

**Camera 7:** Camera (21-1) positioned high up in the arena, with a full shot of the entire playing court and seating area. It should be a fixed shot, to be used during time-outs, pre- and post-games and half-time intervals. If managed by an operator, it can be used for replays, fast breaks, and tactical explanations of the game and also as a second main TV camera wide shot. That camera must also be protected from any possible view obstruction by spectators standing up.

### 3.6. Audio Plan

Audio coverage of the games is an important element in audience experience. A steady but reactive crowd ambience should be combined with a dynamic mix of the sound of the ball and playing action, wherever it is on the playing court.

Full audio effects including basket (two), shotgun (including live shotgun microphones placed on all of the hand-held on-court cameras), crowd and talent microphones (and headsets). A digicart, DAT, CD player and cart machine for other music requirements (such as highlight music, tease music, etc) are also required. A mix console will be located in the main TV production truck and will be a Studer 928/4/4, with 60 inputs.

EV expects that all games will be produced with full audio effects and properly mixed so the TV viewers are able to clearly *hear* the playing court and crowd sounds. This includes the placement of unmanned “effects” microphones placed at strategic positions around the playing court, on the basket support structures and at other positions near the cameras and will, therefore, be subject to cable routing.

In the case that the IFPC is using more than the minimum 7 cameras required by this TV Broadcasting Manual, it will be allowed to place two of those extra cameras and a perch microphone each behind the team benches in the corners to shoot and record time-outs and intervals of play between periods.

#### 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.