



**EuroCup** 



2018-19

**7DAYS EURO CUP  
TV BROADCAST MANUAL**



## TABLE OF CONTENTS

- 1. DEFINITIONS**
- 2. GENERAL INFORMATION**
  - 2.1. 7DAYS EuroCup Identity
  - 2.2. General Obligations
    - 2.2.1. IFPC Obligations
    - 2.2.2. Rights Holders Obligations
  - 2.3. Competition Format
  - 2.4. Competition Calendar
  - 2.5. Scheduling
  - 2.6. Participating Teams
- 3. INTERNATIONAL FEED OPERATIONS**
  - 3.1. Introduction
  - 3.2. General Guidelines
    - 3.2.1. Production Standards
    - 3.2.2. International Feed Production Principles
      - 3.2.2.1. Replay Philosophy
  - 3.3. Running Order
  - 3.4. Broadcasting Principles
  - 3.5. Camera Plan
    - 3.5.1. Mid-Level Centre Court
    - 3.5.2. Hand-Held Camera Positions
    - 3.5.4. On-Court Cameras
    - 3.5.3. Unmanned Fixed Camera Positions
  - 3.6. Audio Plan
    - 3.6.1. Audio Requirements
    - 3.6.2. Referees Microphones
  - 3.7. Other IFPC Requirements
    - 3.7.1. Tape Machines
    - 3.7.2. Video Mixer
    - 3.7.3. Game Master Recordings
    - 3.7.4. Press Conference Recordings
    - 3.7.5. Internal Communications
    - 3.7.6. Individual Routing Switchers
    - 3.7.7. Commentary Positions
    - 3.7.8. Instant Replay Technology
- 4. INTERNATIONAL FEED**
  - 4.1. Introduction
  - 4.2. International Feed Enhanced Production
  - 4.3. Broadcasting Obligations
  - 4.4. Remote Production

- 5. VENUE AND GAME OPERATIONS**
- 5.1. Unilateral Broadcaster Facilities
- 5.2. TV Personnel
- 5.3. Commentary Positions
  - 5.3.1. Commentary Position Bookings
- 5.4. Commentators
- 5.5. Studios
- 5.6. Interview Procedures: Pre- and Post-Game
  - 5.6.1. On-Court Flash Interviews
  - 5.6.2. Post-Game Locker Room Access
  - 5.6.3. Press Conferences
  - 5.6.4. Mixed Zone
  - 5.6.5. Courtside Reporters
- 5.7. Team Arenas
- 5.8. Accreditations
- 5.9. Visas
- 5.10. OB Van Area (TV Compound Area)
- 5.11. Cabling
- 5.12. Power
- 5.13. Arena Access
- 5.14. Security for IFPCs
- 5.15. Venue Access Fees
- 5.16. Lighting
- 5.17. Responsibilities of Club Media Directors
- 5.18. Game Clock and Shot Clock
- 5.19. Time-Outs
- 5.20. Instant Replay
  - 5.20.1. Basic Principles
  - 5.20.2. 00:00 Game Clock
  - 5.20.3. Any Time
  - 5.20.4. Replay Review Process

## **6. TV GRAPHICS**

- 6.1. Introduction
- 6.2. Operational Use

## **7. SATELLITE DISTRIBUTION**

- 7.1. Introduction
  - 7.1.1. Audio Channels
- 7.2. Vision Format and Timings
  - 7.2.1. Technical Running Order
- 7.3. Distribution (Europe, Asia and United States)
- 7.4. Broadcast Liaison and Game Day Support

## **8. COMMERCIAL OBLIGATIONS**

- 8.1. Commercial Protocols
- 8.2. Use of Technology to Modify Advertising
- 8.3. Scrambling
- 8.4. Use of Broadcasting Enhancements and Sponsor Identification
- 8.5. Mandatory Copyright Notification
- 8.6. Opening/Closing and Period-Break Sequences
- 8.7. Promotional Spots
- 8.8. EuroCup Microphone Cubes

## **9. ADDITIONAL PRODUCTION ELEMENTS AND REQUIREMENTS**

- 9.1. EuroCup Media Hub

## **10. CONTACT DETAILS**



## DEFINITIONS



## 1. Definitions

**“EuroCup Style Guide”**: the set of rules regarding all 7DAYS EuroCup’s branding possible applications.

**“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 7DAYS EuroCup in accordance with what is established in the EuroCup 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 7DAYS EuroCup assets.

**“7DAYS EuroCup Finals” (hereinafter “Finals”)**: the last phase of the competition, featuring two Semifinals, one Third Place Game and the Championship Game.

**“International feed”**: the broadcast feed going from 10 minutes before the tip-off time of each game until 10 minutes after the end of each EuroCup game distributed to the different rights holders worldwide.

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

**“International feed production company” (hereinafter “IFPC”)**: any company in charge of the TV production of any EuroCup 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 10 minutes before the tip-off time of each Turkish Airlines EuroLeague game and finishing 10 minutes after the end of each game.

**“Personalisation”**: the production plan and the consequent broadcast of a EuroCup game with integration of the international feed.

**“Rights holder”**: any broadcaster or agency that has acquired the audiovisual rights of the EuroCup.

**“Non-rights holder”**: the audiovisual media outlet covering the EuroCup for news reporting without any specific audiovisual rights.

**“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. 7DAYS EuroCup Identity

The 7DAYS EuroCup 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: 7DAYS EuroCup.



The EuroCup identity only accepts the official logo structures represented in the EuroCup 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 EuroCup live graphic package.
- b) All games of the competition, with the participation of teams from the territory throughout the Regular Season, Top16, Quarterfinals, Semifinals and Finals.
- c) The EuroCup Finals, including the potential official parallel 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 10 seconds from the outside of the arena, and a 60-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 2:10 minutes.

### 2.2.2. Rights Holders Obligations

Regarding the broadcast of games, every rights holder of the competition agrees to broadcast and promote the EuroCup 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 to the EuroCup Finals.
- c) Informing spectators regarding the evolution of the competition during news and sports programmes, using the official 7DAYS EuroCup 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 EuroCup Finals into the transmission of its TV channels and online platforms.
- 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 7DAYS EuroCup 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 2018-19 7DAYS EuroCup competition consists of five phases. It starts with a Regular Season, in which 24 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 Regular Season, the best four teams from each group advance to the Top16 phase, featuring 16 teams divided in four groups (E, F, G, H) of four teams. Round-robin format for a total of six games played by each team.

GROUP E: 1st Group A / 2nd Group B / 3rd Group C / 4th Group D  
GROUP F: 1st Group B / 2nd Group C / 3rd Group D / 4th Group A  
GROUP G: 1st Group C / 2nd Group D / 3rd Group A / 4th Group B  
GROUP H: 1st Group D / 2nd Group A / 3rd Group B / 4th Group C

At the end of the Top16, the best two teams from each group advance to the Quarterfinals where eight teams will play best-of-three series. Then, series will advance to the Semifinals.

Quarterfinal A: 1st Group E vs 2nd Group G  
Quarterfinal B: 1st Group F vs 2nd Group H  
Quarterfinal C: 1st Group G vs 2nd Group E  
Quarterfinal D: 1st Group H vs 2nd Group F

Semifinals will be played on a best-of three series format.

Semifinal A: Winner of Quarterfinal A – Winner of Quarterfinal B  
Semifinal B: Winner of Quarterfinal C – Winner of Quarterfinal D

Finally, the two teams remaining in the competition will play the Finals in a best-of-three series format.

Finals: Winner of Semifinal A – Winner of Semifinal B

## 2018-19 7DAYS EUROCUP COMPETITION FORMAT

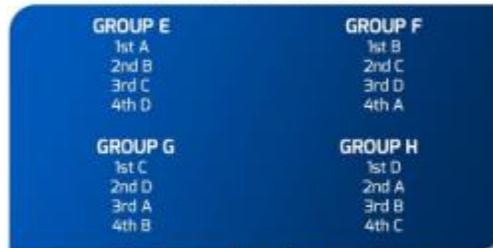
### REGULAR SEASON

The Regular Season will be played from October 2 to December 19, 2018.  
24 teams divided into four groups (A, B, C, D) of six teams each.  
Round-robin format for a total of 30 games played by each team.  
Best four teams from each group advance to the Top 16.



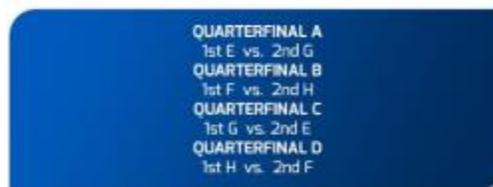
### TOP 16

The Top 16 will be played from January 1 to February 6, 2019.  
16 teams divided into four groups (E, F, G, H) of four teams each.  
Round-robin format for a total of six games played by each team.  
Best two teams from each group advance to the Quarterfinals.



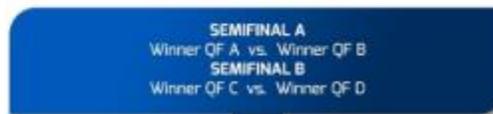
### QUARTERFINALS

The Quarterfinals will be played from March 5 to 13, 2019.  
Eight teams will play best-of-three series.  
Series winners advance to the Semifinals.



### SEMIFINALS

The Semifinals will be played from March 19 to 27, 2019.  
Four teams will play best-of-three series.  
Series winners advance to the Finals.



### EUROCUP FINALS

The Eurocup Finals will be played from April 9 to 15, 2019.  
Two finalists will play best-of-three series.  
Series winner will be the new Eurocup champion.



## 2.4. Competition Calendar

Regular Season	
Round 1	3 October 2018
Round 2	10 October 2018
Round 3	17 October 2018
Round 4	24 October 2018
Round 5	31 October 2018
Round 6	7 November 2018
Round 7	14 November 2018
Round 8	21 November 2018
Round 9	12 December 2018
Round 10	19 December 2018

Top 16	
Round 1	2 January 2019
Round 2	9 January 2019
Round 3	16 January 2019
Round 4	23 January 2019
Round 5	30 January 2019
Round 6	6 February 2019

Quarfinals	
Game 1	5 March 2019
Game 2	8 March 2019
Game 3	13 March 2019

Semifinals	
Game 1	19 March 2019
Game 2	22 March 2019
Game 3	27 March 2019

Finals	
Game 1	9 April 2019
Game 2	12 April 2019
Game 3	15 April 2019

## 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.

On the last round of the Regular Season and the Top16, 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).

- 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 referees to start. Any refusal to comply with the referees's order may be considered as failure to appear.

**(See Appendix C)**

## 2.6. Participating Teams

IFPCs and RHs must follow the indications to show the official team names, arena names, cities, and official team logos during the broadcasts.

**(See Appendix T)**

## **INTERNATIONAL FEED OPERATIONS**



### 3. INTERNATIONAL FEED OPERATIONS

#### 3.1. Introduction

##### Production staff

The IFPC is requested to designate a producer close to the game director but also to the EVS and graphics operator, or with a direct/constant communication with the EV producer.

The IFPC 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.

#### 3.2. General Guidelines

The following guidelines ensure that all productions appear with the look and feel of the 7DAYS EuroCup.

##### 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 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.

- 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 Euroleague Basketball, 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 game director is 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/celebrities shots will only be used if the personality is internationally recognisable, provided that the ball is not in play. Also, must be clearly identified with a name and position graphic.
- k) Game directors will not be influenced by domestic commentaries.
- l) Game directors must be sensitive to the following controversial game circumstances\*:
  - Serious injuries to players
  - Violent or abusive behaviour by players
  - Lack of respect towards referees or unified scorers
  - Fireworks and flares in the crowd are not to be covered and the same restriction persists with bad crowd behaviour.
- 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 game director 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 EuroCup 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 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 10 minutes prior to tip-off.

The IFPC game director 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 RO)**

### 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 referees. 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.

- 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 referees 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.

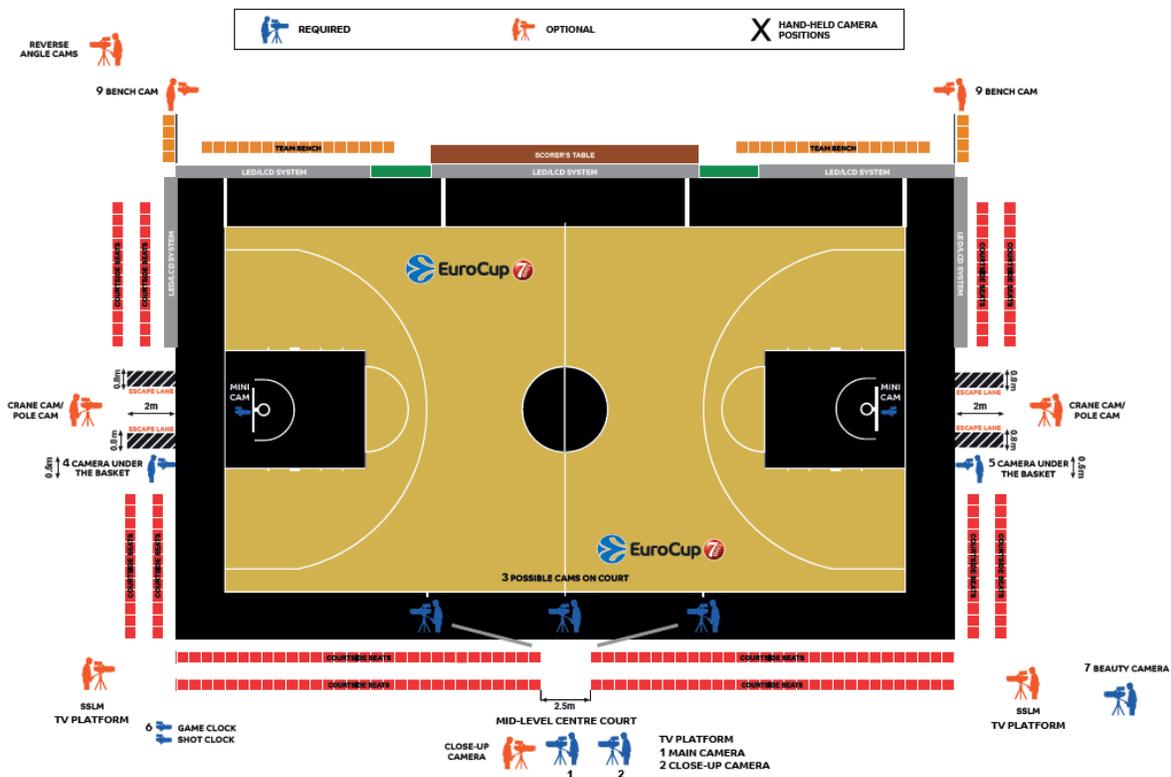
### 3.5. Camera Plan

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 local 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 7.



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	40-1	Mid Court Low
4 Manned	Between 14-1 to-21-1: Super Slow	Under Basket
5 Manned	Between 14-1 to-21-1	Under Basket
6 Unmanned	Mini CAM or Broadcast CAM 21-1	Shot Clock Cam
7 Unmanned	14-1	Beauty Cam

All cameras must be equipped with tallies and communications. Tripods are to be available for all cameras, including hand-held cameras. All hard cameras must be equipped with a five-inch viewfinder.

Rubber lens shades are required for all TV cameras.

## (Appendix P)

### 3.5.1. Mid-Level Centre Court

Two main TV camera positions will be side by side and must, without exception, be placed opposite the team benches (and scorer's table), on the same side as the TV compound and on an elevated platform.

In addition, only a portion of the team benches may have courtside advertising or other signage in front of the players; the first 10 chairs on each team bench, beginning with the first chair nearest centre court, must be visible. The purpose of these rules is to make sure that TV viewers are able to see the coaches in "action" during the games, see reaction from the players sitting on the benches and to generally show the players to the TV audience.

**Camera 1:** Wide Shot Camera (14-1 to 20-1 depending on each venue). The camera will maintain the entirety of the game action, including ball and 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:** 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 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.

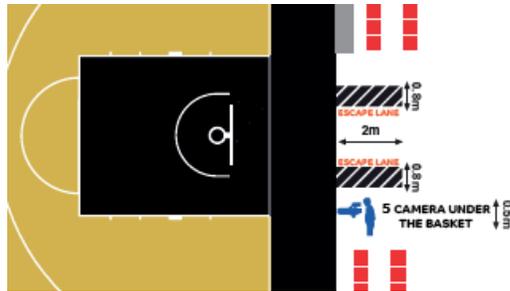
### 3.5.2. Hand-Held Camera Positions

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

**Camera 4 and Camera 5:** 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 position, 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 wheeled chair sat at all times when the ball is in play.

In the case that the chair is not wheeled and low, then the cameramen must work sit on the floor.



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, referees or spectators. If the referees believe that the cables pose a hazard, they may demand that the cable puller immediately rectifies the situation.

Camera operators must stay at least 2m behind the endline at all times.

A low chair with wheels is strongly recommended, alternatively camera operators will sit on the floor with the camera on their shoulder.

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.

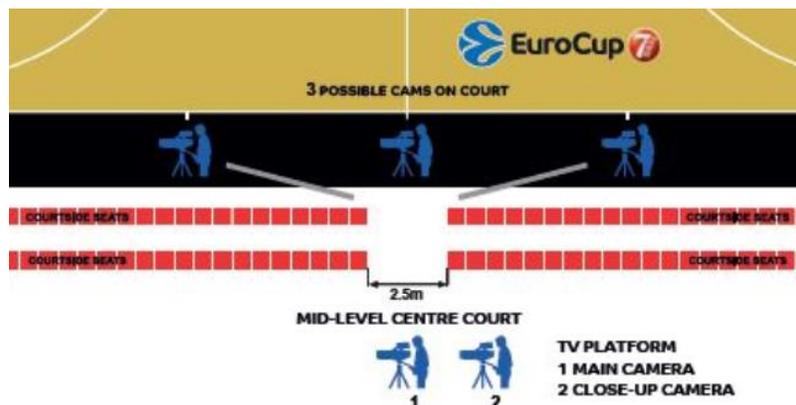


### 3.5.3. On-Court Cameras

**Camera 3:** 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 2.5m in width in the centre of the sideline (a space of 1.25m 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 referees in case of accidental collisions.



### 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:** this camera (14-1) 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 also be used for the Instant Replay System.

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

### 3.6. Audio Plan

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

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

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

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

#### 3.6.1. Audio Requirements

##### Microphones

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

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

### 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 S)

### 3.6.2. Referees’ Microphones

Referees’ microphones will not be allowed for game production live and delayed for the 2018-19 7DAYS EuroCup season, unless the Company’s TV 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 wishes to air referees’ 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

#### 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	YES	1
EVS B	Main Replay	7	1		5,1	YES	1
EVS C	ISO Packages, Replay	6	1	1	Clean TX, Dirty TX, 2,5	YES	1
Instant Replay	Instant Replay System				1,2,4, 5,6		1

**b) Instant Replay**

- 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
- Five USB pen drives including recordings of the produced feed for teams and referees.

### **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, when requested.

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 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.

Five 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 any other system, when requested by EV.

### **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 audio channel) 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, monitor, stats screen.
- c) Basic light kit for post-game interviews and stand-ups.

### **3.7.8. Instant Replay Technology**

The Instant Replay System (IRS) is mandatory during the entire season, and it may be used at any time of the game according to the EuroCup Regulations.

Each local host broadcaster will apply the IRS as requested by the Company. The Instant Replay System operator will be provided by the IFPC. It is the responsibility and obligation of each host broadcaster to comply with the requirements.

Each host broadcaster of all games must make its game feed available on a designated and exclusive TV monitor, which will measure 24" diagonally and will be placed on the scorer's table, for use by the referees and unified scorers.

A private line of communication with the producer or game director in the TV production truck must be provided by the host broadcaster via a clearly labelled headset that will be used by the IRS Operator.

The host broadcaster will provide the English speaking IRS Operator, who together with the necessary camera operators will be at the court for the pre-game test, as well as throughout the entire game at all moments when the camera operators are also in place.

The IRS will display any part of the game in real time, slow motion or frame by frame, as requested by the referees or unified scorers.

The IRS resolution must be sufficiently high quality in order for the officials to view all clocks, backboards LED lights, players, lines and the ball clearly.

The output from the IRS Monitor 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.

The system that will be implemented is an EVS + MULTISPLIT MONITOR + CLOCK INSERTED. The system consists of four camera angles (Camera 1 (central wide), camera 2 (central close), camera 4 (on the left basket floor), camera 5 (on the right basket floor), which are put in a four-window split signal. The fixed image of the game clock is embedded (and resized) in the central area of the screen.

This complete signal is switched to an EVS channel of one of the EVS slow-motion machines from the OB van of the host broadcaster. The fixed camera with the official game and shot clock must be shown on the Instant Replay screen(s) at all times.

Host broadcasters must send the proposed IRS system via email to Euroleague Ventures, who will then authorise or reject the proposed solution.

Timing protocol:

<b>Time</b>	<b>Activity</b>
Tip-off -90 minutes	Referees final system checks.
Tip-off	Game Starts.

Camera allocation for the IRS:

<b>Camera Number</b>	<b>Input</b>
Camera 1	1
Camera 2	2
Camera 4	3
Camera 5	4
Camera 6 shot clock	5



## 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 EuroCup game will be monitored in the IMG Central Control Room.

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 7-camera OB van. 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 the EV.

### **4.2. International Feed Enhanced Production**

The international feed production will have special video and graphic elements, as well as other production elements included.

Before each game, it is strongly recommended that the IFPC producer and game director organise a pre-game meeting with the media directors from both clubs, the lighting director and the audio manager..

Arranging the international feed half-time and post-game interviews will also be the responsibility of the IFPC, along with any pre- and post-game stand-ups:

#### Game Day:

- a) Flash interview with both head coaches in the flash zone as soon as they arrive at the arena.
- b) The teams' arrival at the arena and the first three minutes of the teams in the locker rooms.
- c) Time-outs may be broadcast live, except one time-out in every game that cannot be recorded / aired. The head coach or the team manager will need to warn the Euroleague basketball delegate.
- 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 minutes 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 will be broadcast live (up to one minute) on court.
- g) All interviews will be recorded in English.
- h) The IFPC will be allowed to enter a camera to record the post-game speech of the head coach at every game as follows:
  - 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.

### **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 10 minutes prior to tip-off and 10 minutes after the end of the game, following the international feed Running Order specifications.

### **4.4. Remote production**

In the case that any IFPC requests a remote production for the international feed. The EV holds the final decision 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 IFPC 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 visiting rights holders are kindly requested to inform the Company's TV 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 EuroCup 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 EuroCup Finals, 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 10 minutes before tip-off and 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.

Certain personnel must be especially knowledgeable about the game of basketball, generally, and the EuroCup, 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. 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 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 EuroCup 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 EuroCup competition, its clubs, its players and its coaches in a positive manner. Under no circumstances will commentators be allowed to denigrate the competition. As a general rule, they will be required to portray the EuroCup 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 the IFPC in English.

All the pre- and post-game on-court interviews performed by the rights holders for their own feed must be conducted with a transparent-backgrounded portable backdrop with wheels. The design to be printed on the transparent backdrop.

On-court flash interviews for the International Feed 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 between four and two prior to the start of the third quarter 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. EV recommends that the IFPC provide the media director of the home club with a first, second and third choice for the player interview.

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.

### 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 EuroCup players and coaches.

- a) Once the IFPC or the HB come off air with the International feed, 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 EuroCup 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.
- 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.

### **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.

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 T and Appendix TA)**

### **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 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 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 three mobile TV 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 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 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).

### **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, referees, 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).
- 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 Finals 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. The lightning of the playing court area must have a minimum intensity of 1,700 lux measured one meter above the playing court.

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

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.

The improvements with the minimum established as follows are suggested:

### 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.

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.

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 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 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 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:

	<b>TIME</b>	<b>TIME TO TIP-OFF</b>
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	20:40:00	(00:05:00)
Last Warm-Up Period	20:42:00	(00:03:00)
Teams to Bench Area	20:43:30	(00:01:30)
Teams to Court	20:44:30	(00:00:30)
Tip-Off	20:45:00	(00:00:00)

### **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 Department.

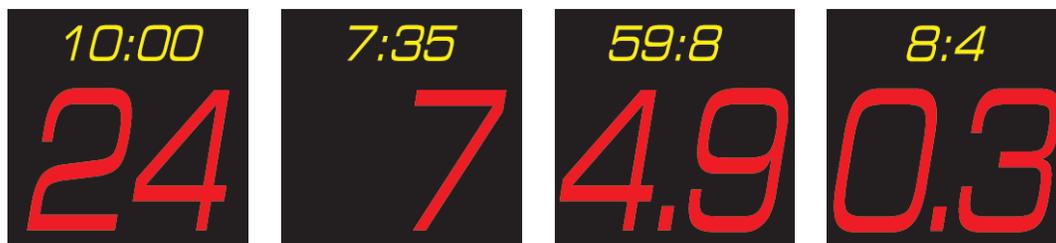
(See Appendix M)

### 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 quarter.

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 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 referees and the unified scorers according to the regulations.

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

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

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

### 5.20.1. Basic Principles

#### Procedures for All Replay Reviews

- a) All replay reviews will be conducted by the referees 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 referees 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 referees during play will always be shown prior to reviewing the play, and this will only be changed when the replay provides the referees 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 referees 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 referees 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 shot clock 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 quarter or any overtime. The referees 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 referees 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 referees are unsure as to who touched the ball last on an out-of-bounds violation or whether it was touched simultaneously by two players. The referees will review the footage to determine the following issue **only**: identify if the player or ball was actually out-of-bounds, and if so identify the player who touched the ball last.

**2.** The referees are unsure as to whether a goaltending/basket interference violation occurred. The referees 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 referees.

### 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 referees 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 quarter or overtime.
- 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 referees 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 physical altercation. The referees will review the footage to determine the following issues **only**: the identity of all individuals involved in the physical altercation, 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 referees 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 referees are unsure whether a field goal made was a two- point or three-point field goal. The referees 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 referees are unsure whether a shot clock violation occurred immediately prior to a field goal made. The referees 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 referees are unsure whether a shot clock violation occurred immediately prior to a foul called. The referees 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 referees 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 referees

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 referees 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 referees 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 referees are unsure who the correct free-throw shooter is. The referees will review the footage to determine the following issue **only**: the identity of the correct free-throw shooter.
- 5.20.3.11** The referees are unsure whether a foul called is a disqualifying foul or an unsportsmanlike foul. The referees will review the footage to determine if the foul met the criteria for a disqualifying foul of a physical nature or an unsportsmanlike foul and upgrade or downgrade the decision as required.

#### **5.20.4. Replay Review Process**

- a) All replay reviews will be conducted by the referees 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 referees during play will only be changed when the replay provides the referees with “clear and conclusive” visual evidence to do so.

## TV GRAPHICS



## 6. TV GRAPHICS

### 6.1. Introduction

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

EV will supply the IFPC 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, EV has implemented the graphic design for the 2018-19 EuroCup season, which will focus on increasing the personalisation of the teams and players.

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

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 EuroCup statistics will be coordinated directly with the official unified scorers and will be directly linked to the official Euroleague Basketball 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

### Participating Teams

IFPCs and RHs must follow the indications to show the official team names, arena names, cities, and official team logos during the broadcasts.

(See Appendix T)

### Referee 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 R).

All the element graphics and examples will be available from:

<http://www.mstworld.com/EUROCUP>



## SATELLITE DISTRIBUTION



## 7. SATELLITE DISTRIBUTION

### 7.1. Introduction

The EuroCup Media Manager (hereby representing EV) will be overseeing the EuroCup distribution operation with IMG technical Services and will be the day to day point of contact. IMG will assist any technical/satellite issues and also provide, in case, live game MCR support.

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.

#### 7.1.1. 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 either carry Host Broadcaster or Visiting Team RH commentary ; Channel 4 is reserved for visiting teams RHs commentary. For all EuroCup games the audio configuration will be:

Channel 1: Stereo International Sound L

Channel 2: Stereo International Sound R

Channel 3: Mono Home Team Comms or Mono Visiting Team Comms mix

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

### 7.2. Vision Format and Timings

All EuroCup 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 if requested by other Rights Holders that can be booked through the EuroCup Media Manager.

#### 7.2.1. Technical Running Order

Satellite transmission for every game:

TO-30minutes	Satellite Test Signal + Satellite line-up starts
TO-10minutes:	International feed starts (sponsored billboard if required in your territory followed by opening titles)
Final buzzer+6:30 minutes:	International feed ends
Final buzzer+7:00 minutes:	ISO payout / melt reel

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

### 7.3. Distribution (Europe, Africa, 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 (without English commentary) while for Asia, Africa, and the Americas can be made available on demand with English commentary. 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

### 7.4. Broadcast Liaison and Game Day Support

All Host Broadcasters will have to provide the EuroCup Media Manager with the satellite details of the games they produce at least 48 hours before tip-off time and all Rights Holders takers will receive the satellite details for the games they have selected.

The deadline to send out all satellite / technical information for each game is every Sunday prior to the following week's fixtures, at 18:00 GMT.

 <b>SATELLITE INFORMATION</b>	
<b>COMPETITION:</b>	<b>2018-19 7DAYS EUROCUP</b>
<b>GAME:</b>	
<b>DATE:</b>	
<b>TIP OFF TIME (GMT)</b>	
<b>Satellite</b>	
<b>Transmission Times (GMT) TEST</b>	
<b>Transmission Times (GMT) GAME</b>	
<b>Video Standard - SD / HD</b>	
<b>Transponder</b>	
<b>Channel</b>	
<b>Uplink Frequency</b>	
<b>Downlink Frequency</b>	
<b>Symbol Rate</b>	
<b>FEC</b>	
<b>Aspect Ratio</b>	
<b>Modulation</b>	
<b>MPEG</b>	
<b>Pilots / Roll-off</b>	
<b>Audio Configuration</b>	Ch 1 and Ch 2: International Sound Ch 3 and Ch 4:
<b>Encryption code</b>	
<b>Uplink Troubleshooting contacts</b>	
<b>Producer Onsite Contact</b>	

## COMMERCIAL OBLIGATIONS



## **8. COMMERCIAL OBLIGATIONS**

### **8.1. 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, EuroCup 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 EuroCup 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 EuroCup 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.

### **8.2. Use of Technology to Modify Advertising**

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.

### **8.3. 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 EuroCup 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.

### **8.4. 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.

### **8.5. 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.

### **8.6. Opening/Closing and Period-Break Sequences**

EV will provide each IFPC with pre-recorded opening, closing and period-break sequences, which will include graphics depicting the official 7DAYS EuroCup 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 *EuroCup game*. All IFPCs are required to utilise these sequences.

EV will provide each IFPC with pre-recorded period-break sequences, which will include graphics depicting the official EuroCup 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 *EuroCup game*. All IFPCs are required to utilise these sequences.

### **8.7. 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 EuroCup 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.

### **8.8. EuroLeague Microphone Cubes**

Before the start of each season, the Company will provide each IFPC with four microphone cubes, which will be four-sided and branded with the EuroCup logos. All IFPCs must utilise these microphone cubes for all commentary hand-held microphones.

**ADDITIONAL PRODUCTION ELEMENTS  
AND REQUIREMENTS**



## **9. ADDITIONAL PRODUCTION ELEMENTS AND REQUIREMENTS**

### **9.1. 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 EuroCup content and promotional material.

This service is not only catered to providing TV broadcasters with the necessary materials to produce EuroCup 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



## 10. CONTACT DETAILS

### Euroleague Basketball Office

Phone: +34 93 327 84 27

### **Euroleague Basketball Communication Department**

#### **TV Department**

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**Production****IMG International Feed Production**

Gary Norman

IMG Coordinating Producer

Tel.: +44 (0)2033 145 703

[Gary.Norman@img.com](mailto:Gary.Norman@img.com)

**Euroleague Basketball Media Hub**

[ELBmediahub@img.com](mailto:ELBmediahub@img.com)

**EuroCup Media Manager / Satellite Coordination**

Andrea Bassani

Media Manager, EuroLeague & EuroCup

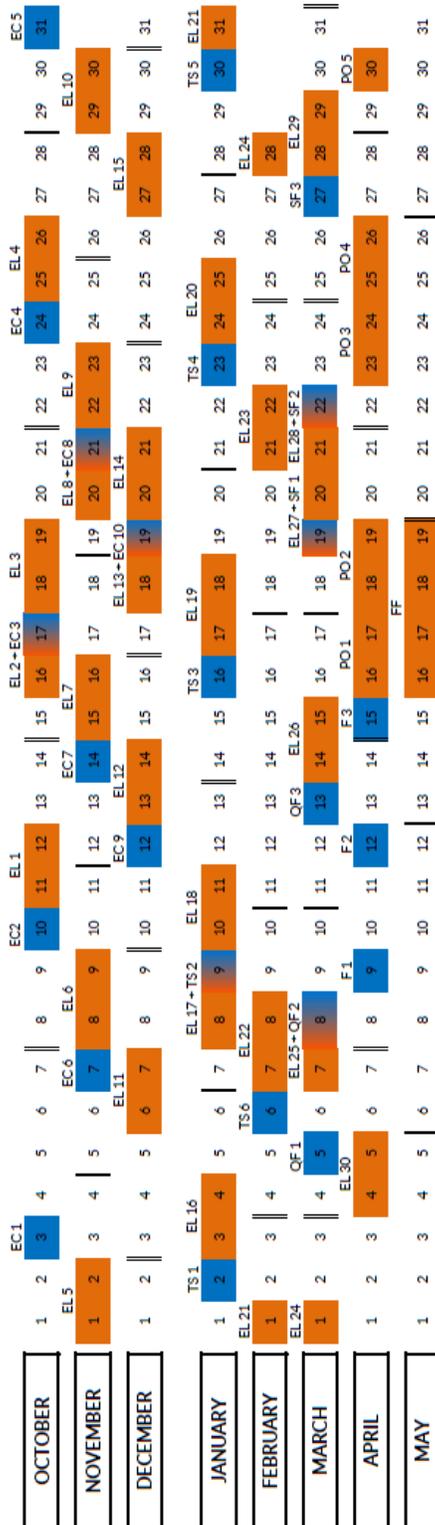
[andrea.bassani@euroleagueventures.net](mailto:andrea.bassani@euroleagueventures.net)

## APPENDICES



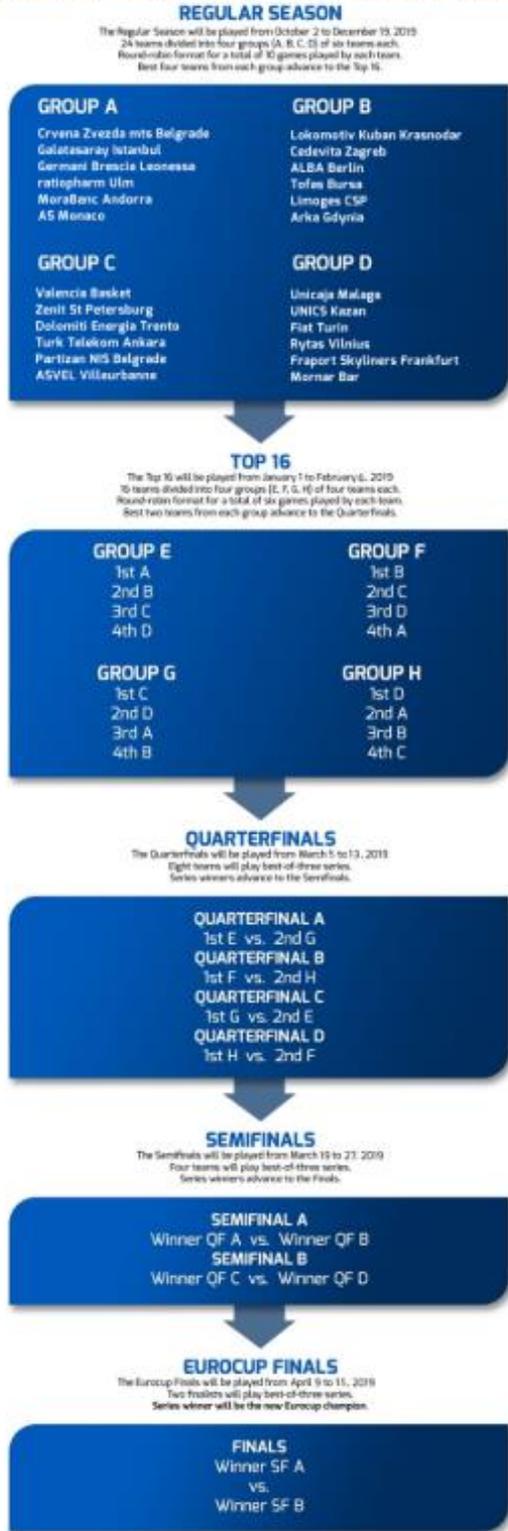
# Appendix C - 2018-19 EUROLEAGUE BASKETBALL CALENDAR

## 2018-19 CALENDAR



EUROLEAGUE  
EUROCUP

## 2018-19 7DAYS EUROCUP COMPETITION FORMAT



Appendix M – MEDIA DIRECTORS

Club Name	Country	Name	E - mail
ALBA BERLIN	GERMANY	JUSTUS STRAUVEN	justus.strauven@albaberlin.de
		JAN BUCHHOLZ	Jan.Buchholz@albaberlin.de
		JAKOB LOBACH	jakob.lobach@albaberlin.de
AS MONACO	FRANCE	PIERRE UBOLDI	puboldi@asmonacobasket.me
ARKA GDYNIA	POLONIA	IZABELA KUCBLUMCZYNSKA	izabela.kuc@assecogdynia.pl
		MAGDA WASILEWKO	magdalena.wasilewko@assecogdynia.pl
ASVEL VILLEURBANNE	FRANCE	BASTIEN GIFFON	b.giffon@asvel.com
CRVENA ZVEZDA MTS BELGRADE	SERBIA	FILIP SUNTURLIC	fsunturlic@kkrvenazvezda.rs
		IGOR VUJICIN	ivujicin@kkrvenazvezda.rs
CEDEVITA ZAGREB	CROATIA	IGOR JAGIC	igor.jagic@kcedevita.hr
DOLOMITI ENERGIA TRENTO	ITALY	RODOLFO GADDO	rudy.gaddo@aquilabasket.it
FIAT TURIN	ITALY	BENEDETTA ABBRUZZESE	press@auxiliumpallacanestro.com
FRAPORT SKYLINERS FRANKFURT	GERMANY	THOMAS NAWRATH	nawrath@skyliners.de
GALATASARAY ISTANBUL	TURKEY	CEM CIVAN	cem.civan@galatasaray.org
GERMANI BRESCIA LEONESSA	ITALY	IBRAHIM TILKI	ibrahim.tilki@galatasaray.org
LIMOGES CSP	FRANCE	ALESSANDRO PEDICONI	ufficiostampa@basketbrescialeonessa.it
LOKOMOTIV KUBAN KRASNODAR	RUSSIAN FEDERATION	JULIE DESVILLES	Julie.desvilles@limogescsp.com
MORABANC ANDORRA	ANDORRA	MAKSIM RYABININ	info@lokobasket.com
MORNAR BAR	MONTENEGRO	GABRIEL FERNANDEZ	gfernandez@bca.ad
PARTIZAN NIS BELGRADE	SERBIA	MILAN VUJOVIC	mornar.elementa@gmail.com
RATIOPHARM ULM	GERMANY	IVAN IVKOVIC	bcpartizan@gmail.com
RYTAS VILNIUS	LITHUANIA	MARTIN FÜNKELE	fuenkele@bbu01.com
TOFAS BURSA	TURKEY	ANDRIUS DAINYS	andrius.dainys@bcvilinius.lt
TURK TELEKOM ANKARA	TURKEY	OZAN DEMIR	ozan.demir@tofas.com.tr
UNICAJA MALAGA	SPAIN	HAMDIA TES	hamdi.ates@turktelekom.com.tr
UNICS KAZAN	RUSSIAN FEDERATION	ROSAMARISCAL	prensa@unicajabaloncesto.com
		IGNACIO ALMARCHA	comunicacion@unicajabaloncesto.com
VALENCIA BASKET	SPAIN	ELZA KHABEEVA	unics.kazan@bk.ru
		JESUS VILLARREAL	prensa@valenciabasket.com
		GUILLERMO CALVO	guillermocalvopelaez@gmail.com
ZENIT ST PETERSBURG	RUSSIAN FEDERATION	ÁLVARO MARTÍNEZ	alvaromartinezcantos@gmail.com
		KIRILL KIRYAN	kke@fc-zenit.ru

**Appendix RO – STANDARD INTERNATIONAL FEED RUNNING ORDER**

7DAYS EUROCUP - STANDARD RUNNING ORDER					
	On Court Activities	CET	DUR.	On Screen VIDEO	On Screen GRAPHICS
	<b>EXAMPLE TIME - CORRECT TIMINGS</b>			Possible unilateral interviews out of the International Feed	
<b>TO -90'</b>	Court available for teams	<b>19:15:00</b>		<b>MANDATORY IRS CHECK WITH REFEREES AT THE SCORERS TABLE</b>	
<b>TO -30</b>				<b>SATELLITE LINE-UP + SATELLITE TEST</b>	
<b>TO -10'</b>	TEAMS Warm up	20:35:00		<b>START INTERNATIONAL FEED</b>	
		20:35:00	40"	SPONSORS Headers + Opening Titles	<b>DOWNLOAD from HUB*</b>
		20:35:40	5"	TEAM v TEAM Shields	<b>DOWNLOAD from HUB*</b>
<b>TO - 9'</b>		20:35:45	10"	EXTERIOR shot Arena	<b>GFX: ARENA Name</b>
		20:35:55	1'00	ENG: TEAM Arrivals - 30" each team	<b>GFX: NAME Teams + Arrival Time</b>
<b>TO - 7'</b>		20:36:55	1'00	ENG: LOCKER Room - 30" Per Team	<b>GFX: IDENT Locker Room</b>
				LIVE warm up pictures <b>TO INCLUDE</b> - 30" QUOTE FROM EACH COACH (please USE 3D team WIPES into these)	3D Wipes <b>DOWNLOAD from HUB*</b> <b>GFX: NAME - HEAD Coaches</b>
<b>TO - 5'</b>	Horn sounds and teams to benches	20:39:25	40"	LIVE with benches reactions	<b>GFX: 2 x KEY Players</b>
	Official Visiting Team Presentation	20:40:05	1'30"	Official Visiting team's Players introduction on court	<b>GFX: VISITING Team line-up</b>
<b>TO -3'30</b>	Official Home Team Presentation	20:41:35	1'30	Official Home team's Players introduction on court	<b>GFX: HOME Team line-up</b>
<b>TO -2'</b>	Last warm-up period	20:43:05	1'00"	LIVE on court and coaches presentations	<b>GFX: COACHES - BOTH teams</b>
<b>TO -1'</b>	Teams to bench area	20:44:05	30"	LIVE Team bench areas	<b>GFX: STARTING 5's BOTH Teams</b>
	Teams to court	20:44:35	25"	LIVE Referees presentation	<b>GFX: Referees Names</b>
				LIVE	
	<b>GAME STARTS</b>	<b>20:45:00</b>		LIVE	
	<b>1st QT STARTS</b>			LIVE	Score Clock On Player Stats Team Stats Score Clock Off END OF 1ST QUARTER <b>GFX: Score Quarter</b> <b>GFX: Teams Stats</b>
<b>In between 1QT-2QT</b>				Benches reactions + <b>1st Q STING</b> + EVS Highlights	
	<b>2nd QT STARTS</b>				2ND QUARTER Score Clock On Player Stats Team Stats Score Clock Off END OF 2ND QUARTER <b>GFX: Score Quarter</b> <b>GFX: Teams Stats</b>
	<b>HALF TIME</b>				
<b>HALF TIME: 15'</b>		21:35:00	1'30	<b>PLAYER Interviews</b> (1 x Home and 1 x Away - 30" - 40" Each)	<b>GFX: NAME Supers</b>
<b>TO - 13'</b>		21:36:30	40"	International feed with statistics	<b>GFX: GAME Statistics x 2 Teams</b>
<b>TO - 11'30</b>		21:37:10	1'30	<b>Half-Time STING</b> + EVS highlights 1st HALF	<b>GFX: GAME score</b>
		21:38:40	6'00	<b>FEATURE</b> content - TOP 10's / MVP / EuroCup PROMO / HIGHLIGHTS from previous week	<b>DOWNLOAD from HUB*</b>
<b>TO - 5'</b>		21:44:40	3'00	International feed with statistics	<b>GFX: GAME Statistics - 2 Teams</b>
		21:47:40	1'30	<b>COACH Interviews (x 2 - ENGLISH)</b>	<b>GFX: COACH Name Supers</b>
<b>TO - 1'</b>		21:49:10	50"	LIVE: On court - players	
	<b>3rd QT STARTS</b>	21:50:00			3RD QUARTER Score Clock On Player Stats Team Stats Score Clock Off END OF 3RD QUARTER <b>GFX: Score Quarter</b> <b>GFX: Teams Stats</b>
<b>Between 3rd and 4th</b>				Benches reactions + <b>3rd Q STING</b> + EVS Highlights	
	<b>4th QT STARTS</b>				4TH QUARTER Score Clock On Player Stats Team Stats Score Clock Off END OF 4TH QUARTER <b>GFX: Score Quarter</b> <b>GFX: Teams Stats</b>
	<b>END of the GAME</b>				FINAL
<b>POST GAME: +5'</b>	Teams leave the court	22:21:00	1'00"	<b>WINNING Coach</b> Interview	<b>GFX: COACH Name Super</b>
		22:22:00	40"	<b>WINNING Player</b> Interview	<b>GFX: PLAYER Name Super</b>
		22:22:40	1'30"	<b>TONIGHT STING</b> + EVS highlights of game	
		22:24:10	1'00	WIDE Angle + GFX	<b>GFX: Game Statistics 2 Teams</b>
		22:25:10	40"	<b>EVS CLOSER</b> - BEST ANGLES FROM GAME + MUSIC	
		22:25:50	10"	Closing Billboard - EUROCUP (2018)	<b>DOWNLOAD from HUB*</b>
		22:26:00		<b>END OF INTERNATIONAL FEED</b>	
				Possible unilateral interviews out of the International Feed	

Appendix T - PARTICIPATING TEAMS

Team Name	TV Graphics Team Name	Three Character Code	VENUE - Arena Name * Alternative Arena	Locator Map
ALBA Berlin	ALBA BERLIN	ALB	Mercedes-Benz Arena	Berlin
Arka Gdynia	ARKA GDYNIA	ARK	Gdynia Arena	Gdynia
AS Monaco	AS MONACO	ASM	Stade Louis II	Monaco
LDLC ASVEL Villeurbanne	LDLC ASVEL	ASV	Astroballe	Villeurbanne
Cedevita Zagreb	CEDEVITA	CED	Kosarkaski Centar Drazen Petrovic * Dom Sportova Zagreb	Zagreb
Crvena Zvezda mts Belgrade	CRVENA ZVEZDA	CZV	Aleksandar Nikolic Hall * Stark Arena	Belgrade
Dolomiti Energia Trento	TRENTO	TRE	BLM Group Arena	Trento
Fiat Turin	FIAT TURIN	TUR	PalaVela * Pala Ruffini	Turin
Fraport Skyliners Frankfurt	SKYLINERS	FSK	Fraport Arena	Frankfurt
Galatasaray Istanbul	GALATASARAY	GAL	Sinan Erdem Dome	Istanbul
Germani Brescia Leonessa	BRESCIA	BRE	PalaLeonessa	Brescia
Limoges CSP	LIMOGES CSP	CSP	Palais des Sports de Beaublanc	Limoges
Lokomotiv Kuban Krasnodar	LOKOMOTIV	LOK	Basket Hall	Krasnodar
MoraBanc Andorra	MORABANC	AND	Poliesportiu d'Andorra	Andorra
Mornar Bar	MORNAR BAR	BAR	Sportska Dvorana Topolica	Bar
Partizan NIS Belgrade	PARTIZAN NIS	PAR	Aleksandar Nikolic Hall * Stark Arena	Belgrade
ratiopharm Ulm	RATIOPHARM ULM	ULM	ratiopharm Arena	Ulm
Rytas Vilnius	RYTAS VILNIUS	RYT	Siemens Arena * Lietuvos Rytas Arena	Vilnius
Tofas Bursa	TOFAS BURSA	TOF	Tofas Spor Salonu	Bursa
Turk Telekom Ankara	TURK TELEKOM	TTA	Ankara Spor Salonu	Ankara
Unicaja Malaga	UNICAJA MALAGA	UNI	Palacio de Deportes Jose Maria Martin Carpena	Malaga
UNICS Kazan	UNICS KAZAN	UNK	Basket Hall Kazan	Kazan
Valencia Basket	VALENCIA	VBC	Pabellon Fuente de San Luis	Valencia
Zenit St Petersburg	ZENIT	ZEN	Sibur Arena * Yubileyny Sports Palace	St Petersburg

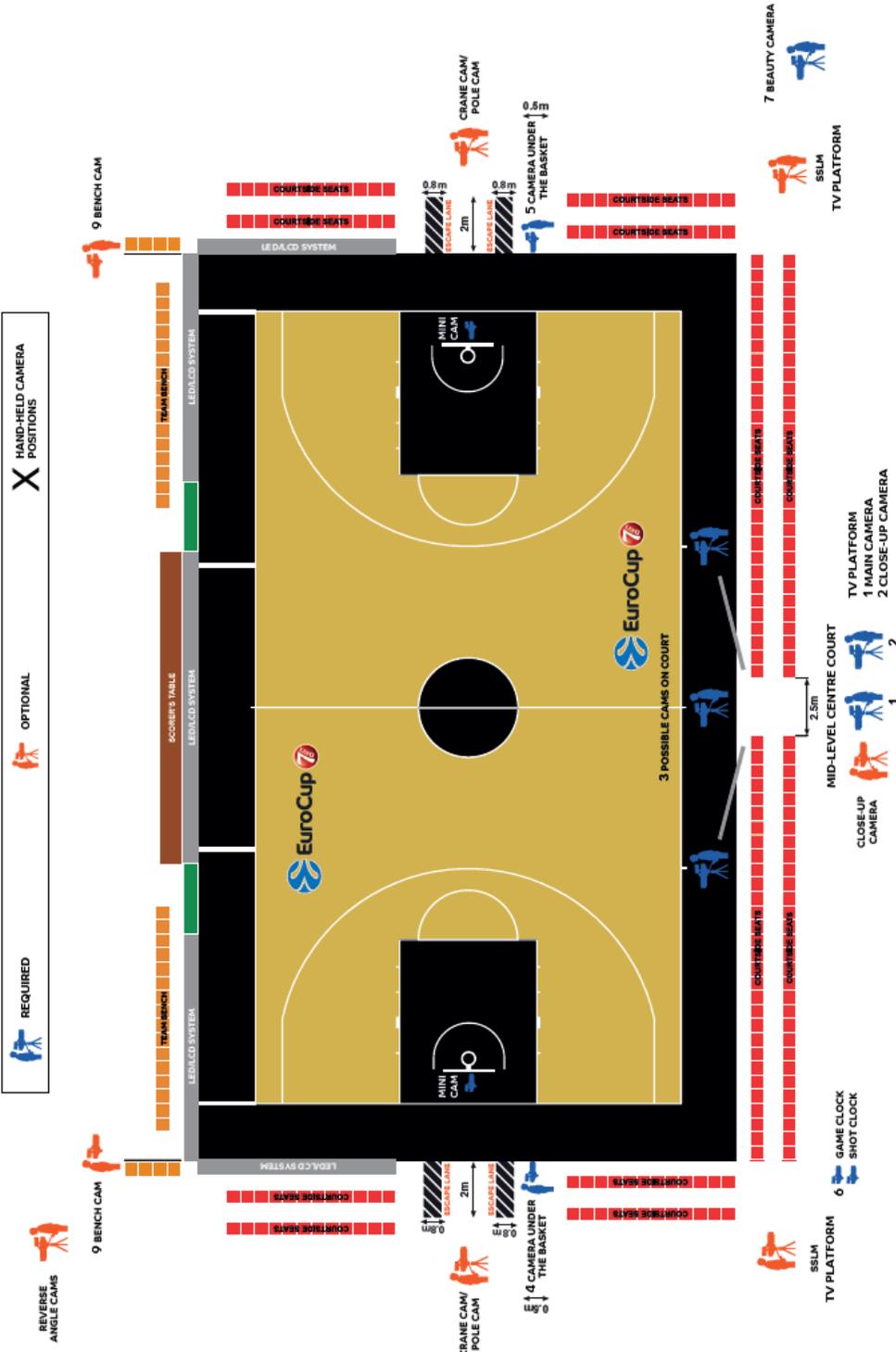
TEAM NAME	UNIFORM COLOUR - LIVE TICKER COLOUR			UNIFORM COLOURS		
	MAIN UNIFORM	RESERVE UNIFORM 1	RESERVE UNIFORM 2	MAIN	RESERVE 1	RESERVE 2
ALBA Berlin	LIGHT BLUE	YELLOW				
Arka Gdynia	YELLOW	ROYAL BLUE				
AS Monaco	WHITE	RED				
LDLC ASVEL Villeurbanne	WHITE	BLACK				
Cedevita Zagreb	ORANGE	BLACK				
Crvena Zvezda mts Belgrade	WHITE - RED	WHITE	BLUE			
Dolomiti Energia Trento		WHITE	BLACK			
Fiat Turin	YELLOW	BLUE				
Fraport Skyliners Frankfurt	BLUE	WHITE				
Galatasaray Istanbul	RED	RED - YELLOW	YELLOW			
Germani Brescia Leonessa	WHITE	GOLD				
Limoges CSP	WHITE	GREEN				
Lokomotiv Kuban Krasnodar	GREEN	WHITE				
MoraBanc Andorra	DARK BLUE	BLUE&YELLOW&RED	WHITE			
Mornar Bar	BLUE	WHITE	ORANGE			
Partizan NIS Belgrade	WHITE	BLACK				
ratiopharm Ulm	ORANGE	BLACK	WHITE BLACK			
Rytas Vilnius		WHITE-RED				
Tofas Bursa	WHITE	BLUE	NEON GREEN			
Turk Telekom Ankara	BLUE	WHITE	LIGHT BLUE			
Unicaja Malaga	GREEN	WHITE				
UNICS Kazan	GREEN	WHITE				
Valencia Basket	ORANGE	BLACK	PINK			
Zenit St Petersburg	BLUE	WHITE				

**Appendix TA – TEAM ARENAS**

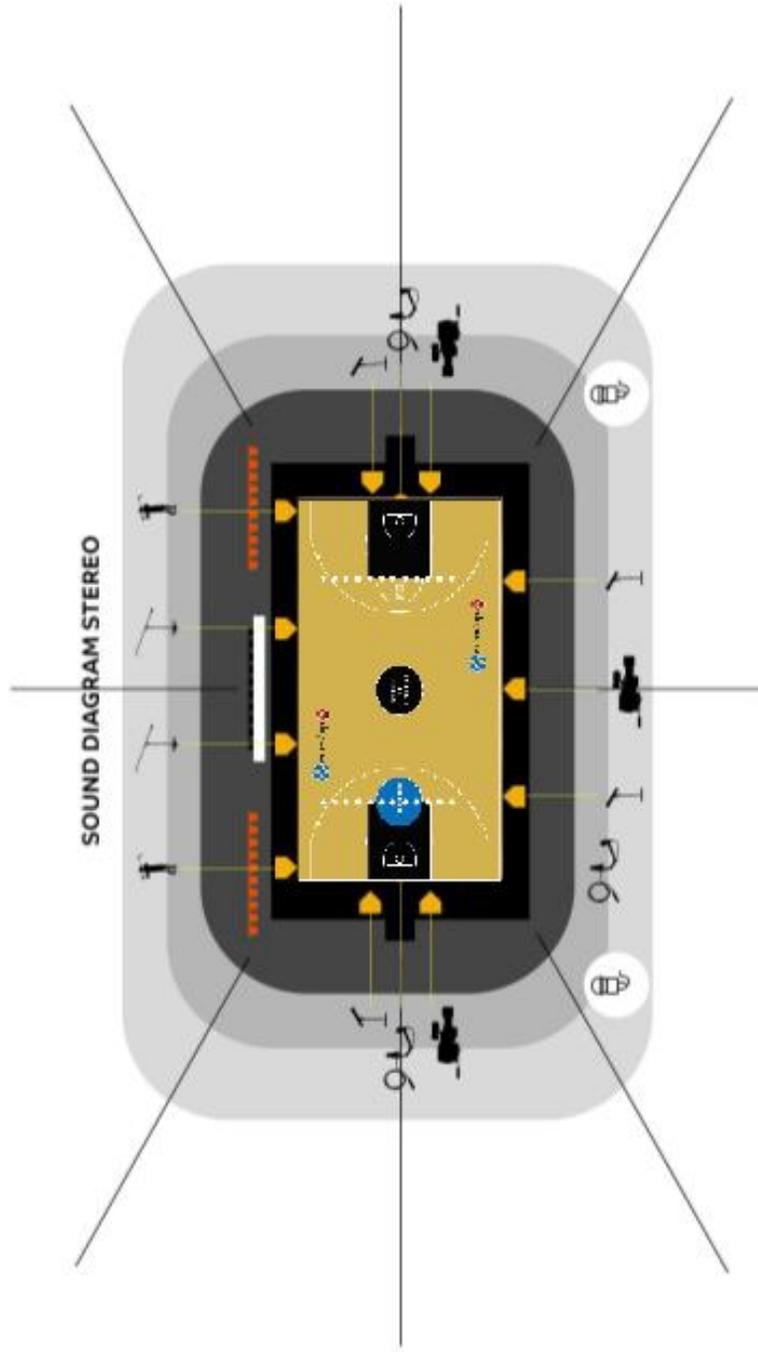
<b>ALBA BERLIN</b>	
MAIN ARENA NAME:	MERCEDES-BENZ-ARENA
ARENA ADDRESS:	MERCEDES-PLATZ 1, 10243 BERLIN, GERMANY
PHONE:	+49 302 060 708 852
WEBSITE:	www.mercedes-benz-arena-berlin.de
<b>ARKA GDYNIA</b>	
MAIN ARENA NAME:	GDYNIA ARENA
ARENA ADDRESS:	UL. KAZIMIERZA GORSKIEGO 8, GDYNIA 81-302
PHONE:	+48 587 835 500
WEBSITE:	www.gdyniaarena.pl
<b>AS MONACO</b>	
MAIN ARENA NAME:	STADE LOUIS II
ARENA ADDRESS:	7 AVENUE DES CASTELANS, 98000 MONACO, PRINCIPALITY OF MONACO
PHONE:	+377 920 540 10 / +377 920 540 12
<b>CEDEVITA ZAGREB</b>	
MAIN ARENA NAME:	KOSARKASKI CENTAR DRAZEN PETROVIC
ARENA ADDRESS:	SAVSKA 30, 10000 ZAGREB, CROATIA
PHONE:	+385 1 4843 333 / +385 1 4843 010
ALTERNATIVE ARENA NAME:	DOM SPORTOVA ZAGREB
ARENA ADDRESS:	KRESIMIRA COSICA 11, 10000 ZAGREB, CROATIA
<b>CRVENA ZVEZDA MTS BELGRADE</b>	
MAIN ARENA NAME:	ALEKSANDAR NIKOLIC HALL
ARENA ADDRESS:	CARLI CAPLINA 39, 11000 BELGRADE, SERBIA
PHONE:	+381 112 766 566
WEBSITE:	www.tasmajdan.rs/hala-aleksandar-nikolic
ALTERNATIVE ARENA NAME:	STARK ARENA
ARENA ADDRESS:	ARSENJIJA CARNOJEVICA 58, 11070 BELGRADE, SERBIA
<b>DOLOMITI ENERGIA TRENTO</b>	
MAIN ARENA NAME:	BLM GROUP ARENA
ARENA ADDRESS:	VIA FERSINA 11, 38123 TRENTO, ITALY
PHONE:	+39 3496501522
WEBSITE:	www.asis.trento.it
<b>FIAT TURIN</b>	
MAIN ARENA NAME:	PALAVELA
ARENA ADDRESS:	VIA VENTIMIGLIA 145, 10127 TORINO, ITALY
PHONE:	+39 011 6164542
WEBSITE:	www.palavelatorino.it
ALTERNATIVE ARENA NAME:	PALARUFFINI
ARENA ADDRESS:	BISTOLFI 10, 10141 TURIN, ITALY
<b>FRAPORT SKYLINERS FRANKFURT</b>	
MAIN ARENA NAME:	FRAPORT ARENA
ARENA ADDRESS:	WALTER-MÖLLER-PLATZ 2, 60439 FRANKFURT, GERMANY
PHONE:	+49 69 21248851
WEBSITE:	www.frankfurt.de/fraport-arena
<b>GALATASARAY ISTANBUL</b>	
MAIN ARENA NAME:	SINAN ERDEM DOME
ARENA ADDRESS:	ZUHURATBABA MAH.ATAKOY BLV.NO: 14, 34147 BAKIRKOY / ISTANBUL 34158, TURKEY
PHONE:	+90 5 382 79 55 51
WEBSITE:	www.galatasaray.org
<b>GERMANI BRESCIA LEONESSA</b>	
MAIN ARENA NAME:	PALALEONESSA
ARENA ADDRESS:	VIA CAPRERA 5, BRESCIA 25128, ITALY
<b>LDLC ASVEL VILLEURBANNE</b>	
MAIN ARENA NAME:	ASTROBALLE
ARENA ADDRESS:	40/44 AVENUE MARCEL CERDAN, 69100 VILLEURBANNE, FRANCE
PHONE:	+33 472 141 717
WEBSITE:	www.asvelbasket.com
<b>LIMOGES CSP</b>	
MAIN ARENA NAME:	PALAIS DES SPORTS DE BEAUBLANC
ARENA ADDRESS:	BOULEVARD DE BEAUBLANC 23, 87100 LIMOGES, FRANCE
PHONE:	+33 688 062 286

<b>LOKOMOTIV KUBAN KRASNODAR</b>	
MAIN ARENA NAME:	BASKET HALL
ARENA ADDRESS:	PRIGORODNAYA 24, 350000 KRASNODAR, RUSSIAN FEDERATION
PHONE:	+7 861 273 9809
<b>MORABANC ANDORRA</b>	
MAIN ARENA NAME:	PABELLO DE GOVERN D'ANDORRA
ARENA ADDRESS:	C/BAIXADA DEL MOLI 31-35, AD500 ANDORRA LA VELLA, ANDORRA
PHONE:	+376 885 900
WEBSITE:	www.bca.ad
<b>MORNAR BAR</b>	
MAIN ARENA NAME:	SPORTSKA DVORANA TOPOLICA
ARENA ADDRESS:	BULEVAR REVOLUCIJE 85, 85000 BAR, MONTENEGRO
PHONE:	+382 303 01 700 / +382 303 01 733
WEBSITE:	www.topolica.me
<b>PARTIZAN NIS BELGRADE</b>	
MAIN ARENA NAME:	ALEKSANDAR NIKOLIC HALL
ARENA ADDRESS:	CARLI CAPLINA 39, 11000 BELGRADE, SERBIA
PHONE:	+381 112 767 066 / +381 112 766 566
WEBSITE:	www.tasmajdan.rs
ALTERNATIVE ARENA NAME:	STARK ARENA
ARENA ADDRESS:	ARSENJA CARNOJEVICA 58, 11070 BELGRADE, SERBIA
<b>RATIOPHARM ULM</b>	
MAIN ARENA NAME:	RATIOPHARM ARENA
ARENA ADDRESS:	EUROPASTRASSE 25, 89231 NEU-ULM, GERMANY
PHONE:	+49 731 206 410
WEBSITE:	www.ratiopharmarena.de
<b>RYTAS VILNIUS</b>	
MAIN ARENA NAME:	SIEMENS ARENA
ARENA ADDRESS:	OZO 14, 08200 VILNIUS, LITHUANIA
PHONE:	+370 524 77 576 / +370 524 77 551
WEBSITE:	www.siemensarena.lt
ALTERNATIVE ARENA NAME:	LIETUVOS RYTAS ARENA
ARENA ADDRESS:	OZO 14A, 08200 VILNIUS, LITHUANIA
PHONE:	+370 52 477 551
<b>TOFAS BURSA</b>	
MAIN ARENA NAME:	TOFAS SPOR SALONU
ARENA ADDRESS:	FETHIYE MAH, FETIYE CAD. NO:1 NILUFER, 16140 BURSA, TURKEY
PHONE:	+90 224 241 2530
WEBSITE:	www.tofasspor.com
<b>TURK TELEKOM ANKARA</b>	
MAIN ARENA NAME:	ANKARA SPOR SALONU
ARENA ADDRESS:	GAR MEYDANI HIPODRUM CADDESI ALTINDAG ULUS, 06080 ANKARA, TURKEY
PHONE:	+90 312 309 9191
WEBSITE:	www.tbfg.org.tr/diger/tesisler/ankara-spor-salonu
<b>UNICAJA MALAGA</b>	
MAIN ARENA NAME:	PALACIO DEPORTES JOSE MARIA MARTION CARPENA
ARENA ADDRESS:	C/MERIDA NICOLICH N°2, 29004 MALAGA, SPAIN
PHONE:	+34 952 176 392
WEBSITE:	www.malagadeporteyeventos/index.php/instalaciones/palacio-de-deportes
<b>UNICS KAZAN</b>	
MAIN ARENA NAME:	BASKET HALL KAZAN
ARENA ADDRESS:	SPARTAKOVSKAYA 1, 420107 KAZAN, RUSSIAN FEDERATION
PHONE:	+7 8 432 911 500/ +7 843 291 1576
WEBSITE:	www.unics.ru
<b>VALENCIA BASKET</b>	
MAIN ARENA NAME:	PABELLON FUENTE DE SAN LUIS
ARENA ADDRESS:	AVDA HERMANOS MARISTAS 16, 46013 VALENCIA, SPAIN
PHONE:	+34 963 957 084
<b>ZENIT ST PETERSBURG</b>	
MAIN ARENA NAME:	SIBUR ARENA
ARENA ADDRESS:	FUTBOLNAYA ALLEYA 8, 197110 SAINT PETERSBURG, RUSSIAN FEDERATION
PHONE:	+7 812 456 0800
WEBSITE:	www.siburarena.com
ALTERNATIVE ARENA NAME:	YUBILEYNY SPORTS PALACE
ARENA ADDRESS:	DOBROLYUBOVA 18A, 197198 ST PETERSBURG, RUSSIAN FEDERATION

Appendix P – CAMERA PLAN



Appendix S - SOUND DIAGRAM



**Appendix R – REFEREES NAMES**

Referee Name
Aare Halliko
Amit Balak
Anne Panther
Arturas Sukys
Benjamin Jimenez
Boris Ryzhyk
Carlos Cortes
Carlos Peruga
Carmelo Paternico
Christos Christodoulou
Clemens Fritz
Damir Javor
Daniel Hierrezuelo
Eduard Udyanskyy
Elias Koromilas
Emilio Perez
Emin Mogulkoc
Ersan Kartal
Fernando Rocha
Gytis Vilius
Hugues Thepenier
Igor Dragojevic
Ilija Belosevic
Ingus Baumanis
Ioannis Foufis
Jakub Zamojski
Jordi Aliaga
Joseph Bissang
Josip Radojkovic
Juan Carlos Garcia
Jurgis Laurinavicius
Luigi Lamonica
Marcin Kowalski

Mario Majkic
Marko Juras
Matej Boltauzer
Mehdi Difallah
Michele Rossi
Miguel Angel Perez
Milan Nedovic
Milija Vojinovic
Milivoje Jovcic
Milos Koljensic
Moritz Reiter
Mykola Ambrosov
Nick Van den Broeck
Olegs Latisevs
Petri Mantyla
Petros Papapetrou
Piotr Pastusiak
Rain Peerandi
Renaud Geller
Robert Lottermoser
Robert Vyklicky
Sasa Pukl
Saso Petek
Saulius Racys
Seffi Shemmesh
Semen Ovinov
Sergio Silva
Sinan Isguder
Spiros Gkontas
Sreten Radovic
Tomasz Trawicki
Tomislav Hordov
Uros Nikolic
Uros Obrknezevic

## 7DAYS STYLE GUIDE





## Style Guide

# Introduction

Introduction

Logos

Colours

Typography

**The following brand style guide explains the basic principles of the 7DAYS EuroCup 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 7DAYS EuroCup 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 7DAYS EuroCup.

### Logotype

The custom-drawn “7DAYS EuroCup” typographic mark.

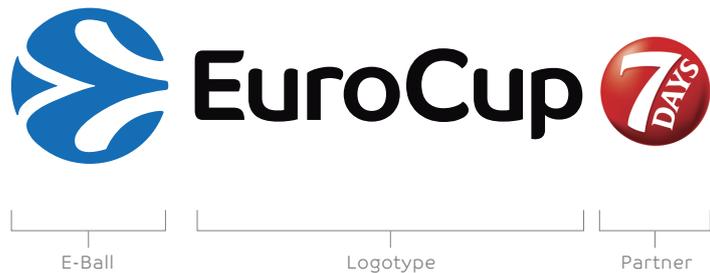
### Lock-up

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

The horizontal lock-up is the preferred logo treatment for 7DAYS EuroCup.

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

Only in exceptional circumstances should single colour versions be used – e.g. on blue or similar tone backgrounds that clash with the logos.

### Full colour logos – on light



### Full colour logos – on dark



### Single colour logos – on blue 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 7DAYS EuroCup blue.

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 E 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.

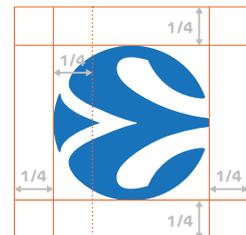
### Primary – exclusion zone



### Secondary – exclusion zone



### E-ball – exclusion zone



# Logos

## Introduction

### Logos

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

## Colours

## Typography

### Print



30mm wide



20mm wide



10mm wide

To ensure the integrity of the 7DAYS EuroCup 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. 7DAYS EuroCup 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 7DAYS EuroCup brand.

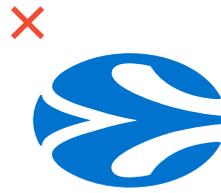
Therefore, no other configuration or any variation of the logo is permitted under any circumstances. Examples of such variations are demonstrated opposite.

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 7DAYS EuroCup brand are Blue 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. Orange should be used sparingly as a highlight or accent colour; e.g. infographics, charts and other more complex outputs.

### Primary colours

7DAYS EuroCup Blue				7DAYS EuroCup Black			
R: 0	C: 100	PMS:	HEX:	R: 0	C: 60	PMS:	HEX:
G: 114	M: 35	285 C	0072CE	G: 0	M: 0	Black 6 C	000000
B: 206	Y: 0			B: 0	Y: 0		
	K: 0				K: 100		

### Secondary colour

### Tertiary (highlight) colour

7DAYS EuroCup Grey				7DAYS EuroCup Orange			
R: 85	C: 64	PMS:	HEX:	R: 250	C: 0	PMS: 021 C	
G: 85	M: 56	404 C	555555	G: 85	M: 80		
B: 85	Y: 55			B: 0	Y: 100	HEX:	
	K: 31				K: 0	FA5500	

# 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 7DAYS EuroCup brand communications, a colour ratio of 10:1 should be used. Black is the dominant colour, with blue used as a much smaller proportion. This creates an atmospheric and prestigious brand language, accentuating the vibrancy of the blue 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 7DAYS EuroCup 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

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

# Typography

## Introduction

## Logos

## Colours

## Typography

- Primary typeface
- Secondary typeface

Where possible, Co Text should be used for all 7DAYS EuroCup 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  
abcdefghijklmnopqrstuvwxyz  
1234567890!@£\$%^&\*(){};:.,?

### Body copy typeface

#### Lato Regular

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

Est renihicitae debitaes desequis molenda ex et ma  
porepedit aute ab inus earum ra cone exerfera  
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  
referumque