June 1, 2022

SUBJECT: REQUEST FOR PROPOSAL

Hello,

Valve Software Corporation is in the preliminary stages of sourcing a broadcast production company for The International 11 – Dota 2 Championships to be held this year in Singapore. The schedule will include Playoffs October 20-23 and Finals October 29th and 30th.

We would appreciate it if you would provide us with budgetary estimates and a show proposal for a local studio based live event Broadcast Production for the Foreign Broadcast Production of The International 11 Main Event by July 1, 2022. This year, we are accommodating remote productions local to the languages they support, full crews will not be present on site in Singapore. Please put an emphasis on what sets your company apart. Details of this endeavor are described in the enclosed RFP, entitled Request for Proposal for Live Event Broadcast Production.

Thank you for your efforts in providing this proposal.

Sincerely,

The International Team





REQUEST FOR PROPOSAL

FOR

LIVE EVENT BROADCAST PRODUCTION

VALVE SOFTWARE CORPORATION

June 1, 2022

1. **BACKGROUND**
2. **SCOPE OF WORK**

Objectives include live event broadcast production, segment coordination, on air talent coordination, graphics creation/operation, additional live edit video packages to supplement show for an offsite Localized Foreign Broadcast. Remote broadcasts will interface with the World Feed production coordinators on site in Singapore via integrated communication systems.

1. **PROGRAM MANAGEMENT**

The vendor will work in partnership with the Valve Corporation team to implement and execute live event broadcast production for a Localized Foreign Broadcast feed to be produced from vendor’s home studio. Collaboration with all language broadcasts is crucial. On site (Singapore) broadcast presence per language is limited to 2 remote reporters, an RF camera and audio system for live event coverage, game casters will remain on site in Singapore. Official languages include English, Chinese, Russian, Spanish, and Portuguese.

Any language not accommodated on site may also respond to this RFP and one official broadcast license will be granted per language.

1. **BACKGROUND**

The International (TI) is an annual Dota 2 eSports tournament hosted by Valve Corporation. The event is held over the course of two weeks with a group stage round (4 days) and a main event round (6 days). Main Event will be broken up in two segments; Playoffs: October 20-23 and Finals: October 29th and 30th. The broadcast will run the duration of the live event dates and we will broadcast an average of 12 hours per day (depending on the length of gameplay) Set, strike, and rehearsal time will be outlined in the “Schedule”. Respondents should focus responses on Main Event production including Playoffs and Finals.

Objectives

* Provide a home studio with capabilities meeting the requirements of the equipment outlined in Appendix A
* Provide Production Crew as outlined in Appendix B
* Provide budget as outlined in Appendix C
* Provide Pre/Postproduction Support
* Execute Live Event Broadcast for localized broadcast (CN/ES/PT/RU)

1. **SCOPE OF WORK**

Requirements

The Contracting Company should provide the following functions:

Execute all aspects of live event broadcast production, segment coordination, on air talent coordination, graphics creation/operation in cooperation with official event branding, additional live edit video packages to supplement show for the Localized Broadcast.

* Serves as key resource for all production teams in the field and primary liaison between a wide variety of entities such as Facility Management, Production Crews, Talent, Site Operations, Vendors, VALVE Corporation and other Broadcast Representatives.
* Supervises facilities, hospitality and staff working at remote event.
* Staffs crew members for following 2 categories:
  + Above the line (producers and directors, etc.).
  + Below the line (crew members that come through other companies).
* Oversees the acquisition and distribution of various production elements, including but not limited to event footage, music and music cue sheets, graphic elements, equipment etc.
* Manages and maintains planning documents: trackers & planning spreadsheets in compliance with finance documents outlined in **Appendix C**.
* Works closely with the Valve team on managing cost, coordination of crew, and show requirements to ensure timely execution of contracts/deal memos.
* Coordinate local set design and production of local analyst studio and submit all concepts for review to Valve no later than August 1, 2022.

1. **PROGRAM MANAGEMENT**

It is expected that informal weekly progress and facilitation meetings will be held with the vendor, and that a formal concise written progress report will be required from the vendor no more frequently than on a weekly basis. Ongoing communication leading up to the event will be required.

**Schedule:**

RFP Bid Request Returned for Review – July 1, 2022

Pre-Production – *ongoing as needed leading up to event*.

Main Event Broadcast (Local Time in Singapore) –

Load In: October 9-19

Group Stage Broadcast: *October 15-18*

Rehearsal Date (Playoffs): *October 19th*

Main Event Playoffs: *October 20-23*

Rehearsal Date Finals: October 28th

Main Event Finals: October 29th & 30th

Load Out: *October 31*

1. Financial Reporting

All partners receiving official language broadcasts of The International 11 – Dota 2 Championships are required to utilize the financial reporting form included in Appendix C.

**APPENDIX A**

**World/Host Broadcast Facilities:**

Broadcast OB Truck or Flypack running in 1080p at 59.94fps

GVG 4.5 ME Kayenne K-Frame X (80 inputs minimum)

576 x 576 Router with Multiview system

30- Up Down Cross converters

Calrec Artemis Audio Mixer

RTS Adam Intercom and IFB System

2- Digicart or comparable audio playback device

6- Sony HDC-2500 Cameras with 2- 77x or better, 4- Wide Angle

(2- Long Lens, 3-Jibs, 1- Wideshot Lock off)

1- Sony HDC-P1 Camera with Wide Angle (for Wireless Steadicam)

1- Rail Camera with Wide Angle Lens, 26 meters of track minimum

1- Robycam System with HDC-P1 Camera and Wide-Angle Lens

12- Blackmagic Design Micro Studio Camera 4K with RCP control, 2- 7-14mm lenses, 10- 12mm lenses

3- Camera Triangle Jimmy Jibs- 24 ft (7.3 m)

1- Steadicam System

1- RF Camera System (for Steadicam)

4- EVS 8 Channel LSM

1- EVS Spotbox

2- EVS XFile

4- EVS XT Access

2- EVS IP Director

1- Media Grid- Video Storage System with Media Manager, 10gig Switches, etc. (8 weeks of use)

4- AJA KiPro Ultra Plus Recorders (16 channels of records)

20- AJA 2TB Drives

10- Scan Convertors (AR)

34- Throw down Framesyncs

30- SDI-HDMI-SDI Converters

150- SDI over fiber paths

2- 23” monitors (FOH)

**World/Host Broadcast Facilities Continued:**

6- 17” monitors (FOH and other)

6- 9” monitors (FOH and other)

4- IP Encoders (Group Stage cameras)

1- Chyron Mosaic XL2 (running LyricX)

Cable Package- Extensive

**Foreign Broadcast Facilities Should Include:**

Broadcast OB Truck or Flypack or Local Production Studio running in 1080p at 59.94fps

GVG 3.5 ME Kayenne K-Frame (or similar)

180 x 180 Router with Multiview system

30- Up Down Cross converters

Calrec Artemis Audio Mixer (or similar)

RTS Adam Intercom and IFB System

2- Digicart or comparable audio playback device

2- Cedar Noise Reduction Systems

1- EFX Mic Package

15- Intercom Boxes

10- Commentator Positions with HMD-26II Headset mics

7- Sony HDC-2500 Cameras with 2- 77x or better, 3- 22x, 2- Wide Angle

(2- Long Lens, 3- Studio Build Up, 1- Jib 1- Wireless Handheld)

3- Studio Build Up Kits

1- Camera Triangle Jimmy Jibs- 12 ft (3.6 m)

3- Camera Wheels

1- RF Camera Systems with multiple receive sites, fiber antenna systems and camera control

1- High Power Wireless IFB System

**APPENDIX B**

**Foreign Broadcast Studio Production Staffing:**

1- Producer- Pre-Production and Show

1- Director- Pre-Production and Show

1- Project Manager- Pre-Production and Show

1- Technical Manager- Pre-Production and Show

1- TD

1- A1

2- A2

1- Graphics

2- EVS Operator

1- Video Operator

6- Camera Operators (TBD by studio)

1- Jib Operator

2- Utilities (1- Lead)

2- Engineers

**Foreign Broadcast Remote Production Staffing (Singapore)**

2- Sideline Reporters

8- Game Casters

1 - RF Camera Operator

1 -RF Audio Coordinator

1 -Producer

1 -Director

2-Production Asistant/translator/flex position/Utility

**APPENDIX C**

|  |  |  |
| --- | --- | --- |
| **LANGUAGE BROADCAST SUPPORT** |  |  |
| *Broadcast Support* |  |  |
|  | Broadcast Equipment | $0.00 |
|  | Video Labor | $0.00 |
|  | Talent Fees | $0.00 |
|  | Travel and Expenses | $0.00 |
|  | Program Total | $0.00 |