Olympic
Broadcasting
Services

OBS MEDIA GUIDE

OLYMPIC WINTER GAMES MILANO CORTINA 2026

WELCOME TO THE OBS MEDIA GUIDE FOR THE OLYMPIC WINTER GAMES MILANO CORTINA 2026.

This guide is more than a reference – it's an invitation into the world of Olympic broadcasting. As we prepare to bring the Games to audiences around the globe, this resource has been designed to support media professionals in their storytelling and deepen their understanding of the scale, innovation and creative philosophy behind OBS's coverage.

Milano Cortina 2026 marks a new chapter in Olympic broadcasting. From the Alpine peaks of Cortina to the urban energy of Milan, OBS will capture the athletes' journeys with a cinematic approach, technical innovation and emotional depth. Whether it's the use of first-person view drones, Real-Time 360° Replay systems, dynamic graphics, or the visual strategy led by our production teams, this edition promises a broadcast experience like no other.

Inside, you'll find operational details, interviews with the OBS executive management team, and insights into our creative approach and technical infrastructure.

We hope this guide empowers you to tell the Olympic broadcasting story with clarity, creativity, and confidence. Thank you for being part of this journey.

Warm regards,

OBS Information Team

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Olympic Broadcasting Services – Calle Torrelaguna 75, 28027 Madrid, Spain

www.obs.tv mediarequests@obs.tv Online Media Request Form

International Olympic Committee

Welcome to the Milano Cortina 2026 Olympic Winter Games!

When the best winter sport athletes take to the snow and ice, they remind us why the Olympic Games are more than a competition. The Olympic Games are a celebration of the best of humanity: athletes from every background and culture living side by side, respecting each other as fellow human beings. This message of peace and unity is what our divided world needs more than ever.

Milano Cortina 2026 will carry this Olympic spirit forward with a fresh vision: taking the Games to places where winter sport is part of daily life, showcasing world-class venues and celebrating regions that live and breathe sport. These will be Games where innovation meets tradition, gender equality reaches new heights, and iconic landscapes provide the perfect stage.

Our Media Rights-Holders are essential partners in inspiring billions of people with the magic of the Olympic Games. Today, with their digital innovation and AI-driven storytelling, they are opening new ways for audiences to experience the Games: more immersive and connected than ever before.

Thank you for being part of this historic celebration of the Olympic spirit.

Kirsty Coventry
IOC President
Double Olympic Champion, Swimming

Olympic Broadcasting Services

Benvenuti. Welcome to the Milano Cortina 2026 Media Guide.

This guide reflects our shared commitment to innovation and storytelling as Olympic Broadcasting Services (OBS) and our Olympic Media Rights-Holders prepare to deliver the excitement of the Milano Cortina 2026 Olympic Winter Games to audiences around the world.

For me, every edition of the Games is a reminder of why we do what we do: to capture moments that inspire, unite, and endure. At OBS, we strive to go beyond coverage. We create experiences that bring the Olympic spirit to life. Our mission is to immerse viewers in the emotion, drama and energy of these Games, wherever and however they choose to watch.

Milano Cortina 2026 is a celebration of sport, technology, human achievement, set against the vibrant energy of Milan, the charm of Cortina, and the breathtaking beauty of the Dolomites. It's a stage where innovation meets tradition – a testament to the power of storytelling to unite and inspire the world.

We invite you to explore, engage, and share in this journey as the story of the Games unfolds.

Yiannis Exarchos
OBS Chief Executive Officer

01
BROADCASTING THE GAMES

STORYTELLERS OF THE GAMES

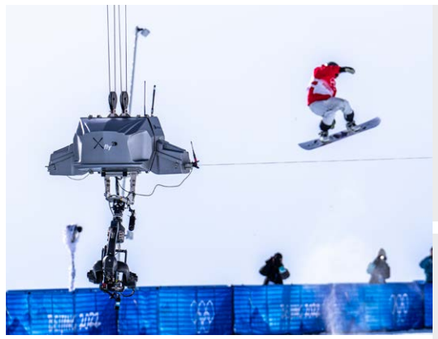
Olympic Broadcasting Services (OBS) serves as the host broadcaster of the Olympic, Paralympic, and Youth Olympic Games, entrusted by the International Olympic Committee (IOC) to produce unbiased, high-quality coverage to billions of viewers worldwide.

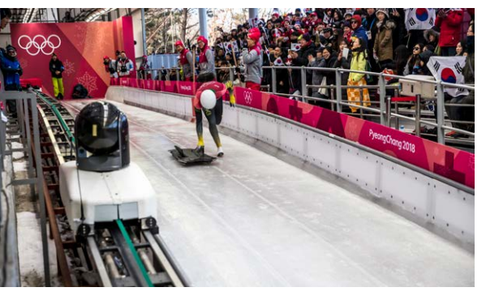
Beyond capturing sport, OBS brings to life the emotion, drama, and human spirit that define every edition. Its mission is to record every sport, every event, every moment, and the atmosphere that makes the Games unique, transforming them into compelling stories that resonate across he world.

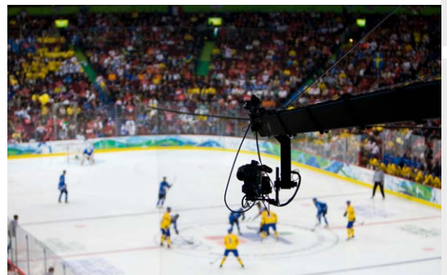
OBS distributes this world-feed coverage to Media Rights-Holders (MRHs), ranging from major broadcast networks to digital and streaming platforms, who then tailor these powerful stories for their own audiences and channels.

Behind Olympic Broadcasting

OLYMPIC-SIZE PRODUCTION







6,500+

TOTAL NUMBER OF HOURS OF CONTENT PROVIDED
That's the same as watching TV non-stop for 270 days.

900+

HOURS OF LIVE ACTION ACROSS 8 SPORTS, 16 DISCIPLINES & 116 MEDAL EVENTS PLUS BOTH CEREMONIES
Equivalent to more than five weeks of continuous TV viewing.

5,600+

HOURS OF ADDITIONAL CONTENT
Think behind-the-scenes, athlete profiles and interviews, features, social media content: that's nearly eight months of bonus content!

810+

CAMERA SYSTEMS
Capturing every moment, every athlete, every story.

23

PRODUCTION GALLERIES
Ready to turn live events into global experiences.

1,200+

KM OF CABLING
Supporting host broadcast operations at the IBC and venues, enough to link Milan to Paris!

2.1 TBPS

COMBINED NETWORK CAPACITY
Connecting the International Broadcast Centre in Milan to the world, equivalent to approximately 70 percent of Milan's total internet traffic.

200 GBPS

BROADCAST INTERNET
Fast enough for 2 million HD streams at once or download a full movie in under half a second.

CAMERAS AND MICROPHONES

810+
CAMERA SYSTEMS

17
REAL-TIME 360° REPLAY SYSTEMS

12
CABLECAM SYSTEMS

25
DRONES

251
MINI CAMERAS

50
JIBS AND CRANES

15
RAILCAM SYSTEMS

32
CINEMATIC CAMERAS

140
ROBOTIC CAMERAS

12
LIVE BEAUTY CAMERAS

1,800+
MICROPHONES

30
MICROPHONE MODELS

MEDIA RIGHTS-HOLDERS

21
MRHS

110+
BROADCAST ORGANISATIONS

8,000+
MRH ACCREDITED PERSONNEL

VIDEO AND AUDIO FEEDS

22
UHD CONTRIBUTION MULTILATERAL FEEDS

18
MULTI CLIPS FEEDS (MCF)

44
HD DISTRIBUTION FEEDS

44
UHD DISTRIBUTION FEEDS

990+
NUMBER OF MULTILATERAL FEEDS PROCESSED AND DISTRIBUTED AT THE IBC

590+
NUMBER OF MULTILATERAL FEEDS PROCESSED AND DISTRIBUTED OUTSIDE OF THE IBC

OBS GAMES-TIME WORKFORCE

5,000+
OBS ACCREDITED PERSONNEL

100
COUNTRIES REPRESENTED BY GAMES-TIME PERSONNEL

650+
BTP STUDENTS IN PAID POSITIONS

FIRST AT AN OLYMPIC WINTER GAMES

ON SCREEN

Cinematic cameras
Cinematic cameras with shallow depth of field will be deployed across all venues, delivering tighter, more emotional close-ups and a filmic look woven throughout live coverage.

First-Person-View (FPV) drones
FPV drones will be used across all outdoor sports, delivering dynamic first-person perspectives. For the very first time, FPV drones will showcase the speed and intensity of the sliding events.

Next Gen Real-Time 360º Replay Systems
Athlete performances will unfold in greater detail thanks to advanced 360-degree replays and stroboscopic visualisations, driven by AI that isolates the action from its background to create seamless camera movements and dramatic time-freeze effects.

AI stone-tracking system in curling
Overhead camera arrays will map each stone's speed, path, and timing, visualising trajectories with subtle lines and live data panels to reveal strategic elements such as ends, guards, and draws in real time.

Computer vision in figure skating
Fast-turn graphics will display take-off and landing speeds, jump height and airtime, plus a "jump map" of key locations, making programme difficulty clearer for newcomers while offering deeper insights for expert fans.

Live coach-to-athlete team radio in Alpine skiing
Viewers will hear real-time coach-to-athlete radio, paired with on-screen visualisations and translations, giving unprecedented tactical insight straight from the slopes.

Personalised feed from the biathlon shooting range
A new biathlon split-screen mode lets broadcasters combine the main feed with an AI-powered camera locked onto their athlete and real-time stats, delivering a more personalised storyline.

Athlete Moments and Family Reunions
Emotional reunions between athletes and their close ones will be arranged and captured, offering a powerful glimpse into raw reactions, joy, tears, and unforgettable moments.

AI integrated into audio production
AI-powered samplers and assistive tools will enhance signature sounds while preserving the natural energy of the crowd, resulting in a richer audio experience for audiences around the world.

BEHIND THE SCENES

Digital production teams in all venues
Social and digital creators will be part of every venue production team, capturing behind-the-scenes and short-form moments and distributing to broadcasters in near real-time via Content+.

Virtualised outside broadcast (OB) vans
No fewer than three virtualised OB vans will help deliver live coverage across three venues (Cortina Curling Olympic Stadium, Cortina Sliding Centre and Milano Speed Skating Stadium), replacing traditional hardware-heavy setups with cloud-based technology. These virtual units provide the same robust production capabilities (switching, mixing, and monitoring) without the physical footprint, enabling flexible, scalable operations that can be managed remotely from anywhere.

Master control, virtually anywhere
OBS is piloting a fully cloud-based Master Control Room, which will enable remote feed switching and management, while minimising physical space and on-site staffing needs.

Next-generation Technical Operations Centres (TOCs)
For transmitting signals from venues to the International Broadcast Centre (IBC), OBS is shifting from physical on-site technical control rooms to a virtual dashboard model, making TOCs accessible anywhere while saving space, reducing costs, and streamlining operations.

AI highlights generation
AI automated highlights will transform the journey from moment to engaging content, delivering ready-to-publish clips, from every sport, to every platform within minutes, all while preserving the highest editorial standards.

Automatic Media Description (AMD)
OBS will be testing a behind-the-scenes AI technology that analyses live broadcasts, combining visuals, commentary, and data, to generate real-time, structured descriptions of the action. This innovation will make Olympic content easier for broadcasters to search, find, and share.

With each edition of the Games, OBS raises the bar, introducing cutting-edge technology and fresh ideas to enhance the viewing experience.

A CEREMONY LIKE NO OTHER

OBS prepares for a historic multi-venue opening night

For the first time in a Winter edition, the Opening Ceremony will unfold across four distinct venues, each representing a unique facet of sport and culture in northern Italy. This bold departure from tradition is not just a logistical feat, but will also result in a shift in storytelling.

At the heart of this innovative idea is a concept rooted in unity through diversity. Entitled “Armonia,” the Opening Ceremony has been designed by the Milano Cortina 2026 Ceremony creative team as a plurality of voices, values, territories, and images, merging into a unified global narrative. Artistic segments, protocol elements, athletes, and audiences will be woven together into a seamless flow of storytelling that transcends geography.

The Ceremony’s central hub will be **San Siro Olympic Stadium in Milan**, where the Parade of Athletes begins and most protocol elements unfold. But the celebration won’t end there: **Livigno, Predazzo, and Cortina** will each host segments reflecting their sporting identities. This decentralised format responds to the unique geography of Milano Cortina 2026. With athletes spread across northern Italy, requiring up to 20 hours of travel to Milan would be impractical and disruptive to training and competition. Instead, the creative team, with input from OBS, developed a solution that lets athletes participate locally while still joining a synchronised global moment.

The **Parade of Athletes** will be a masterclass in timing and precision. Each team will be announced in Milan, and athletes will march either in San Siro or in their local venue, depending on their location. The sequence will be tightly choreographed to give the impression of a single, unified procession. OBS, together with the creative team, will direct the show across all venues, ensuring precise timing, smooth transitions, and cohesive storytelling. The ultimate goal is to make viewers feel as though all athletes are marching together, regardless of where they are.

Another striking innovation will be the **dual cauldron lighting**, a symbolic gesture of unity. Two cauldrons, one in Milan and the other in Cortina, will be lit simultaneously, each with its own torchbearer and dramatic sequence.

MULTI-VENUE BROADCAST COORDINATION

Coordinating a live broadcast across four venues is no small task. OBS will deploy dedicated directors and OB vans, with Milan’s director also overseeing coverage in Livigno and Predazzo. Cortina, due to its additional Ceremony elements, will have its own director to manage the final cauldron lighting sequence.

APPROX. 50 CAMERAS
across 5 venues, including robotic cameras, jibs, cranes and cable cams

3 HELICOPTERS

1 DRONE

25 MOBILE PHONES

SCAN ME

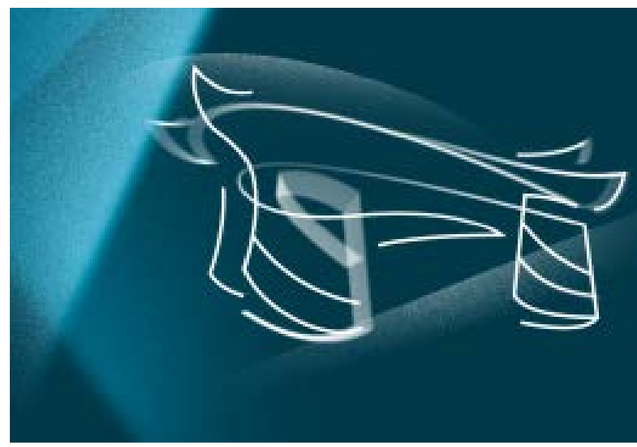
WATCH THE OPENING CEREMONY TRAILER

IN PARTNERSHIP WITH

SAMSUNG

MOBILE COVERAGE

Samsung’s Galaxy S25 Ultra devices will be integrated throughout OBS's live coverage of the Opening Ceremony. Installed in key positions, including on jibs above the field of play, in the athlete entrance tunnel, and alongside the flagbearers, the smartphones will deliver unprecedented immersive, real-time perspectives through a secondary feed. “*The Olympic Games are a celebration of human excellence and unity, bringing athletes and audiences together around the world*,” said Yiannis Exarchos, OBS CEO. “*The Opening Ceremony embodies that spirit, and through our partnership with Samsung we can capture dynamic perspectives that complement our core broadcast coverage. By embracing dedicated mobile storytelling and the way millions of fans experience the Games on their smartphones, we help global viewers feel closer to the energy and emotion of this historic moment.*”



“Producing the Olympic Opening Ceremony across five venues, with four hosting the athletes’ parade, two showcasing key creative and protocol moments, and two capturing the final torch relay and cauldron lightings, is a first in Olympic history. Bringing this creative vision to the world through the OBS broadcast coverage requires precise timing, seamless coordination, and the dedication of hundreds behind the scenes. When it all comes together, it’s more than a broadcast, it’s a global moment, and it’s an honour to be a part of it.”

Christopher Jensen
OBS Senior Host Broadcast Producer, Ceremonies

OBS

As OBS prepares to deliver an Opening Ceremony unlike any before, one thing remains certain: the Games continue to evolve, and so does the way their story is shared with the world. This transformation is driven by innovation, strengthened through collaboration, and anchored in a commitment to excellence. By embracing new technologies and creative approaches, OBS is setting a new benchmark for how the Olympic spirit is broadcast globally, ensuring that audiences everywhere experience the Games in ways that are more dynamic, inclusive, and inspiring than ever before.

MEDIA RIGHTS-HOLDERS

WORLDWIDE

Olympics.com

NORTH AMERICA

NBC

CBC

TELEVISA

CBCT

SOUTH AMERICA

GLOBO

LIVEMODE

AMX

CHILEVISION

ABC TV

EUROPE

EBU and WBD

AFRICA

STARTIMES

ASIA

CMG

INFRONT

JAPAN CONSORTIUM

JTBC

KRT

OCEANIA

NINE

SKY NZ

FBC

SCAN ME

ACCESS THE IOC MARKETING MEDIA GUIDE FOR MILANO CORTINA 2026

CORTINA D'AMPEZZO
1956

TORINO
2006

MILANO CORTINA
2026

ITALY'S OLYMPIC WINTER GAMES: A LEGACY OF BROADCAST INNOVATION

Cortina d'Ampezzo 1956 went live, Torino 2006 went digital, Milano Cortina 2026 goes global: Across three eras, Italy's Winter Games have reshaped how the world watches the Olympics.

Long before the digital age transformed sports viewing, Italy played a defining role in shaping how the Olympic Games reached global audiences.

That pioneering spirit first emerged at Cortina d'Ampezzo 1956, where the Olympic Winter Games were broadcast live on television and transmitted internationally for the first time, reaching 22 countries across Europe and marking a new era in global sports coverage.

Half a century later, Torino 2006 opened a new chapter in Olympic broadcasting. It became the first Games produced entirely in High Definition Television (HDTV) and the first Winter Olympics to offer coverage across multiple platforms – television, computers and mobile devices.

This milestone provided sports fans with unprecedented flexibility and choice, profoundly changing how audiences engaged with the Olympic Games.

Now, the story comes full circle with Milano Cortina 2026. Once again, Italy will host the world's best athletes competing over 19 thrilling competition days, spanning iconic Alpine venues and historic arenas.

With comprehensive, 360-degree coverage and an unprecedented volume of content delivered to every screen worldwide, Italy's third Winter Games will harness the most advanced broadcast technologies to honour a legacy of innovation, and, once again, set a new benchmark for how the Winter Olympics are experienced.

EXPLORE THE EVOLUTION OF OLYMPIC BROADCASTING

SCAN ME

CORTINA D'AMPEZZO 1956
ENTERING THE TELEVISION AGE

The Olympic Winter Games in Cortina d'Ampezzo in 1956 marked a turning point in broadcasting history, becoming the first edition of the Winter Games to be broadcast live. For the first time ever, television images were transmitted beyond the host country's borders, setting a new benchmark for international sports broadcasting. Italy's national broadcaster, Radiotelevisione Italiana (RAI), served as host broadcaster, capturing the drama and beauty from the snowy Dolomites and delivering it to homes across 22 countries in Europe. In doing so, RAI not only brought the Olympic spirit to a continental audience but it laid the groundwork for a legacy of broadcast innovation that continues to shape how the Games are experienced today.

Bringing the Olympic Winter Games live to European audiences in 1956 was a monumental technical feat – one made possible through close collaboration between the Organising Committee and RAI. Cortina's mountainous terrain posed unique challenges, requiring a network of mobile and permanent radio links spanning high passes such as Col Visentin and Mount Faloria to connect with Padua. From there, the signal travelled via coaxial cables to Milan, marking the first time Italy used this system for long-distance TV transmission. Meanwhile, sound signals, including commentary and ambient effects, were transmitted through standard telephone links also used for radio services.

Live coverage from the venues was carried out using three multi-camera mobile production vans, each equipped with mixing consoles, radio links, and independent power generators. These units moved between competition venues according to the event schedule, while the Olympic Ice Stadium* featured a dedicated, permanent broadcast set-up.

RAI also facilitated international coverage by providing technical infrastructure and equipment to foreign radio and television networks. Countries interested in broadcasting the Games were invited to send their own commentators to Cortina.

In addition to live transmission, the Games were also filmed on 16-millimetre, black-and-white film. Special lenses (long-focal telephoto and transfocator lenses) allowed cameras to capture athletes from a distance.

A dedicated film processing unit near the Olympic Ice Stadium worked 20 hours a day, developing up to 320 metres of film per hour. Footage was flown from Treviso to Rome and distributed to broadcasters worldwide, ensuring that even countries without live coverage could share Olympic highlights within 24 hours.

* The venue will host Curling, Wheelchair Curling and the Paralympic Opening Ceremony during Milano Cortina 2026.

OLYMPIC HOST BROADCASTER
AN EVOLVING ROLE

For nearly 50 years, the host broadcaster responsibility rested with each Organising Committee, typically in close partnership with the host nation's main public broadcaster. But as global audiences grew and production complexity soared, a unified and expert approach became essential.

In response, the International Olympic Committee (IOC) established Olympic Broadcasting Services, known as OBS, in 2001. As the permanent host broadcaster for all future Olympic Games, OBS was created to centralise and elevate the production of Olympic coverage. Its mission: to plan, produce and deliver all television and radio coverage of the Games. OBS also works closely with Media Rights-Holders (MRHs), providing them not only with content but also with technical facilities and support to help them bring the Olympic Games to their audiences.

DID YOU KNOW?

While OBS played a strategic support role for Torino 2006, it wasn't until the Olympic Winter Games Vancouver 2010 that OBS assumed full responsibility as the host broadcaster for all Olympic Games.

Since then, OBS has delivered every edition, with a consistent standard of excellence, combining technical innovation with seamless execution.

Its centralised approach ensures that MRHs and global audiences benefit from reliable, high-quality coverage that reflects the scale and spirit of the Olympic Games.

TORINO 2006
ENTERING THE DIGITAL ERA

When the Olympic Winter Games returned to Italy in 2006, a dedicated local organisation, the Torino Olympic Broadcasting Organisation (TOBO), took on the role of host broadcaster, working in close cooperation with the newly established OBS. Torino 2006 were the first Olympics to be produced entirely in High-Definition Television (HDTV). More than 400 HD cameras were deployed across competition venues, supported by 30 outside broadcast (OB) vehicles, delivering more than 900 hours of coverage to MRHs around the world.

But the innovation didn't stop at image quality. For the first time at a Winter Games, audiences could follow the action not only on television, but also via computers and mobile phones. Live and delayed coverage was available across various platforms, marking the beginning of multi-screen Olympic viewing and dramatically expanding access to the Games. Torino 2006 set a new precedent – one that redefined how fans engage with the Olympics.

MILANO CORTINA 2026

A NEW ERA OF IMMERSIVE OLYMPIC BROADCASTING

Twenty years after the Torino 2006 Olympic Winter Games, Milano Cortina 2026 is poised to redefine the viewing experience once again. With a bold leap into next-generation technology, these Games will be the most immersive and technologically advanced Winter Olympics in history.

OBS will produce a record 6,500 hours of content, offering viewers unprecedented access: from live competition and replays to never before seen angles and behind-the-scenes moments.

Artificial intelligence (AI) will play a central role in enhancing coverage. In collaboration with Worldwide TOP partners Alibaba and OMEGA, OBS will be deploying innovative Real-Time 360° Replay systems, intelligent stroboscopic analysis, and AI-generated graphics to enhance storytelling and viewer engagement. These technologies will break down athlete movements for biomechanical insights and display real-time performance metrics such as speed, jump height, and distance, making complex athletic feats instantly understandable.

Following its debut at the Paris 2024 Olympic Games, cinematic cameras will be used across all venues to capture the emotion and intensity of competition with dramatic depth. Meanwhile, First-Person View (FPV) drones will follow athletes in motion, offering dynamic aerial perspectives that will immerse viewers in the action in unprecedented ways.

The Games will also feature expanded digital and social media content, including vertical video format, athlete interviews, and venue atmosphere clips, tailored for mobile audiences.

OBS's cloud infrastructure, developed in collaboration with Alibaba, is enabling agile deployment and global content distribution while significantly reducing the physical footprint of broadcast operations. Relying on remote workflows and next-generation virtualised broadcast systems, OBS is advancing its production capabilities to the highest level of technological sophistication.

From Milan's urban energy to the Northern Italy regions' Alpine majesty, Milano Cortina 2026 will not only showcase the best of winter sport. It will set a new global standard for how the Olympic Winter Games are produced, shared, and experienced.

"The story of Olympic broadcasting cannot be told without Italy: from Cortina d'Ampezzo 1956, where the Games were first televised live across Europe, to Torino 2006, to the cutting-edge ambitions of Milano Cortina 2026. We are building on that proud legacy to deliver the most immersive and technologically advanced Olympic Winter Games ever."

Yiannis Exarchos
OBS Chief Executive Officer

Olympic broadcasting has evolved from a single live signal into a dynamic, data-rich experience personalised, on-demand, and accessible anytime, anywhere, to anyone.

01 THE BIRTH OF LIVE TELEVISION — 1956

HB Local broadcaster (RAI)

Less than 10 cameras

COVERAGE
Partial live coverage of select events

DISTRIBUTION
First Olympic Winter Games broadcast live internationally (22 European countries); also available on radio

TECHNOLOGY
Analogue TV, coaxial cables, satellite transmission

VIEWER EXPERIENCE
- Scheduled viewing on single-channel TV
- Passive viewing

02 DIGITAL SHIFT — 2006

HB TOBO, under the guidance of OBS

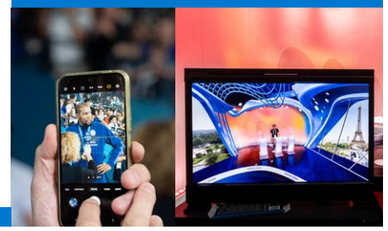
400+ cameras

COVERAGE
900+ hours of live coverage as well as behind-the-scenes features

DISTRIBUTION
TV, websites, mobile apps, radio

TECHNOLOGY
HDTV with surround sound, broadband internet, mobile telephony networks

VIEWER EXPERIENCE
- Record number of channels (both linear and digital)
- More prime time coverage on television
- More digital interactive viewing
- Online live streaming via dedicated Olympic websites



03 THE IMMERSIVE ERA — 2026

HB OBS

750+ cameras

COVERAGE
6,500+ total hours of content, including 900+ of live sports and Ceremonies

DISTRIBUTION
Multi-platform: TV, digital streaming platforms, mobile apps, social media

TECHNOLOGY
Ultra High Definition (UHD) High Dynamic Range (HDR) with immersive audio, IP- and Cloud-based infrastructure, virtualised systems, 5G, AI-powered solutions, Virtual Reality (VR), 8K

VIEWER EXPERIENCE
- Immersive
- Interactive
- Customisable
- Any format, anytime, anywhere

THE IOC'S COMMERCIAL RIGHTS STRATEGY

Powering the Olympic Movement on every level

As a non-profit organisation, the IOC provides the financial backbone of the Olympic Movement, supporting everything from grassroots training programmes to cutting-edge broadcast technology. Its model ensures that an aspiring athlete has access to essential equipment, while billions of viewers around the globe can watch the Games across television, digital platforms, and mobile devices.

With revenues ranking among the highest in sport, the Olympic Games generate far-reaching benefits beyond competition. Every day, the IOC channels the equivalent of USD 4.7 million into programmes that empower athletes and strengthen sporting institutions worldwide. This steady reinvestment allows each edition of the Games to be more inclusive, more accessible, and more impactful.

A global media strategy

The IOC is not only responsible for overseeing the delivery of the Olympic Games – it is also the steward of one of the most powerful broadcasting properties on the planet. The IOC holds the global media rights to the Games, spanning television, radio, mobile, and digital platforms. This ownership ensures that billions of viewers around the world experience the Olympics, and it gives the IOC the ability to balance commercial success with its mission of universal access.

The IOC's policy, rooted in the Olympic Charter, is to ensure the fullest coverage by different media and the widest possible audience worldwide. The IOC partners with broadcasters who can deliver the Olympic spirit into homes and communities, prioritising broad and free-to-air coverage. For Paris 2024, approximately 5 billion people followed the Games, demonstrating the reach and impact of these partnerships.

The sale of broadcast rights is the single largest source of revenue, representing 61% of the total funding received by the IOC. The Media Rights-Holders (MRHs) play an indispensable role, ensuring the Games reach the widest possible audience in the most accessible formats, while also securing the long-term financial stability of the IOC and the Olympic Movement.

Worldwide Olympic Partners: Leading innovation

Beyond broadcasting, corporate partnerships form the second pillar of Olympic funding. Through The Olympic Partner (TOP) programme, a select group of global companies have purchased exclusive marketing rights to the Games. But these partnerships extend far beyond the market recognition associated with the Olympics.

TOP sponsors often provide the technology, infrastructure, expertise and personnel that make the Games possible. From timing systems that measure a sprinter's photo finish to AI technologies that deliver highlights in almost real time, sponsors contribute expertise as much as financial support.

In fact, OBS has partnered with several TOP partners to deliver innovative and groundbreaking technologies that have transformed not only Olympic coverage but the future of sports broadcasting.

Reinvesting in athletes and communities

Possibly the most important element of the IOC's commercial rights strategy is what happens to the revenue once it is collected. More than 90 percent of IOC income is redistributed directly into sport. That funding supports National Olympic Committees (NOCs) in every country, helping athletes train and compete. It finances youth development programmes, builds grassroots sporting infrastructure, and provides scholarships for athletes who otherwise might never make it to the international stage. Even the IOC's Refugee Olympic Team, which has become a symbol of hope and resilience, is made possible thanks to these revenues.

This reinvestment ensures that the benefits of the IOC's partnerships reach far beyond Olympic host cities, touching communities and athletes across every continent.

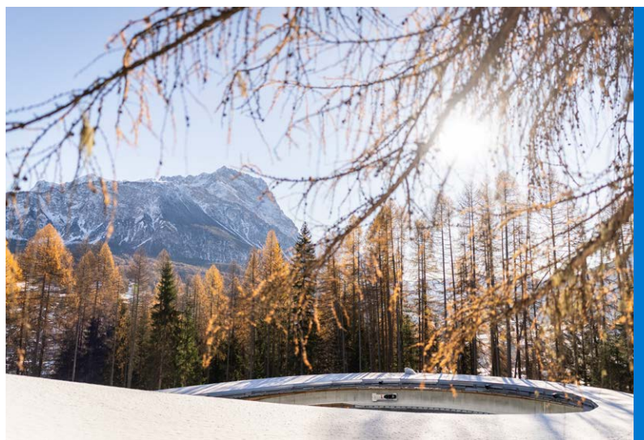
Beyond business: A legacy of inspiration

The true impact of commercial rights extends well beyond the balance sheet. Each broadcast deal and sponsorship agreement is an investment in sport's power to inspire and unite.

From a child discovering a new sport through television coverage to a refugee athlete competing on the world stage, the ripple effects of these partnerships are profound. They keep the Olympic spirit alive – not only for athletes, but for audiences everywhere who believe in sport's ability to build a better world.

90%

of the revenue from the Games is distributed to athletes and sports development programmes across the globe



LEARN MORE ABOUT HOW THE IOC FINANCES A BETTER WORLD THROUGH SPORT

SCAN ME

OLYMPIC BROADCAST AGREEMENTS

A behind-the-scenes look at the rights acquisition process

In the fast-evolving world of media and entertainment, few partnerships generate more impact than the Olympic broadcast agreements. These alliances not only deliver the Games to billions of viewers but also fuel the overall Olympic Movement.

The Olympic Games stand as a global celebration of unity and excellence, but bringing this extraordinary event to life demands substantial resources and careful coordination. At the heart of this effort is the acquisition of media rights – a cornerstone of Olympic funding. These partnerships are strategic investments that ensure the Games reach billions of viewers worldwide while providing the financial foundation needed to stage an event of this magnitude.

Spearheading this venture is the Television and Marketing Services (TMS) department of the IOC. Its role is to generate and manage the revenue that keeps the Olympic Movement running, while ensuring the Games reach the widest possible global audience.

01 THE TENDER PROCESS

The journey begins with TMS, on behalf of the IOC, initiating a multifaceted process to award media rights in various regions. For instance, in 2022, the IOC opened bids for the 2026-2032 Olympic Games cycle in Europe, inviting broadcasters to submit proposals that align with the IOC's standards for coverage, innovation, and audience engagement.

02 STRATEGIC PARTNERSHIPS AND BIDDING

Broadcast organisations, ranging from global media conglomerates to regional broadcasters, assess the opportunity to acquire these rights based on their reach, technological capabilities, and alignment with the Olympic values. A notable example is the partnership between the European Broadcasting Union (EBU) and Warner Bros. Discovery. Their joint bid secured exclusive media rights for 49 European territories for the 2026–2032 Games, including the Olympic Winter Games Milano Cortina 2026 and the Olympic Games Los Angeles 2028.

03 NEGOTIATION AND AGREEMENT

Once a bid is selected, detailed negotiations ensue to finalise the terms of the agreement. These discussions encompass financial considerations, content delivery methods, and the scope of coverage. For example, Comcast NBCUniversal extended its U.S. broadcast rights through 2036 in a deal valued at USD 3 billion. This agreement not only covers television broadcasts but also includes streaming services, digital platforms, and collaborative initiatives to enhance viewer experience.

04 OPERATIONAL PLANNING AND COORDINATION

Following the agreement, the selected Media Rights-Holder (MRH) designs their distribution strategy, which may include sublicensing to smaller broadcast organisations. For instance, those MRHs who have the rights to a large geographical area, as is the case for EBU/Warner Bros. Discovery, the MRH unilaterally develops agreements with organisations that broadcast to individual countries and/or territories, subject to the IOC's approval. Once the MRH (and their sublicensees) have defined their broadcast plan, they begin collaborating with OBS on operational details. This includes everything from determining the appropriate delivery method for their systems to identifying new and innovative ways to customise their coverage.

05 EXECUTION AND DELIVERY

As the Games commence, the MRH executes the delivery of content across various platforms, ensuring that audiences within their territory have access to live events, highlights, and exclusive content. The integration of traditional television broadcasts with digital streaming services and social media platforms allows for a comprehensive viewing experience, catering to diverse audience preferences.

06 POST-GAMES EVALUATION

After the conclusion of the Games, OBS, MRHs and the IOC engage in evaluations to assess the success of the delivery. This includes analysing viewership metrics, audience engagement, and the overall impact of the broadcast. Insights gained from these evaluations inform future strategies and improvements in the broadcasting of subsequent Games.

THE INVISIBLE SCAFFOLDING

Few realise the years of preparation behind the host broadcast operation for an Olympic Games. From early venue surveys and technology trials to workforce planning and infrastructure design, the process spans multiple Olympic cycles and demands absolute precision. For Milano Cortina 2026, this effort has required close collaboration with the Local Organising Committee, IOC, MRHs, Worldwide TOP Partners, and an extensive network of vendors. Every detail, from camera positions and broadcast compound layouts to technical facilities and staffing, has been meticulously planned to deliver seamless coverage across all venues.

Much like Olympic athletes dedicate four years of relentless training to reach the pinnacle of their sport, the broadcast team invests the same level of commitment to capturing those defining moments. Their work transforms fleeting athletic feats into lasting memories for billions around the world.

Learning from every edition

A key part of this journey is continuous learning. After each Games, OBS conducts extensive debriefs to evaluate what worked, what can be improved, and where innovation can elevate the broadcast experience. These insights shape the roadmap for future editions: refining workflows, enhancing sustainability, and introducing new technologies that push the boundaries of broadcast excellence.

No two Olympic Games are ever the same. While they share foundational principles and operational frameworks, each edition presents its own unique challenges, environments, and opportunities for innovation. The host broadcast is never a copy-and-paste effort, but a bespoke undertaking tailored to the spirit, scale, and setting of each Games.

A team driven by purpose

This tailored vision is brought to life by a passionate and highly skilled team based in Madrid, Spain. Combining strategic planning, creative thinking, operational agility, and deep technical expertise, this multidisciplinary group has designed a broadcast operation that will bring the Olympic spirit to life this February. Their work reflects not only years of preparation, but also a commitment to continuous improvement: learning from past Games, integrating new technologies, and streamlining workflows to deliver an even more efficient experience. From the snowy slopes of Cortina to the ice arenas of Milano, every moment of the Games will be captured with emotional resonance and precision.

OBS is the invisible scaffolding behind the spectacle – the quiet force that transforms athletic achievements into lasting memories and global inspiration.

Efficiency engineered

OBS has long embraced a forward-thinking approach to optimise every aspect of its broadcast operation. The guiding principle of “more with less” has been a cornerstone of OBS’s philosophy for more than a decade, shaping how the organisation innovates, adapts, and evolves with each edition of the Games. This mindset has driven significant advancements in space efficiency, reduced power requirements, and remote production workflows. Technology plays a starring role in making this possible, enabling more agile set-ups and intelligent workflows that deliver world-class coverage with leaner, smarter resources. As a result, even while producing more content than ever before, OBS continues reducing ts overall operational footprint.

The human engine

The moment OBS takes over the International Broadcast Centre (IBC) to begin the fit-out process and gradually relocates its personnel to the host city marks the official start of Games-time operations. It is the first visible sign of a vast and intricate broadcast machine coming to life. As Games-time draw closer, thousands of local and international broadcast professionals will arrive, each bringing their expertise to support the delivery of one of the most complex broadcast operations in the world. From broadcast engineers and camera operators to audio specialists, logistics coordinators, and technical directors, this global team is the backbone of the Olympic broadcast. Under the supervision of OBS, they work together to ensure the Games are delivered to every screen across the globe.

Supporting this human engine requires a logistical operation of extraordinary scale – one that begins long before personnel arrive in the host city. OBS sets in motion a detailed logistical plan that covers every step: from onboarding and accreditation to travel arrangements. A dedicated online eLibrary provides operational guides, venue-specific instructions, and role-based materials, ensuring readiness from day one. Once on-site, support continues seamlessly: airport transfers, accommodation, broadcast compound access, uniform distribution and catering services are all carefully organised to keep operations running smoothly. Every detail is designed to empower venue teams to focus fully on their roles in delivering a reliable and high-quality Olympic broadcast.

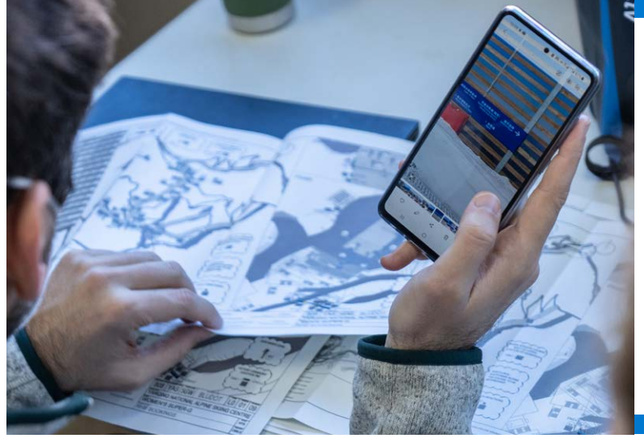
Building a legacy

The Broadcast Training Programme (BTP), launched in partnership with 14 Italian universities, provided training to approx. 1,000 students, with more than 650 joining OBS during the Games. OBS also continues its Olympic Commentary Programme, turning non-competing Olympians and Paralympians into commentators, bringing authentic voices to the coverage. To address gender gaps in production and technical roles, initiatives such as Framing the Future and Engineering the Future, provide hands-on training for young women in camera operations and broadcast engineering. These programmes not only support the delivery of the Games but also leave a lasting legacy of skills, opportunity, and inclusion that will benefit the industry for years to come.

OBS strives to lead by example, creating pathways for change through programmes that empower talent, encourage innovation, and leave a lasting legacy.

“When you’re responsible for coordinating thousands of broadcast professionals across so many venues, the scale can be overwhelming, but it’s also incredibly rewarding. I’ve been part of this process from the early planning stages, and what drives me is knowing that every person we bring in needs to feel confident and ready from the moment they arrive. Behind every position is a real person with a role to play in making the Games happen. Our job is to make sure they’re supported, informed, and set up for success.”

Marie Bandao
OBS Crewing Senior Manager



“Engineering the Olympic broadcast is about designing systems that perform flawlessly under pressure. From signal flow to power distribution, every component must be resilient, efficient, and scalable. Our team’s role is to anticipate complexity and build solutions that simplify it, so when the Games begin, the technology fades into the background and the magic takes centre stage.”

Isidoro Moreno
OBS Head of Engineering

SMART, CLEAN, RESILIENT: THE NEW BROADCAST STANDARD

OBS is championing conscious production through a “lean-and-light” approach, embracing material circularity, minimising environmental footprint at venues, and optimising workflows for maximum efficiency. Together, OBS teams are shaping a broadcast experience that is smarter, cleaner, and more resilient for the future, paving the way for a sustainable future in sports broadcasting. This is how OBS is delivering a resource-wise Olympic Winter Games at Milano Cortina 2026.

“Being part of the core planning team from the very beginning gives us a unique vantage point. We understand every layer of the operation. One of our biggest challenges is ensuring that venue workforce teams, many of whom arrive just days before the Games begin, have the confidence and clarity to perform from day one. The online Venue Management Seminar and eLibrary have been designed precisely for that: to transfer essential knowledge quickly and effectively, so every team member feels equipped, informed, and ready to contribute the moment they step on site.”

Monica Barra
OBS Senior Manager of Planning and Broadcast Operations

DID YOU KNOW?

While OBS is fully immersed in Games-time operations for the Olympic Winter Games Milano Cortina 2026, planning for future editions is already well underway. Behind the scenes, the OBS teams are actively preparing for the Olympic Games Los Angeles 2028 and the next Winter edition in the French Alps 2030.

From production and technical venue assessments to technology roadmaps and workforce strategies, the foundational work – the invisible scaffolding – is already taking shape, years ahead of each Opening Ceremony.

“Transport at OBS isn’t just about moving people – it’s about enabling performance. Every arrival, every transfer, every route is carefully planned to support the rhythm of the broadcast operation. Our goal is to make sure that from the moment a team member lands, they feel supported and ready to contribute. Behind every smooth journey is a network of planning, coordination, and real-time adaptation that keeps the Games moving.”

Svetlana Kalugina
OBS Transport & Travel Manager

Milano Cortina 2026 will be a celebration of sport and Olympic spirit. And just as every athlete’s performance is the result of years of preparation, every frame of the broadcast will reflect the passion, dedication and hard work of those who made it possible.

“Our mission for the Multi-channel Distribution Service (MDS) is to turn Olympians’ deep emotional connection to sport into compelling commentary. It’s not just about teaching broadcast technique; it’s about building confidence, storytelling skills, and a sense of purpose. When they step behind the mic, they’re not just narrating the action. They’re enriching the viewer’s experience with authenticity, passion and insight.”

Kostas Kapatais
OBS Director of Programme Scheduling

BEHIND THE SCREEN

Insights about the OBS host broadcast operation for Milano Cortina 2026

Step into the world behind the cameras and discover what it takes to deliver the Olympic Winter Games to billions of viewers worldwide. In this section, you'll find short interviews with five OBS executives, each offering a unique perspective on the host broadcast operation, from cutting-edge technology and production workflows to storytelling strategies and innovation. These insights reveal the complexity, creativity, and collaboration that make Milano Cortina 2026 a global broadcast experience like no other.

EXPLORE OUR VIDEO PLAYLIST

featuring highlights about OBS operations, ready for media use

SCAN ME

OBS AT SCALE

Yiannis Exarchos
OBS Chief Executive Officer

What is OBS, and what is the scale of OBS operations?
OBS is the host broadcaster of the Olympic and Paralympic Games. What does that mean? It means we are responsible for covering the entire Olympic competition, including ceremonies, and delivering this coverage to Media Rights-Holding broadcasters worldwide.

But it goes far beyond traditional broadcasting. Today, we produce content for every type of media: television, streaming, social platforms, and both long- and short-form formats. For Milano Cortina 2026, we aim to produce more than 6,500 hours of content, far more than the duration of the Games themselves.

To achieve this, we assemble a truly Olympic team: approximately 5,000 professionals from 100 countries, plus a unique legacy programme that trains 1,000 university students, with 53 percent of women. These students will work as paid junior professionals alongside seasoned experts. It's an incredible opportunity and a proud tradition for OBS.

How does the world watch the Games?
The Olympics are not just sporting events. They are premium media events that unite audiences globally. Almost half of Olympic viewers are casual fans, not regular sports followers.

In Paris, nearly five billion people tuned in. Today, audiences consume the Games through TV, streaming, social media, and mobile. For Milano Cortina 2026, we'll even produce a mobile-first version of the Opening Ceremony.

Technology enables this transformation. More than 50–60 percent of coverage will be delivered remotely to broadcasters via cloud and IP-based systems. This reduces costs and allows broadcasters to customise coverage for their audiences, adding local commentary, interviews, and even extra cameras for their athletes.

How is OBS doing more with less?
Media demand is insatiable: more content, more formats, more behind-the-scenes stories. To meet this, we've embraced sustainability and technology. Through cloud solutions and early AI integration, we've reduced our footprint dramatically. The IBC in Milano Cortina will be the smallest for any Winter Games, yet we'll produce more content than ever. By Los Angeles and Brisbane, our goal is to cut the IBC size to half of Rio's, while doubling content output.

Where is OBS headquartered, and what is the size of the team?
OBS is owned by the IOC but based in Madrid, Spain, a hub for broadcast talent and technology. We have 160 permanent staff from 35 nations, each with experience from multiple Games, collectively, nearly 2,000 Games.

At any moment, we're planning several editions: Milano Cortina, Los Angeles, Dakar, French Alps, Brisbane and even Salt Lake. Preparation takes years, not just for scale, but to help organising committees optimise costs and enhance storytelling.

CRAFTING THE CONCEPT

Mark Wallace
OBS Chief Content Officer

Can you explain the visual concept for Milano Cortina 2026?
The visual concept for Milano Cortina 2026 is built around one central theme: movement in sport. This idea drives every aspect of our coverage. We want viewers to feel the dynamism of winter sports, not just through the athletes' performance but through the way we capture and present it.

To achieve this, we're introducing a range of innovations. First, FPV drones, small, agile drones that can follow athletes down the field of play, will be used extensively in Alpine skiing, snowboarding, and freestyle skiing. We're even testing them for sliding sports such as bobsleigh and luge, and remarkably, for speed skating indoors. These drones will give audiences a thrilling, first-person perspective of speed and skill.

We're also enhancing replays with stroboscopic and 360-degree technology, freezing athletes mid-action while cameras rotate around them for dramatic effect. Graphics will become more dynamic, popping up during key moments rather than replacing static overlays. And we're continuing the cinematic approach introduced in Paris, deploying shallow depth-of-field cameras at every venue to create a film-like aesthetic.

In short, expect more motion, more energy, and more immersive storytelling. Every element, from camera angles to graphics, will reflect the concept of movement.

Will we see Athlete Moments in Milano Cortina?
Absolutely. Athlete Moments have become a signature feature, and they'll be present in every venue. Originally introduced during COVID-19 to connect athletes with their families virtually, the concept has evolved into something athletes truly value. For Milano Cortina 2026, we're taking it further by exploring live family reunions for medalists. If family members are in the venue, we'll bring them close to the field of play for an emotional reunion. If not, the Athlete Moment will still provide that connection virtually. It's about celebrating human stories alongside sporting achievement.

What innovations in technology and storytelling can viewers expect for the first time in a Winter Games?
We've got some really exciting innovations coming to Milano Cortina 2026. Curling, for example, will feature an AI-driven stone tracker that's never been seen before. It will follow the stone's path from release to the house, showing its trajectory, speed, rotation, and timing with subtle graphics that make the strategy clearer than ever.

In Alpine skiing, we're introducing team radio on-screen. Viewers will hear coaches talking to athletes in real time, and we'll provide translations so everyone can follow along. Sliding sports will take things up a notch with FPV drones – tiny, agile drones that can follow a bobsleigh or luge down the track. Combine that with virtual start-line comparisons, and you'll really feel the speed.

For ski and snowboard cross, we're putting mini cameras inside athletes' goggles. Imagine seeing the race from their perspective as they fly down the course. In biathlon, rights-holders will have AI-driven cameras for personalised feeds and real-time data, giving them more control than ever.

Figure skating is getting a big upgrade too. We're using computer vision to measure jump height, airtime, and speed, and we've developed a jump map that tracks where skaters take off and land. It's fast, it's precise, and it adds a whole new layer to the storytelling.

And then there is ice hockey and figure skating, where we'll have cameras and steadicams actually on the ice, capturing dramatic close-ups that bring fans right into the action.

Honestly, every sport will have something new. That's what excites me most: we're pushing the boundaries of technology and creativity to make these Games the most dynamic and immersive Winter Olympics ever.

THE IMPORTANCE OF THE IBC

Lavinia Marafante
OBS Head of Broadcast Operations & Planning

What is the role of the IBC in OBS operations?
The IBC is our technical hub, the nerve centre of the Games, and it also serves as our home during the event. We take great pride in what we accomplish there. Planning for the IBC is meticulous, not only in terms of construction and the technical facilities it will house, but also in how we create a welcoming environment for Media Rights-Holders (MRHs), as well as for our own crews and staff who operate within it. Every IBC requires a massive planning effort.

Why is the IBC so important for the success of the Games?
The IBC truly is our technical nerve centre: it houses all our technical facilities, receives signals from venues, and distributes them to MRHs on-site.

Beyond this, the IBC also hosts other operations such as production, post-production, news creation, and storytelling. Additionally, we provide services to broadcasters and it serves as the headquarters for OBS. Success at the IBC is always achieved through teamwork, and we are proud of how we overcome challenges to put this operation in place.

Where is the IBC located?
The IBC is located in a very central area of Milan, in a relatively new neighborhood called CityLife, one of the most modern districts in the city. This area beautifully showcases Milan's unique blend of tradition and modernity, where historic architecture, museums, and cultural heritage coexist with cutting-edge design and innovation.

The location is absolutely ideal, offering broadcasters and OBS crews all the conveniences they need: proximity to public transportation for easy movement, closeness to the main press centre facilities, and access to a wide variety of restaurants, shops, and services. Outside of work, they will also have plenty of opportunities to enjoy their time in the city.

How do you see the IBC evolving in future Games?
The IBC is moving toward a more compact and efficient model. We are increasingly using modular structures to minimise environmental impact and improve sustainability, while reducing the time spent in the host city.

Looking ahead, the IBC will become far more technology-driven, incorporating AI workflows, remote operations, and cloud-based solutions. These innovations will enhance technical processes, operational workflows, and people management.

In short, the IBC will continue to shrink in size while becoming significantly more powerful overall.

TAILORED BROADCAST SOLUTIONS

Raquel Rozados
OBS Head of Broadcaster Services

How does OBS adapt its content production and delivery to serve the diverse needs of broadcasters, whether large organisations or small outlets?
Every broadcaster is different. We work with big television networks, small digital outlets, and even radio stations. For all of them, we offer an à la carte approach. Our directory of services includes a wide range of items, systems, and solutions to support any type of broadcaster.

Social media is also a key focus. We know that many audiences, especially younger ones, experience the Games through social platforms. That's why we have developed services like Content+, which helps broadcasters create social-ready content. At venues, we provide strategic positions for broadcasters to capture behind-the-scenes moments and share instant reactions—short, dramatic, and impactful.

What services does the IBC provide to broadcasters on-site and remotely?
The IBC is the heart of operations during the Games. It's where many broadcasters set up their studios, edit suites, and infrastructure. We provide everything they need to connect with Olympic venues and the world For those who choose not to have a physical presence, whether due to resources or preference. we ensure all services are available remotely. Using our cloud infrastructure, broadcasters can access everything from their home countries.

How has feedback from MRHs influenced the services we provide?
We take broadcaster feedback very seriously. Through daily briefings, surveys, and ongoing conversations during the Games, we gather insights on their needs and expectations. Many of our services have been shaped by this feedback. Sometimes, we even test new ideas with them to ensure they're relevant and valuable.

VIRTUALISATION SCALE & SUSTAINABILITY

Sotiris Salamouris
OBS Chief Technology Officer

How are Cloud and IP technologies transforming how content is accessed and distributed at Milano Cortina 2026?
It is primarily about volume scaling and managing complexity. Media Rights-Holders expect ever more content, with greater detail on every action on and beyond the field of play. Our original content has increased Games after Games, and IT-based Cloud/IP technologies allow us to support that growth effortlessly and sustainably. Old broadcast tech couldn't scale in this way; with IT, we now have tools to expand almost limitlessly while maintaining performance and cost efficiency.

How is virtualisation shaping the future of Olympic broadcasting?
Virtualisation is a major advantage of moving fully to IT. By running functionality in software, we make far better use of existing infrastructure, scaling more easily with greater efficiency and flexibility. Instead of assembling and cabling many specialised broadcast boxes to act as one system, we rely on commoditised hardware, standard servers and switches, and run our live sports applications as software on top. This shift also addresses a critical constraint: time. Installations at venues and the IBC must be completed in days or weeks. Virtualisation lets us deploy standardised hardware quickly and move complexity to software, enabling us to expand coverage to meet growing content demands without exceeding time limits.

02

WINTER BROADCASTING REALITIES

ADAPTABILITY AT THE CORE

The Olympic Winter Games present a distinct set of challenges and opportunities compared to their summer counterpart. While both editions share the scale and ambition of global broadcasting, the environments in which they unfold are fundamentally different – and these differences shape every aspect of the host broadcast operation. Outdoor winter venues are exposed to unpredictable and often extreme weather conditions: snowfall, high winds, sub-zero temperatures, and altitude all influence how the OBS teams plan, produce, and deliver coverage. These elements affect everything from camera placement and audio capture to power distribution and crew safety. At the same time, indoor winter venues present their own set of complexities. While these are highly controlled environments, they come with unique acoustic, lighting, and engineering requirements. Ice surfaces reflect light in unpredictable ways, requiring tailored lighting setups and, in some cases, adjustments for camera operators working close to the ice. Audio setups must account for echo and reverberation, and often include specialised installations such as under-ice microphones to capture subtle sounds.

Together, these conditions – external and internal – require tailored planning, resilient infrastructure, and close coordination across OBS teams. From production and audio to lighting, engineering, and information systems, every decision is shaped by the realities of winter. Above all, they demand adaptability: the ability to anticipate, respond, and innovate in real time. Whether adjusting workflows to accommodate a snowstorm or reconfiguring equipment for an ice arena, flexibility is the foundation of successful winter broadcasting.

Every Decision is Shaped by the Realities of Winter

INSIGHTS FROM A PLANNING PERSPECTIVE

When it comes to Winter Games broadcasting, adaptability isn't just a virtue, it's a necessity. From a planning perspective, operational success relies on our ability to anticipate and respond to the unique challenges posed by geography, weather, and safety.

Winter venues are often dispersed across mountainous regions, introducing significant logistical complexity. Snow, ice, and wind can disrupt transport and broadcasting setups, and in many cases, support must be provided remotely. This combination of factors limits our ability to intervene on-site, making contingency planning a cornerstone of our strategy.

Outdoor environments also elevate the risk profile for our crews. At the Broadcast Operations Centre (BOC), we prioritise safety through comprehensive guidelines and the presence of dedicated Safety Officers who conduct regular audits. These measures help ensure a secure working environment, even under demanding conditions.

Coordinating operations across both urban and remote areas requires robust planning and careful resource allocation. Whether during installations or live events, we rely on well-defined escalation protocols and contingency plans to maintain continuity. Solid communication frameworks are essential, enabling immediate response to emergencies.

A key strategy for overcoming the challenges of winter broadcasting is appointing Broadcast Venue Managers with extensive experience in winter sports and strong, long-standing relationships with International Federations. Beyond technical expertise, these individuals bring the mindset and resilience needed to navigate the demands of remote, weather-sensitive environments.

Broadcasting the Winter Games demands more than technical excellence. It requires foresight, resilience, and a deep understanding of operational realities. Preparedness and the right people ensure we meet winter's challenges head-on.

Lavinia Marafante
OBS Head of Broadcast Operations and Planning

WEATHERING THE WINTER

Production planning and contingency at the Games

In winter sports broadcasting, weather isn't just a variable, but a central factor in how production is planned and executed. As Kostas Kapatais, OBS Director of Programme Scheduling, explains, every event is built into a competition schedule that includes contingency days. These buffers allow the Organising Committee (OCOG), the International Federations (IFs) and the Games' stakeholders to adapt quickly when conditions become too severe for safe or effective coverage.

When weather threatens to disrupt an event, a Competition Schedule Change Committee convenes. This group includes representatives from the IF, IOC, OCOG, and OBS. Together, they determine whether an event should be adjusted, postponed to later on the same day, or rescheduled on a contingency day. Once a decision is made, communication is swift and coordinated: before going live, the OBS Information department alerts the Media Rights-Holders (MRHs); if happening when already in transmission from the venue, an on-screen ticker informs MRHs of delays or changes in start times.

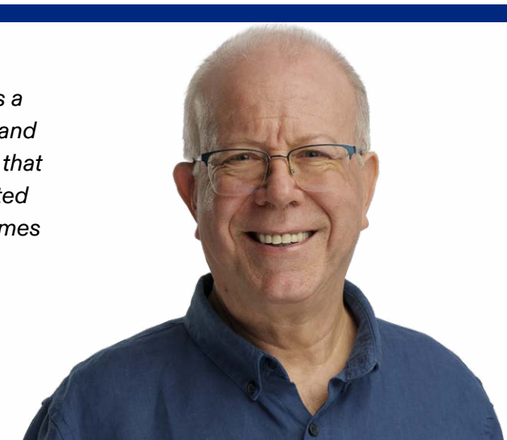
Behind the scenes, the Production Quality Control (PQC) team stays in constant contact with OBS venue directors and production managers, OCOG sports managers, and IF technical delegates to monitor conditions and update TV graphics accordingly. This allows broadcasters to pivot, for instance, switching to indoor sports such as curling during outdoor delays while maintaining a seamless viewing experience.

PLANNING FOR THE UNPREDICTABLE

Winter weather also affects camera setups and aerial coverage. Drones are typically the first to be grounded in poor conditions, followed by helicopters, which can be impacted by rain, snow, or low cloud cover. To mitigate these risks, coverage is never reliant on aerial systems alone. Production plans always include fallback options, ensuring that even if drones or helicopters are unavailable, the event can still be broadcast. In extreme cases, such as avalanches preventing crew access, coverage may be reduced to a basic level, prioritising continuity over complexity. These scenarios are anticipated well in advance, with every element of production designed to adapt.

"In winter broadcasting, weather isn't just a consideration, it's a constant. Every schedule we build includes contingency time and days, not as a backup, but as a necessity. Our goal is to ensure that when conditions shift, coverage doesn't falter. It's a coordinated effort across OBS, the OCOG, IFs, and the IOC to keep the Games moving, even when the weather doesn't cooperate."

Kostas Kapatais
OBS Director of Programme Scheduling



WEATHER VS. BROADCAST

Producer Insights

Marcin Grzybowski
OBS Senior Host Broadcast Producer

Weather: The unseen opponent
Broadcasting winter sports at outdoor venues demands meticulous planning for every weather scenario: snow, wind, humidity, and sudden temperature swings. These conditions test both the technical gear and the production crews.

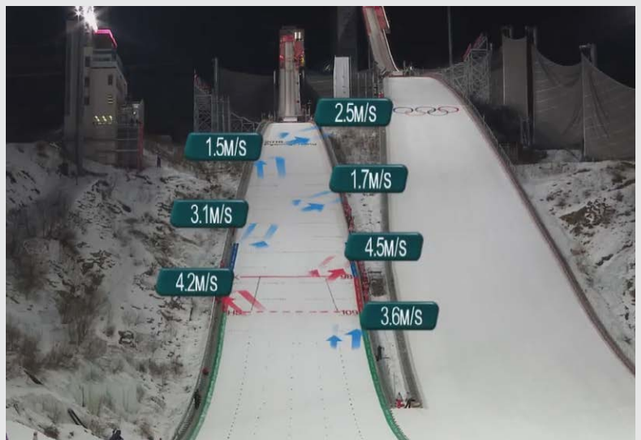
Humidity and temperature changes wreak havoc on equipment and staff alike. Fog, in particular, is a broadcaster's nightmare.

At sprawling cross-country skiing venues, cameras are strategically placed along kilometres of track, but when visibility drops, even the best optical zoom is useless. Drones and static cameras struggle to follow athletes, and the softened, whitewashed view becomes the only option. Biathlon faces similar woes.

Fog doesn't just obscure cameras; it blinds athletes aiming at distant targets. Yet, the competition must go on, and live coverage remains non-negotiable.

Wind: The invisible disruptor
In ski jumping, while steady wind is manageable, sudden gusts and shifting directions can derail the entire event. Jury decisions become intricate, delays pile up, and storytelling flow suffers.

The Men's Normal Hill event at the Olympic Winter Games PyeongChang 2018 is a case in point: starting at 21:35, it stretched past midnight after multiple interruptions. For broadcasters, maintaining audience engagement during unpredictable pauses is an art form in itself.



Christopher Jensen
OBS Senior Host Broadcast Producer

Alpine skiing: Navigating the unknown
In Alpine skiing, every course is a living, changing landscape. As a producer, you're often planning coverage while the course itself is still under construction, with limited visibility on how athletes will move down the slope. Each venue, whether the steep, narrow Stelvio in Bormio or the wide, sweeping Tofane in Cortina, requires a bespoke approach. Camera positions must be chosen to maximise both speed and technical skill, often after multiple site surveys in wildly different conditions, from summer grass to icy winter slopes.

The logistics are formidable. Every camera, tripod, and cable must be airlifted to its position, and operators face daily journeys involving lifts, steep hikes, and hours in sub-zero temperatures. Platforms are built over safety nets, and sometimes, when terrain or trees prevent traditional setups, robotic cameras are mounted on support poles. Flexibility is essential: reserve start areas are fully cabled and ready, so races can move downhill quickly if weather impacts safety or visibility.

Unpredictability is a constant companion. For example, at the PyeongChang 2018 GAmes, severe weather forced multiple postponements and rapid redeployment of crews. Coordination with the IOC, the IF, and MRHs was critical to keep athletes and MRHs aligned.

At the Alpine venues, flexibility is built into every plan: reserve start zones are pre-equipped for timing, data, and cameras, allowing the entire operation to shift downhill and fast camera repositioning if fog, snow, or wind compromise visibility.

Winter Ceremonies
Winter ceremonies bring their own set of challenges. Unlike summer, where heat is the main concern, winter exposes crews to freezing conditions for long rehearsals, often with limited shelter. Specialised gear and contingency planning are a must to keep camera and audio teams safe and equipment functioning.
The creative vision must be balanced with practical realities, ensuring that every moment, from the lighting of the cauldron to the athletes' parade, is captured in its full glory despite the elements.

SKILFUL CAMERA OPERATORS IN ACTION

From the viewer's perspective, it may seem effortless. But in reality, certain camera positions demand specialised training and precise skills.

ICE HOCKEY
THE CAM OPS WHO STEP ONTO THE ICE

On-ice camera operators play a vital role in ice hockey coverage. Stationed discreetly in the penalty boxes, they step onto the field of play whenever the action pauses, as agreed with the International Ice Hockey Federation (IIHF). Their footage offers a unique vantage point and delivers close-up, immersive views of players as they enter the rink, warm up, line up for national anthems, and also during key game moments.

SHORT TRACK SPEED SKATING
THE CAM OP WHO SKATES WITH THE ATHLETES

OBS deploys a handheld camera operator who films from inside the rink, skating alongside athletes to capture every turn, twist and celebration from within the track oval. Dressed in white to blend seamlessly with the ice, this operator becomes part of the environment, delivering dynamic, close-up footage that immerses viewers in the heart of the action. From warm-ups to the final lap, their lens offers a perspective once reserved for the skaters themselves. It's not just filming – it's storytelling on ice.

ALPINE SKIING
THE CAM OPS WHO NAVIGATE THE SAME TECHNICAL SLOPES

Camera operators at Alpine skiing venues face a unique challenge: navigating the same steep, technical terrain as the Olympic skiers they're filming. Carrying heavy camera gear, they ski down icy slopes with precision and care, often under extreme weather conditions. Some camera positions require climbing tall scaffolding towers to reach elevated vantage points, where operators anchor themselves securely against strong winds to ensure both safety and stability. Their work demands not only technical expertise but also physical endurance and a deep understanding of the sport's dynamics, capturing every turn, jump, and finish line moment with accuracy and impact.

CAPTURING SOUND IN THE COLD

Delivering high-quality audio in winter sports environments demands a deep understanding of how weather impacts sound. From snow-covered mountains to sub-zero temperatures, audio teams face unique hurdles that shape every decision, from microphone selection to equipment maintenance. In outdoor winter venues, wind and snow are constant adversaries.

Rather than relying on specialised gear, teams prioritise strategic microphone placement to minimise exposure to the elements. While most microphones used by OBS are rated for extreme cold – some as low as -30°C to -40°C – their effectiveness depends heavily on how and where they are deployed. Hostile environments are avoided when possible, and daily inspections are mandatory to ensure optimal performance,

Moisture and freezing temperatures pose serious risks to audio equipment. OBS mitigates these challenges through contingency planning, including the use of dry rooms to store and protective gear. In Alpine venues, equipment is even transported by helicopter, and batteries, especially vulnerable to cold, require gentle handling and supervision. Venue teams arrive at least two hours before competition to inspect and prepare all gear, ensuring nothing is left to chance.

Redundancy is a cornerstone of winter audio operations. With gear exposed to harsh conditions for weeks, OBS ensures that backup equipment is always available. This is especially critical for microphones, where failure could mean losing key moments of crowd reaction or athlete performance.

"Winter Games demand greater resilience than Summer Games, where conditions are far more controlled and predictable. Success isn't about relying on specialised equipment. It's about strategic positioning and meticulous planning for every possible scenario."

Nuno Duarte
OBS Audio Senior Manager

LIGHTING THE WINTER GAMES

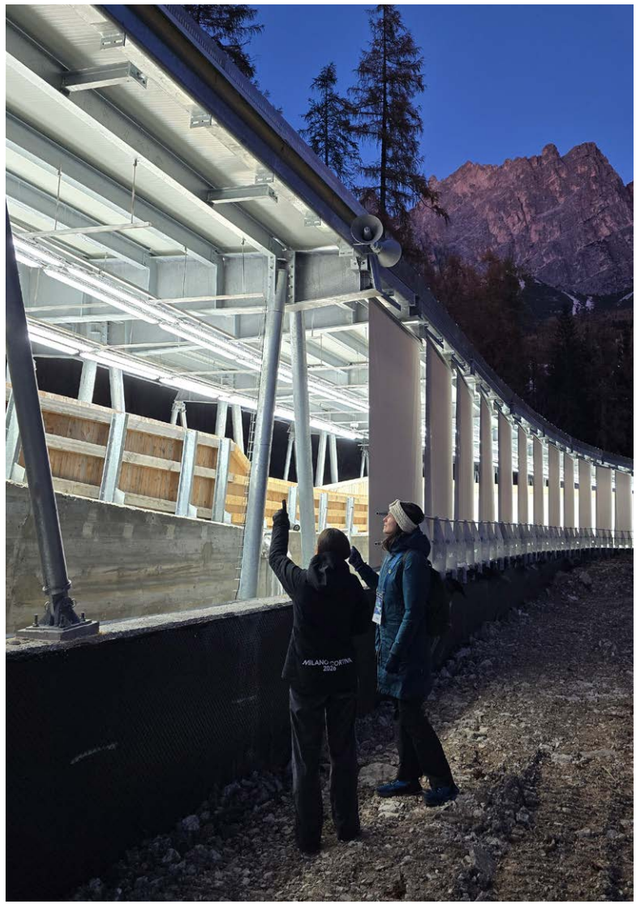
Broadcast lighting is essential to capturing the Olympic Games in all their clarity and drama, from the athletes' performances to the reactions of coaches and spectators. It ensures visibility across the field of play and supports the cameras in delivering immersive, high-quality coverage that enhances the storytelling of each sport.

While lighting must meet strict technical standards to support high-definition and high-speed camera systems, the Winter Games introduce distinct challenges. Unlike the Summer edition, many events take place on highly reflective surfaces such as ice, which complicates lighting geometry. Significant reflections can obscure key visual details, such as a puck or a skate, and disrupt the viewer experience. Avoiding these distractions requires precise coordination between camera placement and lighting design.

OBS plays a consulting role in broadcast lighting, while the Organising Committee (OCOG) holds responsibility for implementation. OBS's goal is to ensure consistent, impartial coverage across all venues and disciplines. To achieve this, OBS engages with the OCOG from the earliest planning stages, sharing detailed guidelines and reviewing theoretical lighting plans to guarantee optimal camera performance across diverse environments, from mountain venues to indoor ice arenas.

At Games time, OBS verifies lighting installations on-site to confirm alignment with the agreed plans. For winter venues, this process becomes even more meticulous. In Milan, for example, the low ceilings at Milano Rho Ice Hockey Arena limit truss placement flexibility. OBS and the OCOG are trialling new lighting designs to minimise reflections for the main cameras.

At Milano Speed Skating Stadium, OBS is rendering lighting setups camera-by-camera, accounting for every coordinate to keep reflections out of frame. Ultimately, the success of broadcast lighting at the Winter Games depends on early planning, technical precision, and close collaboration between OBS and the OCOG, ensuring the Games are seen in their best possible light.



"Our job is to make sure every sport, every venue, and every moment is seen in its best possible light – literally. From the fast blades of skates cutting across reflective ice surfaces to various venue constraints, to athletes performing acrobatic routines high above the field of play against a dark sky, we work to preserve the integrity of the broadcast by achieving lighting that enhances clarity, avoids distractions, and supports consistent coverage across all disciplines."

Alba Abad
OBS Lighting Project Manager

BALANCING DAY AND NIGHT LIGHTING AT MOUNTAIN VENUES

Lighting plans for mountain venues must adapt to the shift between daylight and night sessions. Natural light varies rapidly with altitude and weather, requiring flexible setups that preserve broadcast consistency.

- Day sessions benefit from ambient light but demand careful control of shadows and glare, especially on reflective snow surfaces.
- Night sessions require robust artificial lighting that maintains uniform visibility across the field of play while avoiding overexposure or harsh contrasts.
- OBS works with the OCOG to balance intensity, angle, and colour temperature, ensuring that both daytime and nighttime coverage meets technical standards and supports immersive storytelling.

This dynamic approach ensures that no matter the hour, the Games shine with clarity and drama.

ENGINEERING RESILIENCE

Broadcasting live from mountain venues demands far more than technical expertise. It requires engineering ingenuity and adaptability in one of the most extreme environments in sports. Camera operators and technicians face conditions where temperatures plunge well below freezing, yet paradoxically, heat, wind, and fog can be just as disruptive. These elements present constantly shifting challenges that impact both human performance and the stability of sensitive broadcast systems.

Battling the cold: Keeping equipment alive
Extreme temperatures can wreak havoc on electronic equipment. In severe cold, cameras and broadcast systems may simply stop working, making it essential to maintain optimal operating temperatures. Accessing camera positions in mountain venues is often difficult, and ironically, packing up equipment and returning it to the broadcast compound can expose it to greater risk of damage than leaving it in place overnight. The solution? Keep equipment on the mountain, protected and as close to ambient conditions as possible.

This is achieved through several strategies:

- Leaving the system on overnight: If the OB van can remain powered, some cameras operating on fibre extenders can be supplied with power from a local point in the field over SMPTE cables. This allows cameras to stay on even if the truck powers off.
- Warm covers and electric blankets: Cameras are wrapped in waterproof covers to keep out moisture, and in some cases, electric blankets are used under the covers, set on low, to maintain operational temperatures without overheating.

Contrary to common assumptions, most equipment is not dismantled and returned to a temperature-controlled room between competitions. Doing so risks internal condensation and damage due to thermal shock. Instead, equipment is kept on the mountain, in ambient conditions similar to the operating environment. This approach prevents fogging and moisture build-up caused by moving gear between warm and cold zones.

Building for the elements
The terrain itself adds another layer of complexity. Heavy snowfalls can bury fibre lines, strong winds may topple scaffolding, and sudden thaws can turn cable trenches into flowing streams. Platforms used on the mountain must be built differently than those for Summer Games. Snow and ice are the enemy, creating dangerous slip hazards on surfaces that must be carefully considered. Plywood decks that normally provide a smooth, safe workspace can turn into a mini ice rink under the right conditions. To combat this, technical teams specify corrugated or textured rubber surfaces to prevent hazardous ice formation and keep crew members safe.

Access to platforms must also account for how operators reach their positions and where each is located. If an operator skis to the location, it is essential to consider that ski boots are bulkier and less flexible than regular shoes. If not accommodated in the access planning, this can pose a hazard to anyone moving around in snow gear. Sometimes, reaching a camera position just a few hundred metres away requires a detour via ski lift and a careful descent – timing and logistics that can stretch far beyond what is needed at a summer venue.

Snow sticks to everything, and then can turn into ice. Snow buildup on wires and structures can add enormous amounts of weight if left to accumulate. This additional weight can bring down scaffolding or bury critical fibre lines, threatening the integrity of the entire setup. All cabling must be elevated or securely contained to protect it from snow removal equipment, and cables that freeze in place become nearly impossible to coil or move.

“Every day on the mountain is a new challenge. Our team has to engineer solutions that work in sub-zero temperatures, blizzards, and blazing sun – sometimes all in the same morning. The key is keeping our equipment as close to the mountain’s natural conditions as possible. We leave cameras powered and protected on-site, because moving them back and forth risks condensation and damage. It’s not just about technology; it’s about understanding the environment, planning for the unexpected, and making sure our crew stays safe and resilient. That’s what makes a flawless broadcast possible, no matter what the mountain throws at us.”

Peter Salter
OBS Production Technical Manager, Freestyle skiing and snowboard

Cold weather also affects battery life, which lasts much less time in colder conditions. It cuts drone flight times in half and requires more frequent changes for any battery-powered device.

The human factor
Crew morale is just as vital as technical readiness. The mountain environment is unforgiving—crew members must stay warm, well-fed, and hydrated to perform at their best. Dehydration is a hidden danger, as the body's thirst response is dulled by the cold and moisture is lost rapidly through breathing and sweat. Recognising the signs of dehydration, fatigue, and altitude sickness is as important as knowing how to operate a camera. But the challenges go beyond the physical.

Working at altitude, often in remote locations and for long hours, can take a toll on mental stamina. The isolation, biting winds, and relentless cold can sap energy and focus, making even routine tasks more demanding. Layered clothing and protective gear, while essential, can restrict movement and make simple actions, such as eating, drinking, or adjusting equipment, more cumbersome.

Teamwork becomes a lifeline in these conditions. Crew members rely on each other not just for technical support, but for encouragement and safety. Regular check-ins, shared meals, and a culture of looking out for one another help maintain morale and ensure that no one is left to struggle alone. In such an environment, communication is key: a quick word about feeling unwell or noticing a colleague's fatigue can prevent accidents and keep the entire operation running smoothly.

Experience matters
Perhaps the greatest asset on the mountain is experience. Working in snow and at altitude is not intuitive; it is a skill learned over time. From understanding avalanche risks to managing the logistics of moving people and equipment safely, every member of the technical team must know their limits and look out for one another. No one is expected to perform a task they aren't trained for. Safety and teamwork are paramount.

Only through the foresight and deep experience of OBS venue technical operations teams and their mountain-savvy engineers can live broadcasts proceed without technical flaws. The next time you watch a flawless live broadcast from a windswept mountain, remember the unseen hands and minds that make it possible. It is a story of resilience, innovation, and respect for the elements – a testament to the technical teams whose work ensures that the world can share in the magic of the Winter Games, no matter how wild the weather gets.

"Perhaps the greatest untold story is the sheer logistics of mountain broadcasting. Every piece of equipment must be grouped in load zones and airlifted to its position. Camera operators often leave the compound hours before competition, navigating lifts and icy slopes, then work on exposed platforms in freezing winds. It's a demanding environment that requires meticulous planning, endurance, and constant attention to safety. Producing the Winter Games is about embracing unpredictability and turning challenges into opportunities for storytelling. It's a collective effort – one that relies on the resilience, expertise, and passion of every member of the team to bring the magic of the Games to audiences around the world, no matter how challenging the winter conditions may be."

Christopher Jensen
OBS Senior Host Broadcast Producer, Ceremonies and Alpine skiing

BEFORE SNOW ARRIVED IN LIVIGNO AND TESERO

In mid-November, before winter set in, Livigno and Tesero saw the installation of high towers designed to support the cablecam systems.

Careful planning was key to identifying the right weather window for these works, ensuring the venues were ready for broadcast operations well ahead of the season's first snowfall. Soon, cabling and parts of the infrastructure will be buried under heavy snow.

Cranes and helicopters played a crucial role in lifting and positioning the towers across rugged terrain, where precision and timing were everything. This early effort lays the foundation for seamless coverage once the Games begin.

CATERING FOR CREWS

Crew-first catering is essential at high-altitude Winter Olympic venues such as Alpine skiing.

OBS designs menus that rotate daily, offering nutrient-dense, high-calorie meals tailored to the duration of venue activity and the cultural backgrounds of the workforce.

Comfort foods familiar to each nationality help boost morale in harsh conditions.

Warm, hearty dishes such as soups provide hydration and comfort, and are easy to carry for long shifts.

Prioritise iron and B12-rich foods, such as red meat and lentils, to support oxygen transport and stamina.

Ensure a constant supply of hot drinks: coffee, tea, hot chocolate, herbal infusions.

Promote hydration actively: ambient-temperature water is better than chilled in cold climates.

Design catering areas to be warm, welcoming, and staffed by a smiling team, with beautiful food that lifts spirits.

CLEANING, SNOW & WASTE OPERATIONS

The OBS Cleaning and Waste Management team works in close coordination with the Organising Committee (OCOG) to manage snow removal and de-icing at broadcast areas within secure perimeters at each competition venue. The priority is maintaining safe conditions for pedestrians and vehicles, especially around critical infrastructure such as cable paths, camera positions, and commentary booths. Daily collaboration between OBS Venue Management teams and OCOG Venue Managers ensures rapid response to weather changes. Continuous communication and oversight uphold safety standards, operational continuity, and stakeholder requirements.

As Sara Menor, OBS F&B and C&W Manager, explains: “Yes, the Olympic Winter Games are all about snow, but it becomes a key element that needs to be contained and cleared to ensure all broadcast areas remain fully operational and safe to occupy.”

“Behind OBS's stunning images are incredible professionals, and taking care of them is our mission at the Food & Beverages Team. We believe happiness starts in your belly, but it goes beyond that. It is the source of your wellbeing and the fuel for your daily challenges. Our goal is to create balanced, tasty and purpose-fit menus that align with the crew’s transmission schedules at the competition venues. At the same time, we ensure an efficient and contained deployment of catering facilities, maintaining high standards while optimising infrastructure.”

Sara Menor
OBS Food & Beverage and Cleaning & Waste Manager

DATA OPERATIONS IN WINTER

When the Olympic Winter Games arrive, the world's attention turns to snow-covered slopes and icy tracks. Behind the scenes, OBS faces a unique set of challenges, not just in capturing the action, but in managing the data that keeps broadcasts running smoothly across every venue.

Weather data: A critical input
While weather information is not directly produced by OBS, it is an essential resource for the broadcast operations. Official government agencies, such as ARPA in Italy, are responsible for positioning weather stations at Olympic locations and collecting the data. OBS acts as a customer, integrating this information into several broadcast outputs. The sport department of the Organising Committee (OCOG) is the primary user, but OBS uses weather data in innovative ways to enhance the viewer experience.

Winter-specific data collection
The Olympic Winter Games require additional data points compared to the Summer Games, particularly around snow and ice conditions. For Alpine events, multiple weather stations are positioned along the course to monitor temperature, humidity, wind, and snow quality, including melting points. These extra layers of monitoring ensure that both athletes and broadcast teams can respond to rapidly changing conditions. Data is gathered at strategic locations – start and finish lines, highest points, shooting ranges, and on the field of play – tailored to each discipline.

Enhanced workflows and technologies
OBS has made significant strides in presenting weather information. For Milano Cortina 2026, the front-end display of weather data has been upgraded using advanced graphics technologies such as Unreal Engine and web-based platforms. This ensures that weather updates are not only accurate but visually engaging for audiences and production teams alike.

HOW OBS USES WEATHER DATA

Commentator Information System (CIS)
Real-time weather updates are provided to commentators, helping them deliver context and insight during live events.

Linear TV graphics
Weather conditions, including wind speed and direction, are visualised for viewers, especially in disciplines where weather can affect competition outcomes.

Wind monitors for enhancement effects
Specialised wind data is used to create dynamic broadcast graphics, adding depth to the storytelling.

OBS weather channel
A dedicated channel, distributed via the VandA package and available via the CATV service, keep production teams informed in real time.

UPDATE FREQUENCY AND RESPONSIVENESS

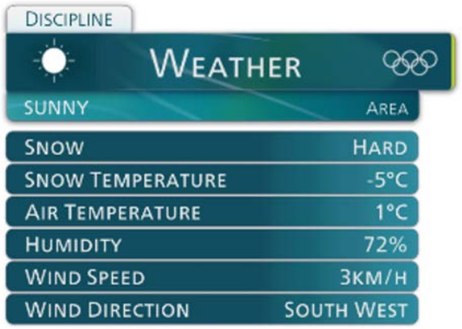
To keep pace with fast-changing winter conditions, OBS has implemented more frequent weather data updates:

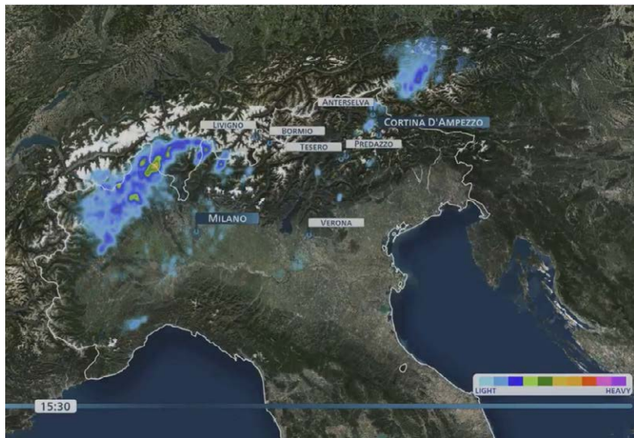
- **30–60 minutes before the start of each session**
- **Every 15 minutes during the session**
- **Additional updates upon request from broadcast teams**

This approach ensures that everyone, from commentators to technical crews, has the latest information to make informed decisions and deliver flawless coverage.

"At the Winter Games, data operations are as dynamic as the weather itself. We rely on official agencies for real-time weather data, but our job is to transform that information into actionable insights for our production teams and audiences. From integrating live weather feeds into commentator systems and TV graphics, to deploying advanced graphics engines for Milano Cortina 2026, our focus is on clarity, speed, and reliability. The mountain environment demands constant adaptation, and our data workflows are designed to keep everyone, from Media Rights-Holders to their viewers, a step ahead of the elements."

Stefano Frattini
OBS Principal Engineer Live Sports Data





BROADCASTING THE WINTER GAMES IS A TRUE TEST OF ADAPTABILITY, TEAMWORK, AND INNOVATION.

From unpredictable snowstorms to the challenges of filming on ice and at high altitudes, every broadcast is shaped by the elements. Behind the scenes, teams work tirelessly to plan for every scenario, whether it is keeping cameras running in freezing temperatures, adjusting lighting to avoid glare on the ice, or making sure microphones capture every sound despite the wind and cold.

What viewers see on screen is the result of meticulous planning and the ability to adapt quickly. When weather disrupts the schedule, OBS is ready with backup plans to keep the action going without missing a beat. The safety and well-being of the crew are always at the forefront, with every decision made to protect those working behind the scenes.

Advances in technology, from real-time weather data to creative camera work, help bring the excitement of winter sports to life for audiences everywhere.

But at its heart, winter broadcasting is about people: skilled professionals who combine experience, resilience, and a passion for storytelling to share the magic of the Games, no matter what the weather brings.

03

CRAFTING THE OLYMPIC STORIES

TURNING OLYMPIC PERFORMANCE INTO STORIES

Milano Cortina 2026 opens a bold new chapter in Olympic storytelling, built around OBS's "Movement in Sport" visual concept and five production pillars that elevate the Olympic experience to new emotional and visual heights. FPV drones, cinematic cameras, AI-enhanced replays, real-time data and graphics, behind-the-scenes access, and the instinct of former athletes behind the lens capture the true sensation of performance.

Set against the breathtaking landscapes of Milan and the Alps, OBS blends innovation, intuition, and emotion, delivering coverage that doesn't just show the Games, it immerses audiences in the energy, emotion, and unforgettable magic of the Olympics.

From Movement to Emotion:
Olympic Winter Sports
Like Never Before

MOVEMENT IN SPORT

When we start planning the production of an Olympic Games, the first step for our team is to immerse ourselves in the host country — its culture, landscapes, venues, and the Organising Committee's vision. We draw lessons from previous Games, but each Games has its own identity. Milano Cortina 2026 has a unique story to tell, and for us, that story begins with understanding how to showcase it in the most dynamic and engaging way possible.

Our visual strategy for Milano Cortina 2026 is built around the concept of 'Movement in Sport', which serves as the creative foundation for our approach. It's about capturing the motion of the athlete – not just the result, but the sensation of speed, the tactics, the technique, and the environment in which they compete. Sometimes that means slowing things down to reveal intricate details; other times, it's about placing the camera right in the heart of the action. The aim is to inspire, to educate, and to consistently deliver the Olympic 'wow factor' that audiences expect.

We've defined some production key pillars for Milano Cortina 2026. These include immersive aerial coverage using both First-Person-View (FPV) and traditional drones; Real-Time 360° and stroboscopic replays to break down athletic performances; cinematic cameras to capture atmosphere and emotions; and behind-the-scenes access that brings fans closer to how athletes prepare, celebrate, and experience the Games from the inside. We're also placing strong emphasis on connecting the sport to its surroundings, highlighting these stunning Alpine backdrops, local villages, people, and culture that make this edition of the Games so distinctive. What sets this edition apart is its deep connection to the roots of winter sport. Many of the venues — Stelvio, Tofane, Anterselva — are iconic, almost sacred within their disciplines, having hosted generations of champions. Then there are the locations themselves, from the vibrant, cosmopolitan energy of Milan at the heart of the metropolitan region, to the Alpine towns of Cortina, Bormio, Livigno, Predazzo, and Tesero, each rich with character and history.

Our role is to weave all of this into the coverage, so that no matter where viewers are watching from, they feel immersed in the experience. That's the magic of the Olympics, and it's what we're always striving to deliver.

Mark Wallace
OBS Chief Content Officer

BUILDING THE STORY OF THE GAMES

Key pillars shaping OBS production

For Milano Cortina 2026, OBS is building its coverage on key pillars that redefine how the Games are experienced: immersive aerial shots with FPV and traditional drones; AI-powered replays that reveal unseen details; behind-the-scenes access to athletes' journeys; cinematic cameras that capture emotion and atmosphere; and visuals that connect the sport to its Alpine surroundings, mountain villages, and dynamic urban culture of Milan.

Together, these pillars create an Olympic broadcast that lets audiences experience the energy, the emotion, and the spirit of the Games.

1 Above the Action: FPV Drone Experience

Drones have been part of Olympic broadcasting since their debut at the Olympic Winter Games Sochi 2014, with their use and capabilities expanding at every subsequent edition. At Paris 2024, FPV drones were introduced into live mountain bike coverage, delivering an unprecedented, immersive vantage point for fans worldwide.

Milano Cortina 2026 will mark their Winter Games debut, both outdoors and indoors, with up to 15 FPV drones to be deployed across the venues.

Thanks to advances in design, transmission, and low-latency systems, drones now deliver broadcast-quality footage in real time, making them one of the most powerful storytelling tools in live sport.

Introducing the Third Dimension of Broadcast
Traditional coverage has relied on two primary dimensions: fixed or semi-fixed cameras that provide stable, ground-level perspectives, and cable cameras, cranes, or helicopters that deliver smooth, linear tracking shots. FPV drones bring a true "third dimension."

Free from cables or ground constraints, these drones can track athletes at near-competitive speeds, delivering dynamic coverage that replicates the view from the athlete's own perspective. This immersive angle conveys speed, terrain changes, and technical skill in ways no other system can.

The possibilities span nearly every winter discipline. In Alpine skiing, FPV drones can chase athletes down steep courses, capturing their line choice, how they absorb compressions, and their technique through blind crests and turns. In freestyle skiing and snowboarding, FPV drones can follow athletes as they launch over the kickers, sharing the same sense of height, rotation, and amplitude that judges observe before they land back on the course. Ski jumping presents another opportunity, with drones following athletes down the in-run and into take-off before peeling away mid-flight to reveal body position, stability, and distance. In biathlon, FPV drones are planned to be used at the start, following the group of athletes as they set off. This perspective makes the gaps, the scramble for position, and the fight for the lead more visible, providing viewers with a clear sense of the race dynamics from the very beginning.

FPV drones will also be used for the first time ever in sliding sports. Drones will follow athletes racing at up to 140km/h through the narrow ice track, diving into and out of curves to convey both the raw speed and the extraordinary precision required to hold the racing line. Although not yet confirmed, OBS is in active discussions with the International Federation about introducing an FPV drone in speed skating for the first time, a move that would capture the powerful speed and force athletes generate as they lean and drive through the bends.

FPV Drone Operations

Technical Setup and Team Workflow

Delivering these dynamic shots requires a highly specialised setup. Outdoors, drone pilots operate from elevated positions to maintain line-of-sight with the athlete, both on approach and departure, ensuring precise tracking at high speeds. Nearby, a heated support cabin serves as the operational base, equipped with a battery charging station, spare drone, receiver, and dual monitors. This setup allows the team to monitor both drone signal integrity and race developments in real time.

The FPV drones used for sports broadcasting are custom-built for this purpose. Their inverted blade design, with propellers mounted beneath rather than above, enhances aerodynamic efficiency and enables smoother flight curves, which is especially critical when following athletes through steep descents or tight turns. The batteries are engineered for rapid replacement, typically lasting for two athlete runs before needing to be swapped.

Each drone team consists of three specialists: the pilot, the director, and the technician, working in sync via a dedicated communication channel to manage flight paths, timing, and technical adjustments. They stay in continuous contact with the director in the OB van and the technical crew, enabling real-time video filter adjustments to adapt to weather and light conditions. The result: consistent image quality, no matter the terrain.

Alongside these dynamic FPV shots, up to 10 traditional hovering drones remain essential for scenic and transitional coverage.

A hovering drone might capture the broader atmosphere of a slopestyle course or the sweeping Alpine landscape, while FPVs dive directly into the heart of the action. Together, they complement each other: one providing context, the other, full immersion.

The integration of FPV drones alongside conventional aerial coverage signals a new chapter in Olympic broadcasting. These perspectives provide unprecedented immersion into the athletes' experience, deepen narrative insight, and transform the viewing experience into something more dynamic, engaging and visually compelling, drawing audiences into the very core of the Games.

Ensuring Safety in Every Flight

All drone flights are carried out in close cooperation with the Italian Civil Aviation Authorities, Prefectures, and Police, and in coordination with International Federations, venue management, and production teams.

Flights are meticulously planned, conducted exclusively in controlled areas, and the drones keep a safe distance from athletes, spectators, and restricted zones. All drone operations are pre-approved by the relevant authorities and drones are piloted by certified professionals, following the applicable strict safety protocols and aviation regulations at venues.

2 Deeper Insights into Athletic Excellence

For Milano Cortina 2026, OBS will transform the way the Games are seen, combining innovation with storytelling to highlight the precision and skills behind athletes' performances. Using AI-powered technologies such as Real-Time 360º Replay systems and stroboscopic analysis, and a new integrated system combining both, OBS will uncover nuances that are invisible in real time. This enhanced perspective empowers fans, analysts, and commentators to better interpret and explain performance differences, making broadcasts not only more immersive but also more insightful and educational.

Revealing Athlete Skills Through Stroboscopic Replay Analysis

In collaboration with OMEGA and Alibaba, OBS enhances the viewer experience by making fast-paced moments of Olympic winter sports easier to follow through stroboscopic analysis. This advanced technology breaks down key moments in an athlete's performance, uncovering the technique, control, and skill behind critical positions and movements. Using AI, selected body positions and motion trajectories are highlighted in replay overlays, presenting successive frames in a single, easy-to-follow visual sequence. The result is a new level of performance insight, enabling technical comparison and dynamic visual storytelling. For viewers, this means deeper understanding and greater immersion: they can see exactly how athletes execute complex jumps, turns, or starts. Stroboscopic analysis transforms high-speed action into clear, engaging breakdowns, elevating appreciation of the skill and strategy behind each performance.

First used at Beijing 2022 for big air, stroboscopic replay will expand at Milano Cortina 2026 with 12 systems across 15 disciplines, including Alpine skiing, bobsleigh, luge, skeleton, figure skating, freestyle skiing, snowboard, ski jumping, and speed skating.

Capturing Every Angle through Real-Time 360° Replay Systems
First introduced at Tokyo 2020, Real-Time 360° Replay systems are now a cornerstone of Olympic coverage. For Milano Cortina 2026, OBS and Worldwide Olympic Partner Alibaba will deploy these systems across more sports, offering dynamic freeze-frame and slow-motion replays from multiple angles.

Each system uses 20 to 50 AI-powered cameras to capture every moment simultaneously. Used for team sports such as ice hockey and sports where multiple athletes appear simultaneously on screen, including freestyle skiing and snowboard cross, as well as short track speed skating, these Real-Time 360° Replay systems enable a comprehensive view of interactions, positioning, and technique in complex, multi-athlete environments.

In addition to these systems, OBS will also introduce a new variant of the technology that combines the 360-degree effect with stroboscopic visualisation. Designed specifically for sports in which a single athlete is shown on screen, this enhanced version allows viewers not only to see key actions as a freeze-frame 360-degree replay but also to watch the movement broken down in successive frames within the same sequence.

The combination of slow motion, multiple angles and motion trajectories highlighted simultaneously in replay overlays provide an exceptionally detailed breakdown of athletes' movement and technique – highlighting, for example, line choices or jump rotations, with exceptional clarity and nuance that may go unnoticed in real time. The combination of multiple angles and slow-motion provide a more detailed breakdown of movement and technique, highlighting performance features with clarity and nuance that may be imperceptible, even by seasoned experts. These replays enable analysts and commentators to better explain performance differences, helping audiences understand what truly sets top athletes apart.

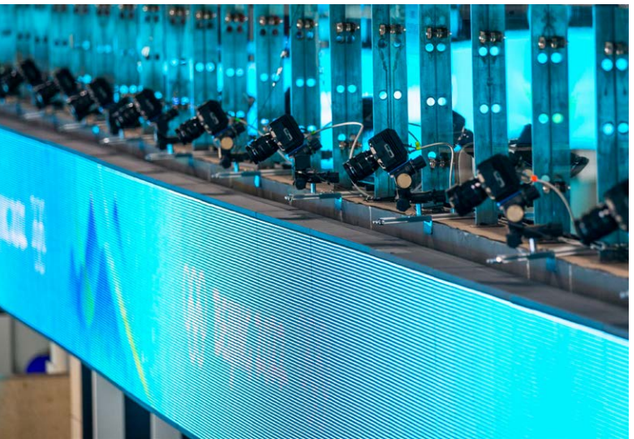
Deploying Real-Time 360° Replay systems varies greatly between indoor and outdoor venues. Indoor sites such as ice rinks offer easier conditions, with cameras mounted on scaffolding or placed alongside the field of play. In contrast, Alpine environments pose unique challenges as steep terrain and safety nets demand meticulous planning and creative solutions.

IN PARTNERSHIP WITH

Alibaba

REAL-TIME 360° REPLAY SYSTEMS

Partnering with Worldwide Olympic Partner Alibaba, OBS will deliver a more immersive viewing experience by bringing every moment to life from multiple angles. First introduced at Beijing 2022, the AI-powered technology behind the Real-Time 360° Replay systems has since evolved to overcome winter-specific challenges, such as featureless snow backgrounds that complicate high-precision reconstruction, using advanced multi-model fusion algorithms. At Milano Cortina 2026, it will be used as part of the coverage across more than two-thirds of all events.



3 Behind the Scenes of Greatness

The Athlete's Journey
The Olympic Games represent the pinnacle of an athlete's career and the culmination of years of training, sacrifice, and relentless dedication. But the essence of competition goes far beyond the moment of action. It begins long before the starting signal and lingers well after the final score is tallied.

Every athlete carries a personal narrative shaped by rituals, routines, and emotions: the journey to the venue, the warm-up rituals, the quiet focus before competing, the mental resets between performances, the shared moments with coaches or teammates and the emotional release at the end. These often unseen moments shape the experience just as much as the performance itself. While every sport and athlete has a distinct approach to competition, behind every performance lies a story worth telling. OBS broadens its lens to reveal these moments, offering viewers a richer, more human perspective on the Games, one that celebrates not just the results, but the lived experience that unfolds around them.

The Countdown to Competition
For athletes, competition begins long before the official start. From preparing gear, such as waxing skis and checking equipment, to inspecting the venue, warming-up, exchanging final words with coaches, or holding onto lucky charms, each competitor relies on individual rituals and routines to become mentally and physically ready. To capture these moments of focus and anticipation, OBS will have cameras filming arrival zones, dressing rooms, and warm-up areas, offering audiences a rare glimpse into the unseen side of preparation.

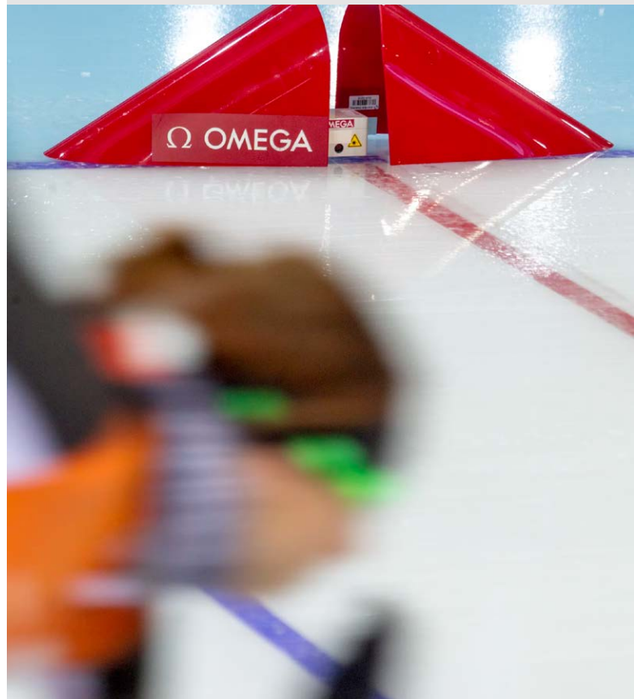
IN PARTNERSHIP WITH

OMEGA

TIMEKEEPING AND ADVANCED PERFORMANCE DATA

At Milano Cortina 2026, Worldwide Olympic Partner OMEGA celebrates 90 years of timekeeping at the Olympic Winter Games, bringing cutting-edge precision, reliability, and innovation to every sport.

Beyond measuring time, OMEGA now helps OBS capture the full depth of athletic performance. Through image tracking, Computer Vision, and athlete-worn sensors, OMEGA provides real-time data, from the speed of a bobsleigh to live positions in speed skating, advancing performance analysis and elevating the live viewing experience. New systems will debut in sports including figure skating, bobsleigh, ski jumping and big air.



TEAM RADIO

Bringing viewers Into the Team's inner circle

For the first time in an Olympic Winter Games, Team Radio communications, previously reserved for athletes, coaches, and support staff, will be accessible to viewers as part of the live broadcast experience.

During competition, Team Radio serves as a critical two-way communication tool, enabling the exchange of short, precise messages that can influence performance. Coaches may relay real-time course insights, such as snow conditions, line selection, or tactical adjustments. In the event of sudden weather changes, immediate warnings can be issued. The system also supports athletes mentally, offering encouragement before a run or feedback afterward.

OBS, in collaboration with the International Ski Federation (FIS), now brings this behind-the-scenes dialogue to audiences worldwide. Spectators will hear the original audio in the athlete's or team's native language, accompanied by on-screen English translations. This innovation is made possible through advanced AI technology that intercepts and transcribes the radio signals, automatically translating them into English. Depending on the timing of the exchange, the translated content will be integrated into the broadcast, either before or after the athlete's run.

This novelty offers unique insights into real-time strategies, challenges, and emotions unfolding during competition, adding a layer of tension and connection that brings fans closer to the athletes' journey.

Inside the Heat of Competition
Every competition unfolds as a story of preparation, challenge, and resolution, but viewers usually see only part of it. OBS will take audiences deeper into these defining moments with quick coach interviews and real-time coach–athlete exchanges over Team Radio.

In Alpine skiing, expect tactical conversations between coach and skier moments before the start, offering insight into split-second decisions. In ice hockey, between-period interviews will capture raw reflections on key plays, strategy shifts, and team mindset as athletes head to the locker room. And in biathlon, coach communication at the shooting range will reveal the tactical thinking behind every shot.

Capturing the Emotional Aftermath of Competition
The emotions of competition do not end at the finish line. OBS will bring to the screens the deeply personal moments that follow – when athletes reconnect with family and friends, share relief, joy, and pride, and reflect on their journey. Whether through Athlete Moment stations or live in-person reunions, these scenes offer powerful glimpses into the human side of the Games.

Originally introduced at Tokyo 2020 in response to the absence of in-venue spectators, the Athlete Moment has since become a cherished feature, now available across all sports and sessions. At Milano Cortina 2026, OBS will expand its coverage, capturing live reunions of medal winners with their loved ones, following certain Victory Cermeonies, offering audiences an intimate look at the raw emotion and connection that define the Olympic spirit.

To enhance broadcaster's access to timely athlete insights and reactions on their competition performances, OBS will assign dedicated interview teams to conduct post-competition interview, with an emphasis on medallists. Conducted in both the athletes' native languages and in English, these expertly produced interviews enrich MRHs' coverage and provide compelling, ready-to-air content.

Connecting Fans to Athletes
Behind-the-scenes moments offer some of the most powerful insights into the athlete's experience, revealing emotion, vulnerability, and the human stories that elevate sport beyond competition. But at the Olympics, where focus is everything, access must be earned and handled with care. OBS works closely with International Federations to thoughtfully identify where viewers can be brought in, capturing raw, authentic moments without disrupting performance. It's a fine balance: telling powerful stories while preserving the space athletes need to succeed.

IN PARTNERSHIP WITH

TCL

CONNECTED ATHLETE MOMENT STATIONS

Partnering with Worldwide Olympic Partner TCL, OBS will deploy connected Athlete Moment stations at every competition venue, ensuring these intimate, unforgettable interactions are captured with reliability and scale. Open to all athletes, regardless of finishing position, the Athlete Moment reinforces the belief that every story deserves to be seen. Most Athlete Moments will appear in the multilateral feed, while additional moments will be delivered to broadcasters through the Multi Clips Feeds. All composite videos will also be published on Content+, ready for discovery, clipping, and reuse across every market.

4 Olympic Moments in a Cinematic View

Milano Cortina 2026 represents the next step in bringing a cinematic look to live sport broadcasting. Building on its successful debut at Paris 2024, where cinematic cameras were used for the very first time, OBS will now double their deployment, with two cameras per venue strategically placed at key locations such as the start and finish.These cameras are designed to capture storytelling moments: athletes arriving at the venue, preparing for competition, stepping onto the field of play, celebrating victories, and sharing behind-the-scenes atmosphere from crowds and teammates.

A key feature of this cinematic approach is a shallow depth of field, which isolates athletes, coaches or spectators from their surroundings to sharpen focus on the human expression. Whether lingering on a figure skater's joy after a flawless routine or capturing a hockey player's quiet intensity before entering the rink, these shots add a powerful emotional layer to the broadcast. Enhanced colour, texture and detail make these moments resonate deeply with global audiences.

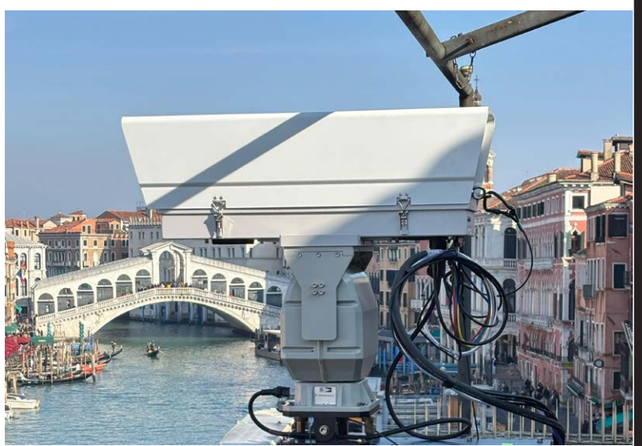
For the first time, cinematic cameras will feature on-screen graphic overlays, such as athlete names, seamlessly integrated into the live coverage. Clear production guidelines ensure consistency across all sports, creating a unified cinematic style for every venue. This is more than simply adding cameras: it represents a shift in the visual language of live sport. Cinematic cameras transform fleeting moments into more immersive narratives, drawing viewers into the emotional heartbeat of the Games, and allowing them to feel the emotions in every frame.

5 Showcasing the Beauty of Northern Italy

The Olympics are a global celebration of culture, place, and human connection. Milano Cortina 2026 offers a unique chance to showcase this dual identity, blending the world's best athletes with the rich character of its host region. To bring this sense of place to life, OBS will capture Alpine vistas, vibrant cityscapes, and the shared joy of fans through remotely operated beauty cameras, wide exterior venue shots, helicopter fly-bys, and immersive crowd scenes. These images will deepen the emotional experience, letting viewers not only watch the Games but truly feel them.

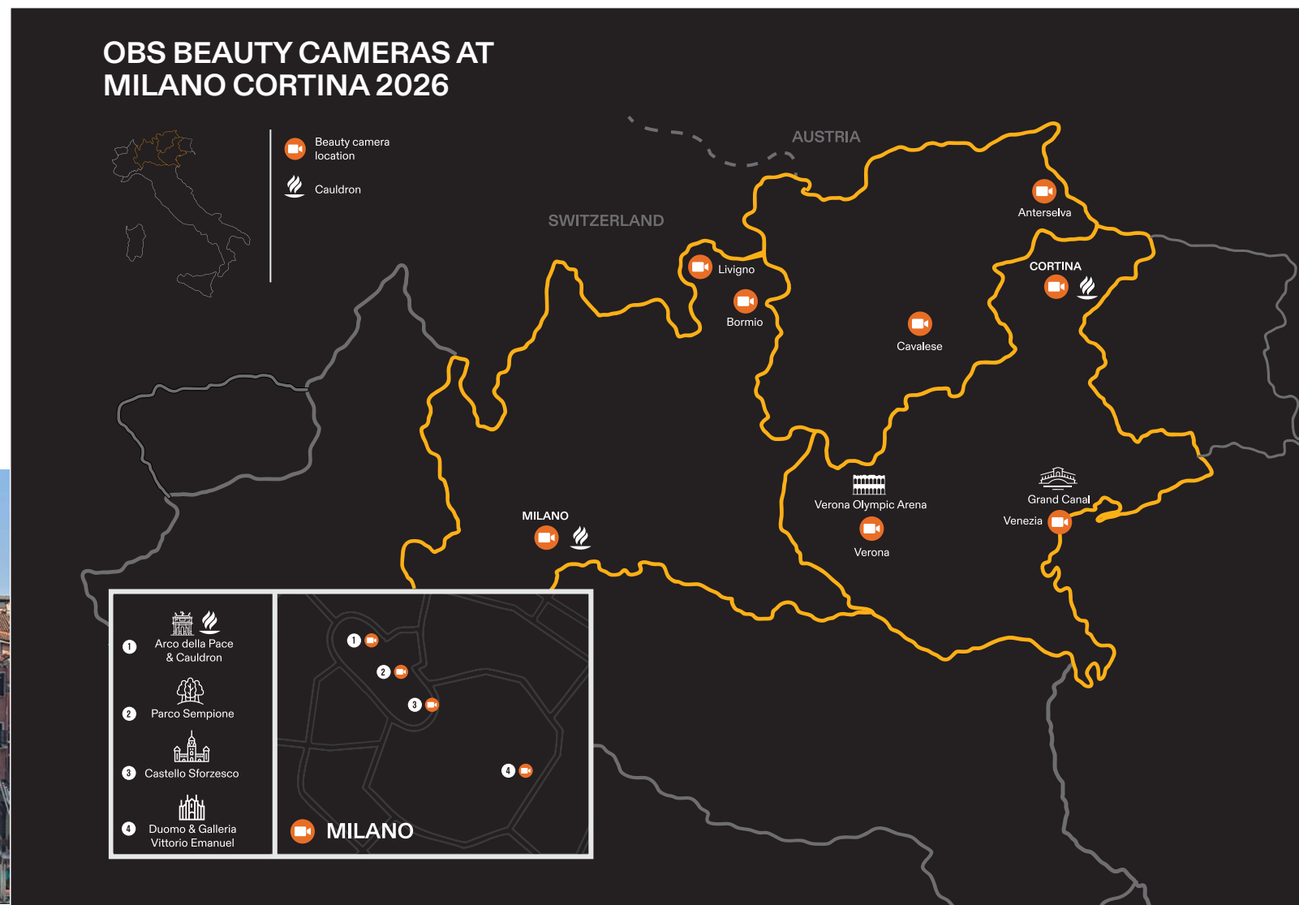
Milano Cortina 2026 offers broadcasters more than just the competition venues, it opens up an entire region as a backdrop. For the first time, the Games span two host cities: Milan, a hub of culture and fashion, and Cortina d'Ampezzo, an Alpine town steeped in Olympic heritage, two regions – Lombardy and Veneto, and the autonomous provinces of Trento and Bolzano.

OBS will capture this diversity with 12 beauty cameras at iconic locations: from the architectural grandeur of Milan's Duomo, Galleria Vittorio Emanuele, Parco Sempione and Castello Sforzesco, to the historic charm of Venice's Rialto Bridge and Verona's Roman Arena. Alpine settings in Bormio, Livigno, Cavalese, and Anterselva, and the mountain vistas of Cortina d'Ampezzo will showcase the natural beauty of the Dolomites. These visuals will immerse audiences in northern Italy's landscapes and culture, transporting them into the heart of the Games.



Operating around the clock, these cameras will capture the unique rhythm and soul of each location: bustling cityscapes by day, illuminated landmarks by night, and the natural wonder of the Dolomites' alpenglow, when mountain peaks turn pink and orange at sunrise and sunset. Remotely controlled from the IBC in Milan, they are equipped with full lens operation and weather protection for uninterrupted coverage.

For audiences, these images extend the Games beyond the arena, creating emotional connections through scenery and culture. Beauty shots elevate the Olympics into a shared global journey, where the question is not only who wins, but where it all happens.



NEW CAMERA PERSPECTIVES AND DATA ACROSS SPORTS

OBS goes beyond filming the Games, redefining how they're experienced. Specialty cameras, drones, super-slow-motion replays, dynamic graphics, and AI-enhanced visualisations work together to turn competition moments into compelling Olympic stories.

Every shot is designed to reveal the nuance behind athletic performance: the strategy, the emotion, the split-second decisions. OBS's approach offers viewers not just a front-row seat, but a deeper connection to the athletes and the moment. In an era where sports broadcasting is evolving fast, OBS is setting the pace and redefining how the Olympic Games are seen, felt, and remembered.

Curling

Curling will take place in the iconic Olympic Stadium of Cortina d'Ampezzo, a legacy venue from the 1956 Olympic Winter Games. Known for its mix of strategy, precision, and teamwork, curling is a sport where every sweep and subtle tactic can change the outcome. To enrich the viewing experience, OBS is introducing AI-powered stone tracing and an overhead rail camera — two first-of-their-kind tools that bring new precision and perspective to curling coverage. The AI system uses 12 cameras for each of the four curling sheets to track each stone's exact position, speed, and trajectory.

Breaking new ground, viewers will see real-time visuals of a stone's path, delivery speed, rotation, velocity, and timing between the hog lines. This innovation offers a deeper, data-driven look into curling strategy and technique, transforming how fans understand and experience the sport. Complementing this is a new, innovative overhead rail camera, engineered to span the full length of the sheet. It glides smoothly above the ice, capturing the movement, speed, and energy of the game. Paired with cameras positioned close to the ice, this setup delivers dynamic angles, immersive replays, and visuals that highlight athlete emotion, the competition intensity, and the grandeur of the historic venue.

"This breakthrough in curling coverage is more than a technological upgrade, it's a new way for fans to connect with the skill and strategy of Olympic curling. Viewers gain deeper insight into tactics, the precision of the throwers, and the power of the sweepers through immersive coverage driven by OBS's innovation and understanding of the sport."

Trevor Pilling
OBS Senior Host Broadcast Producer

Figure Skating

Figure skating will unveil a groundbreaking visual experience that provides audiences with enhanced proximity to the athletes' journey. A camera operator, equipped with a stabilised gimbal and cinematic lens, will glide onto the ice to capture the athletes during the general presentation and their entrance onto the rink, then return to the ice after each performance to film the emotional aftermath. Crucially, the operator will not be on the ice during the competition itself, preserving the integrity of the athletes' routines while still offering viewers an intimate, on-ice perspective before and after the action.

This close-up perspective reveals raw anticipation and emotion with unmatched immediacy, capturing the expressions etched across athletes' faces — the tension, joy, and vulnerability — and enabling viewers to engage more deeply with the emotional core of figure skating. It represents a bold leap toward immersive storytelling, blending technological innovation with human connection.

Beyond conveying the nerve-racking emotions of athletes through close-up on-ice pictures, OBS, in collaboration with Worldwide Olympic partner OMEGA, will also enhance the technical storytelling and take figure skating to a new level with AI-powered Computer Vision. 14 high-speed cameras equipped with AI motion tracking will analyse and display real-time performance metrics, including speed, height, and direction, as on-screen graphics.

MRHs will be able to receive intelligent stroboscopic replays enriched with augmented performance data, giving audiences an unprecedented look into the athletic precision behind each movement.

"For the first time, audiences can experience the rink from a dynamic on-ice perspective, revealing the movement, emotion, and artistry of figure skating from an unprecedented closeness to the skaters."

Bobby Wang
OBS Senior Host Broadcast Producer

Ski & Snowboard Cross
Ski and snowboard cross will deliver an adrenaline-fuelled broadcast experience like never before. For the first time, live cameras will be mounted inside all four athletes' goggles.

Unlike helmet cameras, these goggle cams capture the race, exactly as the athletes see it. This eye-level perspective immerses viewers in every jump, turn, and split-second decision, offering a visceral sense of speed and terrain. Live cuts between competitors make it easy to follow the fast-paced action, while the goggle cams reveal the skill, strategy, and intensity that define the sport. It will take Olympic storytelling to the next immersive level, offering a first-person view of the race from inside the action.

Sliding Sports
Bobsleigh, luge and skeleton will introduce AI-driven on-screen graphics that bring real-time insights. Using motion tracking, laser tracing, and data from the sledges, OBS and OMEGA, will generate virtual comparison lines that show athletes' positions relative to the leader, enhanced by colour-coded indicators: green for ahead, red for behind. This real-time visual layer makes it instantly clear who is leading, how tight the race is, and how each competitor navigates the course.

By combining precision data with compelling visuals, the broadcast will deliver greater clarity and a new level of understanding of the strategy and speed behind the sliding events.

Speed Skating
Speed skating coverage is entering a new era, offering fans an unprecedented front-row experience. A free-roaming, remote-controlled dolly will now capture electrifying shots as skaters carve through the curves.

This dynamic perspective uncovers the raw physics of the sport – lean angles, centrifugal force, blistering speed, and razor-sharp technique. Beyond the race, the camera will also venture into the warm-up area, offering intimate behind-the-scene glimpses of athletes as they stretch, adjust their skates, and mentally prepare – adding a rich human layer to the coverage.

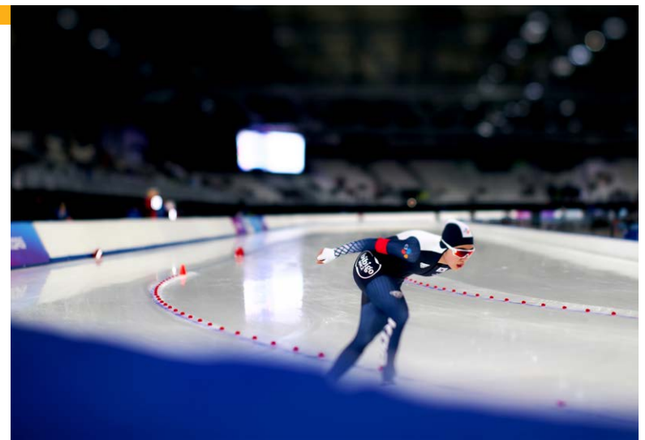
But the innovation doesn't stop there. Speed skating is also getting a high-tech upgrade with AI-powered virtual race analysis during replays. Multiple sensors placed around the track follow each skater's speed and position in real-time. These sensors' data is then processed with AI to generate augmented reality (AR) graphics overlays, replicating the field of play and clearly showing gaps between medal contenders, top speeds, and finishing times. These AR visuals help to understand race dynamics, making strategy and performance instantly clear.

Biathlon
OBS will introduce a new AI-powered shooting range camera system designed to elevate biathlon coverage and empower MRHs with greater flexibility to spotlight national athletes and local stories.

From the tension of the trigger to the triumph of a perfect shot, OBS's new system captures the drama behind every athlete. This innovative system enables MRHs to select live feeds from specific shooting lanes featuring their country's athletes – complementing the world feed with targeted, athlete-specific coverage. Spanning 30 lanes, the system activates as soon as officials log athletes into their positions, instantly notifying broadcasters that the feed is ready. AI technology then links the live footage with real-time shooting data, generating on-screen graphics to display hits, misses, and shooting times as they happen. Broadcasters can choose to focus only on their athlete or opt for a split-screen view with the world feed that combines national and global perspectives – offering a more personalised and athlete-focused viewing experience.

"Goggle cams let audiences step inside the race, seeing every jump, turn, and tactical move through the athletes' eyes. They create a dynamic, adrenaline-filled experience that highlights the skill, speed, and intensity of ski and snowboard cross."

Helen Borobokas
OBS Senior Host Broadcast Producer



Ski Mountaineering
Ski mountaineering will make its Olympic debut at Milano Cortina 2026, featuring sprint and mixed relay events across steep, snowy mountain slopes. Races combine rapid ascents, technical descents, and critical transition zones, where athletes switch between uphill skinning, boot packing, and downhill skiing. To capture the speed and strategy across all phases of the event, OBS will deploy a mix of traditional and specialised camera systems: core coverage cameras, a track camera following finalists, aerial drones for sweeping mountain views, and lightweight drones for dynamic close-up shots.

Complementing the visuals, OBS, in collaboration with Olympic Worldwide Partner OMEGA, will use computer vision and machine learning to track athletes in real time. This data powers AI-driven on-screen graphics displaying each athlete's position and ranking, providing MRHs with clear, engaging coverage of the sport's intensity and tactical complexity.

TOP 5 INNOVATIONS TO WATCH AT MILANO CORTINA 2026

1. **Immersive Aerials**
New dynamic angles with first-person-view and traditional drones.

2. **Performance Replays**
Enhanced replay systems with stroboscopic analysis for deeper insights across more sports and disciplines than ever before.

3. **Cinematic Storytelling**
Cinematic cameras deployed across all venues, with new on-screen graphic overlays.

4. **On-Ice Camera Perspectives**
Figure skating and ice hockey action captured closer than ever.

5. **Curling Stone Tracking**
AI-driven precision tracing for every move on the ice for further fan engagement.

From curling to figure skating to biathlon, OBS's broadcast innovations are turning every Olympic moment into a story worth watching – up close, in real time, and from every angle.

SOUND AT THE HEART OF THE STORY

How audio plays a central role in Olympic storytelling

The rapid evolution of sound technology has transformed entertainment, storytelling and broadcasting, creating a more intimate connection with the live experience. From the silent film era to today's immersive surround sound, audio has become a powerful conduit for delivering great emotion and drama directly to the home viewer.

As the storytellers of the Olympic Games, OBS brings the Games to life through images, sounds and data. Whether it's the thunder of a bobsleigh launching down the track, the echo of a curling stone gliding across the ice, or the eruption of cheers after a flawless snowboard halfpipe run, OBS expertly delivers the drama, intensity, and celebration of the Olympic audio experience.

Since the first live radio broadcast of Olympic events in Paris 1924 to the cutting-edge 5.1.4 immersive audio at Paris 2024, sound has remained a vital and defining element of Olympic coverage.

Today, through immersive audio formats, AI, and live commentary, OBS ensures that even those watching and listening from afar feel every moment as if they were there, experiencing the Olympic Winter Games in unprecedented detail. "*Our goal is to craft an audio experience that is immersive, authentic and emotionally resonant,*" explains Nuno Duarte, OBS Audio Senior Manager. "*We aim to make viewers feel truly present, part of the Olympic moment, no matter where they are.*"

"*The Olympic audio experience is a sensory journey that transforms emotion into sound, connecting audiences to each moment with authenticity, precision and immersive depth. Delivering Olympic-level audio is both a privilege and a great responsibility. It means capturing every athlete's movement, every cheer and every heartbeat with the same intensity and emotion experienced in the venue. It's about achieving excellence that reflects the spirit of the Games.*"

Nuno Duarte
OBS Audio Senior Manager

Engineering Emotion:
OBS's Immersive Audio Journey
At the core of OBS's mission lies a deep understanding of how sound can shape emotion, a concept brought vividly to life through unforgettable Olympic moments such as Aksel Lund Svindal's golden descent at the Olympic Winter Games PyeongChang 2018. The tense silence before his sprint, and the roar of the crowd were captured with stunning clarity, amplifying the power of his performance. It was a clear demonstration of how sound can heighten the emotion and heighten the drama of live sport. "*In Korea, the sound of Alpine skiing was incredible,*" says Duarte. "*Everything was perfectly executed, thanks to a very skilled team and a setup that had to be right the first time.*"

Balancing clarity, excitement and crowd noise in a live Olympic setting is a delicate task that requires sensitive listening and intelligent mixing. The key is to respond to the moment, knowing when to highlight the crowd's energy, when to isolate the intensity of the action, and when to let silence speak for itself. It is a technical and artistic balancing act in service of storytelling.

Laying the groundwork:
Planning with precision
The OBS audio team's dedication, expertise and collaborative spirit are key to consistently delivering an immersive and emotionally resonant audio experience, even in the most demanding and high-pressure moments of the Olympic Winter Games.

Planning is a critical phase of this success. Because venue audio teams are required to handle on-site preparations such as microphone placements and cable routing right before the start of the Games, OBS meticulously prepares all equipment and documentation to ensure every team member understands the plan and can execute it seamlessly. As Duarte notes, *"More than having a good plan, communicating it in a way everyone understands it is crucial."*

In November 2025, Duarte and his team visited the competition venues to assess conditions under winter weather and fine-tune the Games' audio strategy. These site visits during the venue overlay phase are not only essential for validating technical plans but also for uncovering new opportunities. While many setups will follow proven configurations from previous Games, the team remains open to innovation, especially with the introduction of new sports events that may offer fresh audio capturing possibilities. By walking the venues in advance, the OBS audio team can identify impactful microphone placements and environmental factors that might influence sound capture. This proactive approach ensures that every audio detail, from crowd reactions to subtle sport-specific sounds, is thoughtfully considered and contributes meaningfully to the Olympic narrative.

Installation in action:
Bringing the plan to life
Delivering Olympic audio begins long before the Opening Ceremony. To manage microphone installations across 15 venues, OBS develops detailed microphone plans, complete with technical drawings and precise placement instructions. These plans are reviewed and approved in collaboration with the relevant International Federations to ensure they meet both broadcast and sport-specific standards.

Venue audio teams typically arrive three to four days before competition to install microphones according to these plans. Each placement is carefully considered to capture the unique sound signature of the sport, whether it is the sharp crack of a hockey stick or the subtle glide of skates on ice. Duarte personally visits every venue in advance to understand its layout and acoustic challenges.

Once the Games begin, he monitors the audio feeds from the Audio Production Quality Control room at the International Broadcast Centre (IBC), ready to troubleshoot in real time. If something isn't performing as expected, he immediately contacts the venue's audio team to adjust and refine.

Lessons learned:
Scaling smart and staying resilient
Given the scale of Olympic operation, Duarte emphasises that each edition of the Games brings new lessons. "*From the Paris 2024 Olympic Games, we learned that the Games are growing – not only in size, but in complexity. Smarter planning, tighter logistics, and more efficient resource management are no longer optional – they're essential.*"

To meet these demands, OBS has embraced intelligent tools such as artificial intelligence (AI) and Power BI. Across 15 venues, AI bots and dynamic dashboards help filter and manage incoming inquiries, allowing teams to focus on more complex, high-impact issues. "*It's about doing more with the same number of people,*" Duarte explains. *"These tools give us the visibility and agility we need to stay ahead."*

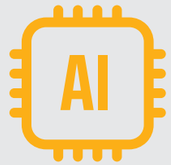
Spanning three separate regional locations, Milano Cortina 2026 will go down as the most geographically widespread Games in Olympic history. Duarte acknowledges that distance presents a significant challenge, but also a valuable opportunity for growth. *"If a team needs support, we can't always be there physically, which means they must operate with greater autonomy. That's why our preparation had to be even more thorough than in previous Games."*

To anticipate and mitigate potential disruptions, OBS has embedded contingency measures directly into its core planning. *"Everything is designed with redundancy in mind,"* Duarte explains. *"It's not about having a separate emergency plan – it's about building a resilient system from the start, with additional equipment and backup solutions ready to go."*

Effective communication is equally critical. OBS employs a layered approach using digital channels, phones, intercoms, and dedicated communication paths. One setup is used during the planning phase, and another is activated for Games-time to ensure seamless coordination across venues – no matter the distance.

FUTURE OF AUDIO AT THE OLYMPICS

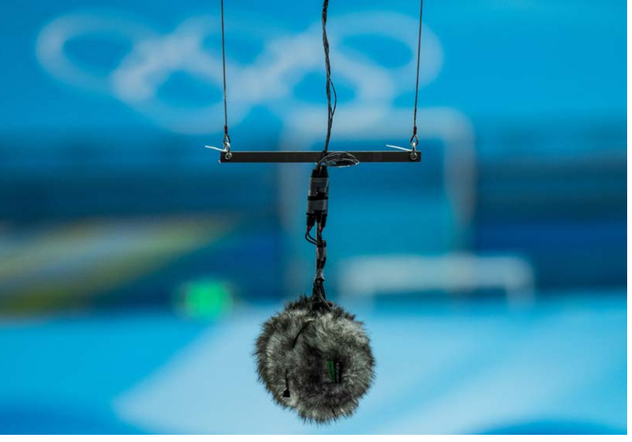
Immersive sound is here to stay, and the next step is personalisation. OBS plans to create natural, sport-specific soundscapes, using discreet microphones on athletes and during Victory Ceremonies for more intimate moments. Looking ahead, AI-driven audio could adapt in real time to each sport's dynamics, bringing audiences even closer to the action.



AI IN AUDIO PRODUCTION

At Milano Cortina 2026, AI is set to transform audio workflows across the Games. Integrated into engineering and production operations, AI will support real-time quality control, optimise microphone placement, and assist in tracking athlete movements to enhance sound capture.

These innovations are especially vital in complex environments like Alpine skiing, where terrain and timing leave no room for error. While specific implementations remain confidential, the use of AI marks a leap forward in delivering immersive, responsive, and technically precise audio experiences.



IMMERSIVE SOUND EXPERIENCE

First Winter Games with full crowds and Immersive Audio

Learnings from Paris 2024 applied

Enhanced crowd ambiance and sport sounds

SCALE & COMPLEXITY

VENUES
15, each with distinct technical and acoustic challenges requiring tailored audio engineering solutions

CONSOLES
25 audio consoles

SYSTEM ARCHITECTURE
Designed for high resilience with built-in redundancy, real-time synchronsation, and continuous monitoring

UNDER-ICE MICROPHONES

SPORTS
Figure skating and speed skating

SETUP
Installed before ice is laid, in coordination with the ice master

GOAL
Capture blade sounds and ice interactions for deeper immersion

FIGURE SKATING COACHES MIC'D FOR THE FIRST TIME

IMPACT
Enables capture of real-time coaching feedback and emotional reactions

GOAL
Provide insight into sport strategies and a behind-the-scenes perspective

MICROPHONE EXPANSION

1,800
APPROX. TOTAL MICROPHONES
(+200 from Beijing 2022)

30
MODELS

ENHANCED MICS ON ICE HOCKEY REFEREES

IMPACT
Brings sharper, more intelligible sound from the ice, enhancing understanding of every call

GOAL
Add authenticity to the broadcast experience and improve viewer comprehension of the sport

ATHLETIC EXPERTISE MEETS BROADCAST INNOVATION

At the Olympic Games, the world watches athletes perform at the highest level of human capability. Their movements may appear effortless, yet they demand skill, precision, and determination.

For viewers, this experience has traditionally been observed from a distance. Innovations such as high-speed slow-motion cameras, Real-Time 360° Replay systems and dynamic graphics, have brought audiences closer than ever, while still maintaining the perspective of a spectator.

What does it feel like to sit on a ski jump bar, accelerate past 100km/h and float above a roaring crowd? Or to glide under bright lights, spin on a blade barely wider than a finger, and land a jump before thousands of spectators?

Conveying those sensations takes more than advanced technology. It requires instinct and a deep understanding of the subtleties that define elite sport. Those nuances are clearest to people who have experienced them firsthand.

For Milano Cortina 2026, OBS is drawing on a new kind of expertise: former elite athletes now working behind the camera. Their role is to transform physical memory into visual storytelling, bridging the gap between what athletes feel and what audiences see.

Joining OBS venue production teams for the first time will be Jonas Sandell, FPV drone operator for ski jumping and former Norwegian national team jumper, and Jordan Cowan, on-ice camera operator for figure skating and former Team USA ice dancer.

Together, they represent a new generation of storytellers who go beyond capturing the action. Their unique backgrounds add authentic insight and bring a fresh, dynamic approach to storytelling.

"Every edition of the Games challenges us to push the boundaries of how sport is seen and felt. By combining cutting-edge tools with former athletes in key camera roles, we're able to capture perspectives that are authentic, intuitive, and introduce a genuinely new dimension to Olympic storytelling."

Mark Wallace
OBS Chief Content Officer

FPV Drone Operator – Jonas Sandell
Bringing the athlete's perspective to the skies

Jonas Sandell grew up immersed in ski jumping, eventually earning a spot on the Norwegian Ski Association's B national team. While still competing, he founded a production company with fellow athletes, a venture that sparked a breakthrough idea: capturing ski jumping through FPV drones, offering a perspective only athletes truly know. "*Watching teammates in training, I realised the athlete's view of the flight was the most thrilling angle*," he says. He began chasing jumpers with a drone, and the footage proved so compelling that it quickly evolved into professional broadcasts.

For Sandell, the appeal is simple: authenticity. "*This is the closest you can get to feeling a jump*," he explains. But filming requires deep instinct. "*Every athlete accelerates and flies differently. If you don't understand those subtleties, you miss the moment or outrun them.*" His background shapes key calls: what jumps to chase, when to save battery, and when to wait for the attempt that could define the competition. "*We aim to capture the jump, the one people will replay for decades*." Broadcasting carries familiar pressure: "*You only get one chance to nail it.*" After every run, his team adjusts and refines, an approach rooted in his athletic past.

At Milano Cortina 2026, FPV drones will make their debut in ski jumping. What does Sandell want viewers to feel? "*What it's actually like to fly. How fast, intense, and extreme, ski jumping really is. Seeing an athlete soar 140 metres through the air on two skis is incredible. I want audiences to experience that sensation as if they were in the air too*."

On-Ice-Camera Operator – Jordan Cowan
Filming figure skating from within

Jordan Cowan, a former Team USA ice dancer, brings his insider knowledge of figure skating to a new role: on-ice camera operator. Drawing on years of elite competition, he transforms the sport's technical precision and artistic expression into compelling visual storytelling for Olympic audiences. Cowan grew up in California with a parallel passion for skating and visual media. After retiring from elite competition, he merged both worlds. Guided by his own memories of performance, he began experimenting with new filming techniques, rethinking how figure skating is captured and experienced on screen. "*Skating is much faster, more powerful and more elegant than it looks on TV*," he says. "*I wanted to bring viewers closer to what it actually feels like.*" His answer was proximity. By skating alongside athletes with lightweight, wireless broadcast equipment, Cowan manages to capture moments often lost in traditional coverage: the speed across the ice, the breath after a landing, the emotion immediately following a programme. The camera becomes part of the rink, rather than an observer from the stands.

This perspective will be introduced for the first time at Milano Cortina 2026. Cowan's background gives him an advantage that technology alone cannot provide. He understands the rhythm of a programme, when to move and when to remain invisible, ensuring his presence enhances rather than disrupts performance. "*I film every skater differently*," he explains. "*You need to understand their choreography, musicality, interaction with the audience and overall presence.*" By making the camera almost invisible, Cowan aims to deepen storytelling without distraction. His goal is for audiences to forget the technology and simply feel the intensity, precision and grace of figure skating, as if they were standing on the ice themselves.

04
DIGITAL-FIRST STORYTELLING

TURN EVERY OLYMPIC MOMENT INTO SHAREABLE STORIES

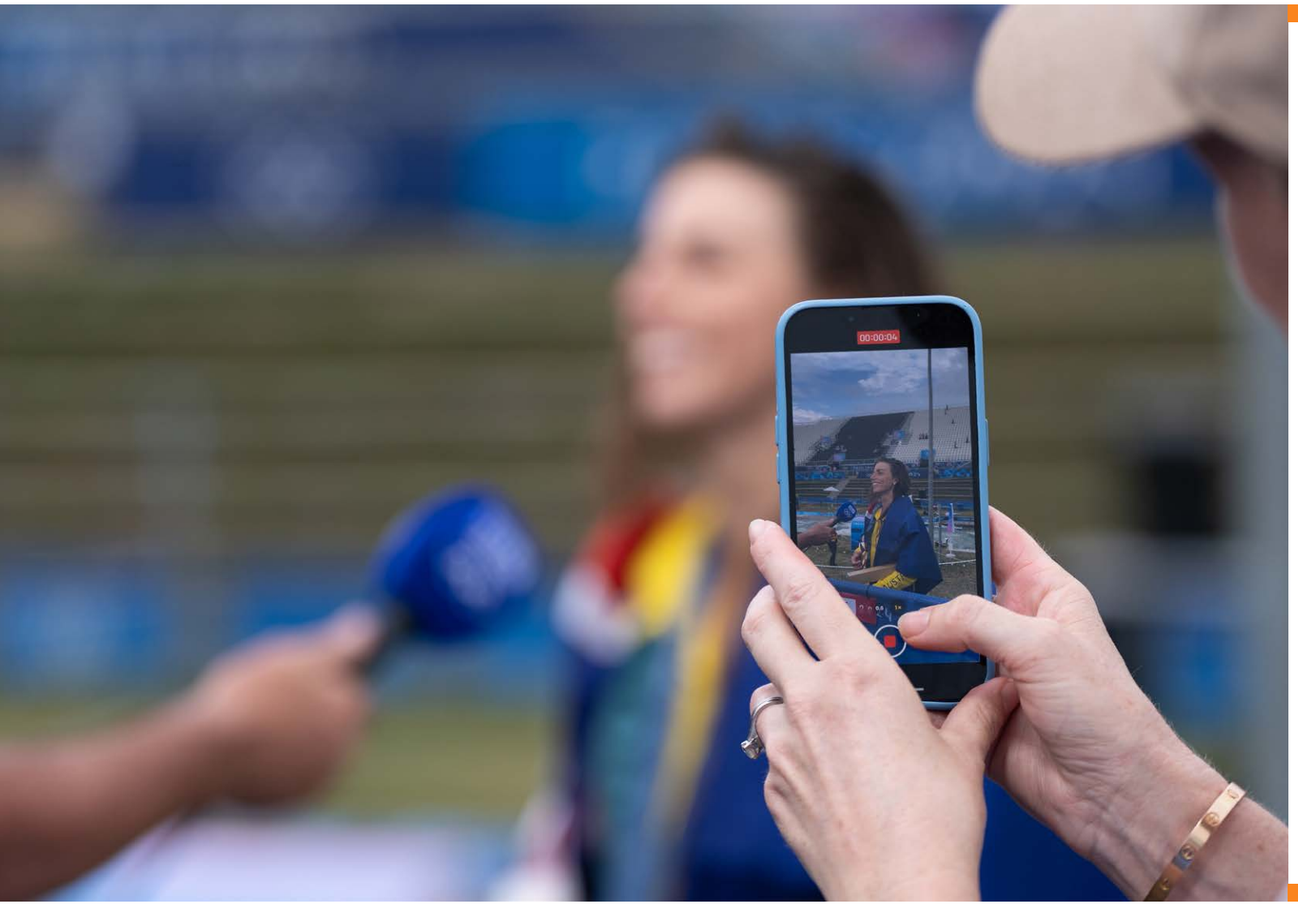
In today's rapidly evolving media landscape, digital-first storytelling has become essential for reaching and engaging global audiences.

At OBS, this shift has driven the development of new strategies that prioritise agility, platform-native content, and audience-first thinking.

By embracing emerging technologies and collaborating with creators who understand the dynamics of digital platforms, OBS has defined new levels of digital strategy, enabling Media Rights-Holders (MRHs) to amplify Olympic stories across all channels and set new benchmarks for engagement in the digital era.

Fuelling the Spirit of the Games
Through Every Screen

THE SHIFT TO MULTI-PLATFORM OLYMPIC COVERAGE



FROM TV TO EVERYWHERE: THE MULTI-PLATFORM REVOLUTION

The way audiences experience the Olympic Games has transformed. From linear TV dominance to digital-first strategies, multi-platform coverage is now the standard. This evolution is driven by changing viewer habits, technological innovation, and the growing demand for personalised, on-the-go content.

DIGITAL COVERAGE HAS GROWN 5X SINCE VANCOUVER 2010

Digital started as a complement to TV but has become the primary way millions engage with the Olympics.

OLYMPIC WINTER GAMES REACH (MRHS ONLY)

VANCOUVER 2010

31,902 TV coverage output hours

25,000 digital coverage output hours | 300M video views

SOCHI 2014

54,367 TV coverage output hours

60,000 digital coverage output hours | 1.4B video views

PYEONGCHANG 2018

60,771 TV coverage output hours

97,041 digital coverage output hours | 3.2B video views

BEIJING 2022

62,305 TV coverage output hours

120,670 digital coverage output hours | 20.1B views

"Our focus is enabling MRHs to deliver the Games anytime, anywhere, on any device. For Milano Cortina 2026, we're scaling personalised highlights,expanding behind-the-scenes content, offering immersive VR experiences, and using flexible cloud distribution workflows, along with a richer offering of short-form social media clips, providing MRHs with greater agility to tailor their coverage for diverse audiences."

Raquel Rozados
OBS Head of Broadcaster Services

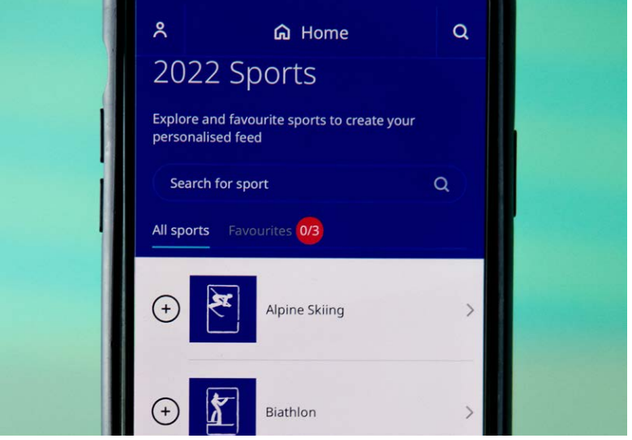
HYBRID VIEWING TRENDS

Hybrid viewing, combining TV and digital platforms, is now the dominant mode of consumption.

At Tokyo 2020 and Beijing 2022, 64 percent of audiences watched across multiple platforms, rising to 70 percent at Paris 2024.

RIGHTS AND DIGITAL-FIRST STRATEGIES

The move to multi-platform coverage is visible in rights acquisitions. Increasingly, deals include digital-only packages, signaling a steady pivot toward digital-first strategies.



BEHIND-THE-SCENES CONTENT

OBS coverage goes beyond competition, capturing athlete arrivals, warm-ups, equipment prep, locker room moments (where permitted), mixed zone interviews, coaches' reactions, as well as venue and spectator atmosphere shots.

SPECIFIC DIGITAL AND SOCIAL CONTENT FROM EVERY VENUE

Dedicated digital producers work alongside venue teams to identify and capture moments tailored for digital and social platforms. Social media creators also capture behind-the-scenes footage and human-interest stories through mobile phones.

360° AND POV EXPERIENCES

In partnership with Worldwide Olympic Partner Alibaba, OBS produces short-form, on-demand Virtual Reality (VR) 360° videos from athletes' perspectives, optimised for social platforms.

MOBILE COVERAGE FOR THE OPENING CEREMONY

The Opening Ceremony will feature 25 Samsung mobile devices using advanced 5G transmission to capture backstage and on-field activity. A dedicated mobile feed and vertical video outputs will allow MRHs to share the energy and atmosphere in real time.

DIGITAL CONTENT SOLUTIONS

OBS offers ready-to-deploy digital solutions. MRHs can embed video players and integrate modular widgets such as results, medal tables, and athlete profiles into their own platforms, customising the experience to their audience needs.

A MULTI-PLATFORM OLYMPIC EXPERIENCE

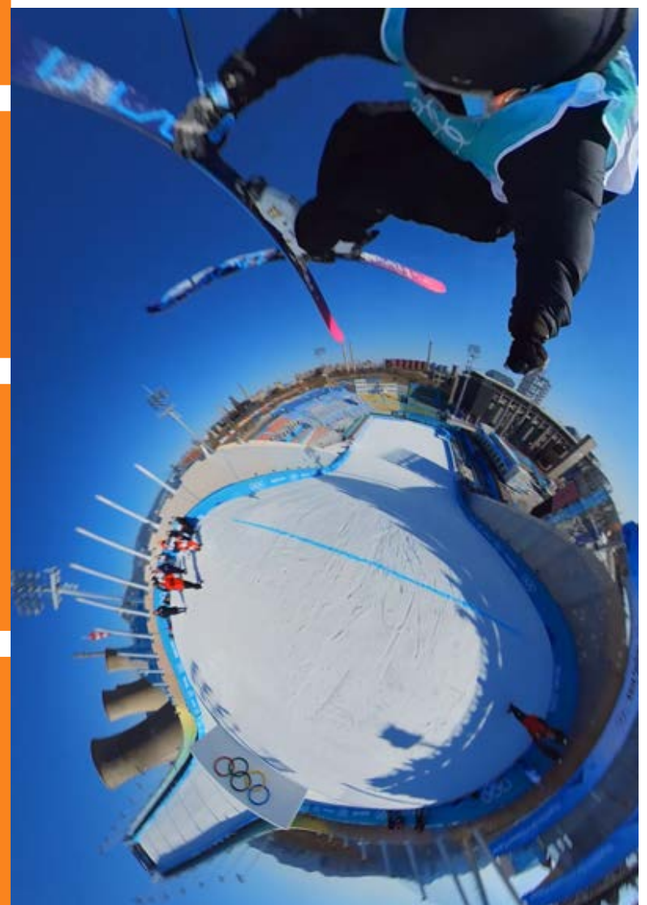
Sports viewing habits have evolved, and OBS has adapted. Today's viewers expect more than traditional broadcasts; they want instant, personalised, and interactive content across multiple platforms. To meet this demand, OBS empowers MRHs with tools and content designed for a digital-first era, blending the best of live coverage with innovative storytelling formats.

From vertical videos optimised for mobile to social-first clips that capture behind-the-scenes moments, OBS ensures broadcasters can deliver content that resonates with younger, mobile-first audiences while still serving traditional viewers.

This approach goes beyond competition coverage. It includes point-of-view experiences, immersive VR 360° clips, and curated Multi Clips Feed (MCF) material, giving MRHs the flexibility to craft stories that connect emotionally and visually.

At the heart of this strategy is speed and adaptability. OBS provides a mix of ready-to-use assets and advanced tools, enabling MRHs to publish instantly or customise content for their own platforms.

Whether it's a backstage moment during the Opening Ceremony or a real-time reaction from an athlete, OBS makes it possible to share these experiences across social media, apps, and broadcast channels, creating a seamless, multiplatform Olympic experience that engages fans everywhere.



"Beyond competition, the volume of storytelling we capture is extraordinary. We've deliberately re-engineered our approach for a multi-platform world, capturing vertical, horizontal, mobile and POV, and 360° VR, enriched with metadata and AI highlights. In short, we're turning scale into accessible, tailored coverage for every platform."

Mark Wallace
OBS Chief Content Officer

UNLOCKING HIDDEN MOMENTS

The role of OBS digital producers at Milano Cortina 2026

As MRHs strive to deepen engagement across digital and social platforms, OBS Digital Producers have emerged as vital collaborators. Working side-by-side with venue production teams, they deliver audience-first content that complements live coverage and amplifies the Olympic experience.

While multilateral feeds focus on the core competition, digital producers are tasked with uncovering moments that resonate beyond the field of play; the spontaneous, emotional and human elements that often go unnoticed. Whether it's an athlete's quiet moment of concentration before competing, a celebratory high-five between rivals, or a crowd erupting in support of their favourite team, these producers scan all of the live camera feeds to capture footage that might otherwise be lost.

With access to every camera in the venue, sometimes up to 40 or more, digital producers sift through raw feeds to compile clips tailored for social platforms. These curated moments are then uploaded to OBS's content delivery platform, Content+, making them instantly available for MRHs to enrich their digital coverage and connect with their audiences in new ways.

But their role goes beyond content curation. Digital producers play a strategic role in shaping the mindset of live production teams, advocating for digital-first storytelling. By encouraging camera operators and directors to think beyond competition coverage, they inspire new approaches, such as capturing crowd reactions during downtime or spotlighting behind-the-scenes rituals that add depth to the venue's visual narrative.

This embedded approach ensures that, at Milano Cortina 2026, OBS delivers not only world-class live coverage but also a vibrant mosaic of digital moments that reflects the full spirit of the Games. For MRHs, this means access to a broader, more emotionally resonant visual library, enhancing engagement and extending the value of Olympic coverage across digital channels.

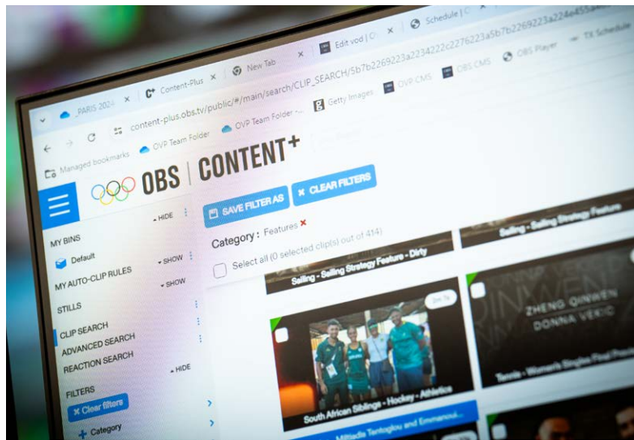
DID YOU KNOW?

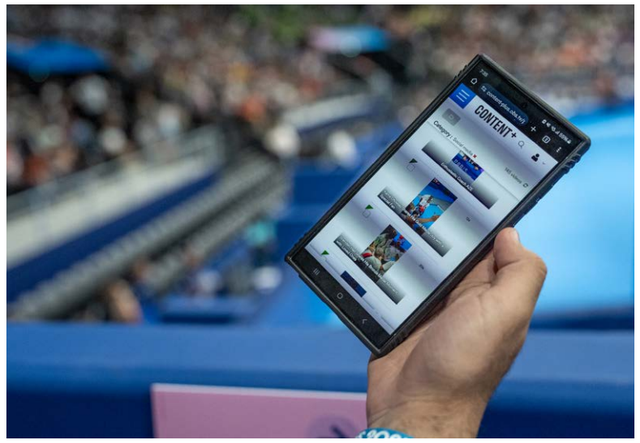
For Milano Cortina 2026, OBS will give MRHs instant access to **more than 3,000 short-form, ready-to-air clips**, from behind-the-scenes moments to highlight reels and viral-worthy reactions. All delivered through **Content+**, a cloud-based portal with smart search, filtering, and editing tools, accessible from anywhere in the world.

MRH digital teams can even set custom targets to publish directly to their social channels.

Fast. Flexible. Made for engagement.

Every Olympic venue is packed with cameras capturing unforgettable moments — many of which never make it to air. That's where OBS digital producers come in: making sure those moments are seen, shared, and celebrated.





DIGITAL FIRST, CREATOR LED

At Milano Cortina 2026, OBS will build on the success of Paris 2024 by placing platform-native content creators at the heart of its digital strategy and storytelling approach. This marks a continuation of a bold shift first introduced in Paris, where OBS moved away from relying solely on traditional sports specialists. Instead, OBS brought in creators with proven expertise across platforms such as TikTok, Instagram, and YouTube, many of whom came from non-sport backgrounds. Their deep understanding of digital trends and audience behavior enabled OBS to craft content that resonated more widely and authentically, setting a new benchmark for Olympic storytelling.

This represented a strategic turning point in Olympic broadcasting. Rather than prescribing what should be captured, OBS empowered creators to define the narrative. These digital storytellers brought an innate sense of what captures attention online, whether it's a fleeting emotional moment, a signature athlete ritual, or a spontaneous crowd reaction. They weren't just documenting the Games; they were curating culture.

"Instead of telling creators what to capture, we listened," says Karen Mullins, OBS Production Management Director. *"They said, 'This is what works on TikTok,' and we let them lead the way. That shift was significant, and it paid off."*

The result? A dramatic surge in content uptake and engagement. OBS digital assets reached a broader audience faster than ever before. This success was no accident; it stemmed from a collaborative, adaptive model that brought together creators from diverse backgrounds, including climate summits and global institutions. Their fresh perspectives helped shape a unified storytelling, moving beyond siloed brand-building.

"Every day, we tracked what resonated: who shared it, how far it spread, and what sparked engagement," explains Mullins. *"Then we adapted. That kind of agility is what makes digital storytelling thrive."*

Each day during the Games, OBS's central team at the IBC closely monitors content performance across platforms; tracking shares, reposts, and engagement metrics. This real-time feedback loop informs the next day's strategy, allowing venue teams to replicate successful formats and moments across different sports and settings.

For MRHs, this translates into a richer, more responsive stream of digital content – capturing not just competition, but a diverse array of stories from across the Games. Behind-the-scenes footage is no longer an afterthought; it's a strategic asset, crafted by professionals who understand what drives engagement in today's digital landscape.

Creators bring fresh, authentic, and highly engaging perspectives to the Olympic Games, offering stories that resonate with fans in dynamic and relatable ways.

5,000+

short-form content pieces, including approx. 800 vertical formats, will be produced by OBS crews at Milano Cortina 2026, to support MRH digital and social media teams.

"At Paris 2024, we stopped trying to retrofit broadcast content for social platforms. Instead, we gave control to creators who live and breathe digital. They didn't just capture moments. They understood what makes them travel."

Karen Mullins
OBS Production Management Director

TAILORED SERVICES FOR DIGITAL STORYTELLING

Audiences today expect more than just live coverage. They want content that feels personal, immediate, and optimised for the platforms they use every day. OBS has embraced this shift by creating a suite of services that empower MRHs to produce social-first, audience-tailored content alongside linear broadcasts.

These solutions combine unparalleled access to athletes at the venues with cutting-edge remote innovation, unlocking the full potential of the thousands of hours of content OBS provides. MRHs not only gain unprecedented proximity to the action but also the tools to deliver fast, personalised content across all platforms, ensuring relevance and engagement at scale.

Influencer positions

The creation of influencer positions has responded directly to MRHs' growing need for social-first, platform-native content that goes beyond traditional broadcast coverage. These designated spots inside competition venues allow MRHs to place their own digital creators close to key action areas, such as athlete arrival zones, warm-up spaces, and podiums, so they can capture authentic, behind-the-scenes moments using mobile devices or 360° cameras. This service is designed to help broadcasters engage younger, mobile-first audiences with personality-driven storytelling, offering unique perspectives that resonate on social media and other digital platforms.

The Influencer Positions are more than just access points: they're storytelling hubs. By enabling MRHs to capture behind-the-scenes moments, tailored to their audiences, OBS helps them deliver content that feels intimate and real, creating a stronger emotional connection between athletes and fans. These positions also give MRHs the ability to stay close to the pulse of social and digital conversations during the Games. By monitoring trending topics and fan interactions in real time, broadcasters can quickly adapt their content strategy, capturing moments that align with what audiences are talking about. This agility allows MRHs to deliver timely, relevant, and highly shareable content that not only reflects the excitement on the field but also resonates with the conversations happening online, boosting engagement across platforms.

Field-of-play reporter positions

Another "close-to-the-action" opportunity offered by OBS is the Field-of-play (FOP) Reporter Position, designed to give MRHs unprecedented proximity to athletes and coaches during competition.

Unlike traditional mixed-zone interviews that occur after the event, these positions, located at ice level and in athlete tunnels at both ice hockey venues during Milano Cortina 2026, allow broadcasters to capture real-time reactions, conduct quick interviews with coaching staff, and deliver team-specific insights as the action unfolds.

This access transforms live coverage into a richer, more immersive experience, enabling MRHs to create content that feels immediate and deeply connected to the drama of the Games. From these vantage points, broadcasters can create dynamic storytelling opportunities that go beyond the scoreboard, bringing viewers closer not just to the game, but to the stories behind it.

AI automated highlights generation

OBS's AI-powered highlights platform, launched at Paris 2024, now covers every sport at Milano Cortina 2026, offering MRHs unmatched speed and flexibility in content creation.

What the tool enables MRHs to do:

- Generate tailored clips instantly based on specific athletes, key actions, or events;
- Adapt video formats effortlessly, including custom lengths and aspect ratios such as vertical 9:16 for mobile-first platforms; and
- Publish directly to owned channels, streamlining workflows and reducing turnaround time.

Digital teams often face tight deadlines and high content demands. Automated highlights mean they can push out timely clips without waiting for traditional editing pipelines. Teams can curate clips that resonate with their audience, whether it's national heroes or trending moments, driving relevance and fan connection. By reducing manual effort and enabling direct publishing, teams free up resources to focus on storytelling and audience engagement rather than repetitive editing tasks. This AI-driven solution transforms how MRHs deliver content, making it faster, smarter, and perfectly aligned with modern viewing habits.

"As the second most requested Games-time service at Paris 2024, the Influencer Positions have completely transformed Olympic fan engagement. By placing social media teams at the heart of the action, MRHs can craft dynamic, real-time stories that capture the emotion and energy of the Olympics. This forward-looking service have turned audiences into immersive participants, creating a global wave of engagement and uniting fans with the true essence of the Games."

Carolina Nieto
OBS Broadcaster Services Coordinator

Together, these services provide MRHs with the tools to craft stories that connect emotionally, engage hybrid audiences, and inspire across every screen. Whether it's a behind-the-scenes moment captured on a mobile device or an AI-generated highlight published seconds after the action, OBS ensures that broadcasters can meet the demands of a multi-platform Olympic experience.

05

TECHNOLOGY
& INNOVATION

DRIVING INNOVATION BEYOND THE BROADCAST

OBS is shaping the future of Olympic broadcasting through bold, transformative technology. From software-defined infrastructure and private cloud workflows to AI-powered content creation and 5G-enabled mobility, innovation isn't just part of the process – it drives every aspect of OBS.

At Milano Cortina 2026, this vision comes to life: virtualised platforms replace legacy systems; OBS Cloud sets the benchmark for global content distribution; and AI delivers smarter, faster storytelling. Combined with wireless agility and scalable solutions, these advancements are setting new standards for how the world experiences the Games for years to come.

Engineering the Future of
Olympic Broadcasting

OBS'S VISION FOR MILANO CORTINA 2026

At OBS, our mission remains constant: to deliver seamless, world-class multilateral coverage while equipping Media Rights-Holders (MRHs) with cutting-edge unilateral production capabilities. What is changing, and changing fast, is how we achieve it. Driven by a culture of innovation, we challenge convention, embrace bold experimentation, and push boundaries to ensure OBS stays ahead of the curve.

We live by a simple principle: it's better to lead than to follow. For us, innovation is not optional, it's expected. We strike a careful balance between delivering robust, reliable coverage and embracing the obligation to experiment and evolve. This dual commitment keeps OBS at the forefront of broadcast technology, delivering excellence today while shaping tomorrow. That spirit of innovation is on full display at Milano Cortina 2026, where our vision takes a bold leap toward software-defined infrastructure – a milestone that redefines how the Olympic Games are brought to life.

Since Beijing 2022 and Paris 2024, OBS has accelerated its transition from legacy broadcast systems to IT-based. It is a transformation that goes far beyond technical change. By adopting software-defined broadcasting, we have begun managing our infrastructure as a private cloud, unlocking unprecedented flexibility, scalability and sustainability. At Milano Cortina 2026, this vision becomes reality: one-third of our venue infrastructure will run on virtualised platforms, turning traditional Technical Operations Centres (TOCs) into edge cloud nodes.

This evolution underpins our roadmap to fully migrate to IT-based systems by 2030, aligning technological innovation with commercial priorities and setting a new benchmark for the future of Olympic broadcasting.

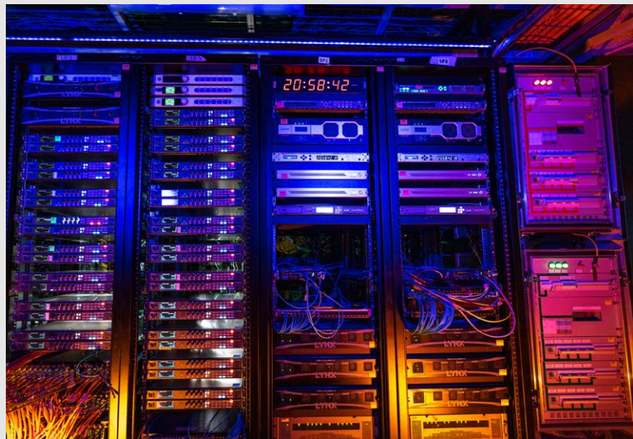
It also paves the way for more agile and scalable solutions, most notably through the continued expansion of the OBS Cloud. Developed in partnership with Alibaba, the OBS Cloud has evolved from a centralised solution into a dynamic, distribution ecosystem. Media functions now extend across the IBC and venues, enabling advanced workflows for both OBS and MRHs. This hybrid model, combining private and public cloud, has become the industry standard for global content distribution, especially for UHD and HDR live transmissions.

Artificial Intelligence (AI) is no longer just a tool: it's the catalyst for a new era of Olympic broadcasting. At Milano Cortina 2026, AI will transform how stories are told and shared: delivering breathtaking 360-degree replays, generating highlights in real time, adapting horizontal content into vertical formats for social media, and breaking language barriers through instant transcription and translation. Combined with intelligent workflows that streamline planning and content retrieval, these integrated solutions aren't just enhancements. They redefine broadcast workflows, delivering speed, scalability, and technical excellence for the next generation of Olympic coverage.

5G is also proving to be a true game-changer for Olympic broadcasting, particularly in point-of-view camera applications. From sailing at Paris 2024 to the Opening Ceremony at Milano Cortina 2026, mobile devices equipped with 5G are seamlessly integrated into coverage delivering dynamic angles and second-screen experiences for audiences. OBS is using both public and private 5G networks to ensure robust, flexible connectivity across Alpine venues – a critical advantage for a Games as geographically dispersed as Milano Cortina. This wireless agility not only overcomes logistical complexity but also sets a new standard for live sports production.

Real innovation lives between restraint and risk and that's where OBS leads.

Sotiris Salamouris
OBS Chief Technical Officer



OBS'S AI-DRIVEN TRANSFORMATION

AI has evolved from a promising tool to a critical driver of efficiency and creativity in sports broadcasting. At Milano Cortina 2026, AI is not just enhancing workflows: it is reshaping how MRHs and audiences experience the Olympic Winter Games. Building on the successes of Beijing 2022 and Paris 2024, OBS is deploying a suite of intelligent tools designed to streamline production workflows, shorten content discovery time, and deliver unprecedented personalisation across every platform.

What began as experimental technology has now become a strategic pillar of OBS's broadcast innovation. Through advanced object recognition and semantic segmentation, AI systems can identify athletes, actions, and apparatuses in real time, accelerating metadata generation, enabling smarter content indexing, and driving efficiency across every stage of production. The result? Faster, richer, and more immersive coverage that sets a new benchmark for the future of sports broadcasting.

Purposeful Innovation for MRHs
OBS's commitment to purposeful innovation ensures that every AI-driven advancement delivers tangible value – not just novelty. Solutions such as Automatic Media Description (AMD) and AI Highlights Generation are designed to optimise workflows, enhance creativity, and enrich storytelling across platforms.

For MRHs, this translates into:

- **Faster, Smarter Content Delivery**
  Automated processes reduce manual searching and editing, enabling rapid turnaround and streamlined operations for multi-platform distribution.
- **Enhanced Storytelling**
  Intelligent tools surface impactful moments and transform them into personalised narratives, giving editorial teams the flexibility to craft compelling content for diverse audiences.
- **Deeper Audience Engagement**
  High-impact highlights and tailored experiences resonate across platforms, strengthening emotional connections and driving engagement at scale.

Together, these innovations empower MRHs to work more efficiently, tell richer stories, and deliver content that amplifies the Olympic spirit in every format.

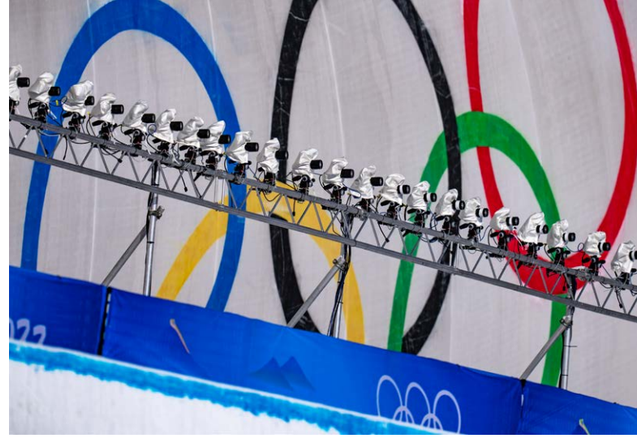
"From AI-assisted editing tools and predictive analytics to generative media and digital twins of venues, AI is more than just a tool. It's the voice of a new era in Olympic broadcasting, helping us tell stories that resonate, inspire, and connect the world and we're continually exploring technologies that will redefine how Olympic stories are told."

José Antonio Sanchez
OBS BDF & AI Lead Engineer

IN PARTNERSHIP WITH

Alibaba

REAL-TIME 360° REPLAY SYSTEMS



INTRODUCING THE NEXT GENERATION OF AUTOMATED REPLAY TECHNOLOGY FOR MILANO CORTINA 2026

Alibaba's Real-Time 360° Replay systems deliver breathtaking 360-degree replays and stroboscopic visualisations, powered by AI that separates foreground from background to enable fluid camera movements and dramatic time-freezing effects.

The result? Immersive visuals, capturing every angle and every detail of an athlete's performance, delivered in just seconds.

17
REAL-TIME 360° SYSTEMS AT MILANO CORTINA 2026

Bobsleigh & skeleton (1)

Figure skating (2)

Freestyle skiing – aerials (1), moguls (1)

Freestyle skiing and snowboard – big air (1), cross (1), halfpipe (1), slopestyle (1)

Ice hockey (4 in total – 2 per venue)

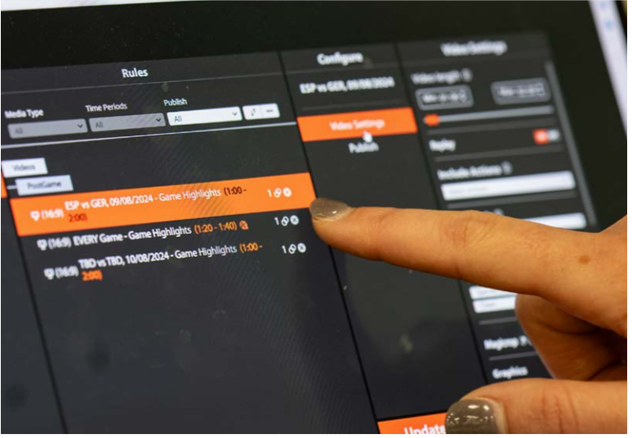
Short track speed skating (1)

Ski jumping (1)

Speed skating (2)

A TOTAL OF 450+ CAMERAS

For MRHs, Real-Time 360° Replay means more than just automation, it means unlocking new storytelling potential. This innovation empowers editorial teams to quickly surface compelling moments, personalise content for diverse audiences, and enrich coverage with deeper context. By reducing manual tasks and enhancing discoverability, these new systems help MRHs deliver richer, more engaging narratives while optimising production resources.



AI AUTOMATIC HIGHLIGHTS GENERATION

This AI-powered service enables OBS and MRHs to create tailored highlights instantly, using advanced triggers, ready for multi-platform distribution. By automating workflows and reducing search time and manual editing, it accelerates personalisation and delivers high-impact moments that boost audience engagement, transforming how sports content is produced and shared.

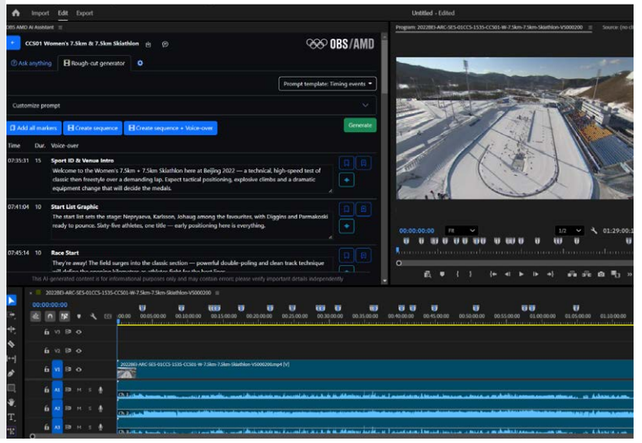
First introduced at Paris 2024, OBS's AI Highlights Generation service was adopted by 14 broadcast organisations, producing more than 100,000 highlights clips. Swimming generated the most automatic highlights with approximately 13,900 clips, closely followed by Athletics with 13,600 clips.

At Milano Cortina 2026, MRHs will be able to create custom compilations, such as top plays, athlete profiles, and social media-ready content, from all 16 disciplines.

AUTOMATIC MEDIA DESCRIPTION (AMD)

Currently in its early development phase, Automatic Media Description (AMD) uses visual and large language models, audio signal processing, and structured data integration to generate real-time, metadata-rich descriptions of broadcast content. Designed to enhance indexing and retrieval, AMD applies computer vision for scene recognition, synchronises commentary audio for contextual tagging, and incorporates event data for semantic structuring.

While currently supporting internal workflows, AMD is engineered to scale into integrated services that enable broadcasters to implement semantic search, natural language query interfaces, and generative content pipelines, optimising production efficiency and accelerating content discovery across multi-platform environments.



"By harnessing AI-driven solutions such as AMD, we enable broadcasters to deliver dynamic, engaging coverage that resonates with audiences and amplifies the Olympic spirit across every platform. What's powerful about this technology is how effortlessly it processes massive amounts of content, identifying and delivering the most relevant moments quickly and efficiently."

José Antonio Sanchez
OBS BDF & AI Lead Engineer

The image shows a biathlon athlete at the Beijing 2022 Winter Olympics. The athlete is wearing a blue and white bib with the Olympic rings and the year "2022" printed on it. The bib number is 24. The athlete's name, D. Alimbekava, is displayed along with her score of -9.3 seconds behind the leader. The athlete is also wearing a green beanie and gloves. In the background, there are other athletes and spectators, some of whom are wearing face masks. The TV graphics indica that this is a shooting event in the biathlon competition.

AUTOMATED MULTI CLIPS FEED LOGGING

OBS Engineering is collaborating with the Archive team on a proof of concept initiative to automate video logging for Multi Clips Feeds (MCFs) – secondary feeds offering unique angles of the competition. Driven by the Archives team, the project seeks to enhance and scale MCF logging through AI-generated descriptions and advanced content analysis, addressing the growing volume and complexity of this material. Archive metadata quality control specialists will review and validate the AI outputs to ensure accuracy. If the approach proves effective, it could be gradually deployed in production, streamlining MCF logging workflows and delivering improved services to OBS and MRH production teams.

BROADCASTING IN THE ERA OF CLOUD AND AI

A Conversation with Isidoro Moreno, OBS Head of Engineering

Milano Cortina 2026 marks a turning point in Olympic broadcasting, cloud integration and remote production. At these Games, software-defined broadcasting (SBD) is driving the shift towards the virtualisation of core OBS operations. This approach creates a reimagined broadcast environment where cloud technology, remote workflows, and AI-powered tools work seamlessly together, transforming how content is captured, managed, and delivered. For MRHs, it means greater flexibility, scalability, and efficiency across every stage of production.

Next-Generation Technical Operations Centres (TOCs) to deliver the signals from the venues

A TOC is traditionally a temporary facility set up at each venue to manage and route all video and audio signals from the venue to the IBC. From there, these signals are distributed to MRHs worldwide. For Milano Cortina 2026, OBS introduces a new generation of TOCs built on a SDB model. Instead of being hardware-heavy installations, TOCs are now virtualised environments, reducing physical footprint and increasing flexibility.

These new TOCs run on powerful servers, enabling broadcasters to manage encoding, monitoring, multi-viewing, and measurement through scalable software applications. The result is a streamlined, scalable infrastructure that simplifies installation and accelerates service deployment.

Building on innovations from Beijing 2022 and Paris 2024, the TOCs which will be established for Milano Cortina 2026 use virtualisation, cloud integration and AI-driven workflows to deliver live coverage in a smarter, more efficient manner. While high-performance servers may carry a higher upfront cost, the long-term benefits are clear.

MRHs gain access to dynamic resource allocation, tailored frame-rate conversions, and rapid deployment capabilities. What once required weeks of shipping and installation can now be achieved in days using local servers and cloud-based tools. This approach not only simplifies logistics and reduces costs, but also empowers MRHs with a flexible, future-proof solution for delivering high-quality content across platforms and regions.

Flexible camera split configuration

This new architecture facilitates our camera split configuration, which now run on standardised hardware across all locations. The only variable is the software, making the system more agile and cost-effective over time. For MRHs, this means greater autonomy in managing split feeds. Previously, broadcasters had to overbook camera splits to ensure coverage, often paying for more than they used. With the introduction of ‘flexi options,’ camera selections can be adjusted based on evolving production plans or real-time conditions at the venue. This is particularly valuable during high-profile events such as the Opening Ceremony, which may involve up to 100 cameras.

SOFTWARE-DEFINED BROADCASTING (SDB)

SDB replaces traditional, fixed-function hardware with flexible, software-based media functions, creating a more agile and adaptable broadcast infrastructure.

Broadcasters can book up to 10 simultaneous split feeds per venue, choosing their preferred views only when needed, via OBS’s network-based routing tool.

The system is designed to accommodate changes in lighting, venue layout, or editorial direction, without incurring additional hardware costs. Much like an operating system with modular apps, MRHs can customise their workflows using a suite of vendor-developed tools. Camera splits are selected based on a living production plan that evolves with the event, allowing reconfiguration even mid-broadcast.

This software-defined ecosystem empowers MRHs to deliver more precise, responsive, and efficient coverage, ensuring that every moment is captured with the flexibility and control needed in today’s fast-paced broadcast environment.

OBS is also transitioning toward a multi-vendor app ecosystem, with future TOCs expected to support third-party applications, further expanding possibilities for agile, sustainable, and future-ready broadcasting.

KEY BENEFITS

- Flexibility: Media functions can be added, removed, or updated via software without changing physical equipment.
- Scalability: Resources scale up or down based on production needs, ideal for large-scale events such as the Olympics.
- Cost Efficiency: Extends the life of existing hardware and reduces the need for specialised gear, lowering overall expenditure.
- Cloud & Edge Integration: Enables hybrid workflows across on-premises, cloud, and edge environments for maximum efficiency.

“Once a wall of blinking hardware, the TOC has evolved into a sleek, software-defined engine driving Olympic broadcasting beyond Milano Cortina 2026 and into the future. With virtualised servers and app-based workflows, broadcasters can now select camera feeds in real time from the IBC and customise their coverage with unprecedented flexibility. This new model not only streamlines deployment and reduces physical footprint; it opens the door to a more sustainable, scalable and future-ready broadcast ecosystem, built for today’s Games and the next generation of Olympic storytelling.”

Isidoro Moreno
OBS Head of Engineering

Broadcasting, reimagined
OBS is replacing traditional OB trucks and racks of gear with virtualised infrastructure. That means the tools MRHs depend on, such as switching, encoding, and monitoring, now run on cloud-based servers. It's faster to set up, easier to scale, and much lighter on logistics. MRHs will notice fewer cables and less equipment; this virtualised infrastructure means faster setup, fewer cables, and less on-site hardware, allowing broadcasters to focus more on storytelling.

Master control, virtually anywhere
As OBS looks ahead to the Youth Olympic Games Dakar 2026 and beyond, one of the most forward-looking initiatives currently underway is the development of a fully cloud-based Master Control Room, a central hub traditionally responsible for monitoring, switching, and distributing broadcast feeds during the Games. This innovation, currently in proof-of-concept phase, promises to redefine how we manage live feeds, switching, and monitoring.

For MRHs, the implications are significant. With cloud-based infrastructure, operations can be conducted remotely, reducing the need for extensive on-site installations at the IBC. Instead of racks of specialist equipment, a handful of servers, or even existing data centres, can support the entire workflow. This not only streamlines logistics but also aligns with our sustainability goals, lowering power consumption and minimising the physical footprint.

In future host cities, this approach could allow the IBC to be housed in standard office buildings, eliminating the need for costly and energy-intensive systems such as air conditioning systems, UPS units, and backup generators. While concerns around the energy demands of data centres persist, centralised infrastructure is far more efficient than duplicating high-power hardware across multiple locations. Purpose-built data centres are already optimised for resilience and energy efficiency, making them a smarter, greener solution.

Ultimately, this shift supports a more scalable, cost-effective, and environmentally responsible model for global broadcasting – one that reflects the evolving priorities of the Olympic Movement and the technical excellence MRHs strives to deliver.

AI in the Mixed Zone
In the fast-paced environment of the mixed zone, where raw emotion and spontaneous insights converge, AI is quietly transforming how MRHs access and process athlete interviews. At Milano Cortina 2026, interviews will be conducted in athletes' native languages, with original audio preserved to maintain authenticity. AI tools will generate accurate transcriptions and distribute them to the MRHs via the Media Asset Management (MAM) system.

MAM is more than a storage solution; it is a specialised platform that organises, retrieves, and manages digital media files (video, audio, images, and related documents) while handling metadata and rights management. This integration enables seamless captioning and translation workflows, enhancing multilingual accessibility while ensuring the athlete's voice remains intact. For MRHs, it's a powerful combination of editorial flexibility and respect for original content.

AI is now embedded in the production workflow and part of the MRH toolkit. Commentary is transcribed in real time, interviews are automatically translated, and highlights are generated based on key editorial priorities, such as medal wins, nationalities and records. These features save time and enable tailored coverage for local audiences quickly and efficiently. For MRHs, AI in the mixed zone represents a meaningful step forward: improving efficiency, supporting multilingual access, and streamlining editorial workflows. Yet it also reinforces a core principle: technology must serve the truth, not reshape it. As we look ahead to Milano Cortina 2026, this balance between innovation and integrity will define the future of Olympic broadcasting.

WHY THESE INNOVATIONS MATTER

These advancements go beyond technical upgrades. They deliver practical benefits that make a real difference. MRHs will spend less time on setup, gain more adaptable workflows, and operate in a broadcasting environment that is scalable, sustainable, and built to meet evolving demands. Milano Cortina 2026 sets a new benchmark for Olympic broadcasting, with technology working in service of storytelling.

"The Master Control Room was once a fortress, now it's a browser window. We can operate it from anywhere in the world. Physical space is no longer a limitation; the Cloud breaks through that ceiling. No generators, no heavy cooling systems, just clean, efficient, and scalable operations."

Isidoro Moreno
OBS Head of Engineering

IN PARTNERSHIP WITH

Alibaba

OBS CLOUD

For the Milano Cortina 2026 Olympic Winter Games, OBS is advancing its shift toward cloud-based and AI-enhanced broadcast operations through its ongoing partnership with Alibaba Cloud. Building on progress from recent editions of the Games, this collaboration further modernises OBS production workflows, content management, and global distribution.

Cloud broadcasting has become central to OBS operations. First introduced at Tokyo 2020 and expanded at subsequent Games, OBS Live Cloud is now a primary distribution platform. By reducing the reliance on satellite links and dedicated circuits, cloud transmission lowers costs and technical complexity while increasing agility and reliability. For the first time, the OBS Olympic Video Player (OVP) will also deliver HD live streams via cloud infrastructure, providing the Host Broadcast Content Distribution service to Milano Cortina 2026 Olympic sites and extending access to NOCs, IFs and Official News Agencies.

Alibaba Cloud provides the technological foundation for OBS's cloud-enabled capabilities at Milano Cortina 2026. This includes upgraded Real-Time 360° Replay systems, along with the early development phase of the Automatic Media Description (AMD) platform.

Cloud infrastructure also underpins OBS Content+, the digital platform that delivers ready-to-use media to MRHs.

AT MILANO CORTINA 2026

47%

OF OBS SERVICES TO BROADCASTERS WILL BE DELIVERED VIA CLOUD

VS. 43% AT THE IBC

EVOLUTION OF OBS LIVE CLOUD DISTRIBUTION

This timeline showcases the progressive development and expansion of the OBS Live Cloud service, leading to a robust and versatile cloud-based distribution method for Milano Cortina 2026. For the first time, live cloud distribution became the main delivery method outside the IBC in a Winter Olympics.

Winter Youth Olympic Games Lausanne 2020
- January 2020: Proof of concept Participants: 2 MRHs
- Content delivery: Delivered one HD feed each via the Cloud for the first time
- Outcome: Proven successful, setting the stage for future cloud-based delivery

Olympic Games Tokyo 2020
- July 2021: Further testing of OBS Live Cloud's capabilities in delivering UHD signals
- Participants: 1 MRH
- Content delivery: One switchable feed in UHD for the first time
- Outcome: Successfully delivered and ready for full deployment

Olympic Winter Games Beijing 2022
- February 2022: Offered as a standard cloud service to MRHs for the first time
- Takers: 9 MRHs, representing 22 broadcast organisations
- Content delivery: 119 video feeds, delivered in HD or UHD; 16 audio feeds
- Outcome: Proved a successful delivery method

Olympic Games Paris 2024
- July 2024: Launch of OBS Cloud 3.0
- Takers: 26 MRHs, representing 53 broadcast organisations
- Content delivery: 384 video feeds, delivered in HD or UHD; 100 audio feeds; 31 mobile feeds
- Outcome: Established itself as the main delivery method outside the IBC for the first time

Olympic Winter Games Milano Cortina 2026
- February 2026: Main delivery method outside the IBC
- Takers: 39 broadcast organisations
- Content delivery: 428 video feeds, delivered in HD or UHD; 72 audio feeds

A PLATFORM FOR FUTURE GROWTH

As the Olympic Games increase in scale and complexity, cloud and AI technologies are becoming foundational elements of modern broadcast delivery. The OBS–Alibaba Cloud partnership provides a scalable, adaptable framework designed to support innovation and deliver comprehensive Olympic coverage to audiences worldwide.

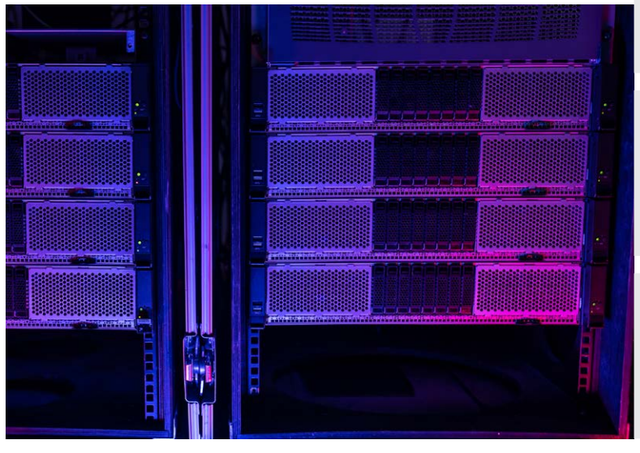
"Alibaba Cloud provides the foundation that makes large-scale AI possible, making our operations more efficient and unlocking new opportunities to enhance viewers' experience and deepen their understanding of the sport and athletes' performances on the world's biggest stage."

Yiannis Exarchos
OBS Chief Executive Officer

FROM HARDWARE TO SOFTWARE

Virtualising the Outside Broadcast Van

Milano Cortina 2026 marks a significant milestone in broadcast innovation, with OBS continuing its journey into virtualised production environments. In an exclusive conversation, Geert Heirbaut, OBS's Advanced Technologies Manager, shared insights on the Virtualised Outside Broadcast Van (VOB) project, its benefits, challenges, and the outlook for broadcasters.



The cloud acts as a massive remote computer, hosting software that performs the same functions as physical OB equipment.

Virtualised OB systems run on standardised servers, not specialised broadcast hardware.

OBS can simulate OB van operations remotely, with feeds going directly to the cloud rather than through physical infrastructure.

Software modules can be added or removed depending on the production needs, similar to installing apps on a computer or mobile phone.

OBS uses IP-based delivery (SMPTE ST 2110: a set of IP-based standards that sends video, audio, and metadata as separate streams, making production faster, more flexible and cloud-ready) as the default format.

IP

VIRTUALISED OUTSIDE BROADCAST VAN: WHAT IS IT?

Previously a large mobile production truck with built-in video and audio equipment used to produce live event coverage, the Outside Broadcast (OB) van has undergone a major transformation. As part of a broader virtualisation project that began at Beijing 2022 and has progressed through Gangwon 2024, Paris 2024, and now Milano Cortina 2026, the OB Van model is evolving into a virtualised, private Commercial Off-the-Shelf (COTS) cloud-based infrastructure, fundamentally reshaping how outside broadcast operations are delivered.

FROM PHYSICAL TO VIRTUAL: THE NEW OB WORKFLOW

In the past, OBS relied on highly specialised OB vans filled with dedicated hardware for mixing, synchronising, and switching video feeds. These units were expensive to transport, complex to install, and rigid in their functionality.

Now, those same functions are being replaced by software-defined systems running on cloud servers, which can be accessed from anywhere. OBS has created its own private cloud infrastructure, allowing it to simulate OB van operations without the physical footprint.

"The beauty of virtualisation is that you customise the system to exactly what you need; nothing more, nothing less. This approach eliminates unnecessary complexity, optimises resources, and ensures every component serves a clear purpose. It means more tailored workflows, scalable infrastructure, and the flexibility to adapt instantly to changing production demands."

Geert Heirbaut
OBS Advanced Technologies Manager

LONG-TERM OPERATIONAL EFFICIENCY AND LOGISTICAL SCALABILITY

The logistical impact is significant. OBS no longer needs to transport massive OB production units across borders. Instead, servers are deployed locally, software licences are activated on demand. This virtualised approach not only streamlines operations but also reduces environmental impact, lowers power consumption, and requires a smaller technical footprint, directly supporting OBS's sustainability objectives.

THIS SHIFT BRINGS TANGIBLE BENEFITS FOR OBS:

REDUCED LOGISTICS
No need to transport 40+ OB vans to the next host city. Instead, OBS deploys servers and software licenses and installs compact production galleries in the broadcast compounds.

FASTER SETUP
What used to take three to four weeks can now be accomplished in just a few days.

SCALABILITY
Systems can be scaled up or down depending on the event (e.g., Olympics vs. Paralympics).

FLEXIBILITY
The same hardware can be reused across different events and locations, with only the software configuration changing.

At Milano Cortina 2026, VOB systems will deliver clear advantages for broadcasters seeking agility and efficiency. Flexibility is key, allowing seamless switching between sports and disciplines and enabling faster turnaround times for live coverage. The compact design of VOB units also reduces physical footprint and cooling requirements, making them ideal for venues with limited space.

For broadcasters, these innovations signal a future where production workflows are more streamlined, adaptable, and aligned with the evolving demands of global events.

DID YOU KNOW?

Each VOB can replace one or more traditional OB vans, depending on the number of multilaterals and galleries required at a venue.

Deploying servers locally instead of transporting additional production trucks can save up to two weeks of setup time, significantly streamlining operations and reducing logistical complexity.

HOW A VIRTUALISED OB VAN OFFERS SCALABILITY, HIGHER EQUIPMENT PERFORMANCE AND REDUCED FOOTPRINT

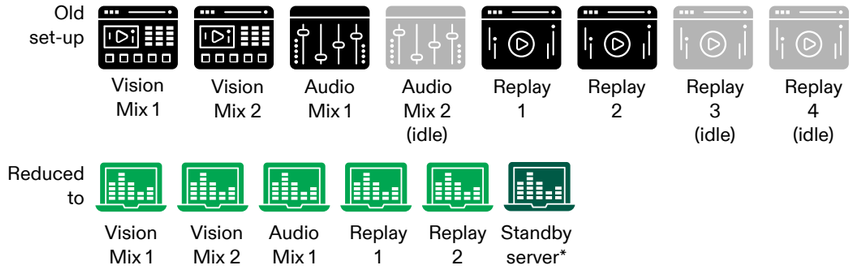
Legend

Traditional OB Van
with dedicated hardware

Virtualised OB Van
with software-based COTS

Production – Day 1

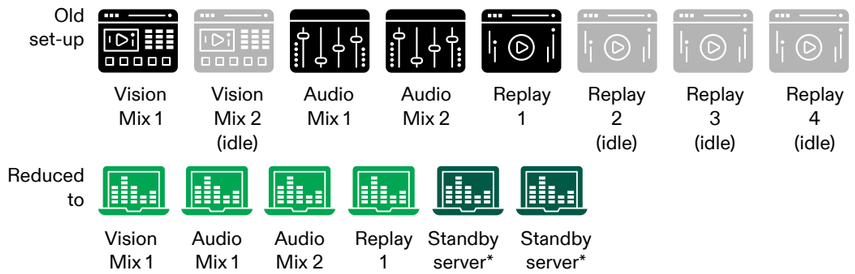
Requirements:
- 2 Vision Mixers
- 1 Audio Mixer
- 2 Replays



* The standby server can replace any function within a few minutes

Production – Day 2

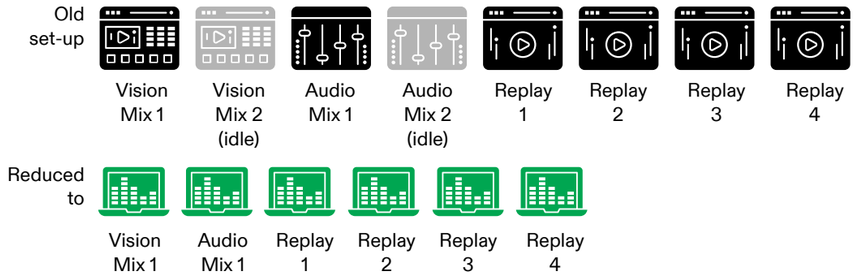
Requirements:
- 1 Vision Mixer
- 2 Audio Mixers
- 1 Replay



* The standby servers can replace any function within a few minutes

Production – Day 3

Requirements:
- 1 Vision Mixer
- 1 Audio Mixer
- 4 Replays



"Virtualised production workflows are expanding the service horizon for MRHs, unlocking flexible, scalable, on-demand options. This agility empowers MRHs to adapt quickly and optimise their operations without the constraints of traditional models. It also opens the door to innovative service packages, enabling broadcasters to customise coverage and scale resources dynamically."

Tomoyo Sato
OBS Broadcast Services Senior Manager

VIRTUALISED OB VAN PROJECT TIMELINE

JANUARY 2021

OBS begins its ambitious journey to transform live sports coverage through automated production, laying the foundation for the Virtualised Outside Broadcast Van (VOB) Project.

FEBRUARY 2022

Olympic Winter Games Beijing 2022

Proof-of-concept was deployed, demonstrating technical feasibility and production quality. Positive feedback validated expectations.

MARCH 2022 – DECEMBER 2023

Intensive development phase focused on refining features, scalability, and reliability in collaboration with partners and broadcasters.

JANUARY 2024

Youth Olympic Winter Games Gangwon 2024

A major milestone was achieved: VOB successfully demonstrated real-world performance, paving the way for full-scale implementation.

JULY 2024

Olympic Games Paris 2024

OBS delivered innovative, automated coverage across multiple sports, supported by advanced remote production and centralised control from the IBC. The VOB systems were deployed across three competition venues to produce 14 multilateral feeds across five disciplines.

FEBRUARY 2026

Olympic Winter Games Milano Cortina 2026

The core system remains unchanged, with only minor software updates. Three VOB systems will help produce live coverage for speed skating, sliding sports and curling, supporting remote production, flexible split configurations and seamless integration with OBS's cloud-based MCR. Curling and sliding will share a single compound to optimise space and reduce cooling requirements.

Challenges

Virtualisation is transforming the broadcast landscape, delivering unprecedented flexibility, scalability, and efficiency. However, it also introduces new operational challenges that cannot be overlooked.

"*Managing latency is difficult but not impossible*," notes Geert Heirbaut, OBS Advanced Technologies Manager. Innovative solutions such as Media Exchange Layer (MXL) are addressing these hurdles by enabling lower latency and greater scalability, critical for virtualised production environments.

While bandwidth remains manageable for on-site deployments, its importance will surge as the industry accelerates toward full public cloud adoption. At the same time, the complexity of virtualised systems calls for highly specialised expertise and meticulous planning. "*VOB is without a doubt a significant investment,*" Heirbaut acknowledges, "*but one that will pay off in the near future and profoundly impact traditional sports broadcasting worldwide*."

Scaling up from SMPTE 2110 to MXL and beyond

Even before the Milano Cortina Games begin, OBS is already planning for what comes next. The next chapter in VOB innovation is already taking shape, with a transition from SMPTE 2110 to MXL, a move that will enable faster and easier scaling of VOB systems.

Alongside this evolution, the industry is embracing OPEX-based models, where token or credit systems replace traditional capital expenditure, offering OBS greater flexibility in resource allocation. Driving these changes is the Dynamic Media Facility (DMF) initiative, a modern approach to software-defined production designed to create a flexible, connected ecosystem. DMF has gained strong industry support and promises to accelerate virtualisation across major events. "*We were early adopters with VOB, and now DMF takes that vision further,*" says Heirbaut. "*It's the next big leap toward fully virtualised workflows.*"

While still in early development, these advancements signal an era of greater adaptability, efficiency, and technological sophistication for the broadcasting industry.

A FUTURE-READY APPROACH

Together, these initiatives mark a pivotal shift. DMF builds on the foundation laid by VOB, exemplifying OBS's commitment to smart, scalable innovation and setting the stage for a fully virtualised future in Olympic broadcasting. The VOB project is a future-ready strategy designed to power storytelling with impact.

CYBERSECURITY BEHIND OLYMPIC BROADCASTING

Behind the scenes, the Global Cyber Security Office (GCO) works tirelessly to ensure every signal, from the first frame to the final transmission, remains secure. Their mandate is clear: guarantee round-the-clock safety and operational continuity for both OBS and MRH operations.

This protection begins long before the Games. GCO implements rigorous cybersecurity measures across every environment, from early planning stages to the Closing Ceremony, reinforced by contingency and incident response plans that keep operations running smoothly, even under pressure.

OBS's cybersecurity framework is multi-layered and robust, combining the expertise of:

- Global Cyber Security Office (GCO);
- Security Operations Centres (SOCs), operating both remotely and at the IBC; and
- IT Games & Infrastructure Team.

Together, these teams deliver critical functions: threat modeling, monitoring, incident response, and risk management. They conduct penetration testing, deploy advanced safeguards, and maintain constant vigilance to defend against evolving threats, ensuring immediate mitigation and minimal operational impact in the event of a breach. In a world where every second counts, OBS ensures that the Olympic broadcast remains secure.

DID YOU KNOW?

Commitment to excellence

Even though OBS isn't subject to any specific regulatory framework, OBS has gone above and beyond in 2025 to achieve ISO 27001 (Information Security Management), SOC 2 Type II (Service Organisation Control), and ENS Medium Level (Esquema Nacional de Seguridad) certifications, proving its relentless commitment to the highest cybersecurity standards.

FORTIFYING THE DIGITAL FRONTIER

24/7 Vigilance: The SOCs monitor systems in real time, ready to neutralise threats instantly.

Expert Oversight: Dedicated cybersecurity teams safeguard platforms around the clock.

Prepared for Anything: Contingency and incident response plans ensure uninterrupted operations

Empowering People: Training programmes equip OBS personnel to stay cyber-smart.

Global Partnerships: Collaboration with agencies and law enforcement strengthens compliance and protection.

Distributed Denial of Service (DDoS) attacks remain the most prevalent threat during the Olympics. At critical moments, such as the Paris 2024 Opening Ceremony, OBS systems successfully mitigated three separate DDoS attacks launched at different intervals.

During the Opening Ceremony, data ingestion soared to levels up to 400 percent higher than a typical competition day, accompanied by a 250 percent spike in detected cyberattacks and security alerts.

At Games time

UP TO 350 MILLION FIREWALL CONNECTIONS PER DAY

+600% surge over normal levels

"Cybersecurity at the Olympics is a constant race against evolving threats. With the world watching, we know we're a prime target, so our team is always on high alert. It's not a question of if someone will try to breach our defenses, but when. That's why we invest so much in preparation, awareness, and resilience, because protecting the Games means protecting the trust of billions of viewers around the globe."

Javier Ruiz-Beato
OBS Director of IT and Cybersecurity

"At the Global Cyber Security Office, our mission is clear: protect the integrity of the Games. With constant vigilance and reliable defenses, we ensure safety and operational continuity, because in a live environment such as the broadcast coverage of the Games, security underpins success. Every second, our teams monitor, anticipate, and neutralise threats, often before they even materialise."

Pablo Martin
OBS Cybersecurity Senior Engineer

06

INSIDE THE IBC

THE HUB OF OLYMPIC STORYTELLING

At the heart of every Olympic Games lies the International Broadcast Centre (IBC), a purpose-built, state-of-the-art hub that serves as the operational nerve centre for all on-site broadcast activities. It is here that all live audio and video feeds from every competition venue are received, monitored, and processed by OBS before being distributed to the MRHs for global transmission.

The IBC is not a one-size-fits-all facility; rather, each edition is meticulously designed and constructed to meet the unique logistical, technical, and infrastructure requirements of its host city and the specific needs of that Games edition. This customisation ensures that the IBC can efficiently support the complex workflows of both OBS and the MRHs.

From the IBC, the Magic of the Games is Transmitted to Screens Worldwide

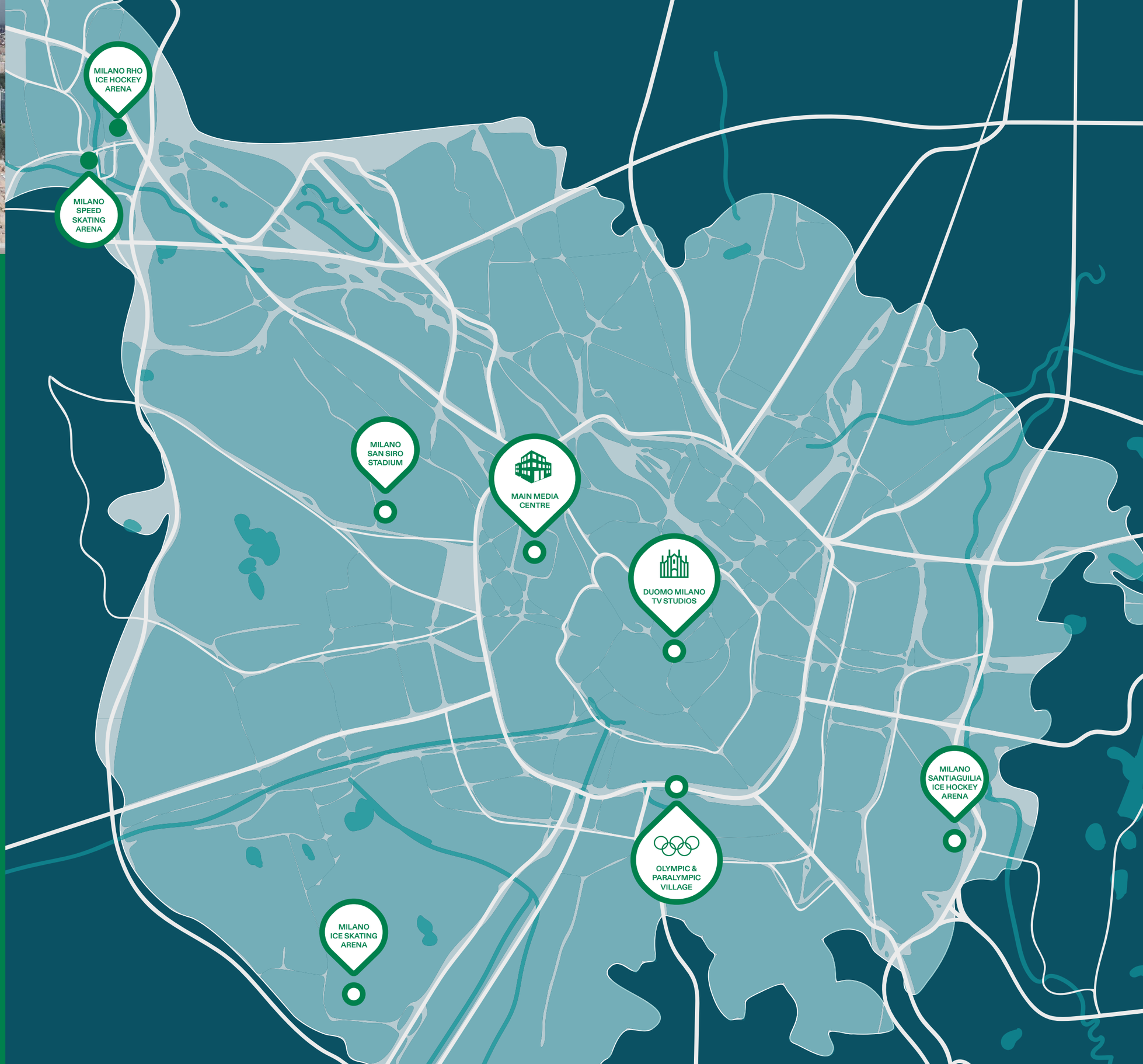
INTERNATIONAL BROADCAST CENTRE

Located in the revitalised CityLife district in the heart of Milan, the Fiera Milano Congressi exhibition centre, renowned for hosting international congresses and trade fairs year-round, will transform into the Main Media Centre (MMC) for Milano Cortina 2026.

Under one roof, the MMC brings together two essential media hubs, enabling efficient use of shared services and resources:

- The International Broadcast Centre (IBC), home to OBS and Media Rights-Holders (MRHs)
- The Main Press Centre (MPC), dedicated to accredited press and photographers.

The IBC will offer a diverse range of broadcast spaces, from small units with a few desks and computers to expansive areas featuring multiple control rooms, TV studios, editing suites, commentary booths, and news production zones, designed to meet the varied operational needs of broadcasters. For Milano Cortina 2026, approximately 30 broadcast organisations, along with teams from Olympics.com and the Olympic Channel, will establish full or partial operations on-site at the IBC. In recent Games, remote production has become increasingly prominent, with many MRHs managing significant portions of their coverage directly from their home premises.



DID YOU KNOW?

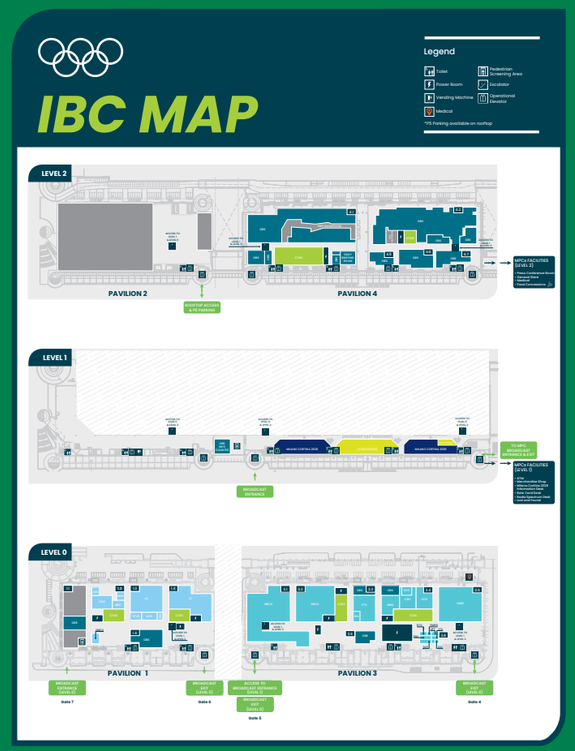
The First Olympic IBC

Sarajevo 1984 marked the first time a centralised broadcast hub was introduced for the Olympic Games, though it was not yet called the IBC. Known as the International Radio-Television Centre (IRTVC), the facility served as the operational core for all television and radio coverage.

Spanning 32,000sqm across eight floors, it housed technical installations, control rooms, editing suites, and studios. The IRTVC managed feeds from every venue, produced three international programmes, and provided dedicated space for international broadcasters. This innovation was a precursor to the modern IBC concept, transforming fragmented setups with limited integration into a single hub that greatly improved coordination and technical workflows – a significant leap forward for global broadcast operations.

CENTRALISED BROADCAST HUB FOR OBS, MRHS & OLYMPICS.COM

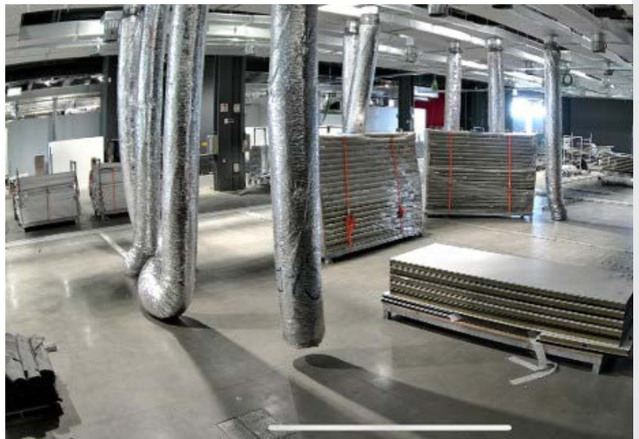
IBC MAP



MILANO CORTINA 2026 IBC NET BROADCAST AREA 25,000SQM

equivalent to approximately

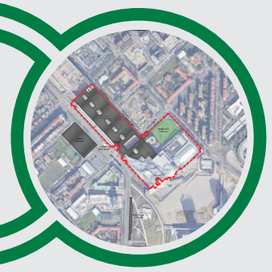
- **16** Olympic ice hockey rinks
- **3** Olympic football pitches
- **20** Olympic swimming pools
- **60** Olympic basketball courts
- **96** Olympic tennis courts

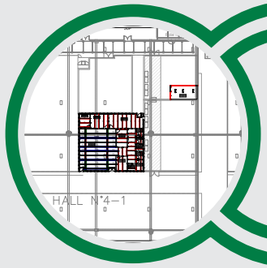


IBC FIT-OUT TIMELINE

-26 MONTHS

The IBC Master Plan is finalised between the Organising Committee (OCOG) and OBS. This includes detailed executive designs (for a new building), updated operational plans, and design works (for an existing building). Needs for a Mountain Broadcast Centre are also assessed.





-22 / 18 MONTHS

MRHs submit their space requirements to OBS. OBS provides them with a detailed IBC design proposal along with a financial breakdown.

-18 / 10 MONTHS

OBS allocates space based on MRH requests. MRHs approve all design requirements and associated financial breakdown. OBS begins shipping the first containers to the host city for the IBC fit-out.

-07 MONTHS

IBC Fit-Out

OBS starts the IBC fit-out and overlay works to transform the facility into a broadcast centre (subject to OCOG handover compliance).

-03 MONTHS

The first MRHs take possession of their allocated space and begin setting up operations.

-01 MONTH

IBC Soft Opening

The IBC begins operating as a 24-hour facility, one month before the Opening Ceremony.

A MODEL OF INNOVATION AND EFFICIENCY

The evolution of the IBC for Milano Cortina 2026

In a bold stride toward sustainability, the IBC for Milano Cortina 2026 is redefining the Olympic broadcasting hub. Guided by the IOC's Olympic Agenda 2020+5 and its commitment to environmental responsibility, OBS has reimagined the IBC as a model of innovation and efficiency. At the heart of this transformation lies a simple yet powerful principle: **do more with less**. By repurposing Fiera Milano Congressi, a pre-existing venue, OBS has significantly reduced the environmental impact and construction costs typically associated with building a new facility, delivering faster fit-out, simplified logistics, and smarter resource use.

Optimisation is the real story. Through strategic planning and advanced technology, the Milano Cortina 2026 IBC delivers world-class capabilities in a more compact footprint. The total broadcast space spans approximately 25,000 square metres, 20 percent less than initial projections and the Beijing 2022 benchmark.

This evolution builds on a journey that began at the Rio 2016 Olympic Games, when OBS introduced the prefabricated fit-out system: a game-changer for efficiency and sustainability. Since then, construction speed has improved by 28 percent compared to traditional methods, cutting timelines by nearly three months and reducing energy consumption.

For Paris 2024, the self-supported prefabricated solution enabled a fully autonomous build-up, eliminating the need for hanging load capacity and lowering overlay costs for Organising Committees (OCOGs).

Beyond speed, the system delivers exceptional reusability: up to 90 percent for key components such as partition panels and steel structures, creating an unparalleled waste reduction model for large-scale facilities. The prefabricated steel sheet and rockwool panel solution ensures a clean, dust-free environment, allowing technical teams to install broadcast equipment with precision.

Innovation doesn't stop there. By offering MRHs enhanced technical solutions such as the Centralised Technical Areas (CTAs), OBS has reduced the broadcast footprint by 19 percent, freeing up 7,000 square metres for offices and other operational needs.

The transformation of the IBC reflects OBS's unwavering commitment to innovation and sustainability, setting a new benchmark and a forward-looking blueprint for the future of Olympic broadcasting.

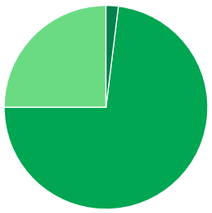
IBC MATERIAL REUSABILITY

Up to

90%

reusability for partition panels and steel structures, driving unparalleled waste reduction at the IBC in Milan

MATERIAL WEIGHT USED FOR THE IBC IN MILAN



- 2% used for the 1st time
- 73% used for the 2nd time
- 25% used for the 3rd time

"The IBC has come a long way from being a massive, one-size-fits-all facility to becoming a highly adaptive, efficient, and sustainable broadcast hub. For Milano Cortina 2026, our guiding mantra has been simple: do more with less. Every decision, from repurposing existing infrastructure to scrutinising every aspect of our operational footprint, has been driven by the optic of maximising efficiency while minimising environmental impact. It's not just about building smarter; it's about building responsibly."

Eugenia Sofia Fuenmayor
Director of IBC Construction

AVERAGE LIFECYLE OF IBC PARTITION PANELS:

3 GAMES

UP TO 5 GAMES IN SOME CASES

FUTURE-READY IBC CONSTRUCTION

A journey of innovation and sustainability

RIO 2016

OBS introduced a fully prefabricated steel sheet and rockwool panel solution for building the IBC, replacing the traditional gypsum board fit-out. The IBC fit-out begins one year prior to the Games.

PYEONGCHANG 2018

With the recovery rate of 85 percent of the materials used during Rio 2016, OBS proves the reusability of the prefabricated system, as well as its global application.

TOKYO 2020

OBS introduces the Centralised Technical Areas (CTAs), achieving a significant reduction of the cooling capacity required for a Summer Games IBC.

BEIJING 2022

OBS successfully tests the new self-supported solution, reducing the Organising Committee's costs by eliminating the need for an overhead structural grid.

PARIS 2024

OBS delivered the first fully self-supported IBC, featuring 36,000sqm of fit-out areas completed at record speed – built in just five months and dismantled in only six weeks.

MILANO CORTINA 2026

OBS has reduced the IBC Net Broadcast Area by 20 percent, compared to the initial requirements and the Beijing 2022 benchmark. Additionally, the IBC fit-out was completed in just four and half months, with 90 percent of key components reused from previous Games – a new standard for sustainable design.

OVERALL POWER REQUIREMENT REDUCTIONS

Total Power Consumption:
↓ 33% vs. Beijing 2022

Broadcast Power Requirements:
↓ 59% vs. Beijing 2022 (4,000 kVA)

Power required at the IBC is equivalent to:

- 5,000+ average households running continuously (based on ~1.2 kW per household)
- Approx. 12 medium-sized commercial office buildings (each consuming ~500 kW)

COOLING INFRASTRUCTURE OPTIMISATIONS

Heating, Ventilation and Air Conditioning (HVAC)
Controls temperature, humidity, and air filtering across the IBC

Air Handling Units
(13 fewer units*)

Ductwork
(13 fewer units*)

Cooling Capacity:
~20,000sqm of Net Broadcast Area requires less cooling

↓ from 110W/sqm to 85W/sqm

Computer Room Air Conditioners (CRAC)
Used in Centralised Technical Areas (CTAs) to prevent equipment overheating

CRAC Units:
(20 fewer units)

* required for the reduced area

HOW CTAS HAVE REDEFINED BROADCAST INFRASTRUCTURE

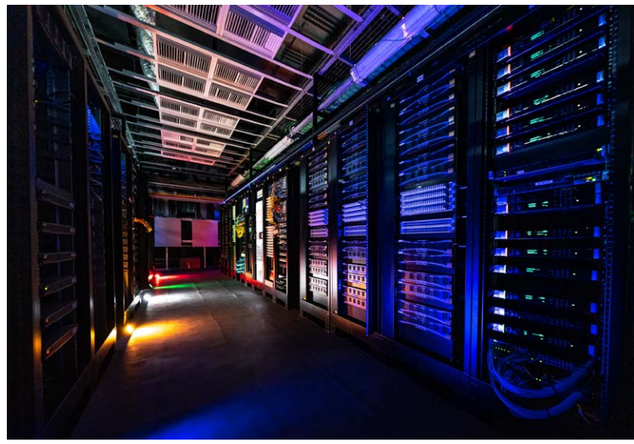
Behind the scenes, a quiet but powerful innovation is reshaping how broadcasters operate: Centralised Technical Areas (CTAs). First introduced at Tokyo 2020, CTAs have transformed the way OBS and MRHs manage their high-heat broadcast equipment used to receive and transmit OBS signals. Previously, each broadcaster maintained one or more equipment rooms within their IBC premises, resulting in fragmented layouts, complex cabling, and cooling systems that struggled to balance the needs of both equipment and people, often leading to discomfort and technical inefficiencies.

OBS's solution was to establish dedicated, secure zones within the IBC where MRHs with adjacent spaces could install their high-heat broadcast equipment in a shared environment. This strategic shift enabled OBS to deploy specialised cooling systems, such as CRAC units, precisely where needed, optimising performance and reducing energy waste, while office spaces benefit from standard heating and ventilation for improved comfort and efficiency.

Further enhancing this setup, OBS has carefully positioned the CTAs to allow direct cabling routes from MRH spaces, eliminating the need for complex overhead or corridor-spanning installations and reducing logistical demands. This centralised approach not only streamlines infrastructure and accelerates setup but also reflects a broader shift in broadcaster behaviour, with MRHs increasingly embracing OBS's management of unilateral technical facilities.

The benefits are clear: CTAs simplify infrastructure, reduce environmental impact, and streamline technical operations. Successfully implemented in the last three Olympic Games, the CTA model has led to noticeable improvements, virtually eliminating cooling-related issues, such as overheated rooms or freezing workspaces.

These advancements in CTA design and placement not only enhance technical operations within the IBC, but also align with OBS's broader strategy to accelerate infrastructure deployment and redefine sustainability in Olympic broadcasting.



"Thanks to pre-modular systems, virtualisation and remote workflows, the IBC has and continues to evolve into a more flexible, streamlined facility. Though its footprint is reducing, the IBC remains central to the Olympic workflow, and it will continue to serve as a vital hub for thousands of media professionals for many subsequent Games editions."

Sotiris Salamouris
OBS Chief Technical Officer

"Before Tokyo 2020, equipment was spread across several rooms, each with its own cooling challenges. By centralising everything, we've sped up installation, improved conditions for both equipment and staff, and made cable delivery far more efficient."

Guillermo Jimenez
OBS Director of Broadcast Systems

FROM YEAR-LONG SETUP TO JUST MONTHS

REMOTE PRE-CONFIGURATION + SMARTER LOGISTICS

= FASTER DEPLOYMENT

BEIJING 2008	»	MILANO CORTINA 2026
12 MONTHS		4,5 MONTHS
		60% FASTER

WAREHOUSE SPACE: THEN VS. NOW

PREVIOUS GAMES	»	MILANO CORTINA 2026
3,000SQM		700SQM
		77% REDUCTION

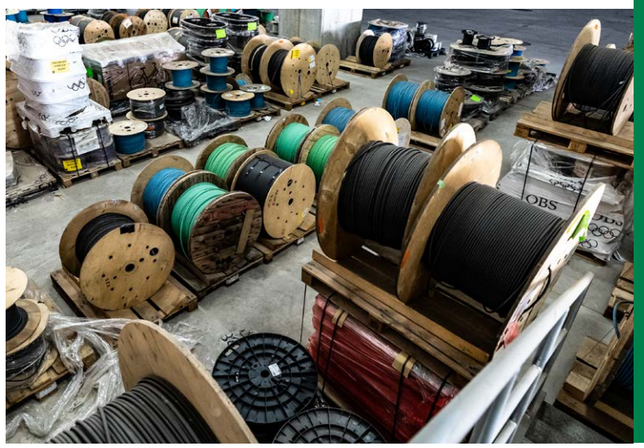
IBC LOGISTICS SNAPSHOT

240 SEA CONTAINERS

Unloaded on site through staged rotation and live unloading.

900+ TONS OF MATERIALS

Including prefabricated partitions, steel structures, electromechanical components, and internal finishes, installed across IBC areas.



IBC FIT-OUT ACCELERATION DRIVEN BY PRE-CONFIGURATION, CLOUD AND VIRTUALISATION

OBS has streamlined the IBC fit-out process by preconfiguring both core systems and vendors' equipment at its Madrid HQ, drastically reducing on-site setup time. No need for early personnel deployment; only final testing and troubleshooting are required to be handled locally.

CENTRALISED PRE-CONFIGURATION

- All broadcast equipment configured, tested, and labeled in Madrid.
- Controlled environment for integration, updates, troubleshooting.
- **Benefit**: Reduced risk and consistent quality.

DIRECT-TO-VENUE DEPLOYMENT

- Ready-to-install racks shipped directly to host city.
- Minimal on-site handling.
- **Benefit**: Fewer personnel, faster final installation.

TIMELINE REDUCTION

- Reduced to just a few months.
- **Benefit**: Modular, pre-tested systems allow quick last-minute changes.

SUSTAINABILITY & LOGISTICS

- Minimal number of high-density fibre lines instead of thousands of copper cables
- 48% cabling recovered from Paris 2024 now used at Milano Cortina 2026
- Reduced warehouse space requirements
- **Benefit**: Lower weight, reduced footprint.

LEGACY AND LOCAL IMPACT

- Fibre networks remain as permanent telecom infrastructure in the host city.
- **Benefit**: Long-term infrastructure benefitting businesses, residents, and public services..

By virtualising systems, most setup and testing happen remotely, requiring only basic on-site connectivity

Key benefits

Remote Prep: Configuration and updates done off-site, reducing cabling and local setup.
Rapid Activation: Tested systems can be launched instantly from anywhere.
Agility: Enables quick troubleshooting and adapts to last-minute changes with minimal footprint.

"Over the past few years, we've turned a complex, multi-step process into a streamlined operation. Pre-configured equipment now moves straight from our warehouse to the IBC and competition venues, significantly reducing deployment time and logistics. Fibre-based installations mean handling far fewer cables, and because most of this infrastructure is recovered after the Games, it can be repurposed for future events, maximising efficiency and sustainability."

Santiago Garcia
OBS Manager Supply Chain & Logistics

"Back in Athens 2004, we had nearly 5,000 cables coming out of the master control room. Today? Just ten. And we deliver ten times the services. This isn't just a technical upgrade; it's a shift toward a more agile, responsible model of global broadcasting, where innovation drives both performance and long-term legacy."

Isidoro Moreno
OBS Head of Engineering

OPTIMISING BROADCAST OPERATIONS THROUGH PRE-CONFIGURATION

In today's fast-paced broadcasting environment, efficiency and reliability are non-negotiable. Pre-configuration offers a strategic approach to streamline workflows, reduce setup time, and minimise operational risks. By standardising system settings and automating repetitive tasks, broadcasters can ensure consistent performance across multiple events and platforms. This proactive method not only accelerates deployment but also enhances quality control. Pre-configuration at OBS has become a critical component for achieving operational excellence.

Streamlined Content Acquisition and Distribution with Pre-configuration

The Media Systems area within OBS Broadcast Engineering is responsible for the design and management of content acquisition and delivery workflows supporting Olympic broadcast operations. This function is essential to ensure that all content produced during the Games, including sport competitions, Multi-Camera Feeds (MCFs), and press conferences, is accurately ingested and archived in the Media Server, adhering to strict technical specifications.

Additionally, the team oversees the distribution of both long-form and short-form content to MRHs via the 24/7 Olympic Channels News (OCN), Content+, and Archive Services, as well as to the IOC for legacy archiving and post-Games distribution.

Evolution of broadcast workflows

Historically, OBS relied on on-premises workflows at the IBC, with limited integration of cloud technologies. Since Tokyo 2020, the architecture has transitioned towards cloud-based Content+ services and remote capabilities. By the Paris 2024 Olympic Games, this system had reached a mature level of implementation, and for Milano Cortina 2026, additional improvements have been introduced:

- **Adoption of a hybrid architecture** combining on-site systems with cloud-based distribution for enhanced scalability and redundancy.
- **Deployment of advanced post-production workflows** supporting HD and UHD formats, including SDR and HDR solutions, and metadata-driven automation for improved turnaround times.
- **Expansion of remote capabilities**, reducing dependency on physical hardware and enabling remote editing and contribution over secure networks.

Preparation and validation

Prior to equipment deployment in Milan, the OBS Media Systems team focused on designing and validating archive-related and content production workflows. Key activities included:

- Finalising definitions, testing, and documentation for long-form ingest systems, based on standards such as SMPTE 2110 for video over IP and BT.2100 for HDR compliance.
- Implementing precise timing and synchronisation (PTP), NMOS communication for network discovery, audio channel mapping, LUT management for colour consistency, and codec specification management for multi-format delivery.
- Developing an auto-clipping system using timecoded metadata to segment competitions into hierarchical clip libraries for Content+.
- Designing operator-friendly workflows to reduce complexity and facilitate onboarding of new staff.
- Validating and documenting workflows for short-form production in collaboration with the creative team, ensuring integration across newsroom, ingest, editing, quality control, and playout systems.
- Preparing a comprehensive training calendar and test content set to support effective operator training within compressed timeframes.
- Stress-testing Content+ integrations to ensure metadata consistency and functionality through agile, weekly review cycles.

This preparation is essential, as any mismatch in format or metadata can delay content availability for MRHs, impacting live coverage and highlights distribution.

DID YOU KNOW?

Aligning multiple vendor systems with OBS teams required workflow diagrams, detailed documentation, and weekly reviews. Iterative workshops and Factory Acceptance Tests at vendor sites and OBS Headquarters brought together R&D, product teams, project managers, and OBS engineering, Archive, and Production, ensuring every workflow was validated before deployment.

"Through our responsibility for the technical planning and design of all systems, we aim to deliver the technical framework that enables every department to ingest, archive, and distribute all content produced by OBS during the Games to MRHs and the IOC. By validating and aligning all technical systems before the Games, we enhance workflow reliability, reduce integration risks, and ensure resource-efficient."

Ruben Fernandez
OBS Media Systems Senior Manager

Pre-configuration ensures robust, secure, and interoperable content pipelines. Validating systems and workflows before the Games reduces last-minute failures at the IBC. Accurate metadata and format compliance let MRHs access content instantly for live coverage and highlights. This preparation enables OBS to deliver uninterrupted, high-quality content worldwide and uphold the Olympic legacy.

Configuring the Backbone of Broadcast Connectivity

To deliver Olympic coverage to MRHs, OBS designs a complex network infrastructure to transport massive volumes of data and real-time video feeds with absolute reliability. At the heart of this operation is the Broadcast Engineering team, where connectivity is a mission-critical component.

Designing a Network for Olympic Scale
The Broadcast Network team ensures secure, redundant, and high-capacity connectivity between competition venues and the IBC. This involves deploying Carrier Class equipment at both ends to transport critical services, including:

- Real-time video feeds from venues
- MRH data services
- Connectivity for Commentary, Media Systems, Venue Technical Operations, and Telecom areas
- Remote network management from the IBC

For Milano Cortina 2026, traffic is routed through 100G links, representing a major upgrade from previous Games. In the Milan cluster venues, direct fiber connects each venue to the IBC, while mountain venues rely on 100G circuits provided by Telecom and local operators. This architecture guarantees resilience and capacity to support the growing demands of Olympic broadcast operations.

Cloud Integration and Remote Management
One of the key innovations for Milano Cortina 2026 is enabling remote connectivity for IP Technical Operations Centres (TOCs) to access the SDN controller in the Cloud. To achieve this, we deployed firewall pairs with 5G backup, creating encrypted links between venues and the Cloud provider. Network routing is managed via Border Gateway Protocol (BGP), allowing the Venue Systems team to configure their systems independently of the IBC.

This architecture delivers flexibility in installation and commissioning timelines while ensuring robust security and operational resilience.

Critical preparations in Madrid
For a project of this scale, preparation begins long before the first cable is laid in Milan. In fact, the configuration phase took place in Madrid during September and October 2025, a critical window to ensure every component was ready for deployment.

The process goes far beyond basic setup. Each interface must be fitted with the correct SFP module based on distance and capacity, and every service undergoes rigorous validation using measurement tools to confirm bandwidth and latency requirements. This meticulous testing guarantees that the network can handle the enormous demands of Olympic broadcasting.

Another key innovation is remote management. To achieve this, engineers created an in-band network across all deployed devices, enabling full operational control through point-to-point links without adding extra hardware at the venue. This approach allows teams to apply configuration changes and monitor link status from the IBC, reducing complexity and improving resilience.

Coordination is equally vital. Each venue requires a large number of services, so close collaboration with TOC teams ensures cabling is correctly positioned. Timing is everything: equipment hired from vendors must arrive in Madrid on schedule to avoid delays.

Overcoming challenges with automation
Configuring hundreds of services across multiple devices is no small feat. To streamline the process, the OBS Broadcast Network team developed automation scripts, reducing errors and accelerating deployment. In Madrid, they simulated the entire end-to-end connection between venues and the IBC, effectively building the system locally before shipping it fully configured and tested to Milan.

Even with careful planning, unexpected issues arise. During commissioning, engineers sometimes uncover equipment bugs that impact performance. When this happens, they work closely with vendors, running tests, reporting issues, and pushing for rapid fixes to keep the project on track.

This preparation phase is the foundation for a flawless broadcast. By anticipating challenges and building resilience into every step, the team ensures that when the Games begin, the network performs without compromise.

“The pre-configuration phase is essential to ensuring flawless content delivery durind the Games, as it allows us to identify and resolve potential issues before equipment reaches Milan. By automating configuration and enabling remote management, we’re able to do more with less: less travel, less energy consumption, and less risk of downtime.”

Francisco Serrano
OBS Broadcast Network Senior Engineer

MINIMISING RISK BEFORE THE GAMES

Once the equipment leaves Madrid and arrives in Italy, the clock starts ticking. In fact, the next time these systems will be powered on may be just one or two weeks before the start of competition, leaving virtually no margin for troubleshooting or corrective actions. Every detail must be right the first time. Logistics add another layer of complexity. Spare parts are shipped well in advance because moving equipment from the Milan warehouse to remote mountain venues on short notice is simply not feasible. The terrain and distances make rapid intervention impossible without careful planning.

That’s why contingency readiness is non-negotiable. The team must anticipate every scenario, ensuring that backup components and processes are in place to respond quickly to unexpected issues.

This approach minimises downtime and safeguards the integrity of the broadcast operation, because when the Games begin, there’s no room for error.

SCALING UP FOR MILANO CORTINA 2026: A NETWORK EVOLUTION

In previous Olympic Games, the guiding principle for venue-to-IBC connectivity remained consistent: build a secure, resilient network capable of handling critical broadcast services. But for Milano Cortina 2026, the scope has expanded significantly.

The difference? This time, the network isn’t just carrying data services, it’s also transporting all real-time video feeds from the venues. This consolidation means everything runs over the same fiber infrastructure, supported by redundant 100G links.

At each venue, two devices connect via two separate paths to the IBC, which in turn links to two distinct devices at the IBC. The result is two fully isolated, redundant routes, ensuring that no single point of failure can disrupt these mission-critical services.

Capacity has also taken a major leap forward. While Paris 2024 relied on 10G direct fibre links, Milano Cortina 2026 upgrades every connection to 100G, a response to the growing demand for bandwidth.

The numbers tell the story: Paris 2024 managed 38 venues with 625 data services to the IBC. Milano Cortina 2026, with roughly half the number of venues, will be handling more than 610 services, nearly the same volume, but with far greater efficiency and resilience.

This evolution underscores a clear trend: as broadcast operations become more complex and data-intensive, the network infrastructure must scale accordingly. For Milano Cortina 2026, that means a robust, high-capacity backbone designed to keep the Games connected – without compromise.

WHAT DOES THE TOC DO?

At its core, the TOC standardises all incoming signals to defined production parameters and manages their contribution to the IBC. From this hub, signals are distributed throughout the broadcast compound to MRHs that require them.

Key responsibilities include:

- **End-to-End Transport Quality Control:** Ensuring flawless delivery of multilateral and unilateral video and audio signals to and from the IBC.
- **Signal Distribution:** Delivering all required feeds and services within the broadcast compound.
- **Technical Services Management:** Supporting MRHs with essential technical services.

The TOC's primary function is the contribution of the multilateral feed to the IBC via fully redundant transmission paths. Depending on venue configuration, each TOC can distribute at least one fully redundant multilateral service and, based on OBS and MRH needs, deliver between one and 14 unilateral and return feeds.

For Milano Cortina 2026, approximately 60 specialists operate across TOCs, supported by remote access from the IBC. This allows control of routing matrices, video processors, waveform monitors, and other critical equipment. With internet connectivity, a TOC can be fully monitored and operated remotely, ensuring flexibility, resilience, and efficiency.

Inside the TOC: The backbone of broadcast delivery to the IBC

The Technical Operations Centre (TOC) is the cornerstone of broadcast operations at every venue, serving as the local technical interface and ensuring seamless signal management for the IBC.Its role is critical in maintaining the integrity, quality, and reliability of all broadcast feeds during the Games.

The Journey of a TOC

Every TOC begins its life far from the competition venues – inside the OBS facilities in Madrid. Here, modular and scalable systems are engineered to meet the unique demands of each sport, venue layout, and broadcast requirements. It is a process that spans six weeks, and every hour counts.

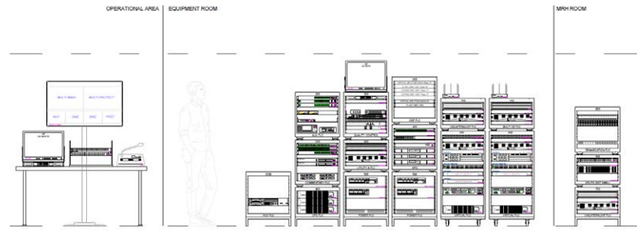
The journey starts with assembly and pre-configuration. Engineers meticulously install hardware, configure routing matrices, and fine-tune video and audio processing. Redundancy schemes are tested, contribution paths to the IBC are validated, and IP workflows undergo rigorous checks for timing, failover switching, and interoperability.

Why so much preparation? Because once these systems leave Madrid, the clock starts ticking. On-site deployment happens under intense time pressure, and troubleshooting is not an option. By simulating real-world scenarios and validating each module individually, the team minimises risk and ensures that every TOC will perform flawlessly when reassembled at its venue. The journey isn't without challenges. Integrating new technologies in a modular, time-limited test environment means working without the luxury of

full venue replication. Add to that the complexity of production requirements from OBS, international federations, third parties, and MRHs – and the task becomes monumental. The solution? Innovation. An automated system aggregates all requirements into a single dataset, ensuring accuracy and adaptability even when last-minute changes occur. Meanwhile, close coordination with OBS production, venue operations, and IBC engineering teams keeps every interface aligned and every workflow seamless.

From Madrid to the mountains

After exhaustive testing, each TOC is dismantled, documented, and shipped – ready to be



reassembled at its venue. On-site installation happens in just a few weeks, so preparation is key.

Fully configured systems allow teams to focus on:

- Final commissioning
- Validation of contribution services to/from the IBC
- Integration with production units and MRHs

This disciplined approach ensures that each TOC is operational on schedule, ready for testing, rehearsals, and live competition. The result: a stable, resilient, and high-quality broadcast operation that powers the Games behind the scenes.

FROM SDI TO IP: A TECHNOLOGICAL LEAP

Hybrid Approach:	Most TOCs keep a standardised SDI infrastructure for reliability
IP Transition:	Milano cluster venues adopt SMPTE ST 2110 IP-based architecture for greater flexibility and scalability
Modernised Transport:	All TOCs use JPEG XS over SMPTE ST 2022 for low latency and robust contribution to the IBC for live operations.

→ RESULT: PROVEN WORKFLOWS MEET FUTURE-READY IP TECHNOLOGY

"By validating every module before shipment, we arrive on site ready to commission, not to troubleshoot. That approach, coupled with our transition to SMPTE ST 2110 for the Milano venues and JPEG XS over ST 2022 for contribution, compresses installation windows and hardens reliability. Pre-configuration in Madrid turns complexity into predictable work and keeps teams focused on delivery."

Virginia Gallego
OBS Venue Systems Engineering Manager

BROADCAST OPERATION CENTRE (BOC)

OBS's Games-time command centre

Located at the IBC, the Broadcast Operation Centre (BOC) serves as the central command hub for OBS during the Games. From this strategic location, the BOC manages and coordinates all broadcast-related activities, acting as the primary point of contact for issue resolution and operational oversight. Its core mission is to ensure the seamless delivery of the broadcast operation, facilitate clear and timely communication among a diverse range of stakeholders, including venue teams, technical staff, Media Rights-Holders (MRHs), and the Organising Committee, and to address any issues efficiently as they arise.

By centralising issue management, the BOC enables rapid decision-making and coordinated responses, minimising the risk of disruptions and ensuring that any incidents are resolved with minimal impact on live coverage.

Beyond its operational functions, the BOC plays a vital role in upholding the integrity and reliability of Olympic broadcasting. It sets and enforces high standards for broadcast quality, oversees the distribution of critical information and resources, and ensures that all activities align with OBS's objectives and the expectations of global audiences.

Through its proactive approach and 24/7 responsiveness, the BOC is instrumental in delivering a world-class Olympic broadcast experience.

THE BOC IS ON CALL

24/7

ENSURING EVERY BROADCAST ISSUE IS MANAGED PROMPTLY, DAY OR NIGHT

DID YOU KNOW?

BVMs: The Link Between Venues and the BOC

Broadcast Venue Managers (BVMs) are responsible for implementing and operating all host broadcast facilities and services at their assigned venues. They ensure that broadcast operations run smoothly, acting as the key link between on-site teams, the Broadcast Operations Centre (BOC), and all major stakeholders. BVMs report directly to the BOC, which provides guidance, support, and escalation pathways to ensure that venue-level challenges are addressed promptly and align with overall broadcast objectives.

CORE FUNCTIONS

CENTRALISED ISSUE MANAGEMENT

The BOC serves as the primary point of contact for live reporting and rapid resolution of broadcast-related issues, liaising with the relevant parties to troubleshoot and resolve problems originating from competition venues, the IBC, TV studio facilities, or MRHs.

OPERATIONAL OVERSIGHT

The BOC conducts daily operations meetings, records all communications, and maintains an issue log to track and resolve incidents. It also ensures that each venue's infrastructure and operations are fully prepared for the arrival of the OBS teams.

SUPPORT FOR VENUE TEAMS

The BOC supports Broadcast Venue Managers (BVMs) at each competition venue by distributing essential equipment, ensuring health and safety compliance, sharing timely updates, and maintaining consistent communication to keep venue operations aligned with broadcast standards.

STAKEHOLDER COORDINATION

The BOC facilitates communication between OBS, MRHs, the IOC, the Main Operations Centre (MOC), and the Venue Operations Centre (VOC). This coordination is essential for addressing access, technical, safety, and general operational matters.

"Our commitment is simple: the BOC is always on. No matter the hour, our team is ready to respond and keep the Games running smoothly for Media RIghts-Holders and viewers worldwide."

Lavinia Marafante
OBS Head of Broadcast Operations and Planning

HOW THE WORLD FEED REACHES THE IBC

COMPETITION VENUE

OBS produces unbiased live radio and television coverage of every sport from every venue

OBS

Video feeds

Audio feeds

OMEGA

Data and timing

BROADCAST COMPOUND

The World Feed is created in the production unit, whether a traditional outside broadcast (OB) van or a virtualised system, before being delivered to the Technical Operations Centre (TOC) which serves as the transmission hub for all signals at each venue

OBS production unit

Technical Operations Centre

Video feeds

Audio signals

Production enhancements (Real-Time 360° Replay systems, stroboscopic replays, etc.)

Graphics

WORLD FEED

INTERNATIONAL BROADCAST CENTRE (IBC)

The World Feed generated from the venues is transmitted to the **Contribution, Distribution and Unilateral (CDU)** master control room and distributed to all MRHs, either in UHD or HD

Performs full technical quality control and prepares the world feed to meet MRH requirements across multiple formats and interfaces (e.g., 12G, ST211, SDI), ensuring compliance with all technical standards.

Content delivery methods

Direct delivery to the MRH space at the IBC via fibre

Through live streaming solutions

International connectivity through Point-of-Presence (PoP)

Through satellite via the Multi-channel Distribution Service (MDS)

Production Quality Control (PQC)

Performs quality control of the world feed and is in constant communication with the OBS venue production teams

Audio PQC

Performs audio quality control of the world feed and is in constant communication with the OBS venue production teams

As host broadcaster, OBS is responsible for delivering the pictures, sounds and data of the Olympic Games to billions of viewers worldwide. OBS produces and transmits unbiased live radio and television coverage of every sport from every venue, known as the International Signal or the World Feed.

OBS PRODUCTION FORMATS

OBS will produce all signals in Ultra High Definition High Dynamic Range (UHD HDR). Dedicated downscalers will generate 1080p SDR 50fps versions for MRHs distributing in High Definition (HD), ensuring full compatibility with HD workflows.

PRODUCTION QUALITY CONTROL (PQC)

The central hub of Olympic broadcast integrity

The Production Quality Control (PQC) room is a critical operational space within the IBC, where the OBS Chief Content Officer, host broadcast (HB) Senior Producers, PQC supervisors, audio engineers, and graphics supervisors monitor all content – video, audio, and graphics – originating from competition venues. Operating in low-light conditions to enhance screen visibility, the PQC team ensures that every broadcast element meets Olympic standards, including neutrality and gender representation.

As live events approach, the room becomes a hub of focused coordination. PQC producers stay in constant communication with Venue Production Teams (VPTs) via wired intercom systems, ensuring swift response to technical issues or last-minute adjustments. From updating graphics and adapting to real-time developments to troubleshooting glitches, the team executes changes with precision and speed.

In the demanding environment of live sports broadcasting, where timing and accuracy are paramount, the PQC plays a vital role in upholding the standards and spirit of Olympic storytelling.

DID YOU KNOW?

Expert Teams Behind the Coverage

To execute the coverage plan, OBS brings in expert venue production teams with deep knowledge of each sport. These teams consist of seasoned freelancers or specialists from MRHs. Notable examples include China Media Group (CMG) for figure skating and short track, Finland's YLE for cross-country skiing, Norway's NRK for ski jumping and Netherlands' NOS for speed skating. Working closely with these teams, OBS positions cameras and microphones, fine-tunes lighting, and ensures every detail meets the highest standards of broadcast quality.

THE ROLE OF THE OBS HOST BROADCAST SENIOR PRODUCERS

Under the supervision of Chief Content Officer Mark Wallace, a team of five Host Broadcast senior producers and seven quality control producers, who collectively have experience in more than 120 Olympic Games, will oversee 16 venue production teams from the PQC in the IBC.

As host broadcaster of the Olympic Games, OBS is responsible for upholding the highest standards of broadcast production across every layer of coverage. This commitment is exemplified by the work of the OBS HB Senior Producers.

HB Senior Producers oversee the planning, execution, and quality control of all Olympic broadcasts. Their responsibilities span strategic coordination, live event supervision, and editorial oversight, ensuring that every transmission meets OBS's technical and storytelling standards. During the Games, HB Senior Producers monitor live feeds from the PQC, maintaining consistency across sports and ensuring coverage remains engaging, inclusive, and aligned with Olympic values.

To meet the specific demands of each sport, HB Senior Producers collaborate extensively with internal OBS teams, including venue technical operations and planning, as well as with venue production teams responsible for executing coverage designs. They also coordinate with the Organising Committee and International Federations to ensure that all aspects of the broadcast align with the broader vision of the Games.

In the lead-up to each live event, HB Senior Producers work closely with venue teams via intercom networks, preparing to respond to real-time developments. Whether updating graphics, adapting to unfolding moments, or resolving technical issues, their interventions are precise and timely, reflecting the high level of planning and teamwork required in Olympic broadcasting.

Through meticulous planning and venue coordination, HB Senior Producers will ensure that MRHs are equipped to deliver seamless, reliable coverage across all sports.

Helen Borobokas

13 OLYMPIC GAMES

Marcin Gryzbowski

13 OLYMPIC GAMES

Christopher Jensen

15 OLYMPIC GAMES

Trevor Pilling

13 OLYMPIC GAMES

Haiwei 'Bobby' Wang

10 OLYMPIC GAMES

CONTRIBUTION, DISTRIBUTION AND UNILATERAL CENTRE (CDU)

Where signals converge

At the core of OBS's broadcast operations lies the Contribution, Distribution and Unilateral (CDU) Centre. This critical facility, housed within the IBC, serves as the central hub where all video and audio signals – both multilateral (produced by OBS) and unilateral (produced by MRHs) – are received, monitored, processed and distributed.

For each Olympic Games, the CDU manages a massive volume of feeds, typically around 100 concurrent feeds for the Winter Games and up to 5,000 for the Summer Games. These signals originate from the Technical Operations Centres (TOCs) at each venue and are transmitted via a fully redundant Broadcast Contribution Network (BCN) to ensure reliability and low latency. With all its composite mosaics, the CDU offers a real-time overview of the Games. Behind the scenes, dedicated teams oversee signal integrity, switching, and routing, ensuring that MRHs receive their booked feeds in the correct format and quality. The CDU also monitors MRH unilateral feeds, such as stand-ups, mixed zone interviews, and remote studio contributions, ensuring seamless integration into their coverage.

CONTRIBUTION

All signals produced by OBS from each of the venues are received at the Contribution centre

MULTILATERALS

MULTI 01	MULTI 02	MULTI 03	MULTI 11	MULTI 12	MULTI 13
MULTI 04	MULTI 05		MULTI 14	MULTI 15	
MULTI 06	MULTI 07	MULTI 08	MULTI 16	MULTI 17	MULTI 18
MULTI 09	MULTI 10		MULTI 19	MULTI 20	

MULTI-CHANNEL DISTRIBUTION SERVICE (MDS)

MDS 01	MDS 02	MDS 03	MDS 04	
MDS 05	MDS 06	MDS 07	MDS 08	
OCN	OCN	OCN		

MPC PRESS CONFERENCES & IOC EVENTS

MPC	MPC	MPC	
IOC	IOC	DSNG	
IOC	IOC	DSNG	

PLAYOUT, GRAPHICS, HELICOPTER FEEDS, WEATHER CHANNEL

PL 01	PL 02	PL 03	PL 04
BKP GX 01	BKP GX 02	BKP GX 03	BKP GX 04
HELI 01	HELI 02	HELI 03	WEATHER

ROUTABLE FEEDS

CX ROUTABLE	CX ROUTABLE	CX ROUTABLE	CX ROUTABLE
CX ROUTABLE	CX ROUTABLE	CX ROUTABLE	CX ROUTABLE
CX ROUTABLE	CX ROUTABLE	CX ROUTABLE	CX ROUTABLE

MULTI CLIPS FEEDS (MCF)

MCF 01	MCF 02	MCF 03	MCF 04	MCF 05
MCF 06	MCF 07	MCF 08	MCF 09	MCF 10
MCF 11	MCF 12	MCF 13	MCF 14	MCF 15
MCF 16	MCF 17	DSNG1	DSNG2	

BEAUTY CAMERAS

BC 01	BC02	BC 03	BC 04
BC 05	BC 06	BC 07	BC 08
BC 09	BC 10	BC 11	BC 12
BC 13			

VIRTUAL BACKDROP FEEDS

VB 01	VB 02
VB 03	VB 04

DRONE AND HELICOPTER FEEDS

HELI 01	HELI 02	HELI 03	
HELI 04	HELI 05	HELI 06	
HELI 07	HELI 08	HELI 09	

ROUTABLE FEEDS

CX ROUTABLE	CX ROUTABLE	CX ROUTABLE	CX ROUTABLE
CX ROUTABLE	CX ROUTABLE	CX ROUTABLE	CX ROUTABLE

ROUTABLE FEEDS

CX ROUTABLE	CX ROUTABLE	CX ROUTABLE	CX ROUTABLE
CX ROUTABLE	CX ROUTABLE	CX ROUTABLE	CX ROUTABLE

DISTRIBUTION

From the Distribution centre, all signals will be monitored, processed and distributed to the broadcasters

DX CHANNELS

DX 01	DX 02	DX 03	DX 04	DX+ 25	DX+ 26	DX+ 27	DX+ 28
DX 05	DX 06	DX 07	DX 08	DX+ 29	DX+ 30	DX+ 31	DX+ 32
DX 09	DX 10	DX 11	DX 12	DX+ 33	DX+ 34	DX+ 35	DX+ 36
DX 13	DX 14	DX 15	DX 16	DX+ 37	DX+ 38	DX+ 39	DX+ 40
DX 17	DX 18	DX 19	DX 20	DX+ 41	DX+ 42	DX+ 43	DX+ 44
DX 21	DX 22	DX 23	DX 24	DX+ TEST1	DX+ TEST2		

8K FEED

8K TV

MX CHANNELS (MDS)

MX 01	MX 02	MX 03
MX 04	MX 05	MX 06
MX 07	MX 08	MX 09/OCN

UNILATERAL

All signals produced by the MRHs at the venues will be checked and equalised, at the Unilateral centre and then passed on to the broadcasters

UNILATERAL AND RETURN FEEDS

ENABLING OLYMPIC COMMENTARY

The role of the Commentary Switching Centre

The Olympic Games require a complex and highly coordinated broadcast infrastructure to deliver live commentary to global audiences. Central to this effort is the Commentary Switching Centre (CSC), the facility responsible for managing all commentary circuits, coordination lines, and International Sound for Radio.

Commentators play a vital role in Olympic storytelling, providing context, analysis, and emotion that enhance the viewer experience. The CSC enables MRHs to deliver live commentary from both on-site and remote locations, supporting a wide range of production models. The CSC ensures that these voices are transmitted clearly and reliably to MRHs, OBS teams, and global audiences, whether via traditional broadcast circuits, internet streaming, or cloud-based transmission systems.

Beyond technical delivery, the CSC supports editorial consistency and operational efficiency. It enables real-time adjustments, such as updating advisory graphics or responding to unfolding events, through close coordination with venue production teams.

This infrastructure allows commentators to focus on delivering insightful coverage, whether describing a tight finish in ski cross or analysing the tactics behind a biathlon sprint.

MILANO CORTINA 2026

440
APPROX. COMMENTARY POSITIONS AT THE VENUES

880+
FULL-DUPLEX CIRCUITS BETWEEN VENUES AND IBC

"At Milano Cortina 2026, the CSC will manage hundreds of commentary circuits across many venues and platforms. Our role is to ensure every commentator's voice is delivered with clarity and reliability, whether they're on-site or remote. It's a highly coordinated operation that supports the seamless delivery of Olympic audio worldwide."

Milan Ristic
OBS Senior Manager, Commentary Systems

PRESERVING OLYMPIC PAST, PRESENT & FUTURE

Exploring the evolution, scale and future of archives at the Olympic Games

By the time the final medal is awarded at Milano Cortina 2026, the Archive team, led by Annamaria Genero, OBS/OCS Director of Archives, will have captured and catalogued more than 6,500 hours of Olympic content. This extensive effort is central to the team's mission: to ensure that the story of the Games is accurately documented, securely preserved, and readily accessible. More than a technical repository, it serves as a living record of Olympic history, safeguarding the legacy of the Games and the universal spirit they represent for future generations.

Archives – Then and now
With more than 15 years of Olympic archiving experience, Genero has witnessed the rapid transformation of the Archive operation from a tape-based operation to a cloud-first, AI-enhanced powerhouse. "*When I started with OBS, we were working with VHS and DVDs, making sure recordings were complete and secure,*" she recalls. "*Now, we're managing thousands of hours of UHD content, and the challenge isn't just preservation, it's instant usability.*" Genero has overseen the development of Olympic archiving systems, adapting to changing formats and expanding metadata capabilities to ensure comprehensive and accessible coverage of the Games.

How OBS Archives preserve the legacy of the Games
During Games-time, the Archives team captures every feed and interview produced by OBS, enriching it with detailed metadata through meticulous video logging at both the asset and timecode level. This process ensures content is fully searchable and instantly retrievable, not only for editors, producers and MRHs working in real time, but also for long-term reference. Once delivered to the IOC, the archive becomes a complete and well-organised record, preserving the legacy of the Games for years to come.

Metadata standardisation is a cornerstone of the archive's success. With multiple feeds and sports arriving simultaneously, consistency is essential to enable fast and accurate retrieval. Content and live video logging metadata are distributed globally in real time, making precision and reliability non-negotiable. On the technical side, the systems must be scalable and reliable enough to handle the load and demands of the Games operation. According to Genero, the success of the operation relies on accurate planning, the dedication of experienced professionals within the Archives, and effective cross-department collaboration and synergies across OBS, OCS, and the IOC.

Archiving at OBS is not just a technical function. It ensures that the Olympic spirit and values of excellence, respect, and friendship are preserved beyond the moment of competition, creating a lasting legacy for future generations.

How cross-department collaboration powers the Olympic archive

The Archive team works closely with multiple departments, from production and engineering to digital and media management, to ensure that every piece of content is captured, catalogued and made accessible to MRHs. This cross-functional coordination enables seamless workflows, supports real-time decision-making, and ensures that the Olympic archive remains a vital resource for editorial, promotional and historical storytelling, whether during live competition or in the years that follow.

For Genero, a collaborative spirit is vital to maintaining an efficient workflow, "*We all collaborate to ensure we're delivering the highest-quality services for MRHs. It's really a cross-department effort where everyone's contribution is essential to keeping the operation seamless.*"

BTP STUDENTS' CONTRIBUTION

The OBS Broadcast Training Programme (BTP) hires local university students to work in paid positions during the Games. The Archive department offers an excellent entry-level opportunity to learn how records of the Games are preserved for future generations.

Video Loggers
Responsible for live video logging all venue feeds and adding detailed metadata to make content easily retrievable by internal and external parties. The team includes 72 video loggers, six experienced professionals and 66 BTP students, capturing key moments of the Games in real time.

Mixed Zone Feed Operators
Responsible for clipping all athlete interviews from the Mixed Zones after each competition, including interviews with Olympic medallists, ensuring all interviews are accurately processed and preserved. The team comprises 20 operators, five professionals and 15 BTP students, working behind the scenes to capture and process athletes' first reactions.

Archive Assistants
Responsible for supporting the Archive Team in daily operations and performing quality control of footage and metadata under the guidance of the Management Team. The team of four BTP students ensures accuracy, organisation, and accessibility of all archived materials, preserving the Games' legacy.

DID YOU KNOW?

Access to the Olympic content

During the Games, MRHs can access OBS-produced content via the Content+ platform, which provides near real-time footage, videos-on-demand (VODs), highlights, and metadata. They may also request specific material directly from the Archive Services counter. This streamlined access is supported by coordinated workflows between the Archives and technical teams, ensuring speed and reliability. Post-Games, content access shifts to the IOC, which manages long-term distribution and preservation. While the IOC oversees archival continuity, OBS continues to innovate, most notably through AI-driven tools that enhance how Olympic content is processed and retrieved.

PROJECTED VIDEO-LOGGED ARCHIVE VOLUME FOR MILANO CORTINA 2026

1 PETABYTE

EQUIVALENT TO ~40 YEARS CONTINUOUS PLAYBACK OF A 2-HOUR HD MOVIE

HOW AI IS TRANSFORMING THE ARCHIVING PROCESS

At Milano Cortina 2026, OBS will be using AI to streamline and enrich the archiving process, from automating metadata tagging to improving searchability and content retrieval for MRHs.

AUTOMATED TAGGING AND CLIPS

To improve how MRHs retrieve specific content from the vast Olympic archive, OBS is integrating AI to enhance both speed and accuracy.

The system combines high-quality, human-generated metadata with automated tagging and highlight creation, enabling near-instant access to relevant footage, or even auto-generated clips tailored to MRH specifications.

AUTOMATIC MEDIA DESCRIPTION (AMD)

Developed in house with OBS engineering, the AMD project is a cutting-edge Minimum Viable Product (MVP) that combines visual analysis, commentary audio and data, to generate live, structured descriptions of broadcast content.

"As the archive has evolved, so too have the challenges; managing the sheer volume and velocity of content, maintaining consistent metadata across countless sources, and ensuring long-term preservation amid changing formats and storage technologies are now central to the operation."

Annamaria Genero
OBS/OCS Director of Archives

07

SHAPING FUTURE TALENT AND INDUSTRY NORMS

LEADING BY EXAMPLE AND ACCELERATING CHANGE

The Olympic Games are not only a showcase of athletic excellence, they are a catalyst for social responsibility and industry transformation. At OBS, this commitment goes beyond the broadcast. Through a series of inclusive and forward-looking initiatives, OBS is helping build a more equitable and progressive sports media landscape by creating opportunities and reinventing the narrative.

From training young women to confidently step behind the camera, to guiding Olympians and Paralympians into careers in commentary; from equipping female engineering students with hands-on broadcast experience to mobilising local students across the host city – each initiative shares a common goal: to expand access, amplify new voices, and challenge the gender imbalance in sports broadcasting by empowering more women to lead in production, engineering, and storytelling.

Fostering a More Diverse Generation of Storytellers

THE FORCE BEHIND

Every Olympic Games is a story of excellence, unity, and human potential. At OBS, that story starts long before the Opening Ceremony – with the people OBS trains, empowers, and trusts to bring the Games to life.

THE TRUE LEGACY OF OBS LIES IN ITS PEOPLE

A global team driving innovation from early planning through to the Games: 160 broadcast specialists representing more than 30 nationalities form the backbone of the operation. As the Games approach, this core team is joined by a significant workforce of experts, coming together to deliver one of the world's most complex live productions.

GAMES-TIME WORKFORCE

5,000+
OBS PERSONNEL

100
NATIONALITIES

LEADING BY EXAMPLE

To address gender gaps in technical and production roles, OBS has implemented a variety of targeted initiatives including Engineering the Future, Framing the Future, Olympic Commentary Training, and the Broadcast Training Programme (BTP), in addition to new hiring rules requiring at least one female development role per freelance production team.

ADVANCING GENDER BALANCE

The broadcast industry has long been male-dominated, something OBS has worked to change.

FULL PARITY AMONG OBS PERMANENT STAFF

AS OF NOVEMBER 2025

MILANO CORTINA 2026 FEMALE REPRESENTATION

8 OF 12
OBS departments show equal or higher female representation

TWO-THIRDS
of venue management teams led by women

54%
of female commentators – the first time they outnumber men (19 out of 35 commentators)

"You're only as good as your team. Technology changes quickly and with every Games, but people carry forward the experience, the innovation, the values that define us. When we invest in people, we invest in performance, inclusion, and a legacy that lasts well beyond the Closing Ceremony."

Juan Canadell
OBS Head of Human Resources

"In the lead-up to every Games, OBS training initiatives bring together experienced professionals and fresh talent, creating a dynamic exchange where hard-won knowledge meets new perspectives that drive evolution. These programmes foster a more gender-balanced, diverse workforce and leave a lasting legacy with everyone who joins our team."

Luana Florentino
OBS Senior Manager, BTP & Training

HOW OBS IS ADVANCING GENDER BALANCE ON AND OFF THE FIELD

When the world tunes in to the Olympic Games, they witness more than athletic excellence. The event becomes a global stage for values such as fairness, inclusion, and representation. Behind the scenes, OBS is quietly but decisively reshaping the narrative of gender equality in sports broadcasting – both in front of and behind the camera.

Since Tokyo 2020, OBS has taken a structured approach to tracking gender balance across its venue production teams. Each team involved in delivering the Games' broadcast coverage is required to review and report its gender composition. But this is far from a procedural formality. OBS Production engages directly with teams, offers data on gender ratios, and consistently reinforces a clear message: increase female representation.

This ongoing dialogue has created a feedback loop that keeps gender equality central to staffing decisions, even in countries or disciplines where experienced female professionals are underrepresented. The result is a growing culture of accountability. Production teams now actively monitor their progress and challenges in achieving gender balance, making diversity a measurable and visible priority.

Beyond reporting, OBS has launched a proactive initiative to expand career opportunities for women in broadcast production. As part of this effort, every freelance production team includes at least one, and sometimes two, roles reserved specifically for women in development positions. These placements are not entry-level. They are designed for women with existing broadcast experience who are ready to take on more senior responsibilities. By targeting this mid-career segment, OBS is helping bridge the gap between early exposure and long-term career growth.

This initiative serves as a springboard: women who begin in development roles at one Olympic Games are often invited back in elevated positions at the next. *"We're walking women through every step of their career,"* says Karen Mullins, OBS Director of Production Management. She highlights success stories of women who started in Paris and are now returning to Milano Cortina 2026 as directors or in other senior capacities. The programme is a deliberate effort to build a pipeline of female talent, ensuring that women gain the hands-on experience and visibility needed to move up in the industry.

The journey is not without its challenges. The scale of the Winter Games, for example, means fewer opportunities compared to the Summer Games, and cultural differences can make it difficult to find women for certain roles. "*In some countries, the number of women in broadcast roles is significantly lower... and yet we're still pushing to seek out those few women who may have been previously overlooked*," Mullins notes. "*The hope is that, over time, these efforts will help grow the industry's talent pool and inspire more women to pursue careers in sports broadcasting*."

Complementing these efforts is OBS's **Framing the Future** initiative, a programme launched at Paris 2024 to bring young female professionals into the world of live sports broadcasting. Unlike the reserved roles for seasoned women, this initiative focuses on those just starting their careers. It offers participants a rare opportunity to step into the field as camera operators at one of the world's most prestigious sporting events.

The impact has been tangible. Women who participated in the Framing the Future programme during Paris 2024 have since secured freelance roles at major international sporting events, and some are now preparing to return for Milano Cortina 2026. Far from being a one-off effort, the initiative marks a foundational step toward building a more diverse and representative industry. OBS remains committed to supporting these professionals as they progress from entry-level roles to positions of greater responsibility across multiple Olympic cycles.

Gender equality at OBS isn't just about who's behind the camera. it's also about how stories are told. OBS's editorial approach is guided by the IOC's Portrayal Guidelines, which are distributed to commentators and production teams. As Mullins explains, the goal is to avoid framing female athletes' success in relation to male figures or personal circumstances. *"We aim to ensure that questions implying a female athlete's achievements are dependent on a male figure are avoided, such as inquiries about her family life or how she managed to return to her career after giving birth,"* she notes. The focus is on delivering coverage that is respectful and free from stereotypes or unconscious bias.

This editorial awareness is further strengthened by having women in key creative roles. Female directors, producers and camera operators often bring a nuanced perspective to coverage, one that challenges gender preconceptions and promotes balanced portrayals. Their presence helps ensure that female athletes are celebrated for they skills and achievements, not reduced to stereotypes or sidelined by implicit bias. By embedding diverse voices through the production process, OBS is shaping a more inclusive and equitable representation of athletes on the world stage.

As preparations continue for future Games, OBS's commitment to gender equality remains unwavering. The organisation is not only opening doors for women in broadcasting but redefining how athletes are portrayed. The journey is ongoing, but the progress is real – and every step forward is a victory for representation, both on screen and behind the scenes.

SCAN ME

GENDER-EQUAL, FAIR, AND INCLUSIVE REPRESENTATION IN SPORT

Sports coverage shapes gender norms and promotes diverse role models, yet disparities remain in how women and their sports are portrayed compared to men. To address this, and recognising the Olympic Games as a powerful platform for inclusive representation, the IOC has issued Portrayal Guidelines for gender-equal, fair, and inclusive coverage.

"We're not just opening doors for women in broadcasting. We're walking with them through every step of their career. The real success is seeing those who started in development roles come back as directors and leaders at the next Games."

Karen Mullins
OBS Director of Production Management

FRAMING THE FUTURE

Creating a pathway for women behind the camera

In the fast-paced world of sports broadcasting, camera operator roles remain overwhelmingly male-dominated. OBS's Framing the Future is providing opportunities to help redefine that mantra. Designed to increase gender representation behind the lens, the programme is part of a broader commitment to social responsibility: creating visible opportunities for women; fostering inclusive production cultures; and setting new standards across the industry. It leaves a legacy in the host city by introducing local talent to international production networks and workflows. Launched ahead of Paris 2024 and returning for Milano Cortina 2026, Framing the Future builds a pipeline of skilled women ready to step into this demanding, technical, and creative field.

Who it is for and what it aims to do

The programme targets women at the early stages of their broadcast careers, typically postgraduate students or young professionals with previous experience in visual media or content creation, who are ready to explore live sport broadcasting. By combining practical training with Olympic fieldwork, Framing the Future builds both competence and confidence, offering real-world experience that can lead to freelance opportunities and long-term careers in production.

"*By bringing together technical training and live Games experience, we give them the skill set and the momentum they need to grow,*" says Karen Mullins, OBS Director of Production Management.

Training for Milano Cortina 2026

In July 2025, OBS trained a new group of 20 participants in preparation for the Olympic Winter Games. The immersive course focused on core camera operating skills, including framing, focus, lighting and audio setup, and culminated in a simulated mixed zone exercise designed to reflect the pressure of live Olympic production. Following the training, a third of the team were hired to work at the Games as camera operators in the broadcast mixed zones, a fast-paced environment where athletes are interviewed immediately after competition.

What success looks like

Success is not measured only by how many women enter the industry, but by how many stay, progress and return in more senior roles. Learnings from the Paris 2024 edition showed that the programme can serve as a powerful launchpad. Several women have since freelanced in international sports broadcasting, and some are returning to OBS in advanced roles, including the coverage of the Opening and Closing Ceremonies. *"Some of our former trainees are already freelancing around the world," says Mullins. "A few are even stepping into directing roles. That tells me it's working, not just as a concept, but in reality."*

A long-term commitment

Framing the Future is not a one-off initiative, but a long-term commitment to transforming who gets the opportunity to shape what the world sees. Each Games presents a different production context, but the goal remains the same: to build a more inclusive industry, one opportunity at a time. *"We know we're not changing the industry overnight. But by giving these women real opportunities, real experience, real visibility and a real place in the team, that's how change begins," says Mullins.* Some of the women from the Paris 2024 programme will now be seen capturing the Ceremonies at Milano Cortina 2026. Others are just beginning their journey. Together, they represent what the future of sports broadcasting can look like, with more women shaping the stories from behind the camera.

ONLY FEMALE CAMERA OPERATORS IN THE MIXED ZONE AT MILANO CORTINA 2026

These roles provide valuable on-the-ground experience, visibility within professional crews, and a vital entry point into live production.

"This programme isn't about ticking boxes. It is about opening doors and giving women the tools and confidence to walk through them. By bringing together technical training and live Games experience, we give them the skillset and the momentum they need to grow."

Karen Mullins
OBS Director of Production Management

LAUNCHED

For Paris 2024; reconducted for Milano Cortina 2026

PURPOSE

Increase women's representation behind the camera and create lasting career pathways in sports broadcasting.

PARTICIPANTS

20 women trained in July 2025; 6 hired as camera operators to work in the broadcast mixed zones.

ENGINEERING THE FUTURE

In the world of broadcast engineering, one gap remains glaring: gender representation. Despite the abundance of technological talent, women continue to be significantly underrepresented, especially in technical roles. OBS's **Engineering the Future** initiative, launched by the Engineering department, is tackling this imbalance head-on.

A programme with purpose
Launched in early 2025, Engineering the Future aims to provide young women studying engineering, particularly in telecommunications, with hands-on experience in one of the most complex broadcast environments in the world. Through partnerships with universities in Madrid, OBS integrated a six-month internship into academic curricula, balancing both curricular and extracurricular placements. Despite low female enrolment in technical engineering courses, sometimes as little as five percent, five young women were selected for the inaugural programme.

"We knew the numbers would be small," Guillermo Jimenez, OBS Director of Broadcast Engineering, explained. *"But we also knew that the talent was there. You just have to make the effort to find it."*

Each intern was paired with a dedicated supervisor and embedded into real engineering projects tied to the Olympic Winter Games Milano Cortina 2026. From AI-assisted video tagging and cloud virtualisation to power distribution, network configuration and intercom systems, the work was far from being theoretical. It was central to OBS' operations.

Hands-on learning, real contribution
From day one, the experience was immersive. Interns described the early weeks as overwhelming but also empowering. *"There is so much information!"* became a shared refrain. But by the second month, they were navigating the workspace with confidence and independence. *"They were practically self-sufficient,"* Jimenez recalls. *"It was like they'd always been part of the team."*

The programme didn't just benefit the interns. It also brought a breath of fresh air to the Engineering team's established routines and way of thinking, as well as supporting supervisors with their heavy workload. "T*he interns brought fresh perspectives that reminded us not to take things for granted,*" says Jimenez. "*Their input encouraged us to think differently, sometimes outside the box.*"

From internship to Olympic integration
Perhaps the most powerful outcome of the programme is what is happening now: integration. Most of the interns have rejoined OBS as junior engineers in autumn 2025, becoming active contributors to the Milano Cortina 2026 broadcast team. "*That's the real reward*," says Jimenez. "*Seeing these women not as students, but as engineers, contributing directly to the Games*."

"I never thought I would be here, working in broadcast engineering for something as big as the Olympic Games. It just didn't seem like a possibility before, but this programme showed me that it is," says Milena Ordoñez Zambrano, now preparing for the Milano Cortina 2026 operation as Junior Engineer.

Looking ahead
The success of the first programme has sparked interest across OBS departments. Plans are underway for a second intake ahead of LA28, with an expanded timeline. *"Next time, we would like interns to join our teams earlier, so they can be part of the brainstorming phase, not just implementation,"* explains Jimenez. *"That's where so much creative energy lies."*

Beyond the internship
While no single programme can close the gender gap, Engineering the Future represents a meaningful step forward. Visibility, mentorship and real opportunities matter, especially in fields where representation is still scarce. *"I remember going to the Olympic Games early in my career to work on installations. There weren't even toilets for women, because there were no women. Today, that's changing. If this internship helps even a little to open doors for young female engineers, then it's worth it,"* Virginia Gallego, OBS Venue Systems Engineering Manager, says. *"OBS is truly pioneering in this field,"* adds Ordoñez Zambrano. *"While there may still be few women involved, progress is being made, and the creation of this programme is a fantastic step forward."*

"I have two sisters and a daughter. I've seen how often women are overlooked or sidelined, not because they lack ability, but because of systemic bias. I didn't want my daughter to face the same. Professionally, I joined the gender equality monitoring group, knowing that Engineering had the lowest percentage of women in our company. That's what pushed me to act."

Guillermo Jimenez
OBS Director of Broadcast Engineering

"Mentoring an intern turned out to be an incredible opportunity. It reminded me how rewarding it is to share knowledge, not just to get the job done, but to empower others to succeed. Through this process, you learn to trust, collaborate, and appreciate the value of teaching as much as doing."

Eva Garcia
OBS IBC Systems Engineering Manager

ACHIEVING GENDER BALANCE THROUGH THOUGHTFUL SCHEDULING

In the quest for gender equality in sports, scheduling has emerged as a powerful tool. In recent years, strategies and efforts have been made to ensure that both male and female athletes receive equal opportunities for exposure and recognition.

Historically, the approach to gender balance in sports broadcasting has evolved significantly. Initially, there were separate days dedicated to female team events, ensuring that a certain number of women's matches were aired on television. This method, while effective in guaranteeing visibility, often led to a lack of integration between men's and women's sports over the course of the entire Games. Typically, the men's final of a given sport was run last, as it was considered to provide the climax for that particular sport. It is important to note that this was a time when women weren't participating in numerous Olympic events, such as pole vault, triple jump, or hammer throw. They weren't wrestling, boxing, ski jumping or participating in water polo or Nordic combined. However, a more integrated approach has since been adopted. By mixing men's and women's events and ensuring an equal number of both genders' competitions throughout the day, the aim is to build up interest and popularity for women's sports. This strategy has proven successful, with women's events now enjoying similar popularity to men's competitions.

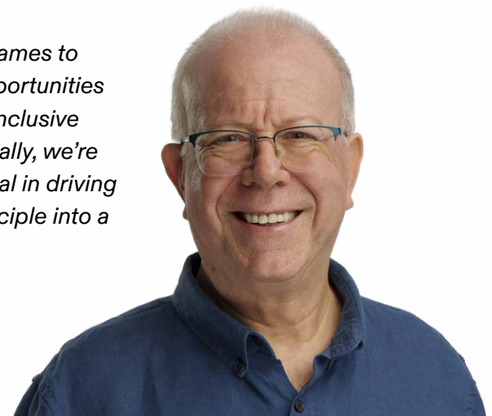
Notably, the Olympic Games stand out as the only major sporting event where female viewership is equal to, or exceeds, that of male audiences. This significant female presence in the overall audience necessitates structuring the competition schedule to be as fair and balanced as possible. The goal is not only to demonstrate a commitment to inclusivity but, perhaps more importantly, to respectfully meet the needs and preferences of the global audience.

One of the key achievements in this journey towards gender balance is the pattern of alternating the genders as the last event in some sports. For instance, what was the last event for men in Beijing 2022 is now the last event for women in Milano Cortina 2026, and vice versa. This ensures that both genders receive prime time slots and maximum visibility.

In individual sports, while achieving a perfect 50/50 balance may not always be possible, efforts are made to ensure that key women's events follow men's events on the same day or the next day. This approach helps maintain a balance in exposure and interest. *"We have worked together with the IOC, the Organising Committee, the International Federations and the MRHs to make sure key women's events are following the men's on the same day, the same evening, or the next day,"* explains Kostas Kapatais, OBS Director of Programme Scheduling.

"We have been working over the course of several Olympic Games to advance the initiative of ensuring that all genders have equal opportunities for exposure. This effort aims to create a more balanced and inclusive environment where every athlete has the chance to shine. Crucially, we're not doing this alone: Media Rights-Holders have been instrumental in driving this change forward and transforming representation from a principle into a practice across global broadcasts."

Kostas Kapatais
OBS Director of Programme Scheduling



"Our process is to begin with the hourly schedule, the daily schedule, and then the structure of the teams' events."

The importance of scheduling extends beyond just the daily events. It also involves working with the organising committees to ensure that key women's events are given favourable time slots across different time zones. This means considering the interests of domestic broadcasters and the popularity of the sport in different regions. For example, a prime-time slot in Europe might be ideal as it caters to a late morning slot in North America and breakfast television in Asia.

Despite the progress, challenges remain. Some sports, such as Nordic combined, still face gender imbalance due to a lack of female participation. However, the gradual inclusion of women in such events is a step in the right direction. On the other hand, strides are being made in other areas. For the first time in the Olympic Winter Games, for all cross-country skiing events, the women will compete in races that are the same distances as the men's competition. This change not only ensures that female athletes are given the same level of challenge and opportunity as their male counterparts, but it also highlights the commitment to fairness and inclusivity in the Games. By having women ski the same as men, the competition becomes a true test of endurance and skill for all athletes, promoting a more balanced and equitable sporting environment.

The collaboration between various stakeholders, including the organising committees, international federations, and broadcasters, is crucial in achieving gender balance. By working together, they ensure that the schedule is as balanced as possible, providing equal opportunities for both male and female athletes. Thoughtful scheduling plays a pivotal role in achieving gender balance in sports. Ensuring equal visibility and opportunities for both genders take a significant step towards a more inclusive and equitable sporting world.

EVOLUTION OF THE COMPETITION SCHEDULE

Bid Committee Proposal
Prior to winning the bid to host the Games, the Organising Committee creates their preferred Sport Programme. This Programme includes the established Olympic sports, as well as any new sports they want to include. At this point, there is no specific scheduling details

Sport Programme Finalisation
Once they have been declared the host of the Games, the Organising Committee, in collaboration with the International Olympic Committee (IOC), finalises the sport programme. This step involves determining which sports will be included and ensuring gender balance in the number of events.

Daily Schedule Development
The Organising Committee, along with the International Federations (IFs), work on developing the daily schedule. At this stage, the focus is on the overall structure of the events without specifying the gender of the participants.

Session Schedule Creation
The session schedule is then created, which includes a preliminary allocation of male and female events. This step involves balancing the events to ensure gender equality and takes into consideration the interests of the Media Rights-Holders (MRHs) and the welfare of athletes (especially those competing in multiple events).

Final Adjustments and Confirmation
The final schedule is adjusted and confirmed, taking into account the feedback from various stakeholders, including MRHs and IFs. The goal is to ensure that key events receive optimal time slots for global viewership.

BROADCAST TRAINING PROGRAMME (BTP)

From classroom to the heart of a major broadcast operation

The **OBS Broadcast Training Programme (BTP)** is a cornerstone legacy initiative that offers students from host country academic institutions unparalleled, hands-on broadcast training delivered by seasoned industry professionals. This unique programme provides students with the opportunity to join the OBS broadcast team during the Olympic Games in paid entry-level positions, gaining invaluable real-world experience.

For Milano Cortina 2026, OBS trained nearly 1,000 students from across Italy through a series of intensive workshops held between May and July 2025 in Milan. Led by more than 25 experienced professionals from various OBS departments, the workshops covered a broad spectrum of specialisations, including live production, content creation, video logging, broadcast support and more.

Up to 650 students will support OBS during the Milano Cortina 2026 Olympic Winter Games in paid roles, with 53 percent of them being women, highlighting the programme's strong commitment to gender equity. Given the smaller scale of the Paralympics, approximately one-fifth of the trainees will also contribute to the Paralympic broadcast operations.

Building networks and confidence
Beyond technical and operational training, BTP participants benefit from opportunities to expand their professional networks, gain international exposure, and build confidence in a dynamic, multicultural environment. By immersing students in the dynamic and multifaceted environment of Olympic broadcasting, the BTP serves as a powerful springboard for future careers not only in sports media and production, but also in areas such as event operations, communications, technology, logistics and international relations.

Supporting athlete career transitions
Since Paris 2024, the BTP has expanded to include Olympians and Paralympians, offering meaningful pathways for athletes transitioning into new careers after their sporting journey.

For Milano Cortina 2026, 15 Olympians have been hired in roles such as Liaison Officers, assisting broadcasters at competition venues and facilitating live interviews, and as Events Officers, supporting operations at the IBC, including providing information to broadcast personnel and assisting VIP guests and official delegations.

BTP

LAUNCHED

1984; reconducted for every edition of the Games since.

PURPOSE

Legacy initiative building local broadcast expertise through hands-on training and paid, entry-level Games-time roles for host country students and retired Olympians and Paralympians.

PARTICIPANTS

Approx. 1,000 students trained,
650+ hired for Milano Cortina 2026.

GENDER BALANCE

53% women, 47% men

SCAN ME

OLYMPIANS WORKING ALONGSIDE OBS AT PARIS 2024 SHARE THEIR EXPERIENCE

DID YOU KNOW?

A lasting legacy since 1984

Since its inception in 1984, the BTP has trained more than 14,000 students across Olympic host nations, reinforcing OBS's long-standing commitment to building a sustainable legacy by strengthening local broadcasting industries and communities.

Through the BTP, OBS creates lasting impact by developing a skilled workforce, enhancing broadcast quality, and leaving a meaningful legacy in the host city and industry, benefitting OBS, the Olympic Movement, and all involved.

14,000+

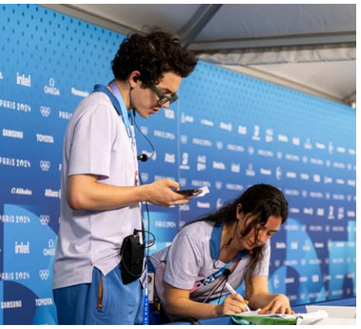
BTP STUDENTS SINCE 1984

THE BTP LEGACY

For many young professionals, the BTP is far more than a course: it's a gateway into the Olympic world, where passion, teamwork, and discovery come together. For Achilleas, Annamaria, and Svetlana, it was the spark that shaped their careers. They began as BTP students and today are integral members of OBS and OCS, training new generations and carrying forward the very legacy that once inspired their own journeys.

"I was studying TV production and film direction when my professor invited us to join the BTP for Athens 2004. For a student, being part of the world's biggest TV production was a dream. The training was demanding, full of details and people from everywhere. I thought it would be a one-time experience, but one Games led to another until I was invited to join OBS permanently. The BTP wasn't just a door, it was everything. It shaped my career, my identity, and today I pass it on to new generations."

Achilleas Chondros
OCS Archive Operations Manager,
former BTP student at Athens 2004



"Back in 2006, I was studying engineering at the Polytechnic of Turin and only planned to apply for the volunteer programme, until a small brochure about the BTP caught my eye. I thought, 'why not?' I never imagined that simple decision would change my life. As a former judoka, it became my chance to live the Olympic dream in a new way. From Turin 2006 to Beijing 2008, then to OBS in Madrid, my path grew into training new BTP students. Now, with the Games returning to Italy, it feels like everything has come full circle."

Annamaria Genero
OCS Director of Archives, former BTP student at Turin 2006

"I desperately wanted to be part of Sochi 2014, so when a classmate shared a link saying our university was part of the BTP, I applied, even without any media background. I was ready to take on any role and ended up in Support Services, which turned out to be perfect for me. It taught me quick problem-solving, patience, and how to work across cultures. That international environment changed me completely. I was meant to become a lawyer, but the BTP reshaped my path, created lasting friendships, and led me to OBS."

Svetlana Kalugina
OBS Manager Transport & Travel Games Services,
former BTP student at Sochi 2014

OLYMPIC COMMENTARY TRAINING PROGRAMME

Empowering athletes to become the next generation of storytellers

The Olympic Commentary Training programme, developed by OBS in collaboration with the IOC is more than a training initiative: it's a transformational pathway for retired and non-competing Olympians and Paralympians who are passionate about storytelling and sports commentary. Designed to make Olympic coverage more authentic, insightful and representative, the programme bridges elite athlete experience with the world of broadcasting.

Following its successful debut at Paris 2024, the programme returns for Milano Cortina 2026, bringing up to 11 athletes behind the mic to cover a range of Olympic winter sports. It continues to amplify athlete voices and shape a new generation of storytellers across sports media. The vision began with a simple question: How can OBS elevate the quality of commentary while creating opportunities for athletes transitioning into their post-athletic careers? The answer was to bring athlete voices directly into the broadcast booth, not just to fill airtime, but to deliver unmatched insight, lived experience, and emotional connection to Olympic storytelling.

Championing gender balance in sports commentary
Beyond enhancing broadcast quality, the programme supports a broader mission: promoting gender balance in sports broadcasting. OBS is actively working to reverse industry norms and develop a diverse new generation of expert commentators.

From classroom to commentary booth
The programme unfolds in two phases, kicking off with a remote seminar introducing broader insights into Olympic sports commentary, followed by a specialised in-person workshop for selected candidates in London, UK. For Milano Cortina 2026, nearly 30 athletes practiced live commentary in off-tube booths using archival Olympic footage. Paired with experienced play-by-play commentators, athletes simulated real Games environments, received immediate feedback, and built confidence through repeat practice.

The Games told by those who have lived them
Having Olympians and Paralympians as commentators adds a distinctive and powerful layer to sports coverage. Their firsthand experience with the physical, mental and strategic demands of elite competition allows them to offer insights that go far beyond surface-level analysis. They can articulate the pressure of performance, explain split-second decisions, and shed light on locker room dynamics and coaching strategies. Through personal anecdotes, rivalries, and training stories, they enrich narrative and foster deeper fan engagement. The athletes' technical expertise also enhances coverage innovations, such as AI-powered replays that break down movements into clear sequences or dynamic on-screen graphics that compare performances in real time. Athlete commentators can explain the 'how' and 'why' behind the data, making sports more accessible and engaging for fans of all levels.

A launchpad for new careers in sports media
Ultimately, the success of the Olympic Commentary Training programme is measured not only by broadcast quality or strides toward gender equity, but by the transformation athletes experience as they explore new professional identities. The programme offers a rare opportunity to test-drive a career in sports media, one that resonates deeply with athletes seeking purpose beyond competition.

The programme's debut proved its value as a catalyst for career reinvention, helping athletes translate their on-field experience into new career directions. For Milano Cortina 2026, OBS is committed to building on this momentum by offering athletes a clear and supported route into the world of sports media and beyond. *"We are excited to have them as part of our OBS broadcast team at Milano Cortina 2026," says* Shannon Bentley, OBS Senior Manager Programming Operations. *"They are not just learning a skill, they are becoming part of the Olympic storytelling legacy."*

LAUNCHED
Ahead of Paris 2024, continued for Milano Cortina 2026

PURPOSE
Initiative to elevate the quality of commentary through athlete involvement while increasing women's representation behind the microphone.

PARTICIPANTS
27 trained in May 2025;
11 hired for Olympic Winter Games;
2 hired for Paralympic Winter Games

GENDER BALANCE
64% female / 36% male at the Olympics;
50/50 at the Paralympics

"I don't know where this will take me, but having the door open and taking a chance is totally worthwhile."

Nikki La Rochelle, U.S. ski mountaineering racer

"This is a fantastic opportunity to learn the fundamentals of commentary, and the craft behind, and to practise in real life with experts. It has been a wonderful way to develop my skills."

Jess Gallagher, five-time Australian Paralympian in Alpine skiing, athletics, and cycling

"Commentary has traditionally been a male-dominated field, about 75% men to 25% women. We wanted to flip that dynamic by training more aspiring female commentators and working toward a true 50/50 balance. At Milano Cortina 2026, we achieved a historic milestone: for the first time ever, women outnumber men among our commentators."

Kostas Kapatais
OBS Director of Programme Scheduling

"The programme provides our viewers with an opportunity to understand and feel a sport from an athlete's perspective. You cannot teach what it's like to prepare and compete at the Olympics – you have to live it. That's why, for Milano Cortina 2026, we made a deliberate choice: two-thirds of our commentators are former athletes or coaches who have competed at a world-class level. They will bring an authentic, lived experience to every broadcast. It's a milestone that underscores our commitment to delivering insights that go beyond the surface and connecting fans to the very heart of the Games."

Shannon Bentley
OBS Senior Manager Programming Operations

08
LOOKING AHEAD

SHAPING THE NEXT DECADE OF OLYMPIC GAMES

Milano Cortina may be the stage today, but behind the scenes, OBS is already shaping the future – planning Los Angeles 2028's tech revolution, Dakar 2026's historic milestone, and charting the course for French Alps 2030, Brisbane 2032 and Utah 2034.

It's a story of relentless momentum: while cameras and mics capture every moment in Italy, teams are mapping out next-generation workflows for Los Angeles, building sustainable solutions for Dakar 2026, and imagining immersive experiences for Games that will unfold over the next decade.

From cutting-edge remote production to streamlined operations, this is the story of OBS: non-stop work, global ambition, and a vision that continually redefines what it means to bring the Olympic Games to the world.

Driving the Games Forward Without Pause

NEXT MILESTONES ON THE HORIZON

Dakar 2026
Dakar will host the first Olympic event on African soil – the Youth Olympic Games – and OBS is determined to make it unforgettable. Sustainability is at the heart of the plan, with streamlined operations and resource-sharing strategies designed to minimise footprint impact while maximising storytelling. This milestone isn't just about coverage; it's about legacy.

Los Angeles 2028
With two and a half years to go, preparations for LA28 are in full swing. OBS is deep into preliminary production planning and technical design, working hand-in-hand with the Organising Committee to refine every operational detail – from broadcast network architecture and venue optimisations to transportation and logistics. Last summer, OBS hosted a successful first briefing for LA28, setting the tone for what's to come. Next July, downtown Los Angeles will host the much-anticipated first OBS World Broadcaster Meeting (WBM), where Media Rights-Holders will officially dive deeper into their planning journey with OBS's guidance and expertise.

French Alps 2030
OBS is in close dialogue with the French Alps 2030 Organising Committee, mapping out what lies ahead, from venue connectivity and broadcast infrastructure to the unique challenges of Alpine terrain. These early conversations set the stage for a Games that will combine breathtaking landscapes with cutting-edge technology.

Brisbane 2032
OBS is collaborating with the Organising Committee to explore smarter, more efficient ways to deliver world-class coverage: rethinking traditional workflows, reducing physical footprints, and leveraging technology to maximise impact without excess. From an integrated media centre to advanced remote production models, the focus is on sustainability and innovation.

Utah 2034
Though Utah 2034 may seem distant, OBS is laying the groundwork now for a Games built on foresight and efficiency. From AI-driven workflows to cloud-based production to immersive viewing experiences, the seeds planted now will bloom into a broadcasting ecosystem unlike anything seen before.

THE BIG PICTURE

OBS isn't just delivering the present: it's shaping the future. Every milestone, from Milano Cortina 2026 to Utah 2034, reflects a commitment to innovation, sustainability, and storytelling that transcends borders and continents.

The Games never stop, and neither does OBS.

"Delivering the Milano Cortina 2026 Olympic Winter Games is just one part of the story. Our mission is to think beyond the present. Anticipating what Media Rights-Holders will need for LA28, Dakar 2026, and the Games of the next decade. Innovation, sustainability, and collaboration are at the heart of everything we do, because the way the world experiences the Olympics should keep evolving."

Yiannis Exarchos
OBS Chief Executive Officer

09
MEDIA RESOURCES

RESOURCES

OBS Media Hub
The OBS Media Hub is your central destination for everything related to Olympic broadcasting. Discover how the Games are captured, produced, and shared with the world – from planning and innovation to advanced production technology and creative storytelling. Explore the latest news, Games media guides and reviews, historical insights, and information on media requests and additional resources.

Recording of the IOC Media Roundtable with OBS CEO Yiannis Exarchos (14 January 2026)

OBS Media Request Form
Please complete the online form for media enquiries and interview requests.

OBS Video Playlist
Watch highlights clips about OBS and the Olympic host broadcast operation.

OBS Acronyms Used in the Media Guide

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OBS

IBC MEDIA DAY ON 10 FEBRUARY

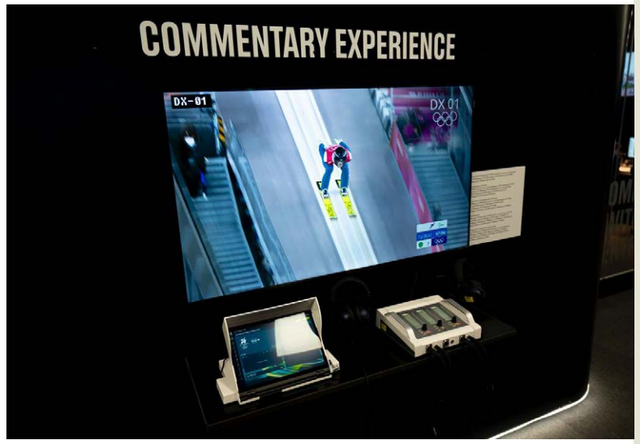
During the Games, media representatives interested in a guided tour of the OBS technical facilities at the International Broadcast Centre (IBC) in Milan, and the opportunity to ask questions directly to OBS CEO Yiannis Exarchos, are invited to apply for the IBC Media Day. Availability is limited. Confirmations will be sent via email, and only accredited media who receive confirmation will be issued an IBC Guest Pass to take part.

OBS

OBS/OCS SHOWCASE AT THE IBC

For Milano Cortina 2026, the OBS Tech viewing corridor, the technical heart of Olympic Winter Games broadcasting, has been reimagined as an immersive visitor experience, inviting visitors to explore firsthand the innovations that bring the Games to life on screens around the world.

Come and experience OBS Tech as never before!



CMG

8K COVERAGE

As the exclusive partner for 8K UHD technology and signal production at Milano Cortina 2026, China Media Group (CMG) will deliver approximately 70 hours of live coverage, including the Ceremonies, Figure Skating, and Short Track Speed Skating.

Together with OBS, CMG has created an 8K multipurpose room inside the IBC, featuring a 275-inch Micro LED screen and a 30-speaker Audio Vivid system. The room offers visitors an immersive showcase of 8K UHD content.

OLYMPIC CHANNEL ORIGINALS

Olympic Channel Services will produce the
Olympic Winter Games Milano-Cortina 2026 Official Film:

‘La Montagna e la Città’

Directed by Italian BAFTA-nominated director and producer Chiara Messineo, the film will be a cinematic, character-driven portrait of Italy, blending intimate, vérité storytelling with the scale and spectacle of the Olympic Games. It will move fluidly between behind-the-scenes moments and the main stage, revealing Italy’s warmth, passion, and artistry at a time when the world gathers on its doorstep for a celebration of sport, culture, and humanity.

Olympic Broadcasting Services

Olympic Broadcasting Services - Calle Torrelaguna 75, 28027 Madrid, Spain

www.obs.tv mediarequests@obs.tv