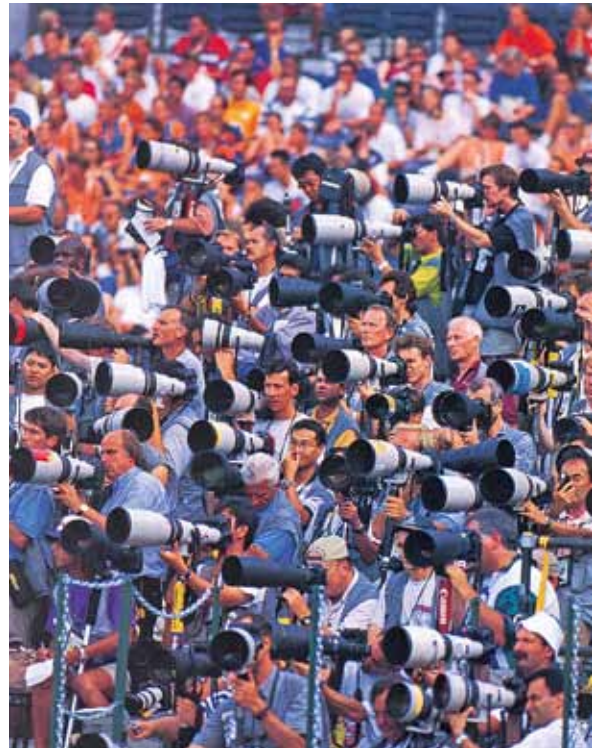


# Media Regulations and the Olympic Charter: a history of visible changes\*

By Ana Adi



At the 1912 Games in Stockholm the Organising Committee had granted the rights to the Stockholm agency Hasselblad & Scholander, who engaged eight photographers. Besides them three foreign photographers were permitted. The cameramen can be seen on the right. Olympic events were filmed and photographed extensively for the first time. Adjacent: by the 1996 Games in Atlanta 1000 photographers were accredited.

## Introduction

Ever since antiquity, the “media” has played a vital role in promoting the Olympic Games. In Ancient Greece, sculptures were carved to celebrate the Olympic champions and the results of the competitions were announced by heralds in the most crowded public places. Today, the Olympic media reaches all over the world. The written word, both in print and electronically runs to billions, and thousands of hours of broadcast time are with information from and about the Games. It can be argued that this is a reflection of the growing importance and popularity of the Olympics.

Handling this media attention requires extensive work for many organisations including the IOC, the host city Organising Committee (OCOG), National Olympic Committees (NOC) and International Sports Federations (IF). These preparations are to a great extent laid down in rules, regulations and guidelines aimed at the media and Olympic stakeholders.

Among the key documents which address the media and, its relationship and role with the IOC and the

Olympic Movement, is the Olympic Charter (Charter). Drawn up by the IOC, it is a basic constitutional document that defines the fundamental principles of Olympism and serves as a governance document for the IOC. It outlines the reciprocal rights and obligations of the main constituents of the Olympic Movement. The Charter<sup>1</sup> also reflects the IOC’s official position on certain issues concerning the Olympic Movement at large.

This article considers processes of change within the Olympic Charter, to better understand how the relationship between media and the Olympic Movement has evolved in time. As the media presence at the Games increased, along with the increase of TV rights revenues, the Olympic Movement was forced to address and re-define its requirements for, responsibilities towards and relationship with the media, itself in a period of great change. This paper focuses in particular on the development of Article 49 of the Olympic Charter. This is the clause which defines this relationship and discusses how changes brought about by technological advances and transformations of how journalists conduct their work influenced it and its development. The analysis

draws on different editions of the Charter, the minutes of the IOC Executive Board Meetings from 1921 until 1975 and of the IOC Sessions from 1894 to 2000<sup>2</sup>.

### Charter, Laws and Bye-laws

The Olympic Movement is founded on the concept of autonomy and good governance of sport<sup>3</sup>. From an organisational perspective, it has its own system of rules that address not only sporting matters but also organisational aspects of the Olympic Games. Structurally, the Movement is constituted by the IOC, its governing body and supreme authority. Beneath it, the IFs with the OCOGs and NOCs are required to accept its authority and adhere to its rules.<sup>4</sup> Within this structure it is the IOC alone which decides on the eligibility of a National Olympic Committee to join the movement and has the right to change or introduce new rules related to the Olympic Games. Since this study is concerned with alterations to the Charter, it is useful to begin with a discussion about the Charter's role and structure and to clarify its purpose, in terms of its rules and bye-laws, along with their legal power.

The Charter is one of the main regulatory documents of the Olympic Movement. It is the codification of the "Fundamental Principles" of Olympism, rules and bye-laws adopted by the IOC that regulate the organisation and functioning Olympic Movement, the IOC, IFs and NOCs. The Charter also sets forth the conditions for the celebration of the Olympic Games<sup>5</sup>. The articles of the Charter define the basic principles of the Olympic Movement, its aims and mission. In one sense, they are "a small body of essential provisions characterized by their permanence and stability"<sup>6</sup>.

In this research, both rules and bye-laws are important. However taking into account that bye-laws are a concept introduced to the Charter in the 1970s and that they can in theory be amended before each staging of the Games, this analysis focuses only on the rules. Additionally, two assumptions underpin this research: that the rules address issues considered to be directly linked with the core of Olympism and that the rule changes address issues whose potential impact on Olympism is deemed significant enough for the IOC to take action.

### The Olympic Charter and the Media Rules

The revival of the Olympic Games happened at a time of rapid technological change. The emergence of high-speed photography (1877), the invention of radio (1890), the invention of roll film camera (1888) and of cinematography (1895) or the first transmission of human voice (1906) were all beginning to transform how historical events were documented. For the

IOC, this eventually resulted in a reassessment of its relationship with and expectations of both traditional and emerging media.

The first regulations regarding media interaction and use are to be found in the Charter as early as 1930. Section XVII, "The taking of photograph and cinematograph-pictures", stipulated:

*"The Organizing Committee must make the necessary arrangements for making a record of the Games by means of photography and moving pictures, but must organize and limit these services in such a way that they do not interfere with the conduct of the Games."*



In the same edition of the Charter, Section XXVI, elaborates on the seating arrangements for the Opening and Closing Ceremonies while mentioning the existence of "a big stand reserved for the press". Both sections indicate the IOC's desire to have a positive record of the Games.

The IOC's ability to award exclusive rights to media representatives existed in the Charter as early as 1949. Article 60, was an enlarged version of what had been article 27 in 1930, it contains a paragraph limiting exclusive film rights:

*"Exclusive rights to the films shall expire one year after the Games are finished. At that time a copy of the films shall be given to the International Olympic Committee for its Museum, without charge, and National Olympic Committees and International Sport Federations may purchase copies at a reasonable price with the right to show them to their members."*<sup>8</sup>

In 1955 a technical provision was added to the paragraph. It now required that a 30 minutes 16 mm film covering highlights of the Games be provided immediately after the end of the Olympics to NOCs and IFs. This film was to be for non-commercial use

Paris 1924: The telephone switchboard in which the information items were assembled was infield of the Stade Olympique in Colombes. The first worldwide live radio transmissions were first made in Berlin in 1936. The reports reached all continents except Australia via short wave.

The first "Media Games" took place in Berlin in 1936. With these Olympics also began the television age. Excitement was generated by the giant "television cannon" in the Olympic Stadium as well as by the new type of "Telefunken-Bildfänger" (photo). Altogether there were 15 broadcasts with a total transmission time of 19 hours. In the 25 public television rooms there were 162,228 visitors.



and would be provided to members of the Olympic Movement at a cost<sup>9</sup>. This too, reflects the IOC's attempt to have a visual record of the Games, to expand the use of footage while also ensuring that the images transmitted about the Games were coherent and consistent.

In 1956 the Executive Board recommended to the Melbourne organisers that they permit spectators to take film and photos as long as these were used only for personal purposes.<sup>10</sup> That same year, the first live broadcast of the Games took place at the Winter Games at Cortina. During the Opening Ceremony, the final Olympic torchbearer Guido Caroli stumbled and fell over a television cable placed on the ice surface of the stadium. While there is no conclusive evidence, this incident may well have influenced the addition to the Charter of a paragraph emphasizing that cameras on the field should be kept to a minimum.

The 1958 Charter features other changes. The rule regarding media presence at the Games can now be found in Article 49, "Publicity". The IOC had become increasingly conscious of the media's role in disseminating the Olympic ideals. It could also be inferred that the new name of the article highlights the movement's general acknowledgement of the increasing importance of communication and a growing awareness of its trends and terminology.

Compared to the previous editions, Rule 49 of the 1958 edition is very lengthy, explicitly addressing several issues considered of high priority and importance for the IOC such as the organisation of a camera pool for television and cinema newsreels, restrictions on Olympic footage use with a non-commercial restriction for spectators and a time constriction for news programmes, and technical provisions. The edition also included the first mention of television rights. This followed IOC President Avery Brundage's address to the Session in Sofia, where he explained how television could be a source of profit to the IOC.<sup>11</sup>

In 1959, IOC Members discussed the possibility of allocating funds for a public relations office whose influence would become considerable in the following decade.

*"It would give us the opportunity to promote and revive the olympic ideal under up to date methods. This matter could be referred to a commission for examination. He [Lord Luke] also thinks that we could assist the press in its task by giving it more information."<sup>12</sup>*

At the IOC Session in Rome in 1960, Rule 49 was discussed. Television rights were debated. While some called for a full revision of the rule, others wanted to clarify the percentage of rights which the IOC were entitled to claim from OCOGs<sup>13,14</sup>. It was then that Brundage suggested that the rights would remain the sole property of the organizers of the Games from whom the IOC should ask for a fixed percentage. At that time, it was considered that this would provide the IOC with an income that could later be redistributed to IFs. The Executive Board however deferred and requested the full revision of the rule. Until the amendments came into operation, the figure of 5% of the rights would be maintained together "with a guarantee of 50,000 dollars"<sup>15</sup>. For the Tokyo and Innsbruck Games in 1964, the Board decided

*"(...) to forego the rights of television in favour of the organizers of the Games, but to ask them to pay a contractual indemnity. This has been fixed as follows:  
Tokyo: 130,000 dollars  
Innsbruck: 20,000 dollars.  
The I.O.C. will share this sum between the IFs and himself [sic] according to a scale which is to be settled at a later date."<sup>16</sup>*

In 1966, the IOC was still discussing revenue sharing, but this time both IFs and NOCs were involved. The IFs claimed a third of the total proceeds.

*"The Executive Board proposed that the first million dollars go entirely to the I.O.C. who would divide it between the International Federations and the National Olympic Committees, on the basis of 1/3 to*



each, the I.O.C. reserving for itself the final third. The Organizing Committee would receive no part of this initial sum in order to encourage it to obtain as much as possible from the television companies.

The second million would be divided as follows: 1/3 to the Organizing Committee and 2/3 to the I.O.C. who would distribute 2/9 to the I.F.s, 2/9 to the N.O.C.s and 2/9 to the I.O.C.

Starting from the third million, 2/3 would go to the Organizing Committee and 1/3 to the I.O.C. to be re-distributed as indicated in the preceding paragraph.

In regard to the Winter Games, the progression would be the same starting from the sum of \$200,000."<sup>17</sup>

This distribution formula was put in place for the 1972 Munich Olympic Games.

No other major structural changes to the rule were made until 1971. However, additions and clarifications are found both in the 1962 and 1966 editions of the Charter. At the IOC Executive Board meeting at Mon Repos in Lausanne in 1965, Brundage complained that "certain television broadcasts of the Olympic Games were sponsored by firms advertising alcoholic drinks and cigarettes".<sup>18</sup> As a result the board decided to prohibit such sponsorship in the future. This is perhaps one of the biggest changes brought by the 1960s and reflects both an increased awareness of public relations and publicity strategies and a growing sensitivity over exactly who the IOC should do business with.

There was growing discussion about IOC's messaging to external audiences, trademarks and the Olympic Movement's relationship with media. In 1969, Vernon Morgan, former Chief Sports Correspondent of Reuters, told the IOC Session about a Seminar on the Responsibilities of the Mass Information Media. The

recommendations included asking the media to give publicity to the background of the Olympic Games and offering an annual prize to the journalist who best served the Olympic Movement<sup>19</sup>.

In the following decade, Rule 49 was expanded and revised. For instance, where the OCOG was made responsible for granting journalists free access and facilities to the Olympic zones<sup>20</sup>. This was a particularly important and difficult task, as the number of accredited journalists increased from a few hundred in the thirties to more than 7,500 in the sixties and seventies.

This led to an overhaul of accreditation procedures. NOCs were charged with the accreditation of journalists in their countries. The sale of TV rights was now well established. OCOGs were already organising a broadcast pool, the question of access for rights holders and what was permitted for "non rights" holders was a question which needed to be addressed. In 1971 the Charter had this to say.

*"News coverage showing, whether cinema or television, shall be limited to regularly scheduled program, where news is its essence either of networks, individual stations, or cinemas. No individual program may use more than three minutes of Olympic Coverage a day. No network, television station, or cinema may use more than three presentation of such coverage per day and there shall be at least four hours between presentations.*

*In no case can this coverage be used for the compilation of any kind of special Olympic program."*<sup>21</sup>

Further provisions dealt with the sale of media rights and the distribution of revenue. However, unlike previous editions, the 1971 Charter stipulates that the revenue is due to be remitted in full by the OCOG to



Twice Olympic press centres in London: in 1948 the “office girl” still had to connect long-distance calls. Below: The work room at the 2012 Main Press Centre was named in honour of the late John Rodda, a distinguished journalist for the *Guardian* newspaper and ISOH member. The “Steve Parry Bar” commemorated another great journalistic servant of Olympism. A longtime senior journalist at *Reuters* died shortly before the Beijing Games.

the IOC. This measure, as reported by the IOC Finance Commission at the 69<sup>th</sup> IOC Session held in Amsterdam in 1970, was not greeted with enthusiasm by the Munich and Sapporo organisers<sup>22</sup>. For them, as much as for the IOC, the sale of media rights was a strong source of income as well as of potential profit. OCOGs had already been in charge of the negotiations of media rights sales. For them it was an important source of revenue. The 1970s marked a major shift towards making OCOGs fully responsible financially for the Games<sup>23</sup>. In addition the IOC were increasingly zealous in protecting their brand. The media accreditation process which recognizes and grants access to journalists based on the media organisation type they come from is fundamental to the control and protection of the brand.

The paragraphs regarding accreditation were revised several times during the seventies, as were the TV rights negotiations provisions. In 1972 the accreditation responsibilities of nominating journalists to be granted access to the press designated areas during the Olympic Games were extended to IFs as well. Also, any television contracts required the written approval of the Executive Board of the IOC. Additionally, restrictions on

using Olympic footage to create special editions were extended from the media organisations and Olympic Movement to individuals participating in the Games<sup>24</sup>.

In 1974, the regulations were further revised. Rule 48 dealt with: “accreditation”, “written press, radio, filmed [sic] press, cinema”, “rights and concessions”, “news”, “technical films” and “Olympic film”. Special attention was given to athletes and officials and their potential media role. Both groups were prohibited to act as accredited journalists or to take photos or record video especially during the Opening and Closing Ceremonies of the Games. The financial responsibilities of the IOC underscored committee’s lack of liability, under any circumstances, for directly or indirectly incurred costs. This meant that the costs incurred for renting technology or making sure the venues were “media-friendly” were down to the OCOGs.

In 1975, bye-laws were introduced in the Charter for the first time although their purpose and formulation had been under discussion both during the IOC Session and the meetings of the Executive Board of 1974<sup>25</sup>. The introduction of bye-laws was intended to reduce the necessity of revising the rules of the Charter.

The first bye-law to Rule 48, together with a shortened and restructured text of the rule itself, was approved by the IOC Executive Board during its meeting in Vienna in October 1974.

*“(…) the final text (annex 11) was the joint work of the Television Sub-Committee, the Finance Commission and the Juridical Commission. It had been checked and re-checked several times and had been circulated to all members. Certain amendments had been made once again but this was now the final draft to be submitted to the Session, upon the approval of the Executive Board.”<sup>26</sup>*

The rule, called “Information Media”, contained five paragraphs, compared to twelve of the previous edition and concentrated more on defining the regulatory aims and the IOC’s position as sole holder of media rights.

*“In order to ensure the widest possible audience for the Olympic Games, and subject to the rights of the International Olympic Committee, the necessary steps shall be taken to allow representatives of all forms of mass media to attend and report on the events and ceremonies accompanying the Games, under the conditions laid down by the I.O.C.”<sup>27</sup>*

Instead, the bye-law’s text is very similar to the one of the 1974 Rule 48 and presented it in the following sections: accreditation, broadcasting rights, photograph and film pool and Olympic film. Of particular interest in the bye-law is the definition provided for broadcasting, as it emphasizes the process as well as the technology. It reflects, as did the Charter many years before, the

IOC's and the Olympic Movement's awareness of their technological presence as well as of the potential influence on the Movement's general mission. Detailed definitions of what constituted mass-media were included. This attempt by to confine broadcasting to a more limited and defined sphere was intended to strengthen the IOC's ownership of media rights:

*"(...) 'broadcasting' means informing the public of the official events and ceremonies within the Olympic Games, by all radio and audio-visual forms of mass media (cinema, radio, television, close-circuit programmes, video-cassette, etc.)."*<sup>28</sup>

A similar preoccupation with aligning the Olympic Movement to the technical realities and practices of its time is evident within the paragraph regulating the Olympic film which requires the film to be distributed according to practices internationally accepted by the film industry, however the Charter does not elaborate on what those practices are.

The fact that media represent a valuable vehicle of publicity as well as a powerful opinion influencer would explain the discussion regarding the accreditation of Radio Free Europe and Radio Liberty to cover the 1980 Moscow Games.. The presence of two media outlets often described as propaganda vehicles of the Western regimes was always heavily contested by Eastern bloc countries. After lengthy discussions at the 78<sup>th</sup> IOC Session in Montreal it was decided to accredit the two

*"on condition that no propaganda be broadcast for the period of the Games, that all tapes of programmes be submitted for checking upon written request, and that no athletes from countries to which programmes were broadcast be interviewed"*<sup>29</sup>

In 1978 the Rule was changed considerably showing a reconsideration of the IOC's position with towards accreditation, its purpose and method. Published under a new title, "Mass-Media", the rule now covered issues of accreditation, television news reporting, broadcasting and distribution and films. It also contained several additions and definitions such as those clarifying the IOC's view of accreditation as a way of facilitating the reporting of the Games "subject to the conditions laid down by the IOC"<sup>30</sup> in the bye-law of the rule. As before, it called on journalists to respect the Olympic principles and support the Movement in its mission of promoting positive values.

*"In order to ensure the fullest news coverage and the widest possible audience for the Olympic Games and the Winter Games, the necessary steps shall be taken to accredit the representatives of the different mass media so that they can attend the competitions, demonstrations and ceremonies accompanying the Games. The Executive Board of the IOC, whose*

*decision shall be final and binding, reserves the right to grant or to refuse accreditation in the case of any applicant or to withdraw any accreditation already granted."*<sup>31</sup>

The Charters of 1980 and 1982 maintain the IOC's accreditation decision as final and binding. Rule 49 becomes rule 51, an integral part of the "Mass-Media-Publications-Copyrights" subchapter. The subchapter also contains separate rules for publications – 52, propaganda and advertising – 53, music and fanfares – 54, responsibilities prior to and after the Olympic Games – 55, which are not discussed and analyzed in this paper.

As with previous cases, the further tightening of the rules provides better protection to the Olympic Movement and its assets. This also confirms the IOC's increasing understanding of how the media worked. This enabled it to formulate regulations that reflected its vision of positive coverage. It also highlighted the IOC's growing awareness of media tools and techniques which could potentially contribute to building a positive and fruitful relationship with the media.

Despite the extended boycott of the 1980 Moscow Games by the USA and other Western nations and the retaliation by the Eastern bloc in 1984, the Olympics were, in terms of media coverage, a big success with more than 150 nations acquiring television and radio rights. This could be considered as a reflection of the generally good relationship that the IOC had built with the media. Events such as the International Symposium on Sport, Media and Olympism held in Lausanne in 1984 helped this to grow<sup>32</sup>.

The IOC needed a good relationship with the media. Dialogue within the Olympic Movement was deemed to be equally necessary. The Mass-Media Commission, formed by President Juan Antonio Samaranch in 1985<sup>33</sup> aimed to maintain contact between the Press, Radio and Television IOC Commissions and strengthen the ties between the three means of communication. At the same time, inquiries on the impact of television and low cost solutions for radio broadcasters were launched<sup>34</sup> while the Press Commission continued to brief IOC on its activities and work closely with OCOGs in preparation for the Games.

In 1985, the Executive board looked at the media rules again. The text was consolidated in one section. Accreditation was to guarantee access to Olympic events<sup>35</sup> but, as in previous editions, indicated that athletes, coaches, press attaches and other accredited personnel were not allowed to perform as journalists. The rule remained unchanged until 1991, when the Charter underwent a complete overhaul of its structure. It was the result of an eight-year long process and a response to the evolution of the Olympic Movement.



The 1984 Media Guide, published by the IOC, in which the requirements for the work of the mass media at the Olympic Games and meetings of the IOC were established.

The first professionally produced film of the Olympic Games was made in 1936 in Berlin. The director Leni Riefenstahl pursued artistic pretensions and also had the aim of presenting Adolf Hitler, whom she admired, as the "Peace Chancellor". Although many still believe it today, the film was not a pure documentary. Instead the director altered the competitive order of events according to her own ideas and set up scenes such as those of the marathon race under "studio conditions". In the photo: in the foreground one of the cameramen at the marathon victory ceremony.



Rule 51 became rule 59. Its text was reduced to two paragraphs, one noted the IOC's mission to ensure that the Games receive the fullest news coverage, the other dealt with the IOC Executive Board's authority and competence in accreditation matters. The bye-law to the rule was reintroduced in the text and, unlike in the 1970s and early 1980s when it offered great detail on accreditation categories, procedures, requirements for different types of media and even the provision of reserved seating, the 1991 bye-law merely highlighted the importance of the media guide and pointed out the importance, role and guarantees derived from an Olympic accreditation.

Another addition followed in 1996. It acknowledged the Olympic Movement's desire to promote Olympism through the Games..

*"1 – It should be an objective of the Olympic Movement that the media coverage of the Olympic Games, by its content, spread and promote the principles of Olympism."*<sup>36</sup>

That same year, the Olympic Movement was preparing for the Games of the Internet era as well as the fully funded from private resources. 214 countries, a record number, broadcast the Olympics while the IOC underwrote the cost of transmission to Africa<sup>37</sup>. The technical difficulties encountered by the Media and Press Commission representatives during the 1996

Games led the IOC to call for more attention to be paid to technology and in particular its impact on media operations. Two years later, the Nagano 1998 Games offered video-on-demand and 3D high-definition among streaming options. The Movement was well on its way to ensuring the fullest coverage for the widest possible audience. This trend continued more news representatives, more media outlets and more rights holders joining the Olympic celebration<sup>38</sup>.

The innovation and experimentation continued after 2000. In 2002, more than 100 million people received free-to-air TV coverage of the Salt Lake Winter Games. In 2004, the Athens Games were transmitted to the UK and the USA for the first time over the Internet as well as by conventional broadcast. In 2006 at the Torino Games, HDTV and mobile phone coverage was made available and in Beijing news clips were put on YouTube<sup>39</sup>.

The Charter however does not refer to these developments. Instead they are covered in other IOC and OCOG publications.

More recent editions of the Charter in 2007 and 2011 reiterated the points presented in 1991 but also gave the Executive Board, through the bye-law, more responsibilities. In 2007 the bye-law made reference to a "Media Guide" as part of the Host City Contract. By 2011 the emphasis had shifted to a "Technical Manual on Media" with a focus on technology rather than ideology:

*"2. The IOC Executive Board establishes all technical regulations and requirements regarding media coverage of the Olympic Games in a Technical Manual on Media, which forms an integral part of the Host City Contract. The contents of the Technical Manual on Media, and all other instructions of the IOC Executive Board, are binding for any and all persons involved in media coverage of the Olympic Games."*<sup>40</sup>

### Conclusion: An evolving relationship

The Olympic Charter is a historical record for those interested in the issues officially addressed by the IOC. An analysis of its evolution helps explain the IOC's current approach to the media and its use for public relations.

The rule has become increasingly specialized and its terms of regulation have been expanding as the IOC expressed its growing power by in tightening controls and more protectionist measures. The paragraphs that follow address each of these three points.

The specialization of the rule can be followed by its title changes, if considering that the title of legal documents provide the essence of the content to follow. The rule addressing the Olympic Movement's relationship with media has changed from the "Taking of photographs and film pictures" in the thirties to "Publicity" in the late



Total TV: the permanent presence of television led to a completely new type of presentation of the athletes. The photo shows London 100 m gold and silver medallists Usain Bolt and Yohan Blake from Jamaica as they took their lap of honour, accompanied throughout by television cameras.

fifties, to "Information media" in the mid-seventies and "Mass-Media" by the late seventies. Other titles included "Mass-Media-Publications-Copyrights" in the early eighties to "Mass-Media: graphic impression, sound and/or vision recording and electronic broadcasting" in the mid-eighties to "Media Coverage of the Olympic Games" from 1991 onwards. A shift from a technical approach to a more precise approach in the rule is foreshadowed by the title. But perhaps the IOC's true goal is best reflected in the word "publicity" used from 1958-1974. The IOC craved positive attention and went about seeking it. The current title "Media coverage of the Olympic Games" shifts the accent from the sender of the message to the medium, in this case mass-media.

Another way to highlight the specialization of the rule is to consider the vocabulary it employs. This emphasizes the diversification and expansion of the rule's area of influence. In the thirties radio, film and photography needed to be closer to the sporting arenas to report on the development of the competitions. The Charter reflected and regulated their access more than the printed press. Later on, when television arrived, the Charter was adjusted again, addressing not only the question of access for camera crews in the Olympic Stadia, but also the length of time and subjects on which they could report. Such restrictions remain to this day in one form or another.

Later, with the technology becoming available to non-specialized consumers and the Games television rights revenues increasing, the Charter looked at what the footage would be used for. Would this be for newscasts, for non-commercial use, for "profit" or for personal use? This has also been maintained to this day.

With regard to specialization, the Charter has gone through three major periods of change. The first was of expansion, and lasted until 1975. During this time, each addition was included in the rule itself. Over the next ten years the rule was edited and this coincided with the introduction of bye-laws. The sentences and paragraphs became shorter, and preference given to defining the terms regulated by the rule or the bye-law. Since then, there has been fine-tuning of both rule and bye-law. The bye-law was reintroduced in the 1991 Charter, but by this time designated the media guide as the main source of reference, laying out cases and exceptions subject to regulation. Each new edition of the Charter was more robust and professional than the previous edition, both from a media and legal perspective. The reflected the IOC's focus on its internal communications while also opening up to feedback and dialogue with external parties.

Finally, the IOC's growing control of all aspects of media rights and the image and look of the Games is visible in rule changes. This was first evident in the

The internet opened completely new possibilities. The Olympic Broadcasting Service (OBS) transmitted 5600 hours from London 2012, including on Live-stream, which could be received in 64 regions of the world via internet. By this means even "niche sports" had a chance of being seen.

Photos: Solsensolympiaden Stockholm 1912, p. 50, picture-alliance, Archive Kluge



sixties in discussions over revenue sharing. A professionalized approach to communication followed. The IOC decided to hire and fund a Public Relations office. As a consequence, the regulatory framework expanded from media rights and access to the stadia, to regulating, access to Olympic events, media roles and limitations on what participating athletes were allowed to do. This culminated with very the explicit instructions from the IOC being the "final authority" in Olympic media related matters, its decision being binding.

### Can the past predict the future?

None of the changes in the Charter could be said to be unexpected or irrelevant to the mission of Olympism. In fact IOC documents show that rule changes addressed issues whose potential impact on Olympism was felt to be important. The IOC Sessions and Executive Board meetings show a gradually increasing awareness of the media's importance in coverage of the Olympic Games.

There is a constant preoccupation in IOC circles with maintaining a balance between commercialization and the universal values of the Movement. There is an increasing evidence of discussions at Executive Board level and in the Sessions to "protect the brand" whilst at the same time enabling media to perform its tasks unhindered. The struggle of ideas evident is reflected in

the rule that acknowledges the IOC's mission to enable the fullest coverage of the Games while also setting-up boundaries, and mutual responsibilities.

The rule alone is however insufficient to reflect the Olympic Movement's fluctuating relationship with media: at times confident, at times wary and most often cautious. The rule is just the tip of the iceberg, a tip that shows only what is "officially" agreed to be important. Further studies of the IOC's changing of media regulations should explore the activities of specialized commissions charged with finding solutions regarding radio, television, new media, technology and emerging technologies, press and public information. Greater analysis of media guides, the work of symposia and seminars which deal with the relationship of the media, sport organisations, and the Olympic Movement in particular, should also be undertaken. A wider definition of media should also be employed and cross-comparisons be run with other Olympic rules addressing advertising, publications and copyright.

While the rule cannot answer for the future considerations of the IOC, it can bear witness to the IOC's attempts to adapt to prevailing conditions, the better to support Olympism.

Just as the Olympic ideal has symbolic significance, so does the Olympic Charter and its rules and by-laws. They are all supported by the partnerships that the IOC and the Olympic Movement in general have initiated: events such as symposia for media practitioners, consultants, academics and members of the Olympic Family. These provide a platform for communicating ideas, shaping policies, offering recommendations and guidelines. Such partnerships and events also provide a better-structured approach to planning the Olympic Games. The on-going feedback with present and past hosts together with a constant exchange of information contributes to a growing body of Olympic knowledge and transferable legacy, which in turn can shape policies and provide guidelines. Also, direct contact with the public at large, as achieved through the "Virtual Congress" component of the 2009 IOC Congress in Copenhagen, Denmark, has the same result.

The rule reflects trends affecting the IOC which influence its regulatory decisions. The need to continually revise and update documents, guidelines and bye-laws associated to the rule that have increased binding "authority", growing technical accuracy and structured steps that are, easy-to-implement and replicate. This trend, as a consequence, shifts responsibility from the IOC and its Executive Board to its specialized commissions and committees enabling it to take more informed decisions. In turn, this has the potential to bring the public, the media and the IOC closer together as they strive more actively for a policy shaping exchange of ideas. ■

- 1 The Charter is amended after consultation with the Olympic family but the process is lengthy and involves feedback from International Federations, National Olympic Committee, IOC Executive Board and IOC Members. A majority of two thirds of the Members present at an IOC Session is required in order to amend the Charter. Nevertheless, throughout the history of the Modern Olympic Games the Charter has been often amended to reflect the Olympic Movement's response to specific problems and needs. Moreover, since the 1970s the use of bye-laws within the Charter has increased their amendment requiring only a simple majority of the votes during an IOC Session. The bye-laws are sets of rules that contain many of the working elements of the IOC's activities.
- 2 Access to the primary data was possible thanks to a post-graduate research grant the author has obtained from the Olympic Studies Centre of the IOC in 2008–2009.
- 3 IOC: "The Olympic Movement in Society", 121<sup>st</sup> IOC Session and XIII Olympic Congress. Copenhagen, October 2009.
- 4 Ibid: Olympic Charter. Lausanne 2011. Available from [www.olympic.org/Documents/olympic\\_charter\\_en.pdf](http://www.olympic.org/Documents/olympic_charter_en.pdf).
- 5 Ibid: Charter.
- 6 Ibid: Minutes of the 77<sup>th</sup> IOC Session, Innsbruck 1977.
- 7 Ibid: Charte des Jeux Olympiques. Lausanne, 1930, p. 30.
- 8 Ibid: "Olympic", p. 25.
- 9 Ibid: The Olympic Games: Charter. Rules and Regulations. General Information, 1955.
- 10 Ibid: Meeting of the Executive Board of the International Olympic Committee, held in Stockholm, June 14<sup>th</sup>, 1956.
- 11 Ibid: Minutes of the 53<sup>rd</sup> Session of the International Olympic Committee. Sofia 1957, p. 7.
- 12 Ibid, p. 17.
- 13 Ibid: Minutes of the 57<sup>th</sup> Session of the International Olympic Committee, Rome 1960
- 14 At the time the IOC was receiving 5% from the total television rights revenues.
- 15 IOC, "Olympic", p. 4.
- 16 Ibid, p. 6.
- 17 Ibid: Minutes of the 64<sup>th</sup> Session of the International Olympic Committee. Hotel Excelsior, Rome, April 25–28, Rome 1966, p. 3.
- 18 Ibid: Meeting of the Executive Board of the IOC at Mon Repos, Lausanne, April 11<sup>th</sup> and 13<sup>th</sup>, 1965, Lausanne 1965, p. 5.
- 19 Ibid: Minutes of the 68<sup>th</sup> Session of the International Olympic Committee, Warsaw 1969.
- 20 Ibid: Olympic Rules and Regulations. Provisional Edition, Lausanne 1971, annex 6.
- 21 Ibid: "Rules, Provisional", p. 33.
- 22 Ibid: Minutes of the 69<sup>th</sup> Session of the International Olympic Committee, Amsterdam, May 12–16, 1970.
- 23 By the end of the 1970s, all organisation and hosting costs were incurred by OCOG and all profits had to be given to the IOC.
- 24 IOC: Olympic Rules and Regulations, Lausanne 1972.
- 25 Ibid: 75<sup>th</sup> Session of the International Olympic Committee. Vienna 1974; IOC: Minutes of the Executive Board Meeting, Lausanne 1974; Minutes of the Meeting of the IOC Executive Board, Vienna 1974; Minutes of the IOC Executive Board, Lausanne 1974.
- 26 Ibid, p. 23.
- 27 IOC: Olympic Rules, Bye-Laws and Instructions (Provisional Edition). Lausanne 1975, p. 31.
- 28 Ibid: "Rules (Provisional)", p. 43.
- 29 Ibid: 78<sup>th</sup> IOC Session, Montreal 13–17 and 19<sup>th</sup> July 1976, Montreal 1976, p. 21–22.
- 30 Ibid: Olympic Charter. Provisional Edition. Lausanne 1978, p. 27.
- 31 Ibid: "Charter. Provisional", p. 27.
- 32 Ibid: 89<sup>th</sup> Session of the International Olympic Committee, Lausanne, 1–2 December 1984, Lausanne 1984.
- 33 Ibid: Minutes of the 90<sup>th</sup> IOC Session, Berlin 1985.
- 34 Ibid.
- 35 More elaborate information on the accreditation process was given in a separate rule, 59, concerning identity documents.
- 36 IOC: Olympic Charter, Lausanne 1996, p. 74.
- 37 Ibid: "Fact File".
- 38 Ibid.
- 39 JAY: "Deal"
- 40 IOC: Olympic Charter. Lausanne 2011. Available from [www.olympic.org/documents/olympic\\_charter\\_en.pdf](http://www.olympic.org/documents/olympic_charter_en.pdf)

## IOC disqualified five Medallists from Athens 2004 and Lance Armstrong

The IOC Executive Board announced that five athletes who won medals at the 2004 Olympics have been disqualified after further analysis of their stored samples resulted in adverse analytical findings.

The athletes are:

- Yuriy Bilonog** (UKR, gold, men's shot put) oxandrolone metabolite,
- Ivan Tsikhan** (BLR, silver, men's hammer throw) methandienone metabolite,
- Swetlana Krivelyova** (RUS, bronze, women's shot put) oxandrolone metabolite,
- Iryna Yatchenko** (BLR, bronze, women's discus throw) methandienone metabolite,
- Oleg Perepetchenov** (RUS, bronze, men's weightlifting 77 kg) prohibited substance or its metabolites or markers.

The IOC Executive Board has ordered the relevant National Olympic Committee to return to the IOC, as soon as possible, the medals and diplomas awarded to the athletes.

The International Federations are requested to modify the results of the above-mentioned events accordingly and to consider any further action within its own competence.

After the doping admissions of Lance Armstrong, the IOC also followed the situation up. According to a statement of 17<sup>th</sup> January 2013 the American was disqualified retrospectively from the 2000 Olympic Games in Sydney, at which he was third in the individual time trial and thirteenth in the individual road race.

The IOC has asked that the medal and diploma be returned by Armstrong to the United States Olympic Committee, which should forward them to the IOC.

The IOC stores samples for eight years after each edition of the Games so they can be re-tested should more sophisticated detection methods become available or new substances be added to the list of banned substances.