watched the Opening Ceremonies which I love so much in subsequent Olympics. And there was never a real sense of putting it all together and when I came back to sports television and to an Olympics at NBC in 1989, I asked our producer, as a younger generation, to put together all the pieces of what had been an incredible world puzzle between the end of the Seoul Games and the beginning of the Barcelona Games to set up the Olympic fortnight in a way that I thought should begin a tradition.

In all my thirty years of doing television, that is my favourite four minutes of television that I've ever been involved with. For 1996 it was a different world. We faced a happier world, athletes seemed to be coming to America for a party, it was the Centennial Games. And so to open the Atlanta Games, we thought the context of those Games would be one of joy.

Little did we know that the only buses that would work in Atlanta were all in that video tape! The Opening Ceremony is an oasis in our crazy world. It's not enough just to put our viewers there, we must remind them of how we got there from fours years before. Now, don't misunderstand me, I'm not saying that the world feed of the Opening Ceremonies has been flawed, I am saying that we as unilateral broadcasters, for too long have taken the Opening Ceremonies for granted. We've done too little to set the Olympics and their Opening Ceremony apart from all other sporting events and it should be a challenge of ours in the years ahead to get this event right.

But the biggest thing of all for me and for us at NBC and hopefully for all broadcasters, the thing which sets the Games apart are, of course, the athletes and their stories, their personal stories which, when they're well told, set up the spectacular, unscripted drama which every night and every day set the Olympics apart from any other sporting event. In America the Olympics
became big and successful in television only once they became about storytelling, which made our viewers see and feel much more than results. In fact, I think beginning with Roone Arledge, they began to get the essence of Baron de Coubertin's ideas about participating. But all this has made our Olympic telecasts much less dependent on always being live and just being about who won or lost. They're not about those things necessarily anymore. We can take a delay of the Olympic Games and put them on in Prime Time, where more people can watch them if we tell stories well. We can use great stories of courage and self-sacrifice to bring out emotions in our viewers, true emotions. Take a look.

A film is shown to illustrate this*

She won the silver medal in Atlanta and our audiences, who had no idea who she was just minutes before that profile aired, watched in very, very large numbers. Now a great story can not only tell about sacrifice and courage, it can also introduce to an audience that doesn't know the story's intrigue and mystery and make one's viewers care very much about a stranger who they will now believe has been cheated out of something even though that stranger is not one of theirs.

A film is shown to illustrate this*

As far as we know, from earlier this year, Walday is still in that prison and not in good health. Amazing and rich stories, present and part, are everywhere in the Olympic experience. It is our responsibility together as broadcasters to find these stories and to tell them well and when we don't have a big budget, and if times get tougher in America, we won't have a big budget either, it is our responsibility to teach and educate our commentators to simply tell these stories well, to give the audience much more than age, home town and occupation. Because the true richness of the Olympics is in its people, in its athletes. The future for all of us in the Olympic television business, no matter the new technology, will always depend as it always has, on how well we tell the stories of these athletes and how well we set up the greatest unscripted dramas in all of sporting competition, the Olympic Games. We, more than anyone in the Olympic Family, will feed the Olympic dreams of the youth of the world, who are indeed the foundation of the Olympic future.

*See videos attached
II

Broadcasting the Olympic Games Today
Alex Gilady  
IOC member in Israel, member of the IOC  
Radio and Television Commission

It was an enlightening keynote speech by Dick Ebersol, Chairman of NBC Sports, yesterday afternoon.

It is also some people's great belief that the US concept of Olympic coverage, initiated by Roone Arledge’s and perfected by Dick Ebersol, will prevail in time.

The concept is clear:

Video storytelling brings more men and especially more women to the screen than just live coverage supported by storytelling commentary.

It is not for the IOC to intervene, to guide and definitely not for us to dictate. It is for the individual broadcaster, who knows better its own national environment to compete in its own market with the best human and financial resources it has.

The record since 1968 shows that the US networks were the first ones to use unilateral equipment in order to take the non-biased international signal and to make it biased. This came from a need to attract the US audience specifically.

As the years went by, more broadcasters adopted that philosophy, but the last few years showed a “flood” of organizations looking for more elements to tell the story than just their commentator in the commentary position.
It is a great honour and privilege to be invited to address the IOC and the members of the Olympic Television Family today. I appreciate this opportunity to share our thoughts and feelings with you on a matter that is central to the continued success of the Movement. Given what I have heard so far at this Symposium, I am inclined to explain NBC's attitude towards the Olympics in the words of Goethe. The German poet, novelist, dramatist and scientist said "We are shaped and fashioned by what we love." For NBC I believe the Olympics are a matter of love.

When I consider the words of Herr Seifart and others that spoke yesterday from personal experience and with deep passion, it is as if I am standing on the shoulders of giants. What their collective comments suggest to me is what they feel about athleticism and what they feel about the art of broadcasting is love. What I propose to you today is - and if you take nothing else away from my comments, please hold on to this - that if you love Olympism, which embraces athletes and athleticism, and if you love your art and science called television, then to be true to the Movement you must love - to the point of embrace - the audience. Love of audience is the third leg of the three-legged stool that constitutes NBC's Olympic programming philosophy.

What I have tried to do over the past decade for my colleague Peter Diamond - from whom you have just heard - for Dick Ebersol (Chairman of NBC Sports), Randy Falco (President of the NBC Television Network), and all members of the NBC Sports and Olympic Units is to provide a real sense of audience by sharing with them what the audience loves about the Olympics.

Allow me to offer one word of caution before I go forward to explain our sense of audience. While we may be living in the time of a global economy, the comments I make today are by no means intended to be global in nature. In fact, what I express to you I express with deep humility and with full knowledge that my understanding of audience is derived largely from studying representative samples of the more than 250 million persons that make up what we call the American Public. Although I've seen ample evidence of a unique American character, I believe that the essential elements of human nature transcend national borders. Regardless of your country of origin, you will undoubtedly identify with much I am about to share.
Introduction

I have organized my remarks today around three groups of ideas. First, I will share with you the NBC's core Olympic philosophy. Second, I will give you the model of Olympic attraction that NBC lives by and works by. Finally, I will provide to you - with both the permission and encouragement of Dick Ebersol - the fundamental principles of NBC Olympic programming strategy. This is a serious matter for us, because we treat these principles like laws of nature. Hence, they ought never be violated, and any such attempts are not only foolish but perilous, as well.

In his extraordinary paper yesterday, Horst Seifart spoke about the influence of Aristotle on his work. The similarity between antiquity and modernity, between Aristotle and Ebersol is no accident, no coincidence. Nearly 10 years ago when I first met Dick Ebersol, he asked me what, if anything, I knew about the Olympics or sports television. I told him that I wasn't at all sure I knew anything that would matter in a practical sense to a pre-eminent producer. What I was conscious of, however, and believed constituted valuable, if not essential, knowledge for programmers is what Aristotle and the early Greeks taught, not just about the Olympics, but about the art of communication. The Ancient Greeks had a magnificent philosophy embodied in three sequentially arranged words. In their transliterated form these words are Ethos, Pathos, and Logos. As you know, Ethos refers to matters of character. When a person is trusted they have earned the faith of another through integrity, competency and credibility. Pathos refers to matters of feeling. More specifically, it is matter of empathy, the ability to feel another's feelings, to walk, if you will, in the shoes of another. And Logos refers to matters of logic - the words through which we articulate our reasoning about persons, events or ideas in and about the world around us. Please note carefully the sequence of these words: Ethos, Pathos, Logos. In essence, character and relationship precede the acceptance of logic. Whatever it is we are trying to communicate, our message will not be appreciated unless we are first understood to be persons of integrity, with the expressed capacity to care for the feelings of others. Then, and only then, will our reason, our logic, our very words, stand a chance of acceptance and embrace. In short, when it comes to preparing for the coverage of the Games the motto within NBC Sports is in effect: Ethos, Pathos, Logos - Seek to understand the viewer, then to be understood by the viewer.

So what are people looking for? What do we need to understand about viewer expectations where the Olympics on television is concerned? NBC's Model of Olympic Attraction is logically and naturally multidimensional. Answering three basic questions enabled us to develop it:

Who is the Olympic audience?
Why do people watch the Olympics on television?
And how do people view the Games when they're on?

Who is watching? Well, in the United States of America, The Centennial Games on NBC were viewed in the overwhelming majority of America homes. Nine out of every ten US TV households tuned to the 1996 Summer Games on NBC. But as you know, households don't watch television, people do. As Dick Ebersol pointed out yesterday, not only do people watch, they watch together. For American television, the Olympics are a family television event - something that has become rather rare in our complicated and fragmented times. But the attraction doesn't stop there, in absolute terms we are talking about a US TV audience of unprecedented dimensions.
The Centennial Games on NBC reached 209 million persons aged 2 and over. Not only was this a stunning achievement for NBC Sports, but it was an extraordinary opportunity for the Olympic Movement to connect with the American public. Please note, too, that an audience of this size is recognized to be a monumental responsibility, for NBC's job is not just to grab the audience, but to hold it.

NBC's Olympic model

Why do people watch the Olympics? And how does NBC Sports hold that audience? We hold it by understanding the five Olympic magnets, the five main sources of attraction that draw people to the Games day after day, week after week, year after year after year. This understanding did not fall from the sky like rain. Rather it was derived by looking through the telescope of an extensive program of quantitative and qualitative research that I initiated under NBC's sponsorship in 1988.

I. Story

The first magnet that draws people to the Games and, in part, drew me to Dick Ebersol, is the power of story or what could be termed narrative momentum. The Olympics is a unique and powerful story. And it is the story of athletes and athletes' families; it is the story of competitive events and sports venues; it is the story of cities and nations; it is the story of aficionados and fans. At the end of the day, it is a story built upon wonderful story, creating the extraordinary narrative momentum that has brought us to this place and time in history.

II. Reality

The second magnet is reality. It's necessary to recognize where Olympic audiences are concerned that not just any story will do. The story people are looking for, the story people are yearning for, is a story of essentially unscripted drama. Anything can happen, and often does. What is important, as my colleague Peter Diamond will tell you from vast experience, is to possess an instinct for recognizing this unique reality. Personally, I will never forget the moment in Barcelona during the '92 Summer Games when NBC broadcast the image of a fallen athlete trying to cross the finish line despite the fact that his body had given out and his competitors were already cooling down. While the crippled athlete's efforts would have been impressive enough in their own right, from the sidelines came an unknown man to help this Olympian have a moment of dignity by completing the race. As this scene unfolded, virtually no one, including NBC as it recorded these dramatic moments, knew that the man who came to the assistance of the hobbled British runner (i.e., Derek Redmond) was his father. To see that moment, in the moment, for what it is, for all that it is, requires a sensitivity for life as cultivated by the values found in the modern Olympic Movement - as we have come to know it over the past 100 years.

III. Possibilities

If you appreciate the Olympics, then, as the quintessential metaphor for life, the third element of attraction is possibilities. We are, of course, referring to the possibilities of life itself: victory and defeat, success and failure, joy and despair. In the Olympics, as in the rest of life, the range of thoughts, feelings and actions is broad indeed. While a spectrum of this nature gives birth to tension, note that it is a vital, creative tension - not a destructive, debilitating tension that tears things apart. This dynamic force brings forth the best that human nature has to offer. Moreover, because excellence regardless of the athletic statistical outcome is what they have seen, excellence is what people are looking for in the Games.
IV. Idealism

The fourth ring of attraction I consider today a very tender ring, a vulnerable ring. It is the critical, pivotal ring of idealism. As strong as our animal appetite for food or drink, our spiritual appetite for purity and honour seems no less compelling. While this phrase may lack philosophical elegance, I am speaking of the concept of being good for goodness sake. Do I need to say more right now? We would no more think of asking a child why they play than we should think of asking an Olympian to justify his or her belief in Ludis Gratia Ludi - The Games for the Games’ sake. As for the Olympic audience, however, you may understand this post-modern world remember our roots are in the stars. Without the idealism of this movement you have just another excuse for a race or a party - as opposed to a defining moment in the history of man. And just what are we defining: we are determining, demonstrating and declaring what the highest achievements of human nature can be. In a sense, as the audience seeks its own soul it searches for the soul of the Olympic Movement, as ideals become flesh.

V. Patriotism

The fifth and final magnet of the Olympics is patriotism. Using the via negitiva, I do not mean a 4th of July patriotism as you might see in the USA or a 14th of July patriotism as might be celebrated in France, rather I am speaking of pride and pageantry in their simplest and most positive manifestations. Of course, Americans are proud of America. That’s not the point. It is really a matter of patros, fatherhood. We are speaking of pride in origin and roots. And every citizen of good will of every nation around the world recognizes this fundamental need in others, regardless of where they may have been born or where they live today. Unique pride combined with mutual respect gives way to the spectacular events that Dick Ebersol described in his discussion of the important role in Olympic coverage that can be played by an effectively presented Opening Ceremony. The Games are about many things - including ceremony. And it is through these ceremonies that we celebrate the Olympic Community, a true global village, which assembles now every two years as a working model of nations united in peace for the good of all humankind.

The map of olympic experience

Now that you see how NBC understands the magnetic attraction of the Olympics, you can better understand our willingness to share our unique programming philosophy in the context of this crucial symposium. In reality, you recognize that these ideas are not just programming concepts, they are human ideals - unique to every man, woman and child that is involved with the Olympics, either as athlete or as audience. And as television artists, this is what we must understand in order to be understood. This is what we must transmit, if we expect to be received. In the end, these great programming ideas belong to the people who watch the Games. This is what the American audience loves about the Games. This is what Dick Ebersol, Randy Falco, Peter Diamond and the rest of NBC Sports attempt to give back to America and the Olympic Movement.

Having said the Olympics are for everyone, I am not condoning a one-size-fits-all programming strategy. What I do recommend is that we think universally, but act particularly. The Olympics are not like the socks you get on the plane, which are intended to keep your feet warm on an intercontinental flight. The Olympics fit individuals individually. In the interest of time, let me show you briefly through the instrument of a perceptual map (derived from the quantitative analysis of qualitative data) how the viewing public has taught NBC Sports to look at the Olympics.
Based on our research, we believe that people look at the Olympics, if not life in general, along two dimensions. The first dimension I call the **perspectival** dimension. On the map before you, it runs horizontally from **observation** on the left to **identification** on the right. Observation means seeing with a certain emotional detachment. It means recognizing all the characteristics in the phenomenon before you - those that are similar to you and those that are not. It means attempting to understand how a thing got to be the way it is. And while emotion is not critical to this kind of seeing, respect is essential. On the other hand, identification involves, in a manner of speaking, seeing with feeling. There are times when the act of recognition is accompanied by a strong emotion derived from past personal experience. It is about perceiving the world through another's eyes. So we would hypothesize that human perspective operates along a continuum. At different times we look at different things differently. Yet, objective observation and subjective identification fundamentally bound our perceptions.

The other dimension of the Olympic experience is, in a sense, a **spiritual** dimension that runs vertically on the map from **thought** at the top to **feeling** at the bottom. A continuum that runs from the cerebral to the emotional traces the oft drawn distinction that we make between the head and heart. In point of fact, however, the Ancient Greeks knew better than to distinguish the indistinguishable. They used only one word for this concept of head and heart. It is only the false precision of our overeducated sophistication that encourages us to separate the head and the heart so that in the end we are left with an intangible nothingness. To restore a holistic approach to experience, to possess a far better understanding of people, arts and athletics, we would do well to retrieve the Ancient Greek concept of **feeling mind** or **thinking heart**.

If you allow me to transform the metaphor of **map** into one of a **target**, you will readily appreciate that where the Olympics is concerned if you aim for the centre of target, you will miss the mark completely. The fact of the matter is that none of the audience is found at the centre. Only the Olympics itself is in the middle of it all because it is our collective focal point. We know this in large part by listening carefully to the way people express themselves where the Games are concerned. For example, younger and older men appear in the upper right quadrant. Older women are found between quadrants to the far left. Younger women fall in the lower right quadrant.

Given the pattern of Olympic audience distribution, we have been able to develop a pithy expression to describe the primary pathways people take to the Games. Essentially, **men come to Olympics from the outside in, women, from the inside out**. In fact, critics have come to characterize NBC’s Olympic programming philosophy as the “Inside-Out Olympics.” Unfortunately, their characterization implies the seemingly pejorative criticism, namely, that NBC has **feminised** its Olympic coverage. The reality is that NBC Sports has **humanized** the coverage by adding a female dimension that allows it to be accessible to all that view.

Perhaps a little elaboration is in order. Typically, men come to the Olympics through the **head**. For men, the cognitive door of competition is the way in. First, they see the race, then, they see the runner. Time, however, is a condition of possibility. Give a male time and he comes to possess a certain emotional attachment not just to the event but to the athletes who take part in it. The female approach is diametrically different. Typically, women come in through the door of emotion by identifying with the athlete or by carefully observing the path the athlete has taken to the Games and through the Games. With time women come to appreciate the procedural
context in which the participants find themselves. Now, it is with some trepidation that I tell most of the people in this room (i.e. men) that I believe the female perspective to be superior, if one wishes to maximize programming enjoyment - it is certainly a large part of what historically has been missing from sports coverage on television. But I will try to redeem myself with you, as it were, by telling you that the Olympics is far more than sports television and that neither the male perspective nor the female perspective alone is sufficient for complete viewing enjoyment. The fully human and hence the fully Olympic perspective is one that involves both the head and the heart, the inside out and outside in, the female viewpoint as well as that of the male.

You need no more evidence than the language people use in discussing the Olympic experience. Look once again at the map. What has been done here is to sort the words people use in describing the Games based on a statistical algorithm that illuminates similarities and differences in expression. What are immediately obvious are not only the gender differences, but also the age differences - particularly among women. Men almost regardless of age will use words like "compete" and "event" and "against," (as in an observation like "one team - or athlete - competes against another") to explain what they experience when they view the Games. Males also have a penchant for discussing the "rooting" and "cheering" that accompanies competition. Women, on the other hand, will talk about the athletes as athletes, not just as competitors. Older women in particular refer to "runners" and "swimmers" whereas younger women manifest greater identification by using words like "running" and "swimming." Notice also that more mature women note the "sacrifice" associated with reaching the Games, while their younger counterparts will observe simply that it is "exciting" to be a part of the Olympics.

**NBC's Olympic programming principles**

In closing my discussion, allow me to transform our magnets of attraction and our understanding about people's experience of Games into the five Olympic-programming principles that drive and determine NBC's performance. If you remember our magnets, our forces of attraction, then you will understand that I believe these must be treated as virtual laws of nature. Hence, they can be violated or ignored only at great risk or peril.

If you believe at the outset that the Games are about story and narrativemomentom then Olympic coverage must always be marked by linkage. Implicitly, explicitly, one must remain focused throughout the coverage on the Games and the Games alone. Nothing must distract from communicating the essential meaning of the Movement.

If the Games are about reality, which takes the form of unscripted drama, then coverage must possess credibility. This is storytelling based on absolute trust and if you violate the trust of the viewers, of the audience, if you try to deceive them in any way, shape or form, then you will dissolve their belief in you and harm the integrity of the Games themselves.

If the Olympics are a metaphor for life and possibilities (e.g., success and failure), then you must constantly search for ways to allow people to identify. It is as much a matter of relevance as it is reality. Hence, you must give people a way to see themselves in the Games.
If idealism is the differentiating driver of Olympic attraction, then there is no choice but to reverence those ideals. Purity and honour are neither the icing nor the decoration on the cake; they are essential ingredients, the leavening agents, if you will, of the cake itself. There are simply no degrees of freedom when it comes to the appropriate addressment of Olympic ideals.

And finally, if the Olympics are about patriotism, then the associated pride and pageantry enable us to work and to express ourselves in an atmosphere of celebration. I didn't mean to scare you with my comments about reverence, or to imply that our coverage warrants a sombre tone. Quite to the contrary! If we are identifying and illuminating the best that creation has to offer, then we have ample cause for manifest joy. At the end of it all we realize that this is a sacred celebration of human excellence in all its marvellous and wonderful forms.

The American architect who is credited with developing the exceptional structure known as the geodesic dome, the late Buckminster Fuller, was known to have advised fellow designers “Don't fight forces. Use them.” That is perhaps all I should say now. Don't fight the Olympics. Love the Olympics. Treat it as an end and not a means. And when you use Olympics, use it for the good of all mankind, as it is manifest in your unique national audiences. Perhaps a better way to close is to offer my opening admonition: before you program the next Games, seek first to understand, then to be understood. While I believe that almost any minute of our coverage from Atlanta or Barcelona reflects the core values of the Olympic Movement, these moments from the Centennial Games on NBC will give a special sense of the fullness of our vision.
It's a great pleasure to address this seminar once again, six years after our previous gathering. My topic is Olympic Programming and it's my intention to make some comments that are valid both in the United States and in other parts of the world. I remember my first international broadcasters gathering. It was the first ABC broadcasters meeting in Los Angeles; I think it was 1981. I was very new to all of this and had been appointed the programmer for ABC Sports. It was suggested I get together to discuss the Olympic Program with Horst Seifart, who had headed the entire Host Broadcaster operation for the 1972 Olympics. I knew of Horst, but I hadn't had the pleasure of meeting him. I knew of his fantastic reputation and experience. I was nervous about the meeting for three days. We met in a hotel room in the Sheraton Universal Hotel in Los Angeles and I was able to discuss at length with Horst the beginning of what the Organizing Committee, the international federations and the IOC were planning for Los Angeles. Horst looked at it, studied it and said, much to my great relief, ‘You know, this looks pretty good’. I've always kept those words with me. I then listened to Horst’s ideas over the next half-hour and it's a meeting which I'll never forget.

Nicolas Schiavone has presented a philosophy to which we at NBC pay very close attention. From a practical point of view it means that we have several hopes for the Olympic program as it is developed by the IOC, the local Organizing Committee and the IFs. First, the Olympic schedule needs to be balanced between the two weeks of the Olympics, Summer and Winter. The Games last seventeen days. The telecasts require and, fortunately, receive every two years a unique time commitment from viewers. We estimate about 25 hours from an individual viewer. But Nick would also tell you, the viewers can become exhausted by the second week. And so it is a constant wish, I think, that the greatest possible balance exist between the two weeks of events because that balance is almost the only way to maintain our audience throughout the entire Games.

Something else that Nick discussed briefly is the challenge to maintain the female audience and the audience of light television viewers, who are not the traditional sports audience. This factor comes into play, once again, during the second week of the Games. It should be no surprise to you that first-week sports like gymnastics and swimming have strong appeal to female television viewers. The extending of gymnastics by the organizing bodies into the second week, beginning in 1996, has been important. Without events in the second week that attract females and light
television viewers, we cannot deliver the kind of audiences that we desire. (It is also, I think, important to note that Friday and Saturday are generally the most lightly viewed television nights of the week.)

There is however one great challenge relating to the Olympic events schedule and its relationship to television. That is the number of finals which conclude the final Saturday and Sunday of the Olympics. If one assumes that the three-hour closing ceremony and approximately two and one half hour men’s marathon receive comprehensive coverage nearly everywhere, that leaves much less television time for the numerous team and individual finals that conclude at the end of the Games. I would ask the International Federations especially to seek a way to break this log jam in the final weekend. It would increase the exposure of their sports and permit us, the broadcasting community, to give important finals at the end of the Olympics the attention they deserve. I think at this point it is also necessary and appropriate to point out that nothing should be done at the request of the broadcasters or anyone else that compromises the technical integrity of sport. This is never our intention.

There are several other areas relating to sport and television about which I would like to speak briefly. The first is the rules of sport. Some federations under their own power and for their own reasons have changed their rules, making their sports more comprehensible to the public and the media. Archery is one that comes to mind and you had a taste of that on video yesterday. Volleyball, pentathlon, biathlon are among the others, but there are more. This trend toward clarity of rules should be supported by the IOC, by organizing committees and by the media when we’re consulted. I believe that more sports will consider these types of changes as we reach the new millennium. The goal of rule changes must be clarity. Our wives, children and husbands must be able to follow the competition on television or in the arena without the aide of personal home computers. The world will no doubt become more complex in the 21st century. I hope the rules of sports will not. I also hope that the great traditions with regard to rules, the ones that have worked for so many years, will be maintained. Along with increased clarity in rules goes clarity in the presentation of the competition. Many ideas have been presented over the years; some have been adopted, some haven’t. Coloured field event landing sectors in athletics would be extremely effective. Coloured competition floors would provide much greater understanding in sports like volleyball. Water polo teams could wear coloured caps with their national colours. The list goes on and on, and we can only hope for the wisdom of the international federations in this regard.

The final topic I’d like to raise is a relatively new one. It deals with the look of competition venues. Starting, I think, in Los Angeles, venues began to be dressed in a fashion to appeal to the spectators and the camera. This is a terrific trend, but requires co-ordination with the Host Broadcaster. Banners and signage showing the look of the Games should “work” on television.

Banners should be placed in locations where the television cameras can see them. It is not a question of moving television cameras to see banners, but moving banners and other “look devices” so that they are in proper view of the television cameras, where possible.

I’d like to thank you for listening to these thoughts today and once again would like to thank the International Olympic Committee and everyone involved with the organization of this conference.
Olympic Experiences and Plans for the Future
Representatives of different Broadcasters
Seven's corporate headquarters are in Sydney... and we are the premier sporting network in Australia. We hold the rights to almost all the major sporting events - national and international - in the country.

So we are enormously proud that Seven is THE Olympic Network in Australia. We've covered every Summer Olympics since the Games in 1956, except two. When we covered the Melbourne Games, we did it with state of the art technology... in those days, that meant three cameras, confined to the stadium!

In those days, there was one national broadcasting channel in Australia, and two commercial channels. As recently as 1995, the profile of Australian broadcasting was still free-to-air. There were three commercial networks, and two government channels.

Now, in 1998 in Australia, the broadcasting landscape is immensely different. As well as the five free-to-air networks, there are three pay television operators. For Australians who want to pay the money, there's access to 65 channels.

The Seven Network will cover the Games through our free-to-air service - which reaches 100 per cent of Australia. We are, after all, the biggest and most extensive television network in the country. That service will be on the air for 20 hours a day.

We will also provide two pay channels, on both a cable and satellite delivery system. Finally, it's intended that we will start some test transmissions of our digital platform. It's fair to say we're planning the most comprehensive coverage of any event that Australia has ever seen.

I'm not going to take you through the technical details of the range, quantity and quality of the Sydney coverage as that is the responsibility of SOBO and its Chief Executive Officer, Manolo Romero. The coverage will be of the highest standard and it will create new benchmarks in television sports coverage.

Rather, the audience, our audience and the audience that are our customers, the Australian people, will determine the choice of discipline and the range of coverage. Yes, our coverage will be patriotic and proud but not nationalistic or xenophobic. I'd like to introduce you to today's Australia.
To much of the world, Australia is an unusual place, world famous for some unusual things... Ayer's Rock, for instance, the sacred monolith right in the middle of the country. It has a pivotal place in the Australian psyche, so the Olympic torch's Australian journey begins here. We've got some unusual animals - platypus and kangaroos and koalas.

And in Sydney, we have a very unusual building - one of the modern wonders of the world. The Sydney Opera House... symbol of the very essence of today's Australia.

Equally, the world knows us for our people... people such as Olivia Newton John and sometime Swiss resident, Dame Joan Sutherland, writers like Patrick White... Oscar winning actors like Mel Gibson, Geoffrey Rush.... film makers like Peter Weir.

You know our sporting champions... Dawn Fraser and Herb Elliot... Shane Gould and Ron Clarke... Murray Rose and Dean Lukin... our Atlanta champions, including 1500m freestyle gold medallist, Kieren Perkins, runners like Cathy Freeman, Paralympians like Louise Sauvage.

Our country and our people... they make Australia unique. And, as a people, we've come to recognize our unique place in the world... on the BIGGEST island... the SMALLEST continent... the SIXTH largest nation on earth.... set in the OLDEST landscape on the planet...

After Antarctica, we live in the DRIEST place on the globe... which is one of the reasons why we're also the MOST URBANISED nation in the world. We cling to the fertile extremities of the continent, while continuing our collective romance with the Outback.

But above everything, we are the most diverse nation on earth. Migrants have been a part of the Australian history for more than 40,000 years... and migration is a continuing theme in modern Australia. It's made us the country that we are, the most MULTI-CULTURAL nation on the face of the planet. Cosmopolitan Australians are truly citizens OF the world.

Around 40 per cent of Australians can claim Anglo-Celtic ancestry. And we've had more than five million migrants from Europe and Asia since World War 11. The result is amazing... for instance, can you name the third largest Greek city in the world, after Athens and Thessaloniki.... it's Melbourne!

At least one in four Australians today was born in a non-English speaking country, or has at least one parent who was. Seventeen per cent of us speaks a language other than English at home.

This mix means that the athletes in the Sydney Olympic village will find someone able to speak their language, food they recognize, and there'll be someone to cheer for them.

How did - indeed, how does - a country with so many different peoples, histories and cultures - manage to bind these disparate elements into a cohesive nation?

The answer is simple. Sport. It is our cultural glue. And that's due to the fact that Australians are and always have been among the most sports-obsessed people on the face of the earth. Remember, this is the country where even Parliament stops on the first Tuesday in November every year for a horse race - the Melbourne Cup.
We have 6.5 million registered players of organized sports. Some 1.5 million volunteers are involved in sports and recreational activity. That’s 8 million people, close to half the entire population of 18.5 million. Sport accounts for 8 percent of the GDP, and around $1 billion is spent on it by our government annually.

Other nations have a lot in common - culture, language, heritage, history, cuisine, even common enemies. But Australia’s a pluralistic society which has found common ground on the playing field.

This sporting life begins early, at grass roots level - families of kids playing other families of kids in the back yards of their family’s quarter acre blocks. Then, it’s school versus school. Region versus region. State versus State.

And then, suddenly, it’s US versus THEM - Australia against the world. It’s a David and Goliath competition most of the time, but when we achieve success against the odds, those victories are the sweetest of all.

The consequences of our diverse nation in relation to the Olympic Games are obvious to us as broadcasters. The Seven Network has an obligation to serve the audience - ALL the audience. We must cater for our citizens or lose their loyalty - during the Games and after as well. Seven carried around 364 hours of the Olympic Games from Atlanta. NBC - and there is no criticism here at all - carried around 174 hours.

If we tried to show less, there would be hell to pay. As a result, we show not only the events in which Australia as a nation is represented, but also the ones in which there might be a great national interest.

For instance.... Greece is playing a quarter final against, say, Nigeria, in the soccer. Would I cover it, although Australia isn’t on the pitch? Of course I would. If I didn’t, I’d be lynched. And, by the way, I would deserve to be, for ignoring the broader national interest... that’s the reality of modern Australia.

Undoubtedly, we will cover events in which I am pretty certain, there will be no Australians in the finals. The men’s 100 metres on the track, for instance. This is a blue ribbon event, to find the fastest man in the world. Would Seven carry the final? Of course. Would Seven cover all the heats? Certainly. There will be enormous interest among my countrymen, as suddenly all become track and field experts.

The Olympic Games are the biggest sporting event in the world - on or off television. There can be no room in our broadcasting plans for the Sydney Olympics for a so-called “national” interest.

To serve all our viewers, we must take a broad, internationalist’s view of the Games. We cannot afford a narrow, rabidly nationalistic view of the Olympics... that would disenfranchise far too many of our audience. Fortunately, it’s a strategy which our advertiser not only understands but endorses.
On the sporting field, or cheering from the sidelines... that's the place where almost all Australians feel at home. These are the places we show the heart and soul of our nation. It's where we all strive for higher, faster, stronger, for the thrill of competition, the glory of taking part.

The Games in Sydney in 2000 will show the world's best athletes to the world, thanks to television. Television is the medium through which Seven will also show a world of excellence to Australians.

Sport unifies us in Australia to each other and to the world. Technology gives a human face to that unification in action. The face of the Australian nation, the face of the future... in 696 days, they'll be on a television screen near you.
There are many challenges in a country like Brazil in the field of sports. And I will start my brief presentation by saying that yes, we are doing our homework, trying to meet some of these challenges.

You have listened yesterday to the words of professionals who helped build Olympic broadcasting history and those of professionals who are leading broadcasting today. We learned that there is still a long way to go in order to educate our audiences and our own personnel and prepare them for the greatness and complexity of the Olympic event.

In Brazil, there are 160 million people, dominated over the last four decades by the monopoly of football. We lack the necessary sporting facilities to develop the existing potential of our athletes in other sports. We lack resources in general to sponsor athletes with confirmed talent and we have very few programs dedicated to the development of new athletes.

It is natural then that football dominates the sports scene. In the recent World Cup, in France, Globo TV alone achieved an average of 54 points audience rating, and an average 74 per cent share of broadcasting during the seven matches played by Brazil. Four other channels were also broadcasting the same matches. I mention this only to give you an idea of how big the interest for football is in Brazil. If we do a good job I believe we can reach the same success with the Olympics in the near future.

Just to compare, the Opening Ceremony in Atlanta had an average rating of 35 points and a 66 per cent share. Not bad considering we had competition from four other channels.

What is the way forward? It certainly involves making the audience feel closer to the athletes. Not only closer to the action, as we heard from Dick Ebersol yesterday that sports is not just (also?) a question of who won and who lost and not merely a question of numbers and statistics.

Mainly what we are trying to do is to show the audience that before they see the athlete they should see the human being, the person whose environment, wishes feelings and ideas should be known before they get to know the sporting qualities of the athlete.
We started to take this direction in Atlanta, where for the first time we established a regular link with the Brazilian athletes in the Olympic Village in order to follow day-by-day their dramas, their emotions. That was our unique feature in the coverage. Something that had a great impact and distinguished us from the others.

Before I show you a short video (*) please let me present very quickly the history of Globo’s participation in the coverage of the Games:

- Munich, in 72 was Globo’s first coverage, but the few commentators stayed in Madrid adding their voice to the signal before it went on to Brazil.
- In Montreal, 76, Globo had 12 professionals, in NYC, using the ABC feed and the bulletin prepared by OTI.
- In Moscow, finally, there were 23 professionals on the spot, covering the Moscow Olympics.

Unfortunately our archives from 72 and 76 were lost in a fire and we only have an opening graphic from Moscow.

What I want to show you is a brief summary of how Globo’s coverage of the Olympics has developed, especially with regard to the way we have been trying to relate with the athletes during the Games. Also it is curious to note the evolution of the videographics.

From Moscow as I said there is only this opening, not very creative. The 84 opening is a little better but not very much... But this is important: to broadcast the athlete’s emotion after his performance we had to take to our commentary position. We had Joaquim Cruz, the 800 meters winner, on air speaking to his mother in Brazil...

In 88, we invested a little bit more and had a small OB van to produce a unilateral signal from the football event. This allowed us to capture the disappointment of the Brazilian team after losing the final. Later world champion Romario was the leader of the disappointment demonstration in the awards ceremony.

It was still a distant emotion.

At the end of the Barcelona Olympics a new situation emerged. The Brazilian volleyball team, gold medallist, went to our studios after the Closing Ceremony. A few of you might have seen these crazy guys walking and jumping through the corridors of the IBC past midnight that final day, still celebrating their victory. It grabbed the audience in Brazil.

And then in Atlanta, our feature of the Olympic Village was a success explored daily in all possible ways. We interviewed an injured volleyball player (Hilma)... and we made it possible for swimmer and silver medallist, Gustavo Borges to express live his gratitude to his grandparents in Brazil.

These were great moments for us, as we looked for, during the whole of the Olympics, to bring the genuine, the authentic emotion of the athletes, to our audience. It also happened in the women’s basketball tournament... and with Oscar Schmidt who quit the National team after his fifth Olympics and gave us a beautiful and very emotional goodbye.
Just to finish, I would like to go back to my introduction and the concept of a homework. We are already preparing our commentators, producers, reporters, editors and cameramen for coverage of the next Olympics. With competition there is no other way than to be ready for live coverage. I hate to remember the commentator who said, when the backstroke swimmers jumped into the pool “false start”... We do not have time enough in our Olympic coverage to tell the athletes' stories when the event comes: we have to construct the Olympic environment in advance. We use our daily sports program and our weekly program to build this relation between the audience and the athletes who are the main characters of the Olympic universe.

As professor Horst mentioned yesterday, dramaturgy in sports is or should be in the very essence of sports broadcasting. What we are trying to accomplish is to create in our viewers a new attitude. We want them to be familiar in advance with the athletes and their dramas. We are anticipating the construction of the characters. We are already beginning to follow the athletes who will probably be present in Sydney.

We are inviting athletes to come to our newsroom and talk to our personnel about their lives, their efforts, and their dreams.

We are asking coaches to explain technical details of their sports and to act as advisers to our commentators.

We are deciding which new technological improvements we can use to have again a “plus” in 2000. Also we are thinking about how to use humour, as we did in the Football World Cup, to entertain and have people engaging on our coverage.

Doing all that, we believe we will be helping to educate our audience with the Olympic principles and values, which are the most precious benefit we can bring to our public.

(*) Video not attached.
NHK started its Olympic broadcasting in 1932 when we sent 4 radio commentators to Los Angeles. We broadcast from Berlin in 1936, and after the War we resumed our coverage in 1952 in Helsinki, since Japan, being occupied by the Allied Forces, was not invited to the London Games in 1948.

As for our first television broadcast of the Games, it was in 1960 Rome. As Dr Aldo Riccomi of RAI earlier told you, NHK received printed films from RAI and transported the tapes back to Japan by air cargo. The programmes were usually put on air three days later than the actual sports.

The last Olympic Games in which we used only the Host Broadcaster’s signal was Los Angeles Games in 1984, that is, NHK started to put unilateral cameras from Seoul Games in 1988.

The reason NHK decided to have the unilateral cameras was not to supplement the Host Feed, but to implement High Definition (HD) Television coverage. NHK sent two HD OB vans with 3-5 cameras each to Seoul and covered 8 sports and 2 ceremonies including Athletics, Aquatics, Judo and the Marathon. HD has a completely different technical standard from NTSC or PAL, so NHK was obliged to cover the Games with our own equipment and crew. Since then NHK has sent their HD team to Summer and Winter Games to follow.

About the nature of sports broadcasting, we have a different view from NBC’s. We believe that the essence of the sports broadcast lies in live coverage, rather than packaged programmes. NBC’s programmes are excellent as television programmes, moving and attractive. However, we still believe that “the unscripted drama” exists in sports itself, and live broadcast is the best way to show such drama.

Based on this “philosophy”, we have tried to show the Games on a live or delayed basis as much as possible. NHK broadcast more than 600 hundred hours of sports during the Atlanta Games, about 400 on Satellite Channel, 120 on Terrestrial and 100 on High Definition Channel.
Due to the same reason, NHK shares the rights to the Olympic Games with all other terrestrial channels in Japan. By forming such a consortium, we manage to maximize the exposure of the Olympic events. For example, while NHK is showing Judo, Tokyo Broadcasting can show volleyball and swimming can be seen on TV Asahi. Thus the viewers can choose whichever programmes they like.

Another approach is being tested on the High-Definition channel. I am going to show a short extract from our unilateral marathon coverage in Atlanta (*). In this programme we used the International Signal produced by the Host Broadcaster as well as some isolated feed of the HB and our own HD camera coverage. In one screen you can see both the Host Feed covering the top runners' group and the isolated feed covering the second group. Sometimes the data concerning the runners appear on screen along with the picture to help the viewers gain a better understanding of the race.

In the year 2000, a digital broadcasting satellite will be launched for the territory of Japan. All of the terrestrial broadcasters will have their own 13 channels with new programming on this satellite. Then, broadcasters other than NHK will also start to broadcast in HD. We believe this will again expand the choice of the viewers in addition to our past efforts. NHK will start an integrated service consisting of an HD picture with additional data. The viewers can call up data of the athletes, standings and so on onto their TV screen just by pushing a button on their TV remote controller whenever they wish. Offering such a wider variety of choice to the viewers, by various measures, is the way for a public broadcaster like NHK to survive in the next century, I believe.

(*) Video not attached
Before I discuss Olympic broadcasting in South Africa I need to take you to the political framework into which the Broadcast picture fits.

The remarkable changes to South Africa, which began with the release of our President from prison, brought with it the introduction of our people into the normal world. Until then our nation had been divided into the advantaged white and the disadvantaged non-white groups under the apartheid regime.

The world’s battle against apartheid is well known. The attack included the International Sport family encouraged by many of the disadvantaged South Africans many of them living outside the country in exile. Among the major weapons used was that of international boycott and sanctions led by the IOC. Current IOC member Mr Sam Ramsamy who was then in exile spearheaded the fight for sport sanctions. South Africa was very successfully isolated from international sport and I wish to pay tribute to the role played by Mr Ramsamy.

Were it not for the struggle against the evils of apartheid I would not be here to share with you the role that Olympic broadcasting has played in healing our nation.

South Africa and the Olympics

Before Barcelona the last time South Africa competed in the Games was in Rome in 1960. Only members of the advantaged community were permitted to participate. Sanctions were then imposed. Television was introduced in South Africa only in 1976, which brought a daily hour’s highlight package out of the Games in Montreal. Soon after Olympic broadcast sanctions were imposed prohibiting any coverage to be broadcast.

South Africans and the Olympic ethos

During the apartheid years disadvantaged South Africans paid no allegiance to the sporting heroes of the advantaged. They therefore had no interest in the Olympics while until 1960 the advantaged had some idea of the Olympic spirit.
The builders of the New South Africa - The Rainbow Nation as it called itself - soon identified sport as having a major role in bringing our peoples together. South Africa is a nation of diverse people - it has eleven official languages. One only had to be a South African in 1995 when the county hosted and won the Rugby World Cup.

Here was the sport religion of the oppressor - the white Afrikaner - and the nation stood as one behind the victory. An amazing time in our history as people of all colours and cultures poured out on the streets to celebrate.

In 1992 at our admission to the Games the spirit of the Olympics was still only burning, in a large measure, in the hearts of a few. To illustrate as an example let me take you to the young black sprinter who qualifies for the 200 metre semi-final at the greatest sports event in the world in Barcelona. He develops a hamstring injury. The Olympic ethos or spirit, which each one of us in this building of Olympic History has, would have had him run on “crutches” so that one day he may say to his grand children “I was there”. Instead he choose to withdraw to protect his injury. The chance never came again.

In contrast the world witnessed the remarkable sight of Elana Meyer, a white African from South Africa, run arm-in-arm with Derartu Tulu, a black African from Ethiopia in a lap of victory after Derartu had won gold and Elana silver in the ladies 10000 metres. That is the spirit I speak of.

It takes success to build the spirit. South Africa brought home two silver medals from Barcelona. In Atlanta we struck Gold. It was South Africa who stood in the spotlight of the final medal ceremony at the closing of the Games. Josiah Thugwane had won the marathon and other medals had already been won. Josiah was the first black South African to win a gold medal at the Games. The spark of the Spirit had become a burning flame.

That flame gave the country the confidence to challenge for the 2004 Games.

Olympic Broadcasting had brought the Olympic flame to all South Africans.

Olympic broadcasting in South Africa

Broadcast rights were granted for the first time to the South African Broadcasting Corporation for Barcelona. These were to be the very first live Games for South African viewers.

It was with great fear of the unknown that our delegation attended our first Broadcasters Meeting in Barcelona in 1991. Meetings chaired by Manolo Romero where giants in the experience of Olympic Broadcasting surrounded us. Our attendance was greeted by warm applause, the memory of which still fills me with emotion.

I pause here to pay tribute to those giants who immediately welcomed us into their family and offered such great support and help. I speak of Manolo Romero, Alex Gilady, Keith MacEwen of New Zeeland, Gary Fenton of Australia later to be joined in Atlanta by Alan Bateman, Martin Hopkins of the BBC, Peter Diamond of NBC and there were others.
In 1992 the SABC broadcast 96 hours of coverage and in 1996 that moved on to well over 200 hours from Atlanta. Barcelona taught the lesson of unilateral facilities enhancing the coverage provided by the Host Broadcaster. In Atlanta the teaching was applied and unilateral cameras and other facilities were used to convey to viewers at home the successes on the playing fields.

The Olympic Games and the African broadcaster

At Olympic Games held prior to Atlanta the sleeping giant Africa had began to make its presence felt on the winner’s rostrum but little of this had been seen by viewers in Africa. For the IOC and Atlanta with its rich African American heritage this was a problem. For the African broadcaster costs of broadcast rights, production and satellite costs prevented their participation. A solution had to be found.

The SABC were approached to help. Soon a partnership was formed spearheaded by the IOC and with the participation of URTNA the broadcast union for Africa. The SABC provided the production expertise. For the first time in Olympic history Africa-specific coverage with French and English commentary was provided to all members of URTNA.

The future and Africa

Satellite technology has made great strides and Sydney will see the dawn of Pay Satellite taking its place alongside the Free-to-Air broadcaster in providing coverage to viewers in Africa.

SuperSport International plans to provide its subscriber base across the whole of Africa with extensive coverage with a number of its pay satellite channels being put to use. On some channels 24 hours a day will be devoted to the Olympics. Content will be generic while national broadcasters will have the option to provide coverage specific to each nation’s interest.

Africa will have its highest level of coverage of an Olympic Games ever.
My first Olympics was probably the toughest one of all for the BBC and that was 1980 and I can still remember the doors of the British embassy in Moscow being firmly shut to us and indeed looking around the broadcast centre in Moscow and seeing a number of empty studios. But the BBC were there and we were there, I think, most of all because the audience expected us to be there.

But I just wanted to say a few words about how our coverage has evolved in that time and then maybe just a few further words about how it may evolve in the future. What happened in the 1980s I think, as many other broadcasters have since found, and obviously the Americans were doing it long before us, was that there is a unilateral view of the Olympic Games which the world now expects. Nowhere I think was this more evident than in track and field, where Britain was particularly strong in the 1980s with the like of Sebastian Coe and Steve Cram and Ovett and a gentleman called Daley Thompson. For those of you who don't know, Daley Thompson was a decathlete and one of the problems we had was, frankly, how do you make the decathlon interesting? Because for most of the competition, apart from the throws and jumps, they do spend a long time sitting around so you need unilateral cameras, you need cameras in the stadium that can help you tell that story because the host broadcaster has got frankly other jobs to do. And that became a successful piece of our programming and a challenge to us, which I think we mastered and it grew out of the competition we had with ITV and the competition we had was to make the decathlon a more interesting event. Nowadays of course we present from stadiums as we did in Barcelona, we had four cameras inside the stadium and I think that is going to become the norm. And I think that's one of the things obviously that the IOC is going to have to take notice of as other broadcasters join that particular party to "customize" the Olympics for their own country.

I think the danger of course is that you can overdo these things. It is stupid and presumptuous of any broadcaster to start trying to cut in race coverage into a host broadcaster's feed. If he has 23 cameras at his disposal the chances are he's going to do it better than you are with four. So I think we have to be careful on how we use these things. But it's here to stay and I think many other people will want to join that particular way of covering the Olympics.
But I think we must also remember that as we join a digital future, and the BBC is launching five digital channels next month, with more channels and more choice and more ways of bringing that information, of being able to “dial you own” Olympics. I think we have to remember one prime point: and that is, how will the bulk of the audience in your own country want to watch the Olympics. As I say, there are more ways of doing this - we will have the Internet and we need the IOC’s help probably to use that as an ally and not as a foe. We’re going to have wide screen pictures and those of us who saw the stunning coverage from the Japanese high-definition in Atlanta will remember that. That too is coming. There are different ways now of seeing the Olympics but I think we must remember that we are still trying to serve the majority of the audience and how they in particular want to watch the Games.

My message to the IOC is to help the rights holder wherever they can. As Peter Diamond has said eloquently this morning, we need to look at the schedules, we need to look at the timetables, need to find timetables that work and won't change. We need easier access to the Village - why does it have to be a scrum for the rights holders outside that village each time? And we need to protect the rights holders' investment from competition from within our own country.

I forgot one thing - could we please make the medal ceremonies shorter and crisper?

To the broadcasters, two challenges it seems to me, apart from the huge one of the digital age. One is we must work harder on the unfamiliar sports, even over the four year gap so that the audience is not starting from scratch every four years. It’s a problem for, shall we say the minority sports in some countries. As our colleague from TV Globo said, soccer is a huge problem. It is in Europe too. More and more money and more and more air time is being spent on soccer to the detriment, I believe, of other Olympic sports.

And finally I would say, and repeat, that you mustn't give up on the main bulk of the audience because they are depending on you.
Mr Gilady recalled that the views of broadcasters from all around the world had been heard. He opened the floor for questions and wished to ask immediately what Mr Rowlinson meant by shortening the ceremonies.

Mr Rowlinson said that particularly in team sports the ceremonies were getting very, very long. By the time they had had a medal, flowers etc., for all the team, it took a long, long time. He had been thinking, after seeing the presentation of the prizes during the gala dinner, that it could be a good idea, in terms of television and emotion, to present the prizes in reverse order, with the bronze medal first.

Mr Bateman disagreed. He thought that from a commercial perspective if the Opening Ceremony could run for four days it would be helpful. He was being flippant, but was very susceptible to any change in tradition. The difference between a ceremony where they knew the winner and were celebrating a victory and one where they did not know the winner and there was suspense was important. The other point about the ceremonies was that they were a way of joining in the celebration with a team, whether hockey or volleyball. Being a traditionalist, he would be very concerned if there was any change.

Mr Gilady asked whether there were any supporters of Mr Rowlinson’s idea about going in reverse order for the medal ceremonies, although he was not sure if it was the right moment to make such a proposal to the IOC.

Mr Rowlinson thought that in any case they should work harder at making the ceremonies shorter.

Mr Bunn supported Mr Rowlinson. He thought that one of the problems with most sports was actually the ceremonies. In Budapest, the European Athletics Federation “left the old fogies out of it”. They asked former champions to give the medals. He supported this idea and thought that this had had an enormous impact on the effectiveness of the medals ceremony. He thought that probably for an athlete to receive a medal from a former athlete was a more memorable occasion than to get it from a member of the committee from such and such a country. He thought there was a lot to be done on the ceremonies to make them more attractive. In the Olympic Games there were so many ceremonies on certain days that there was often a bottleneck. If they could be shortened there would be time to show other things.
Mr Bayatli wanted to comment on the brilliant speech made by Mr Schiavone. He was right to mention patriotism, pride and pageantry also involving the other nations. As they knew, the Host Broadcasters did not only have a job to give to their own public, but had also to present the sport to the other public, the four billion spectators all around the world. Among these, there were also some small countries who wanted recognition and to be seen when they won a medal. He had noticed in Atlanta in heavyweight wrestling during the ceremony it was only the American bronze medal winner who was seen on the screen, not the others.

Mr Gilady noted that Mr Bayatli was attending this gathering as a member of the Radio and Television Commission. What he had seen was the NBC broadcast, not the Host Broadcaster. NBC had been asked by ACOG the day Atlanta won the rights to host the Games whether NBC, if successful in the bid, would be happy to be also the Host Broadcaster. NBC, like ABC and like CBS had told ACOG that they could be a wonderful Host Broadcaster and could also be a magnificent domestic broadcaster. Even they, the biggest television network in the world, could not do both. This was the same concept taken by Channel 7 and this was the message they were sending to their colleagues in Athens. The Host Broadcaster had now for many years had nothing to do with the nationality of that country - it was a group of great professionals that were hired by the organizing committee to do the best possible job. He had not heard one remark in many years about the Host Broadcaster because it was their essential need to have the best picture. What they did afterwards unilaterally was a unilateral issue.

The Host Broadcaster today was state-of-the-art in their opinion. Technology allowed the globe to be a global village, but now everyone wanted to get into their little shell and, as the environment of broadcasting, narrowcasting and microcasting had enlarged so much, each one of the broadcasters that had the rights had to refer to its specific audience, and therefore there was no more global village with television except for very, very unique occasions - big carnivals and big catastrophes. For example, the funeral of Princess Diana might have been a global television event; the final in France of the World Cup might have been a global event. But even during the opening ceremony, the Olympic Games nowadays did not take all the international feed, even though it was a magnificent feed, because this feed would show 15 seconds of each country marching into the stadium. They had to go to the next one, meaning that more and more unilateral were coming to the sports field and the opening ceremony. What was left were the five elements of protocol - everyone would show the torch coming in, the flame lighting, the Greeks coming in, the speeches, the flag.
I have been asked to review IOC marketing policy and the steps taken in recent years which will impact Broadcast of the Games.

It may be appropriate to begin with a brief review of IOC Broadcast policy. Most of you are aware of these precepts, but let me quickly summarize:

1. First and foremost, the IOC wants to maximize the global coverage of the Games, both in terms of number of countries and overall global audience reach, ensuring that the whole world can watch the Games free of charge. The world experiences the Olympics through television and the IOC wants to guarantee that if there is a television available, every family, every child can watch - NOT that he/she has to pay. It should be everyone's right to watch the Olympic Games free of charge.

2. The IOC encourages its broadcast partners to provide the broadest possible coverage of the Games, using secondary TV channels at their disposal to broaden the coverage of some of the lesser sports.

3. We recognize that "money does make the world go round" and that we need to help create an economic base among advertisers and sponsors to support rights-holders with their Olympic broadcasts and help them obtain a strong return on their investment.

4. It is important to protect the Olympic visual heritage and build up the world's premiere sports archive library.

5. It is essential to prevent "ambush marketing" and manage the overall commercial presentation of the Games to ensure that it enhances rather than detracts from the presentation and keeps the Games special. This ranges from the "unique" clean venues to tighter control of sporting goods identification.

6. And finally, we want to enlist all our partners to support and promote the Olympic ideals.
This all sounds rather straightforward, but it did not seem quite so clear a few years back. At the last International Symposium, in 1992, several broadcasters offered some fairly candid opinions about the relationship, which they felt was far from a partnership. In the eloquent words of Dick Ebersol: "...whoever wins the American television rights will come in line last, last on the Olympic food chain, so to speak, bearing perhaps the largest risk." He went on to say "We all love the Games, but we must be healthy partners in the future. It won’t be easy but what is key, we must grow together."

This remark hit home. Back then, in 1992, the television rights fees for the Winter and Summer Games were worth $930 million, with various question-marks about future growth. A lot has changed since then, not least the numbers. The next Winter/Summer package is worth over $2 billion in rights fees, with a further $4 billion locked up through 2008. Whether or not we agreed with Ebersol’s comment, it became obvious to the IOC that changes were needed. And changes have occurred. The IOC has attempted to provide more support to the broadcaster and its investment in the Olympic Movement.

Throughout the last six years, we have tried to develop more of a partnership between the marketing investors - broadcasters and sponsors

Specifically:
- we have tried to help everyone understand the importance of working as a team, rather than as competitors in the Olympic world
- we have tried to help sponsors understand the dynamic of broadcast economics
- we have tried to provide broadcasters with more opportunities to work with the sponsors
- we have tried to develop long-term contractual agreements that allow investment in the future.

We have seen growth in Olympic sponsorship with the continued success of the TOP programme and we have endeavoured to convert that into broadcast support. We have seen increasing appreciation that the investment you make with rights fees must, in the long-run, provide you with an adequate return. This return more often than not comes from the business community - the advertisers. IOC Marketing has worked with the sponsors to help them understand that it is in everyone’s best interest for them to support the broadcast Olympics, not only because it gives them exposure during the Games and reinforces their sponsorship, but also because it is the most effective deterrent to ambush.

Over the last six years, we have seen a significant increase in the percentage of the advertising inventory purchased by Olympic sponsors. In 1992, sponsors accounted for around 25% of US Olympic airtime inventory, with little activity outside of the North American market (Japan, for example, less than 5%). In Nagano, our tracking indicates that this increased to over 75% on NHK, 50% on CBS (USA), 59% on Australia’s Seven Network and 60% on CBC (Canada).

In 1992, IBM had a limited presence on the Olympic broadcast with a nominal spend and no Olympic-themed commercials. In the 1996-1998 period, this rose to over 50 countries, with a combined Winter/Summer purchase of over $600 million. Similar stories can be told with other key sponsorship categories - even Coca-Cola, one of the strongest advertisers, has doubled its advertising spend during this period.
But hard $ spend is only a part of the story. The IOC is working with sponsors to help them better understand the Olympic Movement and the advantages of using their advertising opportunities to tell an Olympic story rather than just a product story. This means stronger, Olympic-related advertising. It also results in more powerful and successful advertising for the sponsor, by directly connecting the Olympic emotions to their company and the consumer.

Working with the sponsor companies and their agencies, we have tried to educate them on the Olympic ideals, helping them better understand the values and the history of the Movement, as well as provide them with research data that proves that the Olympic Games are special - not just another sporting event. A better understanding of these will in turn create stronger, more Olympic-related advertising. I would like to show you a few sponsor commercials that illustrate this point, showing how things have evolved. (*) Video not attached

This may also result in increased support for Olympic-related programming in the future. We find that sponsors are now more active in developing their promotions, that they view the Olympics as an ongoing investment, not just a 16-day rush. They activate their programmes much earlier than in the past. They look for advertising and promotional opportunities during the build-up to the Games. This can result in opportunities for broadcasters, with direct promotional tie-ins, helping to build awareness and ultimately help to increase audience numbers. This is an area where I believe there is great potential for development.

We are providing sponsors with information to help their head-offices sell programmes to their local offices and we are working with the NOCs to help them better understand marketing at the local level. We are taking the learning from the international to the local level and giving the NOCs a greater understanding of how to build support for the Olympic Movement in their market. This ultimately should mean better local marketing programmes, with stronger advertising and more promotional opportunities for broadcasters to work with.

As an aside, the new NOC manual also explains how working more closely with a broadcaster can be mutually advantageous. There is a specific section that deals with how NOCs can help broadcasters, especially in facilitating access to athletes and teams and not creating roadblocks - as we have seen one or two endeavour to do.

Now that the revenue stream for the Olympic Family is secure, we can turn our attention towards understanding the value of what we have and exploring ways to make the Olympics even more special: How can we improve the image? How can we invest in our future - invest in our partners?

The challenge of generating revenue that will support the Olympic Movement and the Games, while protecting the integrity of the brand equity and image, is immense. IOC Marketing is constantly reminded that commercial success in the Olympics is equated with “selling out” and “over-commercialism”. Long-term, this kind of press could negatively influence the image of the Movement and the Games. That is why we work so closely with you and insist so adamantly on presenting a “clean” image of the Games: no advertising in the venue, no advertising on the athletes, no commercial overlay on sport image. This policy came into effect in 1928 as a result of the increased commercial signage at the 1924 Paris Games - long before broadcasting became a part of the Olympics.
This clean venue policy is not a new marketing ploy. Rather, it is a fundamental part of the marketing portfolio as a way to build value. It is important to note that these kinds of initiatives work for everyone and help negate the “commercial” label that some wish to impose on us.

Recently, IOC marketing has implemented several programmes to build a stronger image, particularly a stronger Olympic broadcast image, and to preserve and build on the strong equity of the Olympic “brand”.

The IOC has initiated a branding programme to better understand what makes the Olympics special - not consisting of our ideas, but rather those of the general public - so in the future we will be able to effectively manage, protect and build the Olympic image.

For this purpose, the IOC undertook a comprehensive brand audit and research programme in the Spring of 1998. A team, comprised of representatives from Edgar Dunn & Associates (a strategic brand consulting firm in the US), Meridian and IOC Marketing, was charged with conducting a complete analysis and developing a strategic marketing plan for presentation to the IOC Executive Board.

To date, more than 250 one-on-one interviews with members of the Olympic Family, the sponsors, broadcast and business community, along with quantitative research in 11 countries, and qualitative research in 10 countries, have been conducted. The sample markets represents a cross-section of developed and developing countries and all geographic regions. This is objective, validated, empirical data.

This research will provide all of us with a better understanding of what the power of the Olympics is: what equities, what qualities, are most closely related to the Olympics? Which are most important to the public? Which are owned or could be owned? Is the image consistent with the core values? How may the brand be at risk? What negative associations constitute the biggest threats? How do the Olympic Games compare to other organizations and events: the Red Cross, Soccer World Cup, Disney, Nike and UNICEF?

One interesting finding about broadcast: the TV presentation is the Olympics, in people’s minds.

- The broadcast is the primary source of information for most constituencies
- The broadcast shapes perceptions about the Olympics (commercialism, idealism, global harmony, etc.)
- No other medium even approaches the impact of television

This type of insight will help us validate our understanding of the role of television as well as our idea of what is important to the viewer.

We consider this an essential investment in the future. The information will provide the IOC and its marketing partners with a set of essential tools to help develop future advertising and promotions and, importantly, what actions should be taken to most positively impact marketing efforts in the future. It will provide us with a blueprint to help us all understand the value and how to build on it for our mutual advantage.
The intent is not one of regulation, or “bolshevism”, as one or two of your colleagues have argued. It is not an effort to control broadcast output. It is an effort to provide real value, guidance and consistency that will make all our programmes - IOC, Broadcast, Sponsor, Licensee - stronger. Our goal is to leverage the meaningful, to dismiss the meaningless and, most importantly, to avoid putting our value at risk because we do not know any better.

On a related issue, IOC Marketing has been taking a closer look at managing the image of the Olympics at the Games. Key to your broadcast agenda is the whole question of the “Look of the Games”. Since 1984, President Samaranch has fought, with mixed results, for the proper branding of the Olympic Games. With each successive Games, it has become more apparent that it is important to have the Olympic event clearly branded - recognizing the power of the Five Rings as the backdrop to the sport competition and the subliminal benefit to the viewer. The Rings offer a pleasant change from the advertising clutter of all other sports event venues.

After we reviewed the footage of the 1996 Centennial Olympic Games, we took the initiative at the Nagano Games to introduce a stronger “Broadcast Look of the Games”, with increased signage and Olympic symbology. The result was strong Olympic “branding” from all camera angles: on the fences, in the ice rinks, on the athletes. No matter what the competition, viewers knew immediately that they were watching the Nagano Olympic Games. Broadcast news footage carried stronger images; still photographs carried more Olympic identity. This produces a strong, clean image for the Games in the future and a stronger visual product for the broadcaster.

The IOC has also begun to explore how we can actively communicate the ideals of the Olympic Movement and promote a better understanding of the values of the Olympics, in that it is more than a sporting event. IOC Marketing has begun to create public service promotional announcements and other programming.

For the IOC, this is an important programme with an important message. We know this is a topical issue. Some of you have been very supportive by showing the IOC PSAs; others have shown their support by creating their own commercials. Others have, quite honestly, let it fall through the cracks. We hope that for Sydney, we can develop a programme that works for everybody, whether that means having a standard PSA, or one that can be individually adapted. I am not sure yet where we will net out, but I hope that everyone agrees with the basic premise. We place a lot of importance on this and we hope for a dialogue on how we can best achieve maximum support.

**IOC Marketing has also tried to make Games planning and programme execution easier by providing Hospitality and Olympic Image Archives.**

I know these are two areas Dick Ebersol included in his reference about being low on the food chain. So we have taken two important steps:

1. We have endeavoured to standardize the hospitality management process at the Games and developed a new process that is more equitable for all the marketing partners, ensuring that the OCOGs do not try to reinvent the wheel, forgetting who was paying the lion’s share of the Games budget. There is still some future room for improvement, especially as it relates to managing future ticket prices.
2. We are assuming total control over the history of the moving image.

The Brand Study has underlined the importance of heritage as one of the unique aspects of the Olympic Movement. In the past, however, broadcasters were left to their own devices if they wanted to tell the Olympic story, without any direct help from the IOC. We recognize the importance of the moving image, both in terms of protecting our own heritage and in providing easy access for our partners to help us tell this story. Meeting the needs of historical footage was one of the key reasons why the IOC set up OTAB, the Olympic Television Archive Bureau. This bureau houses the largest collection of Olympic footage in the world. Its mandate is to acquire and manage this collection and to digitize all historical footage to provide the best possible image. **IOC Marketing is constantly exploring new opportunities and new frontiers for the Olympic marketing partners.**

Now more than ever, technology plays a big role in the Olympic Games. Presentations this afternoon will discuss the Internet. The IOC considers this new media. Everyone is talking about it. Some of you may be aware of the recent break-up with IBM. Some say that the IOC wanted to sell the Internet category. Actually, it is just the opposite, we refused to sell Internet to one company. We see it as a media form - one that our broadcast partners already have a vested stake in - not something that was for sale to one sponsor for them to control.

How is it going to evolve? I don't know. But the IOC has been adamant that the moving image, and anything that resembles it, is the sole domain of the broadcaster. That being said, I think there is a great opportunity to build promotional programmes. And, personally, I think the greatest opportunity lies in the periods between the Games - outside the two weeks of the actual event.

Six years ago, at the last conference, with the exception of a limited academic and military world, the Internet didn't exist. Even in 1994 it didn't exist. When you think about it in those terms, we are going to be asked to foresee twice the current life of the Internet. I am going to listen to this afternoon's presentations with a great deal of interest. I think the future offers strong partnership opportunities, but not without a great deal of discussion.

In summary, the programmes I have explained outline how far we have come since the plea for change in 1992. I sincerely hope that you have experienced this. Dick, hopefully you feel that you are a little bit further up the food chain - and not totally forgotten.

A strong partnership with our broadcast rights-holders is important to the IOC. You are our window to the world.
The Olympic Television Archive Bureau (OTAB) is the most important sporting library in the world. This unique resource developed in conjunction with the IOC and the Olympic Museum offers an exclusive collection of films and video that chronicles a century of Olympic competition from both Summer and Winter Games.

Detailed information on every tape in the Archive has been logged into the Bureau's Olympic Database. This enables quick and easy access to the greatest moments in Olympic History:

- Jesse Owens' four Track and Field Gold Medals at the controversial games of 1936 in Berlin represented a truly historical achievement.
- The embrace between South Africa's Elana Meyers and Derartu Tulu of Ethiopia at the end of the Women's 10,000 meters in Barcelona, demonstrated to the world how the Games can unite athletes in the Olympic spirit.
- Johann Olav Koss' remarkable performances and exemplary behaviour in Lillehammer illustrated, not only the charisma of the great athlete, but also the common humanity of the Olympic experience.
- Michael Johnson's incredible world record breaking achievement in front of his home American crowd during the Centennial Games in Atlanta.

OTAB provides all its clients with a full specialist research service allowing easy and efficient access to the relevant footage. OTAB operates a rapid turn-around policy. Clients can be sent initial viewing copies to facilitate final selection of material and are also welcome to make use of the Bureau's excellent viewing facilities. In this way, they can be guided through the Archive, ensuring the most appropriate selection of footage for their projects. Final footage choices can be provided on all standards and formats including Digital.

The Bureau also offers an impressive book and documentary library, providing comprehensive statistical and background information on both the athletes and the Games.
Mr Gilady wished to comment especially on the video cassette that was originally produced by ABC Sports in 1986:

They had been special days for international TV and the marketing community regarding the policies of the IOC. At that time, the IOC was building up its top marketing programme, which frightened many people. Their fear was that the Olympic Games, clean until then of stadium advertising and in fact any advertising at all, were taking a high-speed road to commercialization. 12 years have passed and the “commercialization blitz” did not happen. The stadiums of today are as clean from advertising as they were 10 and 20 years ago.

Teams were not allowed to be adopted or influenced by commercial interest. Despite all that, the top programme became a big success, even-though the marketing of the five rings was done exclusively outside the stadiums. You could have been exposed to “over commercialization” only in the streets of the Olympic city, over which the organizing committee and the IOC had no control. But viewers around the world were not effected. Not at all!

Mr Payne had also spoken about the partnership between the IOC and broadcasters. It was our duty, as members of the Radio and Television Commission to convince the IOC that the media comes second in the list of priorities during the Games - second, not last. The athletes came first and the media came second.

During the Games, priority within the media would naturally go to broadcasters, because of the live transmission element.

Everyone should remember that on top of the 5 billion dollars paid by the world broadcasters for rights, another 1.5 billion dollars would be invested in production and operations of the Games. He would be happy if all departments of the IOC were convinced that we had to have priority over everyone else, except athletes and officials, in the area of accommodation and transport, because the press and TV were working, not just watching.

As far as the public service announcement was concerned, Mr Gilady recalled that this symposium focused on diversification. Mr Seifart had asked him if it would be possible for the opening ceremony not to be allowed to have unilaterals, so the world could see only one picture. These days are gone. The public service announcement would also have to be done along different lines: probably domestic!

Mr Bateman asked if the IOC marketing department had a philosophy on virtual reality advertising.
Mr Payne said that every time he looked at the ABC tape he was reminded of how important the lesson was and fully agreed that they should continue to show it and broaden the audience to enable people to understand quite how special the Olympics were. Over the years, the IOC had done some research and had found that most people thought there was advertising in the stadium. When people watched the TV of the Olympics, they said that it looked different but had not registered why. This was only something that the IOC had really come to appreciate over the last six or so years. In the early 80s when the IOC had been short of revenue, they had come very close to introducing stadium advertising. They needed to continue to protect the sanctity of the venues and also to remind people how special the Games were.

Secondly, concerning the hotels and allocation etc., it was possible to say that in Atlanta this had clearly been the case. All the hotels had been allocated to the sponsors first. There had been some resistance at the time from the IOC, but they had been told that there were enough hotels in town and it would not be a problem. It had clearly become a problem and many of the broadcasters present had, unfortunately, been on the receiving end of this. Starting with Sydney, the Executive Board had proposed that an overall plan be taken of all the hospitality and accommodation available and allocated according to needs, so that the hotels surrounding the broadcast centre would be allocated to the broadcasters, not to the sponsors or other organizations. There was still clearly room for improvement on that front, but it was something that had been taken on board for the future, as a result of the clear statement made by the Radio and Television Commission.

Thirdly, with regard to the “Look of the Games”, Mr Payne wished to dispel any rumour that suggested that anyone was telling the broadcasters where they had to go. They decided where they were going and it was up to the organizing committee to adapt the “Look” according to the camera positions.

Finally, in response to Mr Bateman, the whole question of virtual advertising, Mr Payne and some of his colleagues had been fortunate enough to attend a marketing conference in the mid-eighties when this concept had been first mentioned. Back then, language had been introduced into the broadcast agreements that had prevented anyone changing the signal and introducing a commercial message or overlay. He could safely say that all of their broadcast agreements precluded that and he could not see a scenario in the future where they would allow somebody to introduce a commercial statement into the sports ceremony action because they understood how important this was.

Mr Kempthorne asked how to obtain access to the archives. He was sure that this would be a useful source for them as they promoted the Games.

Mr Payne replied that they were in the process of pulling the catalogue together as the acquisition programme approached completion. There were perhaps two more major films to complete. There would be costs involved, depending on the use. If it was being designed to promote the Games broadcast the costs would be minimal, but if it had nothing to do with the Games broadcast then it would be charged at commercial rates. The IOC had invested several million dollars in buying back these archives and this was now generally seen as an investment for the future. He hoped they would be able to recoup a little bit of the revenue but this should not interfere with the primary goal of being able to use this asset to help promote the Movement. The broadcasters were a key vehicle to do that.
III
Future Prospects
Internet - foe or ally? This sounds like high noon dead or alive and as if excitement will be guaranteed.

If I am well informed, several distinguished professors will guide us through this afternoon. You will therefore hear many intelligent things said and about the Internet. I will talk about the “here and now” as my parent company Bertelsmann is a good mirror of the entire media landscape and an excellent example to demonstrate which general developments we have to analyse at the moment.

Bertelsmann has it all: books, encyclopaedias, newspapers, consumer magazines, trade papers, music, radio, TV. Over 350 profit centres in 50 countries around the world lead us to the position of being the third largest media company world-wide. And it is all about cannibalism! Television vs. magazines, radio vs. music records etc.

Bertelsmann is 163 years old, the first 130 years of which belonged to the print media business only. Then we turned our attention to Music, Radio and TV. Today electronic media makes up almost 50 % of our total turnover. And again: it is all about cannibalism.

Foe or ally? To tell you the truth, at Bertelsmann we do not ask such questions anymore. Whenever a new medium comes up we join it and integrate it into our existing business activities. And if we would not do so, others would. And I am sure this is the way NBC or Time Warner are thinking.

(See attached Chart 1) That this way of thinking and doing business can’t be wrong has constantly been proved by increasing revenues and operating results. In the last financial year we generated a revenue of 25.7 and an operating result of 1.73 billion DM with around 60,000 employees working in our different product lines around the globe.
As you can see we operate our “cannibalizing” media activities in six product lines, each of them successful:
- Books (book publishing and book clubs, etc.),
- Industry (printing facilities, distribution handling, customer care services, etc.),
- G+J (consumer magazines, etc.),
- BMG Entertainment (music),
- CLT-UFA (TV stations)
- and the latest one being the Multimedia line (online services, search engines, IP networks, etc.).

More importantly, the majority of our revenue comes from international business as the international share in each product line shows.

To date, we have around 70% international revenue and we are the most international media company in the world. The United States and Germany - our home market - are equal players, each with a 31% share of the overall revenue. The remaining 38% go to the rest of the world. We call ourselves a European-American company.

Why am I boring you with all these figures? Because we expect our global growth in revenue particularly to be supported by our Internet online activities. Why this? Because compared to other media - and at this point I would like to refer to the TV world - Internet online has some unique characteristics.

But before I start I do not want to forget to put Internet online in the right perspective. Of course television is nowadays the number one mass medium, reaching more than two billion viewers world-wide (which is 20-30 times as much as the Internet with 125 million users world-wide). Nevertheless, the importance of Internet online is increasing because it is specifically about:

1. Interactivity
TV stations determine the TV program for the user. It is a unilateral relationship.
With Internet online the user controls what to get, when and how to get it.
Interactivity goes together with the next issue:

2. One-to-one
TV is one to tens or hundreds of million of viewers (we call it broadcasting).
Internet online is one-to-one. Just one user can be reached with his/her personalized program.

3. Community
TV stations do not really bring people together.
But Internet online definitely does. Users can team up in different communities of interest and they are doing it every day.

4. Globalization
TV stations do not have a global reach.
The Internet offers users access from everywhere around the world due to its global network structure.

The importance of these characteristics is well reflected by today’s use of the Internet.
When taking a look at one of the most successful Internet companies in the world, the online service AOL, we have to acknowledge that:

- AOL has a community of over 13 million members world-wide.
  If you add the CompuServe brand with another 2 million and the Israeli company ICQ, which was purchased earlier this year, with more than 16 million members, the community comprises over **30 million members** world-wide.
- On average the user is over 46 minutes a day online. Of course, compared to TV usage this is still relatively small but it is growing.
- And the users are very active during this time. Every day, they send 33 million e-mails to 90 million recipients.
- Moreover, one-to-one communication between members is very popular. Each day, 260 million so called Instant Messages - these are little telegrams between two AOL members - are sent.
- And last but not least, peak usage tops 750,000 simultaneous users and brings AOL into the league of well-known mass market heavyweights.

(Chart 2) So, AOL is playing already on the same field as cable stations like CNBC or CNN in the United States.

By having formed a Joint Venture for the European and Australian market you see why Bertelsmann did not ask if Internet online might cannibalize our TV or print activities one day! The 50:50 Joint Venture with AOL for the European market was our first step towards establishing a presence in the new emerging market. After that, other steps followed quickly.

(Chart 3) Next to the launch of AOL services in Germany, France and UK among others we purchased CompuServe Europe at the beginning of this year. In Europe, we have more than 2 million members. With our partner Lycos Inc. we operate the world's number 2 Internet search engine in Europe.

Our Interactive Studios provide Web content, such as sports, games, weather channels on the Web. Our classical print magazine brands were extended to the Internet. Furthermore, there are music web sites. On the book site I think that you might have heard about our recently formed partnership with Barnes and Noble for the US market. We will start to sell books online (BOL) and expect major growth from this strategy.

Then we are - besides a dozen free TV stations all over Europe - close to the two Pay TV stations Canal Plus and Premiere which lead the interactive TV discussion in Europe. I will come back to this point in a minute.

And last but not least, we just launched AOL in the city of the next Olympic Games, in Sydney, where we are building a community right now.

Altogether our revenue is forecast to exceed 2 billion DM in the year 2000. How will we do this and what will this future look like?

(Chart 4) Next to further strengthening our existing multimedia business (as well as the classical ones) AOL will speed up internationalization of its online services into Latin America and Asia-Pacific.
These markets offer a huge potential and will be connected to our world-wide community. All this is Internet to desktop, to the PC.

Taking the next bubble on the chart, this is already about the Internet overtaking TV.

With both narrowband and ADSL and broadband we are currently thinking about two approaches e.g. in France with Canal Plus and AOL.

The first one is satellite distribution on Canal Satellite. Video on demand for sports, film, weather and news could be offered as well as streaming channels with a weekly update and software downloads to a potential 1.5 to 2 million viewers in France.

The same is true for the second option, the cable distribution in systems operated by Canal Plus. And these other developments definitely lead us to the area of interactive TV, where the classical TV world and the new Internet world finally meet! I call it digital services.

Coming myself from the TV side - for 11 years I was responsible for the TV business of Bertelsmann and I met good old friends during this conference - I have to tell you that I am really following this fast merging of my two "home grounds" with excitement.

We at Bertelsmann have to retire at the age of 60 years. I am 55 and therefore it is my last chance to make this thing happen. And I am absolutely convinced that we will enhance and broaden every viewer's TV experience with a new level of convenience.

But, and please let me emphasize this, it really has to be convenient for the viewer. If we bring a technical complicated and unappealing product on the market we will fail.

And I would like to show you how easy and how simple the first steps of the interactive TV experience might be with only two screenshots.

(Chart 5) Assume you are a soccer fan. Your personalized Electronic Program Guide leads you to the TV program, which shows a soccer game. Now, on top of the TV screen there is the AOL TV logo indicating the "interactive TV" feature and a personal e-mail notification: "You have mail". As well as local weather information according to the user's log in place, plus, if available, other soccer games coming up next on different channels.

But, the e-mail notification on this start page already shows that interactive communities will be the key driver of this development.

(Chart 6) And isn't it exciting to be online with your friends - the Americans say "buddies" - when watching the same soccer game? Being a real soccer fan I can picture myself sitting in front of the TV chatting about the game with my son. More and more people think this will become a pleasure.

Let me just summarize the main features and functionalities in keywords and you know why this will be so:
- Electronic Program Guide with the TV program personalized after my preferences reminding you all over the day of your favourites
- Community: Chats, Buddy Lists and Instant Messaging as well as e-mail
- Electronic Shopping
- Search / Find
- Member Services

So, in the end it is all about knowing the viewer's needs.

Anyway, at least a fresh breeze from outside will reach the traditional TV world, believe me or not.

Some might be uncertain about the meaning of these developments for the IOC. Please allow me to underline that these developments will come and that it therefore makes sense to join and integrate them in time.

I hope by having explained Bertelsmann's way of acting in these markets this view might be strengthened.

So, what does Internet online mean for the Olympic Games?

Taking my view as a business man and assuming that the IOC is a "company", I would define your strategic position as follows:

The IOC is an organization of approximately 1 billion dollars in revenue and billions of enthusiastic customers. But unfortunately, the IOC does not know these people.

As I tried to demonstrate today, the new era of TV will be more and more influenced by interactivity and one-to-one relationships. And so will the Olympic Games. It is not about substitution. It is about enrichment. Internet online applications can establish a direct relationship between the IOC and billions of people. A new dimension for the next millennium will be opened!
Bertelsmann AG

Group Revenues: DM in billions 25.7
Operating Results: DM in billions 1.73
Employees: 57,800

Corporate Planning
Investment/New Businesses

Corporate Administration
Finance

Books
- Book Publishing
- Clubs
- etc

Industry
- Printing Facilities
- Distribution
- Handling
- Customer Care
- etc

Gruner+Jahr
- Newspapers
- Magazines
- etc

BMG Entertainment
- Music labels
- Music publishing
- Video
- etc

CLT-UFA
- TV stations
- Radio stations
- etc

Multimedia
- Online-Services
- Interactive Studios
- Networks

Revenues
DM 7.3 billion
Revenues
DM 3.4 billion
Revenues
DM 5.1 billion
Revenues
DM 7.9 billion
Revenues
DM 5.5 billion
Revenues
DM 0.7 billion
AOL is now in
League of Mass Market Heavyweights

Simultaneous
Viewers (000's)

Q3  Q4  Q1  Q2  Q3  Q4  Q1  Q2

Chart 2
So, we became the world's largest multimedia group among the media companies

AOL Europe

CompuServe Europe

Lycos Europe

Interactive Studios (sports channels, etc)

AOL Australia

Premiere

Canal Plus

Barnesandnoble.com & BOL

Music websites

Online magazines

Bertelsmann

In the year 2000 revenue is expected to exceed DM 2 billion.
What approaches we envision to take in the future

Bertelsmann

- Latin America
- Asia-Pacific
- Satellite distribution
- Cable distribution
- Set top box

Bertelsmann intends to offer its products and services on every digital platform in the future.
GREG: Hey Phil did you see that great play?
Let me first say that it's a great pleasure to be here. I am a two-time Olympian - I was fortunate to win an Olympic bronze medal in 1976 in the fin class and I understand the spirit of the Olympic Games. I've marched in the opening ceremonies, I've won, I've lost, I've marched in the closing ceremonies and I understand the significance of what we have here. It also is a great pleasure for me to be standing here as a past Olympian, and the cofounder of this company called Quokka Sports which has evolved from this medium called the Internet and being able to help, hopefully, in the future the Olympic Movement on a global basis. This is certainly a source of great pride for myself.

I would like to just give a very broad overview of our company called Quokka Sports. The company was founded in 1995 as a result of our last Americas Cup challenge in San Diego. We had about 50 technology sponsors associated with that project, typically a 20-million dollar campaign. And whilst we were competing in the Americas Cup the Internet started to come of age. A company called Netscape was first launched on the share market and the Internet browser as we know it today was invented in early 1995. So whilst we were competing in the Americas Cup and that event was being broadcast around the world, we noticed ourselves that through the content coming off our boat via our signals we were getting in the order of 50 variables every half a second, similar to a motor sports car coming off into the pits, we found that that data was very interesting not only for ourselves but visitors that we had in the pits of our Americas Cup team. And we felt that the Internet, as an emerging medium, and that's what it is, it's emerging, had a very very interesting application, to be able to take sport to a new and additional dimension. So we formed the company, and since then the company has moved in San Francisco and Silicone Valley and we have some very interesting investors in the company, including the Intel corporation. They have a major vested interest in this area to increase the usage of their computers and usage of chips of the future. So, that was the start of our company, Quokka Sports, we now have offices in San Francisco, Atlanta and London and the company is growing quite fast. In addition to that, we have been helping with the International Olympic Committee in terms of the development of their own web site, the official “olympic.org” web site and that's been a source of great pleasure to us in helping understand the opportunities of the Internet with the existing broadcast mediums.
The challenge of the subject matter that Alex gave us was the Internet, a foe or an ally. Well, certainly from our perspective and in terms of your perspective, the way we look at it from an industry point of view, we see this as a wonderful ally, a wonderful opportunity to extend your existing content and your existing relationships with the coverage of the Olympic Games, particularly the 16 days and develop on the audience and develop on the profiles of what you have there. So, you have a wonderful opportunity as this new medium is evolving.

Also part of the mantra of our company as a result of my own sporting background (I've been there, I've done it, I've competed in the Olympic Games, I've been fortunate enough to win the Americas Cup - as the professor said, the first to have ever won the Americas Cup in Australia at least that was a big deal, the country stopped and I know what it's like to be part of a country's history) - we started our company on the basis that we felt that, if we could broadcast or be involved with partnering with existing television broadcasters and take a sporting event and look at it from the inside looking out instead of the outside looking in. In fact, one of our colleagues from NBC was looking at that particularly with the issue of the women in the audience, outside. And from my perspective, being there in the heat of the action, if we could, using this new medium, combine with the existing medium of television, bring out the assets literally the heart beat and the pulse rate of the competitor while the competitor is competing and broadcast from the inside looking out, we would have an interesting added value to existing sports coverage. And that was the building block of our company. We call it Total Sports Immersion.

The involvement of these media is, again from a perspective point of view and from an industry point of view. The print medium has been around for centuries and when we first started to help Michael Payne and various members of the IOC in developing their Internet strategy of the future and again how it interacts with the existing broadcasters and how added value can be generated accordingly, it was interesting to look at the history of the involvement of radio, television, cable and the evolution of this new medium in the early day, this thing called Internet and perhaps where it will go in terms of interactive digital devices of whatever it is in the future.

(See attached Chart 1) The key point about this slide is that when sport was complemented by the advent of radio, print did not go away. With the advent of television, radio did not go away and when we look at the underlying fundamentals of the Olympic Movement, print has always been a fundamental medium in building the Olympic message and the Olympic ideals around the world. And of course television has just taken it to a wonderful new dimension. We would hope and we would expect that the opportunity of Internet working, in fact you building your own interactive sites, your own Internet sites in collaboration with your existing television signals, is an excellent new opportunity for yourselves.

(Chart 2 & 3) So what is this thing called the Internet? A misunderstood scenario in many ways. Some people call it a “thing”, some people think of it in terms of being able to carry full broadcast-quality television. Some people think it’s TV on computers. We’re talking about what it is now. Some people think it’s an alternative to existing media, to television for example. And of course some people think it could lead away from existing audiences. Well, from our perspective, the Internet is a catalyst. It’s a phenomenon. It will lead to the fusion of many media. As Bert said very eloquently regarding Bertelsmann, they’re in the business of print, radio, television and now Internet and we will be seeing the fusion of some of these media, for
Evolution of Mass Media

- **Print**
- **Radio**
- **Television**
- **Cable**
- **Internet and Beyond**

Source: Morgan Stanley Dean Witter Technology Research
INTERNET - THE CHALLENGE?

CHALLENGE

INTERNET » THING
BANDWIDTH » HIGH
APPLICATION » TV ON COMPUTERS
MEDIA » ALTERNATIVE
AUDIENCE » BLEED AWAY EXISTING
example the Wall Street Journal has their own Internet site, BBC Radio has their own Internet site and we're seeing television networks developing their own interactive coverage, their own Internet site. So, we're seeing fusion develop. In addition, at the moment at least it's narrow band, it's low band width so we can transmit on this global communication system called the Internet a wonderful array of data including e-mail. But it's a long, long way off in terms of broadband - in other words moving pictures of any real relevance in terms of quality. But one of the interesting applications of this thing called the Internet, this new medium, it can generate new business models. And in particular electronic commerce. The traditional revenue stream of the television model is advertising, as we all know and as we've seen with these wonderful adverts that Michael showed us earlier. It offers opportunities in electronic commerce through the interactivity of this medium and how that can be complementary to your existing broadcast signals. And finally it can lead you, the broadcasters, to new audiences and a new, very, very interesting demography that has perhaps not been available to you with your Olympic broadcasting in the past.

So what can the Internet do for you? It can increase your audience. It can extend your content and it can offer new sources of revenue. Let's see how this happens. Let me quote some statistics from the United States.

(Chart 4) To give you some background information, 55% of the world's Internet usage is in the United States, but the rest of the world proportionally is growing at a faster rate. In the US, there will be in the order of 45 million women on-line by the year 2000. As, again, we heard from the previous speakers, the ability to tap into women in terms of Olympic coverage is vital. The fact is, women are on-line. They are using the Internet. So, the ability to build your brand amongst the audience of women on a global basis is a new interesting audience that has not been available in the past.

(Chart 5) Kids love the Internet. I am a proud parent of three fantastic kids. They love the interactivity of keyboard - it's a very crude form at the moment, the concept of a keyboard but it's going to be around for quite a long time. They love playing games, they love to be able to talk to their friends via e-mail, not only just within Australia or the United States, but around the world. It's connected people from around the world - these kids are the future audience and a key audience for US broadcasters. Again, quoting our statistics from the US, 50% of kids from 13 to 17 will be on the Internet by the year 2000. A very, very important demographic group to tap into.

During one of our most recent projects that we are involved with, the Whitbread around the world yacht race, we found that 80% of all the people accessing that Internet site came via their business PC. In other words they're accessing this sporting event during business hours. And only 20% were visiting this site during non-work hours. Traditionally, this is an audience that you have not had access to. And again the cross-marketing opportunity between your own online or Internet coverage and your own television coverage offers you some interesting opportunities.

(Chart 6) This slide is presented on the basis of television during the real time, during the live sporting event. The concept of live pictures with sound is the domain of television. And that television set will change in terms of digital and, in the future, interactive digital television.
Catalyst

Internet → Phenomenon
Bandwidth → Low
Application → Business Model
Media → Complement
Audience → Attract/NEW

Quokka Sports

INTERNET - THE CATALYST!
NUMBER OF U.S. WOMEN ONLINE, 1995-2000
(in millions)

0 5 10 15 20 25 30 35 40 45 50

Quokka Sports  GROW AUDIENCE
And, of course, we heard earlier about the three-dimensional opportunities of television. Again, the Internet has interesting opportunities to lead in to develop the story-lines, to develop the profiles of the characters, the heroes of the sixteen days that will always evolve during this incredible unscripted drama called the Olympic Games, the greatest unscripted drama that we know. So the opportunity of the Internet leading in and also increasing your content in terms of the tale after the sixteen days is again, a very, very interesting application for you as broadcasters as you start to develop your own Internet policies and Internet strategies.

I've talked about electronic commerce. A recent phenomenon that's probably a wonderful case example is this company called "amazon.com". It was launched three and a half years ago and next quarter is projected to do 116 million US dollars in turnover. What they've done is specialize in books - they can now access two million titles. People are accessing this web site from all around the world, but particularly in the United States and they're finding that the interactivity, the ability to find any title that they wish, is available through this site. It is interesting to see that Bertelsmann has just made a key acquisition with Barnes and Noble. Again, this is the way the industry is going. The opportunity for you in terms of developing electronic commerce as an extension of your existing television coverage is key here. Official merchandise for example, and so it goes on. How that will evolve, only time will tell but the point is that the opportunities are there, they are there now - it's not something that's theoretical in the future.

I'd like to give just in closing an overview of the most recent project we've done, "whitbread.org". This project, amazingly, was the most popular sporting event ever on the Internet. It happens to be a boat race. It is not the Olympic Games. This is a small, niche market yet that particular boat race attracted 800 million hits over the period of the nine months. It generated 7 million US dollars in revenues, about 70% of those coming from major sponsors like Compaq computers and Kodak who are interesting in digital photography and digital imaging, of course a TOP sponsor of the Olympic Movement. In addition to that you'll see within the collage that, first of all, the 800 million hits represents about two million unique viewers at any point in time. And it started to capture people's imagination - it was an adventure in this case and couldn't really be covered by television. Television in fact was not that interested because, again, it was a niche sport. An interesting application for the Internet. In addition to that you'll see e-mail coming out from the boats. We find e-mail is just wonderful in tapping the story from the point of view of the competitors and it's not necessarily the Michael Johnsons of the world who don't have time to be generating e-mail but, as I know by being involved in Olympic sports of years gone by, there is 98% of the competitors who have just as interesting stories as the person who wins the Olympic gold medal. That story is potentially available through this interactive medium, potentially available to you as broadcasters. To be able to get those athletes to contribute, as we say cyber-publish, directly onto your web-sites when it's relevant to your regional broadcasts is a unique opportunity that you have. To be able to touch the inner story, the inner game as we call it. From my point of view, and certainly from our company's point of view that's a key aspect. We saw that that was a very, very popular part of the web site "whitbread.org". In addition, we had virtual games - we were able to put people into the event. We had 7,000 virtual players in this case and in some cases they had teams set up around the world, team members I should say because these virtual players who were racing their sail boats around the world were getting the same information as the skippers and the racing
APPEAL OF MEDIA CHANGES WITH TIME

tv broadcasts

internet

print media

DURING LIVE SPORTING EVENT

AFTER OR BEFORE EVENT

© 1998 Jupiter
tacticians as these boats were being raced across the Atlantic and around the globe 24 hours around the clock. So these people were setting up their own virtual teams, setting up an interactive environment. We found that that was a very, very important part of the site. The next project we have going, which is a round the world race with a capacity for 20,000 players. The demographics of the audience that were interacting with this web site are very interesting. The average income was 75,000 US dollars, these people were on average tertiary educated and we had found that 55% of the audience was coming from Europe, 35% from the US. Since this site on this race was completed, of course the world cup football was the largest single sporting event on the Internet.

So, this is the early stages of this medium. As it was mentioned before, it really started in 1995, not very long ago. We've seen wonderful opportunities, we've seen wonderful partnering opportunities and the extension of your own broadcasting, of television and how you can utilize that coverage to move into your own Internet coverage that you will be developing yourselves in the future. And certainly we see the opportunity for you to increase your audience, extend your content and your operations understanding and generate new revenue sources.
The Olympic Games as a Media Event

Nancy K. Rivenburgh
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In his opening statement to this symposium President Samaranch stated a primary goal of mutual interest to the Olympic Movement and television broadcasters: to reach the largest audience possible. This goal, however, is not simply a technological feat, but one of maintaining public fascination with the Olympics. Dick Ebersol called it a need “to set the Olympics apart” and treat each Games as a special occasion with a special context. Communications scholars call this same idea a media event.

The age of television introduced us to the media event. Media events are a unique media genre that results when television’s visual and narrative power taps into a public fascination with a story that transcends daily experience.

In their book, *Media Events: The Live Broadcasting of History*, Daniel Dayan and Elihu Katz summarize over a decade of their writings on the importance of media events as a social, political, and technological phenomenon.

They refer to media events as the “high holidays of mass communication.” They give examples of media events at both the national and global level: the wedding of Prince Charles and Lady Diana, man’s first landing on the moon, the Reagan-Gorbachev Summit, the Kennedy funeral, the Live Aid concert, the fall of the Berlin Wall, and of course, the Olympic Games.

What do these events from the spheres of sport, science, and politics have in common so that they compose a new genre of media experience? In Dayan and Katz’s view these events share all of the following characteristics:

First, they are televised. The impact of visual images is fundamental to this genre. But, they emphasize that television does not alone create a media event. It also involves the words of leaders, discussions with friends, coverage in other media, and employers arranging for the television to be on at work.

Media events interrupt daily routines or “stop the country” as Alan Bateman said. Both broadcasters and audiences adjust their schedule in order to view the media event.
Media events are monopolistic. The coverage is close to saturation. Either all channels focus on the event or it can be watched at nearly all times.

Media events are live and unfolding - an element that many speakers before me have emphasized as important.

Media events are organized in a location outside of the media. For example, in a city and not a studio. They are created by public or citizen organizations that stand for consensual values. This might be governments or the mobilization of private citizens as in the case of the Live Aid concert. This characteristic is important, in Dayan and Katz's view, because it means that television acts as the narrator not the creator of the event.

Media events are complex in structure both to organize and to broadcast - in large part because of the demands for being live, saturated in coverage, and far reaching in audience. But their complexity also reflects the fact that they are not purely rooted in the culture or beliefs of just one group, but they express a unique conglomeration - and compromise - of ideas that result from the cooperation and conflicts of different groups. The final program for an Olympic Opening Ceremony is a good example of such a product of intergroup tension and cooperation. Of course, the ceremonies then undergo the unilateral adaptations of the world's broadcasters.

Despite the quality of being live and unfolding, media events are also pre-planned, announced and advertised in advance. This characteristic of advance notice distinguishes them from every day news coverage.

However, we certainly know of news items that have evolved to become media events: the OJ Simpson trial and the death and funeral of Princess Diana.

Media events may emerge from conflict or even death, but they do so to celebrate reconciliation as in Sadat's famous trip to Israel, or a restoration of order as with the Kennedy funeral, or a new era as with the fall of the Berlin Wall.

In this sense, media events tend to promote idealized values - a reminder of how societies could or should be. This is also one source of criticism of media events. That the story line of these events purposefully transcends the problems and imperfections that surround them. Even so, media events do have the ability to integrate and unify people, even dissolve social divisions -- however momentarily. They create a "spirit" or a "mood" that can invite a re-examination of the status quo and allow new things to happen and new definitions to emerge.

Of most interest to broadcasters, of course, is the final characteristic: that media events have unusual and unprecedented audiences - in both size and composition. They compel people to watch. Not only that, but they compel people to watch television in different ways - in large groups, crowded in the street, with the entire family, and at the workplace.

The large audience size and its truly "mass" composition is what first attracted researchers to investigate media events. There are no demographic or sociographic guidelines to who watches media events. If we look around the world, audiences slice across all types of people, in all types of places.
Audience theorists in communications typically point to a cluster of explanations for people's fascination with media events. First, one fundamental allure of media events is that they resonate with human mythology and a fascination with the transcendent or the "bigger than life." This is not quite the same as the stories we enjoy that involve personal triumph and tragedy that run through all literature - and is common to some new styles of coverage of the Olympics Games.

Media events (versus a movie or a book) involve an even more compelling hyper-narrative that is larger than the trials and tribulations of a single character or athlete. It is the collective triumph of placing a man on the moon or bringing the world's athletes together in one place. It is the communal tragedy of a leader's ideals cut short by an assassin's bullet.

This hyper-narrative compels viewers to become "expectant witnesses" to an historic story. The event is not just news and not just entertainment, but something more.

Emerson and Perse (1995) call this a "media event orientation" to viewing. It is an attraction to the values idealized or challenged in the event as a whole rather than derived solely from a specific part -- such as a particular sports event or athlete. (Although it is that combination of the transcendent and specific that make the Olympics truly unique.)

This is one reason that in my research with Miquel de Moragas and Montse Llinés on the Barcelona Olympics, we can find complex cultural and political variations in meaning given by international broadcasters to displays of fireworks or opera or NBA basketball stars, yet a more consistent reading of the idealized value of intercultural friendship and unity symbolized by the Olympic flag covering all the athletes on the field during the Opening Ceremony.

We see evidence in other places as well. Audience fascination with the "bigger than life" is the reason why in 1995, the best selling Time Magazine covers weren't the ones featuring Bosnia, the Social Security crisis, or even a celebrity, but were those with headlines of "How Did the Universe Begin?," "Is the Bible Fact or Fiction?" and "Mysteries of the Deep."

It's the reason why, in my study of press coverage of the Atlanta Opening Ceremony the moment mentioned most often across all international papers studied wasn't pickup trucks or river boats or even Muhammad Ali, but was the famous line of Dr Martin Luther King: "I have a dream."

While it's more difficult for social scientists to quantify, it is also clear that the sensory and aesthetic experience of media events has some explanatory value for audience draw.

For many viewers, the emotions and even tears that accompany the ceremonies of Games are not well explained by theories of nationalism or global villages, but perhaps better explained in a way similar to why a child loves to go to the circus or how a symphony can mysteriously fill one's spirit.

To make this point about the sensory draw of the Olympics - irrespective of nationality or ideology, Kohn (1995) autobiographically writes about his televisual experience with the Olympic Games. And I quote:

I respond as expected when, on the television screen, I see the Olympic medal ceremony, the
American flag going up as the Star Spangled banner plays....The rush of feeling is complex-pride, belonging, power, joy, oneness, happiness, tears....

Then I watch on television the Opening Ceremonies of the 1992 Olympic Winter Games at Albertville. I see a young girl dressed in some kind of traditional garb, her brightly coloured skirt resembling a particularly lovely, heavily curved Tiffany lamp shade - it looks as heavy as she does light, a strangely appealing juxtaposition. Precisely lit by an army of spotlights that intersect her very being, she stands alone on a mysteriously rising pedestal in the middle of the packed Olympic stadium, her head wired like Madonna at a rock concert. As she moves skyward, a shimmering vision in the darkness, she sings Le Marseillaise, her voice thin and breaking, a child's voice penetrating the night air with a remarkable poignancy. Again, I experience the rush of feeling, the same intensity, but same warmth. Only the nation-state is not mine.

Later in the games, a German wins gold and, amazingly, at the sounds of Deutschland Uber Alles tears again flow from my eyes. This time, not only is the nation-state not mine, it is one I have been raised to distrust and dislike. What, I suddenly wonder, is happening to me? (Kohn 1995, pp. 103-104).

One type of supporting evidence for the emotional power of media events is that research shows that people retain little in the way of information about past Olympic Games, even shortly after they are completed. There may only be a single visual image left within months of the closing ceremony, fading only to the most common associations repeated years hence in media content (Seoul and Ben Johnson; Moscow and boycotts; Barcelona and the Dream Team; Montreal and Nadia Comaneci, Munich and terrorists, and so forth). Despite this, audiences derive lasting feelings and impressions about the host culture and the event more broadly. And, in most cases, they are positive.

Audience theorists draw from social psychology to contribute to the mix an additional explanation for audience fascination with media events. This one derives not from notions of human commonality, but is based on human distinctiveness.

Humans are social beings naturally organized into groups of all types and functions - whether by religion, ethnicity, nationality, language, and so forth. Such social groupings are an elemental part of each person's identity. As such, it is an ongoing process for people to want to confirm, reconfirm, and if necessary renegotiate where their group (or groups) sits relative to other salient groupings in order to maintain a stable sense of personal identity.

It's like the subtle process of adjusting one's self concept and demeanour in relation to how others react to you at work - but the process is working at a social group level and we are ever attentive to it. Media events offer opportunities for us to learn more about who we are and how our salient "groups" are treated in a dynamic world.

This idea was also reinforced in our Television in the Olympics study. Virtually every one of the 26 national broadcasters in our comparative content analysis of Opening Ceremony broadcasts mentioned the amount of applause their national team received entering the stadium.
Alone, this seems simply a case of ethnocentric interest. But we also found that the most prominent Olympic value, and in some cases the only value, expressed across all broadcasts was not “joy from effort” or “pursuit of excellence” or other familiar Olympic ideals. Rather, it was the act and importance of “being there.” Participation was the single most referenced Olympic value across all international broadcasts.

When we put these two findings together, plus a host of other clues, it became clear throughout the broadcasts that one of most potent aspects of the Opening Ceremony for international audiences was not just observing the host culture or Olympic rituals, but it was seeing their own group with others, and respected, taking part in this important global festival.

As researchers, we are also interested in media events as artefacts of life in the 20th century. For example, media events represent a new type of communication pattern and form of cultural and political diplomacy not witnessed before the advent of television. Through media events groups attempt to bypass official channels and speak directly to a world public. This has resulted in a greater public awareness of world events and forced political actors to behave in different ways in the latter half of this century.

But this notion of the televised media event as an artefact of a place and time, means that changes in our lives - in media styles and structures, in the coming of the Internet, in local and global affairs - will also change the character of the Olympics as a media event in significant ways.

**The Olympic Games as a Media Event: Future Prospects**

So what are the future prospects for the Olympics as a media event? I would suggest that television coverage of the Games is, unfortunately, moving away from Dayan and Katz's definition of a media event in some national contexts. And, if it continues to do so, may lose some of its captivating appeal for audiences.

We can point to the following trends that run counter to some of the qualities Dayan and Katz argue are essential to media events.

With increased channel capacities the world over, Olympic Games coverage is less monopolistic. Despite a large absolute number of hours of coverage in many countries, Olympic broadcasting is an increasingly smaller percent of available media coverage. It simply doesn't loom as large as it used to. At the same time, the growth of other media with visual capacity - such as the Internet - increases the number of possible narrators for the Olympics and will ultimately change our entire notion of mass communication.

In the new strategies of American broadcasters, we see less of a concern with being live - or even, as we saw with the recent CBS Winter Olympics, retaining the sensation of being live. This takes away from the television viewer the special role of “expectant witness” watching history unfold.

We also see broadcasters choosing to base more of their Olympic production activities at home in order to reduce the high expenses of on site operations. And with each Olympic Games, it becomes
technologically easier to do so. This means that more of the final telecast is put together outside the host city’s International Broadcast Center.

This trend combines with another: more insertion of the broadcaster as a highly visible actor - not just narrator - in the event. There is more on screen presence of commentators in all arenas of the Games.

This starts to conceptually shift the organizational centre of the Olympics - from an audience perspective - to the studio rather on site, giving less a sense of the Games as being organized outside of the media.

Rather than a humble narrator of a historic and seminal event, television increasingly becomes the central actor and control centre, “creating” their own version of the Olympics in a more overt manner. One student remarked to me in class about watching the Games, “I always wonder what’s really going on at the Olympics.”

While marketing data demonstrate the attractiveness of personal athlete stories to certain US audiences, there are certain kinds of “real life” stories that can diminish the transcendent narrative of the Olympic Games as media event. In the United States, we have seen how changes over time in the coverage of domestic politics - reaching further and further into the intimately personal and the tragic - diminishes public respect for government as an institution and the office of the President. Is there a parallel for the Olympics in the media frenzy over the Nancy Kerrigan/Tonya Harding debacle?

On the other hand, the trend of inserting background features on individual athletes is appealing to many viewers. However, as a woman, the desired demographic for the feeling type, inspiring personal stories embedded in American Olympic coverage I must say that when too many of these pre-packaged features are added to the high number of commercial breaks, I too, wonder what’s really going on at the Olympics. I viewed a single feature on a US woman cyclist during the Atlanta Games where I learned over the course of one minute - and I’m not exaggerating - that she had overcome childhood illness, worked successfully in the competitive financial world of men, had a hated rival on another team, was also hated by her team-mate, but loved by her boyfriend who recently recovered from heart disease. We know from studies in social psychology that the more people hear the same kind of story about members of another group (in this case, Olympic athletes), over time those images become the perceived average rather than the exceptional and eventually, no longer as intriguing.

And it’s important to remember that, while the personal features might be instructive and entertaining during the viewing period, it’s not the same as the overarching media event character or hyper-narrative that compels people to adjust their schedule to watch the Olympics. This aspect shouldn’t be forgotten.

Outside the realm of production strategy, there are some structural realities that threaten the Olympics as media event. Quite simply, there are more international sporting events, using the same sponsors, further eroding the ways in which the Olympics Games appear unique.
The growing size of the Olympics has made the ability to host the Games a significant variable in their success. The summer Olympics, in particular, have grown to be a near impossible logistical challenge. But media events are not supposed to fail! While successful in terms of ratings and profit, the Atlanta Games were not successful in the international public and press view, in part, because the wonder of the media event was punctuated with computer problems, athlete complaints, and eventually a bomb.

Perhaps a more significant change and challenge to the future of the Olympics as a media event is brought up in the research of political scientist Lance Bennett who shows that as citizens lose confidence in their governments ability to solve social and economic problems, we are seeing the nature of politics being redefined and relocated to the local and civic sphere.

This trend, accompanied by processes of globalization giving more economic relevance to transnational entities, has been linked to a general decline - documented in Western democracies - in the strength of identity people hold with the nation-state.

Other more local, and more trans-local, identities are emerging as central motivators people’s lives, yet the Olympics as media event is organized around national groupings. Groupings that will continue to lose their hold throughout the next century.

These last two points hit home recently when in my home town of Seattle, Washington a recent poll showed that the majority of city voters oppose having the Olympics there in 2012. The top three reasons given for opposing Seattle making an Olympics bid were cost, traffic, and too many people. These are all reflective of existing local level problems that people are trying hard, at a local level, to deal with - and so perhaps the poll results are understandable.

What was more disheartening, however, were the top three reasons people gave for supporting a Seattle Olympic bid: a desire for prestige, a chance to see high level sports locally, and money. Is the hyper-narrative of the Olympic Games already fading? Where are concerns with promoting intercultural understanding, friendships, and exchange as deterrents to international conflict? Media coverage of the Games, in some ways, may encourage these changing perceptions. As data from the Barcelona and Atlanta Olympics have shown, only a small handful of television commentators around the globe mention Olympic values beyond their association with the rituals of the Opening Ceremony. A concern raised by Michael Payne in his presentation. As Dayan and Katz state, “television doesn’t just alter or adapt an event, it transforms it. The issue then, is not one of truth, but of loyalty” to the significance of the event (p. 78). Perhaps, we’ve lost some loyalty.

Or perhaps intercultural education, awareness, and friendships are simply more a part of everyday life. The Olympics Games no longer offer people a rare opportunity to experience other cultures in an arena of peace. Changing school curricula, consumer products, businesses, non-profit organization exchanges, and migration, have made the world, while not necessarily a better place, at least more intercultural in flavour.

While I mentioned a moment ago that communications technology in the latter half of this century has brought about an increase in international political awareness, finally, and ironically for the Olympics Games, it is the generally peaceful relations we are experiencing in a post Cold
War era that has been linked to a decline in interest in international political affairs. All our news and audience statistics show this.

While a traditional nemesis of the Games, the high stakes of international politics has also been a compelling aspect. Every Olympic Games from Berlin to Seoul were cast in the heavy shadow of international politics - leading to hopes by viewers, those “expectant witnesses,” for reconciliation, restoration, or new eras as a result of the Olympics.

So, beyond the millennium clock what “new era” or “reconciliation” or “restoration” or “new spirit” will the next Games mark to merit being a true media event?

Media events are at best a moment where television can contribute to an atmosphere or “spirit” that might carry forward long enough to influence new enterprises. It’s that moment when television’s visual and narrative power taps into a public fascination with a story that transcends daily experience.

If we wish the Olympic Games to remain a media event - a unique and transcendent experience that compels, not convinces viewers to watch - then some attention needs to be given to adapting the Games and its broadcasting in ways that maintain those characteristics in the face of technological and global change.

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New Forms of Television.
Their Impact on Sport and the Olympic Games

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1. Starting point

International broadcasting, as characterized by a limited number of national, general interest or open TV channels, financed through compulsory licenses or through advertising or both, has reached maturity. It will obviously still play a central role in television, but there are no longer any clear areas of growth, either in terms of resources, users or consumption.

Television is, in fact, entering a whole new cycle in terms of structural expansion, with fundamental transformations. These transformations are symbolized from the change from analogue to digital or by the digitalization of production and programme content in general. Clearly, this is all still in the early stages, with unclear prospects about the modes or times of expansion, but there are significant groundbreaking aspects that can be detected in the many new experiences encountered in different countries and in different media (whether ether, cable or satellite).

When analysing the prospects of television in a digital age, we should avoid the trap of seeing technology as the dominant or predetermining factor in the change that is occurring. In our opinion, the new technologies are obviously resources that play a key part in achieving certain objectives, depending on the social, cultural, economic or legal context. On the other hand, the technological opportunities offered by the new media do not, in our experience, determine the times or forms that this development will take. The present state of the new media’s utilization and spread in Europe, together with the extreme heterogeneity in the different national markets in both programme content and operators, all clearly illustrate what we mean.

Digital television and Internet are today the clearest examples of this process of fusion between telephone, computer and television (telecommunications, IT and audio-visual sector) - as based on currently available technologies and aimed at the development of demand in terms of communication, culture, families and businesses.
2. Television in the digital age

The first digital television service was launched in the United States in the autumn of 1994 and was called Direct TV. Europe, on the other hand, had to wait longer to see the first launch, in France, of Satellite Numerique, an initiative of Canal Plus, as well as digital channels on Telepiù in Italy, which have been the most successful. Both were launched in the first half of 1996. The origin of this type of activity in Europe was based on the project named Digital Video Broadcasting (DVB), promoted by the European Commission, with 170 companies taking part from various sectors of the television industry and with the aim of defining common standards. The project was able to achieve its objective and has established a single common standard for Europe for digital television broadcasts, on satellite (DVB-S), on cable (DVB-C) or terrestrial (DVB-T). These standards have also been accepted by Japan and other non-EU European countries.

Digital television is of extreme importance in the world of communications. In general, because it forms the perfect bridge between television and computers, thus offering the chance to provide combinations of two services in various forms; in particular receiving telecommunications services through the television set or receiving television broadcasts via computer.

Within the specific field of broadcasting, digital TV is very important for three main reasons. Firstly, it offers tremendous potential for enhancing both television quality and quantity. Using the same number of frequencies that are necessary on a single analogue television channel, it is now possible to reach as many as 4-6 digital channels (more in the future). All of this implies a significant growth in the number of channels as well as reduction in costs. Moreover, digital broadcasting offers better picture and sound quality and is better suited to wide screen TV sets (from the 16:9 screens to wide flat extra large screens). For the broadcaster, digital TV allows for more flexibility in broadcasting resource use. For example, within a specific coverage area he can decide to reduce the actual number of channels shown in exchange for a higher picture quality offering enhanced, high definition television images.

A second group of factors are the interactive possibilities, which can enhance television broadcasts themselves or may be used separately. A clear example of this is the television web which offers access to the Internet through a normal TV set (modem, etc.), combined with a telephone network. Interactive services, which in this case exit via the telephone line and enter through the television network, can either be used separately or can be combined to enrich television programmes, for example news programmes, as selected by the user.

The third and final group of factors revolves around the progressive and complete substitution of current analogue media in production, broadcasting and television reception via new digital media. In the actual production of TV programmes this process of substitution has been happening for some time already. In the area of TV sets and communication networks, the most successful have clearly been the satellite media, now available anywhere. This is the main form used by digital Television services. Most developed countries have established that, within a period of 10-12 years, all television broadcasting, whether terrestrial, cable or satellite, must be digital. One of the main reasons for this decision has been the need to free up frequencies so that they can be occupied by fixed and mobile wireless communication services which, according to forecasts, will see great expansion in the next few years.
Most of all, however, digital transmission will have a strong impact on the industry of mass consumption electronic products. In fact, to have access to digital television, the consumer will need to have the appropriate, more or less complex and expensive terminals, depending on the form of broadcasting desired (terrestrial, cable or satellite). At first, it will be enough to add a simple external "box" to your TV set, called the set-top box, which converts digital into analogue signals. This box will be of varying degrees of complexity; in some cases it will be possible to convert the broadcast signals into one single broadcasting platform, whereas in other cases it may be compatible with two or more platforms or may even provide access to digital television channels and a range of different interactive services. The electronic components required to receive digital transmissions will be incorporated in the television set, forming a separate, integrated unit capable of receiving domestic digital services which will gradually completely replace the current television set, although we cannot say whether the television will absorb the computer or vice versa. Primarily both media will continue to develop very different functions and services in terms of mental attitude, attention and entertainment.

The main force in this transformation process are the television programmes themselves, i.e. the availability of sufficiently attractive content to encourage families to procure the necessary terminals in order to be able to receive the digital television broadcasts and to pay for the service.

For traditional public and private broadcasters, digital television opens up new opportunities. This is because it improves both the technical and the economic conditions necessary for the ever-increasing specialization of content (theme channels), for a more flexible access (e.g. the near video on demand) and for a more direct marketing of the services (e.g. pay TV, pay-per-view).

Digital television also offers new opportunities to individuals who are traditionally strangers to the world of broadcasting and, in particular, to those companies that operate in the field of telecommunications and computing. Such firms are interested in taking advantage of digital television, especially of those aspects related to interactive services and the demand for interconnections, for software and hardware dedicated to the provision, transmission and access of interactive services and their combination with traditional television content.

Various telecommunication firms, such as France Telecom, Telecom Italia, Telefónica in Spain, BT and AT&T, as well as computer companies, especially Microsoft, are currently participating in digital television initiatives.

In most European countries digital television is at the centre of debates, battles and initiatives which are already at an advanced stage. In fact, it is predicted that, in 1998, the number of subscribers will approach 2 million units. The countries that are currently experiencing the greatest growth are France and Spain, while in Germany and the UK there are a series of legal and commercial factors that are hindering progress. In Italy current initiatives do not seem to have advanced past the initial stage, despite the fact that some projects are being discussed which could lead to significant development in the sector.

In our opinion, an important point is how digital television is presented in Europe, a presentation which varies considerably from country to country regarding the times and modes of development, partnership terms for the initiatives and also the competition. There are three
elements that are typical of this current phase:

Digital television development conditions do not conform to one single model but are tied to each country’s traditions and cultural, social and legal characteristics.

There is, however, a new broadcasting phase that is opening up new opportunities and is generating a lot of expectation, although still with many uncertainties as to time and growth modes. In effect, it is a range of pay services that have a strong television nature (the attraction of the new services is still not greatly recognized) in families used to having a wide range of television content on offer for free (or at least perceived as such).

The highly varied competition must be dealt with (many free television channels, pay channels, network services, the variety of possible leisure time activities etc.). This depends, above all, on the availability of the rights of the two television genres which are the most scarce and therefore the most expensive; recently released and successful movies, concentrated in the hands of the Hollywood majors, as well as a narrow range of sporting events, concentrated especially on the most popular sports internationally and also on certain international specialized markets.

This is probably the reason why, despite clear innovative potential, digital television in Europe has not resulted in the renovation of analogue broadcasting to date, but has been an extension of pay television, born and raised with analogue transmissions. It is also important to note that, to date, those companies which are capable of carrying out new functions, with digital television know-how and, in particular, companies in the fields of computing and telecommunications, do not seem to have invested the necessary efforts to take advantage of these new opportunities.

Perhaps they are waiting for a more propitious time, when the rate of digital television penetration reaches the necessary figure to guarantee economic stability, before broadening the range of services they provide: services which, ultimately, will have the greatest influence in domestic households.

3. Web TV and push media

The development of digital television opens the doors to convergence between television, telecommunications and computing. This, to a certain extent, overcomes the limits that characterize each one in the communications sector: TV has great communication potential but is unidirectional; the computer has a great capacity for the automatic creation of data but is too expensive as a means of domestic network communication; and telecommunications have a great capacity for interactive communication but a low capacity of transmission (e.g. moving images).

As we have already explained, digital television to date has been exploited in order to multiply television channels, but recently two innovations have occurred which have significantly enriched the range of services on offer. These innovations are web television and push technology. The first provides access to the Internet without computer, thanks to an integrated domestic television set adapted for the purpose, a fact that potentially affects all families. The second transforms netsurfing, typical of the Internet, and netcasting (the search for information), typical of television. Both are in the development stage in most of North America and are about to be launched onto various European markets.
Web television offers the use of Internet via the television, thanks to a keyboard which appears on the screen and which can be manipulated via the remote control in order to surf the World Wide Web and to use electronic mail.

The potential of web television for television programmes is illustrated by the leading public television channel in the US, Public Broadcasting Service. Its president has claimed that it offers: "the opportunity to provide, in cyberspace, the diffusion of extensive television programming via ether, completely integrated into the Public Broadcasting Service Website, aimed at a new generation of Internet users. WebTV allows us to enhance the experience of the PBS viewers with information and educational entertainment provided by the PBS ONLINE service. Parents and children will be able to see their favourite PBS television programmes and will be able to quickly access the PBS website to explore, via their television set, the interactive educational services associated with the TV programmes."

The launch of WebTV services has resulted in enthusiasm, but also in the observation that there is a certain degree of incompatibility between television used to receive information, which uses a minimum amount of effort, and television used to look for information, which requires a greater effort. The former has a social nature and is designed to share what is happening on the screen, whilst the latter is much more individual in nature: "surfing the web is not a collective activity, but an individual activity".

If this difficult marriage between the two functions makes the relationship between broadcasting and websurfing slower and more complex, then the launch of push technology represents the way to overcome this.

Push technology is really about a family of services, called pushmedia to indicate their similarities with the way information is directed in traditional media. Search software individualizes the information, predefined for the user, which is contained on various Internet sites, in on-line newspapers, magazines, etc., as well as, in the near future, on television and radio channels. The selection is made according to the interests, tastes, wishes and various other characteristics defined by the user and is subsequently sent to the domestic terminal (computer or TV). Whereas this service pushes the site information towards the user, with Internet it is the user who pulls the required information from the sites. Pushmedia mean that the user no longer needs to search, choose and interact, although they do represent an open channel which delivers information in a personalized way.

4. Programming strategies in a multi-channel environment

Recent advances in audio-visual technology have created an ongoing, almost limitless increase in the number of channels available. This expansion, both in the longer standing US situation and the more recent European experience, has not been accompanied by a proportional diversification in the type of programmes provided.

An analysis of the programmes on general interest channels clearly indicates a very high generic concentration of programme content on both sides of the Atlantic.
According to data from Euromonitor and USAmonitor, two thirds of all programming falls into just two categories - Fiction and News - with more of the former on European programming grids and more of the latter in the US. The American statistic for news programmes is even higher if we include the Info-show (Infotainment) which accounts for a revealing 17% of broadcast time - over double the European figure.

As far as children’s television is concerned, the proportions are reversed. There are twice as many programmes in European grids than in American ones, where they only account for 5%. The only other category of significance in the programming strategies of the general interest channels is Sport - accounting for approximately 10% on both continents. The other categories only score residual values in the programming grids and are more significant for their reflection of the channel’s editorial image than for the overall nature of its programming.

Paradoxically, the growth in channels has been based on the same formats as the original channels and it is therefore impossible to speak of programme diversification. Most of the new channels continue to provide the same, well-tried programme categories as the general interest channels, namely News, Fiction, Sport or Children’s television. The only specialization with a fairly high level of penetration that breaks this logic is the music channel, a category with very low quantitative rate of occurrence in the general interest grids.

This lack of generic diversity highlights the central role now played by Sport in the audio-visual sector. In addition to sport’s importance for general interest channels and the penetration rates achieved by the specialist sports channels, this category also boasts a presence across the board in television. Sport is notable for its use in the channel programming strategy of the mass market cable channels such as TNT, who devote over 15% of their broadcast time, TBS with nearly 10% or USA with around 8%.

Sport also forms a strategic part of the programming provided by the premium channels and has been the launch pad for the digital platforms in Europe. What’s more, the Pay per View options offer little that is attractive to the viewer apart from Films and Sports.

5. Some reasons for sport’s central role

This voracious appetite for sport on television can be justified in a variety of ways and has a variety of consequences. The sheer growth in the number of channels requires such a number of broadcasting hours that the audio-visual production industry has seen its capacity clearly outstripped by demand. Furthermore, the number of channels has also led to audience effects such as fragmentation and segmentation. The former has hit one of the main features of general interest television, namely its ability to bring together large, heterogeneous groups of audiences that can be addressed simultaneously. Segmentation, on the other hand, has opened the door to more homogeneous audiences for each broadcast or channel.

The very characteristics of mass market sports - their capacity to move people and their cohesive value - have meant that television has been only too eager to fight for the rights to show sport as the perfect antidote to this audience fragmentation caused by the multi-channel competition.
These characteristics are even more intense in minority sports, lending themselves perfectly to a notable segmentation. This explains the presence of so many specialized programmes on subscription channels, the number of specialized channels and also the productiveness of sport in the Pay Per View options.

Another key feature of sport - both mass and specialized - is its international nature. The development of TV technology has resulted in two seemingly contradictory trends - globalization and localization. Sport programmes provide an ideal way to cover both environments. In Europe, for example, any attempts to launch global channels have been relatively unsuccessful, the only exception being a sports channel, Eurosport, the most popular cross-border channel in Europe. On the other hand, there are examples of the adaptability of Sports programming such as Fox Sports in the USA, aimed at local markets or the success of certain local independent channels in places with strong University League teams.

In this environment of accelerated demand, we can witness two strong trends in terms of sport on television. Firstly, an increasingly bitter struggle for television rights for major sporting events at international or world-wide levels; and secondly, the growing introduction of minor sports on television line-ups, especially those with a long tradition which were never previously shown on television. Finally, there is also a growing tendency to generate special televised sports events with sporting or pseudo-sporting activities newly invented for this medium. Such is the case in new programmes featuring Beach Volleyball, Beach Football or para-sports like X-treme, acrobatics on roller-skates or skateboards, bike trials or ski exhibitions, snowboarding, or rallies with an enormous variety of vehicles.

These new modes, although of little significance compared to more established sports, do indicate the mutual influence between sports and television. They should not be underrated in terms of their importance when, for example, we consider that boxing or wrestling often head the rankings in pay-per-view programmes, or that they form part of the strategic weaponry of some of the major cable suppliers in the USA.

Naturally, this craving for sport on television takes different programming forms. The scenario is dominated by live or recorded transmissions of sporting events, but specialized sports news programmes or more general sports news are also frequent, not to mention the slots on general TV news, where they are often the only category to have their own separate section.

6. A specialized sector for the audio-visual industry

It seems obvious nowadays to speak of the crucial role of Sport for television, but it is also evident that sport is becoming adapted to a television age, not just in the way major events are organized, but also in the scheduling or even in the rules. Televised sport now clearly goes beyond a mere sporting event - it has become a show, a type of entertainment, with its stars and its script, always predictable (rules of the game) but at the same time with a wide margin for improvisation. It may be a one-off event, but normally it is part of a series (a league, championship or tournament). Each episode follows a classic narrative structure - with a problem presented and then a result - and the group of episodes follows all the same rules as a typical discursive series.
Series also encourage audience loyalty - a highly valued feature in a multi-channel world with its increasingly fragmented audiences - and the application of the rules of show business lead to a sports star system just like in Cinema or Television. This star system creates an economy of scale in sports programming which feeds on broadcast events, with high attraction and low production costs, as well as the possibility of making documentaries and programmes focused on events behind the scenes at sporting occasions.

At first, these narrative works of sports meant savings in production costs, in scenery production and scripts, reduced technical production difficulties and lower acting fees. But the progressive televising of sports and their consequent strategic central role have made the product much more costly at levels which even lead to questions about their future viability.

7. No longer profitable?

The cost of television rights for sporting events has increased relentlessly, in spectacular leaps and bounds. The figures are simply astonishing - in the USA, an American Football match cost over three million dollars last season, while in the UK, this year’s league matches are costing 4 million. All over Europe the price hikes have reached spectacular levels.

Given this situation, the possibilities of direct returns on investment must be heavily in doubt and the channels who acquire the television rights must depend on indirect returns for their channel, such as the knock-on effects in audience capture. A straight income against cost calculation would leave them with heavy losses. At the moment, those channels which bid successfully for the television rights for major sporting events do so with the additional idea of not losing out to their competitors in the never-ending struggle for ratings.

Television channels have had to confront this massive increase in costs by following two main strategies - sharing television rights and launching new sports onto the television repertoire. Those general terrestrial channels who already owned television rights decided to share them, at first with channels which were not direct competitors such as subscription or pay-per-view, but later even with competing general interest channels for less popular events. These measures lead to the expansion in weekly opportunities to see League matches, which in turn reduces concentration on a particular channel, thereby reducing pulling power, which formed the basis for owning the rights to major events in the first place. Such a situation raises serious doubts about the profitability of this type of operation.

The following statistics, which may be a little premature, are indicative of this type of problem. The rights to the NFL are now shared between various channels in the USA. However, three weeks after the start of the season only Fox has managed to increase audience share in these sporting broadcasts.

These misgivings about the profitability of major events have created a burgeoning number of sport specialities which television is starting to take more seriously, creating a trend which is bound to become more consolidated in the future.
The reactivating of Sport as a grand mass television spectacle depends on many factors, especially linked to the development of new technology. For instance, the generalization of digital TV, not just satellite or cable, but also in terrestrial channels, leads us to believe that Sport will be a natural hunting ground for HDTV broadcasts. Furthermore, the combination of large sized digital receptors, wide screens and 16:9 viewing, will reinforce the excitement and spectacular nature of sports events, especially in team games.

Another key opportunity to stimulate interest in sports programming lies in the use of interactivity. Up-to-the-minute complementary information can be supplied via data transmission, or the chance to improve the visual image can produce excellent results in a user-friendly way. A new agreement signed between the largest American cable operator, TCI, and ACTV will permit the transmission of interactive sports programmes during the current season. This system allows the viewer to become their own TV director, mixing the images shown with alternatives from other cameras at unusual angles, or focused on one particular player, or show replays whenever they want. This system, which has a myriad of other possibilities, has already been amply tried out since the early nineties in Quebec, where Ice Hockey matches have been one of the most popular programmes selected by subscription viewers.

Both this system and others which may follow in more sophisticated networks will eventually allow for personalized viewing, more adequately adaptable to a viewer's needs than the existing pay-per-view system and opening up new chances for payback on the costs of televising major events.

The particular similarities between sports and narrative, as mentioned above, also create a favourable situation for the creation of a specialized sports sector within the audio-visual industry, such as the one that already exists for fiction. In this field it is worth mentioning the setting up of specific film studios belonging to the Sports leagues themselves who will supply productions to the channels, as well as the creation of specialized channels run and owned by specific sports Clubs. This phenomenon is also visible in the giant steps being taken on certain Club or Sports Federation web pages, moving from a corporate communication function to a wider informational role.

In summary, the rewriting of the relationship between television and sport is going through dynamic changes. These changes are drastically affecting ways of financing, profitability, forms of viewing and also the centrality of sport in programming strategies. This is a direct result of a situation where sports production has become an audio-visual production sector in its own right - a sector that is easily adaptable to the new forms of broadcasting.
The Olympic Movement and the Information Society
New Internet Challenges and Opportunities¹

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1. The internet. An appraisal of the current situation and future prospects

1.1. Analysis of the difficulties posed by Internet implantation on a world-wide scale

An analysis of Internet implantation on a world-wide scale - an indispensable approach when referring to phenomena such as the Olympic Games which are defined by their “universal” scope - must deal with numerous statistical and theoretical difficulties:

First of all, it must deal with the huge statistical differences and shortcomings that exist between different countries and, subsequently, the risk of extrapolating data and experiences from the world’s richest and most technologically developed countries to other countries with limited technological development, as happened in the past with mass communication research for television.

Secondly, it must deal with the diversity and heterogeneity of the phenomena involved in the development of the Internet, from technologies (information technologies and telecommunications) to the cultural and social conditions involved in the production and use of information.

Thirdly, the difficulties involved in identifying and isolating the elements of the analysis should be mentioned, even the most quantifiable ones. These are mainly: the number and percentage of users connected to the Internet by country, the specific uses of the Internet by its users, the total number of Web site and Web page hosts (hard to find because of the branching structure of the Web and the complexity of its domains).

¹ The basic research for this paper was done with assistance from the DGICYT (Spanish Ministry of Education and Culture) and the International Chair in Olympism. IOC -UAB. I would like to thank Berta Cerezuela for her documentary support and Joan López Graupera (LOTUS, Spain) for his technological advice. Paper translated from the original by Steven Norris.
Fourthly, and immersed in difficulties that have yet to be overcome, we should mention the constant, extremely fast changes in statistical information, which are continually rendered obsolete due to the phenomenon's rapid growth.

However, these difficulties should not stop us from making an initial qualitative appraisal of the phenomenon, especially if what we are proposing is the design of future scenarios and strategies to promote the social uses of the Internet and an estimate of its likely impact on the Olympic Movement and contemporary sport.

1.2. The first dilemma: Mass media or individual, selective communication

The first dilemma posed by the analysis of Internet implantation is this: are we dealing with new mass media or rather an individual, selective medium?

The solution to this dilemma can be nothing but contradictory: both at the same time, depending on social contexts and different historic stages. What is selective or minority today may be massive in the very same place tomorrow. What is already massive today for some social groups may also be massive for other groups tomorrow, which are still unaware of or take a sceptical approach to this new medium. Furthermore, in some countries (like South Africa, Taiwan or Brazil) the Internet is, at one and the same time, an instrument of enormous importance for certain social sectors (universities, the armed forces, the administration, the tourist industry, etc.) and a totally inaccessible medium for the majority of social sectors.

1.3. The importance (and inequalities) of Internet access levels

In the United States for example, the country with the highest rate of Internet penetration, access to the Internet already reaches between 25% and 30% of the adult population according to various sources. It therefore constitutes an important market for many commercial initiatives and communications applications.

In Europe, Internet penetration is (still) much lower than in the United States, though it is now very significant, especially if compared with the world's least technologically developed countries. Penetration reaches 20% in Finland, between 7% and 9% in Germany and Great Britain, and is somewhat lower in countries like France (6-7%) and Spain (5.4%).

The Internet penetration rate in societies as technologically developed as Japan is similar to the European average (6%), experiencing annual growth rates of up to 80%. In Japan for example, the estimated number of Internet users in 1997 was 4 million, whereas in 1998 the figure had already gone up to 12 million users. (See Table 1)

Therefore, in some countries, although it is not yet possible to speak of mass audiences in the same sense as when referring to television, it is indeed possible to speak of "large" audiences, with communications functions and, above all, advertising functions that are inherent to mass media.

In other regions of the world (Africa, Latin America, Asia), the Internet penetration rates need to be estimated in a very different way. The per capita penetration rates in these countries are effectively
very low, but that in no way means that social penetration of the Internet is not significant in other areas of information management (universities, agencies, institutions).

For example, how should we interpret the data about the existence of 5,000 Internet users in Kenya, 4,500 users in Ghana, 2,500 in Senegal and 1,000 in Nigeria? Is there any sense in making linear comparisons between these data and Internet's implantation in California?

According to several different sources, the number of Internet users in Latin America was 800,000 in 1995. This figure had multiplied reaching 7,000,000 in 1997 (8,500,000 if we include Brazil), and it is estimated that the figure will reach 34,000,000 by the year 2000, meaning that between 1995 and 1997 there was an annual growth of 800%, almost twice the Internet's general global growth.

Limitations and inequalities do not stem from the Internet, but from today's world's major technological and economic inequalities. Africa, for example, with a population that accounts for approximately 13% of the world population, only has 0.1% of the world's computers according to ITU sources, with an approximate total of 1.5 million PCs (50% of which are in South Africa). Furthermore, it only has 1.7 phone lines per 100 inhabitants, whereas the rate in Europe is around 32%.

The statistical data available are therefore more than enough to highlight the nature and scope of Internet implantation inequalities. A few countries in the world (the United States, Canada, Japan and Western Europe) account for 90% of the Internet's world-wide use. (See Tables 1 and 2).

Inequalities in information content and production

The inequalities do not solely stem from the equipment and Internet access opportunities. Inequalities also stem from the information, content availability and languages used on the Web.

In 1997 for example, the United States (70%) and Europe (23%) had almost 95% of the global total of host computers connected to the Internet. The number of domains (Web site and Web page identifiers) existing in countries like the United States (1,076,583), Japan (1,168,956) and Western Europe (See Table 2) is astronomic when compared to the number of domains existing in countries with huge populations and limited economic and technological development like China (16,322) or India (7,175). These figures are even more diverse if we bear in mind that the generic domains shown in Table 2 mostly belong to the same developed countries.

There isn't any data available about the percentage of written information in English in comparison to the whole on the Internet. We could estimate, however, that the percentage at the moment must be around 60% to 80% of the Web's content.

Information gathered by Euro-Marketing (See Table 3) shows that English speakers, who represent 8.3% of the world population, account for 58% of Internet users. The rest of the world population, 91.7%, account for only 42%.

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2 Juan Carlos Pérez, "Latin Americans flocking to the Internet", Internet News Story, 1998, Computerworld, Inc.
1.4. A lot of surfers though still very few people

According to sources\(^3\), the number of e-mail boxes in the world in 1997 was 146,700,000. In March 1998, the number of e-mail boxes was put at 205,100,000, with a growth rate of around 40%.

These figures confirm a very important piece of information: there are a lot of Internet users from the point of view of market and business expectations, though there are very few from the point of view of mass access to these technologies by the world’s population.

Such a rapid growth in the number of Internet users in developed countries and its subsequent commercial and advertising impact has logically aroused the interest of dozens of market research companies. These companies are fighting to gain a position in the Internet similar to the one that the audience certification authority Nielsen enjoys for television\(^4\).

Some Internet suppliers, taking advantage of this medium’s interactive facilities, have created research programmes about the evolution of Internet use. One of these surveys, probably one of the most important ones in the world about Internet users, is the one being carried out by Georgia Tech Research Corporation, University of Georgia, Atlanta. This survey, in its seventh edition in May 1998, analysed 87,000 replies gathered from 19,970 users. Most of the replies came from users in the United States (84.19%), Europe (6.67%) and Canada (4.63%), which does not allow a direct extrapolation of the data to world-wide use of the Internet to be made, though it does throw some light on the evolution that the most technologically developed countries are experiencing.

Of the many noteworthy data gathered from these analyses, we consider it worthwhile pointing out those referring to the situation of balance between professional and domestic use of the Internet, because this distinction marks the dual professional and recreational function of this new medium.

In Spain for example, less than 50% of users (46%) use the Internet from home (See Table 4) and only some have reduced the amount of television viewing time as a result of the increased amount of time they are connected to the Internet (See Table 5).

1.5. Very rapid growth

All these phenomena are now happening extremely fast.

It could be said that all societies throughout history have been “information societies”. We could also assert that “information/communication” has always been the core of those societies’ organization. However, the changes in this important sector have never occurred in any period or society at such a fast rate as the one we have been experiencing over the last few decades.

\(^3\) Data supplied by EMMS, Quarterly Emailbox Census, 1998.

\(^4\) Concerning the complexity of this type of study, see: Thomas P. Novak and Donna L. Hoffman (Project 2000), New Metrics for New Media: Toward the Development of Web Measurement Standards, (www2000.ogsm.vanderbilt.edu), 1996, Vanderbilt University. In September of the same year the first ever iAudience Measurement Summit was organised by the Internet Advertising Bureau (IAB) in order to draft a final document about audience measurement on the Internet.
In a recent analysis by Mac Luhan (from the Gutemburg Galaxy to the Marconi Galaxy), the changes in the information society - or in the “Informational Society” as preferred by Manuel Castells - are taking place faster than ever before.

Some analysts\(^5\) have stated that between 1995 and 1998, the number of Web sites that can be accessed on the Internet has doubled every 53 days and that the number of people using the Internet doubles every year. These are approximate figures, but they serve to demonstrate perfectly well the degree of acceleration that the Internet has experienced so far and will experience over the coming years.

1.6. New, different informational functions on the Internet

Having passed the first threshold concerning the use of these technologies\(^6\), with Internet use approaching 10% of the population in most developed countries, the motors of their development are no longer the following topics:
- Military
- Education and science

They have been replaced by five other major information sectors\(^7\):
- Commercial exchange (finance, shopping and advertising)
- Daily management of personal information (e-mail, agenda and contacts)
- Business information management (Intranet/Internet)
- Institutional promotion (projects, ideological groups, governments, NGOs, etc.)
- “Journalistic” information
- Entertainment (games, sex, travel, chats, fiction, news, sport, etc.)

According to various research companies, advertising investment in the Internet in 1997 was between $130 million and $301 million\(^8\). Some estimates (Jupiter Comms) assert that this investment will rise to $7,000 million by the year 2002.

The coming years will be an explosive time for businesses on the Internet. According to Forrester Research, this increase may reach enormous proportions, as impressive growth of businesses on the Internet is expected, going up from $1,200 million in 1998 to a forecast $64,400 million in the year 2001. According to a survey done by British Telecom\(^9\), 40% of shopping and financial transaction will be done via the Internet within the next five years.


\(^6\) For an interesting and detailed history of the Internet, see: Barry M. Leiner et al., A Brief History of the Internet, Internet Society (ISOC), (http://www.isoc.org/isoc).

\(^7\) For example, the Web site Quokka created for the International Olympic Committee includes the following representative questionnaire:
- “For which activities do you primarily use the Internet?: Entertainment, Research, Shopping/Product information, Work/Business, Communication with others, Chatrooms, Education.


The individual and institutional uses of information are already multiplying as users, many of whom have experience of the Internet through their work, understand the use of on-line information and the need for a gradual replacement of the old and more and more costly forms of information and information management (mail, travel, locating people and institutions, weather, training, ticket reservations, shopping, etc.) by these new forms of communication.

Business administration can no longer do without the large Intranet/Internet information packages. This is now a major field of action for software multinationals.

Institutional promotion on the Internet is going through its initial stages in which thousands of institutions, the most advanced and sensitive to this area, have already created their own Web sites. However, experience shows that most of these institutions (cultural foundations, governments, churches, city councils, universities, museum, etc.) have restricted themselves to offering promotional information and messages about their own institutions without changing their communications practices or strategies, and even less so their objectives or organizational forms. Things have to change radically in the future. For example, the “Dearing” report about the future of universities in the United Kingdom\(^\text{10}\) recommends not only a radical change in the current forms of knowledge production and dissemination, but also the application of new information technologies to new forms of organization and interactivity between students and lecturers\(^\text{11}\).

Finally, there are two information areas that are rapidly growing on the Internet which display numerous similarities to the traditional mass media. These areas are “journalistic information” and “entertainment”.

These areas have developed very quickly on the Internet due to the involvement of big media communications industries, who have taken advantage of its exceptional cultural and informational production capabilities. The first of such experiences was for newspapers, which initially restricted themselves to offering their dailies on line. Then the news agencies moved in, understanding that the Internet represented the end of the separation of traditional functions between mass media and information agencies. Soon after, in 1996-1997, radio stations began to offer information about their programming and live programmes via the Internet as a result of the advent of the first audio reproduction software.

1997-1998 were the years when the presence of major international broadcasters on the Internet took off. But this presence is worthy of a special section: it is the beginning of the Webcasting era.

The initial stages of the Webcasting era.

As from 1997, with the popularization of video broadcasting software on the Internet with programmes such as RealPlayer (stream video) and the spread of new, more powerful modems (28.8Kbps and 56.6Kbps), the Webcasting era began, with more and more active involvement by the broadcasters on the Internet. At the end of 1998, we can assert that we are in the initial stages

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\(^{10}\) Ron Dearing, Higher Education in the Learning Society, (http://www.leeds.ac.uk/educol/ncihe/)

of the Webcasting era, though we already have enough experience to appreciate the possibilities of its future development.

From the very beginning, it has been clear to see that Webcasting does not consist and will not consist simply of a television broadcast via the Internet. Instead, it will involve the creation of new media, or rather new multimedia, that can include video, stills, data, text, hypertext, dialogue boxes, statistics, interactive information selection, etc.

Some major sites of the world’s largest broadcasters CBS (http://www.cbs.com/), CNN (http://www.cnn.com), NBC (http://www.nbc.com/), RAI (http://www.rai.it), BBC (http://www.bbc.co.uk) are already at the forefront of this experience.

On no account does such convergence mean that the Internet will finally turn into a diffuser of conventional communications media. On the contrary, what such convergence now highlights is the need to create specific informational products purpose-designed for the Internet. The possibility of source sharing by the Internet and other media does not do away with the need to create specific languages for the Internet.

In this scenario, as we shall see in greater depth in our analysis of sport and the Olympic Games, broadcasters no longer look on the Internet as a new channel for broadcasting their programmes. They have begun to discover a new medium that will allow them to capitalize on and reinforce their information sources and communications production capacity.

1.7. Obstacles in the way of Internet use

This new scenario should also allow institutions like the International Olympic Committee to discover that they too have a role to play; a leading role when it comes to information dissemination. Their control over information production and sources puts them just a step away - a digital step - from becoming communications media, too.

Among those in charge of administering our institutions (universities, municipalities, Olympic Committees, sports federation, businesses, public authorities, professional bodies, etc.), we still find that there are a lot of people who are sceptical about or reluctant to consider the Internet as an indispensable instrument for the administration of their institutions and for daily communications. Alongside these people, we also find that there are numerous “enthusiasts” who ignore all the Internet’s real communications difficulties because they are selling services or blinded by the technological novelties in this sector.

Such reticence and optimism (a new version of the “Apocalyptic” and “Integrated” alternative?) must be overcome by a critical, rigorous analysis of the pros and cons of the new ways of living and producing in the information society.

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12 In the United States, a company (http://www.broadcast.com/) has been created to “put” radio and television stations on the Internet. This company claims to broadcast over 300 radio stations and the first groups of television channels. For Europe, see EUROTVM (http://www.eurotv.com/).

In this analysis, here an introductory one, about the pros and cons of Internet implantation, I suggest dividing the obstacles into four different categories:

1.7.1. Technology access difficulties
First of all, I would reiterate the enormous inequalities of access to information technologies on a world-wide scale. Turning a blind eye to such inequalities is like falsifying the Internet's real global panorama. Worse still, it is like shutting the doors on the potential positive actions of applying these technologies to the needs of technologically less developed countries.

Examples?

How can we justify the use of more sophisticated technologies when it comes to designing the Web sites of international organizations which must target countries with serious technological shortcomings and imbalances, incapable of upgrading their computer software and hardware at the same rate as the world's richest markets? How can we explain the non existence of development programmes to help our less fortunate partners use these technologies?

These approach errors only have one explanation: some institutions think about the Internet and design their Web sites by solely and exclusively taking into account the most technologically advanced users. These institutions do not think in terms of the “information society”, but in terms of the “technological and competitive society” or the “bit society”.

The use of technologies should not be a patrimonial objective, or worse still, a colonizing objective in the hands of great powers. Instead it should be an objective of global, sustainable and solidary development. This is the first obstacle, the first challenge, of the informational era.

1.7.2. Cultural, social and communicative difficulties
Before referring to the technological obstacles it is essential to refer to the cultural, social or communicative obstacles that restrict today's Internet diffusion.

According to the survey by the College of Computing at Georgia Institute of Technology, the principal obstacles that Internet users come across today refer to the system's shortcomings (speeds and breaks), as well as logical difficulties when looking for information and communication design deficiencies of the Internet's Web sites. (See Table 6)

Despite the Internet's vast development over the last few years and the existence of hundreds of millions of pages on it, designers are still looking for a new multimedia language which is better suited to the technical conditions of the medium and the demands of the human eye which is still not used to this new experience of comprehension.

Jakob Nielsen has disseminated a suggestive catalogue with the most common mistakes made in the construction and design of Web sites (http://www.useit.com/alertbox/9605.html). A very obvious one is the proliferation of logical errors in the construction of pages, such as gratuitous use of the latest technologies, too many animated images and active texts, the existence of excessively long and complicated addresses (domains) in the Internet, links that do not work, or badly laid out or out of date information.
Note that these obstacles basically involve difficulties in finding the right language capable of adequately combining the technological conditions of the medium, the amount of information available and the user's comprehension capacity. The best design for an illustrated magazine or for a CD-ROM can be the worst design for a Web page.

But the obstacles are not just the language, design or logical construction of Internet Web pages. In my opinion, the biggest obstacles refer to three types of problem:

- Poverty and limitations of available contents
- Access (and financial) obstacles to the available contents
- The institutions' inability to adapt to the new communication conditions in the informational society

Content limitations

First of all, we shall deal with the major limitations with regard to available contents. In fact, this is nothing new in the history of information. The introduction of technologies has never directly generated any contents. Instead, they have transmitted already existing contents. Rather than changing contents, what now changes is the way these contents are accessed. Thanks to the Internet, a lot (or rather a few) people can gain access to contents that up to now have been reserved for a minority. Technological transformation has more of an indirect influence on the contents by generating social attitudes, opening doors to new cultural behaviour and practices, breaking down customs and barriers and opening up new fields of interest. However, what it does most is this: it opens up new ways of gaining access to information.

In the meantime, the Internet is full of Web sites that aren't really “Web sites” at all.

Elsewhere I have defended the importance of the “prior communications needs” of people or institutions in order subsequently to assess the interest that Internet use holds for them. The greater the demand (or need) for information, the greater the interest in using the Internet. Informational richness must not only be sought on the Internet, but above all in the information use practices of individuals and institutions. A different problem is knowing if, finally, the Internet is capable of providing us with the information we need when we need it. Under no circumstances should the amount of information available be confused with the information required.

There is nothing further from reality than the so very widespread advertising idea that “all information is available on the Internet”. According to this optimistic approach, all you have to do is browse to find the information required. Informational activity, interactivity and hyperactivity do not equate to information quality or usefulness. A lot of necessary information is still not available on the Internet, and some of it is out of reach due to connection or access charges.

It is absurd to suggest that Internet searching and browsing will forcibly provide users with the right information. This is the great fallacy of the “information society”: the confusion between technological access opportunity and finding the necessary information.

Importance of content production

This fallacy originates from overlooking a basic aspect of information: its production. There isn't any information, and even less so about complex topics, without prior production and research.
In this sense it is more accurate to refer to our society as the “knowledge society” rather than the “information society”. The information society is the result of transmitting some pieces of knowledge that have been “produced” beforehand with specific objectives and interests in mind.

**Access barriers**

Other major obstacles arising from the growing “password” practices or conditions to gain access to available information must be added to the obstacles stemming from charges and social interests in information production. It should be borne in mind that in the current phase of Internet introduction, free access to information is, to a large extent, the result of promotional strategies that will turn into forms of prepayment access in subsequent stages, once the corresponding information offer has been consolidated.

Access will still be free in those cases where information production costs can be offset by advertising or by the added market value that each Web site can incorporate. For example, it is interesting to notice how some sources set a single access condition to their information by accrediting user identity, with the aim of taking commercial advantage of the data at a later stage.

But in the years to come, we will undoubtedly see access barriers to the available information multiply, with prepayment systems being put in place. This set of problems gives rise to a new scenario for the “public information service”, whose validity appeared to have run out in the process of world-wide deregulation of broadcasting and telecommunications. However, it also gives rise to a new area of responsibility for large institutions and non-governmental organizations.

1.7.3. Technological difficulties

Thirdly, and finally, we should mention the technological obstacles and consider at least two of their main aspects: software and hardware. The prospects in this area are not good. First of all because the prospects must put into each specific society’s context and, secondly because in fact it is not easy, as we can see from the case of introducing video on computers, to establish a detailed schedule of progress in communications innovation on a world-wide scale. However, we do know what the direction is: digital communications connected by a series of large communications networks that are getting faster and faster, with information packages that are more and more compressed and transportable, which should allow on-line communication to take place at the same speed as today’s CD ROMs, for example.

Besides the precariousness of viewing animated images (video), which we shall discuss later, the technological obstacles of the Internet can be condensed into two major problem areas:
- Delays and access times
- Risk of communications breaks

Users still mostly complain about the constant communications breaks (60%), and more so about the delays in gaining access to the information (62.82%) (See Table 6).

According to Jakob Nielsen, “The rules of traditional human values show 10 seconds to be the maximum response time before users lose interest. However, it would be acceptable to raise this limit to 15 seconds to get hold of a few pages”, and, for the moment, this waiting time forms part of our daily Internet experience.
But all these obstacles seem to be accessible to technology. While I was writing the first draft of this paper (August 1998), a new MacIntosh terminal was internationally presented, the iMac, already technologically designed as a PC for the Internet, without a disk drive, yet equipped with an internal 56Kbps modem, the one best suited to video decoding on the computer. We can conclude, therefore, that the technological obstacles will not be the most difficult to overcome in the course of the Internet's social implantation.

1.8. The important function of the new “mediators” on the Internet

The Internet era is giving rise to the creation of a “large digital world memory” or “large global documentation centre” accessible on line and made up by hundreds of pages, data and digital images. This “world memory” will grow at a geometric rate as a result of one of the basic characteristics of modern communications: digitalization and the subsequent possibilities of automatic information storage and recovery.

What’s more, the task of large global documentation centres will involve progressive “digitalization” of their old stock (books, magazines, documents, films, images, etc.), whose access has up to now been restricted to the world’s best libraries, to put them at our disposal or, depending on the case, to sell them to us via the Internet.

This opportunity is an important prospect for an Olympic Museum like the one that is welcoming us today.

The “multiplication” of documents available on the Internet in recent years is truly spectacular. The 29,670,000 hosts (computers supplying information for the Internet) in operation in January 1998 had already risen to 36,739,000 in August of the same year. It is estimated that by the year 2000, the Internet will be able to connect us to 100,000,000 hosts. If we look for topics as popular as iSport or iOlympics on the Internet, we get search results with lists of hundreds of thousands of references (see Table 7).

It cannot and should not surprise us, therefore, that after the initial years of the Internet’s existence users are beginning to feel a sensation of fatigue in terms of too many “links” and pieces of information available. In all, they are missing new ways of mediation that guarantee quality and certify the origin of the information.

The growth of information sources and the users’ demands for guarantees have rendered the resources of the traditional “search engines” more and more obsolete. These used to locate html pages on the Internet in groups of 10. This search system left an enormous margin of initiative up to the users, curiously called “surfers”, and also caused them to waste huge amounts of time browsing and sifting through hundreds of Web sites.

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14 The new iMac 15i monitor (CM 284) incorporates a 56Kbps modem and does not have a disk drive. It places its bets on the new potential to access information and software directly via the Web. iMac has complete pre-installed software for Internet browsing (“making this the best Internet Mac ever”). It costs $1299.

But in 1998, these search engines (Altavista, Excite, Infoseek, Lycos, Magellan, Yahoo, etc.) introduced major improvements in their search logic, thus turning them into real mediators and information sifters.

“Search engines” now combine automatic search techniques with customized search requirements, and add their own networks and preferential sources to all of that. They do not just search, but offer predetermined sources and search paths.

Rather than “search engines” they are now information “mediators”.

Therefore, it seems that after a very short space of time (1994-1997), when individual users took the lead, now on the Internet there is a tendency towards information mediation. In some ways, the “media” in Internet communications are resurfacing.

The geometric progression towards the amount of information available on the Internet is somewhat “offset” by the development of several forms of mediation between the information sources and the users. Thus, new ways of organizing the Web are taking shape, where exponential information growth is controlled by the creation of large nodes - and true gatekeepers - of information.

Types of Internet mediators

The convergence of technology that characterizes the Internet does not allow rigid typological distinctions to be established for these new forms of mediation. However, by way of an introduction, I propose 7 types of mediation between information sources and Internet users:

1. **Universal search engines**, like those already mentioned, Altavista, Excite, Infoseek, Lycos, Magellan, Yahoo, which are adapting their services to the Internet’s new conditions and the users’ new demands by adopting new classifications and taxonomies, though they are still ways of selecting and hierarchically organizing the information.

2. **Local search engines**, unlike the large search engines, and without forsaking global browsing, new local search engines have appeared on the scene, aware of the users’ potential demands for information, which establish taxonomies that are better suited to such demand, supplementing the information with on-line discussions connected with local current affairs.

They started off as specialist search engines in different languages (not English), though now these experiences have spread to other information services. See, for example, the Catalan experience of “vilaweb” (http://vilaweb.com/), more of a “mediator” than a “search engine”, specializing in topics of interest to the Catalan countries (with a population of 10,000,000 inhabitants).

3. **Single topic information services** (weather, religion, pornography, education, sport, economy, etc.) supplied by a whole range of institutions. Some of them (fewer and fewer) are not for profit organizations whereas others take the approach of new businesses selling information or advertising.
4. Traditional **Mass Media** which adapt their information strategies to new Internet forms. This is the case for several newspapers, broadcasters or news agencies who no longer restrict themselves to providing their own product on line, but create a new one adapted to the Internet.

5. **New “multicasting” conglomerates**, resulting from the merger of formerly independent organizations: broadcasters, telecommunications, software suppliers, etc. such as the new service offered by MS NBC (broadcast, cable and Internet) with major implications for the future convergence of television and the Internet.

6. **New channels, “Internet kiosks” or “Webcasting”** (depending on the name given by Microsoft), specializing in segmenting the topics offered by customizing the information.

7. Finally, **new “multimedia software”** should be mentioned and emphasized. This goes far beyond the “technical” functions and has an increasingly greater impact on content selection. It too becomes a true mediator for locating information.

RealPlayer, for example, (software for listening to sound and viewing videos on the Internet) offers a direct link to the CBS Sport Line and Warner Bros, whereas Media Player (by Microsoft) offers a direct connection with NBC.

**Microsoft “Webcasting”: “software” or “mediator”?**

A basic feature of these new “mediators” is the automation and customization of the information selection processes. They also offer the possibility of integrating these mechanisms into basic browser software. In this context, the debate about the dangers of a new information monopoly arises, through the “pre-set” exclusives set up in the protocols of the software used.

An outstanding example of this trend is Microsoft’s new product which has been called “Webcasting”\(^\text{16}\), thus changing the meaning that up until now this term has had as a result of the convergence of the Internet (Web) and television (casting).

Microsoft’s “Webcasting”, which is described as “the automated delivery of personalized and up-to-date information” and based on a technology called “the Channel Definition Format (CDF)”, aims to solve the main problems information users and managers on the Internet.

It allows users to perform preferential information searches without having to restart the processes, by capturing updates of preferred sites off line and cutting costs. “Webcasting helps you spend less time looking for information. Distributing contents or information, directly updating the users. Webcasting helps users spend less time looking for information on the Internet and to enjoy viewing interesting, up-to-date information”.

The new software not only provides but also selects the information, in the same way as the new format of Microsoft’s Windows 98 does not restrict itself to “helping us” to write, manage and look for information, but also directs us towards information provided by its own sources.

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\(^{16}\) See: Webcasting White Paper, Microsoft Internet Explorer 4.0, September 1997.
The hundreds of thousands of individual stations, like new “speaker’s corners” of the digital era, can still be located on the Internet, but the major communications flows will flow in few directions, conditioned by the new forms of mediation.

1.9. Video on the Internet. The application’s current status and future prospects

Before referring more directly to the synergies between the Olympic Games and the Internet, I feel that it is necessary to introduce some ideas about the current status and future prospects of video use in Web sites. I consider that this could be a key issue for future relations between sport and the Internet, bearing in mind the extraordinary degree of importance given to images and television in particular when marketing sport and making it popular.

As we have already seen in the section given over to the evolution of Internet implantation obstacles, receiving video on our computer screens is no longer a dream. It is now a possibility within reach of anyone who has the computer resources that are more and more accessible.

As far as the software is concerned, a whole range of companies have begun to offer Internet video viewing. One of the most widely used programmes is RealPlayer and, more recently, Media Player by Microsoft has begun to compete directly with the former. Microsoft Windows Media Player is a universal multimedia player that can be used to receive sound, video and multimedia files in the most commonly used formats. Media Player is used to listen to and view live news updates or broadcasts of your favourite team, to see a Web site’s video again, to attend a concert or seminar or to see excerpts of a new film.

The major browsers (Netscape, Explorer) both include these programmes in their menu bars. Netscape, for example, offers its software in the following manner: “Can you get video through standard phone lines and modems? Give it a try. If you own a 28Kbps modem and a fast processor you can download this programme and check it out for yourself.”

The evolution of video presence on the Internet is also connected with the evolution of modems. In 1994, there were some 7.5 million computers with 14.4Kbps modems in the world. These modems formed part of the minimum requirements for Internet browsing.

Two years later, in 1996, it was estimated that an approximate total of 60 million users accessed the Internet at much higher speeds, with 28Kbps capacity modems. Toward the end of 1998, it is estimated that there will be 100 million users who will be able to gain access to images, sound and video at a speed of 56Kbps.

By the year 2000, we will probably have gone through a new frontier of connectivity, with ADSL signal compression and decompression formulas, which will provide speeds of access that today we consider as being ideal or to dream for.

17 For detailed information about all the companies offering software to view videos on the Internet, enter “Webcasting” in the Yahoo search engine.
Due to its undeniable commercial and scientific repercussions, research into video on the Internet is a priority objective of many large corporations' R&D departments. Technological evolution will have a powerful influence on that, not only as a result of better speeds for domestic modems, which are getting faster and faster (56Kbps and over), but above all as a result of the implantation of new signal packet compression and decompression technologies (carrying animated images), which will optimize the now poor quality of these images on our computers.

As a result of all the above, we can foresee the future of video on PCs. Access to television images on the Internet will be a consolidated fact commonly used by advanced users of the Internet in 10 years' time.

The major events planned for the year 2004, such as the Athens Olympics or Barcelona's Universal Forum of Cultures, will undoubtedly be able to use video broadcasting via the Internet in a generalized way.

2. Sport on the internet. A privileged future scenario

2.1. Sport on the Internet. A field of experimentation

To go further into the interpretation of this mediation process which affects all areas and contents of the Internet (tourism, education, information, culture, science, technology, etc.), I suggest that we now pay special attention to a specific field which is particularly attractive for experimentation on the Internet: sport.

All the previously mentioned "mediators", especially broadcasters, search engines and new channels on the Internet, have developed the best technology to create their programmes specializing in sports information, thus capitalizing on their sources of information and experimenting with multimedia resources which, in the future, may spread to other topics and sectors.

This isn't the place to reiterate the social and cultural importance of sport in contemporary society. The fact is that "sport", probably because of its popularity, has become one of the most important thematic areas on the Internet.

The "sport" category can invariably be found in the 12 or 15 basic categories of all search engines (See Table 8).

These thematic indicators are increasingly turning into true "specialist channels", thus giving rise to new specialist multimedia and, consequently, to new multimedia about sport and the Olympic Games.

See, for example, Infoseek's Sports Channel (http://sports.infoseek.com/Topic/Sports), where you can find several sections ranging from a selection of sports sites, chats, book buying, latest news and results to special dossiers dedicated to major events (e.g., World Cup France'98, or the Olympic Games Nagano'98). Another interesting example of "sports multimedia" on the Internet resulting from the re-use of information sources is the "World Sport" programme by the news agency Reuters (http://www.sportweb.com/).
But, we should particularly highlight the creation of new sports multimedia by major broadcasters.

This is the case for information available on the Internet about sport from large American consortiums like CNN / Sport Illustrated, MS/NBC, CBS, ESPN, or large European broadcasting corporations such as the BBC or RAI.

Any user visiting these Web sites will find really new “on-line multimedia” (in some ways hybrids of traditional media: magazines, radio, television, phone and video) whose form and content are still in the definition stage. However, in them we can find several very specific communications functions: entertainment, sales of goods, videos, photos, connections to other Web sites, texts, classifications, news headlines, etc., and a special taxonomy for the classification of sports disciplines and geographical zones.

CNN / SI, for example, besides information (texts, graphics and images) about major sporting events, offers specific communications resources like the following:

- MULTIMEDIA (Audio, Video, Photo Galleries)
- COMMUNICATIONS FUNCTIONS (E-mail, Software, etc.)
- ENTERTAINMENT AND GAMES
- TELEVISION (Sports programmes on TV)
- COMMUNITY (Messages, Forums, etc.)
- SHOPPING
- CHILDREN
- BROWSING RESOURCES AND HELP (Contents, Feedback, Help, Searches, etc.)

2.2. Sport and the initial video experiments on the Internet

The acid test for the development of new sports multimedia on the Internet is, of course, the development of video broadcasting and television in general on the Web.

Despite the previously mentioned developments, in 1998 video applications via the Internet are still very limited and can be qualified as experimental.

In these initial experiments, the presence of video on the Web still plays a secondary communications role. The initial applications generally consist of short segments of sporting events (lasting between 1 and 2 minutes) and press conference statements and interviews with the sports stars.

More recently, one of the most unusual things offered on sports Web sites is a selection of short segments from the broadcasters’ picture archives. For example, CNN /SI (“click to watch a memorable video clip”) offers pictures about the United States’ boycott of the Moscow Olympic Games in 1980, Ben Johnson’s disqualification in the 1988 Olympics due to steroid consumption, or the famous Tonya Harding and Nancy Kerrigan in the 1994 Winter Olympics.

These limitations can be explained by the fact that image quality is still deficient. In fact they are better compared with the beginnings of silent movies than analogue television.
In 1995 Mark Cuban and Todd Wagner had the good sense and intuition to create a company specializing in radio and television programme broadcasting on the Internet (http://www.broadcast.com), with a series of channels, among which they have their own channel dedicated to sport (http://www.broadcast.com/sports/).

IBM, an organization that has been present at the Olympic Games since Tokyo 1964, in collaboration with NBC were the “cybercast” pioneers with the 1996 XXX Super Bowl Web site (“the Web’s first sports cybercast”). In January 1998, IBM and NBC reached a new agreement jointly to produce the “Super Web” of the XXXII Super Bowl. This Web site is one of the first to include audio/video in the direct coverage of a sporting event, with interviews with coaches and players, press conferences and news. “The multimedia project will feature an extensive on-air and on-line cross-promotional campaign by NBC, IBM and the NFL” (http://www.ibm.com).

Of these initial video experiments on the Internet, the official Web site of the Nagano Olympics in 1998 should be mentioned. It was created by IBM (with support by RealPlayer) (http://www.nagano.olympic.org/) and included a weekly video for the first time ever.

Very special mentioned should however be given to the CBS Web site for Nagano’98 (http://cbs.sportsline.com/u/olympics/nagano98/), which constitutes a pioneering example of a multimedia system with a wide selection of audio and video.

Since the Nagano Olympics in February 1998, progress has speeded up. Coinciding with the football World Cup in France (July 1998), we found that numerous broadcasters had already introduced video into their Web sites.

Video on the Internet also has important niches in other sectors, particularly in general information, education and information dissemination by large institutions. Due to the comparative value that this experience holds for the International Olympic Committee, I consider it to be appropriate to mention the International Telecommunications Union’s Web site (http://www.itu.int), which has a section and a special programme about broadcasting television images on the Web in order to facilitate distance participation of its member states in the Union’s activities, thus providing all of its members with access to the institutions’ document archives and stocks.

2.3. The institution’s own media on the Internet

The new mediation logic and new facilities for producing and broadcasting information on the Internet define a new phenomenon with enormous implications in contemporary forms of social communications and major repercussions on the organization of communications in the world of sport.

With the new information technologies, institutions have increasingly greater facilities to create their own “media”. Therefore, there is a tendency towards doing away with the traditional difference of roles between the media which “inform others” and the social subjects of the information. The Internet now puts the opportunity of creating one’s own media within reach of every institution, using the privileged information they have available to them to benefit their strategies.
These new opportunities are forcing all institutions, especially those which have major social dimensions, to reconsider their communications policies, and particularly to ask themselves a key question: how do we define, design and maintain our institutional Web site?

The communications policies of contemporary institutions can no longer be restricted to filtering information and having an influence on the media. Instead, they now have the opportunity to offer direct information to the public through new media, like personal publishing or via the Internet in particular.

We can therefore see how sports clubs, federations and organizers of major sporting events also become true media. It is no longer strange to see Web sites posted ("www.uefa.com", for example) in stadium advertising, and it will probably not be long before we see Web site addresses on the shirts of some sports teams.

In May 1998, around 70% of Olympic International Federations had their own Web sites, some of which fulfilled all the requirements of large sports multimedia. Big clubs - FC Barcelona (http://www.fcbarcelona.es), Chicago Bulls (http://www.nba.com/bulls/index.html), Manchester United (http://www.manutd.com/) have their own Web sites which get millions of visitors.

Major sporting events - football world cups (http://www.france98.com/), the Tour de France (http://www.tourvoile.fr), Wimbledon (http://www.wimbledon-fc.com/) or the Super Bowl (http://www.superbowl.com/) and, as we shall see in greater detail, the Olympic Games - have the opportunity to employ powerful and efficient communications instruments via the Internet.

The Nagano’98 Web site, for example, as we shall see later, had 634,000,000 hits, a record-breaking figure that has probably only been surpassed since then by the publication of the Starr report about the relationships between President Clinton and Monica Lewinsky on the Internet.

But this sports communications potential isn’t all benefits - financial and informational - for sports institutions, as there are multiple contradictions. The new synergies between communications and sport may also mean major losses of independence of the sports institutions to the logic of communications. The communicative power of sport defines a new media “hunger” to make the sports institutions their own. Rupert Murdoch’s - owner of BSkyB - purchase of Manchester United in September 1998 for the sum of £625 million (156,000 million Pesetas), with a series of former cases such as Berlusconi’s purchase of AC Milan, do nothing but confirm the loss of independence of sports institutions to the media.

3. The internet and the Olympic movement

All of these new forms of mediation, broadcasting, production and access to information question the Olympic Movement and will force it to redefine its communication policies and strategies in the Internet era.

In the following section we shall analyse the background, some recent and pioneering experiences (Barcelona’92, Atlanta’96 and Nagano’98) and conclude with some proposals or suggestion for a new communications policy for the Olympic Movement in the Internet era.
3.1 Background: The Olympic Games - a laboratory for innovation in information

Historically, the Olympic Games have been a privileged place for experimenting with new information technologies. Few events concentrate so many major information technology challenges in so few days as the modern Olympics:

- Planning and organization
- Telecommunications services
- Security
- Press, radio and television
- Internet and Intranet
- Archives and Documentation

In addition, these applications are employed in a context of maximum visibility and promotional opportunity, before the largest possible media concentration. That's why "the Olympics" have become one of the privileged scenarios and showcases for large multinationals in the communications sector (telecommunications, the media, information technologies).

The initial stages of the information era in the Olympic Games

The Squaw Valley Games in 1960 were the first ones that counted on IBM’s collaboration for results management. This initial experience was followed up at the Tokyo Games in 1964, characterized by the introduction of other new information technologies, including communications satellites for the first time in Olympic history. In Tokyo, IBM used a “large” computer for results management ... with less capacity (64K) than any of the electronic agendas we use today. A Comsat series satellite, the Symcom III, was used to transmit a limited number of air time (5 hours 41 minutes, to be precise) from Japan to the United States. But the “modernization” of those Games did not end with the introduction of specific information technologies, as it also signalled the start of other major development objectives (technological, town planning, social, economic) connected with the organization of the Games.

As we have shown elsewhere (The Keys to Success. The Social, Sporting, Economic and Communications Impact of Barcelona’92), the Barcelona Games in 1992 led to the consolidation of the model that was first used in 1964 in Tokyo, considering the Olympic Games as a large global development and modernization project with telecommunications and information technologies as the core features.

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18 For detailed information about this process, see: Moragas, Miquel de, (1992), Los Juegos de la Comunicación, FUNDESCO, Madrid. IBM, Web site for Nagano'98: http://www.olympic.ibm.com


20 See, for example, the BIT’92 plan for investments in the electronic industry, information technology and telecommunications summarised in Moragas, Miquel de, Los Juegos de la Comunicación, FUNDESCO, Madrid, 1992.
The organizational model announced for Sydney'2000 and Athens'2004 appear to confirm the consolidation of the global strategic planning model defined in Barcelona.  

3.2. Atlanta'96: The first Olympics of the Internet era

Although the presence of information technologies at the Olympics dates back to the Tokyo Games and that there were some telematic forerunners at Barcelona'92 and Albertville'92, the fact is that the Internet era of the Olympic Games did not begin until Atlanta'96.

Let us remind ourselves of the fact that the only telematic technology available at Barcelona'92 was videotext and that the International Olympic Committee's Web site did not come into operation until the end of 1995. It was in Atlanta, by this time in 1996, where, for the first time ever, this new information technology was used. IBM had set up a major computer base as the solution to all the areas of information management which included "Info'96" and the "Commentators Information System". It was estimated that this system received up to 31 million requests for information and almost 5 million e-mail contacts.

And the figures are even higher if we take into account the use of the Internet during the Centennial Games. According to IBM sources in Atlanta, 100,000 e-mail messages were sent by the Olympic family and athletes. Atlanta's official Web site (http://www.atlanta.olympic.org) had 11 million visitors per day, a total of 185 million visitors over the 16 days of the Games.

This initial experience at Atlanta demonstrated the possibilities, and the shortcomings and contradictions of the new information technologies in this new phase.

Three main contradictions were apparent in this initial phase:
- Operational shortcomings in the systems ("transmission interrupted").
- A lack of network transmission capacity ("waiting for reply").
- A lack of experience among users and information managers in the use of these new communications opportunities.

IBM, on the very same day that the Olympics were closed, (http://www.ibm.com/olympic/) started a new plan of major material investment and human effort that made it deserving of a "Gold Medal" at the following edition of the Winter Games in Nagano two years later.

3.3. Nagano'98:

A huge investment for the success of the Internet and the Intranet

"We took measures to prevent the communication breakdown problems that were seen in Atlanta, said Shuniji Aoki, head of the Info'98 system for the Nagano Olympic organizing committee (NAOC)"

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22 The available equipment consisted of 7000 IBM PCs, 250 LANs, 80 AS/400s, 30 RS/6000s and 4 System/390s. "What really Happened?", The IBM Employee Magazine, issue 1, 1996.
"Technology did win Gold in Nagano," said François Carrard, Director General of the International Olympic Committee, at an on-site press conference.23

In fact, the Atlanta experience and the development of computer management systems on a world-wide scale allowed an important information management base to be applied to the organization of the Nagano Olympics which, once again, beat all previous records. IBM, which counted on the collaboration of the Lotus software company, which IBM had recently bought out, was able to provide the Olympic organizers with all the necessary elements for communications management and broadcasting in various formats: text, images, data and, still in its experimental stages, voice and video for computers.

A clear example of this rapid progression is the huge qualitative leap forward experienced by the use of the Internet at the Nagano Winter Games in comparison to the Atlanta Summer Games just two years later. According to IBM sources, Nagano's official Web site had a total of 634 million hits over the 16 days of the event, reaching a record of 110,414 per minute on 2 February, coinciding with "Figure Skating" and "Ice Hockey". It was a new record in the history of Internet traffic. (See Table 9 and Chart 10).

(This record was apparently smashed by the diffusion of the Starr report about the Clinton-Lewinsky case on the Internet on 12 September 1998, when MSCNN's Web site achieved a new record of 340,000 hits per minute.24)

The experience of Nagano's official Web site also provides us with some interesting information about the origin of Internet users on a world-wide scale (See Charts 11 and 12). There is an overwhelming presence of users from the United States (56.8%), a very significant presence of Japanese users (24%), bearing witness to the importance of the local factor, and a rather limited presence of European users (16.7%).

Apart from these countries, the most technologically developed, access to the Nagano Web site was limited or practically non-existent (2.5%). This highlights the major imbalances in Internet implantation and the unsuitability of referring to this medium as a true mass media with global coverage.

3.4. The new actors of Olympic communication on the Internet

The new information technologies and the Nagano'98 Web site are good examples of this new process: they put the opportunity of becoming communications broadcasters within the reach of Olympic institutions themselves.

What is the situation in 1998?

An analysis of Olympic information available on the Internet and its evolution shows us that there are some opportunities and successes, though there are some shortcomings and contradictions, too.

On the one hand, the existence of large projects, particularly large official Web sites of the Olympic Games and, on the other, the sluggishness in adapting elementary and basic aspects of information to the Internet era.

On the one hand, the existence of hundreds of thousands of “pages” available and, on the other, evidence of the limited quality of their information, particularly concerning the cultural, social and educational aspects of Olympism.

On the one hand, the presence of many anonymous actors, small institutions and even individual initiatives and, on the other, the slowness of decision making or quite simply the absence of some large Olympic institutions on the Internet.

For example, the search results given for “Olympic” by Internet search engines include hundreds of thousands of matches (949,210 in Altavista and 375,524 in Hotbot). The number of matches falls when looking for “Olympics” (566,690 in Altavista and 280,018 in Hotbot) and even further when looking for “Olympism” (479 in Altavista and 514 in Hotbot). (See Table 13)

The search results given for “Olympic” provide a large amount of geographical, commercial and cultural references that have nothing to do with the Olympic Movement. That’s why a search using “Olympic Movement” is much more efficient than “Olympics” (a term that doesn’t have any strict equivalent in other Latin languages), or “Olympism”, whose limited results produced by Internet search engines show that little attention has been paid to those Olympic actors who have dedicated their time and efforts to the cultural and philosophical issues of sport and Olympism - on the Internet at least.

**Olympic information actors on the Internet**

In order to systematize the presence of Olympic information on the Internet so that it can be analysed later, we suggest the following classification of actors:

- International Olympic Committee (IOC)
- Olympic Organizers (OCOGs)
- National Olympic Committees (NOCs)
- International Sports Federations (recognized by the IOC)
- Candidate cities
- Sponsors
- The media
- Internet mediators (suppliers of software, browsers and search engines)
- Academic institutions
- Miscellaneous initiatives, including private initiatives

In contrast to the large amount of Web pages on the Internet in which the term “Olympic” appears, the presence of Olympic institutions on the Web can still be described as very limited. Besides the IOC’s and the Organizing Committees’ Web sites, which are worthy of mention elsewhere, the low percentage of National Olympic Committees that have their own Web sites in comparison to International Federations is significant. In our last research project (September 1998), 100% of International Federations had their own Web sites, whereas the number of
National Olympic Committees present on the Internet had grown very little in comparison to the previous year and was situated at a mere 21%.

In this sense, we should point out that candidate cities have created and set up their own Web sites faster. These are followed by the sponsors’ Web sites, whose presence on the Internet has more to do with the objectives of commercial logic than strictly Olympic references.

An interesting aspect concerning the presence of National Olympic Committees on the Internet is the existence of Web sites of committees that do not belong to the first world in terms of technological and industrial development. This is the case for the National Olympic Committee of South Africa. (See Appendix 1)

These contradictions highlight two fundamental aspects connected with the implantation of the Internet in society. First of all, we should consider the possibility of extending this technology to very different countries. This is possible thanks to development platforms in institutions such as universities, multinationals, ministries and embassies, etc. in developing countries. On the other hand, these data also go to show how slow some Olympic institutions are in technologically highly developed environments. Many of these institutions do not even realize the possibilities that modern information technologies can offer them, or the need and opportunity to adapt to these changes. It is interesting to note that some National Olympic Committees in the developed world are, in this sense, far behind some National Olympic Committees in developing countries.

The International Olympic Committee was first present on the Web in 1995. Its Web site was renewed and redesigned in 1996, coinciding with the imminent celebration of the Atlanta Games. The second version of the International Olympic Committee's Web site of 1996 (See Appendix 2) is a version designed in accordance with the standards of the time, with numerous hypertexts and a style that was more documentary than visual, though the contents were interesting from the point of view of information about the institution and the Olympic Movement.

Coinciding with the celebration of the Nagano Games, the International Olympic Committee, in collaboration with various companies\(^25\), launched a new version of its Web site (http://www.olympic.org/), in which visual and multimedia spectacularity take pride of place over documentary and informational functions. Regarding the content and structure of the Web site, the main contents can be seen in Appendix 3\(^26\).

Regarding all Olympic Web sites, finally we would point out the lack of educational project development that could take advantage of the extraordinary educational potential of the Internet and its technologies.

\(^{25}\) The IOC's new Web site is a Quokka Sports (USA) production in collaboration with Artemedia Online (Switzerland), IBM Global Web Solutions (USA), Sport Illustrated (USA), Olympic Television Archive Bureau (UK), Meridian Management (USA) and Allsport (UK).

\(^{26}\) At the time of writing these lines (September 1998), the documentary links about Olympic history still concentrate on the Winter Games and the historic references to the Summer Games still had not been completed.
For the record, we would cite 5 educational programmes located so far on the Internet:

- Canadian Olympic Association - Youth Olympic Program  
  (http://www.youtholympic.coa.ca)
- Australian Olympic Committee - Education Kits  
  (http://www.australian.olympic.org/)
- British Olympic Association - Olympic Issues  
  (http://www.olympics.org.uk/)
- The Amateur Athletic Foundation of Los Angeles  
  (http://www.aafla.org/OlympicInformationCenter/OlympicPrimer/)
- U.S.Olympics PBS cyberschool  
  (http://www.ibm.pbscyberschool.org/)
- The Olympic Studies Centre, Barcelona  
  (http://blues.uab.es/olympic.studies/campus/)

We have already said that most of the efforts and resources appear to be dedicated to technological innovation to the detriment of content. But there are other noticeable negative trends that make the absence of educational and cultural projects about Olympism on the Web even more apparent. Some Olympic Web sites use interactive technological resources for entertainment, games and shows rather than informative, cultural or educational contents. This is understandable in the case of purely commercial initiatives but is not in the case of institutional initiatives with the highest degree of responsibility within the Olympic Movement.

3.5. The Internet and “multimedia Olympics”.  
   The need for regulation

The major “Intranet” information management capacity that organizing Committees for modern Olympics must acquire is well known. But the communications capacities of Organizing Committees, thanks to the Internet, hugely spill over the boundaries of the internal community itself - the accredited Olympic family - to offer unprecedented global communication.

The Organizing Committee for Nagano’98 (http://www.nagano.olympic.org/) - with almost 50,000 content pages and an unprecedented audience - already took the shape of a new “Online Olympic Multimedia”, with different functions, still not fully exploited from a social and cultural point of view, yet which allowed us to get some insight into the future possibilities of institutional Olympic communication.

Unlike the first experience in Atlanta’96, the new experience of Nagano’98 made full use of the Internet’s multimedia potential, offering conventional information about the host city and the organization, advanced information services, especially the “real time results”, and new forms of participative and interactive communication.

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27 For example, the Info’98 programme with almost 1,100 workstations managed nearly 5.6 million hits and was available to 75,000 accredited people, including Olympic athletes, coaches, press, dignitaries, staff and Olympic volunteers.
We consider it particularly important to point out the use that this Web site makes of:
- Daily photos ("Daily Snapshot from Nagano City").
- Interactive games ("Competing for the gold at Hockey")
- Participation proposals ("Sign the guestbook")
- Displaying the seats in the facilities ("Take a virtual seat!")
- A presentation, still in the experimental stages, of videos on the browser.

This mixture of contents and information, together with the size of the audience reached, poses new problems for Olympic communications policies, and specifically for its regulation policies for broadcasting rights and exclusive rights. In Nagano, the first signs of friction between the organizing Committee and the conventional media could be seen, especially between the large television companies, because of the potential competition that an "official" Web site may might create: a Web site that not only offered real time results but also other information and entertainment services, texts, images, games, audio and video about the Games and the athletes.

The growing popularity of the Internet, which will undoubtedly spread in the most technologically developed countries, will ask the Olympic Movement for an internal regulation to delimit the functions corresponding to the NOCs, OCOGs and the IOC itself, as well as a new external regulation to delimit new competition between and granting of exclusive rights to broadcasters and other mediators on the Internet. The new regulation should take diffusion on the Internet into account which, unlike what happened in the broadcasting era, is global by its very nature. The media on the Internet are both local and global at one and the same time.

The respective Web sites of the Organizing Committees (OCOGs) and the IOC may fundamentally differ in that the OCOGs' Web sites will form part of each of the subsequent specific Olympics whereas the IOC's Web site must provide historical continuity.

Greater responsibility in the domain of institutional promotion of Olympic information, documentation and education corresponds to the IOC's Web site, whereas greater coverage of the event and the representation of the organizing city's and country's culture corresponds to the OCOGs Web sites.

In this paper I do not aim to go into the legal details of future regulation between the IOC and broadcasters on Internet issues, but as a conclusion to my earlier thoughts I do indeed consider it to be appropriate to point out that the new regulation must respect the broadcasters' needs to create their own "On-line Olympic Multimedia" and, therefore, the use of texts, sounds and images (including videos) in their Web sites.

At the same time, the IOC must more clearly and accurately define the objectives, limits, contents and functions of its own media on the Internet.

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28 The Organising Committee for the Nagano Games had 40 journalists and editors from 10 different countries working together to fill up the information sources.

29 I consider that an interesting example for the IOC would be a comparison of its current Web site with other large international organisations' Web sites like, for example, the International Telecommunications Union's (ITU) (http://www.itu.int), which already includes its own Broadcasting Service (IBS).
Olympic institutions (OCOGs, NOCs and the IOC) should not and cannot forsake these new media. Instead, they must set their own limits to avoid competing with the mass media to which the very Olympic Movement sells broadcasting rights.

**Regulation complexity**

In the coming years this regulation should not be overly difficult, as it will still not be possible to speak of “Olympic Games broadcasting on the Internet”. “Multimedia information about the Olympic Games on the Internet” will however be viable, though the use of video will still be rather limited.

But, in the future, this regulation will become more and more difficult, partly because of the convergence of Television and the Internet, and, in the case of the most technologically developed countries at least, this could happen experimentally in the year 2004 and wholly operationally in the year 2008.

This regulation will become even more complex as a result of new convergent actions between actors and interests that will necessarily take place in this sector. Negotiations will no longer be held exclusively with the mass media, but with the new conglomerates of information technology, telecommunications and media companies who will be fighting to establish a new form of exclusivity on a world-wide scale.

This process will also give rise to a loss in broadcasters' independence, as they will need to converge and associate with other major actors of Internet business: with software producers (Microsoft, IBM, etc.), with browsers (Explorer, Netscape) or with large telecommunications groups (ATT, MCI, British Telecom, Telefónica, etc.). New forms of concentration - unknown to us today - will emerge from this new scenario.

We can find an example of this complexity in the recent disagreement between IBM and the International Olympic Committee regarding this company's ongoing Olympic sponsorship as from the Sydney Olympics. On 7 August 1998, an IBM spokesman announced the severance of its agreement with the IOC after 38 years of collaboration to the AP agency. The reasons behind this severance, according to IBM sources, were due to the minimal profitability of Olympic sponsorship and the differences that had arisen regarding the need to include the Internet in the same sponsorship package of computer management of the Games.

"Paying more for less profit doesn't make much sense. Our philosophy is different from the IOC's - they decided that they wanted a separate Internet sponsor and we wanted to offer them all of our technology."

For this reason, the IOC announced that its strategic objective was to try and share out sponsorship among several different information technology and communications companies, differentiating between hardware, software, results, management and the Internet.

IOC Marketing management sources, in its statements to the same agency (AP) justified these demands by referring to the experience of the consortium that managed information technology at Barcelona'92 and the need to guarantee the IOC's control over an emerging technology: the Internet.
"IBM wanted to have Internet rights included as part of a new agreement and we didn't. We see
the Internet as a new medium and we still don't know how it will be used in the next 4 years."

3.6. The Internet. A new instrument for Olympism

All specialists assert that information technologies and the Internet in particular will most
especially benefit institutions, groups and movements which carry on activities on a global scale.
This is the case for the International Olympic Movement, which is represented by almost 200
National Olympic Committees. If we add the fact that the Olympic Games are itinerant (today
in Nagano, yesterday in Atlanta and tomorrow in Sydney) to the condition of universality and
their educational vocation, we find that we have before us one of the most exceptional
opportunities to use new information technologies in today's world.

Whatever the case, the Olympic Movement's Internet policy should not lose sight of its "global"
vocation. That implies rigorous tracking of technological advances and the possibility of
upgrading technologies used by members of the Olympic family in less technologically
developed areas. However, it goes without saying that these challenges are not solely limited to
technological and interface problems in the use of multimedia resources. The real challenge also
comes with the policies of content, multi-language approaches, and the Olympic institutions'
assumption of their own organizational, educational and cultural responsibilities in accordance
with the Olympic Charter's mission by adapting them to the new conditions of contemporary
communications.

But the Olympic Movement will only be able to benefit from the use of new technologies in an
international context characterized by economic and technological imbalance if it is capable of
organizing its own policy of technological solidarity. These Olympic information policies are
faced with a new, top priority challenge: providing the National Olympic Committees with the
necessary instruments to gain access to new information technologies. In addition, learning about
new technologies may have several beneficial effects. Every country needs telecommunications
and computer experts. In some countries this pioneering task may well fall to men and women of
the Olympic Movement. That way, two objectives will be attained simultaneously: strengthening
everyone's participation in the Olympic Movement and promoting information development in
developing countries.

These measures may allow a true historic step forward to be taken in the world of Olympic
information. Nowadays, communication via the Internet is much more viable than the
traditional distribution of heavy printed documents. Or is it easier to send magazines, leaflets
and information to the least developed places on Earth? What is the current state of Olympic or
sports libraries in developing countries?

The Internet offers enormous advantages as the cost of a call to transmit information locally or
internationally is the same. Connecting up to Olympic Web sites located anywhere in the world
is as easy and cheap as a local call. This is a not-to-be-missed opportunity for the Olympic
Movement's information policies.
Table 1  Some data about Internet implantation  
October 1997 and August 1998

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<th>Users Online</th>
<th>% inhabitants</th>
<th>Content pages (Millions approx.)</th>
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<td>250,000,000</td>
<td>1,000 +</td>
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Sources
The data were gathered from a range of sources, including:
- ConCult Newsletter (http://www.concult.de/newsletter/)
- Thomas P. Novak, Donna L. Hoffman, Access and Internet Use. Project 2000, Vanderbilt University
- Nikkei Market (http://www3.nikkeibp.co.jp/MA/)
- EGM, AUI, Spain (http://www.aimc.es/aimc/html/inter/datos.html)
- Euro-Marketing (http://www.euromktg.com/globstats)
- http://www.businessweek.com/premium/06/b3564014.htm
- Information Society Project Office (ISPO), USA. (http://www.ispo.cec.be/)
- Nua Internet Surveys (http://www.nua.com/)
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<tr>
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<td>1,076,583</td>
<td>14,378</td>
<td>3,869</td>
</tr>
<tr>
<td></td>
<td>Brazil</td>
<td>Hungary</td>
<td>Peru</td>
</tr>
<tr>
<td></td>
<td>117,200</td>
<td>14,299</td>
<td>3,415</td>
</tr>
<tr>
<td></td>
<td>Australia</td>
<td>Singapore</td>
<td>Costa Rica</td>
</tr>
<tr>
<td></td>
<td>665,403</td>
<td>57,605</td>
<td>2,965</td>
</tr>
<tr>
<td></td>
<td>Finland</td>
<td>Estonia</td>
<td>Cyprus</td>
</tr>
<tr>
<td></td>
<td>450,044</td>
<td>14,299</td>
<td>2,621</td>
</tr>
<tr>
<td></td>
<td>Holland</td>
<td>Portugal</td>
<td>Egypt</td>
</tr>
<tr>
<td></td>
<td>381,172</td>
<td>10,295</td>
<td>2,013</td>
</tr>
<tr>
<td></td>
<td>France</td>
<td>Colombia</td>
<td>Pakistan</td>
</tr>
<tr>
<td></td>
<td>333,306</td>
<td>10,173</td>
<td>1,291</td>
</tr>
<tr>
<td></td>
<td>Sweden</td>
<td>Columbia</td>
<td>Kazakhistan</td>
</tr>
<tr>
<td></td>
<td>319,065</td>
<td>10,173</td>
<td>1,209</td>
</tr>
<tr>
<td></td>
<td>Norway</td>
<td>Costa Rica</td>
<td>Lebanon</td>
</tr>
<tr>
<td></td>
<td>286,338</td>
<td>1,940</td>
<td>1,134</td>
</tr>
<tr>
<td></td>
<td>Italy</td>
<td>Pakistan</td>
<td>Ecuador</td>
</tr>
<tr>
<td></td>
<td>243,250</td>
<td>1,940</td>
<td>1,036</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Panama</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1,019</td>
</tr>
</tbody>
</table>

(http://www.nw.com/zone/WWW-9801/report.htm)
Table 3  Internet users, by mother tongue (1997 data)

<table>
<thead>
<tr>
<th></th>
<th>Access to the Internet (Millions)</th>
<th>% of Internet users</th>
<th>% of the global Internet population</th>
<th>Total population speaking that language</th>
</tr>
</thead>
<tbody>
<tr>
<td>English speakers</td>
<td>82.3</td>
<td>58</td>
<td>8.3%</td>
<td>500,000,000</td>
</tr>
<tr>
<td>Others</td>
<td>59</td>
<td>42</td>
<td>91.7%</td>
<td>5,400,000,000</td>
</tr>
<tr>
<td>TOTAL</td>
<td>136.8</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Source: Euro-Marketing, 1997
(http://www.euromktg.com/globstats)

Table 4  Places from which the Internet is accessed in Spain

<table>
<thead>
<tr>
<th>Place</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>From home</td>
<td>46%</td>
</tr>
<tr>
<td>From work</td>
<td>35.5%</td>
</tr>
<tr>
<td>From universities or studies centres</td>
<td>21.8%</td>
</tr>
<tr>
<td>Others / Don’t know / No reply</td>
<td>10.8%</td>
</tr>
</tbody>
</table>


Table 5  Using the Internet instead of watching TV

<table>
<thead>
<tr>
<th>Frequency</th>
<th>% replies</th>
<th>% replies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Never</td>
<td>12.49</td>
<td>29.48</td>
</tr>
<tr>
<td>Occasionally</td>
<td>9.28</td>
<td>11.16</td>
</tr>
<tr>
<td>Once a month</td>
<td>0.87</td>
<td>24.42</td>
</tr>
<tr>
<td>Once a week</td>
<td>2.51</td>
<td>7.01</td>
</tr>
<tr>
<td>TOTAL</td>
<td>25.15</td>
<td>72.07</td>
</tr>
<tr>
<td>Don’t know/No reply</td>
<td>2.76</td>
<td></td>
</tr>
</tbody>
</table>

Source: Georgia Tech Research Corporation, University of Georgia, Atlanta
(GVU’s WWW Surveying Team)
Table 6  Difficulties stated by Internet users

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transmission delays</td>
<td>62.82%</td>
</tr>
<tr>
<td>Unexpected transmission breaks and missing links</td>
<td>60.00%</td>
</tr>
<tr>
<td>Finding new information</td>
<td>49.52%</td>
</tr>
<tr>
<td>Finding pre-identified information</td>
<td>32.32%</td>
</tr>
<tr>
<td>Organising the information</td>
<td>25.28%</td>
</tr>
<tr>
<td>Visiting sites again</td>
<td>17.76%</td>
</tr>
<tr>
<td>Information display difficulties</td>
<td>8.81%</td>
</tr>
<tr>
<td>Feeling lost in the network</td>
<td>6.30%</td>
</tr>
<tr>
<td>Connection charges</td>
<td>6.04%</td>
</tr>
</tbody>
</table>

Source: GVU’s WWW Surveying Team, College of Computing, Georgia Institute of Technology, Atlanta, 1998.

Table 7  Pages found for “Olympic” and “Olympics” using several search engines

<table>
<thead>
<tr>
<th>May 1998</th>
<th>HOTBOT</th>
<th>INFOSEEK</th>
<th>EXCITE</th>
<th>ALTAVISTA</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Olympic”</td>
<td>375,524</td>
<td>228,479</td>
<td>129,766</td>
<td>949,210</td>
</tr>
<tr>
<td>“Olympics”</td>
<td>280,018</td>
<td>134,974</td>
<td>80,140</td>
<td>566,690</td>
</tr>
</tbody>
</table>

Source: Olympic Studies Centre, UAB, Barcelona.
Table 8 Categories of several search engines. (April-August 1998)

<table>
<thead>
<tr>
<th></th>
<th>Lycos</th>
<th>Excite</th>
<th>Infoseek</th>
</tr>
</thead>
<tbody>
<tr>
<td>Autos</td>
<td>Autos</td>
<td>Autos</td>
<td>Automotive</td>
</tr>
<tr>
<td>News</td>
<td>News</td>
<td>News</td>
<td>News</td>
</tr>
<tr>
<td>Sports</td>
<td>Sports</td>
<td>Sports</td>
<td>Sports</td>
</tr>
<tr>
<td>Business</td>
<td>Small Business</td>
<td>Business</td>
<td>Business</td>
</tr>
<tr>
<td>Travel</td>
<td>Travel</td>
<td>Travel</td>
<td>Travel</td>
</tr>
<tr>
<td>Shopping</td>
<td>Shopping</td>
<td>Shopping</td>
<td>Shopping</td>
</tr>
<tr>
<td>Careers</td>
<td>Careers</td>
<td>Careers</td>
<td>Careers</td>
</tr>
<tr>
<td>Home/Family</td>
<td>Lifestyle</td>
<td>Women's</td>
<td>Home/Family</td>
</tr>
<tr>
<td>Computers</td>
<td>Computers</td>
<td>Internet</td>
<td>Computers</td>
</tr>
<tr>
<td>Health</td>
<td>Games</td>
<td>Health</td>
<td>Games</td>
</tr>
<tr>
<td>Kids</td>
<td>People/Chat</td>
<td>Kids &amp; Family</td>
<td>Kids</td>
</tr>
<tr>
<td>Education</td>
<td>Education</td>
<td>Education</td>
<td>People</td>
</tr>
<tr>
<td>People</td>
<td></td>
<td>Real Estate</td>
<td></td>
</tr>
<tr>
<td>Space/Sci-Fi</td>
<td></td>
<td>Personal Finance</td>
<td></td>
</tr>
<tr>
<td>Fashion</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Government</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Money</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Source: Olympic Studies Centre, UAB, Barcelona.

Table 9 The official Nagano’98 Web site's hits (www.nagano.olympic.org)

<table>
<thead>
<tr>
<th></th>
<th>Number of hits (Total, 16 days)</th>
<th>Number of hits (per day)</th>
<th>Maximum number of hits (per minute)</th>
<th>Content pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atlanta'96</td>
<td>185,800,000</td>
<td>11,000,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nagano'98</td>
<td>634,000,000</td>
<td>39,700,000</td>
<td>110,414</td>
<td>48,493</td>
</tr>
</tbody>
</table>

Chart 10  Server entries per day (millions)

Source: José Luis Iribarren, Prg. Director Internet Strategy, IBM. Presentation given at the *International Seminar on Internet and Olympic Information Technology*, Olympia 13 and 14 May 1998
Chart 11  Geographical origins of the Nagano'98 Web site enquiries

Source: José Luis Iribarren, Prg. Director Internet Strategy, IBM. Presentation given at the International Seminar on Internet and Olympic Information Technology, Olympia 13 and 14 May 1998
Table 12 Pages found for “Olympic” and “Olympism” (1 May 1998)

<table>
<thead>
<tr>
<th></th>
<th>HOTBOT</th>
<th>INFOSEEK</th>
<th>EXCITE</th>
<th>ALTAVISTA</th>
</tr>
</thead>
<tbody>
<tr>
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<td>949,210</td>
</tr>
<tr>
<td>“Olympics”</td>
<td>280,018</td>
<td>134,974</td>
<td>80,140</td>
<td>566,690</td>
</tr>
<tr>
<td>“Olympism”</td>
<td>514</td>
<td>209</td>
<td>180</td>
<td>479</td>
</tr>
</tbody>
</table>

Source: Olympic Studies Centre, UAB, Barcelona.

Table 13 Olympic institutions with Web sites (1997 - 1998)

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>International Federations</td>
<td>54%</td>
<td>68%</td>
<td>100% (34 Web sites)</td>
</tr>
<tr>
<td>National Olympic Committees</td>
<td>17%</td>
<td>18%</td>
<td>21% (41 Web sites)*</td>
</tr>
</tbody>
</table>

Source: Olympic Studies Centre, UAB, Barcelona.

* 20% of them do not have their own Web sites. AGFIS offers information about every international federation.
Appendix 1

Web Resources on Sport and Olympism on the Internet

International Olympic Committee  http://www.olympic.org/
Olympic Museum Lausanne  http://www.olympic.org/museum/

Olympic Games

http://www.ibm.nagano.org/
Sydney 2000  http://www.sydney.olympic.org

Bid Cities

2006 Winter Olympics

Innsbruck:  http://www.tis.co.at/galleria/0/olymp/
Kitzbuehel:  http://www.tirol.com/olympia2006/
Salzburg:  http://www.olympia-2006.at/

2008 Summer Olympics

Boston:  http://www.olympia-2006.at/
Osaka:  http://www.osakawtc.or.jp/mtco/e/olympic/-olympics.html
Toronto:  http://user.centre.net.on.ca/djif/2008bid.html

2012 Winter Olympics

Pittsburg:  http://www.contrib.andrew.cmu.edu/ust/mmdg
Warsan:  http://www.ternet.pl/-mpsr/Olympic/intro.htm
History of the Olympic Games

The Olympic Almanac (http://www.andrew.cmu.edu/~mrndg/Almanac/)
A website offering complete information about the history of the Olympic Games elaborated by Michael S. Monaco, Chairman Pittsburgh Olympic Bid Organizing Committee.

The Olympic Games through the Encyclopaedia Britannica (http://sports.eb.com)
All the information provide at the EB about the Olympics. Available only for subscriptors.

Ancient Olympic Games Exhibition (http://olympics.tufts.edu/)
The Classics Department at Tufts University created an exhibit on the ancient Olympics that provides you information on the ancient and the modern Olympic Games, the philosophy of the ancient Olympics, information on the athletes and a tour to Olympia.

Foundation of the Hellenic Word (http://www.fhw.gr/projects/olympics)

Athens 1896 (http://www.orama.com/athens1896)

Berlin 1936 (http://www.ushmm.org/olympics/index1.html)
The United States Holocaust Memorial Museum offers anon-line exhibition about The Nazi Olympics Berlin 1936.

Lillehammer 1994 (http://wc94.oslonett.no/OL/OL94.html)

Research and Information Centres

Centre d'Estudis Olímpics i de l’Esport, Barcelona
http://blues.uab.es/olympic.studies/

Centre for Olympic Studies, New South Wales
http://www.unsw.edu.au/clients/olympic/

Centre for Olympic Studies, Ontario
http://www.uwo.ca/olympic

Fundacio Barcelona Olimpica
http://www.fundaciobarcelonaolimpica.es/

The Amateur Athletic Foundation Los Angeles
http://www(aafla.com

The Ancient Olympic Games Virtual Museum
http://www.cs.dartmouth.edu/olympic
## National Olympic Committees

<table>
<thead>
<tr>
<th>Country</th>
<th>Website</th>
</tr>
</thead>
<tbody>
<tr>
<td>Austria</td>
<td><a href="http://www.oeoc.at/">http://www.oeoc.at/</a></td>
</tr>
<tr>
<td>Bulgaria</td>
<td><a href="http://www.infotel.bg/bocbg/">http://www.infotel.bg/bocbg/</a></td>
</tr>
<tr>
<td>Croatia</td>
<td><a href="http://www.hoo.tel.hr/hoo/">http://www.hoo.tel.hr/hoo/</a></td>
</tr>
<tr>
<td>Denmark</td>
<td><a href="http://www.dif.dk">http://www.dif.dk</a></td>
</tr>
<tr>
<td>Dominican Republic</td>
<td><a href="http://delphis.netgate.net/olympic.htm">http://delphis.netgate.net/olympic.htm</a></td>
</tr>
<tr>
<td>Ecuador</td>
<td><a href="http://www.onnet-ec-com/COE/home.htm">http://www.onnet-ec-com/COE/home.htm</a></td>
</tr>
<tr>
<td>Egypt</td>
<td><a href="http://www.instinct.net/eoc/">http://www.instinct.net/eoc/</a></td>
</tr>
<tr>
<td>Estonia</td>
<td><a href="http://www.online.eok.ee/">http://www.online.eok.ee/</a></td>
</tr>
<tr>
<td>Finland</td>
<td><a href="http://www.noc.fi/">http://www.noc.fi/</a></td>
</tr>
<tr>
<td>Fiji</td>
<td><a href="http://www.fijifvb.gov.fj/sports/fasanoc.htm">http://www.fijifvb.gov.fj/sports/fasanoc.htm</a></td>
</tr>
<tr>
<td>Guatemala</td>
<td><a href="http://www.guate.net/congua">http://www.guate.net/congua</a></td>
</tr>
<tr>
<td>Italy</td>
<td><a href="http://www.eznet.it/coni/">http://www.eznet.it/coni/</a></td>
</tr>
<tr>
<td>Japan</td>
<td><a href="http://www.joc.or.jp">http://www.joc.or.jp</a></td>
</tr>
<tr>
<td>Korea</td>
<td><a href="http://www.sports.or.kr">http://www.sports.or.kr</a></td>
</tr>
<tr>
<td>Lithuania</td>
<td><a href="http://www.ltok.lt/">http://www.ltok.lt/</a></td>
</tr>
<tr>
<td>Malta</td>
<td><a href="http://www.digigate.net/moc/">http://www.digigate.net/moc/</a></td>
</tr>
<tr>
<td>Norway</td>
<td><a href="http://www.nif.idrett.no">http://www.nif.idrett.no</a></td>
</tr>
<tr>
<td>Russia</td>
<td><a href="http://www.roc.ru">http://www.roc.ru</a></td>
</tr>
<tr>
<td>Slovakia</td>
<td><a href="http://www.olympic.sk/">http://www.olympic.sk/</a></td>
</tr>
<tr>
<td>Slovenia</td>
<td><a href="http://ero.sp.uni-lj.si/oks/e_oks.html">http://ero.sp.uni-lj.si/oks/e_oks.html</a></td>
</tr>
<tr>
<td>Sweden</td>
<td><a href="http://www.svenskidrott.se/os/sok.htm">http://www.svenskidrott.se/os/sok.htm</a></td>
</tr>
<tr>
<td>Switzerland</td>
<td><a href="http://www.swiss-sport.ch">http://www.swiss-sport.ch</a></td>
</tr>
<tr>
<td>Thailand</td>
<td><a href="http://www.asiagames.th">http://www.asiagames.th</a></td>
</tr>
<tr>
<td>Ukraine</td>
<td><a href="http://www.mwukr.ca/olympics.html">http://www.mwukr.ca/olympics.html</a></td>
</tr>
</tbody>
</table>
General Association of International Sports Federations
http://www.worldsport.com/

International Amateur Athletic Federation (IAAF)
http://www.iaaf.org

International Baseball Association (IBA)
http://www.alpcom.it/digesu

International Basketball Federation (FIBA)
http://www.fiba.com

International Badminton Federation (IBF)
http://www.intbadfed.org

International Amateur Boxing Association (AIBA)
http://www.uni-leipzig.de/~iat/aiba1.htm

International Bobsleigh and Tobogganing Federation (FIBT)
http://www.fibt.corel.com/

International Canoeing Federation (ICF)
http://www.datanet.hu/icf_hq

International Cycling Union (UCI)
http://www.uci.ch

World Curling Federation (WCF)
http://www.curling.org/

International Equestrian Federation (FEI)
http://www.worldsport.com/sports/equestrian/home.html

International Fencing Federation (FIE)
http://www.calvacom.fr/fie

International Association Football Federation (FIFA)
http://www.fifa.com

International Gymnastics Federation (FIG)
http://www.worldsport.com/sports/gymnastics/home.html

International Weightlifting Federation (IWF)
http://www.worldsport.com/sports/weightlifting/home.html

International Handball Federation (IHF)
http://www.worldsport.com/sports/handball/home.html

International Hockey Federation (FIH)
http://www.fihockey.org/
International Ice Hockey Federation (IIHF)  
http://www.iihf.com/

International Judo Federation (IJF)  
http://www.ijf.org/index.html

International Luge Federation (FIL)  
http://members.aol.com/fil01/filhome.htm

International Federation of Associated Wrestling Styles (FILA)  
http://www.fila.wrestling.org/

International Amateur Swimming Federation (FINA)  
http://www.hk.super.net/-kff/wmsf.html

International Modern Pentathlon and Biathlon Federation (UIPMB)  
http://www.pentathlon.org/  http://www.ibu.at

International Softball Federation (ISF)  
http://www.worldsport.com/sports/softball/home.html

International Skating Union (ISU)  
http://www.isu.org/

International Table Tennis Federation (ITTF)  
http://www.ittf.com/

International Tennis Federation (ITF)  
http://www.itftennis.com

International Shooting Union (UIT)  
http://www.worldsport.com/sports/shootingl/home.html

International Archery Federation (FITA)  
http://www.archery.org/

International Triathlon Union (ITU)  
http://www.triathlon.org

The World Taekwondo Federation (WTF)  
http://www.wtf.or.kr/

International Skiing Federation (FIS)  
http://www.fis.netica.net

International Rowing Federation (FISA)  
http://erebus.rutgers.edu/~ronchen/fisa.html

International Volleyball Federation (FIVB)  
http://www.fivb.ch/

International Sailing Federation (ISAF)  
http://www.sailing.org

200
Appendix 2

"The Olympic Movement"

The World Wide Web Home Page of the International Olympic Committee

To find out more about "The Olympic Movement", click below on the version you prefer:

[French version] [English version]

Welcome by the President

The "Olympic Charter"

News and Press Releases

Programme of Meetings

Appendix 3

INDEX

FAMILY FAMILLE

IOC

IOC

FUTURE FUTUR

1998 Nagano Games

2000 Sydney Games

2002 Salt Lake City Games

2004 Athens Games

MUSEUM MUSEE

A Virtual Tour

Feature

HELP AIDE

Museum Interactive

SEARCH RECHERCHE

NEWS NOUVELLES

REGISTER REGISTRE

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PAST PASSE

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1928 Winter Games

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1936 Winter Games

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1984 Winter Games

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1996 Winter Games

1990 Winter Games

1994 Winter Games

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1932 Winter Games

1936 Winter Games

1948 Winter Games

1952 Winter Games

1956 Winter Games

1960 Winter Games

1964 Winter Games

1968 Winter Games

1972 Winter Games

1976 Winter Games

1980 Winter Games

1984 Winter Games

1988 Winter Games

1992 Winter Games

1996 Winter Games

1998 Winter Games

1999 Winter Games

2000 Winter Games

2002 Winter Games

2004 Winter Games

1928 Winter Games

1932 Winter Games

1936 Winter Games

1948 Winter Games

1952 Winter Games

1956 Winter Games

1960 Winter Games

1964 Winter Games

1968 Winter Games

1972 Winter Games

1976 Winter Games

1980 Winter Games

1984 Winter Games

1988 Winter Games

1992 Winter Games

1996 Winter Games

1998 Winter Games

1999 Winter Games

2000 Winter Games

2002 Winter Games

2004 Winter Games

1928 Winter Games

1932 Winter Games

1936 Winter Games

1948 Winter Games

1952 Winter Games

1956 Winter Games

1960 Winter Games

1964 Winter Games

1968 Winter Games

1972 Winter Games

1976 Winter Games

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1988 Winter Games

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1999 Winter Games

2000 Winter Games

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1960 Winter Games

1964 Winter Games

1968 Winter Games

1972 Winter Games

1976 Winter Games

1980 Winter Games

1984 Winter Games

1988 Winter Games

1992 Winter Games

1996 Winter Games

1998 Winter Games

1999 Winter Games

2000 Winter Games

2002 Winter Games

2004 Winter Games

1928 Winter Games

1932 Winter Games

1936 Winter Games

1948 Winter Games

1952 Winter Games

1956 Winter Games

1960 Winter Games

1964 Winter Games

1968 Winter Games

1972 Winter Games

1976 Winter Games

1980 Winter Games

1984 Winter Games

1988 Winter Games

1992 Winter Games

1996 Winter Games

1998 Winter Games

1999 Winter Games

2000 Winter Games

2002 Winter Games

2004 Winter Games
Mr Gilady thanked Prof de Moragas. After listening to the afternoon’s session, he was disappointed, as a member of the International Olympic Committee, by the inability of the IOC to educate not only the people of the world but the professors from the academy. He wished to address first the points raised by Prof. Rivenburgh. He could not understand how she had got the numbers wrong. Never in the history of mankind had so many Americans watched the Games as in Atlanta. Nothing had ever been shown on television that attracted as many as the 209 million Americans who had watched the Games. The previous highest figure had been 205 million in Lillehammer. This meant that the number was changing due to where geographically the Games were staged. He suggested that the numbers in Sydney would perhaps be the biggest world-wide because China and South East Asia were in the same time zone, more or less. That was why the Nagano Games had been the most watched Olympic Winter Games. Also, he had found it strange to say that live was the way to go. It was not possible because the world was round and there were time zones.

He wished to tell Prof. Rivernburgh a story that she could tell her students. The most important thing from Atlanta had been the jump made by Kerry Stark with her broken ankle. Everyone remembered this. It had happened at 6.20 in the afternoon. The American viewers had seen it at ten to midnight because Dick Ebersol had managed to build the drama with other sports and gymnastics. 36 points rating were evidence of his “story telling” judgement. The message that the broadcaster had been saying (and he knew that often Europe had to go live so it was not always possible) was that the people of America wanted to sit at home at 7.30 in the evening and digest the Olympics.

The number of broadcasters had increased at every Games. They had then reached a point where one of the reasons to have the symposium was to tell the IOC that they would go bigger in numbers because they needed to do more things, because 27 new events in Sydney would increase competition by 35 days. This did not mean that they needed more host broadcaster staff, but more for each and every organization.

He said that the people that were in charge for each television station for producing the Olympics knew most how they would get to their people. It was clear that commentary alone could not do the job as well as a combination of studio and mixed zone pictures. The World Cup was incomparable with the Olympics. It is one event. 120 hours of sport are in the World Cup soccer; 3,500 hours in the Olympics. There were 600 athletes in the last World Cup, 10,500 in the Olympics; 800 cars in the World Cup, 5,000 in the Olympics; one final in the World Cup - there were 297 Olympic gold medals.

The press had crucified Atlanta yet when Mr Gilady had gone home his mother had said that she had watched wonderful Games because the sport had been fantastic and the television had been excellent. This combination had gone to all the people that had watched the Atlanta Games, more than any Games before.
Prof. De Moragas thanked Mr Gilady.

Prof. Rivenburgh had noted the statistics raised by Mr Gilady on audience numbers and numbers of broadcasters but she had not even addressed this matter in her talk. She was well aware of the statistics mentioned. She completely shared the opinion stated by Messrs Seifart, Ebersol and Gilady that their critical goal was to keep the Olympic Games as something that was set apart. She had been asked to come and raise some issues to think about for the future. They were not necessarily happening yet, but they were issues for the future that she wanted to throw up.

Mr Servan-Schreiber thought that there could be a slight problem of communications in the talk from Prof. Rivernburgh. The idea that the Olympics had to be a media event the way it had been defined had to be evaluated and, secondly, when it was such a big organized party it was difficult to be so focused as to be a media event the way it had been defined. These were two things that made the discussion difficult, especially the comparison between the World Cup and the Olympic Games, the World Cup being much more focused it was easier to be a media event. Within the Olympic Games there were media events, there was always a story that happened that stopped the country.

Mr Romero thought that one of the reasons that the university world had been invited was to make them look into the future. All he could say from his perspective as a host broadcaster was that there were two aspects of the Olympics that he believed to be unique. One was the globalization of the coverage and the other was the diversity of the coverage. These responded to the different strata of society in the different parts of the world and this was seen in the demands of the different broadcasters on how to cover the Games. For historical reasons television and broadcasting of the Games in Europe and in the US had been the first to cover the Games. They could see how the Games coverage had been developed in Australia then in Asia (in Japan and Korea) then in other parts of Asia and Latin America with tremendous promise as they had seen in Nagano with the OTI having a huge coverage for Mexico, Brazil and others and now in Africa. This would be the first time that in the new partnership between the IOC and the broadcasters the Games would be fully covered in Africa in a very, very relevant way. So he thought that if they wanted to analyse how it worked in terms of coverage they could see the strata of the different sectors - how it was covered in the different parts of the world and no one was better than the other - they were different because they corresponded to different needs of the population and the broadcasters. Of course the broadcasters sometimes made mistakes - everyone was talking about the problems that happened in Nagano and he did not want to criticize or mention anybody but everyone was human and sometimes they made mistakes. These mistakes translated also into a good job or a bad job. He thought they were all there to think about how they could improve, how they saw that every time when they had more and more events in the Games they needed to be able to make decisions and to be able to show that in the light of some national character to sustain the drama. Did they have to change this if it worked? Probably not. In the end, technical words such as "digitalization" said nothing except that they had more options. However, more options meant more possibilities for an educated public to choose and if they had this possibility it also meant that the broadcasters had the obligation to present things that they could choose from and maybe be of some help. As broadcasters, he thought that they generally at one point or another of their career wondered what they were doing for the good of humanity, for sport, for the community, for society. He personally believed that the Olympics was one of those things that you thought you could see
the world united. If they could contribute a little bit to bringing humanity together and sending the Olympic ideals to the viewers of their countries then they were helping humanity a lot.

As Mr Romero had said, they were not perfect, they were only humans, but the gods of Olympus might be helping them. The broadcasters were doing, they believed, a very good job in diffusing the Olympics. Maybe the Internet would help and so forth.

Mr Bateman did not really want to ask a question, but had thought that the presentations by Messrs Schiphorst and Bertrand had been excellent. As a broadcaster and a producer, he wanted to speak on the issue of the Internet. This was death and taxes - it was with them and it was not going to go away. He was worried, from a broadcaster and producer’s point of view, about how much time and debate and discussion was spent on the Internet. In Australia there were 6.35 million homes and 19 million people and every home had one television and 70% had more than one. There were 250,000 connected to the Internet. The amount of time spent with people coming to his office and trying to sell him a web site was similar to people coming to his office and trying to sell him a harbour bridge. He thought that there was too much focus on it - it got in the way of some of the discussions they had as broadcasters and that was not a criticism of the people who were running very fine services. He thought that the IOC’s web site was an excellent site. It was just from a broadcasting perspective that they talked about it and spent their time. He did not want his pictures covered with e-mail during an event, nor did he want to type up and say something was good, but wanted to tell a story and make a television programme that people were fascinated by and enjoyed, particularly as a family. They were becoming too isolated and segmented anyhow and he was worried by this. The Olympic Games had the potential to bring people and families together and as a producer that was what he tried to do.

He had heard all the stories about how the Internet was terrific, giving additional opportunity for statistics etc. This was another business, another issue. It was nothing to do with him or with what he produced or what he wanted people to watch. It was indeed a tool, it would grow and one day television might well be replaced by it as a medium. He had never spoken to a single broadcaster who had made any money out of the Internet. In many cases telephone and software companies were competing with the broadcasters for time and creative energy. As broadcasters they should spend more time discussing their productions and how they told their stories to the widest population and less time focusing on what was a developing industry.

Mr Servan-Schreiber to answer some of these concerns as they concerned him personally. He felt that there was great complementarity between the Internet and television. He thought it was the essence of television to bring as many people together as possible. The Internet would give them more of the personal drama and the niche of sports. There were many niche sports in the Olympics that were not well represented on television because they had to bring so many people in. He suggested that the way to have an Internet policy within their organizations was to follow the US’s lead and the founder of Netscape’s (Jim Clarke) opinion when he said “listen to young people” because they were on the Internet and they were the ones who would invent the new medium for you. They needed to be supported and given a creative environment and he was sure that they would find ways to make money and to complement their programming, which they should not change because that was what brought the Olympics to life. There was also a message in the Olympics that was about excellence and training that needed more depth than TV could ever give.
A Delegate was concerned about what the Internet would do to watering down the investment they had made in purchasing broadcast rights to the Olympic Games. What would the IOC do to protect their investment because the globalization of the Internet would mean that their territories would be invaded, particularly by moving pictures on the Internet and that was a great concern to his broadcasting organization?

Dr Kim replied that the IOC’s policy was to protect exclusive television rights of all the broadcasters as in the contracts. On the other hand, as with not only Internet but with the appearance of any technological developments, it was their duty to follow up, and to mention developments. If the broadcasters were to incorporate (as they had done with cables) other small media, that was something they could study in the future.

Mr Fujiwara said that he had seen very few colleagues and friends from countries who did not use alphabet letters and reminded the delegates that non-alphabet countries needed a completely different encoding system. Not only this, but also the language itself was a barrier. If he sent an e-mail in his language to, for example, the US, their computers could not decode what he had sent. There were therefore certain problems and that with the growth of the Internet, the statistics would be based on the other side of the world from their point of view. Secondly, they needed to be precise about the definition of Internet. When some people talked about the Internet, they included the so-called “push service”, using for example broadcasting waves and satellite. He thought that in the near future, some broadcasters would start using the push service. In this context he thought that the Internet would be part of TV and broadcasting that should be embraced in the notion of broadcasting. He believed that Internet would indeed enrich broadcasting.

Prof. De Moragas said that the unilateral signal focused on the local aspects of the coverage and the international signal offered all aspects of the coverage. In the Paris congress, he remembered that he had asked for all broadcasters around the world to be given the opportunity to produce their own unilateral signal. They had discovered that it was just a few countries at the moment that had that opportunity. This kind of negotiation would guarantee a wonderful future for the Olympics.
Conclusion of the Symposium

Presented by
Dr Un Yong Kim
IOC Executive Board member and Chairman
of the IOC Radio and Television Commission

Dear Participants,

For a day and a half, we have listened attentively to the presentations and the panels discussing broadcasting the Olympics in the new era.

I will start my conclusion with the last issue on our agenda, which is the Internet.

Both speakers on this issue, Mr Schiphorst from Bertelsmann and Mr Bertrand from Quokka, impressed us with information on the rapid growth of the net, but I will point out that as broadcasting contracts have been signed between the IOC and its broadcasting partners up to 2008, it is clear that in the near future, the Olympics will not become a driving force for Internet expansion, owing to the obvious need for exclusivity.

It is, however, our goal to constantly study all developments in this new exiting area, so we are not left behind.

My second conclusion relates to the evolution of Olympic broadcasting, as it was described, both by the speakers from the academy and by the people who were actually there, in the camera positions, the commentary positions and the control rooms of the past.

Everyone who wishes to understand how we have arrived at our concept of the Olympic broadcasting organization of today, must read the different stages of development in the past.

As chairman of the IOC RTV Commission, I am very pleased to conclude that all our broadcasting partners are very pleased with the OBO concept that brings all pictures into the IBC and all distribution is managed from there.

For this, I can thank many people who over the years have contributed to the perfection of the system, but it is my duty and pleasure to thank especially Mr Manolo Romero, who has been in the driving seat for the last three Olympics, and it is thanks to him that we have such a wide acceptance to the quality of the non-biased international signal.
Finally, listening to representatives of the big unilateral users, we have learned that each one of them has its own way of reaching its audience.

Our role is to establish a flexible organization so each and every unilateral users - and they are growing fast - will be able to make maximum use of our production and services.

A special thank you to the president of the IOC, Juan Antonio Samaranch, who, through his presidency, has managed to build a friendly and reliable relationship with all the world broadcasters and has always supported the RTV Commission.

I would also like to thank the executive group of the IOC RTV Commission, Alex Gilady and Manolo Romero, for their constant devotion to the development of broadcasting and bringing world broadcasters to the IOC.

A special thank you also to the IOC administration and especially to our secretary general, Mrs Françoise Zweifel, for an excellent job and, of course, to Nuria Puig, the head of external relations and communications for the Olympic Studies Centre at the Olympic Museum.

I now declare the symposium closed. As promised by the president of the IOC, all documents and speeches will be distributed to the members of the IOC.
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