

2027 LIVESTREAMING REGULATIONS

FOR INTERNATIONAL ICE CLIMBING COMPETITIONS

ANNEX 7 OF UIAA EVENT ORGANIZER AGREEMENT (EOA)



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ABBREVIATIONS

BOH – Back of the House
 CET – Central European Time
 EOA – Event Organizer Agreement
 hh – hundreds of a second
 FOP – Field of Play

ICC – Ice Climbing Commission
 IOC – International Olympic Committee
 mm – minutes
 ss - seconds
 UIAA – International Climbing and Mountaineering Federation



1. GENERAL

The purpose of this document is to present the minimum requirements for the international livestream of the UIAA Ice Climbing World Tour and World Championships.

1.1 UIAA MEDIA PARTNER

The Media Partner is the livestreaming distribution team, which is obliged to integrate graphics, commentary and other technical elements for distribution to the UIAA's channels with English graphics.

For the integration of the livestream into the UIAA website, the Media Partner shall provide the livestreaming code at least 48 hours prior to the start of the competition to Peter Bourne, UIAA Communication Manager at iceclimbing@theuiaa.org

1.2 LOCAL PRODUCTION TEAM

The Local Production Team is the livestreaming production team and is obliged to produce a clean livestream feed for the finals of each discipline of the competition as per the requirements detailed below and send these to the UIAA Media Partner via an encoder as detailed below.

Upon request of the UIAA Event Coordinator, the Local production team must provide a camera man available to record extra footage around the ice climbing structure.

1.3 FONTS AND LOGOS

UIAA fonts and logos shall be used correctly as depicted in the Branding Regulations (Annex 4 of the Organizer's Handbook).

1.4 RIGHTS OF THE ORGANIZER

While the international livestream will be distributed via the UIAA YouTube Channel, it is the right of the Organizer to request and stream a domestic version (whether identical or different) of the international production, at its own cost.

2. PRODUCTION

2.1 TRAILERS, PROMOTION

At the beginning of each livestream and before the start of the competition a UIAA video shall be shown. The UIAA Event Coordinator will inform the Media Partner about the nature of the video and provide the footage in advance of the competition.

The Organizer may ask the Media Partner to integrate a video throughout the competition about the hosting city, region or specific site, upon approval of the UIAA Event Coordinator. The footage shall be provided in advance of the competition

2.2 TECHNICAL REQUIREMENTS FOR PRODUCTION AND CONTRIBUTION

The UIAA appoints a central production partner (Technative Live, the Production Partner) to receive a contribution feed from each event, to add commentary, graphics, results, replays and VT content, and to distribute the finished programme. This section sets the minimum technical standard that the local production team shall meet at every event. It applies in full unless a written dispensation has been granted under 2.2.14.



2.2.1 Choice of contribution model

The Organiser shall deliver its contribution under one of the two models below.

Option A, individual camera contribution. Every camera is sent to the Production Partner as a separate feed. All direction, vision mixing and replay are performed remotely.

Option B switched clean feed contribution. The local production team directs, switches and replays on site, and sends a single clean programme feed.

- a) The Organiser shall notify the UIAA in writing of its chosen option no later than 60 days before the first competition day.
- b) A change of option later than 30 days before the first competition day shall be made only with the written agreement of the UIAA and the Production Partner.
- c) Both options carry the common requirements at 2.2.2 to 2.2.10 and 2.2.13 in full. The option specific requirements are at 2.2.11 and 2.2.12.

2.2.2 Video format (both options)

- a) All cameras and all contribution feeds shall be 1920 x 1080 progressive at 50 frames per second (1080p50). 1080i50, 1080p25 and any 59.94 Hz or 60 Hz variant shall not be accepted.
- b) Colour space shall be Rec.709, full raster 16:9. Log, raw and wide gamut outputs are not accepted. Where a camera records in log, a Rec.709 conversion shall be applied before the signal leaves the camera chain.
- c) No feed shall carry a burnt in overlay of any kind: no timecode, no camera identifier, no battery or record indicator, no safe area or centre markers, no framing guides.

2.2.3 Cameras (both options)

- a) Every fixed camera position shall use a professional broadcast camera, or a professional large sensor production camera, with interchangeable lenses and a 3G-SDI output.
- b) Every lens shall be parfocal and shall hold focus throughout its zoom range. Varifocal lenses that lose focus on zoom are not acceptable.
- c) Cameras shall allow manual or remote control of iris, gain, shutter, white balance and gamma, so that they can be matched to one another.
- d) Acceptable by way of example and not limitation: Sony HDC and HXC series, Panasonic AK-UC and AG-CX series and Blackmagic URSA Broadcast G2 fitted with a B4 lens.
- e) Not acceptable in any tripod position: consumer or prosumer camcorders with fixed varifocal lenses, DSLR or mirrorless stills bodies with photographic lenses, action cameras, mobile telephones, tablets and webcams. PTZ cameras may be used only as an additional angle beyond the minimum complement, and only with prior written approval.
- f) Lens reach shall be sufficient for each camera to hold a full body framing of an athlete at the highest point of the route from its own position. Where the wall exceeds 20 metres the Organiser shall confirm its lens choice with the Production Partner in advance.
- g) Every fixed camera shall be on a professional fluid head tripod, correctly levelled and weighted. Handheld operation and monopods are not acceptable in a tripod position.

2.2.4 Minimum camera complement (both options)

- a) The minimum complement is four cameras: three on tripods and one wireless.

Camera 1, master wide. The full competition wall in frame, top to bottom, with the athlete visible at every point of the route.

Camera 2, tight follow. Long lens, athlete framing, following the climb continuously.

Camera 3, alternate angle. An opposing or offset side angle that gives clear separation from Camera 1, or a low or high position agreed with the Production Partner.



Camera 4, wireless roaming. Isolation zone, athlete arrival and departure, coach and crowd reaction, presentations and flash interviews.

- b) For speed competitions the camera plan shall cover both lanes and the finish. Where a single position cannot hold both lanes and the finish cleanly, an additional camera shall be provided.
- c) Four cameras is a minimum and not a target. Additional positions are encouraged, and every additional camera shall meet the same standard as those above.
- d) Camera positions shall be agreed with the Production Partner in advance from a venue plan and shall not be changed on site without notice to the Production Partner.

2.2.5 Wireless camera (both options)

- a) The wireless camera shall use DJI Transmission or an equivalent professional wireless video system, for example Teradek Bolt 6 or Vaxis Storm, delivering 1080p50 to an SDI output at the receiver.
- b) Wi-Fi links, mobile network links and software streaming links are not acceptable for the wireless camera path. The link shall be a dedicated low latency video link with fixed, known latency.
- c) Frequencies shall be coordinated with the venue and with all other radio users on site, and licensed where local regulation requires it.
- d) The wireless camera body does not need to meet 2.2.3 and can be a mirrorless body as it does not need a Parfocal lens but should be colour matched to the tripod cameras under 2.2.6. Where it is a different model from the tripod cameras.
- e) The wireless camera shall run for a complete competition session without a battery change during live action, with charged spares on site.
- f) The receiver output shall enter the same chain as the tripod cameras, being the same switcher under Option B or an equivalent encoder path under Option A.

2.2.6 Colour matching and shading (both options)

- a) All cameras, the wireless camera included, shall be matched to a single reference before each competition session, under the lighting that will be used for that session.
- b) Matching shall be carried out from a common grey card or colour chart placed on the field of play and shot by every camera in turn.
- c) All cameras shall share the same white balance, gamma and colour profile. Individual creative looks, per camera picture profiles and per camera LUTs are not permitted.
- d) Where camera control units or a remote paint system are available, one named operator shall be responsible for shading throughout the session, including as venue lighting changes.

2.2.7 Audio (both options)

- a) Audio shall be embedded on SDI at 48 kHz, 24 bit, on channels 1 and 2 as a stereo international sound mix.
- b) The international sound mix shall carry venue atmosphere and effects only. Local commentary, a public address feed, music beds and any local broadcaster mix shall not be present on channels 1 and 2. Public address as heard naturally in the room by the atmosphere microphones is acceptable.
- c) As a minimum the mix shall include a stereo crowd and atmosphere pair, and at least one dedicated effects microphone at the wall to capture tool and ice sound.
- d) Loudness shall target minus 23 LUFS in accordance with EBU R128, with true peaks not exceeding minus 3 dBTP.



e) Audio shall be present and correct on every contribution feed, including each individual camera feed under Option A where that camera carries a microphone.

2.2.8 Connectivity and transport (both options)

a) The Organiser shall provide a dedicated internet connection for the contribution feeds. It shall not be shared with venue public Wi-Fi, ticketing, timing or event administration.

b) The connection shall be wired to the encoders. Wi-Fi shall not be used for contribution.

c) Minimum sustained upload capacity measured and committed rather than advertised at a minimum of 10Mbps per feed.

d) A failover path shall be provided, being either a second independent circuit or a bonded cellular system supporting at least 10 Mbps sustained upload per feed.

e) Packet loss shall be below 1 per cent and jitter below 30 ms on a sustained test.

f) Feeds shall be sent using SRT in caller mode to endpoints issued by the Production Partner, so that only outbound traffic is required. The Organiser shall confirm that the venue firewall permits outbound UDP on the ports issued.

g) SRT latency shall be set to four times the measured round-trip time and shall never be set below 1000 ms.

h) Video encoding shall be H.265, constant bitrate of 10Mbps, with a closed GOP of one second and B-frames limited so that they do not add latency. Audio shall be AAC-LC at 256 kbps or above, or PCM.

i) Hardware encoders are strongly preferred, for example Haivision, Kiloview or Videon

2.2.9 Communications (both options)

a) The Organiser shall provide a talkback path between the local production team and the Production Partner for the whole of every session, including rehearsal and line-up. This can be via our Discord server for ease of setup.

b) The Organiser shall provide the devices, headsets and data connectivity at its end for all discord comms.

c) Under Option A every camera operator shall be on talkback and shall hear the remote director continuously.

d) Under Option B the local director shall be on talkback throughout the session and the local replay operator shall be reachable.

e) A named local technical contact shall be reachable by mobile telephone throughout the event, with the number given to the Production Partner in advance. A messaging group shall be established as a secondary path.

2.2.10 Testing, rehearsal and line-up (both options)

a) A connectivity and transport test shall be completed with the Production Partner no later than 14 days before the first competition day to confirm compatibility.

b) A full technical rehearsal, with every camera live, audio present and talkback working, shall be completed no later than the day before the first competition day.

c) On each competition day the contribution feeds shall be live no later than 90 minutes before the scheduled start.

d) The Production Partner may require a fault to be remedied before the programme goes to air. Time lost to a fault that was avoidable at rehearsal is the Organiser's to recover.

2.2.11 Option A: individual camera contribution



Under Option A the local team provides cameras, operators, sound and connectivity. Direction, vision mixing, replay, graphics, commentary and distribution are performed remotely by the Production Partner. No local gallery, switcher, replay system or director is required.

- a) Each camera shall be delivered as its own SRT feed, unswitched and clean, at 1080p50 and a constant 10 Mbps or above.
- b) Each feed shall be continuous for the whole session. Cameras shall not be stopped, unplugged or repositioned during live action without notice on talkback.
- c) Camera operators work to the remote director on talkback and shall follow shot calls as given. Operators shall be experienced in live sport and shall be able to hold a moving athlete on a long lens.
- d) The local team shall provide: an operator on every camera position, an audio operator, encoders, connectivity, power, talkback devices, and a technical manager on comms throughout.
- e) The Production Partner shall provide direction, vision mixing, replay and highlights, the graphics package, commentary, VT content and distribution.

2.2.12 Option B: switched clean feed contribution

Under Option B the local team directs, switches and replays on site and delivers a single clean programme feed. The Production Partner adds commentary, graphics, VT content and distribution.

- a) One SRT feed shall be delivered at 1080p50 and a constant 10 Mbps or above.
- b) The feed shall be clean. It shall carry no graphics, no scorebug, no timer, no results, no logos, no watermarks, no lower thirds, no local branding, no transition slates and no commentary. It shall be full raster with no pillarbox and no letterbox.
- c) Replays are the responsibility of the local team and shall be cut into the programme feed. A replay of every attempt of note, of every fall and of every top, shall be available within 30 seconds of the action.
- d) The local director shall not cut to a replay while an athlete is on the wall. Replays run in the gaps between attempts only.
- e) The feed shall not cut to black, to a slate or to bars during a session. In a break the feed shall hold on a wide shot of the venue, and the Production Partner shall be told on talkback what is happening and for how long.
- f) In addition to the crew at 2.2.11(d) the local team shall provide a director, a vision mixer operator and a replay operator. These roles shall be filled by people experienced in live sport.
- g) The master wide camera should also be delivered as a second SRT feed to act as a failover. This is recommended rather than required.
- h) Where a switched feed does not meet this standard on the first competition day, the Production Partner may require the event to move to Option A for the remainder of the event, subject to available bandwidth.

2.2.13 Data and supporting material (both options)

- a) Venue and local colour footage, and any sponsor or federation branding to appear in the graphics package, shall be provided at least 14 days before the event.

2.2.14 Compliance and dispensation

- a) The Organiser is responsible for the compliance of its local production team with this section, whether that team is employed, contracted, or provided by a partner.
- b) Where a venue or an Organiser cannot meet a requirement of this section, a written application for dispensation shall be made to the UIAA no later than 45 days before the first

competition day, setting out what cannot be met and what is proposed instead. No dispensation applies unless it is confirmed in writing.

c) Nothing in this section allocates cost between the parties. Commercial responsibility for each element is dealt with separately.

2.2.15 Summary of responsibilities

Element	Option A	Option B
Cameras, lenses and tripods	Organiser	Organiser
Camera operators	Organiser	Organiser
Audio capture and international sound mix	Organiser	Organiser
Direction	Production Partner, remote	Organiser, on site
Vision mixing and switching	Production Partner, remote	Organiser, on site
Replays	Production Partner, remote	Organiser, on site
Encoders and contribution connectivity	Organiser	Organiser
Talkback devices and headsets on site	Organiser	Organiser
Intercom system and endpoints	Production Partner	Production Partner
Graphics package and results graphics	Production Partner	Production Partner
Commentary	Production Partner	Production Partner
VT content and highlights	Production Partner	Production Partner
Programme return feed	Production Partner	Production Partner
Distribution to YouTube and rights holders	Production Partner	Production Partner
Start lists, results data and athlete data	Organiser	Production Partner receives

3. OBLIGATIONS

3.1 EXPOSURE

The Production and Media Partner must guarantee a livestreaming exposure of:

- Full length of the finals

3.2 BRANDING AND GRAPHICS

All graphics and branding present in the international livestream must conform to the



regulations and guidelines set hereunder. Any amendments must be requested and approved in writing.

3.3 BROADBAND INTERNET CONNECTION

A separate and reliable broadband internet connection shall be provided by the Organizer to the Media Partner in order to fulfil all obligations stated in this document.

Reliable, uncontested, 20-30 Mbps minimum upload speed must be provided by the Organizer.

3.4 FACILITIES

The Organizer shall provide a covered production area close to the competition zone with access to power. This should be a dedicated, heated and secluded livestreaming and commentating area, large enough to welcome at least 4 people and the equipment listed in the UIAA Livestreaming Guidelines. The room shall have sufficient bandwidth for international distribution on all required platforms and be placed close to the climbing structure with direct visibility on the wall, but not too close so that the volume of the music and MC interferes with the commentary of the livestream.

Elevated camera positions shall be made available to enable a wide shot of the whole climbing wall, as well as capture close-ups on the athletes' faces as they fall off or top the route.

3.5 HUMAN RESOURCES

A minimum of six (6) volunteers shall be provided by the Organizer to the Media Partner. No specific know-how is needed. Preferably these volunteers will remain the same throughout the competition as they acquire skills during the semi-finals and excel during finals.

These volunteers shall be cared for by both the Organizer and the Media Partner.

3.6 COMMENTATOR

A UIAA Commentator will attend the competition and comment live on the semi-finals and finals of the international livestream.

Equipment the Media Partner must provide:

- Two (2) BPHS microphone headset or comparable model
- Two (2) XLR cables (which will be fed back to the livestream company for mixing and broadcast);
- A closed WIFI network;
- A desk;
- Two (2) chairs;
- Power.

4. COMPETITION

4.1 COMPETITION FILMING

4.1.1 LEAD DISCIPLINE

During a lead competition, the following filming procedures shall be considered:

- The camera shall shift to the entering competitor as he/she walks out of the transit zone into the competition zone (optionally through an entrance gate);
- Close-up on face or upper body during competitor's preparation prior to beginning the climb;
- Shift between close-up (of ice axe placement on hold) and full body portrait (whole body, plus space below and above climber to show the surrounding route) throughout the climbing performance;
- Close-up on face immediately after down-fall or while abseiling to catch emotional pictures;
- While athlete is gathering his/her belongings, show a slow-motion of the final moves when appropriate.
- If there is more than one competitor climbing at the same time, switch between them at appropriate times – i.e. not during the crux move of one competitor's route, and as soon as one competitor falls off, switch to the other – don't follow the guidelines above and film the fallen climber lowering and untying – switch straight to the other climber.

More information regarding graphic display during lead competitions can be found in Section 4 of this document.

4.1.2 SPEED DISCIPLINE

During a single format speed competition, the following filming procedures shall be considered:

- The camera shall shift to the entering competitor as he/she walks towards starting point (optionally through an entrance gate);
- Close-up on face or upper body during competitor's preparation prior to beginning the climb;
- Full body portrait throughout the climbing performance;
- Close-up on face immediately after down-fall or while abseiling to catch emotional pictures;
- While athlete is gathering his/her belongings, show a slow-motion of performance.

During a dual format speed competition, the following filming procedures shall be considered:

- The camera shall shift to the entering competitors as they walk towards starting point (optionally through an entrance gate);
- Shifting between close-ups on face of both competitors while preparing for the dual;
- A wide angle shall be used to show the performance of both competitors; alternatively the screen may be split to show the full body of each competitor (only in case the two routes aren't clearly visible if taken with one camera);
- Close-up on face of either the winner or loser immediately after the dual to catch emotional pictures;
- While athletes are leaving the competition zone, show a slow-motion of the winning performance.

More information regarding graphic display during speed competitions can be found in Section 4 of this document.

4.2 BREAKS

During breaks, the commentator may interview athletes after their performance. The camera shall show the commentator and the athlete together in an appropriate location.

4.3 CLOSING STATEMENT

Before the end of the livestream, the camera shall show the commentator live in front of the climbing structure and capture his closing statement about the competition and give a



prospective of what will happen next (if applicable).

5. GRAPHIC DESIGN

There are five (5) main screen displays:

- UIAA and Partner Logos
- Trailer
- Organizer Partner Logos
- Starting lists
- Competition
- Provisional rankings

5.1 UIAA AND PARTNER LOGOS

The UIAA's logo shall appear after every slow motion review for two (2) seconds.

The UIAA hashtags #uiaaiceclimbing and #theuiaa shall be displayed randomly throughout the livestream (coordinated with the commentator).

The UIAA homepage www.theuiaa.org and results page www.results.theuiaa.org shall be displayed randomly throughout the livestream and after the closing statement.

The UIAA Partner logo(s) shall appear after every starting, result or ranking list display for three (3) seconds. Figure 1 shows an example.



Figure 1 - UIAA Partner Logo

5.2 TRAILER

The trailer may take a dynamic form in which case it must be approved by the UIAA Event Coordinator at least two (2) weeks prior to the start of the competition.



Figure 2 - Trailer

The trailer as depicted in Figure 2 shall appear:

- At the beginning and at the end of each transmitted competition
- In case of breaks and/or advertising breaks
- At least three (3) seconds in full screen

5.3 ORGANIZER PARTNER LOGOS

The Organizer Partner Logos (max 5) shall appear as follows:

- At the beginning of a livestream
- At the end of a livestream
- At least five (5) seconds in full screen

Figure 3 shows an example of partner display.



Figure 3 - Organizer's Partner Display



5.4 STARTING LISTS

The starting lists of the ongoing competition(s) shall appear as depicted in Figure 4 and as follows:

- After every other competitor or as often as possible based on the action
- Optionally in case of breaks and/or advertising breaks
- Show maximally eight (8) climbers (considered one (1) page)
- Every page shall appear at least five (5) seconds in full screen

2018 UIAA ICE CLIMBING WORLD CUP			FIXE CLIMBING GEAR	UIAA
CITY/RESORT, COUNTRY				
STARTING LIST LEAD				
1	ANGELIKA RAINER	ITA		
2	MARIA TOLOKONINA	RUS		
3				
4				
5				
6				
7				
8				

Figure 4 - Starting Lists

5.5 COMPETITION

5.5.1 LEAD DISCIPLINE

During lead competitions the screen must have the following graphical elements for each competitor:

- First and last name of competitor
- Competitor's bib number
- Nationality of competitor: 3-Letter UN Country Code (optionally flag)
- Time left to climb (count down) in mm:ss
- Competitor's mugshot can be shown if available or at the start of their attempt
- Current ranking in the competition

Figure 5 shows an example of the competition display during an athlete's performance in lead.



Figure 5 - Lead Competition

5.5.2 SPEED DISCIPLINE

During single-format speed competitions the screen must have the following graphical elements for each competitor:

- First and last name of competitor
- Competitor's bib number
- Nationality of competitor: 3-Letter UN Country Code (optionally flag)
- Current ranking in competition
- Time and name as well as nationality of competitor to beat
- Climbing time in mm:ss:hh (this shall be connected to the Organizer's official timing device)
- While showing the slow-motion of the performance, his/her result shall be displayed
- Competitor's mugshot can be shown if available or at the start of their attempt

Figure 6 shows an example of the competition display during an athlete's performance in speed.



Figure 6 - Speed Single Competition

During dual format speed competitions the screen must have the following graphical elements for each competitor:

- First and last name of both competitors
- Competitors' bib number
- Nationality of competitors: 3-Letter UN Country Code (optionally flag)
- One display of climbing time in mm:ss:hh (this shall be connected to the Organizer's official timing device)
- While showing the winner/slow-motion of the dual, his/her result shall be displayed
- Competitor's mugshot can be shown if available or at the start of their attempt

Figure 7 shows an example of the competition display during an athlete's performance in lead.



Figure 7 - Speed Dual Competition

5.6 PROVISIONAL RANKINGS

5.6.1 LEAD DISCIPLINE

The provisional ranking list for lead competitions shall appear as depicted in Figure 8 and as follows:

- After the performance of three (3) climbers
- In case of breaks and/or advertising breaks
- Show maximally eight (8) climbers (considered one (1) page)
- Every page shall appear at least seven (7) seconds in full screen
- This service shall be connected to the official Ranking & Results Software



2018 UIAA ICE CLIMBING WORLD CUP

CITY/RESORT, COUNTRY

PROVISIONAL RANKINGS LEAD

1	ANGELIKA RAINER	ITA	
2	MARIA TOLOKONINA	RUS	
3			
4			
5			
6			
7			
8			

4

Figure 8 - Rankings Lead

5.6.2 SPEED DISCIPLINE

The provisional ranking list for single format speed competitions shall appear as depicted in Figure 9 and as follows:

- After the performance of three (3) climbers
- In case of breaks and/or advertising breaks
- Show maximally eight (8) climbers (considered one (1) page)
- Every page shall appear at least seven (7) seconds in full screen
- The time of each ranked athlete must be displayed
- This service shall be connected to the official Ranking & Results Software

2018 UIAA ICE CLIMBING WORLD CUP

CITY/RESORT, COUNTRY

PROVISIONAL RANKINGS SPEED

1	ANGELIKA RAINER	ITA		2:30
2	MARIA TOLOKONINA	RUS		
3				
4				
5				
6				
7				
8				

4

Figure 9 - Rankings Speed Single Format

The provisional ranking bracket for dual format speed competitions and/or speed finals shall appear as depicted in Figures 10 and 11 and as follows:

- After every dual, depicting the winner
- In case of breaks and/or advertising breaks
- The bracket shall show all eight (8) pairs
- The bracket shall appear at least seven (7) seconds in full screen



- The summed-up time of each athlete must be displayed for spectators to understand why a certain athlete won the dual and moved into the next round.
- This service shall be connected to the official Ranking & Results Software

CITY/RESORT, COUNTRY – SPEED DUEL

ANGELIKA RAINER 2:30	ANGELIKA RAINER 2:30	
MARIA TOLOKONINA 2:33		ANGELIKA RAINER 2:30
ANGELIKA RAINER 2:30	ANGELIKA RAINER 2:30	
MARIA TOLOKONINA 2:33		ANGELIKA RAINER 2:30
ANGELIKA RAINER 2:30	ANGELIKA RAINER 2:30	
MARIA TOLOKONINA 2:33		ANGELIKA RAINER 2:30
ANGELIKA RAINER 2:30	ANGELIKA RAINER 2:30	
MARIA TOLOKONINA 2:33		ANGELIKA RAINER 2:30
ANGELIKA RAINER 2:30	ANGELIKA RAINER 2:30	
MARIA TOLOKONINA 2:33		ANGELIKA RAINER 2:30
ANGELIKA RAINER 2:30	ANGELIKA RAINER 2:30	
MARIA TOLOKONINA 2:33		ANGELIKA RAINER 2:30
ANGELIKA RAINER 2:30	ANGELIKA RAINER 2:30	
MARIA TOLOKONINA 2:33		ANGELIKA RAINER 2:30
ANGELIKA RAINER 2:30	ANGELIKA RAINER 2:30	
MARIA TOLOKONINA 2:33		ANGELIKA RAINER 2:30

Figure 10 - Results Speed Dual Format (16 competitors)

CITY/RESORT, COUNTRY – SPEED DUEL

ANGELIKA RAINER 2:30	ANGELIKA RAINER 2:30	
ANGELIKA RAINER 2:30		ANGELIKA RAINER 2:30
ANGELIKA RAINER 2:30	ANGELIKA RAINER 2:30	
ANGELIKA RAINER 2:30		ANGELIKA RAINER 2:30
ANGELIKA RAINER 2:30	ANGELIKA RAINER 2:30	
ANGELIKA RAINER 2:30		ANGELIKA RAINER 2:30
ANGELIKA RAINER 2:30	ANGELIKA RAINER 2:30	
ANGELIKA RAINER 2:30		ANGELIKA RAINER 2:30
ANGELIKA RAINER 2:30	ANGELIKA RAINER 2:30	
ANGELIKA RAINER 2:30		ANGELIKA RAINER 2:30

Figure 11 - Results Speed Finals (8 competitors)

6. DISTRIBUTION

The international distribution rights belong to the UIAA. Please consult the UIAA Event Coordinator about livestreaming the content on the UIAA YouTube channel.

7. REPORT AND RATINGS

In order to get better evaluations of the entire competition coverage, the Media Partner shall provide the UIAA with livestreaming ratings within one week after the competition. The ratings are to be sent to UIAA Office at iceclimbing@theuiaa.org

The following figures/facts must be specified:



- Number of livestream views (exact date)
 - o Via YouTube
 - o Via Facebook
 - o Via Twitter
- Nationality of livestreaming viewers
- Peak time in terms of number of viewers
- Average length of livestream views
 - o On YouTube
 - o On Facebook
 - o On Twitter
- Number of video content views (exact date)
 - o Via YouTube
 - o Via Facebook
 - o Via Twitter
- Nationality of video content viewers
- Most seen video

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