VISION ANALYSIS · FOR THE FIELD TEAM

Volleyball Match Filming Guide



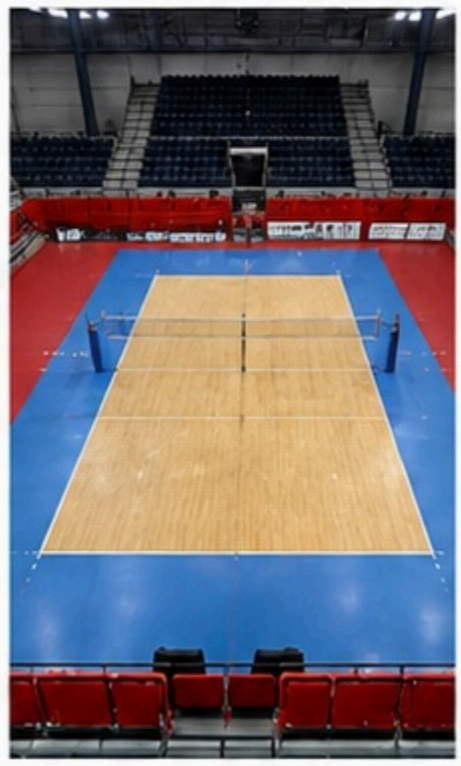
The system tracks the match from a fixed camera and calculates each player's court position, movements, jumps, running distance and speed. For this, the camera must not move at all and the entire court must be visible. If the camera pans, zooms or has an obstruction in front of it, the analysis cannot be performed.

Quick summary: high vantage point + single wide shot (full court) or two fixed phones (left/right half) + 4K 30 fps + focus lock + no touching + stop/start between sets.

1 Location (most important)

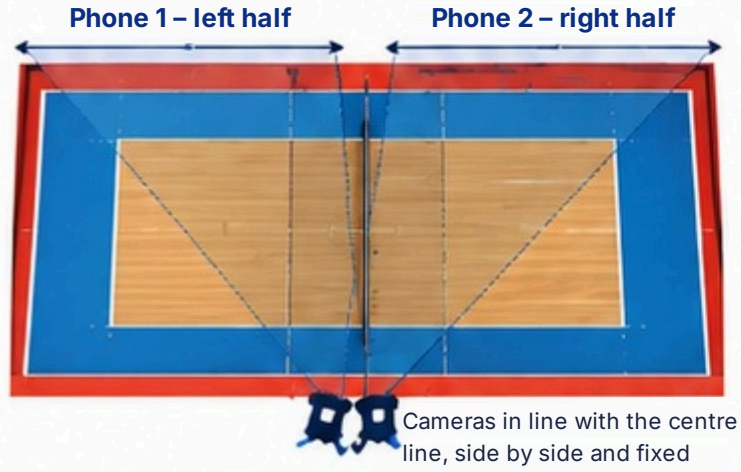
- In the stands, choose the highest and furthest-back point from which the court is seen from above and from the middle.
- Be at least **10–15 m back** from the court and elevated.
- No railings, glass, poles, nets, spectators etc. in front. Footage filmed from behind an obstruction cannot be used.
- All court lines (boundary lines, centre line, 3 m lines, player zones) and the posts must be clearly visible in the frame.
- If they are not visible, move further back/higher.
- A portable platform or the top rows of the stands are ideal.

EXAMPLE VIEW (FULL COURT IN ONE FRAME)



2 Camera setup

- The full court can be filmed in a single frame with one phone (preferred).
- Alternatively, two phones can be used:
  - **Phone 1** → left half of the court
  - **Phone 2** → right half of the court
- Each frame: the two corners of its own half + the posts + the centre line.
- Cameras in line with the centre line, side by side, on fixed tripods.



Cameras in line with the centre line, side by side and fixed

3 Phone settings (before filming)

- Landscape recording.
- **1x lens**; do not use wide angle (0.5x) – it distorts the edges.
- Resolution **4K 30 fps** (if unavailable, 1080p 60 fps). Turn image stabilisation **off** if present.
- Once framed, long-press the screen for **focus/exposure lock (AE/AF lock)**; then **do not touch** the screen.
- Airplane mode, low brightness, long screen timeout, power bank connected.
- Storage: one set in 4K ≈ 5–10 GB. **Keep at least 50 GB free.**

4 Filming workflow

- Start recording 5 minutes before the match; from then on the tripod and frame are not touched at all.
- Throughout play the camera is not touched – no panning, no zooming.
- Stop recording between sets (including breaks).
- Restart for the next set.
  (1 phone × 5 sets = 5 files; 2 phones × 5 sets = 10 files.)
- Start recording 1–2 minutes before each set; when it ends, stop and check the files were saved.

5 What to send us

Video files (MP4), named by camera and set:

fullcourt_set1.mp4 **fullcourt_set2.mp4**
left_set1.mp4 **right_set1.mp4**
...

- Jersey colours of both teams, libero and **referee(s)'** colours.
- Player lists: jersey numbers, starting six, substitutes, libero(s).
- Set scores and key moments (extended sets, etc.).
- Attacking direction in each set (left/right from the camera).
- Match start time and each set's start–end times (phone clock; to the minute is enough).

! Don'ts

- Following the ball, panning/tilting
- Zooming, adjusting the frame
- Holding the phone in your hand
- Changing the camera position during the match
- Filming behind posts/nets/railings or from ground level
- Using the wide-angle **(0.5x)** lens or image stabilisation
- Touching the camera during the match
- Continuing to record between sets
- Filming an incomplete frame (part of the court hidden)

IF IN DOUBT, CALL BEFORE FILMING; AN INCORRECTLY FILMED MATCH CANNOT BE ANALYSED