

microphone each behind the team benches to shoot and record time-outs and intervals of play between periods.

In order not to be placed in a position possibly disturbing the team, the EuroLeague editorial producer must agree with the media director of the club on these technicalities (EV suggests a fixed position, either right behind the team bench or between the team bench and the end of the scorer's table, always with a clear view guaranteed for the shot of the camera).

3.6.1. Audio Requirements

Microphones

As a minimum requirement EV recommends the following for game coverage:

- Shotgun microphones on all courtside cameras including hand-held cameras (ME66 or similar).
- Minimum of four on-court effects microphones mounted on appropriate stands on the side of the playing court (Sennheiser MKH416 / 816 or similar).
- "Swish" microphone on each basket. This can be a radio or cabled microphone. It is a small personal microphone mounted as close to the basket as possible.
- For team talks during time-outs, a shotgun microphone mounted on a fishing pole and operated by an audio assistant. Again this can be a radio or cabled microphone if appropriate precautions are taken.
- Minimum of four crowd "effects" microphones.

Audio Control Room

- Digital audio desk with a minimum of 60 inputs
- Digicart or Sigma Broadcast SpotOn system
- DAT
- CD player
- Reverb unit
- Audio delay units

General

- The main game coverage is to have stereo full effects.
- The audio mix will need to reflect the action on the playing court with the replays offering an opportunity for "close-up" sound effects.
- The passion and intensity of the supporters should also be apparent.

(See Appendix D)