



BROADCAST & PRODUCTION MANUAL



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The NAIA Athletics Communications staff is the primary liaison between the Association, its membership, and broadcast entities. All final-site championship competitions are broadcast on NAIA Network at www.naianetwork.com and on the Urban Edge Network at www.urbanedgenetwork.com. Links to mobile apps and Connected TV apps are available at www.naia.org/watch. All broadcast websites and apps – for both NAIA Network and UEN – are managed and maintained by Visaic, Inc., the official broadcast partner of the National Association of Intercollegiate Athletics.

NAIA NETWORK/UEN TRANSMISSION & SINGULAR GRAPHICS

All NAIA Network streams will be sent via RTMP transmission from the championship sites to Visaic, and each stream will be simulcast on Urban Edge Network (UEN). Visaic operates both platforms, requiring one RTMP transmission for both platforms. Transmission URLs and stream keys are on the appropriate sport tab in the [NAIA Championship Game Times and Opponents](#) log.

Singular Live has developed a standard sports graphics package (“Stream Pack”). It includes a sport-specific scorebug app and additional graphics (lower third, matchups, title card, lineups, leaderboard). NAIA Athletics Communications will share the sport-specific Control and Output URL with the production company. For output instructions from Singular, [CLICK HERE](#). Access to these URLs does not require login credentials. Singular Live graphics packages are a streaming component needed at all NAIA national championship Final Sites. Early round hosts are permitted access to these graphics packages, but are not required to implement them during the championship early rounds. All early-round graphics should be branded in official NAIA colors at <https://naia.org/brand>.

NAIA CHAMPIONSHIP BROADCAST MANUAL

OVERVIEW

1. Master the Basics:

- Prep and communication before event (included in the manual under “Producer Prep”)
- Camera placement, camera direction & assignments, camera work (see attached director's meetings documents)
- Network graphics branding: proper score bug, open, replay wipe, scoreboard, lower third consistency. NAIA prescribed Singular graphics at the final sites.
- Supply significant replays, insightful commentary, and a prepared look.
- Graphics consistency - title card, lineups, scoreboards with correct info, pertinent lower thirds. At the final sites, NAIA prescribed Singular graphics only.

2. Optimize resources and equipment

- Establish a consistent resource for crews from the Communications program
- Establish a database of area freelancers, other school communications, or work study programs
- Work with and learn new equipment
- Utilize content for halftime to promote school, conference (media day, conference-originated content, school-produced features)

3. Basics before event day

- Contact information established with Network (transmission)
- Transmission check: Video/Audio levels cleared, IP encoder tested
- Proper score bug for the sport with correct Network branding and titles
- Network sport-specific open
- Commercial format verified for each sport
- Production format created and distributed to crew and talent
- Production schedule established: crew call, setup, complete fax, rehearsal, transmission check-in, on air

4. Day of Game

- Meet with the entire crew to confirm expectations and responsibilities
- Have thorough meetings with each area to ensure you are all on the same page: Director's meeting with cam ops to make sure they know game assignments & scenarios
- Make sure all equipment cams, audio, gfx, and comms are working properly
- Proper transmission check-in: 60 minutes to air
- Remote integration protocol at least 30 minutes to air
- Rehearse open
- Tape open if needed
- Document game with proper camera placement and coverage framing
 - o **Enhancements**
 - o Replays to tell the story of the game
 - o Graphics to illustrate storylines: star players to watch, significant stats for players' output in the game

5. Prioritize Crew & position responsibility

- 5, 7, 9-person crew: coverage and placement of personnel

6. Tech/Ops

- Proper transmission check-in: 60 minutes to air

NAIA FINAL SITE BROADCAST SPECIFICATIONS

Cameras

- 2 handheld cameras
- 2 hard cameras

Lens

- 3 - (14 x 4.3)
- 1 - (40x) *If you want to have box lenses (anything over 24x is going to be considerably more costly, due to high-level camera, equipment, and operators of these types
 - *All "tight" lenses preferred to be no less than 40x and include an extender feature.*
 - *720p or 1080i / 59.4 frames per second*

Replay System (Digital server-based)

- Minimum 4 input / 2 output

Video Switcher (minimums)

- 10 inputs
- 2 keyers
- 1 ME
- 8 auxiliary buses for ISOs, monitors, and transmission
 - *All switchers 720p or 1080i / 59.4 frames per second (minimums)*
 - *Optional router depending on production needs*

Audio Consoles

- 24 inputs
- 8 sub mixers
- 2 output
 - *Additional audio to complement production – camera microphones, crowd microphones*

Video

- All Network telecasts must have a video operator on site to handle the video needs of production. If possible, avoid the auto-iris function at any time.
- 1920x1080 for FULL HD quality

Graphics

- All Network productions must have a system supporting the Network graphics package.

Note: *The above broadcast specifications are ideal for early-round and regular-season games and are considered the minimum specifications for championship final-site broadcasts. The next specifications are considered minimum for early round and regular-season (Game of the Week) broadcasts and apply to all sport-by-sport early rounds and regular-season contests listed in subsequent pages.*

MINIMUM EQUIPMENT SPECS

- 1 primary game camera that consistently follows the action
- Dedicated play-by-play announcer
- An on-screen display that lists the game score, time of game (where applicable), period, and timing elements. Auxiliary elements are preferred, such as timeouts, on-base, penalty, bonus, etc.
- All graphic elements for early round games must be displayed in official NAIA colors, found at <https://naia.org/brand>.

BASEBALL / SOFTBALL

3-camera diagram listed on page 6, and 4-camera diagram listed on page 7.

Camera Assignments

CAMERA 1 – LOW 3RD

CAMERA 5 – LOW 1ST

Batter Shots:

Camera 1 – All left-handed batters

Camera 5 – All right-handed batters

Vary shots on the batter

- Waist up for graphics
- Head to toe – especially on power hitters, to show a complete swing
- Head-to-toe on a steal situation to show the catcher's throw
- Tight face shot in a tense situation
- ALWAYS loosen for a head-to-toe shot for pitch

Other Shots:

- Pitcher shots
- Infield hero shots
- Pick at 1st when needed - camera one shows pitcher, runner, & first baseman
- Base runners as assigned – If righty batter, camera 1 has lead runner. If a lefty batter, camera 5 has the lead runner
- Dugouts, coaches, on-deck batters, color shots in and out of innings
- Shag infield when not shooting a batter
- If a strikeout ends an inning, follow the pitcher back to the dugout

CAMERA 2 – HIGH HOME

The director's eyes on the field, it must follow the ball wherever it goes, or the director is blind

- Game action – follow the ball wherever it goes. Always keep the ball in your shot.
- Take a pick-off throw to any base
- Take passed balls, wild pitches, catchers' throws to any base
- Go with the ball on all errors
- Appeals – lefty batter show ump at 3rd / righty batter show ump at 1st
- On an infield out, always push to the first baseman after the play

CAMERA 3 – HIGH 1ST

- If there is no camera 5 (low 1st), then camera 3 has all right-handed batters (see instructions for camera 1/5).
- Pitcher shots
- Base runners as assigned
- Shag infield and outfield when no runners are on base
- If righty batter, set up with shortstop and 3rd baseman in frame
- If lefty batter, set up with first and second baseman in frame
- Tighten head to toe on the outfielder making a catch
- Stay loose enough to see bad hops and misplays
- Pick off at 1st – Frame base runner and first baseman
- Follow the runner to second if he attempts to steal during your pick-off framing
- Infield/outfield hero shots
- Dugout shots
- Coaches in dugouts and on baselines. Be sure to know manager and pitching coach
- On deck batters, bull pens, color in and out of innings
- On strike out to end inning, push to pitcher and follow to dugout

CAMERA 4 – CENTERFIELD

- Pitcher/batter shots
- Stay with batter on all hits
- Follow batter to 1st on all walks, hit batsman or catcher passed ball on 3rd strike
- If first or second out, walk batter back to dugout on strike out
- If third out, walk pitcher to dugout on strike out
- Take catchers throw to second on steals
- Outfield hero shots
- Bull pens
- If camera 4 is on the air and the ball is hit up the middle, you can stay with it. If the ball is out of the camera 4 frame, after director cuts away to another camera, camera 4 can swish to locate ball

EVS / REPLAY ASSIGNMENTS

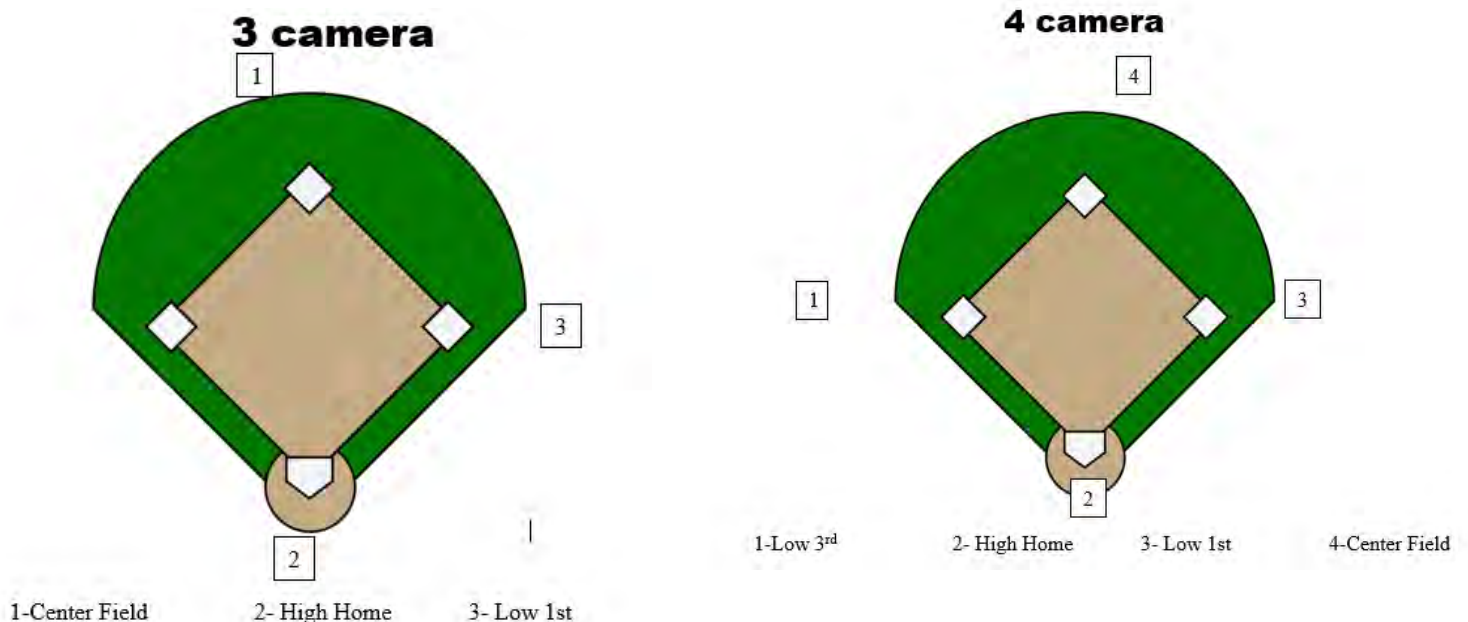
- Camera 4 into Red
- Camera 2 into Blue
- Camera 1/5 into A
- Camera 3 into B in pick off situation

NOTE FOR OPENING ROUND HOSTS

A 1-camera display of a high-center (press-box view) camera is considered the minimum requirement for NAIA Baseball and Softball Opening Rounds host sites. Ideally, host sites will be able to implement a center-field camera, noted in the 3-camera set-up as “Camera 1” and in the 4-camera setup as “Camera 4.”

Opening Round hosts should expect to employ a neutral play-by-play broadcaster, at a minimum, ideally with an informed and well-versed color analyst.

On-screen score graphics should be in NAIA approved, branded colors, including all applicable elements to a baseball or softball broadcast (score, inning, count, outs, and preferably on-base).



BASKETBALL

3-camera and 4-camera diagrams are listed on page 9. Camera 5 (slash) can be positioned at the discretion of on-site production, consulting NAIA championships and athletics communications representatives on site.

Camera 1 (Game Cam)

- Game coverage, Half court framing
- Push to tip
- Pull after big home basket
- At timeout, follow the team on that side of the court up to bench
- End of quarter, half, game always follow last shot, no matter how long after the final buzzer. You never know

Camera 2 (Hero Cam)

- Ball follow, head to toe
- Default to scorer with possible move to assist
- 2nd half watch big 3pt with move to bench react

Camera 3 and 4 (Under basket handheld)

- Main replay look front side
- Stay wide on backside especially at end of q/h/game
- Look heavy on coach/bench react
- Walk out on timeouts/end of half/game
- Stick with hero down court for turnaround defense
- Watch press for immediate turn around

Camera 5 (Low Slash)

- Wider “Telestrator” look.
- Default to scorer face or assist man.
- Far bench crash/react
- Walk players up floor toward cam
- Can take game from backside

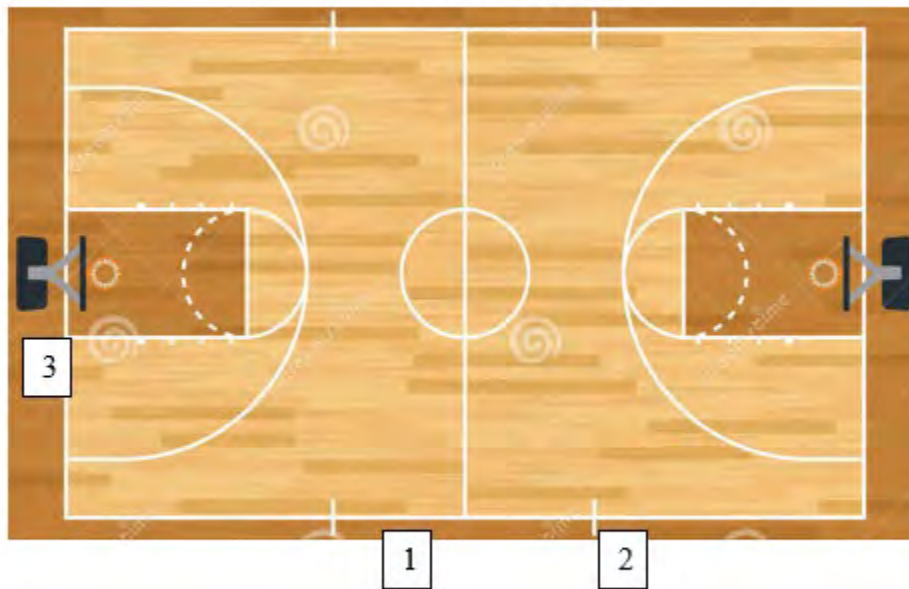
NOTE FOR FIRST- AND SECOND-ROUND HOST SITES

A 1-camera display consisting of the “Game Cam” is the minimum requirement for men’s and women’s basketball first- and second-round host sites. Additional cameras (2, 3, 4, and 5) can be added, and are not required to be added in order. Placement of these cameras is at the discretion of the on-site broadcast professional, from or representing the host institution.

First- and second-round hosts should expect to employ a neutral play-by-play broadcaster, at a minimum, ideally with an informed and well-versed color analyst.

On-screen score graphics should be in NAIA approved, branded colors, including all applicable elements to a basketball broadcast (score, game time, quarter/half, ideally also including shot clock, timeouts, and bonus information).

3 camera

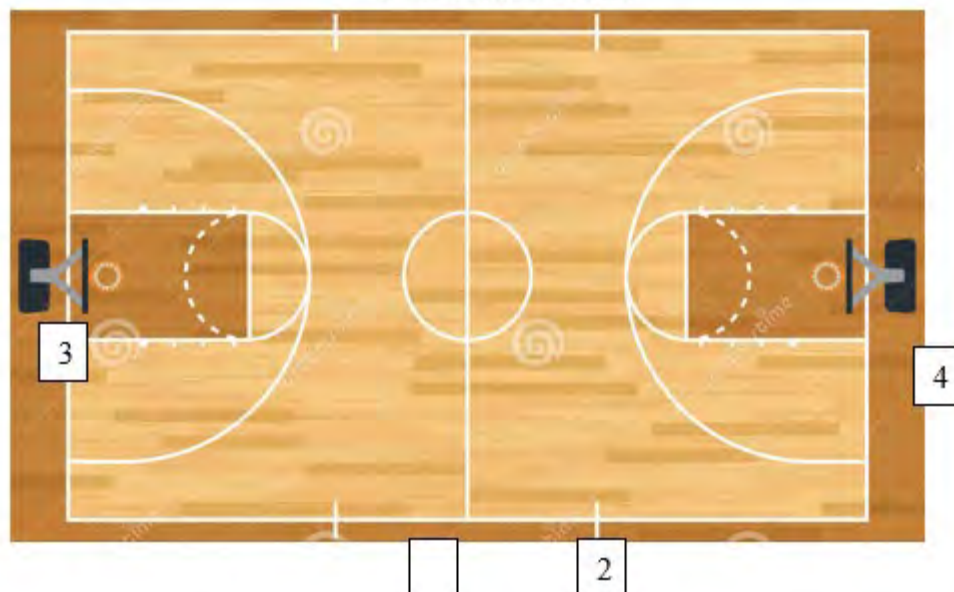


1-Game

2- Tight

3- Hand Held Left

4 camera



1-Game

2- Tight

3- Hand Held (Left)

4-Hand Held (Right)

FOOTBALL

5-camera diagram is listed on page 11.

Camera 1 and 2 (Split Game)

- Game coverage when ball on their side of the 50 yd. line
- See all 11 offensive players when huddle breaks, push to “meat” of the formation
- Backside hero cam when ball on opposite side of 50
- PIT Framing/Hero Move when ball in opposite Red Zone
- Cross shoot PUNTS and KICKOFFS (depends on ball and camera position)
- Ref shot when not being used as Game Cam
- Pre-snap Penalty: Game cam makes move/push to White Hat Ref behind the offense
- Post-play penalty: Hero cam finds White Hat Ref for call

Camera 3 (High End zone)

- OT to OT framing at snap
- Wider framing ball follow as play starts
- Know both coaches/sideline importance
- Covers ALL FG/XP. Up through the uprights and down to the refs
- Be aware of ESPN score ticker on bottom

Camera 4 (Low End zone)

- Tight follow of in game action
- Faces, Faces, Faces when ball coming at cam
- ISO shots when called for of WR/DB or OL/DL matchups
- Sidelines, crowd, stadium beauty
- Cut away when team punting near cam

Camera 5 (Handheld)

- Work sidelines/crowd
- Mix up in front of and behind LOS work
- Backside QB Iso
- Red Zone: Cam 1 yd. in front of/behind goal line for replay look

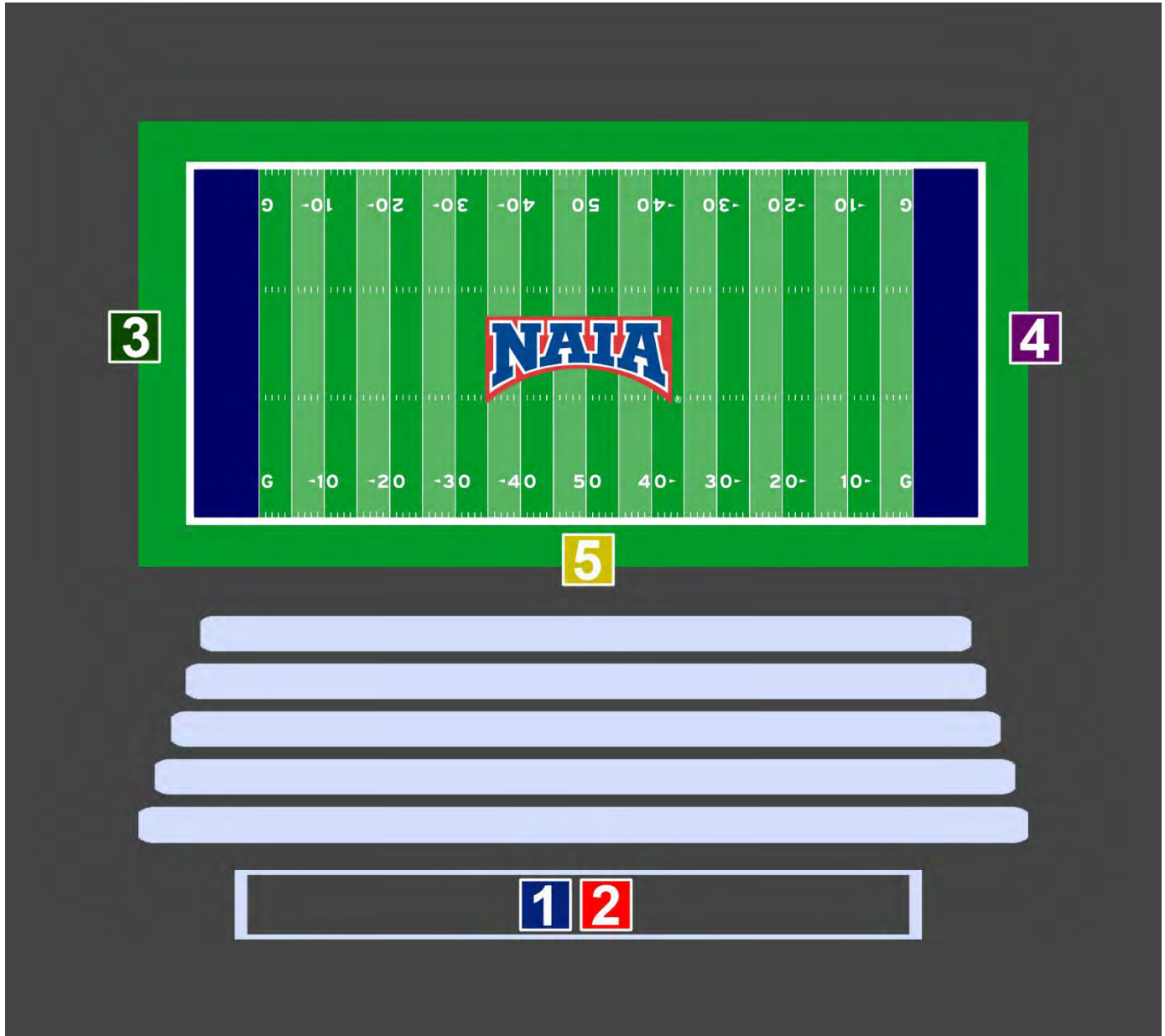
NOTE FOR FOOTBALL CHAMPIONSHIP SERIES HOSTS

A 1-camera version of “Camera 1 and 2 (Split Game)” is an acceptable main-game camera for NAIA Football Championship Series games, prior to the championship game. Cameras 3, 4, and 5 may be added at the ability and discretion of the host site.

Football Championship Series hosts should expect to employ a neutral play-by-play broadcaster, at a minimum, ideally with an informed and well-versed color analyst. A sideline reporter for football games is also a desired addition for Football Championship Series games.

On-screen score graphics should be in NAIA approved, branded colors, including all applicable elements to a football broadcast (score, down and distance, game time, quarter, play clock, ideally also including penalty indicator, timeouts).

5 Camera



LACROSSE

3-camera and 4-camera diagrams are listed on page 13.

Camera 1 (Game Cam)

- Only game coverage. Feel out framing
- Slow push to start each quarter
- Token push to keeper on all scoring plays then reset for draw (women's) or face off (men's)
- Slow pull to high and wide at final whistle

Camera 2 (Hero Cam)

- Head to toe ball follow in game action
- Prepare for cut down in game. Hold on long passes, cam/director discretion on short passes
- Responsible for Hero on all scoring plays through the next touch

Camera 3 and 4 (Goal line's)

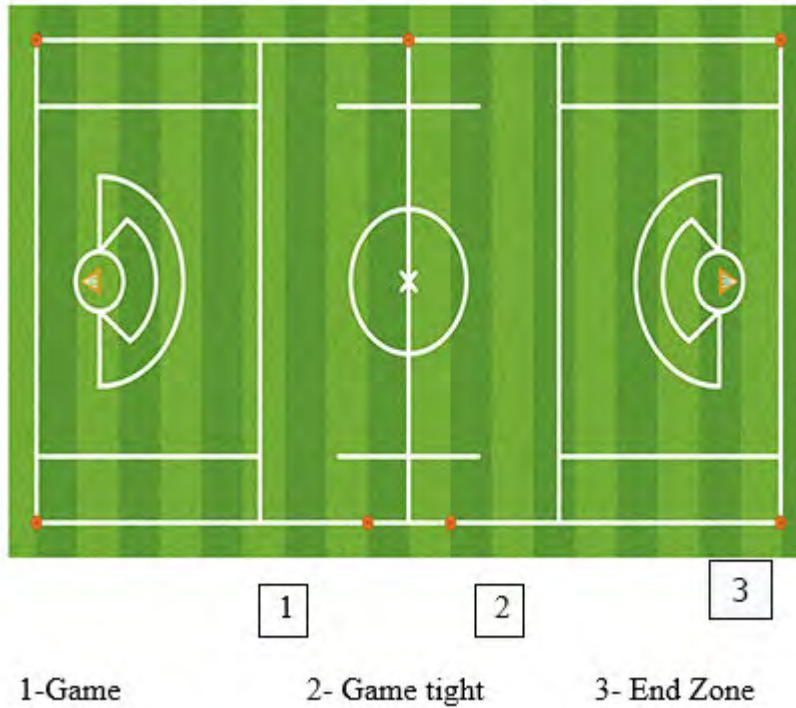
- When possession is earned coming at cam, get wide to see back line of defense while also ALWAYS keeping the full player and ball in frame
- As ball advances closer to near side, tighten accordingly
- Frame goal and ball on opposite end
- Coaches/Crowd
- Tight on box during backside set pieces. Ball follow on near side set pieces

Camera 5 (Handheld)

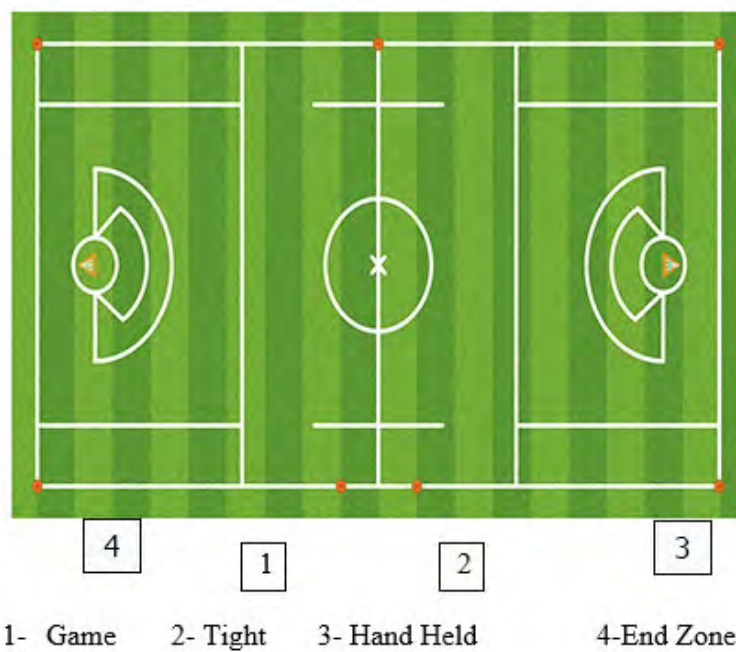
- Sideline work. Coaches, Benches, Crowd
- Low-angle offensive shots
- Get on field for post goal celebration

On-screen score graphics should be in NAIA-approved, branded colors, including all applicable elements to a lacrosse broadcast (score, game time, quarter, penalty drop-down, and card indicators).

3 camera



4 camera



SOCCER

3-camera and 4-camera diagrams are listed on page 15.

Camera 1 (Game Cam)

- Only game coverage. Feel out framing
- Slow push to start 1st and 2nd half
- Token push to keeper on all scoring plays then reset for first touch
- Slow pull to high and wide at final whistle

Camera 2 (Hero Cam)

- Head to toe ball follow in game action
- Prepare for cut down in game. Hold on long passes, cam/director discretion on short passes
- Responsible for Hero on all scoring plays through the next touch

Camera 3 and 4 (18's)

- Main off side's cam! When possession is earned coming at cam, get wide to see back line of defense while also ALWAYS keeping the ball in frame
- As ball advances closer to near side box, tighten accordingly
- Frame goal and ball on opposite end
- Contested header finds
- Coaches/Crowd
- Tight on box during backside set pieces. Ball follow on near side set pieces

Camera 5 (Handheld)

- Sideline work. Coaches, Benches, Crowd
- Low angle corner kicks
- Get on field for post goal celebration

NOTE FOR FIRST- AND SECOND-ROUND HOSTS

A 1-camera "Game Cam" display that tracks the ball is the minimum requirement for first- and second-round games in the men's and women's soccer championships. Cameras 2, 3, 4, and 5 can be added at the host's discretion, and do not need to be added in order.

First- and second-round hosts should expect to employ a neutral play-by-play broadcaster, at a minimum, ideally with an informed and well-versed color analyst.

On-screen score graphics should be in NAIA approved, branded colors, including all applicable elements to a soccer broadcast (score, game time (counting down from 45:00), and half, ideally also including penalty kick counter for post-overtime situations, and penalty – yellow and red card – indicators).

3 camera

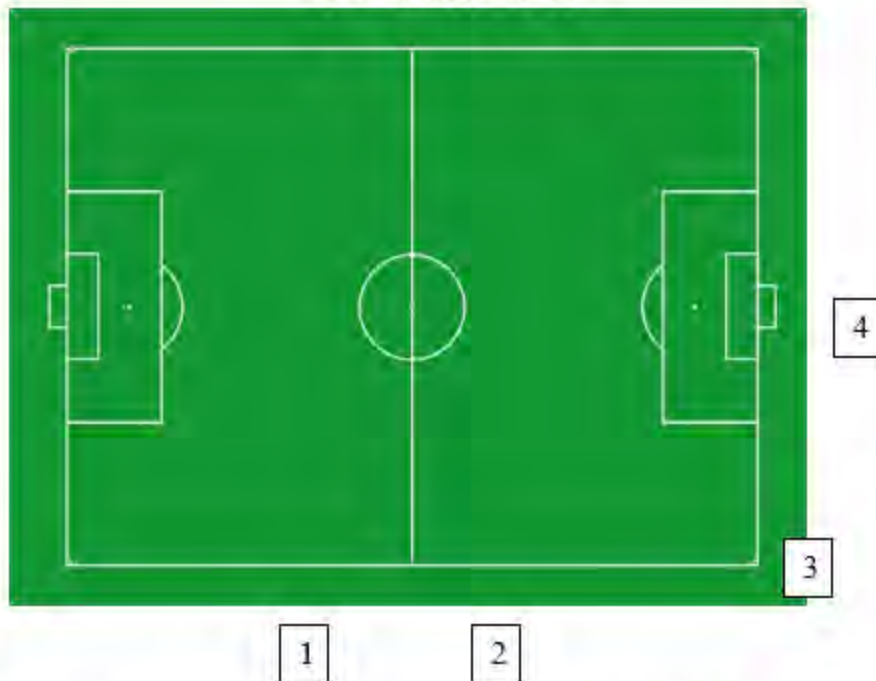


1-Game

2- Game tight

3- End Zone

4 camera



1- Game

2- Tight

3- Hand Held

4-End Zone

VOLLEYBALL

3-camera and 4-camera diagrams are listed on page 17.

Camera 1 (Game Cam)

- Game coverage, Half court framing
- Push to serve
- Pull after point
- At timeout, follow a team from court to bench

Camera 2 (Hero Cam)

- Ball follow, head to toe
- Default to scorer with possible move to assist and/or capture after-point huddle for scoring team

Camera 3 and 4 (sideline, handheld)

- Main replay look front side
- Stay wide on backside especially at end of set
- Look heavy on coach/bench react
- Walk out on timeouts/end of set/match

Camera 5 (Low Slash)

- Wider “Telestrator” look.
- Default to scorer face, assist, or huddle of scoring team
- Far bench crash/react
- Walk players up floor toward cam
- Can take game from back view

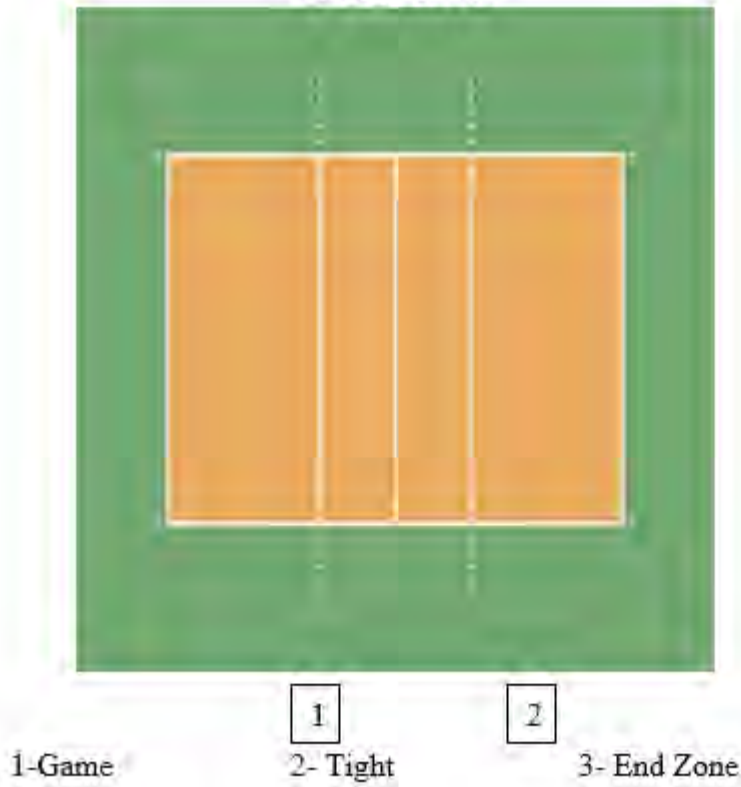
NOTE FOR FIRST- AND SECOND-ROUND HOST SITES

A 1-camera display consisting of the “Game Cam” is the minimum requirement for the women’s volleyball opening round. Additional cameras (2, 3, 4, and 5) can be added, and are not required to be added in order. Placement of these cameras is at the discretion of the on-site broadcast professional, from or representing the host institution.

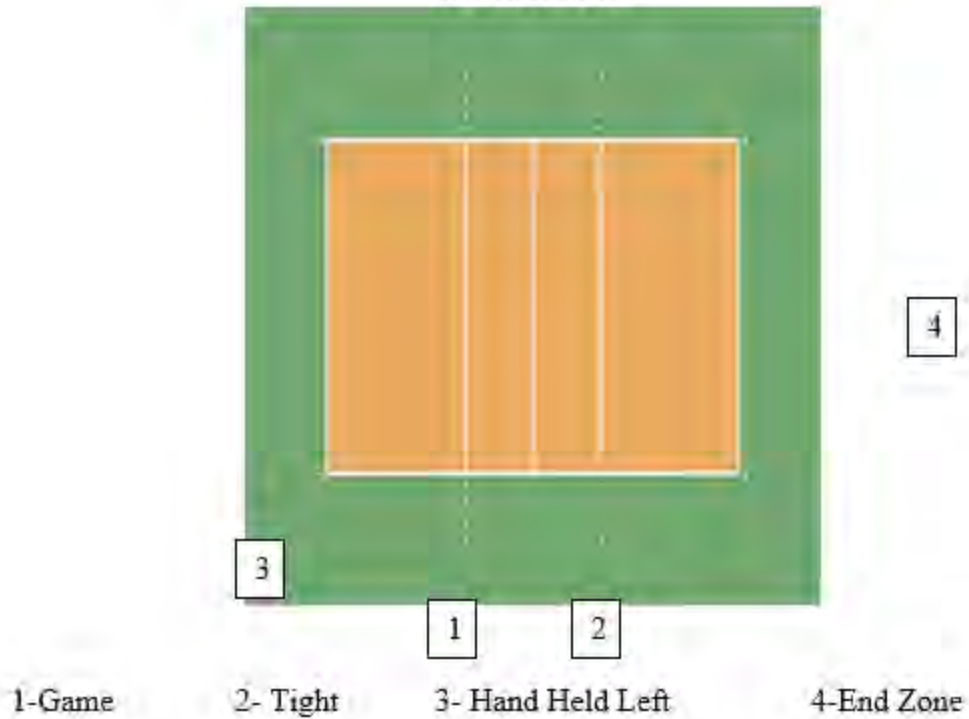
Opening round hosts should expect to employ a neutral play-by-play broadcaster, at a minimum, ideally with an informed and well-versed color analyst.

On-screen score graphics should be in NAIA approved, branded colors, including all applicable elements to a volleyball broadcast (set score, match score, set indicator, ideally also including timeouts.)

3 camera



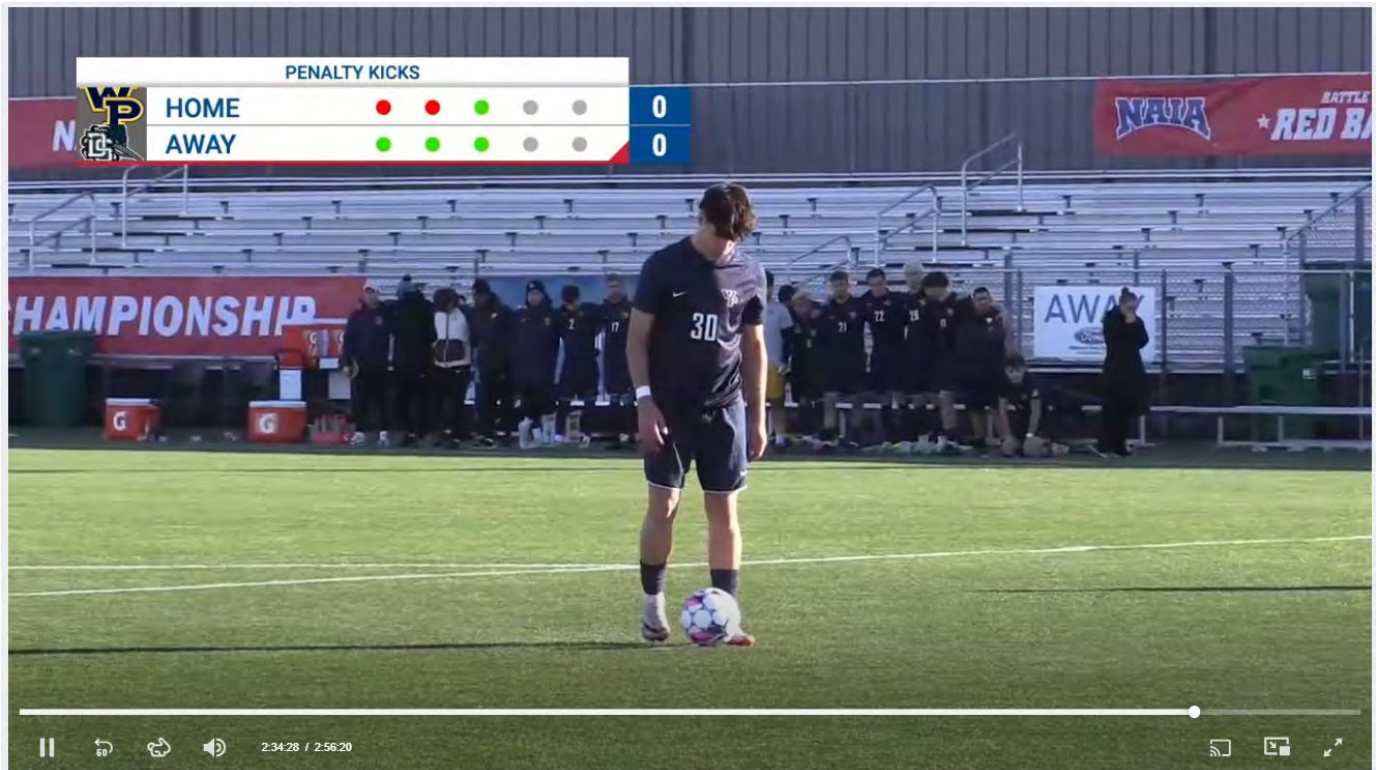
4 camera

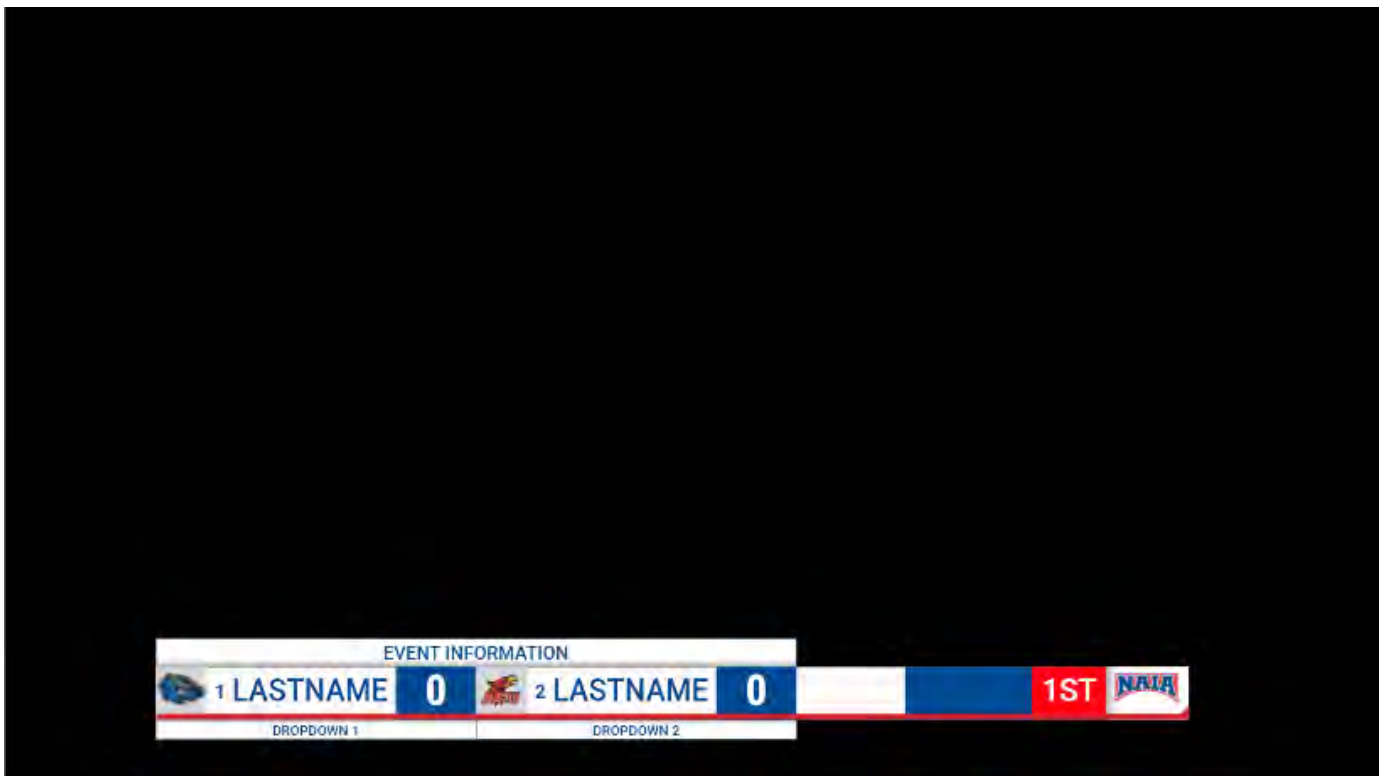
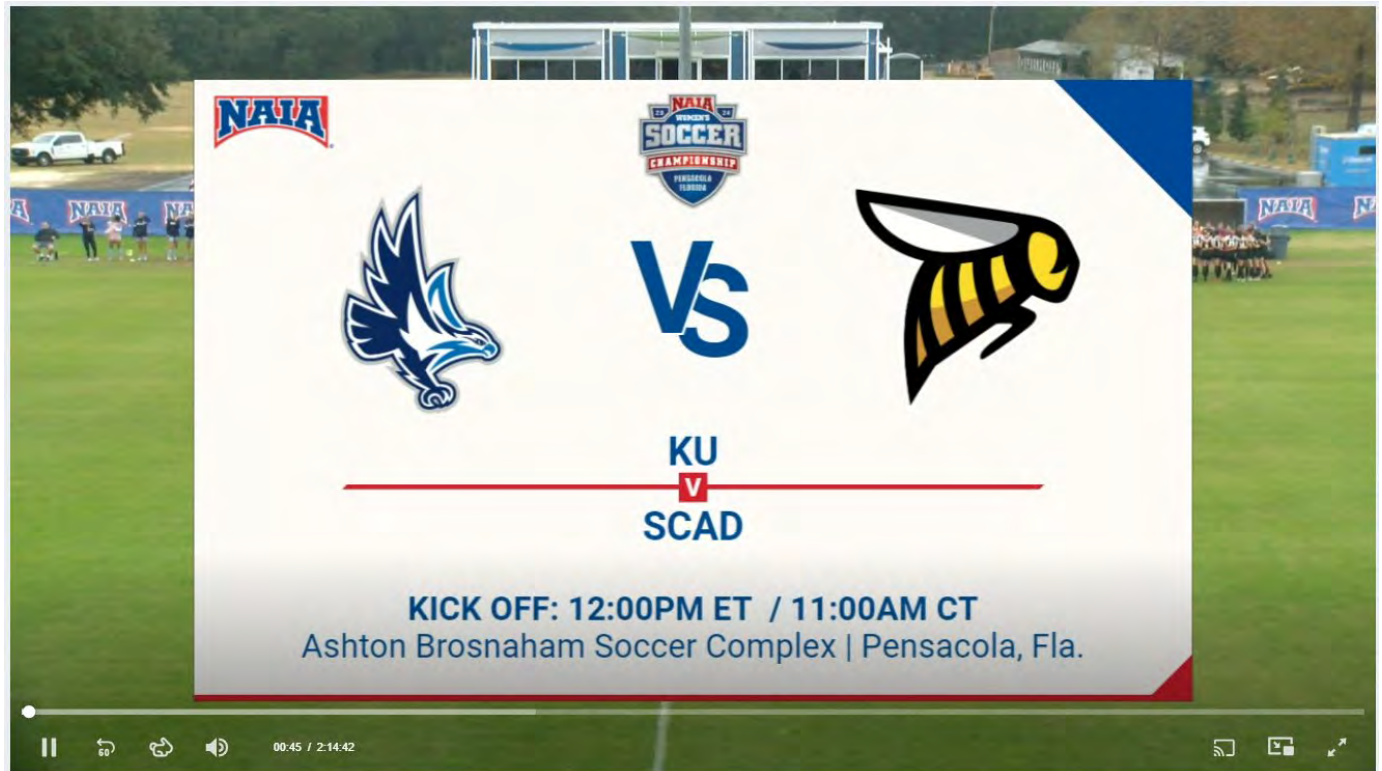


FINAL SITE GRAPHICS CONSISTENCY & EARLY ROUND RECOMMENDED GRAPHICS



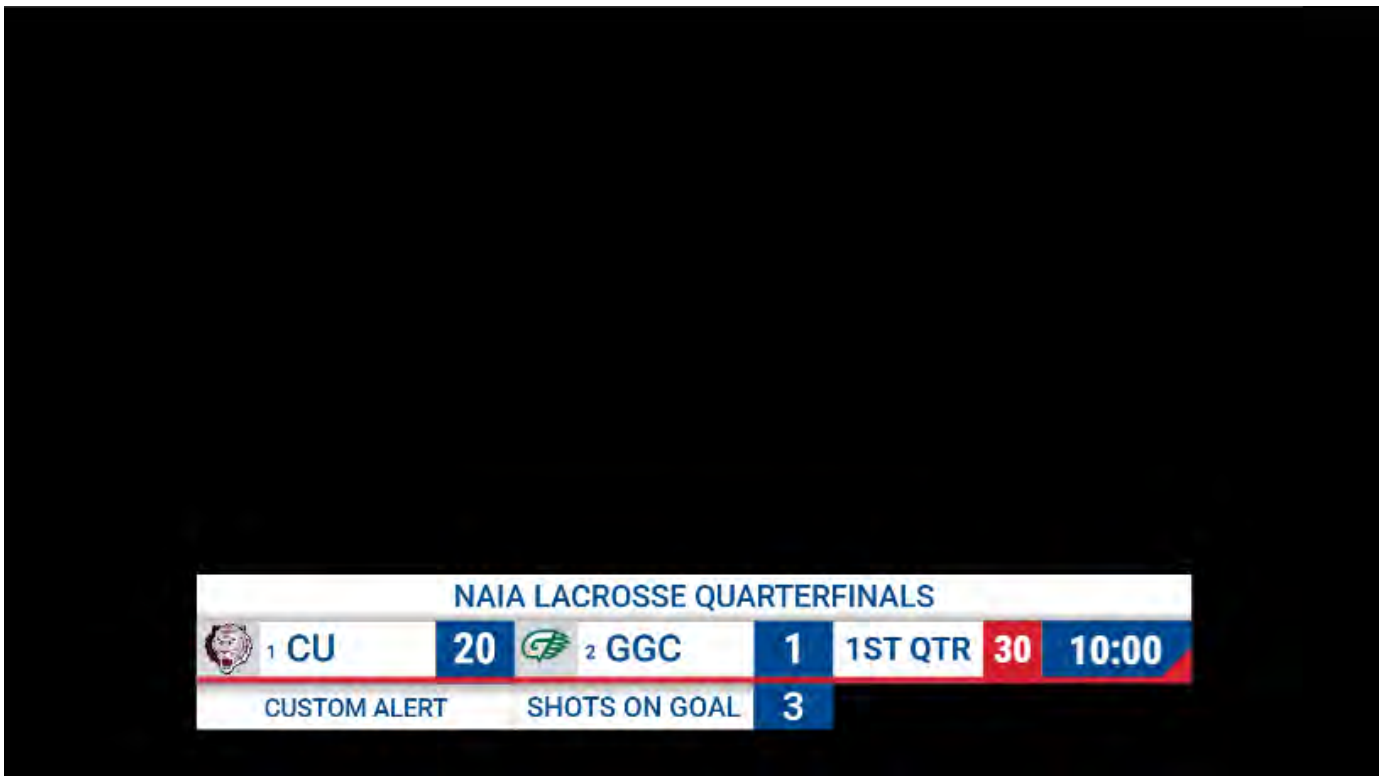
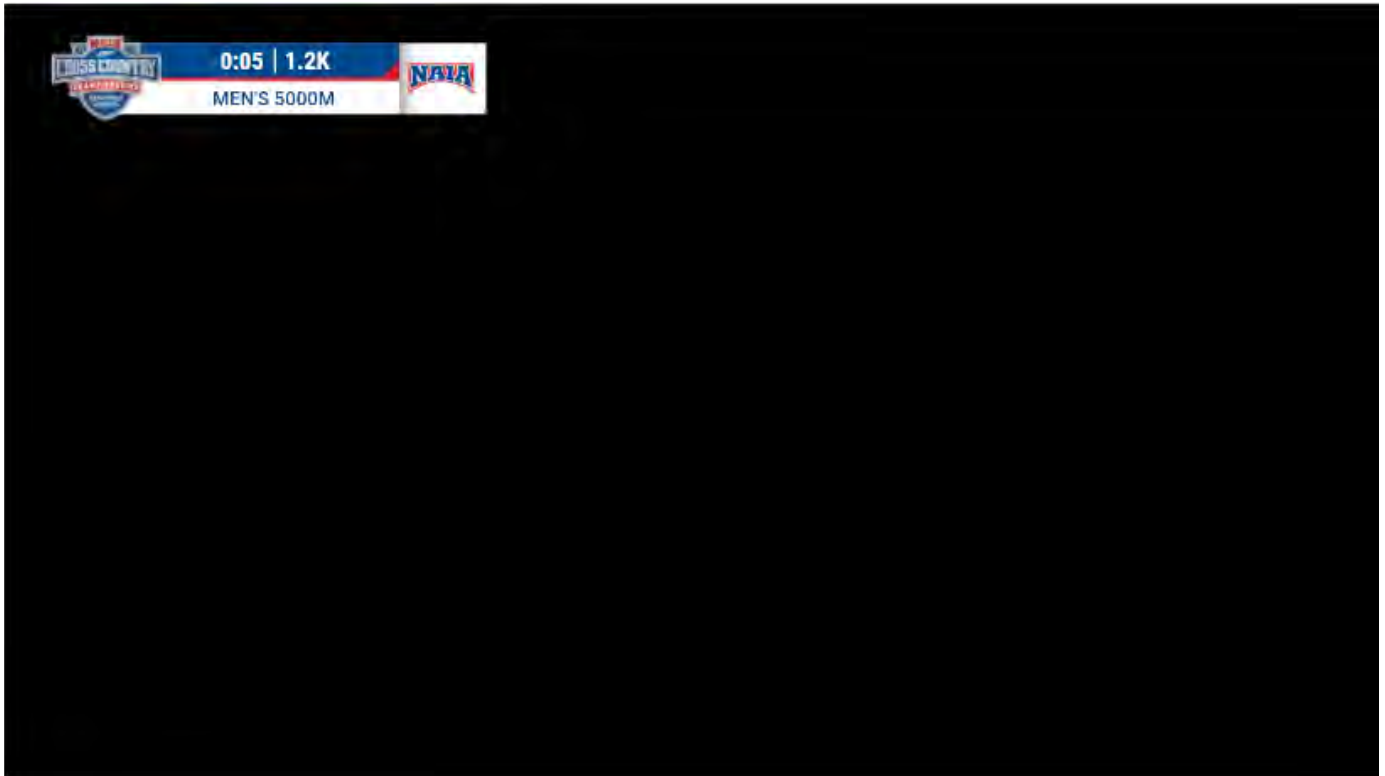






EVENT INFORMATION									
	11	MNU	2		22	CU	3	2ND	16:00
4 FOULS				BONUS+		30			

BOWLING COMPETITION								
	1	2	3	4	5	6	7	
	297	300	300	300	300	300	300	
	300	300	300	300	300	300	300	



NAIA CHAMPIONSHIP FINAL

PITCHING: 3 - 2

1 LC	12	13	
1 SEU	11		

DOUBLE

NAIA LEAGUE NAME





TIME AND DATE

1	FIRST LASTNAME	1-1
2	FIRST LASTNAME	2-2
3	FIRST LASTNAME	3-3
4	FIRST LASTNAME	4-4
5	FIRST LASTNAME	5-5
6	FIRST LASTNAME	6-6
7	FIRST LASTNAME	7-7
8	FIRST LASTNAME	8-8
9	FIRST LASTNAME	9-9

STADIUM

NAIA CHEER CHAMPIONSHIPS		
RESULTS		
1	 PLAYER NAME 1	97 PTS
2	 PLAYER NAME 2	95 PTS
3	 PLAYER NAME 3	94 PTS
4	 PLAYER NAME 4	93 PTS
5	 PLAYER NAME 5	92 PTS
6	 PLAYER NAME 6	91 PTS
7	 PLAYER NAME 7	90 PTS
8	 PLAYER NAME 8	89 PTS
9	 PLAYER NAME 9	88 PTS
10	 PLAYER NAME 10	87 PTS
11	 PLAYER NAME 11	86 PTS
12	 PLAYER NAME 12	85 PTS
13	 PLAYER NAME 13	84 PTS
14	 PLAYER NAME 14	83 PTS
15	 PLAYER NAME 15	82 PTS
16	 PLAYER NAME 16	81 PTS

NAIA CHEER CHAMPIONSHIPS		
PERFORMANCE TIMES		
1	 AQUINAS (MICH.)	8:45 AM
2	 ARKANSAS BAPTIST	9:00 AM
3	 BENEDICTINE-MESA (ARIZ.)	9:15 AM
4	 BUSHNELL (ORE.)	9:30 AM
5	 UC MERCED (CALIF.)	9:45 AM
6	 CLARKE (IOWA)	10:00 AM
7	 COASTAL GEORGIA (GA.)	10:15 AM
8	 BUSHNELL (ORE.)	10:30 AM
9	 DOANE (NEB.)	10:45 AM
10	 COLUMBIA (S.C.)	11:00 AM
11	 CONCORDIA (MICH.)	11:15 AM
12	 AQUINAS (MICH.)	11:30 AM
13	 ABRAHAM BALDWIN (GA.)	11:45 AM
14	 CLEARY (MICH.)	12:00 PM
15	 DAKOTA WESLEYAN (S.D.)	12:15 PM
16	 COASTAL GEORGIA (GA.)	12:30 PM

GETTING “ON AIR” FORMAT BASEBALL / SOFTBALL

- Scene Set ****IMPACTFUL****
- Network Specific Open/Rejoin Animation
 - Shorter is Better
- Title Card
- Standings/Rankings or “What’s at Stake”
- On Camera
- Why is this match important???
- Key Players (Graphic)
 - Team A Player/Pitcher
 - Team B Player/Pitcher
- ***Avoid anthem***
- Proper game setup

BASKETBALL (:01/:31 TIP)

- Scene Set ****IMPACTFUL****
- Network Specific Open/Rejoin Animation
 - Shorter is Better
- Title Card
- Standings/Rankings or “What’s at Stake”
- On Camera
- Why is this match important???
- Key Players (Graphic)
 - Team A Player
 - Team B Player
- ***Avoid anthem***
- Proper game setup

FOOTBALL

- Scene Set ****IMPACTFUL****
- Network Specific Open/Rejoin Animation
 - Shorter is Better
- Title Card
- Standings/Rankings or “What’s at Stake”
- On Camera
- Why is this match important???
- Key Players (Graphic)
 - Team A Player
 - Team B Player
- ***Avoid anthem***
- Proper game setup

SOCCER

- Scene Set ****IMPACTFUL****
- Network Specific Open/Rejoin Animation
 - o Shorter is Better
- Title Card
- Standings/Rankings or “What’s at Stake”
- On Camera
- Why is this match important???
- Key Players (Graphic)
 - o Team A Player
 - o Team B Player
- ***Avoid anthem***
- Proper game setup

VOLLEYBALL (:03/:33 SERVE)

- ***Avoid anthem***
- Proper game setup
- Scene Set ****IMPACTFUL****
- Network Specific Open/Rejoin Animation
 - o Shorter is Better
- Title Card
- Standings/Rankings or “What’s at Stake”
- On Camera
- Why is this match important???
- Key Players (Graphic)
 - o Team A Player
 - o Team B Player

Pre-production

- Confirm talent and ATL assigned to event; verify contact info for ATL
- Verify that ATL travel arrangements are in progress
- Establish lines of communication between Production, Operations, School ASIDs
- Introduce all parties that have roles in the event
- Arrange meetings with talent and coaching staff (phone conference or in-person)
- Discuss venue particulars with Operations
- Discuss camera positions and coverage ideas with Director
- Discuss themes and topics of interest with Talent
- Develop graphics with AP to support the game's themes and topics
- Research local news for any newsworthy off-court happenings
- Verify that Talent has all material needed for preparation
- Arrange for video clips & highlights of pertinent & appropriate prior games
- Verify that branding elements are correct & complete; manage sales items & promos
- Arrange for delivery of specialty element items to site
- Create format to outline the plan for the day-of-show
- Give copies of format to: TD, Dir, AP, AD, A1, EVS, RO, GIS, BC, PXP, Analyst, TOC

Day-of-Game

- Create an environment of collaboration and cooperation; ideas from all parties are welcomed
- Verify that all needed elements, music and branding items are available and loaded
- Verify that graphics (clock/score included) conform to standards and are error-free
- Verify that Talent has all needed material for smooth on-air presentation
- Verify any studio requests (feeds, talkbacks, bumps)
- Discuss any last-minute changes with everyone concerned
- Discuss the on-air, specialty in-game and off-air sequences with Talent and Dir
- Meet with SIDs to ascertain any new or breaking info
- Meet with officials to discuss timeout protocol and game management
- Manage the rehearsal of open, close and special sequences

In-Game

- Work with Director to execute the production game plan
- Communicate with Talent to provide guidance & direction about what's coming next; be thorough, but concise
- Request replays and graphics to support the themes and topics of the game
- Execute sales items and promos as required during show
- Let mistakes go immediately.
- Speak respectfully to everyone, and discuss problems/solutions after the show ends.
- Never disparage the crew to announcers

Post-Game

- Follow-up with Talent to determine what went well and what could have been planned/executed better
- Make sure shipments of melts, etc. are arranged
- Thank everyone for their hard work; be sincere

DIRECTOR RESPONSIBILITIES

Note for Early Round Host Sites: While a dedicated broadcast director is not a requirement for hosting an early round, the national office strongly recommends this position for hosts to consider in their broadcast operations.

Directors tell stories

- They paint visual pictures with the shots they select.
- They decide what the viewer at home gets to see.

Directors must be keen listeners

- Your shots often follow what the announcers are talking about.
- Your shots should complement stories that your producer is telling

Directors must be creative thinkers

- Finding the right shot at the right moment.
- Often a wider shot is better than a close up.
- Consider the moment.

Directors must stay focused

- This is the one position where you can't take a mental break.
- The moment you call a shot, your mind must be thinking about your next shot.

Directors must be leaders

- Lead by example AND always come prepared.
- Be critical when needed but NEVER abusive over the headset.
- Never talk down to a crew member over the headset.
- Applaud great work during the course of the game.
- Always thank your crew at the end of the day

Preparing for a game

- Know your star players and coaches.
- Look over the stat sheet.
- Read coach's bios.
- Create a coaches "headshot" sheet for camera operators.
- Always have a pre-game camera meeting
- Talk to camera ops regarding shots you like and shots to stay away from.
- Review the opening on air sequence, halftime and off-air sequence

Production preparation

- Walk through the venue. Notice relevant banners and signage you might incorporate in the game
- Make sure your cameras are in the right positions
- Think safety. Are all cables secure and covered in pedestrian areas.
- Notice the arena lighting. Where are the dark areas?
- Make sure the announcer/talent booth is set up properly for audio and video. Is the official review monitor positioned correctly?
- Review the game format and consider shots for your opening sequence
- Review the execution of all in game certain elements with your TD. Make sure the back-up score bug is built

- Work with the TD and graphics on proper graphics positioning.
- Review the “traffic” for your opening. Make sure your TD, graphics, audio and tape ops know the traffic

During the game

- Communicate – make sure your camera operators know when you’re going to take a shot.
- Never say “take 2, take 4, etc. Always say “ready 2 – take two”, etc.
- When the game starts, you get to choose what the viewer sees.
- Don’t overcut – (especially in basketball) less is best.
- Choose your cuts judiciously - Don’t waste shots
- Don’t cut away and risk losing important game coverage
- Remember, your “game camera” is your best friend
- NEVER berate or talk down to a camera operator during the game. It’s okay to ask if there’s a problem, but save the critique for post-game
- NEVER scream – it accomplishes zero
- Be a leader and act like a leader

Post-game

- Take the time to meet with your crew and thank them for all their hard work.
- This includes camera operators, audio, video, tape, utilities, etc.
- This is also a good time to discuss any issues you might have had during the game.

ASSOCIATE DIRECTOR RESPONSIBILITIES

Note for Early Round Host Sites: While a dedicated broadcast associate director is not a requirement for hosting an early round, the national office strongly recommends this position for hosts to consider in their broadcast operations. Often, the associate director in an early round setting is another member of the operations staff who performs basic checks on broadcast systems as part of non-broadcast operational checklists on-site.

1. Check phone lines make sure you have numbers for Master Control (Transmission)
2. Make sure all parties have your phone numbers to get a hold of you in case the call breaks up.
3. Confirm length of all breaks with master control.
4. Set clock in control room - Truck, with master control make sure clocks match.
5. Confirm all sponsored elements w/ graphics and get addresses where elements are recorded, get promo addresses as well.
6. Get run times on tease/open Animation, SOTS, B- Roll (or VO) and any pre-recorded element that is built and runs from the truck- control room.
7. Answer all phones, when the transmission time opens
8. Go over all in game time outs with producer and confirm during the game when we are in a break zone. Also confirm that we have the time-out and can go to break.
9. Count crew on the air, intervals from 5 minutes before the air to the second we hit the air.
10. Count crew off the air, (IE if it is planned to use a hard :30 off the air, producer will start the countdown, then you pick it up and countdown to zero loud enough for Director and Producer to hear in the midst of calling Graphics, Roll-Outs, and Communicating with the announcers. This will assure us that music will sting out, graphics will have the right graphic, and announcers will get off the air on-time.
11. Make sure music cue sheet is filled out

PRODUCER PREP- Saturday Game

Note for Early Round Host Sites: Often, the producer is a member of the host-site athletics communications team, or other athletic department staff. The producer can also be, and often is, a member of a student production crew in settings where an academic discipline produces the event.

- o SID contact: 7-10 days out email school SID (see SID letter) to:
 - Confirm game time
 - Identify crew, announcers
 - Provide contact information
 - Request personnel needs (TOC, stats, bug op, utilities)
 - Request credentials
 - Establish best time for announcers to talk with coaches
- o Talent Contact: 1-3 days from game contact announcers:
 - Discuss storylines
 - Key personnel
 - Arrival time
 - Knowledge of team, coaches

Wednesday

- Create Producer pack and format prep
- Gather notes of what worked in last telecast and what didn't flow well, update format
- Listen to coach's teleconference...for your game and others...helps perspective
- Review other broadcasts, develop storytelling ideas and execution from other productions

Thursday

- TV Production conference call to discuss with SID execution from other productions play major roles template development of this initiative.
- Gather games notes sent by schools SID to help formulate coverage based on team story, player's stories and member institutions identity.
- Build format around game notes
- Build sponsor items into format based on conference and network sponsor requirements
- Build graphics - lineups, specialty items, (i.e. last game, awards, pre-season honors, human interest stories, rankings, star players to watch, schedules, scores, games of interest.
- Create "story vignettes" which are mini-formats for implementation of storytelling in your broadcast. Include: music, stills, video, graphics, live shots, full screen quote graphics etc. so director, tape, announcers and audio are all working of same format.

Friday

- Update Producer document checklist (see example docs of each) which consists of:
 1. Format
 2. Sponsor elements
 3. Commercial Format
 4. Promo Cards
 5. Story Vignettes
 6. Shell locator
 7. Production Schedule
 8. SID Letter
 9. Talent Letter

Game day

- Unload Truck setup venue
- Meet SID, confirm:
 1. Game time and pre game minute by minute
 2. Personnel hired (red hat, bug op, utility, stats)
 3. Credentials
 4. Parking passes
- Load/Verify graphics shell locators
- Print
 1. Format
 2. Promo cards
 3. Production schedule
 4. Shell locator
 5. Story Vignettes formats
 6. Sponsor elements
 7. In game reads
- Secure lineups/roster from SID
- Write in player bio locator # on flip board
- Confirm halftime changes, coaches interviews
- Synch time with Greenwich ESPN and location
- Confirm Officials/Ref name
- Review graphics with talent, tape and director
- Review vignettes
- Pre-pro elements
- Rehearsal -truck and tech
- Rehearsal - talent and full crew
- Check in Verizon - review/verify formats

**SAMPLE PRODUCTION SCHEDULE**

SCHEDULE OF OPERATIONS – GAME DAY		
All Times Local Time		
Month, Day, Year		
12:30AM		Generator Parks Mobile Unit Park and Power – Doors Open
2:00PM		CREW CALL - everyone including 3 Utilities hired by Venue
2:00PM		Uplink truck arrives to park and power
3:00PM		CREW CALL - Clock / Score Op - GIC
4:00PM		Camera Check and Element View
4:30PM		FULL SHOW FAX
5:00PM	6:00PM	Pre-Game Meal – Off Site
5:30PM		CREW CALL - Stage Manager / Booth Coordinator
6:00 PM		Camera Meeting on site
7:00PM		TRANSMISSION CHECK IN
7:15PM		All Cameras at Game Positions- Bumps/Rehearsal
8:00PM	10:00PM	College Basketball
SCHEDULE NOTES		
FAX Telestrator		

ON-AIR TALENT APPENDIX

On-Air Messaging & Brand Standards

- When going to commercial break, always say:
“ You’re watching the NAIA [Sport] Championship on the NAIA Network and Urban Edge Network.”
- Do not refer to the NAIA as a 'level.' The NAIA is a governing body, not a level of play.
- Avoid all references or comparisons to the NCAA or other associations. Focus on NAIA teams, student-athletes, and championships.
- Direct viewers to NAIA.org frequently for:
 - Live scores and brackets
 - Statistics and standings
 - Feature stories and highlights
- Mention time and score often — keep the audience grounded in the flow of the game.
- Use consistent terminology: 'student-athlete,' 'NAIA Championship,' 'opening round' or 'first and second round', 'national semifinal,' etc. Each sport will have unique terminology. NAIA Athletics Communications staff will provide more detailed, on-site information.
- Maintain a neutral, professional tone — highlight both teams fairly.
- Refrain from using trademarked terms such as but not limited to: Sweet Sixteen, Elite Eight, Final Four, March Madness

Professionalism & Event Preparation

- Be camera-ready at all times. Broadcasters will appear on-camera before, during, and after the event.
- Dress professionally — wear official NAIA apparel or approved neutral attire. Depending on the championship, apparel will be provided, or professional dress will be expected. NAIA Athletics Communications will distribute this information well in advance.
- Communicate regularly with the NAIA Athletics Communications Office leading up to and during the event to ensure accurate storylines, pronunciations, and key talking points.
- Review team information, stats, and storylines in advance. Know the context of the matchup and what’s at stake.
- Arrive early to familiarize yourself with equipment and scene. You’ve already been in the venue, but one more run through on show day will make you more comfortable on-site.

General Best Practices for On-Air Broadcasters

- Be accurate first, entertaining second. Credibility is built on preparation and precision.
- Pronounce names correctly — verify with coaches, SIDs, or official rosters.
- Stay conversational, not scripted. Engage the audience with energy and authenticity.
- Tell human stories — highlight student-athletes’ achievements, academics, and community impact.
- Avoid filler commentary — when in doubt, reset time, score, and situation.
- Work as a team with your analyst or co-host; avoid talking over one another.
- Let big moments breathe. Sometimes silence amplifies emotion better than words.
- Keep body language professional — avoid distractions on camera.
- Be aware of replays and production cues; coordinate with the production team.
- Always represent the NAIA and its member institutions with integrity and respect.
- Work directly with your NAIA sport specific contact leading up to and during the event. They will also be providing you with a page that will give you access to additional information surrounding qualifying teams and the NAIA overall.