

PRESS
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THE OLYMPIC
GAMES: BEHIND
THE SCREEN

19.02.2015 – 26.01.2016

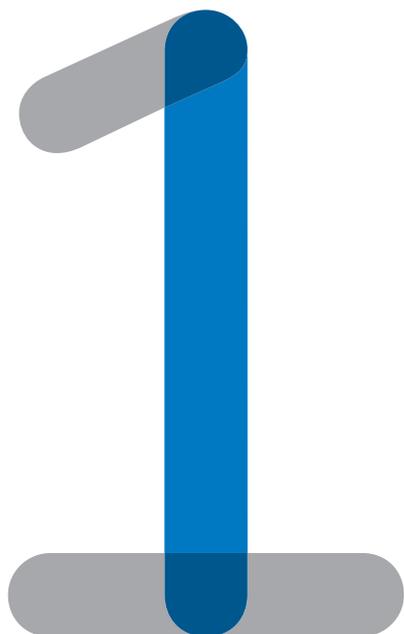


THE
OLYMPIC
MUSEUM

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Press Release

The Olympic Games: Behind the Screen: an exploration of the world of Olympic broadcasting

From 19 February 2015 to 26 January 2016, The Olympic Museum is presenting "The Olympic Games: Behind the Screen". This exhibition explores the history of broadcasting the Games on radio and television, as well as looking at how the Games will be experienced in the future.

Thanks to their audiovisual coverage, each edition of the Games creates a global community around the host city. The exhibition looks at this **universal dimension** of broadcasting from two angles: the **new technology** used in the cause of sporting excellence to develop original solutions for viewers around the world; and the **creation of emotions** made possible by systems to broadcast content above and beyond the purely sporting performance.

The first part of the exhibition, which is devoted to what the public experiences, is called: **hearing and seeing the Games**. Here, the focus is on the pioneers of radio broadcasting, those whose words allowed their listeners' imaginations to take flight as they followed the champions in action. With images, the way the Games were seen on television was gradually influenced by the camera positions in the stadiums and technological developments. The key contributions of figures such as German filmmaker **Leni Riefenstahl** changed the way the Games were filmed, and had a decisive impact on how sport was seen.



The second part of the exhibition takes visitors into the **magical world of Games broadcasting**. Transported to London on 29 July 2012, between 3 and 4 p.m., they get to experience one hour of broadcasting the Games. They see the journey taken by the images and sounds of the 20 sports competitions under way at 18 different venues, from the field of play to screens around the world. Original features reveal the technological skills and creativity of the technicians and those filming on the ground, and the importance of each camera to the narration of the athletes' performances and emotions.

Two animated films by Belgian director Denis van Waerebeke take visitors into secret places like the outside broadcast vehicle and the International Broadcasting Centre, which perform their magic to produce the images that we see on our screens. Interactive elements illustrate the vital role played by the broadcasters, who take into account the diversity of their audiences by offering content adapted to each culture. Visitors can also test their talent for commentating on a competition at the Games.

Finally, the exhibition looks ahead to **the future of broadcasting**. This third part gives visitors a foretaste of the new ways of experiencing the Games live, with a glimpse of what will be happening in the years ahead. In partnership with the Lausanne Federal Polytechnic (EPFL), this part reveals how the emotions generated by the Games are seen on social media, future image quality and a surprising 360-degree way of filming sport.

The interactive scenography created by the Paris-based company **Projectiles**, which won a special jury prize at the 14th Venice International Architecture Exhibition, takes visitors behind the scenes of broadcasting the Games and the magic of live coverage by using innovative interactive features.

This unusual exhibition makes use of **the IOC's vast range of images and videos**, and reveals the spectacular camera systems used for the 2012 Games in London. These high-tech machines, coupled with the skill of those who operate them, ensure an emotional experience going beyond the realm of technology for its own sake.

The Scientific Commissioner for the "The Olympic Games: Behind the Screen" exhibition is **Jim Owens**, Dean, School of Communication Arts & Professor of Media Communication at Asbury University in Wilmore, USA. Jim Owen is also a consultant for the Broadcast Training Programme which is set up on each edition of the Games by Olympic Broadcasting Services (OBS). OBS is the IOC company which coordinates production of the images of the Olympic Games.

The exhibition has been developed in partnership with the Lausanne Federal Polytechnic.



Grenoble 1968 OG, men's Alpine skiing - Interview of three-time olympic champion Jean-Claude KILLY (FRA), ©IOC



Event-filled weekend around the exhibition

The Museum becomes an experiential lab on 30-31 May 2015

For an entire weekend, visitors are invited to explore new avenues of the exhibition theme by becoming sound and image broadcasters and discovering the many media dimensions of creation and broadcasting. Entertaining, informative and one-of-a-kind activities unlike anything seen in Switzerland, like the Criodrôme, open to the public at the Museum's main entrance. Then, on Saturday night, it's the "Nuit des sportivores" with a selection of Olympic sports films, including "13 jours en France" by Claude Lelouch, capturing the context of the 1968 Grenoble Games.

THE CRIODRÔME, 9 a.m. to 6 p.m., MUSEUM FORECOURT

The visitor enters a gigantic trunk, closes the door and yells. The power of these cries then produces light! This installation, unlike any other in Switzerland, is an eye-opening spectacle for visitors, exploring the relationship between sound and light.

THE CINECYCLE, 24/7, MUSEUM FORECOURT

Here, images are generated by leg power: the visitor takes a seat on one of the bikes and becomes his or her own producer of original sport-related images.



The Criodrôme © Cécile Favereau



1948 London - A journalist in a stand of the Olympic stadium © IOC RÜBELT, Lothar

ON AIR! 9 a.m. to 6 p.m., STUDIO 1

A studio set up just for the occasion gives visitors a unique opportunity to become a director or sports commentator, learning the tricks of the trade alongside a journalist.

KINOFABRIK, 9 a.m. to 6 p.m., ART LOUNGE -1

An educational project centred on film animation, a chance to direct sports movement frame-by-frame by manipulating figurines.

THE OLYMPIC GAMES PUT ON THEIR SHOW, 8 p.m. - 2 a.m., Samaranch Auditorium

Screening of sports-related feature-length films and shorts.



1994 Lillehammer - © IOC MAEDER, Jean-Paul



London 2012, Swimming, women's 100m backstroke, Final, Missy FRANKLIN (USA) 1st © IOC EVANS, Jason



Exhibition Background

Modern sport was born in the same era as cinema. While Pierre de Coubertin was founding the International Olympic Committee, the Lumière brothers were bringing filmmaking to light. Meanwhile, radio began connecting the world and forming a global community. As a major social and sporting event, the Olympic Games inevitably captivated the interest of the first filmmakers and new-born media. The Games were first recounted via radio, captured on film, then broadcast.

The Games represented a turning point in the evolution of broadcasting technologies: now, broadcasters are facing increasing complexity and new challenges. In parallel, viewers are discovering technological innovations that are changing the way they watch sports events. Every edition of the Games brings together more men and women across every continent, and it is through broadcasts of the Games that Olympism has reached, and continues to expand into, its universal dimension.

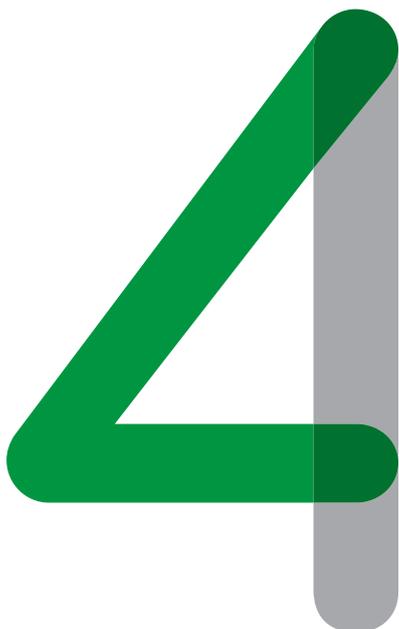


Berlin 1936, Shooting of «Olympia», a cameraman equipped for underwater © IOC RÜBELT, Lothar

The sounds and images generated by the Games help shape and deepen the collective memory of the Olympic Movement, therefore constituting an important archive: opening ceremonies, the Olympic flame arriving at the stadium, competitions, victories, defeats, dramas. This audio-visual memory belongs to the Olympic Movement, but also to every individual who has been touched by the Games, whose life has been changed by an athlete, a story, a moment captured in time.

Lastly, broadcast of the Games serves to communicate – to the entire world – the emotions of the athletes in the stadium, letting others live that experience. Television broadcasting of the sights and sounds of the Games is an “emotion machine” that transforms a global event into a very personal, private adventure for each viewer.

The Olympic Games: Behind the Screen exhibition tells the story of the intricate dance between the Olympics and broadcasting. It narrates the evolution of this partnership and speculates on its future horizons.



Exhibition route

The Olympic Games: Behind the Screen is a three-part exhibition, with the first part being devoted to the audience experience: watching and hearing the Olympic Games (sections 1 to 3). The second segment reveals the magical world of Olympic broadcasting (sections 4 to 6). The final portion of the exhibition looks ahead to the future of broadcasting (section 7).

Section 1 – The first Olympic memory

The exhibition route opens with an exploration of the essential links between the Games and their broadcasts, as well as the role played by Games broadcasting in the Olympic Movement's broader objectives.

Two interactive kiosks present sports personalities telling of their first TV memory of the Games and explaining how this experience inspired their careers. A quiz lets visitors test what they know about Olympic broadcasting moments.



Tokyo 1964, athletics, marathon (M) © IOC/ Kishimoto

Section 2 - Hearing the Games

In Section 2, the visitor traces the history of the radio broadcasts of the Games from 1924 to today. This portion of the visit illustrates radio's role in Olympic broadcasting, highlighting the differences between this medium and coverage by image-focused media. Radio, through the human voice, communicates emotion and lets the imagination create the events in the mind's eye. The personality of the speakers describing the Games had great impact on their popularity.

Radio commentary is played in several languages through loudspeakers, while a module lets visitors access the voices of famous commentators who brought the Olympic Games to life on the radio, like Edmond Dehorter, radio broadcasting pioneer in France. In 1924, he commentated the Paris Olympics from a gondola floating over the Colombes stadium. Or Harold Abrahams, gold medallist at the 1924 Paris Games – his story is retold in the celebrated movie *Chariots of Fire* and he served as a BBC commentator at the 1936 Berlin Games.

Section 3 - Seeing the Games

This part of the exhibition offers visitors a stroll through the television history of the Games. It depicts the evolution of broadcast media and its influence on public perception of the Games.

The first images of the Games date back to 1908, with the illustrious arrival of Dorando Pietri at London's White City Stadium. Before 1936, one had to go to a film theatre to see the images of the Games. Television was therefore a revolution, making it possible to watch the Games live at home. The Games became a global event in which the viewer could directly take part, from his or her own sofa in front of the television set.

Over time, technological innovations improved the quality of the visual experience, giving viewers a more intimate glimpse into the emotions of the athletes and a better understanding of how the competitive events unfold.



London 1948, television cameras at the Olympic Stadium © IOC / RÜBELT, Lothar



London 2012 - Opening Ceremony rehearsal - © IOC / EVANS, Jason

In this section, visitors meet the game-changers, those who have marked the history of video broadcasts. Leni Riefenstahl, for example, forever changed the way sport is captured on film, with an artistic approach interpreting the true drama of the contests.

Visitors discover the importance of sound in sports broadcasting, the challenges posed by each type of competition and the technological prowess required to capture the athletes' exertion and emotion.

The broadcast experience changes with the number of cameras covering the event, their position in the stadium, and the technology being used. To grasp such differences, visitors can compare two different broadcast experiences: the oldest ever filmed and the most recent, demonstrating the impact technological advancement can have on the spectator's experience.

Section 4 - An hour of Games broadcasting: London 2012

It's now time for visitors to experience one hour of Games broadcasting: the exhibition sweeps guests off to London on 29 July 2012, the second day of the Games, between 3 and 4 p.m., a moment when there were 20 competitions in progress, 33 events at 18 venues in the Olympic Park, in the city or at other venues in the United Kingdom. A veritable journey begins here, one of the sights and sounds of the Olympic Games, from on the field to screens of every kind. A complex journey that truly really takes a split second. The exhibition reveals the details of each step to illustrate the intricate web involved in Games broadcasting. Visitors observe the image and sound editing work to be done, transforming action segments into a comprehensible narration.

Section 5 - A Tour of the International Broadcast Centre (IBC)

In Section 5, visitors learn about the second leg of the sight-and-sound journey, stepping into the world of the International Broadcast Centre (IBC), a city in its own right inside the Olympic Park.

The IBC is recreated every time the Games are held, a place where thousands of operators produce images that are then sent to Games broadcasters. The diversity and depth of the 28 sports forming the Olympic programme are all condensed in modest rooms, as a massive volume of images and sound arrives in a torrent. To convey the magnitude of processing such information, a screen wall gives visitors a view of all the world feeds (TV and radio signals) received and broadcast between 3 and 4 p.m. on 29 July 2012.

Section 6 - The Broadcasters

The third and final stage of the sight-and-sound journey: the broadcasters. Here, the TV and radio signals from the International Broadcast Centre are customised, specially tailored to suit each culture. This fundamental work has a significant impact on how the Games are perceived, as it takes into account the sensitivities of various audiences. Commentary is one of the most important tools in this job of tailoring the Games to fit the spectators. The commentator's voice thrills the spectators, bringing them into the experience, giving competition details, sharing anecdotes and stories about the athletes.

Visitors can explore various audio-visual amenities to better understand the work of broadcasters: for example, "One sport, many countries" presents sports video excerpts and the different commentary used for different countries.

And the "Become a commentator" display is a chance for visitors to test their abilities in the art of sports commentary.



London 2012 - International Broadcast Centre control room. © IOC, FURLONG, Christopher



Vancouver 2010, © IOC

Section 7 - The Future

The exhibition's last chapter reaches into the future of Games broadcasting. Using the Olympic Video Player application (OVP), the visitor learns how internet users can choose the Olympic Games competition they wish to watch, whether live or recorded. This application, developed by OBS, serves up the Games à la carte: users now have full control of their Games "consumption". Watching by internet also means viewers can interact with the global community enjoying the competitions.

This third part gives the visitor a preview of new ways to plunge into the world of the Games in real time. Viewers can watch the emotions generated by the Games on social networks, discover the image quality of the future and explore the astounding technology used for 360-degree sports coverage. Before leaving the exhibition, visitors are invited to share their earliest Olympic memories or their vision of the future of Games broadcasting.



Athens 2004
© Kishimoto/ IOC / SUGIMOTO, Hiroki



Beijing 2008, athletics/100m (W) /Final. Kerron STEWART (JAM) and Shely-Ann FRASER (JAM) © IOC / TOBLER, Helene



Scenographer and main contributors

Scenographer

Atelier Projectiles

A young Paris-based architectural firm.

This firm is credited with a number of scenography design projects: the Tattooists, tattooed exhibition at the Musée du Quai Branly, Paris (2014); the travelling Jean Paul Gaultier exhibition (silver medal for best scenography at New York's International Design and Communication Awards); the Video Games exhibition at La Cité des Sciences et de l'Industrie, Paris (2013); and the French Pavilion at the 14th Venice Architecture Biennale (2014) (special mention from the Biennale judges' panel); among others.

<http://project-iles.net/>



Seoul 1988 © IOC / STRAHM, Jean-Jacques

Scientific contributors

Jim Owens

Communications Professor and Dean of the School of Communications Arts at Asbury University in Wilmore, Kentucky, United States; Consultant for the Broadcast Training Programme created by OBS for each edition of the Olympic Games to prepare university students for job opportunities as audio-visual professionals at the Games.

www.obs.tv/btp/

Author of the book *Television Sports Production*

Scientific curator of the exhibition

Olympic Broadcasting Services (OBS), Madrid

Founded in 2001 by the IOC to serve as permanent host broadcaster of the Games, Olympic Broadcasting Services is responsible for producing global-reach television programmes and providing services for rights-holding broadcasters.

OMEGA

Omega Timing, Bienne / Corgémont

EPFL (Ecole Polytechnique Fédéral de Lausanne)

The three EPFL laboratories:

Human Computer Interaction Group

Multimedia Signal Processing Group

Microelectronic Systems Laboratory



London 2012, athletics, long jump (M) © IOC / FURLONG Christopher



The Olympic Museum

The Olympic Museum, a temple of sport and culture dreamt of by Pierre de Coubertin and developed by Juan Antonio Samaranch, re-opened to the public on 21 December 2013, following 23 months of renovation work. Since its reopening a year ago, more than 250,000 visitors have come to see the new exhibitions, spanning over 3,000 square metres. The fully redesigned Museum includes the latest in technological innovations and a new themed museographic approach. The incorporation of multimedia into this museum world was recognised for its excellence in 2014 by the International Audiovisual Festival on Museums and Heritage held by AVICOM.

It embodies the three pillars of Pierre de Coubertin's visionary inspiration: culture, sharing and education through sport.



© IOC - Christophe Moratal

Visitors begin their discovery of The Museum with the extended and improved Olympic Park. Sculptures by great contemporary artists stand alongside sports installations.

Inside The Museum, the three levels of the permanent exhibition each address an essential dimension of modern Olympism: **The Olympic World**, **The Olympic Games** and **The Olympic Spirit**. Here is where Olympic values, perspectives and challenges can be experienced, explored and shared.

A real **Olympic campus**, the new Olympic Museum also features a free exhibition gallery with a splendid view over Lake Geneva and the Alps, conference spaces, catering and a shop.

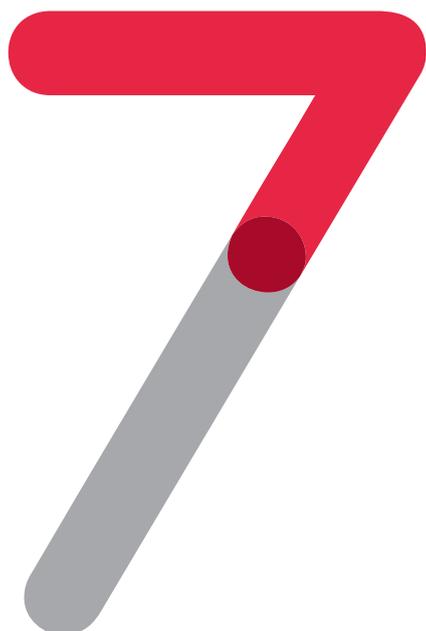


© IOC - Christophe Moratal

The **Olympic Studies Centre (OSC)** located in the Villa du Centenaire, is open to students, researchers, journalists and Olympic family members.



© IOC - Lydie Nesvadba



Practical information

Dates

Press day: 17 February 2015

Address & Website

THE OLYMPIC MUSEUM
Quai d'Ouchy 1, 1001 Lausanne, Switzerland
Tel : +41 21 621 65 11
www.olympic.org/museum

Opening Times

From 1 May to 19 October: open every day from 9 a.m. to 6 p.m.
From 15 October to 30 April : open Tuesday to Sunday from 10 a.m. to 6 p.m.
Closed on Mondays (except Easter Monday), on 25 December and 1 January

Admission prices

Olympic Museum entry ticket: CHF 18 (exhibition included)
Single-exhibition entry ticket CHF 5



London 2012, athletics/pole vault (W) /Final, Anna ROGOWSKA (POL). © IOC / EVANS, Jason

Publication & Images

A webdoc will be available on the Museum website early 2015
All images in this press kit are free of rights and available for the media upon request.

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