



**TURKISH
AIRLINES
EuroLeague**



2017-18

**EUROLEAGUE
TV BROADCASTING MANUAL**

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DEFINITIONS

1. Definitions

“EuroLeague Style Guide”: the set of rules regarding all EuroLeague’s branding possible applications.

“EuroLeague floor manager”: the Euroleague Ventures S.A. employee present at all games of the competition and in charge of the coordination of all on-site activities taking place during each Turkish Airlines EuroLeague game and of the TV production plan for each game broadcast.

“EuroLeague editorial producer”: the Euroleague Ventures S.A. employee present at all games of the competition and in charge of the editorial direction of the production and international feed broadcast of all Turkish Airlines EuroLeague games.

“Euroleague Properties S.A.”, or any of its relevant permitted successors, licensees or assignees (**hereinafter “EP”**): the limited liability company, controlled by Euroleague Commercial Assets S.A. (hereinafter “ECA”), responsible for managing and organising the Turkish Airlines EuroLeague, as well as for commercialising the properties of this competition . EP has assigned its responsibilities to EV.

“Company”: the company designated by EP as the body responsible for the management and administrative organisation of the Turkish Airlines EuroLeague in accordance with what is established in the EuroLeague Bylaws.

“Euroleague Ventures S.A.” , or any of its relevant permitted successors, licensees or assignees (**hereinafter “EV”**): the limited liability company created to establish a joint venture partnership between Euroleague Properties S.A. and IMG Media Limited (“IMG”) and in charge of the commercialisation of the Turkish Airlines EuroLeague assets.

“Turkish Airlines EuroLeague Final Four” (hereinafter “Final Four”): the last phase of the competition, featuring two Semifinals, one Third Place Game and the Championship Game.

“Double round weeks”: the Turkish Airlines EuroLeague competition weeks when two competition rounds are played.

“Game of the Week”: the best game of each round chosen by the Company with a special production plan, brand image and specific editorial content. All four enhanced Final Four games will also be played with a Game of the Week format.

“International feed”: the broadcast feed going from 15 minutes before the tip-off time of each game until 15 minutes after the end of each Turkish Airlines EuroLeague game distributed to the different rights holders worldwide.

“International feed camera plan”: the international feed standard camera distribution applicable to all venues in which Turkish Airlines EuroLeague games are played.

“International feed production company” (hereinafter “IFPC”): any company in charge of the TV production of any Turkish Airlines EuroLeague game or any other events organised by EV, being either an external production company hired by EV or any host broadcaster or rights holder.

“International feed Running Order”: the document with the full rundown of all on/off court activities starting 15 minutes before the tip-off time of each Turkish Airlines EuroLeague game and finishing 15 minutes after the end of each game.

“Personalisation”: the production plan and the consequent broadcast of a Turkish Airlines EuroLeague game with integration of the international feed.

“Non-rights holder”: the audiovisual media outlet covering the Turkish Airlines EuroLeague for news reporting without any specific audiovisual rights.

“Rights holder”: any broadcaster or agency that has acquired the audiovisual rights of the Turkish Airlines EuroLeague.

“Home team rights holder”: the rights holder that has acquired the audiovisual rights of the home team’s territory.

“Visiting team rights holder”: the rights holder that has acquired the audiovisual rights of the visiting team’s territory.

“Rights holders of the two participating teams”: all rights holders that have acquired the audiovisual rights of the two teams participating in a game.

GENERAL INFORMATION

2. GENERAL INFORMATION

2.1. Turkish Airlines EuroLeague Identity

The Turkish Airlines EuroLeague broadcasting identity represents a unique and valuable platform, bringing the brand to life and devotion in this European basketball competition.

The official name of the competition is: Turkish Airlines EuroLeague.



The Turkish Airlines EuroLeague identity only accepts the official logo structures represented in the EuroLeague Style Guide.

2.2. General Obligations

2.2.1. IFPC Obligations

The IFPC will assume the following minimum broadcasting obligations:

- a) The IFPC will never interrupt a live broadcast of a game (except during intervals of play between periods or time-outs) including the official Turkish Airlines EuroLeague live graphic package.
- b) All games of the competition, with the participation of teams from the territory throughout the Regular Season and Playoffs and Final Four.
- c) The Final Four, including the parallel events (U18 Tournament Championship Game, Press Conferences, Awards Ceremony and others potential official events).
- d) IFPCs must provide a 16:9 HD international feed following the international feed Running Order for all games produced.

- e) Each IFPC will be requested to shoot and edit both the home team's arrival and the visiting team's arrival at the arena, their walk from the bus or private vehicles to the locker rooms and inside the locker rooms before the start of the game. Once all footage has been recorded, every IFPC will edit a video clip including approximately 30 seconds of the city, 10 seconds from the outside of the arena, and a 45-second playlist with footage of the arrival of both teams at the arena and their walk from the bus or private vehicles to their locker rooms, as well as footage inside the locker rooms. The complete playlist will last no longer than 2:30 minutes.

2.2.2. Rights Holders Obligations

Regarding the broadcast of games, every rights holder of the competition agrees to broadcast and promote the Turkish Airlines EuroLeague in the following manner:

- a) They will never interrupt a live or delayed broadcast of a game (except during intervals of play between periods or time-outs).
- b) Broadcast all games of the competition, with the participation of teams from the territory (home and away) throughout the Regular Season and Playoffs and Final Four.
- c) Informing spectators regarding the evolution of the competition during news and sports programmes, using the official Turkish Airlines EuroLeague identity.
- d) Producing, at its expense, and airing, in order to promote the competition, broadcasting advertisements and trailers with a minimum of 20 promotions per week through all its TV channels and online platforms.
- e) Inserting a minimum of 20 promotions of the Final Four into the transmission of its TV channels and online platforms (i) upon the release of tickets for the Final Four and during a period of no less than four weeks thereafter; and (ii) during the four weeks prior to the start of the Final Four. These promotions will be provided by EV.
- f) Broadcasting the ancillary materials in its different programmes and channels delivered by EV.
- g) Cross-promotion on all its platforms (including TV, internet, mobile, press and highlights programmes).
- h) Live studio programmes, in the case, using the official Turkish Airlines EuroLeague identity.

- i) Live simultaneous game coverage across the broadcaster services.
- j) All rights holders must provide, at no cost to EV, the following research information:
 - A complete audience report weekly to EV. Audience figures for the broadcast of each game that is broadcast (quarter hour averages, peak audience levels) in absolute (thousands) terms, ratings and share points.
 - The universe (potential total audience) for the broadcast of each game, including current subscriber counts and the calculation of those subscriber counts as a percentage of all TV households in the territory.
 - All this data will be first class independent industry standard research data at the same level of quality as that supplied to and used by advertisers, sponsors and the media buying industry generally.
 - A USB pen drive/FTP upload of the domestic broadcast with the local language commentary and the advertising breaks when required.
- k) The rights holders will not authorise or permit any sponsor, advertiser or third party to broadcast or use any game footage, or any of the competition trademarks, in any medium.

2.3. Competition Format

The Turkish Airlines EuroLeague competition consists of three phases. It starts with a Regular Season, in which 16 teams will play in a round-robin format where each team will play against all the others both home and away.

At the end of the 2017-18 Regular Season, the top eight teams will move on to the Playoffs phase, featuring four best-of-five Playoffs series.

Finally, the four teams remaining in the competition will play the Final Four (Semifinals, Third Place Game and Championship Game). This event will be held in a venue to be determined by EV.

2017-18 TURKISH AIRLINES EUROLEAGUE FORMAT

REGULAR SEASON

Regular Season will be played from October 12, 2017 to April 6, 2018.
Round-robin format, for a total of 30 games played by each of the 16 teams.
The best eight teams will advance to the Playoffs.

Anadolu Efes Istanbul (Turkey)
AX Armani Exchange Olimpia Milan (Italy)
Baskonia Vitoria Gasteiz (Spain)
Brose Bamberg (Germany)
Crvena Zvezda mts Belgrade (Serbia)
CSKA Moscow (Russian Federation)
FC Barcelona Lassa (Spain)
Fenerbahce Dogus Istanbul (Turkey)
Khimki Moscow Region (Russian Federation)
Maccabi FOX Tel Aviv (Israel)
Olympiacos Piraeus (Greece)
Panathinaikos Superfoods Athens (Greece)
Real Madrid (Spain)
Unicaja Malaga (Spain)
Valencia Basket (Spain)
Zalgiris Kaunas (Lithuania)

PLAYOFFS

Playoffs will be played from April 17 to May 1, 2018.
Eight teams will play best-of-five series.
Series winners will advance to the Final Four.

PLAYOFF A
RS 1st vs. RS 8th

PLAYOFF B
RS 2nd vs. RS 7th

PLAYOFF C
RS 3rd vs. RS 6th

PLAYOFF D
RS 4th vs. RS 5th

2018 TURKISH AIRLINES EUROLEAGUE FINAL FOUR

Final Four will be played from May 18 to 20, 2018.
Single-elimination matchups.
Semifinals on Friday, Championship Game on Sunday

SEMIFINAL A
Winner POA vs. Winner POB

SEMIFINAL B
Winner POC vs. Winner POD

TURKISH AIRLINES EUROLEAGUE CHAMPIONSHIP GAME
Winner Semifinal A vs. Winner Semifinal B

2.4. Competition Calendar

Regular Season Dates	
Round 1	12/13 October 2017
Round 2	19/20 October 2017
Round 3	24/25 October 2017
Round 4	26/27 October 2017
Round 5	2/3 November 2017
Round 6	9/10 November 2017
Round 7	14/15 November 2017
Round 8	16/17 November 2017
Round 9	23/24 November 2017
Round 10	30 Nov / 1 Dec 2017
Round 11	7/8 December 2017
Round 12	14/15 December 2017
Round 13	19/20 December 2017
Round 14	21/22 December 2017
Round 15	28/29 December 2017

Regular Season Dates	
Round 16	4/5 January 2018
Round 17	11/12 January 2018
Round 18	16/17 January 2018
Round 19	18/19 January 2018
Round 20	25/26 January 2018
Round 21	1/2 February 2018
Round 22	8/9 February 2018
Round 23	22/23 February 2018
Round 24	1/2 March 2018
Round 25	8/9 March 2018
Round 26	15/16 March 2018
Round 27	20/21 March 2018
Round 28	22/23 March 2018
Round 29	29/30 March 2018
Round 30	5/6 April 2018

Playoffs Dates	
PO Round 1	17/18 April 2018
PO Round 2	19/20 April 2018
PO Round 3	24/25 April 2018
PO Round 4	26/27 April 2018
PO Round 5	1 May 2018

Final Four Dates	
Final Four Semifinals	18 May 2018
Final Four Championship Game and Third Place Game	20 May 2018

2.5. Scheduling

The games will be held on the official dates established in the calendar. Taking into account the interests of broadcasting, optimising ticket sales and the competition itself, the Euroleague Basketball CEO will set the day on which the games are held.

The Euroleague Basketball CEO will establish the tip-off times of all games. If a club would like a home game to start at a particular time, it must submit a request to the Euroleague Basketball CEO.

On the last round of the Regular Season, the Euroleague Basketball CEO reserves the right to schedule all games within the same group on the same day and at the same time (CET). Taking into account the interests of the competition, the Euroleague Basketball CEO may also decide that the games from various groups begin on the same day and at the same time (CET).

Without detriment to what is provided in the previous paragraphs, the Euroleague Basketball CEO may exceptionally authorise the request for a change of the date or time of a game, bearing in mind the following conditions:

- a) The date and/or time may be changed within the limits established when the home club requests this at least 15 days before the game is held. When this request is made less than 15 days in advance, the approval of the visiting club will be required.
- b) A change in date requested by the visiting club will, in all cases, require the acceptance of the home club.
- c) The time may be changed when the visiting club requests this at least 15 days before the game is held. When this request is made less than 15 days in advance, the approval of the home club is required.
- d) A request by the rights holder of the home club's games to change the date and/or time of a game made less than six days before the original date scheduled for the game will require the authorisation of the home club and visiting club in order for the change to be approved by the Euroleague Basketball CEO.

- e) A request by the rights holder of the visiting club's games to change the date and/or time of a game made less than 15 days before the original date scheduled for the game will require the authorisation of the home club and visiting club in order for the change to be approved by the Euroleague Basketball CEO.
- f) Before authorising any change, the Euroleague Basketball CEO will evaluate the effect that the modification may have on the competition, on the programming schedules of the rights holders and on the optimisation of ticket sales.

Teams and TV channels may not use any excuse for not holding a game or delaying its start when they have been required by the officials to start. Any refusal to comply with the officials' order may be considered as failure to appear.

(See Appendix A)

2.6. Participating Teams

IFPCs and RHs must follow the indications to show the official team names, three-letter codes (TV codes) and official team logos during the broadcasts.

(See Appendix E)

INTERNATIONAL FEED OPERATIONS

3. INTERNATIONAL FEED OPERATIONS

3.1. Introduction

Production staff

Each game during the season will have an on-site EuroLeague editorial producer, whose role will be to editorially control the IFPC. They will be sitting in the OB van and will be the main creative influence on the live content.

The IFPC is requested to book a place for the EuroLeague editorial producer in the OB van close to the game director but also to the EVS and graphics operator, or with a direct communication via intercom that will be provided anyway for the communication between the EuroLeague editorial producer and the EuroLeague floor manager.

The EuroLeague editorial producer will be in charge of the ultimate on-site editorial control, focusing on providing a safe engaging international feed, but also overseeing the coordination of graphics delivery, replay content, timings and package content. They will strictly adhere to the predetermined international feed Running Order, which is paramount to a unified cross territory production.

A floor manager will be the outside broadcasts spotter on the floor.

3.2. General Guidelines

The following guidelines ensure that all productions appear with the look and feel of the Turkish Airlines EuroLeague.

3.2.1. Production Standards

The IFPCs are required to produce all games according to the basic required standards:

The production standard is High Definition (16:9 HD 1080i 50Hz Digital ITU-R BT.601 colour system) with 4:3 safe English graphics).

All IFPCs must include slow motion replays, be free of any commercial or domestic content, and have no in-vision reporters or studios or other local or customised features once the designated international feed has started.

All host broadcasters must make a camera available free of charge for pre- or post-game unilaterals that can be booked through the IMG Technical Services team.

Any changes in production outside those described in this manual must be authorised by EV.

3.2.2. International Feed Production Principles

The key principle for all the EuroLeague editorial producers and all the game directors is to remember that they are providing coverage for an international feed. Therefore, it should be unbiased and objective in order to satisfy the viewing preferences of a global audience and not a specific domestic market.

The EuroLeague editorial producer should consider the following guidelines for the international feed:

- a) Continuous coverage of scenes from the arena, with the exception of replays/additional angles shown at half-time and full time, must be provided prior to the game, during half-time, during any prolonged interruption of the game and after the conclusion of the game.
- b) Each international feed Running Order must be accurately followed.
- c) Political or social banners will not be shown on the international feed as they may compromise impartiality and could be damaging to the Turkish Airlines EuroLeague, and the sport of basketball in general.
- d) Any public disorder or abusive behaviour will not be featured on the international feed, i.e. crowd disturbances. For example, if any such incidents occur and have an impact on the playing court, they may possibly need not to be covered live but certainly not to be replayed. However, general principles of taste, neutrality and decency will prevail. For instance, a wide shot used purely to establish what is happening avoids giving any incident undue prominence. The overriding principle remains – ‘if in doubt, leave it out’.
- e) Coverage must be totally impartial, with equal emphasis on both teams, i.e. balanced coverage throughout the game. For example, it is important to show post-game reactions from both teams.
- f) The EuroLeague editorial producer and the game director are encouraged to not only alternate a shot of one team for another but to also follow the storyline of the game.
- g) Live action (when the ball is in play) is always the priority.
- h) The guiding rule for coverage is “Keep things simple”.

- i) IFPCs will ensure that the coverage is shot 4:3 graphics safe.
- j) Possible VIP shots will only be used if the personality is internationally recognisable, provided that the ball is not in play. Also all VIP shots must be clearly identified with a name and position graphic.
- k) Game directors will not be influenced by domestic commentaries.
- l) The EuroLeague editorial producer must be sensitive to the following controversial game circumstances*:
 - Serious injuries to players
 - Violent or abusive behaviour by players
 - Lack of respect towards officials or unified scorers
 - Fireworks and flares in the crowd are not to be covered and the same restriction persists with bad crowd behaviour.

* The EuroLeague editorial producer must give instructions not to go back to the related footage and not to replay it.

- m) With reference to all these cases, IFPCs must provide the relevant footage to EV when required.

3.2.2.1. Replay Philosophy

- a) The EuroLeague editorial producer will have ultimate editorial control on the replay philosophy
- b) Priority given to live coverage, with replays used only when relevant to current action
- c) Best action first
- d) Quality over quantity
- e) Keep the sequence of replays as close as possible to the action they refer to
- f) No replay to be inserted when the ball is in play
- g) The official Turkish Airlines EuroLeague replay animation will be used in and out of replays

3.3. Running Order

The IFPC will only produce the international feed output from the TV production truck. In doing so the international feed will provide a “top and tailed” safe programme for all rights holders.

If home team rights holders wish to add their own personalisation, they must add their own unilateral facility.

EV's on-site staff will endeavour to attend to on-site production requests from rights holders on a case by case basis.

EV has designed an international feed Running Order to ensure consistency between games from different IFPCs that are expected to deliver a produced international feed in 16:9 HD (4:3 graphics safe) to the satellite uplink truck, from 15 minutes prior to tip-off.

The EuroLeague editorial producer will strictly adhere to the international feed Running Order to enable other rights holders to plan their own programme broadcasts and provide a consistent product across all venues.

If a rights holder decides to personalise the international feed with interviews, videos, etc, it must do so by producing a completely different second feed, with the aim of never obstructing the established timings of the international feed. The international feed that must be delivered to the satellite uplink truck will have the international feed Running Order as to the start and finish of the international feed.

In this timeframe, the signal that is delivered to the satellite uplink truck of the international feed will be with English graphics, and without any reference to the IFPC. Also, the signal will be a produced signal to all effects. For the avoidance of any doubt, the signal will not be one isolated camera shot for a long period of time.

(See Appendix B)

3.4. Broadcasting Principles

EV must insist that its rights holders and IFPCs adhere to the highest standard of decorum and professionalism in respecting the competition, its players, its coaches and its customers. In that spirit, EV requests that its rights holders and IFPCs adhere to the following principles:

- a) **Respect for the Playing Court** – broadcasting equipment and personnel must be positioned in such a way that they do not present any danger for players or the officials. Hand-held cameras will be 2m from the endlines or sidelines, as the case may be. The playing court must be kept free and clear of cameras, cables and personnel, except during pre-game, time-outs, breaks between periods, half-time and post-game and, even then, cameras and cables may only be on the playing court in a manner that does not interfere with player warm-ups or other on-court activities that are being conducted by the club.

In addition, cameras under both baskets must respect the escape lanes, which will be at least 0.8m in width. The camera operator space will be at least 0.5m in width for a total space of 1.3m.

- b) **Respect for the Players' Routine** - shooting the teams' arrival at the arena, their walk from the bus to the locker rooms and inside the locker rooms before the start of the game. Cameras may shoot up to three minutes with all the players inside the locker room, without any interviews and always with the maximum respect for the players' usual routine.
- c) **Respect for the Officiating Crew** – broadcasting equipment and personnel must not obstruct the view or movement of, or cause confusion for the officials and unified scorers.
- d) **Respect for the International Feed Running Order** - free of any commercial or domestic content, with no in-vision reporters or studios or other local or customised features once the designated international feed has started.
- e) **Respect for Spectators** – in the spirit of the best coexistence between the spectators and all TV personnel.
- f) **Respect for Players/Coaches** – Respect the needs of the players and coaches, in spite of their obligations stated herein. Sports events at this level are highly emotional and coaches and players may not always be prepared to handle their obligations to TV in a prompt and courteous manner.

- g) **Respect for Other Media** – EV determines that rights holders must have priority rights with respect to access to players and coaches, and must be able to produce the live broadcasts without interference or obstruction from other media outlets. Historically non-rights holders and clubs’ TV broadcasters could not shoot their own footage.

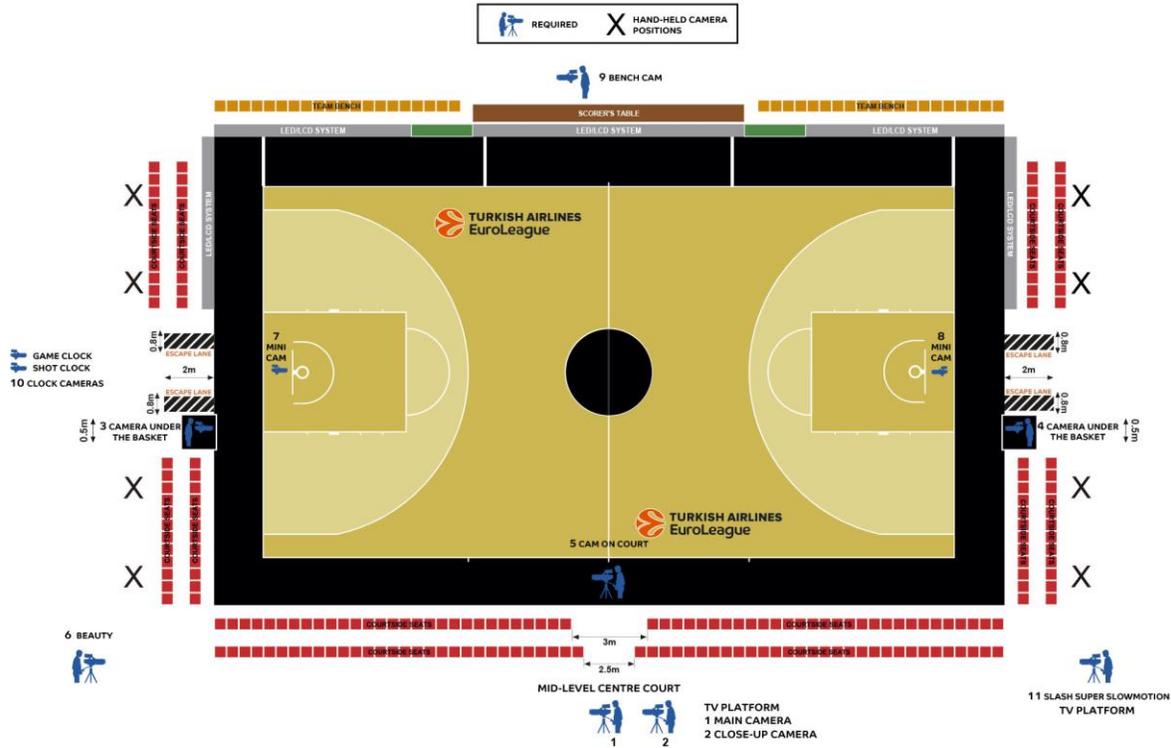
3.5. Camera Plan

All camera positions, upon discussion with the club, will have a clean unobstructed image directly to the playing court. The master camera and the close-up camera will be placed on the side of the playing court opposite the team benches, on an elevated platform so that the view is not obstructed when spectators stand, centred exactly at the centre line. This platform must have enough space for up to five video cameras. In the event that the arena does not provide an acceptable location for these cameras, it is the responsibility of the club to provide a platform and the optimum location for these cameras for the integrity of the TV product.

Moreover, all camera positions described below will be kept available by the club. The clubs will fully cooperate in helping the IFPC to place TV cameras included in its camera plans inside the arena (including but not limited to the reverse angle camera, the pole cam, the bench cams, the crane cam, and the mini cams attached to the basket support structure). The clubs will always help find the best position available for these cameras, which will not obstruct the spectators’ view of the playing court and will be placed in compliance with the relevant safety and security measures.

The minimum required number of cameras is 11; seven of them will be manned as follows.

REQUIRED CAMERA LOCATIONS



CAMERA PLAN		
CAMERA	Lens	POSITION
1 Manned	Between 14-1 to 20-1	Master Camera Angle
2 Manned	86-1	Next to Cam 1
3 Manned	Between 14-1 to-21-1: Super Slow	Under Basket
4 Manned	Between 14-1 to-21-1	Under Basket
5 Manned	40-1	Mid Court Low
6 Unmanned	14-1	Beauty Cam
7 Unmanned	MINI CAM W/A	Basket Mounted
8 Unmanned	MINI CAM W/A	Basket Mounted
9 Manned	22-1	Bench Cam
10 Unmanned	Mini CAM or Broadcast CAM 21-1	Shot Clock Cam
11 Manned	Between 40-1 to 86-1: Super Slow	Slash Cam
12 Camera	ENG Kit+ 20-1 Lens	

basket. Rows behind the benches will be visible, so that the coach is always visible. Also after replays or camera switches, the wide shot will be opened slightly in order to close in on the ball in play.

The aim of this camera is to be more active to get closer to the action when the ball is in the paint or when players are on breakaway fast breaks. This camera must not be too wide or passive.

The main TV camera (Camera 1) must be positioned at the centre of the playing court.

Camera 2: The second one will be a Close-Up Camera (86-1). This camera must be next to Camera 1 and will follow the player with the ball in action. In general terms, it will do the same movements as Camera 1, but zoomed in on the main action: player and ball.

This main TV camera platform position will be able to accommodate up to five cameras (each with a 2m workspace), two of which will be for the IFPC, who will receive the preferred positions, and the other three will be reserved for the rights holders of the two participating teams and clubs' TV broadcasters (subject to the limitations and licence terms stated herein).

In addition to being located opposite the team benches, in a place that is approximately 40° from the centre of the playing court, the main TV camera platform will be at least 7m in width and 2.50m in depth and must be high enough so that people walking or jumping with hands raised do not obstruct the cameras at operating height. Cameras are usually operated on tripods at standing height or on "high hats" at sitting height. The actual height of the cameras may depend on any seat blockage behind the cameras.

In order to assure that the cameras obstruct as least as possible the view of spectators sitting behind and that the view of the cameras is not obstructed by spectators sitting, standing or raising their arms in front of the cameras, the IFPC and the club must determine an appropriate resolution, to include requiring that cameras are operated on a "low-boy" tripod, if necessary. To avoid any possibility that seating in front of cameras could impede the view of those cameras, the Bylaws require that the club or arena will not distribute tickets for seats directly in front of the fixed camera positions where a spectator, standing, could impede the view of the cameras, or seats directly behind the fixed cameras where a camera could impede the view of the spectators.

3.5.2. Low End-Zone Corner "Slash"

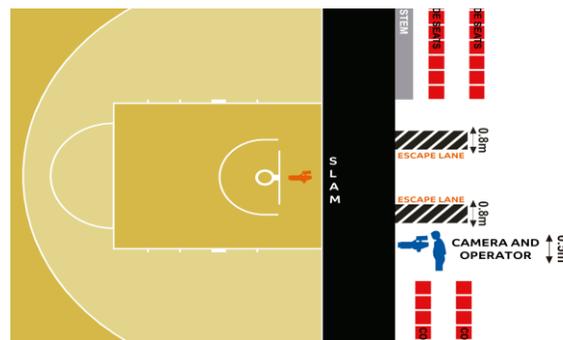
Camera 11: A position that can accommodate at least one camera, a super slow motion (between 40-1 to 86-1 venue dependent), on a specially designed chair or low platform, located in the end zone of the lower seating level on the same side of the arena as the mid-level centre court cameras, in a place that is approximately 20°-25° from the centre of the playing court. The vertical distance from the playing court surface will be between 3.10m

and 3.70m to the camera lens. The horizontal distance will not be less than 6.10m and not more than 12.20m from the edge of the playing court. These cameras will be in line (approximately parallel) with the near sideline and will follow the player with the ball in action, mainly used for replays, and with a super slow motion camera if possible.

3.5.3. Hand-Held Camera Positions

Three hand-held camera positions are to be located on the basketball floor, as follows:

Camera 3 and Camera 4: Two hand-held cameras, at least one with super slow motion (between 14-1 to 21-1) on one side of the basket support structure on each end. These cameras may “rove” between the pre-assigned position on one side of each basket support structure and a pre-assigned position along the endline, on the same side as the main TV camera positions, and will respect the escape lane spaces of 0.8m in width on both sides and their workspace of 0.5m in width. These camera operators may “rove” only during time-outs, breaks between periods and at the beginning of free throws. These cameras will be equipped with live shotgun microphones, and will be placed on a specially designed chair sat at all times when the ball is in play.



In general, there will be an open shot in order to obtain as much action as possible, specially, with less than 10 seconds on the shot clock and in the last minute of each period. This camera shot will always include the player and ball and shot clock, for Instant Replay purposes, of the basket on the left.

All camera operators who work on the basketball floor will have one person working with them who will be the “cable puller” and, as such, be responsible for assuring that camera cables are properly rolled up and placed on the floor in a location that cannot be stepped on or over and will, at all times, be sure that cables do not interfere with play or present a hazard to the players, officials or spectators. If the officials believe that the cables pose a hazard, they may demand that the cable puller immediately rectifies the situation. All photographers and camera operators must stay at least 2m behind the endline at all times.

Rubber lens shades are required for all TV cameras.

All cameras working on the basketball floor may not use a tripod of any kind, thus ensuring a perfect view of the game. A low chair with wheels is strongly recommended, alternatively camera operators will sit on the floor with the camera on their shoulder.



Camera 9: Camera (22-1) positioned behind the team benches. During play the camera will offer close-ups of both team benches and give an alternative reverse angle for player close-ups on the playing court.

3.5.4. Unmanned Fixed Camera Positions

Two unmanned cameras will be mounted on tripods, properly framed and fixed to provide the TV production truck with a live and continuous feed of the shot clock and a beauty shot.

Camera 6: One of those cameras will be a beauty-shot camera (14-1) 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.

Camera 10: this camera (22-1) will be used for both the shot clock and the game clock. The images of these clocks will be shown inserted on screen in the graphic template, when any malfunctions occur at the scorer's table console and may also be used for the Instant Replay System.

Camera 7 and Camera 8: Two mini cameras (10-1) on the backboards, these two cameras must be mounted and rigged early in the day when the baskets are accessible to the IFPC.

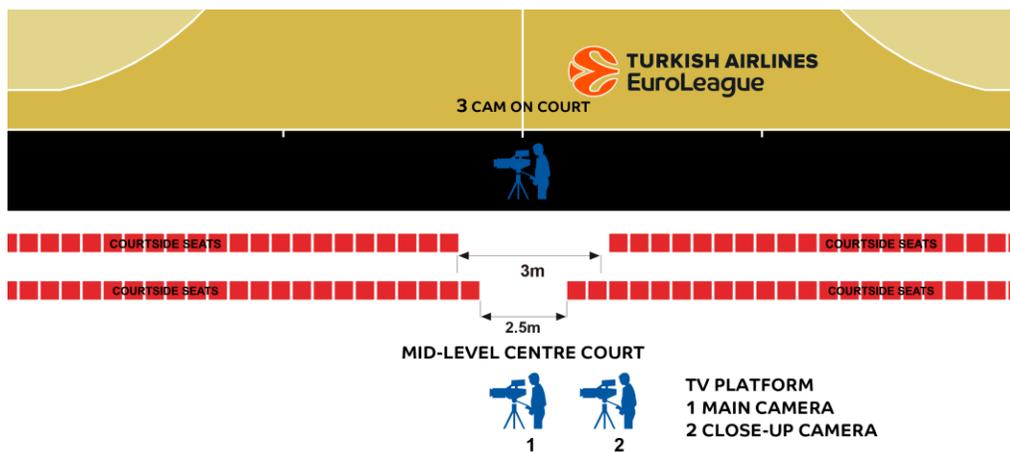
Furthermore, these cameras must be positioned at the best possible angle on the backboard with a view of the ring and restricted area. Also, these two cameras should have some pan and tilt control.

3.5.5. On-Court Cameras

Camera 5: it may also be positioned courtside opposite the team benches. One centred camera (40-1) will be used.

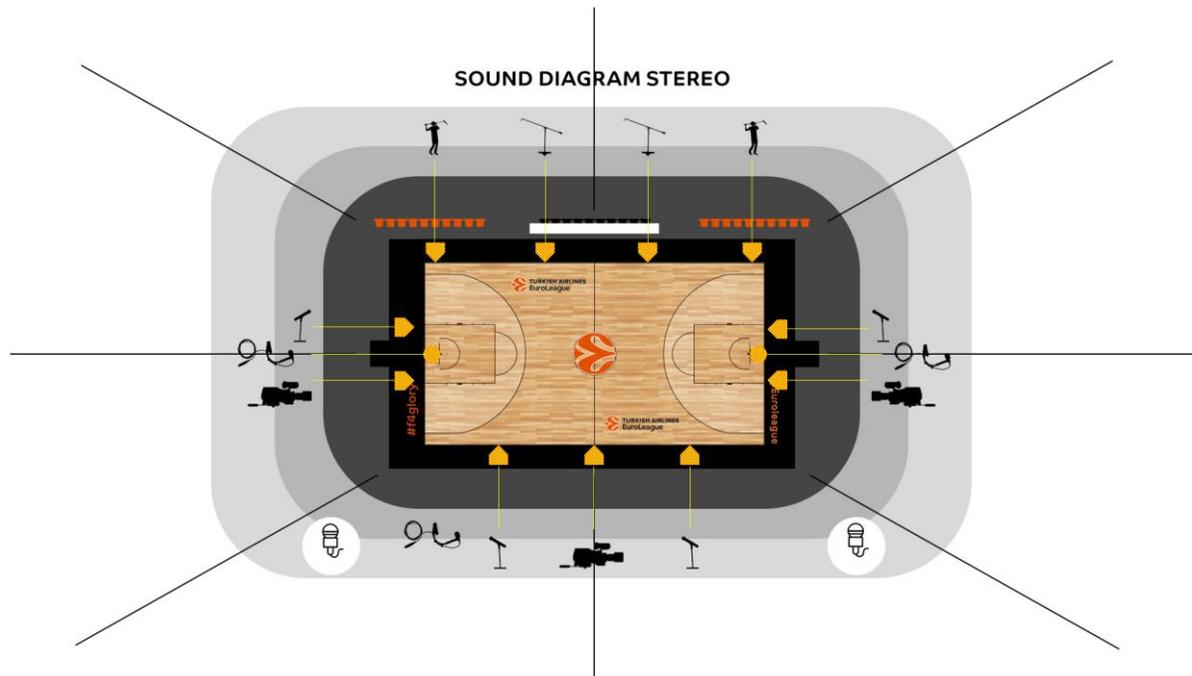


This camera will be positioned in a space of 3m in width in the centre of the sideline (a space of 1.5m in width from each side of the centre line). This camera needs to have a protection (foam) to avoid any possible damage to players and/or officials in case of accidental collisions.



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 three 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 11 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 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)

3.6.2. Officials' Microphones

Officials' microphones will not be allowed for game production live and delayed for the 2017-18 Turkish Airlines EuroLeague season, unless the Company's TV and New Media Rights Department is previously informed and gives written authorisation in the following manner:

Microphones will never be live on-air at any time. If the game director under the instructions of the EuroLeague editorial producer wishes to air officials' comments during play, they must record the audio and put together pre-recorded segments in the best interest of the game (avoiding controversial situations such as tough or difficult discussions with coaches and players immediately after a play, but not technical explanations of a decision, a specific situation or a call/non-call if given in a clear and cooperative manner).

3.7. Other IFPC Requirements

(Appendix O)

3.7.1. Tape Machines

a) Replays

Minimum 3 8 channel or 4 6 channel EVS or equivalent machines to record all cameras including two SSM.

EVS TECHNICAL PLAN							
EVS	PRODUCTION RESPONSIBILITY	INPUT CHANNELS	OUT CHANNELS	MIX CHANNEL	CAMERA ISO's	Network	OP
EVSA	Main Replay	6	1	1	2,3,4,9	YES	1
EVSB	Main Replay	7	1		11,5,7,8,1	YES	1
EVSC	ISO Packages, Replay	6	1	1	Clean TX, Dirty TX, 10, 2,5,6	YES	1
SMART Replay	Instant Replay System	8			1,2,3,4,5,10, 11	YES	1

b) Instant Replay

Another EVS hard disc for playback of the four-split screen (see Instant Replay section).

c) Recordings

HD Cam or x-file recording of the produced international feed with graphics

- Four USB pen drives including recordings of the produced feed (or DVD) for teams and officials.

3.7.2. Video Mixer

General characteristics of the mixer will be (depending on the amount of cameras, but always with the minimum mentioned):

- 24 inputs
- 2 M/E Banks
- 4 DSK
- 4 Channel DVE
- 4 aux outputs
- RAM storage for two minutes of HD video.

3.7.3. Game Master Recordings

IFPCs must provide EV with any type of footage requested and recorded in the OB van with the EVS machines available on the TV production truck.

All IFPCs must record the entire programme of the produced feed from the opening sequence until the closing sequence on an EVS channel in order to be able to re-feed the game, entirely or partially, from the international feed OB van.

All rights holders must provide EV with one broadcast-quality recording on an EVS x-file or HD Cam of each game broadcast (local feed) that includes all graphics, commercials, commentator audio and effects audio. These recordings will be sent directly to EV no later than 48 hours after each game broadcast when requested.

Three USB pen drive recordings of the complete programme must also be available immediately after the end of the broadcast.

3.7.4. Press Conference Recordings

EV encourages IFPCs to cover the post-game press conferences with their original audios and upload them via FTP or, when requested by EV, any other system.

3.7.5. Internal Communications

- 32-port digital comms matrix
- 8 12-key comms panels
- ISDN CODEC for full production communication talkback at the OB van between IMG and the EuroLeague editorial producer. This line should be available on a panel for the producer in the OB van. The dial-in number will need to be made available to IMG in advance.
- 2 reporter beltpack IFB systems
- 2 radio talkback base stations
- 12 portable radio handsets with headphones

3.7.6. Individual Routing Switchers

Individual routing switchers (with dual channel audio) for each tape machine to allow for easy signal direction between all the on-board sources available.

3.7.7. Commentary Positions

- a) One fully or semi-equipped position for visiting team rights holders could be requested.
- b) CODEC, headsets, 14" monitor, stats screen.
- c) Basic light kit for post-game interviews and stand-ups.

3.7.8. Instant Replay Technology: SMART Replay

EV will use the SMART Replay in the Turkish Airlines EuroLeague games.

The SMART Replay server requires connection to the broadcast camera feeds. The system allows for eight SDI camera inputs and provides one SDI output. The output should be made available for monitoring and broadcasting purposes in the production scanner. The system accepts standard reference signals (B&B or tri-level) or alternatively the output may be frame stored.



All necessary rigging and cable connections will be provided by the OB van facilities company. The server must be rigged in the OB van.

The Instant Replay System operator will be provided by the clubs.

The SMART Replay servers use HP Z Series Workstations. These are rack mountable and require 5U of rack space.

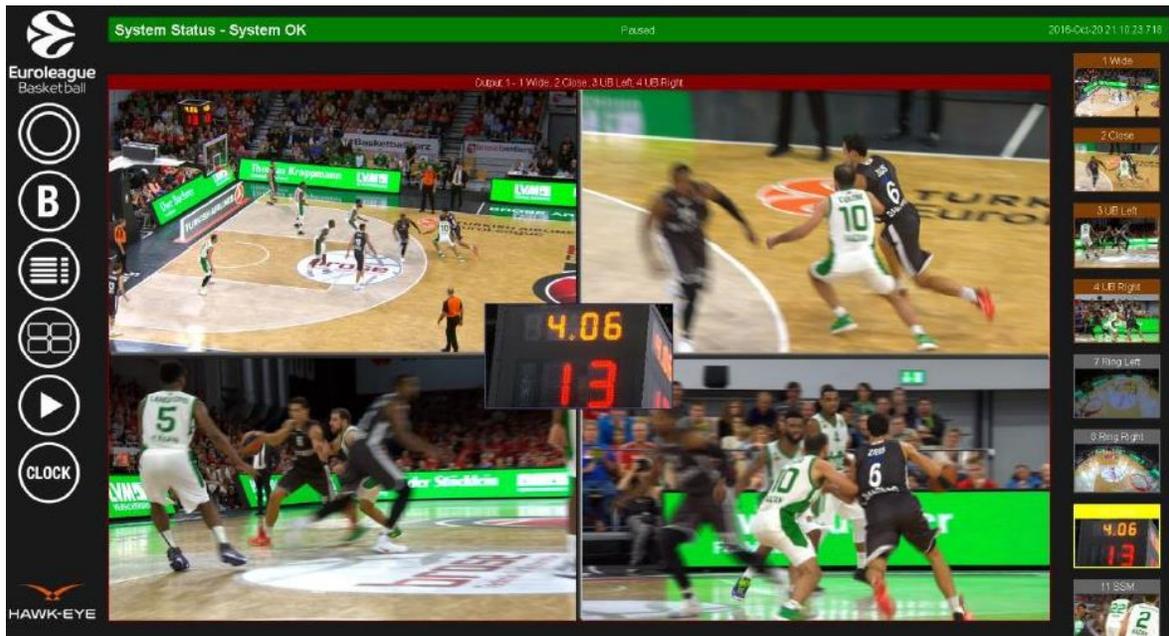
The client machine and monitor need to be set up in the space allocated on the scorer's table. The client needs to be connected to the server machine in the OB van via a 1Gb network link. Each machine connects to the network via Ethernet (RJ45).

Timing protocol:

Time	Activity
ASAP after OB power-up	Engineers turn on server, confirm hardware is OK after transit.
Tip-off -6 hours	Rigging teams install Client in venue, and engineers confirm network link to Server is working.
Tip-off -5 hours	Engineers check that all 8 video feeds are captured correctly at the server and displayed correctly on the client machine in venue.
Tip-off -4 hours	Engineers contact SMART Replay remote support with update
Tip-off -3 hours	Broadcaster conducts sync test and final system check.
Tip-off -1.5 hours	Officials final system checks.
Tip-off	Game Starts.

Camera allocation for the SMART Replay:

Camera Number	Input
Camera 1	1
Camera 2	2
Camera 3	3
Camera 4	4
Camera 5	5
Camera 9	6
Camera 11	7
Camera 10 shot clock	8



INTERNATIONAL FEED

4. INTERNATIONAL FEED

4.1. Introduction

EV will focus on improving the international feed product. The personalisation of the product for local markets will be achieved by allowing domestic broadcasters the ability to complement coverage with unilateral add-ons.

Every Turkish Airlines EuroLeague game will be monitored in the IMG Central Control Room; talkback to all venues will be introduced, ensuring the ability to have greater global control over the EuroLeague product. EV expects international broadcasters to enjoy IMG's stable "top & tailed" international feed. IMG will ensure that the technical facilities deployed will meet the standards expected by leading broadcasters around the world.

All games will be acquired and distributed in HD 1080 50i with stereo audio. Aspect ratio will be 16:9 (the video will comply with the format and levels specified in ITU-R BT.709-5 Part 2).

The technical equipment will consist in recent models from established manufacturers that have a proven track record of offering reliability and ease of use with very high levels of functionality and picture quality.

A reasonable level of spare equipment will be carried to ensure that occasional failures do not affect coverage standards.

Primary power supplies will be backed up with a separate secondary supply and, where possible, a UPS will be deployed to ensure that a continuous transmission can be maintained after a double catastrophic failure.

Attention will be paid to ensuring that all technical facilities are tested and lined-up well in advance of broadcast time. Consistent standards will be maintained on all circuits and satellite paths used for distribution and transmission.

The result of the technical standards and operational practices described above is intended to ensure that all broadcasters can receive a reliable and robust transmission with ensured standards of quality maintained across all games throughout the season.

The minimum technical facility at each game will be an 11-camera OB van with two super slow motion cameras. All cameras supplied must be provided as fully racked chains. 3x8 channel EVS or equivalent will be the broadcast replay solution, with an independent solution for the Instant Replay system.

Graphics will be provided at all venues by MST. EV will deliver on Chyron-based character generators, with the backing of a competition-wide IT infrastructure, enabling each production to access historical statistics and live scores from concurrent games. Furthermore, MST will implement the graphic design for the season that will focus on increasing the personalisation of the teams and players with new graphics.

4.2. International Feed Enhanced Production

The international feed production will have special video and graphic elements, as well as other production elements included. To achieve this goal of excellence it is necessary to add to the IFPCs two special members: a EuroLeague editorial producer and a EuroLeague floor manager.

The EuroLeague floor manager:

- a) will require courtside seating
- b) will be the point of communication for all international feed on-court activities
- c) will require radio production talkback and will be the spotter on the floor.

Before each game the EuroLeague floor manager will help the on-site EuroLeague editorial producer organise a pre-game presentation meeting. The meeting will be attended by the media directors from both clubs, the game director, the lighting director, the audio manager and the EuroLeague editorial producer.

During the pre-game team presentations on the playing court, the EuroLeague floor manager will help with timings and make sure all pre-meeting agreements are adhered to. Starting Five line-ups will be provided to the EuroLeague floor manager a minimum of 15 minutes before tip-off time, thereby allowing the international feed time to generate the graphic.

Arranging the international feed half-time and post-game interviews will also be the responsibility of the EuroLeague floor manager, along with any pre- and post-game Game of the Week stand-ups.

Furthermore, any team news throughout the evening should be immediately communicated to the EuroLeague floor manager.

The IFPC will have access to all clubs and their members to produce special content of each game of the competition. The media directors of the clubs will agree with the EuroLeague floor manager on the best timing and place for conducting some of the shooting sessions below:

Day before the Game:

- a) Possibility of recording self-presentation of all registered players wearing the official playing uniform of their respective team.
- b) Special interviews to three club members (including players and coaches) per team regarding their professional path and the EuroLeague games
- c) EuroLeague branded interviews and/or special messages with players to promote the competition, its events, its clubs and its players, as well as the Corporate Social Responsibility programme.
- d) Footage of the team practices will be recorded.

The Company will designate the players and coaches to be interviewed and will decide on the appropriate location for the recording.

The Company will elaborate, in coordination with the clubs, a detailed schedule of the activities that will be held the day before the game, taking into account the team practice times, all official media services, and the usual routine of the teams.

All interviews will be recorded in English. In the case that the interview is conducted in another language, the Game of the Week broadcast will be subtitled.

All the IFPCs involved in the game will provide free of charge a complete ENG crew to hold all these shooting sessions the day before the game or the game day. Once the agenda with the clubs has been set, the EuroLeague editorial producer will coordinate jointly with the IFPC the shooting schedule, the delivery of the recorded material, and the necessary material to conduct all the interviews requested with the ENG.

Game Day:

- a) The teams' arrival at the arena and the first three minutes of the teams in the locker rooms.
- b) Possibility of conducting an on-court flash interview to one player per team during the warm-up of the game.
- c) All time-outs will not be broadcast live but may be included in the broadcast of the game.

- d) On-court flash interview at the end of the second period with one player from each team who has participated in the first half of the game. These players will be free to go back to their respective locker room when the half-time countdown on the game clock reaches 14:00
- e) An on-court flash interview with both head coaches (separately) will be broadcast live, four before the start of the third period of the game.
- f) Immediately after the game an interview with the head coach of the winning team and the Player of the Game, who will be selected by the Company, will be broadcast live (up to one minute) in the mixed zone.
- g) All interviews will be recorded in English.
- h) Media directors will assist the IFPC by providing players and coaches.
- i) The IFPC will be allowed to enter a camera to record the pre-game and post-game speeches of the head coach at every game as follows:
 - Pre-Game: One camera will be allowed to record the first three minutes of the head coach's speech at a time to be agreed between the Euroleague Basketball representatives and the media director of the club. Under no circumstances may this speech take place later than 30 minutes prior to tip-off.
 - Post-Game: One camera will be allowed to record the first minute of the head coach's speech, which must start once the head coach has entered the locker room.
 - The footage recorded will never be used live. The EuroLeague editorial producer will evaluate the quality of the footage and consider if it is appropriate to include it in the game broadcast. This footage will also be available for EV and the IFPC for audiovisual post-production and promotional purposes.

On-Court Promotions during the Game:

In the event that the home club wishes to organise any on-court promotion (even if it is prior to the game), it will inform the Company well in advance so that the promotion can be included in the Game of the Week activity schedule.

The team presentation will be conducted in accordance with the Company's instructions and the Game of the Week Running Order.

4.3. Broadcasting Obligations

- a) Rights holders are encouraged to include in their local feed fan messages or signs that show team support or promote basketball.
- b) All rights holders will broadcast the opening/closing sequence when connecting to the game, and when their transmission finishes. At the same time, the IFPC will play the opening/closing sequence 15 minutes prior to tip-off and 15 minutes after the end of the game, following the international feed Running Order specifications.
- c) The special jingle or the period-break sequence will be used by all rights holders before any advertisement break and before connecting to the local feed. On the international feed, all rights holders will do the same at the end of the second period and before the start of the third period to clearly identify the half-time break.
- d) Both the opening/closing sequence and the period-break sequence must be used during the international feed production, and it is also a contractual obligation for each rights holder to use them in each game broadcast in each territory within the local feed.
- e) The rights holders of the two participating teams are allowed to place a hand-held camera and a perch microphone behind each team bench to shoot and listen to their respective coaches' instructions during time-outs.

4.4. Remote production

In the case that any IFPC requests a remote production for the international feed. The EV holds the final say in evaluating the appropriate quality of a remote production. If the EV determines that remote production negatively affects the quality of the international feed game coverage, then the host broadcaster will revert to conventional broadcast methods.

VENUE AND GAME OPERATIONS

5. VENUE AND GAME OPERATIONS

5.1. Unilateral Broadcaster Facilities

Rights Holders

All rights holders are allowed to produce or record with their own camera production following the positions available in the venue for the relevant camera production or ENGs.

All rights holders' camera positions must be submitted to EV for approval.

Only the rights holders will be entitled to enter the team locker rooms before the start of the game and after the end of the game, in coordination with the media director of the home club.

All rights holders are kindly requested to inform the Company's TV and New Media Rights Department regarding all their crew members that need an accreditation for every single game. The Company needs to protect all visiting broadcasters from the other non-rights holders that wish to attend a Turkish Airlines EuroLeague game.

Non-Rights Holders

All cameras of non-rights holders will not be allowed on the playing court from 30 minutes before the tip-off time of the game until 10 minutes after the end of the game to each game, except in the case of the Final Four, which will have different and specific regulations. After this time all non-rights holders must leave the playing court and will not be permitted to record at any time during the game.

It is totally forbidden for the non-rights holders to record any footage inside the arena during the game.

All non-rights holders will be allowed inside the mixed zone, and the players will make their way to the locker room attending to the rest of media and non-rights holders in the usual mixed zone and in the press conference room. These cameras will not be allowed in the team locker rooms, except for all those media owned directly by the clubs that are going to be allowed with the specific coordination by the media director of the club and always respecting the priority of the rights holders.

All media associated directly with the clubs will be considered as non-rights holders as detailed herein, and may request the Company's authorisation to access the arenas and shoot any type of footage under the terms and conditions agreed with EV.

In no case will the clubs be allowed to broadcast or stream any live footage of the game (the game itself, but also team bench action, reaction from the spectators, or any other situation inside the arena) within the period comprised between the 15 minutes before tip-off and the 10 minutes immediately after the end of the game.

5.2. TV Personnel

The IFPC will provide all personnel necessary for the set-up and production of the games. These personnel will be the best available sports (basketball) production personnel available and will follow the instructions of the EuroLeague editorial producer as the person responsible for the entire production.

Certain personnel must be especially knowledgeable about the game of basketball, generally, and the Turkish Airlines EuroLeague, particularly. This is very important for live camera operators who must follow the ball, frame the shot properly so the overall game is within the viewer's field of vision, and be able to anticipate where the ball may go next. In addition, these operators must understand the instructions of the IFPC's game director relating to off-the-ball and off-court coverage.

All personnel who works within the arena seating area, including on or near the playing court, will be appropriately dressed in long pants and all of them will be wearing matching shirts or some other means of identifying them as part of the IFPC's personnel team.

5.3. Commentary Positions

For each broadcast, of all possible commentary positions, at least four positions (with a total of eight seats) will be provided at the lowest level of the seating area behind the courtside seats, with good visibility of the playing court, located at the sideline on the opposite side of the team benches and perpendicular to the centre line. In the case that this area is not available, the Company may authorise providing the commentary positions at the endline or at the corners. Under no circumstances may the commentary positions be in a location where their view of the playing court will be impeded or obstructed by coaches, spectators, photographers, ENG units, other video cameras, cheerleaders, mascots or any other personnel. In the event that courtside seats have been positioned in these spaces at the endline or at the corners, the commentary positions will be located in a slightly elevated seating area behind the courtside seats.

The clubs will be responsible for providing a telephone operator and an appropriate service to set up a commentary position including ISDN lines inside the arena, at their expense. The clubs will also be responsible for providing high bandwidth Ethernet connection to all commentary positions.

Under no circumstances may a fee, or any amount, be charged to the IFPC or the rights holders' commentators for the use of the commentary positions. To the extent that a fee is charged by the venue, this must be paid by the home club.

The clubs will make their best efforts to deliver the best possible positions to the TV broadcasters present in each of the arenas.

All clubs must comply with the request from the IFPC and the visiting team rights holders, when applicable, to gain access to their commentary positions no later than two hours prior to each game.

5.3.1. Commentary Position Bookings

Each rights holder or the TV broadcaster that it may designate is entitled to request a commentary position on the offer sheet sent out by EV., They will specify whether the request is for a fully equipped or semi-equipped commentary position.

Semi-equipped: for two persons if not requested differently: table, chair, electrical power, monitor with the international feed, Ethernet connection with access to the EuroLeague official statistical data and information channel provided by the IFPC and international sound.

Fully equipped: includes all the above, plus a commentary unit for two persons, including headsets and full technical assistance during the entire game.

In either case, all line bookings are the responsibility of each rights holder attending the game and all requests for ISDN lines will be made directly to the TV broadcaster's domestic telecom company. If requested, each rights holder can be asked to send a copy of this request through the IMG Technical Services team.

5.4. Commentators

The commentators will be regarded as experts about the game of basketball and, in particular, the Turkish Airlines EuroLeague competition and its players, coaches and teams.

The commentators will be of an industry standard of professionalism, will maintain a professional appearance and will present EV, the Turkish Airlines EuroLeague competition, its clubs, its players and its coaches in a positive manner. Under no circumstances will commentators be allowed to denigrate the Turkish Airlines EuroLeague competition. As a general rule, they will be required to portray the Turkish

Airlines EuroLeague in a positive context subject to any relevant broadcasting regulations applicable to the broadcasts of the rights holders (or the TV broadcasters that they may designate) in the territory.

5.5. Studios

Clubs will generally provide facilities for two indoor TV studios in terms of space availability with a clear view of the playing court and security considerations: inside the arena or on-court near the endline.

5.6. Interview Procedures: Pre- and Post-Game

5.6.1. On-Court Flash Interviews

Live on-court flash interviews, lasting for a duration of one minute or less, are exclusively available to IFPCs. These interviews may be conducted courtside at a pre-determined area with up to one player of each team and the head coach, as they are exiting the playing court just after the end of the first half, or as they are entering the playing court for the second half, and again immediately following the end of the game, as they are exiting the playing court.

All international feed interviews will be conducted by a journalist on-site designated by EV in English.

All the pre- and post-game on-court interviews performed by the rights holders must be conducted with a transparent-backgrounded portable backdrop with wheels. The design to be printed on the transparent backdrop, which will incorporate the rights holders brand, as well as the brands of the club and the EuroLeague sponsors, will be provided by the Company.

On-court flash interviews will continue to be offered in all game productions as stated below:

- One player from each team who has participated in the first half of the game will be available at the end of the second period for an on-court flash interview before going back to the team locker room. These players will be free to go back to their respective locker room when the half-time countdown on the game clock reaches 14:00.
- Both head coaches will be available for on-court flash interviews four prior to the start of the third period of the game.

- The head coach and the Player of the Game of the winning team will be available for a flash interviews immediately after the end of the game in the mixed zone.
- All interviews must be conducted in English for the international feed.
- Media directors must assist the IFPC by providing players and coaches.

If a rights holder desires to conduct one or more flash interviews in the mixed zone, this must be pre-arranged by providing notification to the media director of the home club, no later than five minutes remaining on the game clock in the first or second half. The media director has the right to substitute the player that is requested for an interview with another player if the first requested player is injured or sick. EV recommends that the IFPC provide the media director of the home club with a first, second and third choice for the player interview.

5.6.2. Post-Game Locker Room Access

EV adopted this rule in an effort to encourage closer and more immediate media contact directly with Turkish Airlines EuroLeague players and coaches. While EV also continues to feature a press conference with the head coach from each team following every game, EV is also offering selected journalists with this additional access, in accordance with the following provisions.

- a) EV encourages its rights holders to remain on air with a “post-game show” and to take advantage of this special access, so their viewers can come inside the Turkish Airlines EuroLeague team locker rooms and enjoy an intimate one on one interview with certain players and coaches. In this context, it is imperative that the media director of the home club is notified of the IFPC’s and rights holder’s intention to conduct post-game interviews in one or both of the locker rooms no later than two hours prior to each game. There is a limit of one hand-held camera that can be used by the IFPC and two hand-held cameras that can be used by the rights holders of the two participating teams, if applicable. In addition to the camera operator, accreditations will be issued to one cable puller and one reporter/commentator. Rights holders and IFPCs must be given priority over other media outlets for purposes of determining which media requests for locker room access will be accommodated, according to space and other limitation. In addition, the rights holders and IFPCs must be given priority for their interview requests before other media outlets can interview the same person. All of the priority and logistical matters are the responsibility of the media director of the home club. In addition, the IFPC is responsible for working with the media director and arena regarding any technical requirements that will be necessary.

- b) All accredited media allowed to enter the locker rooms must follow the guidelines below:
- All media, except photographers, will only enter the locker room for interviews.
 - All media, except photographers and rights holders that are not interviewing any player, will exit the locker room. The IFPC will be allowed to shoot footage inside the locker rooms without the obligation to interview players or head coaches.
 - All footage shot inside the locker room must be starting from the waist upwards. No footage shot below the waist will be allowed.
 - The first five minutes after the locker room has been opened are reserved for the rights holders. Once these five minutes have expired, the rest of the media accredited with access to the locker room will be allowed to enter.
- c) Following the game, the head coach or media director will announce to the accredited media that their team locker room is open. The team manager, media director or other official from each club will tell the players when the media are about to enter the locker room, and also if any women are among the accredited media. Then the locker room must be opened to properly accredited media, with local security thoroughly briefed to conform to the regulation and ensure accreditation enforcement.
- d) The locker room will remain open to the accredited media for a minimum of 15 minutes, and the players will have to attend to them during this entire period at least.
- e) If space allows, all accredited media – and only accredited media – will be allowed to enter both locker rooms.
- f) Due to, and only to, potential space problems, each club may decide before the season on a minimum number of accredited media – never less than 15 per locker room – to be given special locker room accreditations for each game. If the number does not meet the demand (16 or more accredited media want to enter locker rooms), the access will be awarded on a rotating game-to-game basis. Those not in the rotation for the locker room of the home team will be given accreditation to enter the locker room of the visiting team. Locker room accreditations will be distributed equally to all media types, with at least the IFPC, the visiting team rights holders, one major daily newspaper, and one radio station allowed in the

locker rooms of the home and visiting team after each game. The EuroLeague.net correspondent of each club will always be included in the rotation. The Company will reserve the right to raise the minimum of 15 accredited media per locker room for certain games.

- g)** All visiting media approved by the media director of the visiting club will be given accreditation at least to the locker room of the visiting team, and also to that of the home team, if space allows.
- h)** The coordination work for the correct functioning of the press conference and locker room policy will fall upon the media director of each club.
- i)** A statement of post-game media access rules as provided by the Company will be posted, in English, on locker room doors and in the media work room of each arena before, during and after all games.

5.6.3. Press Conferences

The press conference room will be located in proximity to the locker rooms and the media work room.

A press conference with the head coach of the visiting team will begin within a maximum of 20 minutes following the final buzzer. Immediately following the conclusion of this, a press conference with the head coach of the home team will start.

The media director of the home club will be responsible for the translation of all questions and statements from/into English and the official language of the home club's country.

5.6.4. Mixed Zone

After the game, a mixed zone, through which the players must exit, must be set up for the media on the way from the locker rooms to the team transport area. This area accessible only to coaches, players and representatives of the media (to offer reporters additional opportunities to conduct interviews) must be divided into three areas: one for TV crews, one for radio reporters and one for the media from the written press. The home club must ensure that the area is safe for the players and coaches to walk through. The team locker rooms are off limits to representatives of the media before and during the game.

If there is not enough space to provide a mixed zone, each club will ensure at least five players meet the media in a suitable location.

5.6.5. Courtside Reporters

The local and the visiting team rights holders, when applicable, have the right to assign one courtside reporter to provide their viewers with live updates. The reporter and game producer will meet with each team's head coach and media director at least 24 hours prior to each game broadcast to establish ground rules for the reporter's proximity to team huddles.

5.7. Team Arenas

(See Appendix K)

5.8. Accreditations

The clubs are responsible for the production and distribution of all accreditations for the written and electronic press, including for the IFPC and the rights holders.

When the IFPC is a third production company, it is the responsibility of this production company to provide the Company with a complete list of all personnel that will work during each game, including their names, responsibilities and other details that are reasonably requested by the home club's media director.

In the case that any away rights holder may attend a game, they would need to send the complete list to the Company.

The Company's TV and New Media Rights Department will assist all IFPC and rights holders to obtain accreditations.

5.9. Visas

Each rights holder has the responsibility of applying for, arranging and obtaining the entry visas that its TV crew members might need in order to work in the away games that the clubs play in the competition.

The Company's TV and New Media Rights Department will assist all IFPC and rights holders to obtain visas.

5.10. OB Van Area (TV Compound Area)

The home club will make sure to provide parking for up to six TV vehicles, including production trucks, OB van and satellite uplink trucks, and a support truck. This TV compound must be provided on the arena floor level, on the same side of the arena as the main TV cameras. The area must have direct access to the scorer's table; the media work room and the team locker rooms.

The home club will also provide with five parking spots for the production staff.

The arena must provide a secure location that is on the same side of the arena and as close as possible to the TV compound. There must be additional space available in the TV compound to park up to two trailers, which can be used by the IFPC for special equipment, catering or other purposes. The area will be set up in a manner that will allow it to be secured 24 hours prior to each game and until the mobile TV production trucks, the OB van and the satellite uplink truck depart, usually on the same game night.

The area for the TV compound may be outside of the arena or in a covered area. However, if in a covered area, then exterior parking adjacent to the TV compound must be provided for the satellite uplink truck.

The home club will provide the TV compound area with one dedicated symmetrical high bandwidth internet connection with download and upload speeds of at least 10Mbps and one telephone line.

The area for the TV compound must have adequate power, with a minimum of 3000 amp, 3 phases, the exact specifications of which will be determined by the IFPC or EV who must inform the home club. In addition, the arena must provide adequate back-up power (generator or other) in the event that the main power source is not available and provide the same power (3000 amp and 3 phases). All costs relating to power – hook-up, usage, disconnect – must be borne by the arena or the home club. If the arena is not pre-cabled for camera, audio and communications cables, the arena must provide cable trays, conduit or some other routing system to the IFPC, at no charge.

5.11. Cabling

Cabling is the responsibility of each IFPC in accordance with the following guidelines:

- Cables will not cause any obstruction or safety hazard to players, officials, any other persons involved in the game or spectators, and will comply with the local security law and regulations.
- Cables will not be laid over the electronic advertising system (LED or LCD).
- Where necessary, cable bridges, cable covers, cable mats, arena dressing and other safety means will be used to secure the cables for safety.
- The IFPC must provide assistance to the visiting rights holders in order to ensure that all cabling needs are met.

5.12. Power

It is recommended that each IFPC (apart from using the power facilities from the arena) is able to ensure that continued power is supplied in optimum conditions for the international TV production in order to guarantee uninterrupted coverage.

This includes the provision of a power generator.

5.13. Arena Access

The arena will be available to the IFPC for set-up and other preparation no later than 24 hours prior to each game that will be broadcast. Within that period, the IFPC will stay out of the seating area for a period of up to two hours to allow the teams to practice without their personnel in the arena, so long as the time requested for said practice is reasonable for purposes of set-up and preparation for the broadcast. Typically, the teams will practice in the arena on the day prior to the game, for a period of two hours each, beginning at either 17:00 or 18:00 CET and finishing at approximately 22:00 CET, and on the day of the game, for a period of one hour each, in the morning, between 10:00 and 13:00 CET. Any disputes regarding this provision will be settled by the Company, whose decision will be binding. The IFPC will be allowed to start with all the necessary set-up beginning from 13:00 CET.

Should a team wish to have a closed practice or walk-through before a game, it must be completed at least five hours prior to the tip-off time so that the IFPC and all other media will have the necessary time to set-up for that particular game. If the playing court is available, open practices may continue in the five hours prior to the game. All clubs must comply with the request from the IFPC and the visiting team rights holders, when applicable, to gain access to their commentary positions no later than two hours prior to each game.

Under no circumstances will other games, practices or activities take place on the same playing court the day of the game.

5.14. Security for IFPCs

The club is responsible for providing adequate security protection for all TV camera crews, radio and TV commentators and their equipment, and for ensuring that no person is allowed to interfere with the actions of any of the TV camera crews or commentators covering the game. This applies to pre-game activities, the game itself and post-game activities, not only in the area where the commentators work, but also in any interview areas. If an IFPC reasonably requests additional security for a broadcast, the home club will be responsible for accommodating said request.

5.15. Venue Access Fees

Access to each game venue, for the IFPC and any rights holder with personalisation facilities, beginning 24 hours prior to each game, will be provided free of charge. There will be no fee or facility charge, whatsoever, for the provision of access for the IFPC as required herein, including any fee for the home club, the home club's arena, the owner or operator of the arena or any other party (if there are any such fees, they must be paid solely by the home club). Moreover, with the exception of the Final Four there will be no fee for power, back-up power, arena lighting, water, use of pre-wired cables or other provisions necessary to ensure a high-quality TV production as provided herein.

5.16. Lighting

For purposes of ensuring a high-quality TV production, all arenas will meet the following lighting requirements. It is understood that adhering to these lighting requirements may be challenging for some clubs and venues. The improvements with the minimum established below are required. After that time, however, the Company will insist that all arenas meet the requirements as a condition of receiving their EuroLeague licence.

All EuroLeague venues must adapt their lighting systems as follows:

Playing Court:

- The horizontal illumination in the playing court area, measured 1m above the floor, will be an average maintained lux level of 2,500. The illumination measured facing the main and reverse angle cameras will be an average maintained lux level of 1,500.

- The illumination measured facing the endline cameras will be an average maintained lux level of 1,000.
- The horizontal illumination immediately outside the further boundary line (team benches and courtside seats), measured 1m above the floor, will be an average maintained lux level of 2,000 lux.

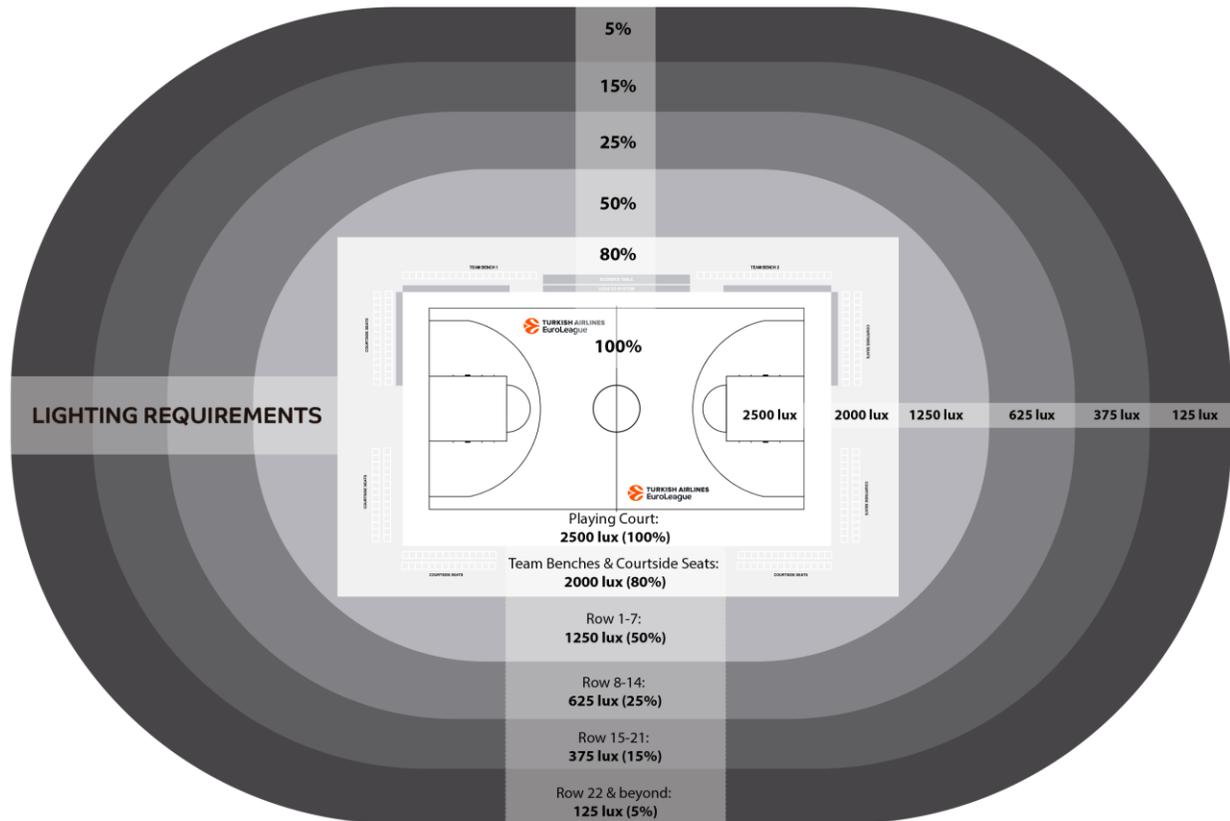
Seating Area:

The horizontal illumination will gradually decrease following these guidelines:

- Row 1 to 7 will be an average maintained lux level of 1,250 (50% compared to the playing court).
- Row 8 to 14 will be an average maintained lux level of 625 (25% compared to the playing court).
- Row 15 to 21 will be an average maintained lux level of 375 (15% compared to the playing court).
- Row 22 and beyond will be an average maintained lux level of 125 (5% compared to the playing court).

General:

- Full arena lighting must be provided beginning 90 minutes prior to each game and must be maintained until 30 minutes following the end of the game.
- During team practices the illumination will be the same as during games.



Lighting must be specifically focused for basketball, based on the configuration and placement of the playing court. As many arenas are used for multiple purposes, this may require that the lighting is refocused after all other events, including ice hockey, concerts, family shows, etc.

Any glare that may disturb the sight of the players and officials or affect the quality of the TV broadcast must be avoided.

The arena will have emergency back-up lighting of at least 1,000 lux.

The club must ensure that the arena has no spill-over of exterior light from windows, skylights, corridors and entries and will take whatever steps necessary to prevent these light sources from entering the playing area and seating area.

The club must ensure that the arena lighting system has instant restrike capability, allowing the lights to be turned off during pre-game presentations, special ceremonies and entertainment and then immediately turned on at full illumination. If the arena

lighting system does not have instant restrike capability, dimming the playing court area lights once the game has begun will not be allowed.

Lighting in all areas of the arena outside of the seating area must be maintained at a minimum of 380 lux and 90cm from the floor.

In the first and last Regular Season home game, the IFPC has the obligation to measure the lighting of the arena (playing court and seating area) and deliver the results to the Company's TV and New Media Rights Department.

The IFPC also has the obligation to measure the lighting of the playing court (centre area, free-throw area and the four corners) in every home game and deliver the results to the Company's TV and New Media Rights Department.

If an IFPC does not believe that these requirements are being met, based on their own lighting measurements, it will contact the Company's TV and New Media Rights Department and provide them with its lighting measurements so that they are able to address the situation.

Lighting during Team Presentations:

The use of different lighting, as considered most suitable for the event, will be allowed only during the presentation of the home team, provided that before tip-off, the lighting must be in accordance with the applicable arena rules and have the prior authorisation of the Company.

Once the game has started, the lighting in the playing court area may not be altered, except during half-time and only while the two teams are in the locker rooms.

Standard Pre-Game Timing Format

Regardless of the scheduled tip-off time, all games must follow a standard pre-game timing format in line with the example below:

Example, for a game that has a scheduled tip-off time of 20:45:

	TIME	TIME TO TIP-OFF
Court Available for Teams, Clock Starts	19:15:00	(01:30:00)
Horn Sounds and Teams to Benches	20:38:30	(00:06:30)
Visiting Team Presentation	20:39:00	(00:06:00)
Home Team Presentation	20:39:00	(00:05:00)
Teams to Bench Area	20:42:00	(00:03:00)
Starting Fives and Officials Line-Up	20:43:30	(00:01:30)
EuroLeague Anthem	20:44:00	(00:01:00)
Players and Officials Shake Hands	20:44:30	(00:00:30)
Tip-Off	20:45:00	(00:00:00)

(See Appendix N)

5.17. Responsibilities of Club Media Directors

In addition to the other responsibilities noted herein, it is the responsibility of the media director of the home club to fully cooperate regarding all reasonable requests of the IFPC and rights holders, including locker room access, access to practices, flash interviews, other interview requests, etc.

The home club will also assure that the IFPC has a secure area to temporarily place portable equipment, such as lighting kits, ENG units, shotgun microphones, etc.

Whenever possible, the media director of the club will aim to assist the IFPC in compiling interesting stories, features and other information about the club, the players, the coaches and others involved with the club.

The objective is to make the TV broadcasts as compelling and interesting for the viewers as possible, including attracting new viewers who may be interested in aspects other than the game itself.

It is also the responsibility of the media director of the club to serve as a liaison, as necessary, between the IFPC and the venue, regarding any technical and logistical matters that must be coordinated, including technical requirements of this document (relating to issues such as camera positions, TV production truck parking, satellite uplink truck parking, cable routes, lighting standards, etc). Therefore, the Company recommends that the media director of the club contact the producer and/or game director of the IFPC, by telephone, no later than four days prior to each game broadcast.

Finally, it is the responsibility of the media director of the club to serve as a liaison between the IFPC and the home and visiting clubs, to make sure that both parties are being treated reasonably and with professional courtesy.

The media director of the club will make sure to attend to all requirements from rights holders or the TV broadcasters that they may designate (including those coming from non-rights holders and clubs' TV broadcasters) with the previous authorisation of the Company's TV and New Media Rights Department.

(See Appendix L)

5.18. Game Clock and Shot Clock

The game clock must always display the countdown until the beginning of play in the following situations: during pre-game, intervals of play between periods and half-time, and before any extra periods.

The shot clock must be automatic, with a digital countdown to indicate the time in full seconds only until the countdown reaches 4.9, at which point it will indicate the time including tenths of a second from 4.9 until 0.0, as well as a very powerful acoustic signal to indicate the end of the 24-second period.

The duration of the half-time interval of all games will be 15 minutes. The half-time clock must be set to 15 minutes (15:00) and started once the players have left the floor to yield a 15-minute half-time interval.

5.19. Time-Outs

Each team will be entitled to the following time-outs:

- a) Two 60-second time-outs at any time during the first half.
- b) Three 60-second time-outs during the second half with a maximum of two of these time-outs in the last two minutes of the second half.
- c) One 60-second time-out at any time during each extra period.

TV Time-Outs

The Company reserves the right to apply TV time-outs in all games. In such a case four mandatory TV time-outs will be applied per game, one in each period. All TV time-outs will have a duration of 60 seconds each. TV time-outs will not exist in extra periods.

TV time-outs will be applied in the following manner:

- a) The first time-out requested by a team in any period will be considered a TV time-out and will have a duration of 60 seconds. This time-out will count as both a TV time-out and a time-out for the team that has requested it.
- b) If neither team has requested a time-out before the last five minutes remaining in the period then a TV time-out will be granted at the first opportunity when the ball is dead and the game clock is stopped, with the game clock displaying 04:59 or less time. This time-out will not be charged against either team.

The timer will be the person responsible for calling all TV time-outs.

The speaker must announce using the public address system whether it is a TV time-out or a regular time-out charged to either team.

EV recommends the rights holders to utilise the half-time interval and all of the time-outs to insert interesting and compelling information about the game, the players, the coaches and other EuroLeague activities and news. In that context, the Company's TV and New Media Rights Department will work with the rights holders to assist them in receiving all sorts of EuroLeague footage (promos, video clips, news access, etc), making players and coaches easily accessible for pre-taped interviews and having access to news and information in a manner that provides enough time for the rights holders to develop pre-produced "vignettes" (mini-features) that can be inserted into the live broadcasts at appropriate times.

There will be intervals of play of two minutes between the first and second period (first half), between the third and fourth period (second half) and before each extra period.

5.20. Instant Replay

The Instant Replay System is mandatory during the entire season. In all games, the Instant Replay System will be used by the officials according to the regulations.

In case of using the IRS, only the officials and the IRS operator will be present in the area where the Instant Replay System is installed. The Crew chief will order any other person not complying with these requirements to leave the area.

The IRS devices will be installed at the scorer's table, so that the viewing angle of the monitor is away from the nearest team bench.

The IRS can't be branded at any circumstance without the prior approval of the Company.

The positions at the scorer's table for all games will be the following:

Playing Court

Visiting Club Media Director *
Arena Coordinator
IRS Operator + IRS Monitor
Caller / Backup 2
Data Entry Scorer
Caller / Backup 1
Timer + Digital Scoresheet Monitor
Shot Clock Operator
Euroleague Basketball Delegate
Speaker
Visiting Club Media Director *

* To be located at the position next to the visiting team bench

Where possible, anytime the officials are performing a review through the IRS, the unaltered footage coming directly from the IRS monitor may be shown on the live broadcast for the international feed, as per a EuroLeague Producer and game director decision.

In such situation, no other replays feeds coming from any other source different than the cameras used in the IRS may be displayed prior to, during, or immediately after the officials' review.

5.20.1. Basic Principles

Procedures for All Replay Reviews

- a) All replay reviews will be conducted by the officials after gathering as much information as possible from the unified scorers and the Instant Replay System (IRS) monitor. The crew chief will make the final decision.
- b) Only the officials and the IRS operator (IRSO), who must understand and speak English, will be present in the area where the IRS is installed. The crew chief will order any other person not complying with these requirements to leave the area.
- c) The call made by the officials during play will always be shown prior to reviewing the play, and this will only be changed when the replay provides the officials with clear and conclusive visual evidence to do so.

5.20.2. 00:00 Game Clock

Instant replay can be referred to in the following situations:

5.20.2.1. A field goal made with no time remaining on the game clock (00:00) at the end of any period or any extra period. The officials are authorised to determine the following issues **only**:

- a) Whether the time on the game clock expired before the ball left the shooter's hands.
- b) If the shot was released on time, whether the successful field goal scored was a two-point or three-point field goal.
- c) If the shot was released on time, whether the shooter committed an out-of-bounds violation.

- d) Whether a shot clock violation occurred before the ball left the shooter's hands.
- e) Whether an eight-second back court violation occurred before the ball left the shooter's hands.
- f) Whether a foul, which is called, is not committed on or by a player in the act of shooting occurred prior to the illumination of the red LED lights. Whether a foul that is called is committed on or by a player in the act of shooting, the ball was released prior to the illumination of the red LED lights, the foul will be administered.

The officials will be permitted to utilise instant replay to determine whether (and how much) time should be put on the game clock but only when it is confirmed through replay that:

- a) The shooter committed an out-of-bounds violation.
- b) A 24-second violation occurred.
- c) An eight-second back court violation occurred.
- d) A foul was called prior to the illumination of the red LED lights (signalling the end of playing time).

- 5.20.2.2.** A foul called with no time remaining on the game clock (00:00) at the end of any period or any extra period. The officials will review the footage to determine the following issue **only**: whether the foul that was called occurred prior to the illumination of the red LED lights (signalling the end of playing time).

The officials will be permitted to utilise instant replay to determine whether (and how much) time should be put on the game clock but only when it is confirmed through replay that a foul was called prior to the illumination of the red LED lights (signalling the end of playing time).

5.20.2.3. Fourth or Extra Periods 02:00 or Less Game Clock

Instant replay can be referred to in the following situations:

1. The officials are unsure as to who touched the ball last on an out-of-bounds violation or whether it was touched simultaneously by two players.

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The officials will review the footage to determine the following issue **only**: identify the player who touched the ball last.

2. The officials are unsure as to whether a goaltending/basket interference violation occurred. The officials will review the footage to determine the following issue **only**: whether the violation occurred, always after a goaltending or basket interference call has previously been made by one of the officials.

5.20.3. Any Time

Instant replay can be referred to in the following situations:

- 5.20.3.1. An error/malfunction occurs in the game clock and it does not start/stop correctly at any time in the game before or after the ball is in play. The officials will review the footage to determine the following issues **only**: how much time actually expired and how much time (if any) is remaining in the period.
- 5.20.3.2. An error/malfunction occurs in the shot clock and it does not start/ stop correctly at any time in the game before or after the ball is in play. The officials will review the footage to determine the following issues **only**: how much time actually expired and how much time (if any) is remaining on the shot clock.
- 5.20.3.3. Individuals engage in a fight. The officials will review the footage to determine the following issues **only**: the identity of all individuals involved in the fight, as well as the appropriate penalty for each individual.
- 5.20.3.4. A player is fouled in the act of shooting for a field goal. The officials will review the footage to determine the following issue **only**: whether the field goal attempt was a two-point or three-point field goal.
- 5.20.3.5. The officials are unsure whether a field goal made was a two- point or three-point field goal. The officials will review the footage to determine the following issue **only**: whether the field goal made was a two-point or three-point field goal. The review will take place at the following dead ball when the game clock is stopped.
- 5.20.3.6. The officials are unsure whether a shot clock violation occurred immediately prior to a field goal made. The officials will review the footage to determine the following issue **only**: whether the ball left the hand of the

shooter prior to the illumination of the yellow LED light (signalling the end of the 24-second period).

- 5.20.3.7. The officials are unsure whether a shot clock violation occurred immediately prior to a foul called. The officials will review the footage to determine the following issue **only**: whether the foul that was called occurred prior to the illumination of the yellow LED light (signalling the end of the 24-second period).
- 5.20.3.8. The officials are unsure whether a foul off the ball called on the team without control of the ball occurred immediately prior to a field goal made. The officials will review the footage to determine the following issue **only**: whether the foul that was called occurred prior to the shooter commencing the act of shooting.
- 5.20.3.9. The officials are unsure whether a foul off the ball called on the team with control of the ball occurred immediately prior to a field goal made. The officials will review the footage to determine the following issue **only**: whether the foul that was called occurred prior to the ball leaving the hand of the shooter.
- 5.20.3.10. The officials are unsure who the correct free-throw shooter is. The officials will review the footage to determine the following issue **only**: the identity of the correct free-throw shooter.
- 5.20.3.11 The officials are unsure whether a foul called is an unsportsmanlike foul or a disqualifying foul. The officials will review the footage to determine if the foul met the criteria for an unsportsmanlike foul or disqualifying foul of a physical nature and upgrade or downgrade the decision as required.

5.20.4. Replay Review Process

- a) All replay reviews will be conducted by the officials after gathering as much information as possible from valid sources. In cases of “disagreement”, the Referee will make the final decision.
- b) The call made by the officials during play will only be changed when the replay provides the officials with “clear and conclusive” visual evidence to do so.

5.20.5. IFPC's Responsibility Regarding Instant Replay

Each IFPC must make its game feed available on the SMART Replay placed on the scorer's table, for use by the officials, to review instant replays.

A private line of communication with the EuroLeague editorial producer or game director in the TV production truck must be provided by the IFPC via a clearly labelled headset that will sit next to the designated TV monitor. No one apart from the officials and the Instant Replay operator will participate in the communication for the purpose of an easier and balanced process.

Post game, the SMART IRS needs around 10-15 minutes to upload the output video exported in the reviews from the client to the server.

Each IFPC shall consider this video exportation and shall not disconnect the IRS until the IRS Operator communicates that the transfer has been done.

The replay will not be shown to the TV audience or fed to the in-arena video screens, but will only be provided to the designated monitor. After the Crew chief has rendered a decision, the replays may be shown on TV, but under no circumstances may the replays be shown on the in-arena video screens. It is the responsibility and obligation of each IFPC to comply with the requirements of this section.

The fixed camera with the official shot clock must be shown on the Instant Replay screen(s) at specified times.

It has been decided to implement a standard for the use of the Instant Replay in all Turkish Airlines EuroLeague games. In order to gain uniformity on all the playing courts, this requirement is compulsory.

Camera allocation for the SMART Replay:

Camera Number	Input
Camera 1 - Wide Shot TV Platform Mid-Level Centre	1
Camera 2 - Close-Up TV Platform Mid-Level Centre	2
Camera 3 - Action Close-Ups Under Basket (SSM)	3
Camera 4 - Action Close-Ups Under Basket	4
Camera 7 - Locked Off Mini Camera, Behind Backboard	5
Camera 8 - Locked Off Mini Camera Behind Backboard	6
Camera 10 - Locked Off Shot Clock Camera	7
Camera 11 - Close-Ups Away End Corner (SSM)	8

5.21. Other Technical Rules

- a) In all games, the home team will have the choice of basket and team bench.
- b) The Timer will assist the Data Entry Scorer with all manual duties that are contained within the Official Basketball Rules.
- c) In the Fourth or Extra Periods with 02:00 or less on the game clock, when a goaltending or interference call is made that is then reviewed by use of the IRS and the decision is overturned, the game shall be restarted in accordance with the direction of the alternating possession arrow.
 - If the team that attempted the shot will restart the game with the ball in their possession, the shot clock will be reset to 14 seconds.
 - If the team that did not attempt the shot will restart the game with the ball in their possession, the shot clock will be reset to 24 seconds.
 - If there are less than 14 or 24 seconds remaining on the game clock respectively, the shot clock shall be switched off.
- d) Caller/backup 2 will use the Instant Replay Monitor to verify the correct call(s) at the next available opportunity following any action that is missed / unclear.

TV GRAPHICS

6. TV GRAPHICS

6.1. Introduction

Due to the change in the competition format, the entire EuroLeague branding has been modified, as well as the entire graphics package.

The graphics IT infrastructure will be provided at all venues by MST.

EV will deliver on Chyron-based character generators with the backing of a competition-wide IT infrastructure, enabling each production to access historical statistics and live scores from concurrent games.

The OB facilities providers will deliver all rigging and cabling to the Chyron character generators. MST will then provide the user interface that “sits” on the Chyron and all remote support and cloud-based infrastructure.

MST will have a representative on-site for the first weeks of the season, who will support and oversee the smooth integration of the new system.

MST will supply the OB van to provide engaging graphic content, not only with lower third statistics-based graphics, but with dynamic full page editorials, focusing not only on the game day but on the wider competition narrative too.

The graphic presentation of the games will be instrumental in driving the look and feel of the competition as a whole. Furthermore, MST will implement a new graphic design for the 2017-18 Turkish Airlines EuroLeague season, which will focus on increasing the personalisation of the teams and players.

The game coverage will need to mesh in with our global view of the Turkish Airlines EuroLeague, and game directors will need to be in tune with wider decisions of the EuroLeague editorial producers. This attention to detail will represent an uplift in production quality.

As in previous seasons, it will be compulsory to use the official graphic package, including the Turkish Airlines EuroLeague replay effect, opening and closing sequences or studio graphics and no possible variation or inclusion will be accepted.

Moreover, in order to guarantee the good application of the new graphics system, the clubs must provide in all the Turkish Airlines EuroLeague venues a dedicated high bandwidth internet connection (DSL or cable) with download and upload speeds of at least 10Mbps.

All graphics will be produced and distributed as a part of the main feed by the IFPC. The insertion of all graphics that include official EuroLeague statistics will be coordinated directly with the official unified scorers and will be directly linked to the official EuroLeague statistical software in an effort to provide “real time” and accurate statistical information to the TV viewers.

All graphics must be inserted in the 4:3 safety area, since some TV broadcasters use this format on their domestic broadcasts.

In addition, EV recommends that its IFPCs insert graphics on players when they are at the free-throw line, to provide their viewers with interesting information about individual players. To the extent that the IFPC shows close-up footage of people in the seating area, such as celebrities and VIPs, they are required to insert a graphic with the person’s name and affiliation, which will allow the TV viewers, especially in other countries, to know who is being shown on camera.

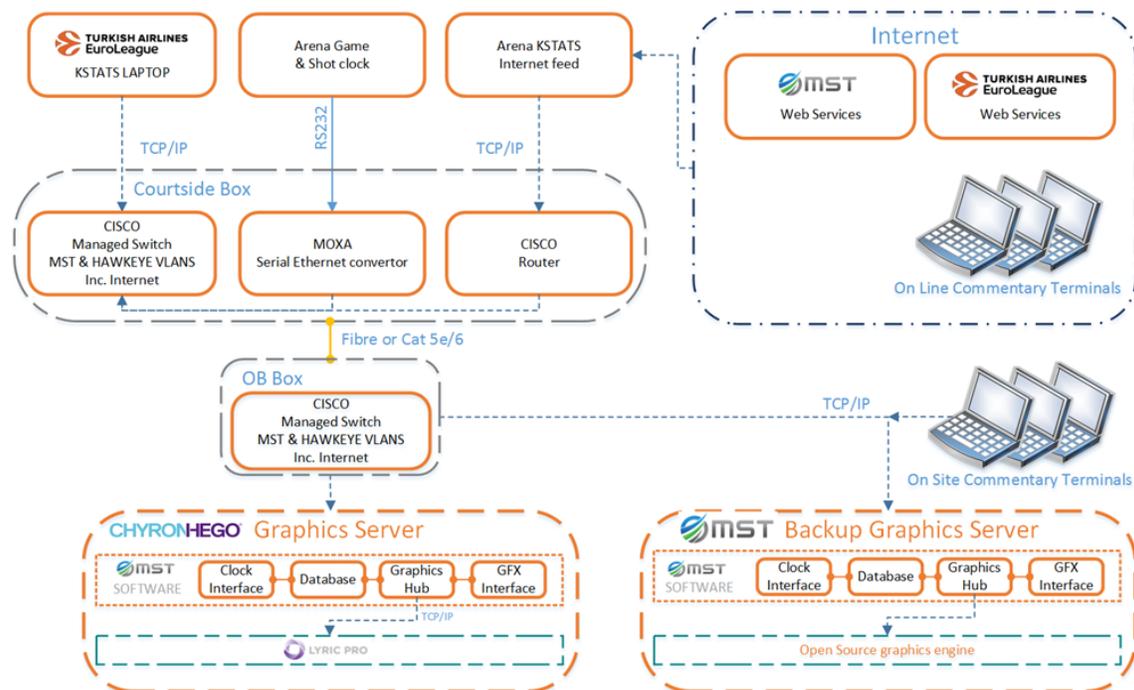
For purposes of providing an international feed, the IFPC is required to insert all graphics in English. All rights holders interested in having the graphics in their native language (different from English) will necessarily be producing a secondary feed, including graphics, to their home market.

6.2. Operational Use

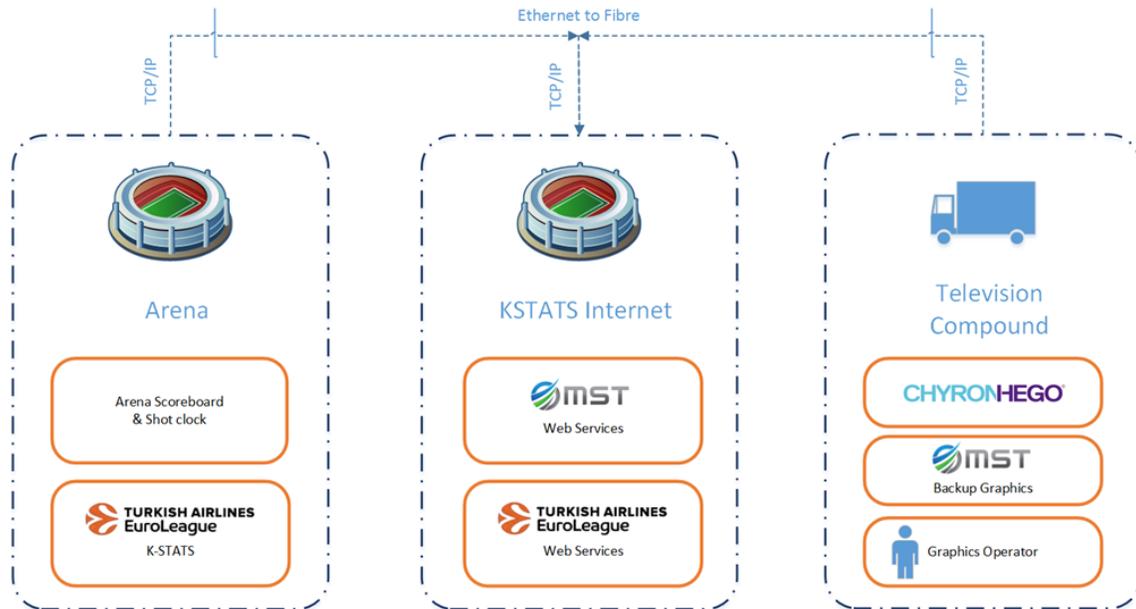
The broadcast graphics for all events are to be delivered using the ChyronHego LyricPro graphics platform. The EuroLeague broadcast graphics, the EuroLeague Style Guide and player photos are available to download from Dropbox along with MST's software. Two ChyronHego systems running LyricPro 8.7 or greater with Lyric Advanced options included (main/back-up) are required.

The ChyronHego servers will need Ethernet connectivity to the EuroLeague 'Hub' software as well as Ethernet connectivity to the internet. The internet router ports 27017, 3030 and 80 must be open for TCP/IP traffic. Internal ports 27017, 3030, 80 and 23 also need to be open on each ChyronHego server. A serial RS232 connection from the venue scoreboard/clock should also be connected to the ChyronHego server, ideally set to Com port 1.

EuroLeague Graphics and Scoring System Topology



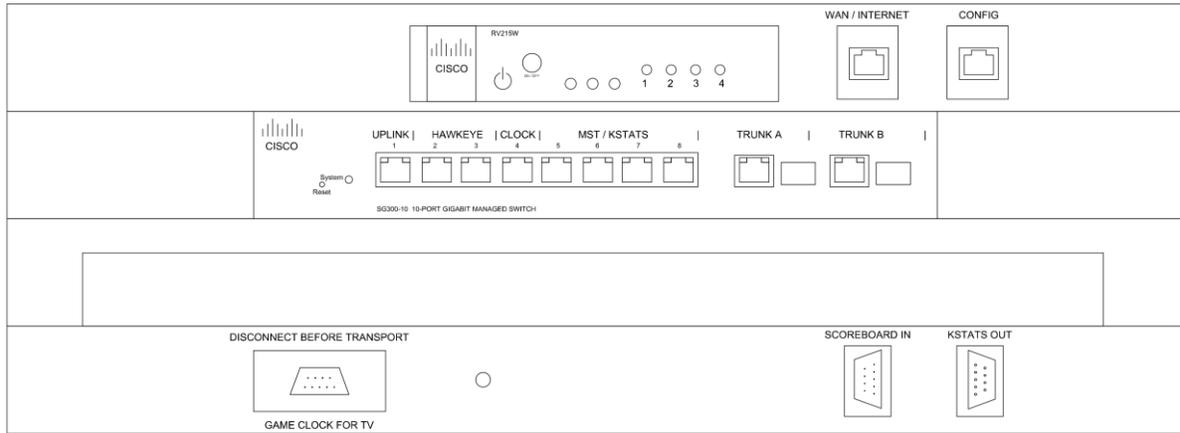
EuroLeague Connectivity Overview



Communication:

- Internet (Ethernet TCP/IP) – for scoring synchronisation between concurrent games as well as to receive data from the EuroLeague web services.
- Serial (RS232) – game clock and shot clock device connection.
Note: RS232 has a recommended maximum range of 15m. Therefore a pair of RS484 / RS422 or RS232 to fibre extenders will be required to extend to the TV compound.
- Ethernet (TCP/IP) – K-STATS laptop connection for scores and statistics.

Note: Ethernet has a recommended maximum range of 100m. Therefore it is suggested that a pair of fibre to Ethernet converters are used to extend the connection to the TV compound.



Interface:

- User friendly bespoke graphics interface
- ChyronHego specialist not required
- Simple pre game configuration

The screenshot shows a live game interface for Euroleague Basketball. The top section displays the game score (80-64) and time (13:31). Below this, there are two columns of player statistics for Fenerbahce Istanbul and Olympiacos Piraeus. The bottom section shows team road points and quarter scores.

#	PLAYER	Hgt	PTS	As	2P	3P	FT	OR	DR	TR	F	TO	ST	BL	PF
70	DATOME, LUIGI	2.03	11	0	1/3	2/2	3/4	1	5	6	1	3	1	0	15
15	BENNETT, ANTHONY	2.03	0	0	0/0	0/0	0/0	0	0	0	0	0	0	0	0
16	SLOUKAS, KOSTAS	1.90	3	5	0/2	1/2	0/0	0	1	1	2	1	0	0	3
10	MAHMOUDGULLU, MELIK	1.91	0	0	0/0	0/0	0/0	0	0	0	0	0	0	0	0
44	DUVERIOGLU, AHMET	2.09	0	0	0/0	0/0	0/0	0	0	0	0	0	0	1	1
12	ANTIC, PERO	2.11	4	1	0/2	1/2	1/2	0	1	1	1	0	0	0	1
13	BOGDANOVIC, BOGDAN	1.97	17	1	4/6	3/7	0/0	0	5	5	3	2	1	0	13
24	VESELY, JAN	2.13	8	2	3/7	0/0	2/2	4	4	8	3	0	0	1	15
33	KALINIC, NIKOLA	2.02	17	5	2/2	4/6	1/1	1	4	5	3	1	0	1	24
35	DIXON, BOBBY	1.78	8	2	1/2	2/6	0/0	1	1	2	1	0	0	0	6
8	UDOH, EKPE	2.08	10	4	1/2	0/0	8/10	4	5	9	2	0	0	5	29
21	NANNALLY, JIMMY	2.01	2	0	1/3	0/0	0/0	0	1	1	1	2	0	0	1

Commentary screens

TURKISH AIRLINES EuroLeague		PRESENTED BY TURKISH AIRLINES		MST																																			
Fenerbahce Istanbul										Olympiacos Piraeus																													
80										64																													
FINISHED										SINAN ERDEM DOME																													
PLAYER STATS															PLAYER STATS																								
C	P	#	PL	PLAYER	M	PTS	2PTS	3PTS	FT	OR	DR	TR	AS	ST	TO	BL	F	PR	C	P	#	PL	PLAYER	M	PTS	2PTS	3PTS	FT	OR	DR	TR	AS	ST	TO	BL	F	PR		
G	10			MAHMUTOGLU, MELIH (TUR)	1:12	0	0/0	0/0	0/0	0	0	0	0	0	0	0	0	0	0	G	1			GREEN, ERICK (USA)	19:47	7	2/4	1/3	0/0	0	4	4	0	0	0	0	0	8	
F	15			BENNETT, ANTHONY (CAN)	1:12	0	0/0	0/0	0/0	0	0	0	0	0	0	0	0	0	0	G	5			TOLIOPOULOS, VASSILIS (GRE)	1:25	3	0/1	1/2	0/0	0	0	0	0	0	0	0	0	0	
G	16			SLOUKAS, KOSTAS (GRE)	24:22	3	0/2	1/2	0/0	0	1	1	5	0	1	0	2	3	0	F	6			PAPAPETROU, IOANNIS (GRE)	12:4	0	0/1	0/1	0/0	0	2	2	0	0	0	0	0	2	-2
C	44			DUVERIOGLU, AHMET (TUR)	1:12	0	0/0	0/0	0/0	0	0	0	0	0	0	1	0	1	G	9			WATERS, DOMINIC (USA)	6:2	2	1/2	0/0	0/0	1	0	1	1	0	1	0	1	1	1	
F	70			DATOME, LUIGI (ITA)	21:54	11	1/3	2/2	3/4	1	5	6	0	1	3	0	1	15	F	10			AGRAVANIS, DIMITRIOS (GRE)	13:18	0	0/0	0/3	0/0	0	3	3	1	2	0	0	4	0		
C	8			UDOH, EKPE (USA)	36:35	10	1/2	0/0	8/10	4	5	9	4	0	0	5	2	39	C	2			BIRCH, KHEM (CAN)	17:20	14	4/4	0/0	6/8	0	0	0	0	0	0	1	0	0	16	
C	12			ANTIC, PERO (MNE)	8:6	4	0/2	1/2	1/2	0	1	1	1	0	0	0	1	1	C	4			YOUNG, PATRIC (USA)	3:8	0	0/1	0/0	0/0	0	0	0	0	0	0	0	1	1	-1	
G	13			BOGDANOVIC, BOGDAN (SRB)	25:35	17	4/8	3/7	0/0	0	5	5	1	1	2	0	3	13	G	7			SPANOLIS, VASSILIS (GRE)	30:55	9	0/5	2/7	3/3	1	1	2	8	2	2	0	3	5		
F	21			NUNNALLY, JAMES (USA)	16:5	2	1/3	0/0	0/0	0	1	1	0	0	0	1	2	0	C	11			MILUTINOV, NIKOLA (SRB)	14:18	10	5/5	0/0	0/1	2	2	4	1	1	0	0	3	13		
F	24			VESELY, JAN (CZE)	22:33	8	3/7	0/0	2/2	4	4	8	2	0	0	1	3	15	F	15			PRINTEZIS, GEORGIOS (GRE)	26:42	7	2/7	1/2	0/0	0	1	1	1	1	1	1	2	5		
F	33			KALINIC, NIKOLA (SRB)	28:6	17	2/2	4/6	1/1	1	4	5	5	0	1	1	3	24	F	16			PAPANIKOLAOU, KOSTAS (GRE)	29:51	3	0/4	1/5	0/0	2	3	5	3	1	0	0	2	-1		
G	35			DIXON, BOBBY (USA)	13:8	6	1/2	2/6	0/0	1	1	2	2	0	0	0	1	4	G	17			MANTZARIS, VANGELIS (GRE)	25:8	9	0/1	3/3	0/0	0	1	1	3	0	0	0	2	12		
TEAM TOTALS					#	13/31	13/25	15/19	11	29	40	20	2	8	9	18	#			TEAM TOTALS					#	14/35	9/26	9/12	10	20	30	18	7	6	2	20	#		
							42%	52%	79%																	40%	35%	75%											
TIMEOUTS (2)					FOULS (4)					SCORERUN (0)					SCORERUN (0)					FOULS (3)					TIMEOUTS (4)														
STAT LEADERS										STAT LEADERS																													
POINTS	BOGDANOVIC, KALINIC														17	POINTS	BIRCH, KHEM														14								
TOTAL REBOUNDS	UDOH														9	TOTAL REBOUNDS	PAPANIKOLAOU														5								
ASSISTS	SLOUKAS, KALINIC														5	ASSISTS	SPANOLIS														8								
RANKING	UDOH, EKPE														29	RANKING	BIRCH, KHEM														16								
Fenerbahce Istanbul					Q1	Q2				Q3				Q4				Olympiacos Piraeus					Q1	Q2				Q3				Q4							
SCORES BY QUARTER					26	13 (39)				21 (60)				20 (80)				SCORES BY QUARTER					18	16 (34)				14 (48)				16 (64)							

GAME OF THE WEEK

7. GAME OF THE WEEK

7.1. Introduction

The Game of the Week consists of a weekly EuroLeague game with special dedicated features and TV production

EV will be offering, from the Regular Season until the Final Four, a minimum of 37 to a maximum of 39 games full of drama, passion and excitement, branded as the Game of the Week, primarily targeting an important growth overseas, a constant increase in EuroLeague global TV audiences and in EuroLeague commercial values and assets.

The clubs hosting a Game of the Week at their arenas will designate a person responsible for the Game of the Week to assist the travelling staff appointed by EV in the organisation of the necessities for this event, including all related marketing, audiovisual and communication initiatives. This person will be able to communicate fluently in English.

The Game of the Week formula will continue as in the past season with a reduced number of videos and more involvement by each IFPC in order to launch all the video playlists, as well as the special Game of the Week graphics, from each OB van.

7.2. Enhanced Production

Game Day:

- a) Some cameras can be added, including but not limited to the officials' cam, rail cam or spider cam
- b) Officials' microphone to be broadcast live
- c) On-site commentary
- d) Specific graphics for the Game of the Week production

7.3. Game of the Week Schedule

The Company will inform the clubs as to the game selected as Game of the Week within the following deadlines:

Regular Season:

Round 1 - Round 5: 15 days prior to the start of the competition.

Round 6 - Round 9: 10 days prior to Round 6.

Round 9 - Round 12: 10 days prior to Round 9.

Round 13 - Round 16: 10 days prior to Round 13.

Round 17 - Round 20: 7 days prior to Round 17.

Round 21 - Round 24: 7 days prior to Round 21.

Round 25 - Round 28: 7 days prior to Round 25.

Round 29: 7 days prior to Round 29.

Round 30: 7 days prior to Round 30.

Playoffs:

Round 1 and Round 2: The day after the last Top 16 game at 21:00 (CET).

Round 3: 24 hours following Round 1.

Round 4: 24 hours following Round 3.

Round 5: 24 hours following Round 4.

Exceptionally the Euroleague Basketball CEO may change a Game of the Week previously selected and designate a new one.

7.4. Enhanced International Feed: Running Order

The Company will distribute the Turkish Airlines EuroLeague Game of the Week Running Order model once it has been defined.

7.5. Camera Positions

The IFPC is allowed to place more cameras in its TV camera plan for the Game of the Week inside the arena, including but not limited to the reverse angle camera, the pole cam, the crane cam, the mini cams above and behind the baskets, officials' cam, rail cam, spider cam, etc. The exact location for all these cameras must be discussed and agreed in full cooperation by the IFPC directly with the Company's TV and New Media Rights Department and the home club following the space restrictions in each arena.

7.6. Commercial Obligations

EV is authorised to manipulate, and to authorise any other person to manipulate, the materials produced in connection with the licensed rights or any other recordings, by means of any technology (including but not limited to those digital technologies inserting virtual advertising). In all cases, virtual advertising or other similar forms of electronic insertions or manipulations will respect the law in the territory and any relevant broadcasting regulations applicable to the broadcasts of the rights holder (or the TV broadcaster that it may designate) in the territory. In particular:

- a) Virtual advertising must not be inserted in a way that changes the quality of the programme or obscures, even in part, the TV audience's view of the action.
- b) Virtual advertising may be inserted on the playing court only outside play times.
- c) No virtual advertising will appear on persons or on their equipment.
- d) Virtual advertising must not be used for products or services for which TV advertising is prohibited in the territory.

The rights holder or the TV broadcaster that it may designate will not manipulate the materials referred to above or any other recordings by any of the means mentioned above, unless it is required by local laws and any relevant broadcasting regulations applicable to the broadcasts of the rights holder (or the TV broadcaster that it may designate) in the territory and only with the prior written consent of EV. In all cases, virtual advertising will not be made in favour of products or services directly or indirectly in competition with, or linked to, other EuroLeague sponsors.

Moreover, all the rights holders broadcasting the Game of the Week are required to show the complete sequence of the international Game of the Week feed, starting from 15 minutes prior to tip-off and finishing five minutes after the game, with all the possible pre-produced video material sponsored by the different main sponsors of the competition, including but not limited to:

- Opening/closing sequences
- City images + arena view
- Teams' arrivals + locker rooms
- Team rosters
- Starting Five tactical graphic with the teams' sponsors
- Self-presentations of players
- Game analysis
- Focus On sponsored by Turkish Airlines
- Top 10 sponsored by Turkish Airlines

- Best Player of the Game: video + interview
- Play of the Game

All rights holders recognise and accept that advertising may be added to the video material of the list above.

FINAL FOUR

8. Final Four

8.1. Introduction

The Final Four is the top basketball event in Europe and as an audiovisual product requires a certain number of improvements and changes compared to any other game of the competition. All four games during the Final Four weekend are considered Games of the Week with the traditional list of enhanced production, but with the addition of more cameras, specific graphics and some unique pre-edited video content to complete the Final Four international feed as much as possible.

The Final Four's TV production's responsibility by the Rights Holder of the territory where the event is going to be played.

EV will agree on the camera plan that is going to be applied in the Final Four arena together with the Host Broadcaster, with a minimum of 23 cameras, according to the logistical limitations of the arena.

After seeking the maximum consensus with the Host Broadcaster, the final decision regarding all key aspects of the production plan will be decided by EV.

All audiovisual and commercial rights pertaining to the Final Four are exclusively and solely owned by EV.

EV reserves all rights to oversee and control the TV production of all Final Four games and related activities. Therefore, the production standards, facilities and other matters will be determined by EV at its sole discretion, in consultation with the applicable IFPC, and will be subject to applicable agreements. The EuroLeague TV Broadcasting Manual is not necessarily applicable to the Final Four and will, instead, be governed by a separate agreement between EV and the IFPC of each Final Four. For the Final Four, EV expects that the production standards will be substantially enhanced in terms of equipment, preparation and the experience of the personnel.

8.2. Minimum requirements

In due course, the EV will decide if the host broadcaster's regular Outside Broadcast game scanner can deliver the technical specification required for a Final Four Television production.

It is imperative that the international feed TV truck can cope with a minimum of 23 cameras and 48 channels of EVS.

If the TV truck specification is NOT sufficient, then EV will work with the host broadcaster to recommend a suitable replacement.

Post Production facilities listed in the technical sheet will also be required.

(Appendix P)

These facilities can be hosted either in a large separate TV truck, or rigged with a flyaway solution in a Portakabin.

Furthermore, the host broadcaster needs to provide all telecommunications requirements. (ISDN, Internet and telephone lines)

The EV will deliver the following international TV production and technical staff:

- Executive Producer
- International feed game Director
- Technical Manager
- Running order Producer
- Replay director
- Sound Supervisors
- Vision engineer support
- Vision mixer
- Avid Editors
- Assistant Producers
- Media managers
- Live Camera operators x 4

8.3. Enhanced Production

The Final Four will have special video and graphic elements, as well as other production elements included in the feed. To achieve this goal of excellence it is necessary to add to the Host Broadcaster's crew three special members: a EuroLeague content director, a EuroLeague replay coordinator and a EuroLeague live graphics coordinator in the OB van.

The three special members will create special content, discuss with the game director when the right moment for use is, if it will be shown with a special bumper, as a replay, or as an EVS playlist or a pre-produced video with some historical information and a determinate graphic template.

The amount of pre-produced videos and the information for the graphic templates will be relative to the teams qualified for the Final Four and any other possible stories that can be found for each team or players.

An EVS machine with operator is necessary exclusively dedicated to be controlled by the EuroLeague replay coordinator for playlists to be used in the international feed.

All pre-produced material such as bumpers, graphic templates, short video pieces, etc will be delivered by ftp or HD Cam tape approximately one week before the first Semifinal.

8.4. Technical Facilities

During the Final Four, on-site rights holders will be provided with a large number of services, including but not limited to: commentary positions' set-up, pre / post multi-services, inside/outside arena studios (if possible depending on the spaces available in the arena), access to feeds of parallel events (U18 Tournament Championship Game on Sunday, Awards Ceremony and Opening Press Conference on Thursday, and Final Four Championship Game Press Conference on Saturday, among others), TV compound parking area, power and patch panel connections (if available in the arena).

All these services will be rented by EV to all rights holders with a personalisation on-site in accordance with a rate card established prior to the Final Four. The rate card will be sent by email prior to the event to all rights holders interested in accessing any of the above services.

SATELLITE DISTRIBUTION

9. SATELLITE DISTRIBUTION

9.1. Introduction

IMG Technical Services will be overseeing the EuroLeague distribution operation and will be the day to day point of contact. IMG will issue all technical/satellite parameters and also provide live game MCR support.

Eurovision (EBU) has been appointed to provide the on-site uplink and signal transmissions for all Turkish Airlines EuroLeague games. A member of the Eurovision team will contact the IFPC ahead of each game to make all the necessary technical planning and coordination arrangements.

The origin of the signal will be either the DSNG truck on-site or the Master Control Room of the TV station acting as a host broadcaster and each host broadcaster will be required to present an HD-SDI video output with embedded audios to the uplink.

IMG Technical Services can be contacted at any time for assistance.

9.1.1. Audio Channels

All signals will be uplinked with a minimum of two stereo pairs of audio channels. Channels 1 + 2 will always carry stereo international sound; Channel 3 will carry English guide commentary mix when commentators are on-site – typically for any Game of the Week; Channel 4 is reserved for visiting teams commentary. For all Turkish Airlines EuroLeague games the audio configuration will be:

Channel 1: Stereo International Sound L

Channel 2: Stereo International Sound R

Channel 3: Mono English Guide mix (Only at Barcelona, Malaga & Madrid games)

Channel 4: Mono Visiting Team Comms mix (on request)

9.2. Vision Format and Timings

All Turkish Airlines EuroLeague games must be produced as a standard international feed and distributed in High Definition (16:9 HD 1080i 50Hz Digital ITU-R BT.601 colour system) with 4:3 safe English graphics.

All production must include slow motion replays, be free of any commercial or domestic content, and have no in-vision reporters or studios or other local or customised features once the designated international feed has started. All IFPCs must make a camera

available free of charge for pre- or post-game unilaterals that can be booked through the IMG Technical Services team.

9.2.1. Technical Running Order

Satellite transmission for every game, including the Game of the Week:

TO-30minutes	Satellite line-up starts
TO-15minutes:	International feed starts (opening titles)
Final buzzer+6:30 minutes:	International feed ends
Final buzzer+7:00 minutes:	ISO playout / melt reel

*Rights holders can request unilaterals and these will be confirmed upon availability.

* A satellite uplink test some hours before tip-off may be required by EBU.

9.3. Distribution (Europe, Asia and United States)

All games will be uplinked in HD16 MPEG4 4.2.0 8bit with BISS encryption.

All games will be made available throughout Europe, and only the Games of the Week will be made available as standard throughout Asia and Americas but any game can be made available on demand. All Americas feeds will be frame rate converted to 1080i/59.94.

Satellites utilised will be:

Europe: Eutelsat 10A, Eutelsat 7B

Asia: AsiaSat 5

Americas: IntelSat 34, NSS 806

9.4. Broadcast Liaison and Game Day Support

Rights holders will receive an offer sheet of each round each Monday ahead of the following week's fixtures.

The IFPC is required to fill out this sheet and return it to euroleague@img.com, clearly marking the games it is intending to broadcast and whether they require any commentary facilities or pre- or post-game stand-up positions.

The deadline for each of the rounds is every Thursday prior to the following week's fixtures, at 12:00 GMT.

COMMERCIAL OBLIGATIONS

10. COMMERCIAL OBLIGATIONS

10.1. Commercial Protocols

EV has the exclusive worldwide right to license for commercial, promotional and programming purposes the use of the names, logos, uniforms, game action photos, EuroLeague footage and other intellectual property of EV and each club (“EV Intellectual Property”). There may be no use of EV Intellectual Property by a rights holder or the TV broadcaster that it may designate unless authorised by EV or within the context of a EuroLeague Licence and Broadcasting Agreement between a rights holder and EV. A club wishing to use (or to authorise a club’s licensee or authorised sublicensee to use) EV Intellectual Property must obtain the prior written consent of EV.

In the context of EuroLeague Licence and Broadcasting Agreements, EV would like to remind its partners that the integrity of the competition trademarks is of critical importance to EV’s efforts to increase brand penetration. Therefore, all EV partners must follow the Turkish Airlines EuroLeague branding guidelines established by EV.

10.2. Use of Technology to Modify Advertising

No technology may be used or applied during, or applied to, a broadcast of a game that would (i) obscure or replace during the game broadcast any banner, placard, billboard, message board, rotating sign, virtual advertising or other similar means of advertising located in the arena where said game is played, or (ii) insert any advertising into the game broadcast.

EV may edit the signal to insert any advertising and/or to ensure that the broadcast is in compliance with all laws of the territory and any other relevant broadcasting regulations.

10.3. Scrambling

Except as expressly authorised by EV, all game broadcasting backhaul feeds and satellite feeds to cable, satellite and or terrestrial carriers must be secure (i.e., scrambled, digitally compressed or transmitted via private fibre). The cost of securing backhaul feeds and satellite feeds to stations authorised to receive the signal, as a part of a EuroLeague Licence and Broadcasting Agreement, will remain the responsibility of the IFPC. EV has the right to require that all IFPCs provide evidence to EV, upon reasonable demand, that all backhaul and satellite feeds have been secured.

10.4. Use of Broadcasting Enhancements and Sponsor Identification

No sponsor or TV broadcaster name, logo or other identification may be used or displayed during a game broadcast in any way that, in EV's opinion, would degrade the quality or integrity of the game broadcast. With respect to the "game action" portions of game broadcasts, the name, logo or other identification of a sponsor (i) may appear on-screen only as part of a broadcasting enhancement specifically related to a game or broadcasting element (e.g., shot clock or lower-third scoreboard), (ii) may appear on-screen for no more than five consecutive seconds, and (iii) may not appear on-screen more prominently than the game or broadcasting element to which it relates (e.g., the on-screen display of a sponsor's logo in connection with a shot clock enhancement may not be larger than the on-screen display of the shot clock itself).

Certain Broadcasting Agreements may contain additional provisions that restrict the commercial content that can be included in the game broadcasts, including identification of third-party companies and brands. In addition, the standard EuroLeague Licence and Broadcasting Agreement provides certain rights to EV to insert sponsor identification into the opening and closing sequences and at other times.

10.5. Mandatory Copyright Notification

Prior to the start of each season, EV will provide all rights holders with a package of pre-produced elements, including opening and closing sequences, which will include EV copyright notification. In order to assure that EV's copyright is properly displayed for all viewers, all rights holders must ensure that the opening and closing sequences, which are provided by EV, are aired before and after every game broadcast. No additional station or carrier logo or identification may be included on the screen while these notices are being aired.

10.6. Opening/Closing and Period-Break Sequences

EV will provide each IFPC with pre-recorded opening, closing and period-break sequences, of a duration no longer than 40 seconds each, which will include graphics depicting the official Turkish Airlines EuroLeague logo, sponsor identification (at EV's option), music and other elements, which are designed to *brand* all broadcasts so the viewer will be able to easily identify the game as a *Turkish Airlines EuroLeague game*. All IFPCs are required to utilise these sequences.

EV will provide each IFPC with pre-recorded period-break sequences, of a duration no longer than 20 seconds each, which will include graphics depicting the official Turkish Airlines EuroLeague logo, sponsor identification (at EV's option), music and other

elements, which are designed to *brand* all broadcasts so that the viewer will be able to easily identify the game as a *Turkish Airlines EuroLeague game*. All IFPCs are required to utilise these sequences.

10.7. Promotional Spots

EV will provide each IFPC and rights holders with a series of pre-recorded promotional spots, in durations of 10 seconds, 15 seconds and 30 seconds, which are designed to promote the Turkish Airlines EuroLeague brand and tune-in (viewer ship) of the games on TV. The IFPC's obligation to run these spots is specified in each individual agreement. Moreover during the compulsory TV time-outs in each game, 30 seconds per TV time-out will be reserved for these promotional spots. Regardless of these obligations, EV requests the cooperation of the TV partners in assisting them in promoting viewership of the game broadcasts as aggressively as possible. These new spots will be produced in a manner that will allow each individual station to easily insert local information, including language, as well as a graphic specifying the date, time and channel for each game broadcast.

10.8. Official Names

Before the start of each season, the Company will provide to each IFPC the correct and complete list of the official name and logo of each EuroLeague and EuroCup club. Without exception, all graphics, verbal references by the commentators and other references to each club must utilise the official name and logo of the EuroLeague and EuroCup clubs

(Appendix E).

10.9. EuroLeague Microphone Cubes

Before the start of each season, the Company will provide each IFPC with four microphone cubes, which will be four-sided, two sides of which will be pre-applied with the Turkish Airlines EuroLeague logo and the other two sides of which will be pre-applied with the E-Ball logo. All IFPCs must utilise these microphone cubes for all commentary hand-held microphones.

**ADDITIONAL PRODUCTION ELEMENTS
AND REQUIREMENTS**

11. ADDITIONAL PRODUCTION ELEMENTS AND REQUIREMENTS

11.1. Weekly Highlights

EuroLeague highlights will be offered on a free-of-charge basis to all rights holders. These highlights will be distributed in high definition 16:9 aspect ratio.

All non-rights holders will be entitled to officially request access to the weekly highlights to the Company's TV and New Media Rights Department by the acceptance of a contribution to rights fees and/or production costs, which will be negotiated by the parties involved and established in an official agreement between the non-rights holder and EV.

11.2. EuroLeague Media Hub

Before the beginning of the season the TV broadcasters are provided with a web address as well as a username and password in order to access and download EuroLeague content and promotional material.

This service is not only catered to providing TV broadcasters with the necessary materials to produce Turkish Airlines EuroLeague games but also in order to, upon request, provide specific video content of specific players, coaches or events to a specific broadcaster.

Multiple download formats available e.g. Dnx120, ProRes, H264 format

CONTACT DETAILS

12. CONTACT DETAILS

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Live Transmission Helpdesk:
IMG MCR: +44 203 314 5400
EBU MCR: + 41 22 717 2790

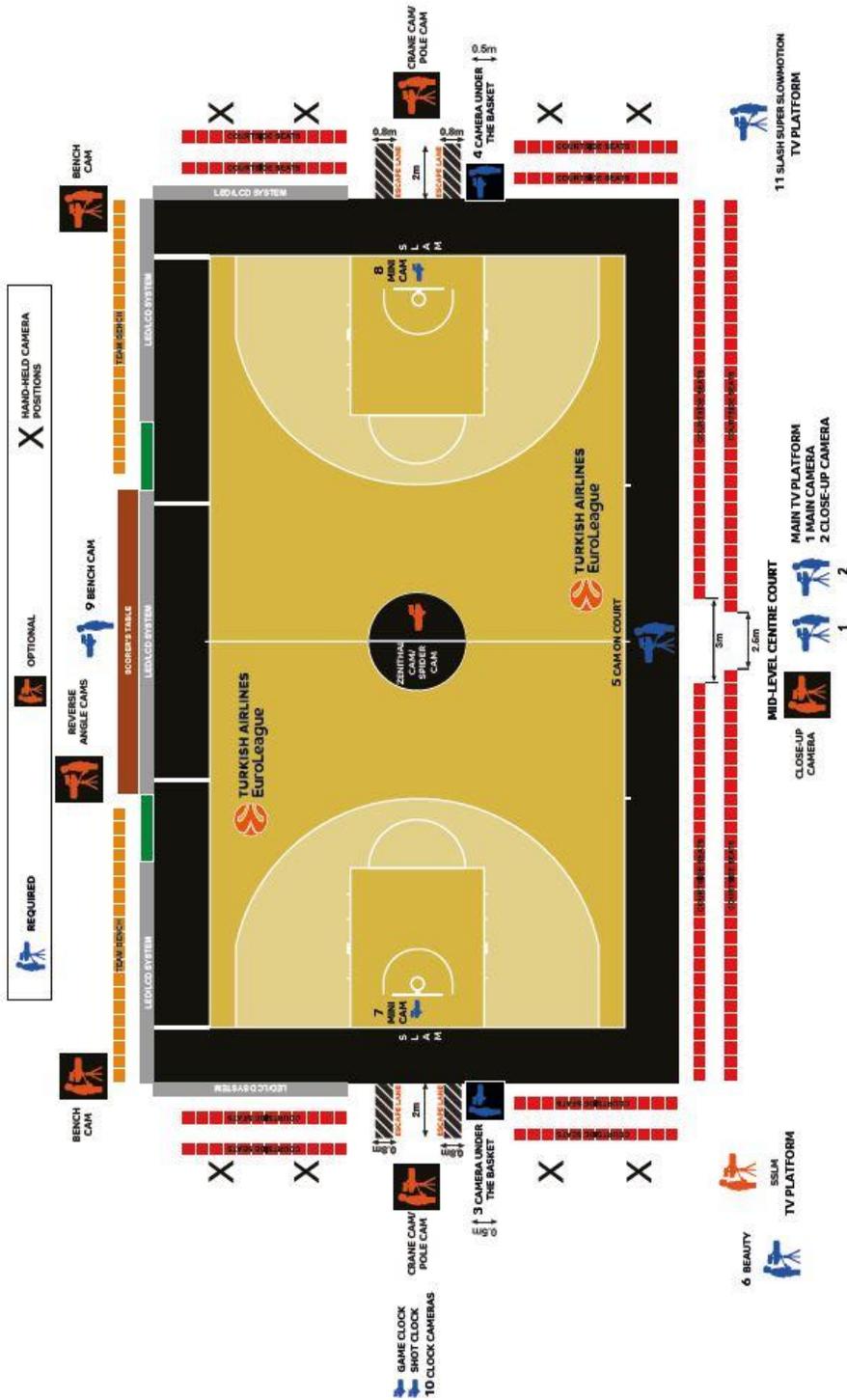
APPENDICES

Appendix B. STANDARD RUNNING ORDER

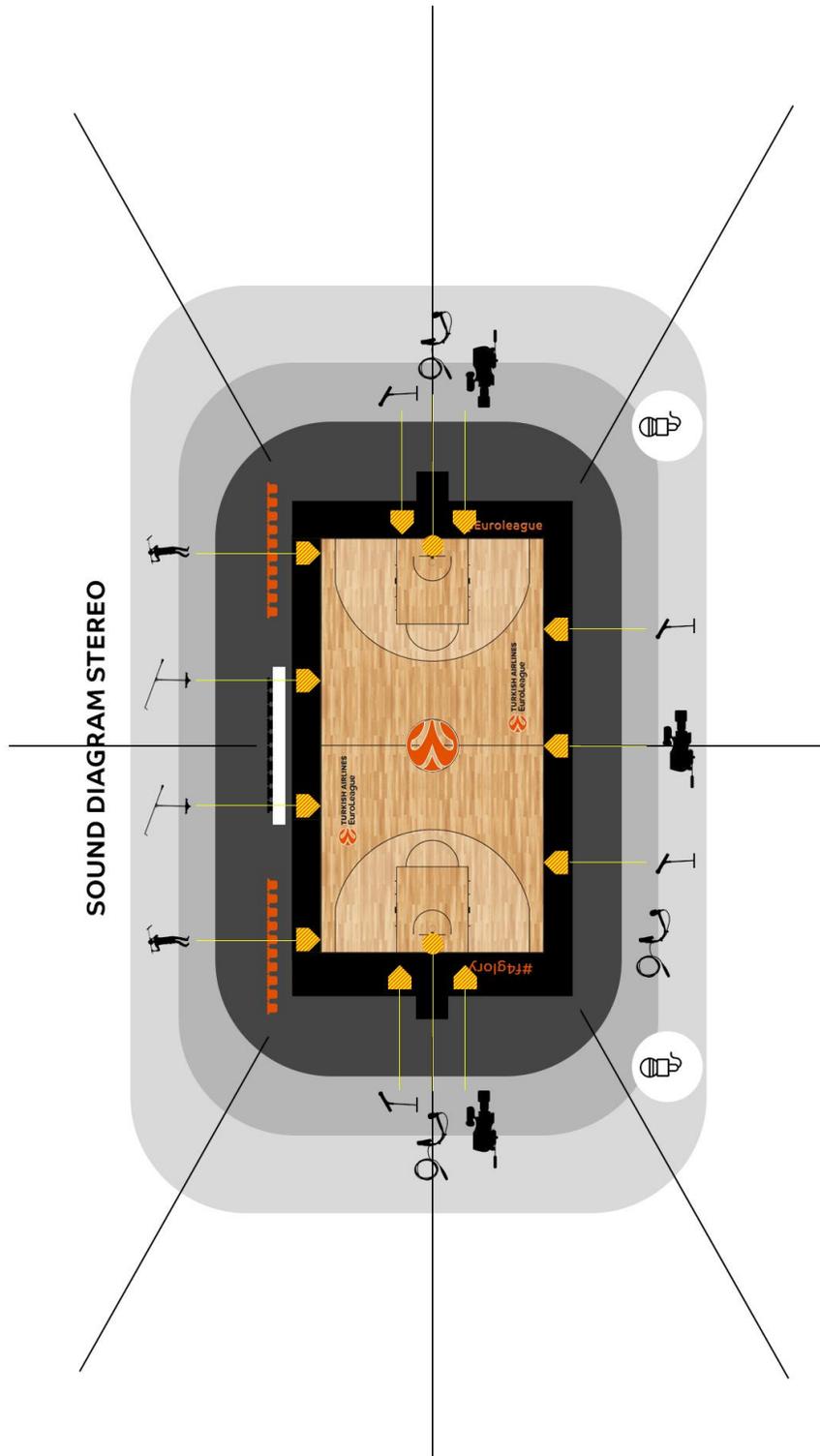
TIME T-O	TX CONTENT	DUR	GRAPHICS	AUDIO
	Multilateral services pre-game			
	WF PREVIEW - opener + venue shot + team arrivals			
	PRE GAME			
Tip MINUS 0:15:00	Sponsors -Bumpers	0:00:06		SOVT
Tip MINUS 0:14:54	Opening Sequence (EuroLeague Titles)	0:00:30		SOVT
Tip MINUS 0:14:24	Opening Tease	0:01:44		SOVT
Tip MINUS 0:12:40	Locator map	0:00:10	Locator map	SOVT
Tip MINUS 0:12:30	GV outside of arena - VENUE shot + GFX	0:00:10	Arena name	SOVT + opener music
Tip MINUS 0:12:20	AWAY Team Replay Sting to AWAY Team arrival + GFX	0:00:30	Arrival Time	SOVT + opener music
Tip MINUS 0:11:50	HOME Team Replay Sting to HOME Team arrival + GFX	0:00:30	Arrival Time	SOVT + opener music
Tip MINUS 0:11:20	WIDE ANGLE + GFX GAME	0:00:15	Game Gfx	FX
Tip MINUS 0:11:05	WIDE ANGLE + GFX ROUND FIXTURES	0:00:20	Round Fixtures	FX+BUBBLE
Tip MINUS 0:10:45	WIDE ANGLE + GFX TABLE STANDINGS	0:00:30	Regular Season Table Standings	FX+BUBBLE
Tip MINUS 0:10:15	Players Warming Up	0:00:15		FX
Tip MINUS 0:10:00	AWAY Replay Sting to AWAY Key Players (x3) Super slow C/U+GFX Player 1: #	0:00:30	Name Super bio	FX
	Player 2: #		Name Super bio	FX
	Player 3: #		Name Super bio	FX
Tip MINUS 0:09:30	Pre-Recorded EVS BACKGROUND + GFX PLAYER STATS Player 3: #	0:00:20	Player stats	FX
Tip MINUS 0:09:10	HOME Replay Sting to HOME Key Players (x3) Super slow C/U+GFX Player 1: #	0:00:30	Name Super bio	FX
	Player 2: #		Name Super bio	FX
	Player 3: #		Name Super bio	FX
Tip MINUS 0:08:40	Pre-Recorded EVS BACKGROUND + GFX PLAYER STATS Player 3: #	0:00:20	Player stats	FX
Tip MINUS 0:08:20	Live CU Players split screen +GFX	0:00:15	Name + Team	FX
Tip MINUS 0:08:05	WIDE ANGLE + GFX HEAD TO HEAD	0:00:20	Season or Career Head To Head	FX
Tip MINUS 0:07:45	Pre-recorded CU Referees + GFX	0:00:15	Name supers	FX
Tip MINUS 0:07:30	Pre-Recorded Crowd + Colour - super slow	0:00:20		FX
Tip MINUS 0:07:10	Pre-Recorded EVS BACKGROUND + GFX AWAY TEAM ROSTER	0:00:20	Roster Team Away	FX+BUBBLE
Tip MINUS 0:06:50	Pre-Recorded EVS BACKGROUND + GFX HOME TEAM ROSTER	0:00:20	Roster Team Home	FX+BUBBLE
Tip MINUS 0:06:30	Live arena shots	0:00:15		FX
Tip MINUS 0:06:15	Team AWAY intro @ -06:00	0:01:00		FX + PA
Tip MINUS 0:05:15	Team HOME intro @ -05:00	0:01:30		FX + PA
Tip MINUS 0:03:45	HOME Replay Sting to HOME Locker room speech	0:00:30	Locker Room gfx HOME	SOVT
Tip MINUS 0:03:15	WIDE ANGLE	0:00:10		FX
Tip MINUS 0:03:05	AWAY Replay Sting to AWAY Locker room speech	0:00:30	Locker Room gfx AWAY	SOVT
Tip MINUS 0:02:35	WIDE ANGLE	0:00:05		FX
Tip MINUS 0:02:30	Live CU Coaches split screen + GFX	0:00:10	Name + Team	FX
Tip MINUS 0:02:20	Team AWAY Huddle	0:00:05		FX
Tip MINUS 0:02:15	WIDE ANGLE + GFX AWAY Team Starting 5	0:00:15	Starting 5 Away	FX
Tip MINUS 0:02:00	Team HOME Huddle	0:00:05		FX
Tip MINUS 0:01:55	WIDE ANGLE + GFX HOME Team Starting 5	0:00:15	Starting 5 Home	FX
Tip MINUS 0:01:40	EUROLEAGUE LINE UP @ -01:30 + Anthemn @ -01:00	0:01:00		FX + PA MUSIC
Tip MINUS 0:00:40	PLAYERS + COACH SHOTS @ -00:30	0:00:35		FX
	1st QUARTER: LIVE GAME COVERAGE Quarter approx. 00:22:00	0:22:00	Score Ticker	FX
QUARTER END MINUS 0:02:00	PLAYERS TO BENCHES	0:00:10		FX
0:01:50	WIDE ANGLE + GFX GAME SCORE	0:00:15	Game Gfx	FX
0:01:35	EVS 1st Quarter Highlights (QUARTER SLATE + VT CUT ON EVS)	0:00:45		SOVT + BUBBLE
0:00:55	WIDE ANGLE + GFX GAME STATS	0:00:20	Quarter stats	FX + BUBBLE
0:00:35	PLAYERS RETURN TO COURT / ADDITIONAL GFX	0:00:35	Game Center	FX
	2nd QUARTER: LIVE GAME COVERAGE	0:22:00	Score Ticker	FX
HT Dur	HALF TIME	0:15:00		
HT MINUS 0:15:00	Players leaving court	0:00:10		FX
HT MINUS 0:14:50	WIDE ANGLE + GFX GAME SCORE	0:00:10	Half time score full page	FX
HT MINUS 0:14:40	LIVE I/V PLAYER 1	0:00:30	Name super	LIVE MIC
HT MINUS 0:14:10	LIVE I/V PLAYER 2	0:00:30	Name super	LIVE MIC
HT MINUS 0:13:40	WIDE ANGLE + GFX	0:00:15	Top 3 Scorers	FX
HT MINUS 0:13:15	SPONSOR - HALFTIME JINGLES	0:00:20		SOVT
HT MINUS 0:13:05	HIGHLIGHTS FIRST HALF - "HALF TIME" SL + VT CUT ON EVS	0:00:45		SOVT + BUBBLE
HT MINUS 0:12:20	WIDE ANGLE + GFX GAME STATS	0:00:20	Half time Stats full page	FX + BUBBLE
HT MINUS 0:12:00	ROUND UP VT	0:04:00		SOVT
HT MINUS 0:08:00	PLAY FROM EVS (duration TBC)	0:02:45		SOVT
HT MINUS 0:05:15	WIDE ANGLE	0:00:10		FX
HT MINUS 0:05:05	SPONSOR - HALFTIME JINGLES	0:00:20		SOVT
HT MINUS 0:04:45	WIDE ANGLE + GFX GAME SCORE	0:00:15	Half time score full page	FX
HT MINUS 0:04:30	3D Player Ident + Player A (Head to Head) Super slow package	0:00:15		FX
HT MINUS 0:04:15	WIDE ANGLE + GFX PLAYER GAME STATS	0:00:15	Player in game stats	FX
HT MINUS 0:04:00	3D Player Ident + Player B (Head to Head) Super slow package	0:00:15		FX
HT MINUS 0:03:45	WIDE ANGLE + GFX PLAYER GAME STATS	0:00:15	Player in game stats	FX
HT MINUS 0:03:30	LIVE I/V COACH A	0:00:30	Name Super	LIVE MIC
HT MINUS 0:03:00	TEAM REPLAY STING TO COACH SUPER SLOW PACKAGE	0:00:10		FX
HT MINUS 0:02:50	WIDE ANGLE	0:00:10		FX
HT MINUS 0:02:40	LIVE I/V COACH B	0:00:30	Name Super	LIVE MIC
HT MINUS 0:02:10	TEAM REPLAY STING TO COACH SUPER SLOW PACKAGE	0:00:10		FX
HT MINUS 0:02:00	PROMO	0:00:40		SOVT
HT MINUS 0:01:20	WIDE ANGLE + GFX Additional GFX	0:00:20	Game Center	FX
HT MINUS 0:01:00	PLAYERS RETURN TO COURT / COLOUR + CROWD / LIVE SHOTS	0:01:00		FX
HT-00:00:00				
	HALF TIME ENDS			
QUARTER END MINUS 0:02:00	3rd QUARTER: LIVE GAME COVERAGE	0:22:00	Score Ticker	FX
0:01:50	PLAYERS TO BENCHES	0:00:10		FX
0:01:35	WIDE ANGLE + GFX GAME SCORE	0:00:15	Game Gfx	FX
0:00:50	EVS 3rd Quarter Highlights (QUARTER SLATE + VT CUT ON EVS)	0:00:45		SOVT + BUBBLE
0:00:30	WIDE ANGLE + GFX GAME STATS	0:00:20	Quarter stats	FX + BUBBLE
0:00:30	PLAYERS RETURN TO COURT / ADDITIONAL GFX	0:00:30	Game Center	FX
	4th QUARTER: LIVE GAME COVERAGE	0:22:00	Score Ticker	FX
	7 DAYS MAGIC MOMENT Last Timeout of 4Q - SLATE FOLLOWED BY VT CUT ON EVS		Game Center Pop-Up	SOVT + BUBBLE
	END OF GAME			
	POST GAME			
OFF MINUS 0:06:00	PLAYERS CELEBRATING & HANDSHAKES	0:00:30		FX
OFF MINUS 0:05:30	WIDE ANGLE + GFX GAME SCORE	0:00:15	Final Score	FX
OFF MINUS 0:05:15	ADIDAS PLAYER OF THE GAME - SLATE + VT CUT ON EVS	0:00:20		SOVT + BUBBLE
OFF MINUS 0:04:55	LIVE I/V PLAYER OF THE GAME	0:00:30	Name Super	LIVE MIC
OFF MINUS 0:04:25	WIDE ANGLE + GFX PLAYER OF THE GAME STATS	0:00:20	Player of the game stats	FX
OFF MINUS 0:04:05	LIVE I/V COACH	0:00:30	Name Super	LIVE MIC
OFF MINUS 0:03:35	GAME HL'S - "FULL TIME" SLATE + VT CUT ON EVS	0:01:00		SOVT + BUBBLE
OFF MINUS 0:02:35	WIDE ANGLE + GFX GAME STATS	0:00:20	Full game stats / Box Score	FX + BUBBLE
OFF MINUS 0:02:15	WIDE ANGLE + GFX ROUND RESULTS	0:00:20	Round Fixtures Results	FX+BUBBLE
OFF MINUS 0:01:55	WIDE ANGLE + GFX TABLE STANDINGS	0:00:30	Regular Season Table Standings	FX+BUBBLE
OFF MINUS 0:01:25	WIDE ANGLE + GFX UPCOMING FIXTURES	0:00:25	Promo upcoming games	FX+BUBBLE
OFF MINUS 0:01:00	Music Montage closer	0:00:49		MUSIC
OFF MINUS 0:00:11	IMG END BOARD - 2017 copyright	0:00:05		SOVT
OFF MINUS 0:00:06	Sponsors -Bumpers	0:00:06		SOVT
OFF Air	OFF AIR LEAVE FINAL FRAME ON A FREEZE	-		
	OFF AIR			
	Unilateral services post-game	TBC	BENCH CAMERA	LIVE MIC
	Post game Coach Speeches - locker rooms	TBC	ENG	SOVT (no Music)
	Post game Press Conference	TBC	PRESS CAMERA	LIVE MIC
	EVS playlist best images - SS + ISOs	0:05:00		SOVT (no Music)
	Melt Reels			

Appendix C. INTERNATIONAL FEED ELEVEN CAMERA PLAN OPTIONAL

REQUIRED AND OPTIONAL CAMERA LOCATIONS



Appendix D. STANDARD SOUND DIAGRAM



Appendix E. TEAM AND THREE-LETTER CODE LIST

Team Name	TV Graphics Team Name	Three Character Code	GV VENUE - Arena Name <small>* Backup Arena</small>	Locator Map
Anadolu Efes Istanbul	Anadolu Efes	EFS	Sinan Erdem Dome	Istanbul, Turkey
AX Armani Exchange Olimpia Milan	AX Milan	AXM	Mediolanum Forum PalaBancoDesio *	Milan, Italy Desio, Italy
Baskonia Vitoria Gasteiz	Baskonia	BKN	Fernando Buesa Arena	Vitoria Gasteiz, Spain
Brose Bamberg	Brose Bamberg	BRO	Brose ARENA Arena Nuernberger Versicherung*	Bamberg, Germany Nuremberg, Germany
Crvena Zvezda mts Belgrade	Crvena Zvezda	CZV	Kombank Arena Aleksandar Nikolic Hall	Belgrade, Serbia Belgrade, Serbia
CSKA Moscow	CSKA Moscow	CSK	Megasport Arena USH CSKA *	Moscow, Russian Federation Moscow, Russian Federation
FC Barcelona Lassa	FCB Lassa	FCB	Palau Blaugrana	Barcelona, Spain
Fenerbahce Dogus Istanbul	Fenerbahce	FBD	Ulker Sports and Event Hall	Istanbul, Turkey
Khimki Moscow Region	Khimki	KHI	Arena Mytishchi	Mytishchi, Russian Federation
Maccabi FOX Tel Aviv	Maccabi FOX	MTA	Menora Mivtachim Arena	Tel Aviv, Israel
Olympiacos Piraeus	Olympiacos	OLY	Peace and Friendship Stadium Heraklion Arena *	Piraeus, Greece Heraklion, Greece
Panathinaikos Superfoods Athens	Panathinaikos	PAO	Olympic Sports Center Athens	Athens, Greece
Real Madrid	Real Madrid	RMB	WiZink Center	Madrid, Spain
Unicaja Malaga	Unicaja Malaga	UNI	Martin Carpena	Malaga, Spain
Valencia Basket	Valencia	VBC	Pabellon Fuente de San Luis	Valencia, Spain
Zalgiris Kaunas	Zalgiris	ZAL	Zalgirio Arena	Kaunas, Lithuania

TEAM NAME	UNIFORM COLOUR - LIVE TICKER COLOUR			UNIFORM COLOURS		
	MAIN UNIFORM	RESERVE UNIFORM 1	RESERVE UNIFORM 2	MAIN	RESERVE 1	RESERVE2
ANADOLU EFES	DARK BLUE	WHITE	LIGHT BLUE			
AX MILAN	RED	WHITE	BLACK			
BASKONIA	DARK BLUE	DARK RED	WHITE			
BROSE BAMBERG	GREY	WHITE				
CRVENA ZVEZDA	WHITE-RED	RED	BLUE			
CSKA MOSCOW	RED	WHITE	BLUE			
FCB LASSA	BLUE-RED	BLUE	YELLOW			
FENERBAHCE	BLUE-YELLOW	BLUE				
KHIMKI	BLUE	YELLOW	WHITE			
MACCABI FOX	YELLOW	BLUE				
OLYMPIACOS	WHITE-RED	DARK RED	GREY			
PANATHINAIKOS	GREEN	WHITE	GREEN			
REAL MADRID	WHITE	BLUE				
UNICAJA MALAGA	GREEN	WHITE				
VALENCIA	ORANGE	BLUE	LIGHT GREY			
ZALGIRIS	GREEN	WHITE				

Appendix F. ABBREVIATION LIST

- POINTS

1 POINT -> 1 PT

2 POINTS -> 2 PTS

3 POINTS -> 3 PTS

- FIELD GOALS

FIELD GOALS -> FG

FREE THROWS -> FT

FREE THROWS ATTEMPTED -> FTA

FREE THROWS MADE -> FTM

2 POINTS

2 FIELD GOALS ATTEMPTED -> 2FGA

2 FIELD GOALS MADE -> 2FGM

3 POINTS

3 FIELD GOALS ATTEMPTED -> 3FGA

3 FIELD GOALS MADE -> 3FGM

- REBOUNDS -> REB

OFFENSIVE REBOUNDS -> OFF REB

DEFENSIVE REBOUNDS -> DEF REB

TOTAL REBOUNDS -> TOT REB

TEAM REBOUNDS -> TEAM REB

- ASSISTS -> AST

- FOULS -> FLS

FOULS DRAWN -> FLS DRW

COMMITTED FOULS -> FLS

UNSPORTSMANLIKE FOUL -> UNSP FL

TEAM FOULS -> TEAM FLS

TECHNICAL FOUL -> TECH FL

- BLOCKED SHOTS -> BLK

BLOCKED SHOTS -> BLK

BLOCKED SHOTS AGAINST -> BLK AG

- **DUNKS -> DNK**
- **TURNOVERS -> TO**

- **POSITIONS**

CENTRE -> C

GUARD -> G

FORWARD -> F

- **PERIOD -> QT**

1ST PERIOD -> 1QT

2ND PERIOD -> 2QT

3RD PERIOD -> 3QT

4TH PERIOD -> 4QT

- **EXTRA PERIODS -> OT**

1ST EXTRA PERIOD -> 1OT

2ND EXTRA PERIOD -> 2OT

3RD EXTRA PERIOD -> 3OT

4TH EXTRA PERIOD -> 4OT

ETC

- **IN THE ONLINE GRAPHIC:**

NAME INITIAL LETTER + "." + SURNAME

- **STEALS**

- **STATS %**

FREE THROWS % -> FT%

2 POINT SHOTS % -> 2P%

3 POINT SHOTS % -> 3P%

Appendix G. OFFICIAL NAMES

TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 1
TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 2
TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 3
TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 4
TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 5
TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 6
TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 7
TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 8
TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 9
TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 10
TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 11
TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 12
TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 13
TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 14
TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 15
TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 16
TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 17
TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 18
TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 19
TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 20
TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 21
TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 22
TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 23
TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 24
TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 25
TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 26
TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 27
TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 28
TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 29
TURKISH AIRLINES EUROLEAGUE REGULAR SEASON ROUND 30

TURKISH AIRLINES EUROLEAGUE PLAYOFFS GAME 1

TURKISH AIRLINES EUROLEAGUE PLAYOFFS GAME 2

TURKISH AIRLINES EUROLEAGUE PLAYOFFS GAME 3

TURKISH AIRLINES EUROLEAGUE PLAYOFFS GAME 4

TURKISH AIRLINES EUROLEAGUE PLAYOFFS GAME 5

TURKISH AIRLINES EUROLEAGUE FINAL FOUR SEMIFINALS 1

TURKISH AIRLINES EUROLEAGUE FINAL FOUR SEMIFINALS 2

TURKISH AIRLINES EUROLEAGUE FINAL FOUR THIRD PLACE GAME

TURKISH AIRLINES EUROLEAGUE FINAL FOUR CHAMPIONSHIP GAME

Appendix K. TEAM ARENAS

ANADOLU EFES ISTANBUL (ANADOLU EFES SPORTS CLUB)	
MAIN ARENA NAME:	SINAN ERDEM DOME
ARENA ADDRESS:	ATAKOY 14, 34147 BAKIRKOY / ISTANBUL, TURKEY
PHONE:	+90 2 125 590 914
WEBSITE:	-
LEGAL SEATED CAP:	16,500
AX ARMANI EXCHANGE OLIMPIA MILAN (PALLACANESTRO OLIMPIA MILANO S.S.R.L.)	
MAIN ARENA NAME:	MEDIONALUM FORUM
ARENA ADDRESS:	GIUSEPPE DI VITTORIO 6, 20090 ASSAGO, ITALY
PHONE:	+39 02 488 571
WEBSITE:	www.forumnet.it
LEGAL SEATED CAP:	12,500
ALTERNATIVE ARENA NAME:	PALABANCODESIO
ARENA ADDRESS:	LARGO ATLETI AZURRI D'ITALIA, 20832 DESIO, ITALY
PHONE:	-
WEBSITE:	-
LEGAL SEATED CAP:	6,500
BASKONIA VITORIA GASTEIZ (SASKI BASKONIA, S.A.D)	
MAIN ARENA NAME:	FERNANDO BUESA ARENA
ARENA ADDRESS:	ZURBANO, 01013 VITORIA-GASTEIZ, SPAIN
PHONE:	+34 945 273 400
WEBSITE:	www.baskonia.com
LEGAL SEATED CAP:	15,716
BROSE BAMBERG (BAMBERGER BASKETBALL GMBH)	
MAIN ARENA NAME:	brose ARENA
ARENA ADDRESS:	FOCHHEIMER 15, 96050 BAMBERG, GERMANY
PHONE:	+49 9 519 177 100
WEBSITE:	www.brose-arena.de
LEGAL SEATED CAP:	6,150
ALTERNATIVE ARENA NAME:	ARENA NUERNBERGER VERSICHERUNG
ARENA ADDRESS:	KURT-LEUCHT-WEG 11, 90419 NUREMBERG, GERMANY
PHONE:	+49 9 11 988 970
WEBSITE:	www.arena-nuernberg.de
LEGAL SEATED CAP:	8,500
CRVENA ZVEZDA MTS BELGRADE (KOSARKASKI KLUB CRVENA ZVEZDA)	
MAIN ARENA NAME:	KOMBANK ARENA
ARENA ADDRESS:	ARSENIJA CARNOJEVICA 58, 11070 BELGRADE, SERBIA
PHONE:	+381 112 202 222
WEBSITE:	www.kombankarena.rs
LEGAL SEATED CAP:	18,340
ALTERNATIVE ARENA NAME:	ALEKSANDAR NIKOLIC HALL
ARENA ADDRESS:	CARLIJA CALPINA 39, 11000 BELGRADE, SERBIA
PHONE:	+381 112 766 566
WEBSITE:	-
LEGAL SEATED CAP:	6,500
CSKA MOSCOW (CSKA MOSCOW PROFESSIONAL BASKETBALL CLUB)	
MAIN ARENA NAME:	MEGASPORT ARENA
ARENA ADDRESS:	KHODYNKA 3, 123007 MOSCOW, RUSSIAN FEDERATION
PHONE:	+7 4 957 968 680
WEBSITE:	www.hockey-palace.ru
LEGAL SEATED CAP:	12,500
ALTERNATIVE ARENA NAME:	USH CSKA
ARENA ADDRESS:	39 BUILDING 3, LENINGRADSKIY PROSPECT, 125167 MOSCOW, RUSSIAN FEDERATION
PHONE:	+7 4 952 252 666
WEBSITE:	http://www.cskabasket.com
LEGAL SEATED CAP:	4,252
FC BARCELONA LASSA (FC BARCELONA)	
MAIN ARENA NAME:	PALAU BLAUGRANA
ARENA ADDRESS:	ARISTIDES MAILLOL, 08028 BARCELONA, SPAIN
PHONE:	+34 934 963 714
WEBSITE:	www.fcbarcelona.com
LEGAL SEATED CAP:	7,585

FENERBAHCE DOGUS ISTANBUL (FENERBAHCE SPORTS CLUB)

MAIN ARENA NAME: ULKER SPORTS AND EVENT HALL
 ARENA ADDRESS: BARBAROS MAHALLESİ, İHLAMUR SOK. BATI ATASEHIR, 34725 ISTANBUL, TURKEY
 PHONE: +90 2 166 872 424
 WEBSITE: fbbasket@fenerbahce.org
 LEGAL SEATED CAP: 13,000

KHIMKI MOSCOW REGION (NP BC KHIMKI)

MAIN ARENA NAME: ARENA MYTISHCHI
 ARENA ADDRESS: LETNAYA 17, 141008 MYTISHCHI, RUSSIAN FEDERATION
 PHONE: +7 4 952 239 880
 WEBSITE: www.arena-mo.ru
 LEGAL SEATED CAP: 7,000

MACCABI FOX TEL AVIV (MACCABI TEL AVIV BASKETBALL (1995) LTD)

MAIN ARENA NAME: MENORA MIVTACHIM ARENA
 ARENA ADDRESS: IGAL ALON 51, 67072 TEL AVIV, ISRAEL
 PHONE: +97235376376
 WEBSITE: www.sportpalace.co.il
 LEGAL SEATED CAP: 11,060

OLYMPIACOS PIRAEUS (OLYMPIACOS SFP BSA)

MAIN ARENA NAME: PEACE AND FRIENDSHIP STADIUM
 ARENA ADDRESS: ETHNARCHOU MAKARIOU 1, 18547 PIRAEUS, GREECE
 PHONE: +30 2 104 893 000
 WEBSITE: -
 LEGAL SEATED CAP: 11,039
 ALTERNATIVE ARENA NAME: HERAKLION ARENA
 ARENA ADDRESS: INDUSTRIAL AREA C, HERAKLION, GREECE
 PHONE: +30 2 810 264 568
 WEBSITE: -
 LEGAL SEATED CAP: 5,190

PANATHINAIKOS SUPERFOODS ATHENS (PANATHINAIKOS BASKETBALL CLUB S.A.)

MAIN ARENA NAME: OLYMPIC SPORTS CENTER ATHENS
 ARENA ADDRESS: KIFISIAS 37, 15123 MAROUSI, GREECE
 PHONE: +30 2 106 834 560
 WEBSITE: www.oaka.com.gr
 LEGAL SEATED CAP: 18,310

REAL MADRID (REAL MADRID CLUB DE FUTBOL)

MAIN ARENA NAME: WIZINK CENTER
 ARENA ADDRESS: FELIPE II 1, 28009 MADRID, SPAIN
 PHONE: +34 914 449 949
 WEBSITE: www.wizinkcenter.es
 LEGAL SEATED CAP: 13,109

UNICAJA MALAGA (BALONCESTO MALAGA S.A.D., UNIPERSONAL)

MAIN ARENA NAME: PALACIO DE DEPORTES JOSE MARIA MARTIN CARPENA
 ARENA ADDRESS: MIGUEL DE MERIDA NICOLICH 2, 29004 MALAGA, SPAIN
 PHONE: +34 952 176 392
 WEBSITE: http://www.malagadeporteyeventos.com/index.php/instalaciones/palacio-de-deportes
 LEGAL SEATED CAP: 10,642

VALENCIA BASKET (VALENCIA BASKET CLUB, S.A.D.)

MAIN ARENA NAME: PABELLON FUENTE DE SAN LUIS
 ARENA ADDRESS: HERMANOS MARISTAS 16, 46013 VALENCIA, SPAIN
 PHONE: +34 963 737 661
 WEBSITE: www.valenciabasket.com
 LEGAL SEATED CAP: 8,500

ZALGIRIS KAUNAS (VSI ZALGIRO KREPSINIO CENTRAS)

MAIN ARENA NAME: ZALGIRO ARENA
 ARENA ADDRESS: KARALIAUS MINDAUGO 50, 44334 KAUNAS, LITHUANIA
 PHONE: +370 61 598 636
 WEBSITE: www.zalgirioarena.lt
 LEGAL SEATED CAP: 15,708

Appendix L. MEDIA DIRECTORS

Club Name	Country	Name	E - mail
ANADOLU EFES ISTANBUL	TURKEY	CENK ARASTIRAN GOKCE DAYI GOKHAN TASDIVAR UTKU YUSUF OZCIGER	cenk.arastiran@anadoluefes.com.tr gokce.davi@anadoluefes.com.tr gokhan.tasdivar@anadoluefes.com.tr utku.ozciger@anadoluefes.com.tr
AX ARMANI EXCHANGE OLIMPIA MILAN	ITALY	CLAUDIO LIMARDI	ufficiostampa@olimpiamilano.com
BASKONIA VITORIA GASTEIZ	SPAIN	OIANE DOMAIKA GEORGE CHALVATZOGLOU	comunicacion@baskonia.com gchalvatzoglou@bkndagroup.com
BROSE BAMBERG	GERMANY	THORSTEN VOGT FILIP SUNTURLIC	thorsten.vogt@brosebamberg.de fsunturlic@kkcrvenazvezda.rs
CRVENA ZVEZDA MTS BELGRADE	SERBIA	IGOR VUJICIN	ivujicin@kkcrvenazvezda.rs
CSKA MOSCOW	RUSSIAN FEDERATION	NIKOLAI TSYNKEVICH	nick@cskabasket.com
FC BARCELONA LASSA	SPAIN	CARLES CASCANTE DAVID JOVER	carles.cascante@fcbarcelona.cat david.jover@fcbarcelona.cat
FENERBAHCE DOGUS ISTANBUL	TURKEY	DEFNE PATIR ILKER ÜÇER	dfnepatir@gmail.com ilker.ucer@fenerbahce.org
KHIMKI MOSCOW REGION	RUSSIAN FEDERATION	OLGA KRYLOVA	omkrylova@gmail.com
MACCABI FOX TEL AVIV	ISRAEL	ROEY GLADSTONE	krylova@bckhimki.ru
OLYMPIACOS PIRAEUS	GREECE	CHRISTOS BAFES ANDREAS SAISANAS	roey@maccabi.co.il cbafes@olympiacosbc.gr asaisanas@olympiacosbc.gr
PANATHINAIKOS SUPERFOODS ATHENS	GREECE	APOSTOLOS LIOGKAS JORGE PEREZ	a.liogkas@panathinaikosbc.gr jorgeperez@realmadrid.es
REAL MADRID	SPAIN	JULIO NAVARRO ROSAMARISCAL	jnavarro@realmadrid.es prensa@unicajabaloncesto.com
UNICAJA MALAGA	SPAIN	IGNACIO ALMARCHA	comunicacion@unicajabaloncesto.com
VALENCIA BASKET	SPAIN	JESUS VILLARREAL GUILLERMO CALVO ÁLVARO MARTÍNEZ	prensa@valenciabasket.com guillermocalvo@realvalencia.es alvaromartinezcantos@gmail.com
ZALGIRIS KAUNAS	LITHUANIA	AKVILE DAGILYTE ALMANTAS KIVERIS	akvile@zalgiris.lt press@zalgiris.lt

Appendix M. 2015–16 EB OFFICIALS NAMES

Name	Surname	Country
Mykola	Ambrosov	Ukraine
Amit	Balak	Israel
Ingus	Baumanis	Latvia
Ilija	Belosevic	Serbia
Joseph	Bissang	France
Matej	Boltauzer	Slovenia
Christos	Christodoulou	Greece
Carlos	Cortes	Spain
Mehdi	Difallah	France
Igor	Dragojevic	Montenegro
Ioannis	Foufis	Greece
Clemens	Fritz	Germany
Juan Carlos	Garcia Gonzalez	Spain
Renaud	Geller	Belgium
Spiros	Gkontas	Greece
Aare	Halliko	Estonia
Sinisa	Herceg	Croatia
Daniel	Hierrezuelo	Spain
Tomislav	Hordov	Croatia
Damir	Javor	Slovenia
Benjamin	Jimenez	Spain
Milivoje	Jovcic	Serbia
Marko	Juras	Serbia
Ersan	Kartal	Turkey
Milos	Koljensic	Montenegro
Elias	Koromilas	Greece
Marcin	Kowalski	Poland
Luigi	Lamonica	Italy
Olegs	Latisevs	Latvia
Jurgis	Laurinavicius	Lithuania
Robert	Lottermoser	Germany
Mario	Majkic	Slovenia
Petri	Mäntylä	Finland
Igor	Mitrovski	FYR of Macedonia
Emin	Mogulkoc	Turkey
Milan	Nedovic	Slovenia
Uros	Obrknezevic	Serbia
Semen	Ovinov	Russia

Name	Surname	Country
Anne	Panther	Germany
Petros	Papapetrou	Greece
Piotr	Pastusiak	Poland
Carmelo	Paternico	Italy
Rain	Peerandi	Estonia
Miguel Angel	Perez Perez	Spain
Emilio	Perez Pizarro	Spain
Carlos	Peruga	Spain
Saso	Petek	Slovenia
Sasa	Pukl	Slovenia
Saulius	Racys	Sweden
Josip	Radojkovic	Croatia
Sreten	Radovic	Croatia
Moritz	Reiter	Germany
Fernando	Rocha	Portugal
Torkild	Rodsand	Norway
David	Romano	Israel
Michele	Rossi	Italy
Boris	Ryzhyk	Ukraine
Seffi	Shemmesh	Israel
Sergio	Silva	Portugal
Arturas	Sukys	Lithuania
Tomasz	Trawicki	Poland
Nick	Van Den Broeck	Belgium
Milija	Vojinovic	Serbia
Robert	Vyklicky	Czech Republic
Jakub	Zamojski	Poland

Appendix N. STARTING FIVES AND REFEREES LINE-UP

Example for a game that has a scheduled tip-off time of 20:45:00

Horn Sounds and Teams to Benches: 20:38:30 (00:06:30)

The crew chief will blow his whistle and all players will go to their respective team bench area, ensuring that no one is standing on the playing court nor on the further boundary line.

Visiting Team Presentation: 20:39:00 (00:06:00)

All players will be announced by their number followed by their full name (name and surname), one at a time. As players are introduced, they will leave the bench and take their positions on the playing court, staying at the free-throw line and facing the centre of the playing court. The first player to be announced will stay at the position closest to the bench, while the last player announced will go to the position furthest away from the bench. After the presentation of all players of the team, the head coach will be announced while remaining in the team bench area.

Any team members who are not being announced will stay at the team bench or at the further boundary line, but will at no point step onto the playing court. Only announced players are allowed to step onto the playing court after they have been announced.

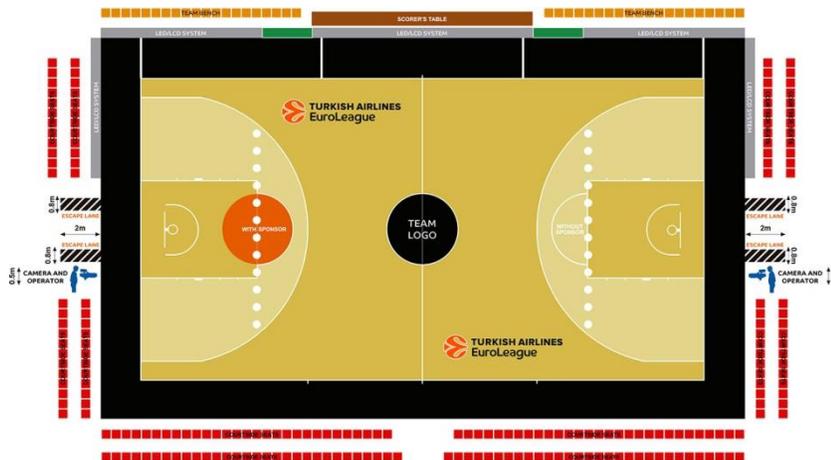
Home Team Presentation: 20:40:00 (00:05:00)

The arena lights will be turned off and the home team will be presented.

All players will be announced by their number followed by their alias, one at a time, and following the order of the number of the players. If the club wishes to establish its own order, it must inform the Company for approval.

As players are introduced, they will leave the bench and take their positions on the playing court, staying at the free-throw line and facing the centre of the playing court. The first player to be announced will stay at the position closest to the bench, while the last player announced will go to the position furthest away from the bench. After the presentation of all players of the team, the head coach will be announced while remaining in the team bench area.

Any team members who are not being announced will stay at the team bench or at the further boundary line, but will at no point step onto the playing court. Only announced players are allowed to step onto the playing court after they have been announced.



Immediately after the presentation of both teams, the players will greet the opposing team before going to bench area.

Teams to Bench Area: 20:42:00 (00:03:00)

The ball plinth must be entered on court and positioned as shown in the following graphic.

Starting Fives and Officials Line-Up: 20:43:30 (00:01:30)

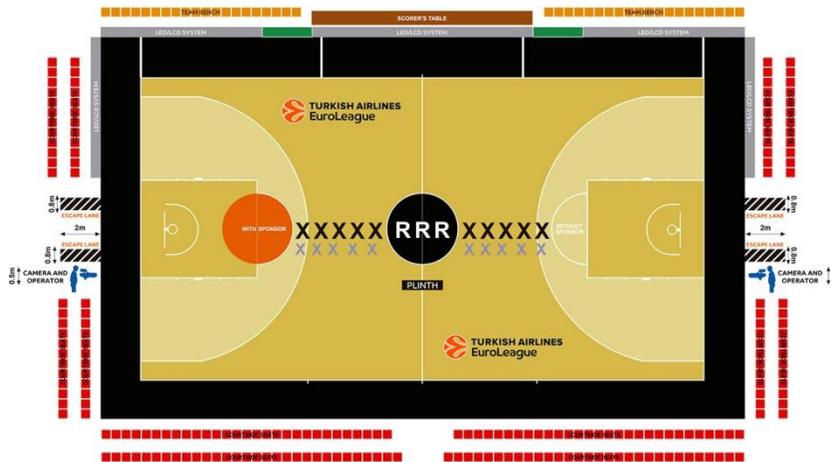
The officials will call the starting fives on to the playing court, one team at a time. The players will line up along the imaginary line between both baskets, with the team captain standing closest to the centre circle area, and the other four players next to him, all facing away from the team benches. Each team captain will be holding a team ball. The officials will stand on the centre circle and the official game ball will stand on the plinth.

EuroLeague Anthem: 20:44:00 (00:01:00)

Once every person is in position, the 30-second EuroLeague anthem will be played.

Players and Officials Shake Hands: 20:44:30 (00:00:30)

After the anthem, each team captain will exchange their team ball with the opponent's team captain, and take the new ball to their team bench. All players and officials will shake hands. The crew chief will take the official game ball from the plinth, the plinth will be taken out of the playing court and the players will line up for the opening jump ball.



Tip-Off: 20:45:00 (00:00:00)

Appendix O. OUTLINE EQUIPMENT SPECIFICATION

EVS			
Replay	3	EVS LSM XT[3] 8 Channel or 4 x 6 Channel XT2	2 remotes per server
EVS XTA	1	File Ingest	
Archive	1	EVS X-File	or 2 x HDCam
Archive/Recording	1	File Storage Device	
DVD	4	USB Recorders	
Infrastructure			
Vision Mixer	1	30 Input 2 ME HD Vision Mixer	
Instant Replay System	1	Hawk Eye Smart Server	Available from Hawk-Eye UK.
	2	1 Gbyte Connectivity from courtside to OB van	Fibre Data convertors required.
Reference	2	HD TV Sync Pulse Generator	
	1	Timecode Generator	
Comms System	1	32 Port Digital Comms Matrix	
	8	12-key Comms Panels	
	2	Telephone Hybrid Units	
	1	Radio Talkback Base-Stations	
Monitoring	6	Portable Radio Handset with headset	
	1	Production Video Wall Multiviewer System to display all sources	
	1	Tally Controller	
	1	EVS Monitoring as required	
	2	Engineering Quality Monitoring Positions	
	2	HD Waveform/Vectorscope	
	2	General Purpose monitors	
Audio			
Mixing Console	1	48 Fader 60 input Digital	(Minimum)
		Mixing Console	
Microphones	#	Shotgun Microphones	416s or similar
Commentary	2	Dual Commentary Units	
	4	Coles 4104 Ribbon Lip Mic	
	2	Headsets with Microphones	
Replay	1	Instant Replay Device	
	1	CD Player	
Monitoring	2	Medium Size Quality Monitoring Louspeaker	
	4	Fostex 6301B Speaker	
	1	AES-EBU Audio Monitoring Unit	
Graphics			
Graphics System	1	Broadcast Sports Graphics System to run a Chyron software package	
		Templates supplied by IMG.	
System			
Cabling		All Camera Cables	
		All Cabling to Commentary and other areas	
Spares		Spare/Redundant Matrix Crosspoint Card and PSU	
		Spare/Redundant Vision Mixer PSU	
		Spare Comms Panel	

Appendix P. OUTLINE FINAL FOUR EQUIPMENT SPECIFICATION

Final Four 2018 - Outline Equipment Specification					
All equipment is to be fully HD capable and to operate at 1080 50i					
1	Cameras		Location	Lens	Mount
1	Wide Shot		TV Platform Mid level centre	22x	Heavy Duty Tripod
2	Close Up		TV Platform Mid level centre	95x	Heavy Duty Tripod
3	Close Up		TV Platform Mid level centre	95x	Heavy Duty Tripod
4	Action close ups	SSM	Under Basket	14x	Hand Held
5	Action Close Ups	SSM	Under Basket	14x	Hand Held
6	Medium close ups		Mid Court Low	40x	Tripod / Low Boy
7	Action close ups (Slash Cam)	SSM	Corner of Court	40x	Platform
8	Action close ups (Slash Cam)	SSM	Corner of Court	40x	Platform
9	Benches		Opposite Benches	18x	Tripod / Hand held
10	Benches		Opposite Benches	18x	Tripod / Hand held
11	Beauty		High Corner	W/A	Stadium Lens
12	Roaming Shots	RF	Various	18x	SteadyCam
13	Roaming Hi Motion Shots	Hi Mo/ RF	Various	22x	Tripod / Hand held
14	Press Conference		Press Room	18x	Tripod / Hand held
15	Phantom	Hi Mo	Close ups and replays	86x	Heavy Duty Tripod
16	Phantom	Hi Mo	Close ups and replays	86x	Heavy Duty Tripod
17	Mixed zone		Interviews		Tripod / Hand held
Specialist Cameras					
18	Hot Head Basket close up	Mini	On top of basket	10x	Fixed to Stanchion
19	Hot Head Basket close up	Mini	On top of basket	10x	Fixed to Stanchion
20	Basket close up	Mini	On top of basket	10x	Fixed to Stanchion
21	Basket close up	Mini	On top of basket	10x	Fixed to Stanchion
22	Hot Head		Under Centre Scoreboard	22x	
23	Shot clock camera	Mini	Basket stanchion	10x	
4 x PSC Camera Kits		Including basic lighting, wide angle lens and microphones			
Sony F7 cameras		With card reader or player for direct ingest to EVS			
All cameras to be supplied as fully racked camera chains including hot heads and RF cameras.					
Tripod, heads and LLAs to be supplied as required by the lens fitted.					
Full studio viewfinders with enclosed viewing for all manned cameras.					
Enclosed and padded headsets for camera operators.					
Dual zoom and focus bars on all manned cameras					
Fibre kits for Mini cameras to be included as required.					
Scaffold Platforms to be provided as required.					
Magic arms and appropriate mounts for fixed cameras.					
2 Recordings & Replay					
6	EVS LSM XT[3] (8 Channels)		Replay		2 remotes per server
All EVS machines to be networked with Minimum 1GB data link.					
File transfer servers for Edit suites to transfer to EVS machines.					
1	EVS X-File		Archive		
2	XTA or similar		Ingest Facility		Card and Files
1	Media Indexer server				
1	Transfer Manager Server				
1	EVS IPD				
8	USB Recorders		Production Copies		

Final Four 2018 - Outline Equipment Specification				
3 Video Infrastructure				
Vision Mixer	1	60 Input 3 M/E HD Vision Mixer		
	1	Emergency Cut Bus, 20 I/Ps		Bypass Mixer to TX lines
Reference	2	HD TV Sync Pulse Generator		With auto changeover
	1	Timecode Generator		
Monitoring	1	Production Video Wall Multiviewer System to display all sources		
	1	Tally Controller		
	1	EVS Monitoring as required		
	5	Engineering Quality Monitoring Positions		
	5	HD Waveform/Vectorscope		
	5	General Purpose monitors		
4 Audio & Talkback				
Mixing Console	1	60 Fader 80 input Digital		(Minimum)
		Mixing Console		
Replay	1	Instant Replay Device		
	1	CD Player		
Microphones	16	Shotgun Effects Microphones		
	4	Radio Lavalier Microphones		
	2	Wired Stick Microphones		
Comms System	1	40 Port Digital Comms Matrix		
	8	12-key Comms Panels		
	2	ISDN / Telephone Hybrid Units		
	2	Radio Talkback Base-Station		
	18	Portable Radio Handset with headset		
Commentary	2	Dual Commentary Units		
	4	Coles 4104 Ribbon Lip Mic		
	6	Earpieces		
Monitoring	2	Medium Size Quality Monitoring Loudspeaker		
	4	Fostex 6301B Speakers		
5 Graphics				
Graphics System	2	Broadcast Sports Graphics Systems		
		Running Chyron Software		
		Templates supplied by IMG.		
6 System				
Cabling		All Camera Cables as required		
		All Cabling to Commentary and other areas		
Spares		Spare/Redundant Matrix Crosspoint Card and PSU		
		Spare/Redundant Vision Mixer PSU		
		Spare Comms Panel		
7 Editing Facilities				
Edit Systems	4	PC / Laptop with Video I/O		Avid Media Composer
	4	High Quality Video Monitor		
	8	High Quality Speakers		
	4	Waveform Monitors		
	4	Video card ingest device		
	1	Interplay Server		
	1	40Tb ISIS storage		Networked to all edit machines.

CORPORATE IMAGE MANUAL



Style Guide

Introduction

Introduction

Logos

Colours

Typography

The following brand style guide explains the basic principles of the Turkish Airlines EuroLeague brand identity.

The identity comprises of a simple kit of parts; logos, colour palette and typeface which used together carefully with the correct relationships will form the distinctive visual expression of the Turkish Airlines EuroLeague brand.

This document outlines the components, their structure and their relationships which will help you to apply the brand consistently across all online and printed promotional materials.

Logos

Introduction

Logos

- Overview
- Colour versions
- Exclusion zones
- Minimum sizes
- Incorrect usage

Colours

Typography

E-ball

The unique, abstract symbol that identifies Turkish Airlines EuroLeague.

Logotype

The custom-drawn “Turkish Airlines EuroLeague” typographic mark.

Lock-up

The E-ball and logotype are used together to form the lock-up.

The horizontal lock-up is the preferred logo treatment for Turkish Airlines EuroLeague.

When the horizontal treatment is not practical for your graphic requirements, the secondary vertical lock-up may be used.

Primary – horizontal lock-up



Secondary – vertical lock-up



E-ball



Logos

Introduction

Logos

- Overview
- **Colour versions**
- Exclusion zones
- Minimum sizes
- Incorrect usage

Colours

Typography

Full colour logos

The full colour logos should be used wherever possible. There are versions available for use on either light or dark backgrounds.

Single colour logos

This version of the logo should only be used on EuroLeague Orange, and only in exceptional circumstances. All designs should be submitted for approval before publishing.

Full colour logos – on light



Full colour logos – on dark



Single colour logos – on orange only



Logos

Introduction

Logos

- Overview
- **Colour versions**
- Exclusion zones
- Minimum sizes
- Incorrect usage

Colours

Typography

Colour backgrounds

Please see the grid opposite for acceptable colour background options and the corresponding logo versions which should be used in each case. There are also examples opposite which should be avoided – all colours that conflict with the EuroLeague orange.

All designs should be submitted for approval before publishing.



Logos

Introduction

Logos

- Overview
- Colour versions
- **Exclusion zones**
- Minimum sizes
- Incorrect usage

Colours

Typography

The exclusion zone is the area around each logo version that must be kept free from any type or graphic elements for visibility and logo protection.

Primary

Use the x-height of the capital E to work out the exclusion zone.

Secondary

Use the x-height of the capital T to work out the exclusion zone.

The E-ball

Use 1/4 of the width of the E-ball to work out the exclusion zone.

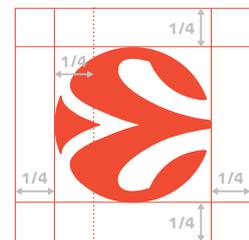
Primary – exclusion zone



Secondary – exclusion zone



E-ball – exclusion zone



Logos

Introduction

Logos

- Overview
- Colour versions
- Exclusion zones
- **Minimum sizes**
- Incorrect usage

Colours

Typography

Print



To ensure the integrity of the Turkish Airlines EuroLeague logos, they must never be reduced in smaller sizes than those shown on this page. Any further reduction would impair its legibility.

Less precise reproduction methods may require the minimum size to be even greater than the sizes identified here. Turkish Airlines EuroLeague must approve the application before reproduction in these special cases.

On screen



Logos

Introduction

Logos

- Overview
- Colour versions
- Exclusion zones
- Minimum sizes
- **Incorrect usage**

Colours

Typography

Any deviation from the correct usage of the logo – no matter how minor – undermines or dilutes the Turkish Airlines EuroLeague brand. Therefore, no other configuration or any variation of the logo is permitted under any circumstances. Examples of such variations are demonstrated opposite.

Artwork may be enlarged or reduced proportionately to satisfy design requirements; however, it may in no other way be altered.

Rotation or perspective



Horizontal or vertical distortion



Complex backgrounds



Altered colours



Screened opacity



Drop shadows



Colours

Introduction

Logos

Colours

- Colour palette
- Colour ratio

Typography

Primary colours

The Primary colours for the Turkish Airlines EuroLeague brand are Orange and Black. These should be used wherever possible, in the ratio outlined on page 10.

They have specifically chosen and great care should be taken to maintain brand impact and integrity by always checking the appropriate colour values are correct across all online and printed materials.

Secondary & tertiary colours

Grey is used as a secondary colour to compliment the primary colours. Purple should be used sparingly as a highlight or accent colour; e.g. infographics, charts and other more complex outputs.

Primary colours

EuroLeague Orange				EuroLeague Black			
R: 250	C: 0	PMS:	HEX:	R: 0	C: 60	PMS:	HEX:
G: 85	M: 80	021 C	FA5500	G: 0	M: 0	Black 6 C	000000
B: 0	Y: 100			B: 0	Y: 0		
	K: 0				K: 100		

Secondary colour

EuroLeague Grey			
R: 85	C: 64	PMS:	HEX:
G: 85	M: 56	404 C	555555
B: 85	Y: 55		
	K: 51		

Tertiary (highlight) colour

EuroLeague Purple			
R: 150	C: 7	PMS: 227 C	
G: 25	M: 100		
B: 110	Y: 10	HEX:	96196E
	K: 21		

Colours

Introduction

Logos

Colours

- Colour palette
- Colour ratio

Typography

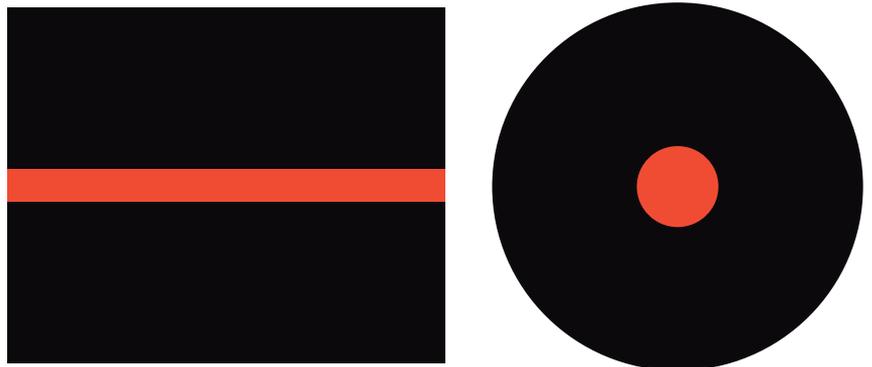
Primary colours



10:1 colour ratio

In order to maintain a consistent balance of colour throughout all Turkish Airlines EuroLeague brand communications, a colour ratio of 10:1 should be used. Black is the dominant colour, with orange used as a much smaller proportion. This creates an atmospheric and prestigious brand language, accentuating the vibrancy of the orange set within the black.

N.B. These ratios are a visual guide and approach and may be adapted slightly depending on the application. All designs should be submitted for approval before publishing.



Typography

Introduction

Logos

Colours

Typography

– Primary typeface

– Secondary typeface

The Primary Turkish Airlines EuroLeague typeface is Co Text. This should be used for all print and online communications whenever possible.

Headline typeface

Co Text Bold should be used for all headings, sub-headings and short paragraphs of text.

Co Text Bold should be used in sentence case and left aligned.

Body copy typefaces

These typefaces are used when larger amounts of text are written, in two weights: Light and regular (depending on the output). Body copy should always be left aligned.

These typefaces can be purchased from:

<https://www.daltonmaag.com/library/co>

Primary typeface – Co Text

Headline typeface – Co Text Bold

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxy

1234567890!@E\$%^&*(){};:.,?

Body copy typefaces

Co Text Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxy

1234567890!@E\$%^&*(){};:.,?

Est renihicitae debitaes desequis molenda ex et ma porepedit aute ab inus earum ra cone exerfera sequature nimagnam, et faccullabo. Neque plisinc tempore puditem que exeratquae conem faceate vollo tem es dit, odiorrorent reptatus ex et exerovit voluptium ut fugitas alis nonsecabor aspriet arum rerferumque

Co Text Light

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1234567890!@E\$%^&*(){};:.,?

Est renihicitae debitaes desequis molenda ex et ma porepedit aute ab inus earum ra cone exerfera sequature nimagnam, et faccullabo. Neque plisinc tempore puditem que exeratquae conem faceate vollo tem es dit, odiorrorent reptatus ex et exerovit voluptium ut fugitas alis nonsecabor aspriet arum rerferumque

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– Secondary typeface

Where possible, Co Text should be used for all Turkish Airlines EuroLeague print and online communications.

When access to Co Text is not possible, Lato should be used.

Lato is used for both headlines and body copy. Lato should never be used on materials designed exclusively for printing. These should always be produced using Co Text.

Lato is available from:

<https://www.fontsquirrel.com/fonts/lato>

Secondary typeface – Lato

Headline typeface – Lato Bold

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxy

1234567890!@£\$%^&*(){};:.,?

Body copy typeface

Lato Regular

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1234567890!@£\$%^&*(){};:.,?

Est renihicitae debitaes desequis molenda ex et ma
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sequature nimagnam, et faccollabo. Neque plisinc
tempore puditem que exeratquae conem faceate vollo
tem es dit, odiorrorent reptatus ex et exerovit
voluptium ut fugitas alis nonsecabor aspriet arum
rerferumque