

TV PRODUCTION GUIDELINES

**BASKETBALL CHAMPIONS LEAGUE
SEASON X - 2025-26**



PRODUCTION PLAN



This document is specifying all Host Broadcaster obligations for the BCL Basketball Champions League, Season 9.

The appointed BCL Host Broadcaster [HB] shall provide all the necessary production facilities and personnel to ensure a high standard production.

The International Feed of each game shall be produced in High Definition with stereo International sound.

Graphics and statistics provided by an external provider will have to be implemented in the live feed.

The OB VAN/ technical facilities shall have their own power generators and available back-up.

A full redundant [1+1] Uplink will have to be provided by the host for each transmission.

The production standards specified in this document are considered as minimum standard. Upgrades of the productions are possible.

All elements related to the television production [e.g. camera positions, TV graphics operation, commentary positions [if applicable], full lighting, arena PA, etc.] must be set-up and fully operational for the rehearsal [-4 hrs].

Other elements such as the on-site parking space, power, security and the access to the arena shall remain the obligation and responsibility of the BCL / the Club.

For all games BCL will have a dedicated Venue Manager on-site who will be the interface between BCL, venue, club, host broadcaster, visiting broadcaster [if applicable] and TV graphics provider.

For all BCL games English commentary will be added off-tube.

PRODUCTION FACILITIES



PRODUCTION FACILITIES



OB Van / Production facilities

The OB Van/ production facilities for each arena shall be equipped with at least:

- A 24 inputs [minimum] video switcher with at least 4 DSK - 3 inputs [to be able to insert the graphic feeds and the game clock]
- A 24 x 24 [minimum] video and dual audio routing switcher, with one 18 x 1 bus dedicated as a backup next to the main switcher
- A switcher that has at least 3 Mix Effect and 1 Preview Program
- A video switcher memory to store and play the replay wipe
- A DVE with 2 inputs for backup clock camera setup [2 different clocks from the same camera are to be inserted].
- A frame store.
- A communication system [with a routing system] between the OB van and the different working positions on the court as well as with all working positions within the OB Van and with necessary headsets.
- A 30 mono inputs [minimum] audio mixer and 2 master outputs; 4 Stereo Group + 4 Stereo Aux.
- At least one spare camera and necessary cabling etc. available as back-up.
- The OB Van shall have available the following 3 outputs:
 - International Feed.
 - Clean International Feed without TV graphics.
 - Main Camera 1 isolated feed with TV graphics inserted.

PRODUCTION FACILITIES



Crew [creative & technical]

It is essential that the HB will appoint a creative crew [TV Director, cameramen and EVS operators] with a good knowledge of basketball and experience in producing live basketball games.

The key personnel should be English-speaking.

The OB Van / Production facility shall provide the following persons for each production as a minimum:

- 1 Engineer in Charge
- 1 Technical Manager/Unit Manager
- 1 Production Manager/Floor Manager*
- 1 Director
- 1 Assistant Director
- 1 Vision Mixer
- 2 - 3 Video Engineers
 [1 Engineer to deal with max. 4 moving camera feeds]
- 2 - 4 Replay Operators
- 1 Sound Supervisor
- 1 Sound Engineer
- 1 Graphics Producer**

* The Floor Manager will have an essential role during the production. He/she will be located directly behind/ beside the scorer's table and will be the television liaison between the event organizers and all stakeholders before and during the game. The Floor Manager will be the person responsible for the coordination of all the necessary rehearsals before the game and will have to ensure the timely throw-off.

During the game, the Floor Manager will be in direct communication with the TV Director to inform him/her of aspects of the game that are not immediately covered by the cameras [e.g. impending team time outs and substitutions, clarification of any disputed referee calls, fouls, etc.].

** The Graphic Producer will be responsible - together with the Director and Graphic Operator [provided by the TV graphics company] - for all the graphic elements that appear on screen during the international feed. He/she must have an extensive knowledge of basketball and a very good understanding of the game.

PRODUCTION STANDARDS



BCL PRODUCTION STANDARDS



The BCL is produced in 3 different standards.

All regular BCL games will be produced in Basic Standard: Minimum 8 cameras plus clock camera

Certain games will be selected to include interviews.

They will be produced in Basic standard with additional features [see separate page]. BCL is to confirm when these games will be played.

Host broadcasters will be informed of the game selection minimum one week in advance.

General:

- The cameras must be set up on the opposite side of the arena, facing the Team Benches and Scorer's Table.
- In each arena, up to two handheld cameras from the Production Plan may, if required, be used before and after the game for pre- and post-game unilateral interviews and locker room winning team celebration.
- All camera positions will have to be approved by the respective Club, and BCL TV Operations team.
- Camera platforms will be provided by the club.
- Special attention must be paid to the distances between the TV Compound and all camera positions [some camera positions may require the use of fiber cables]. When available, pre-cabling should be the preferred solution in all arenas.
- The Host Broadcaster shall plan to provide spare/back-up cables to the main camera platform [for Cameras 1 and 2] as well as around the court, at court level, on each side.

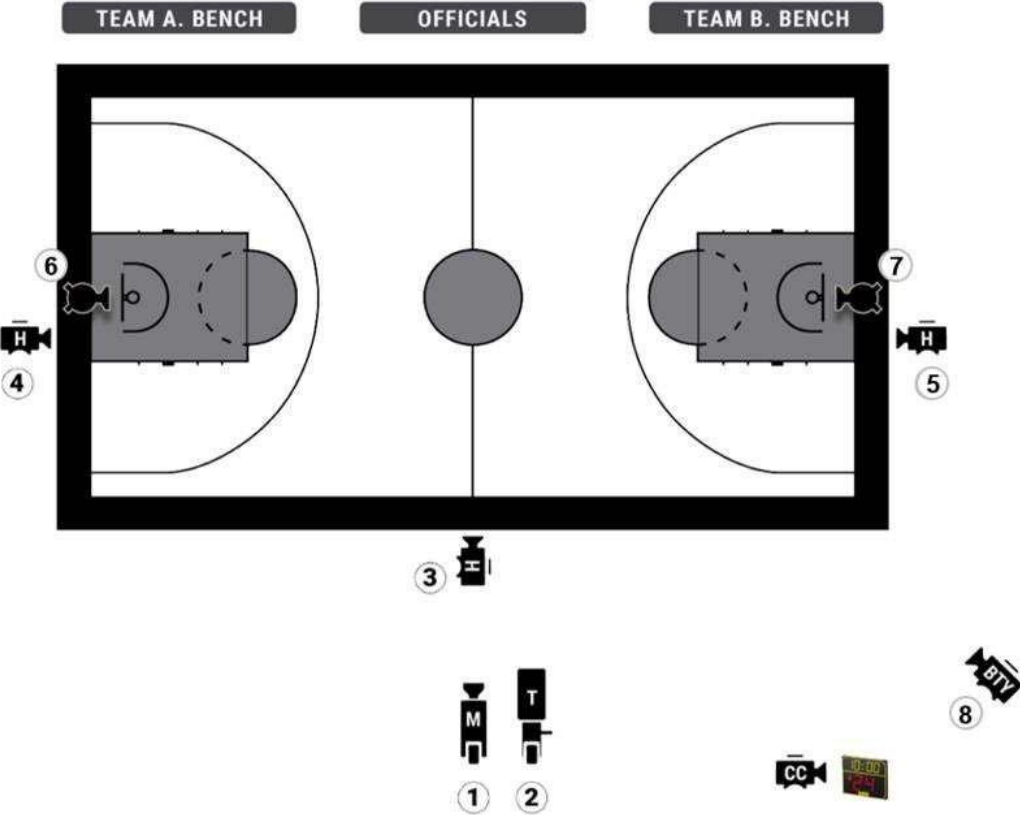
BASIC STANDARD



The **BASIC Production Standard** is the minimum standard for all the BCL games.

In each venue, up to two handheld cameras from the Production Plan may, if required, be used before and after the game for pre- and post-game unilateral interviews and locker room winning team celebration.

All camera positions will be pre-defined with the Club, the Host Broadcaster and BCL TV Operations during the site visit, and any modifications shall be approved in advance by all parties.



ID	Camera	Lens	Position	Mount	Support
1	Main Shot	22x7,6	Main Camera Platform	Light Tripod	4m x 2m platform
2	Tight Shot	86x	Main Camera Platform	Heavy Tripod	4m x 2m platform
3	Handheld Centre	22x7,6	Court level along sideline		1m x 2m reserved
4	Handheld Left	22x7,6 or Wide Angle	Court level next to left basket		1m x 2m reserved [surface]
5	Handheld Right	22x7,6 or Wide Angle	Court level next to right basket		1m x 2m reserved [surface]
6	Robotic Left	Wide Angle	Behind left backboard	magic arms & clamps	
7	Robotic Right	Wide Angle	Behind right backboard	magic arms & clamps	
8	Beauty shot	Wide Angle	Corner high	Dedicated Rig	
[*]	Backup Clock Camera	22x7,6	Courtside	Tripod	1m x 1m reserved [surface]

BASIC STANDARD



Camera 1 – Wide Shot

Located high up in the stands, exactly on the center of the court, to follow the game action. Equipped with a 22x7.6 lens [or wide angle if camera is too close to the court] with full servo, on tripod.

Camera 2 – Close-up located next to Camera 1

Camera equipped with at least an 86x box lens with full servo, on a heavy tripod.

Camera 3 – Handheld Camera

Located opposite the Scorer's Table, center court, to follow the game action. This camera needs to be at court level on the same side as Cameras 1 and 2 and equipped with a wide-angle lens or 22x7.6.

Cameras 4 & 5 – Handheld Cameras *

Located under or beside the basket at each end of the court to shoot the game action but also able to view the Team Benches. Equipped with a wide-angle lens.

Cameras 6 & 7 – Mini Cameras

Mini cameras looking through the backboard. Cameras to be positioned to ensure that the BCL rim stickers are in shot. More info on page 16-19.

Camera 8 – Beauty Shot Camera

Located at a high position, on the same side as the main cameras facing diagonally in the corner of the arena, to shoot an attractive general view of the arena.

Camera 9 – Backup Clock Camera

A backup clock camera [unmanned] is mandatory as a back-up solution for the clocks. The Host Broadcaster shall ensure that an appropriate lens is used so that the game clock is shot correctly showing both the game clock and shot clock [24 seconds] so that it can be inserted, either separately or at the same time, on the screen.

The camera should be installed in a secure and stable spot where the view to the shot clock will not be blocked. The backup clock should be tested before the start of the game and be keyed over the graphics according to the guidelines [page 13-15].

* The Host Broadcaster should plan to include two cable assistants within the Host Broadcaster team to help the handheld cameras behind each basket to move quickly to be able to cover each Team Bench during the time-outs and between quarters.

All three handheld cameras from the production plan, can be used for pre - and post - game unilateral interviews and locker room winning team celebration.

AUDIO CONFIGURATION



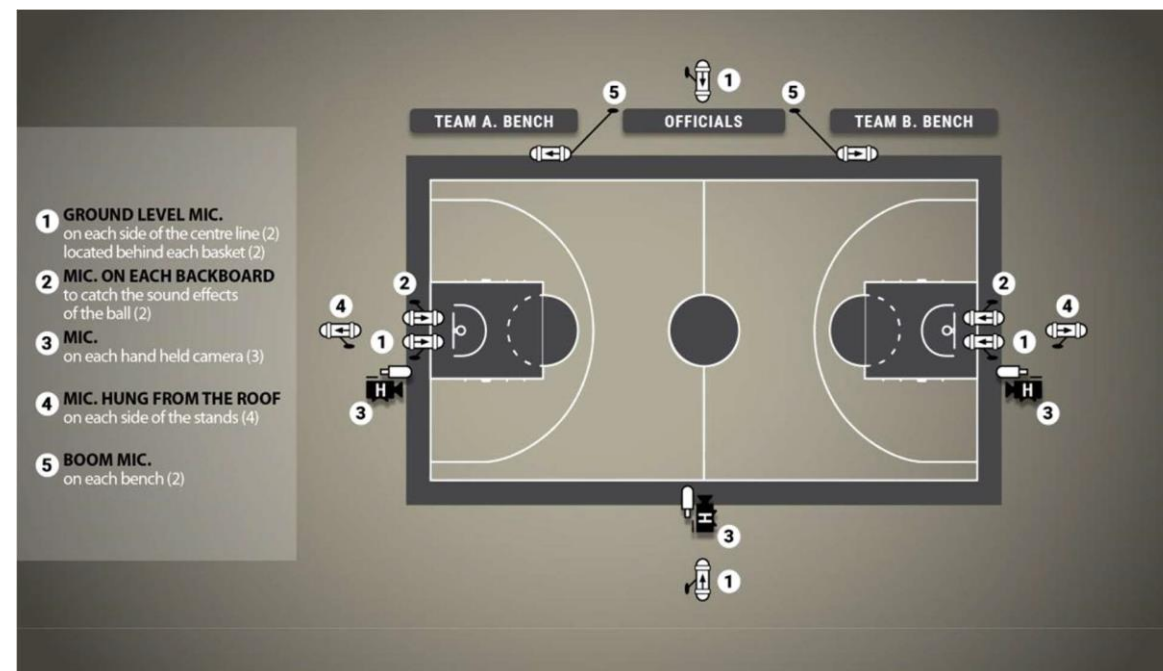
The **international audio** feed must consist of full international sound with court side effects. It must be produced in stereo.

The microphones must be positioned close to the court to capture the best quality game and crowd audio.

A direct feed of the public announcement system should also be made available as well as a stereo feed from the arena control room.

The following plan is suggested as a minimum:

- 1 ground level microphone located behind each basket [2]
- 1 ground level microphone located on each side of the center line [2]
- 1 microphone installed on each hand-held camera [3]
- 1 microphone installed on each backboard, to catch sound effects of the ball [2]
- 1 microphone installed at the IRS position, to hear referees during “Official Review” [IRS is near No. 5]
- 2 boom micros to cover the audio from each Team Bench during the time-outs.
- Wired or wireless ear-pieces with N-1 Analog-return and wired or wireless hand microphones, at the interview position, for the pre- and post-game unilateral interviews, if applicable.





ADDITIONAL REQUIREMENTS

BACKUP CLOCK CAMERA



BACKUP CLOCK CAMERA



WHY A CLOCK CAMERA?

The Game Clock and the Shot Clock are an essential information to be displayed on screen on a permanent basis during a live basketball game production.

When all systems are well connected, the on-site graphics provider receives the clocks data from the scorer's table and display the relevant information automatically within the live graphics.

Sometimes, the clock data transmission is not working properly. In that case, the alternative is to be able to display the clocks information using a Clock Camera. It is mandatory for the Host Broadcaster to provide the Clock Camera and set it up properly before the game in case of any graphics clock failure during the game.



WHERE AND WHEN TO INSTALL THE CAMERA?

The Clock Camera should be installed in a very safe position, away from the public and protected from anybody blocking the view or moving or simply touching the camera.

It should be set up on a stable floor to avoid any vibrations. The Clock Camera should be facing both clocks [the game clock and the shot clock] at the same time.

Usually, the 2 clocks are available above each basket. It is crucial that this camera is installed and setup 2 hours before tip off. Once the clock camera is set up in a safe position, the clock camera feed should be sent to the graphics provider to prepare for the OCR system.

If the OCR system is not working properly, the clock camera feed should be inserted by the OB van within the relevant graphics template. This 3rd solution should be prepared in advance of each game by the OB van so that it is ready to use at any time of the game in case of any failure.

BACKUP CLOCK CAMERA

HOW TO IMPLEMENT THE CLOCK CAMERA WITHIN THE LIVE GRAPHICS?

Example of the score clock graphic (BCL) that will be similarly provided by the live gfx provider when all systems are well connected:

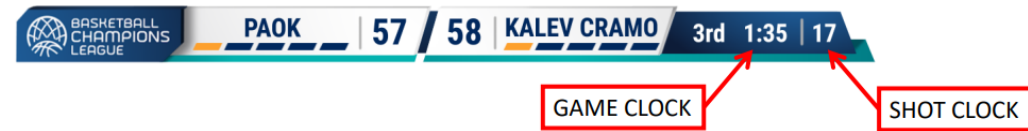
Once the Clock Camera is set up in a safe position, the on-site gfx provider sends the OB Van the score clock template **without the 2 clocks**:

Use a DVE to adjust size and position of the game clock and of the shot clock.

- The game clock should be positioned in the center.
- The shot clock should be positioned to the far right.
- Please make sure that both clocks are scaled to the same size.

Make sure that you adjust the clocks colors to match the colors of the original graphic design [in this case – both should be white]:

Last but not least: make sure the key is a white matte luma key to avoid the black rectangle around the clocks.



BACKBOARD MINI CAM

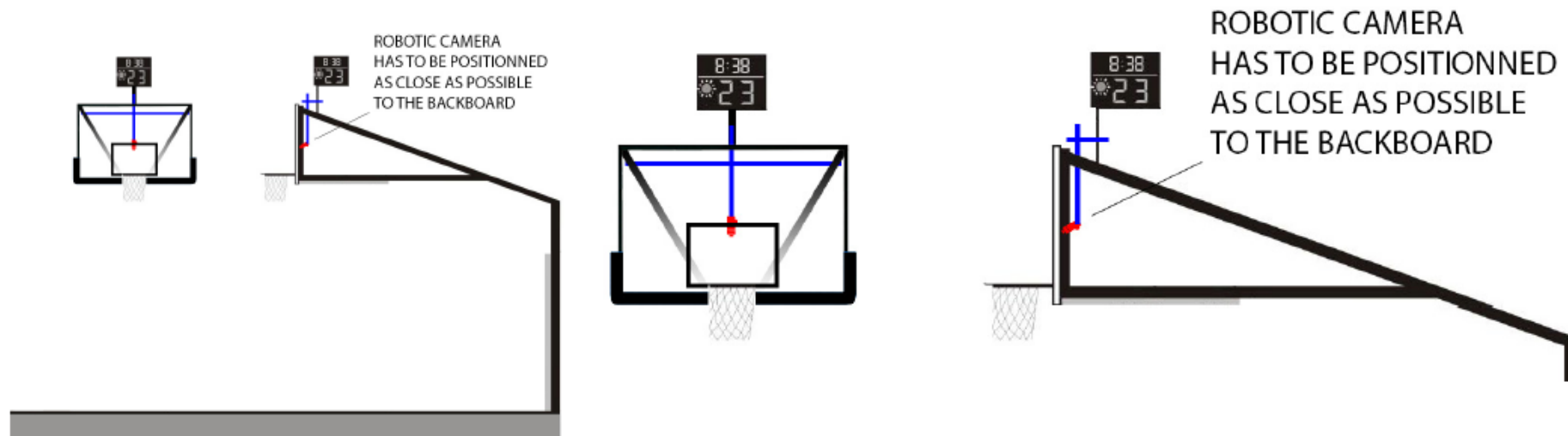


BACKBOARD MINI CAMERA SETUP

Where to setup?

Behind the backboard, above basket level.

The camera should be equipped with a wide-angle lens and positioned as close as possible to the backboard, just below the white top line of the rectangle mark.

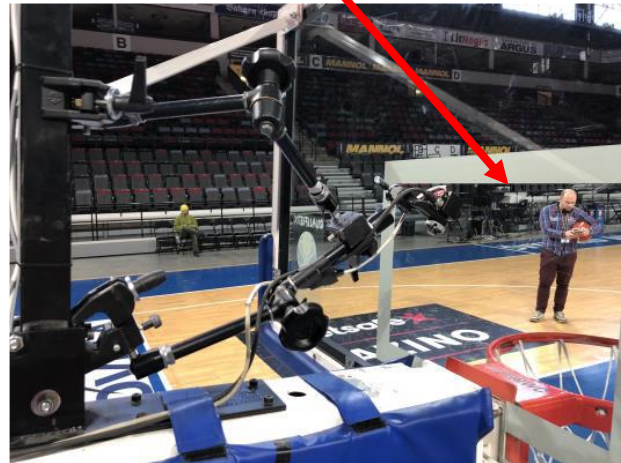


BACKBOARD MINI CAMERA SETUP



Installation

Just below the white top line, as close as possible to the backboard.



How it should look like

The shot should be clean from seeing the white square, high enough to see the free throws shooter and adjusted well to see the full rim and the competition sticker.



BACKBOARD MINI CAMERA SETUP

Good example

- Full rim and BCL logo are clearly visible.
- Free throw line and circle are in the middle of the basket.
- Front rim is covering the three-point line.
- No white lines from backboard are visible.



TV GRAPHICS



TV GRAPHICS

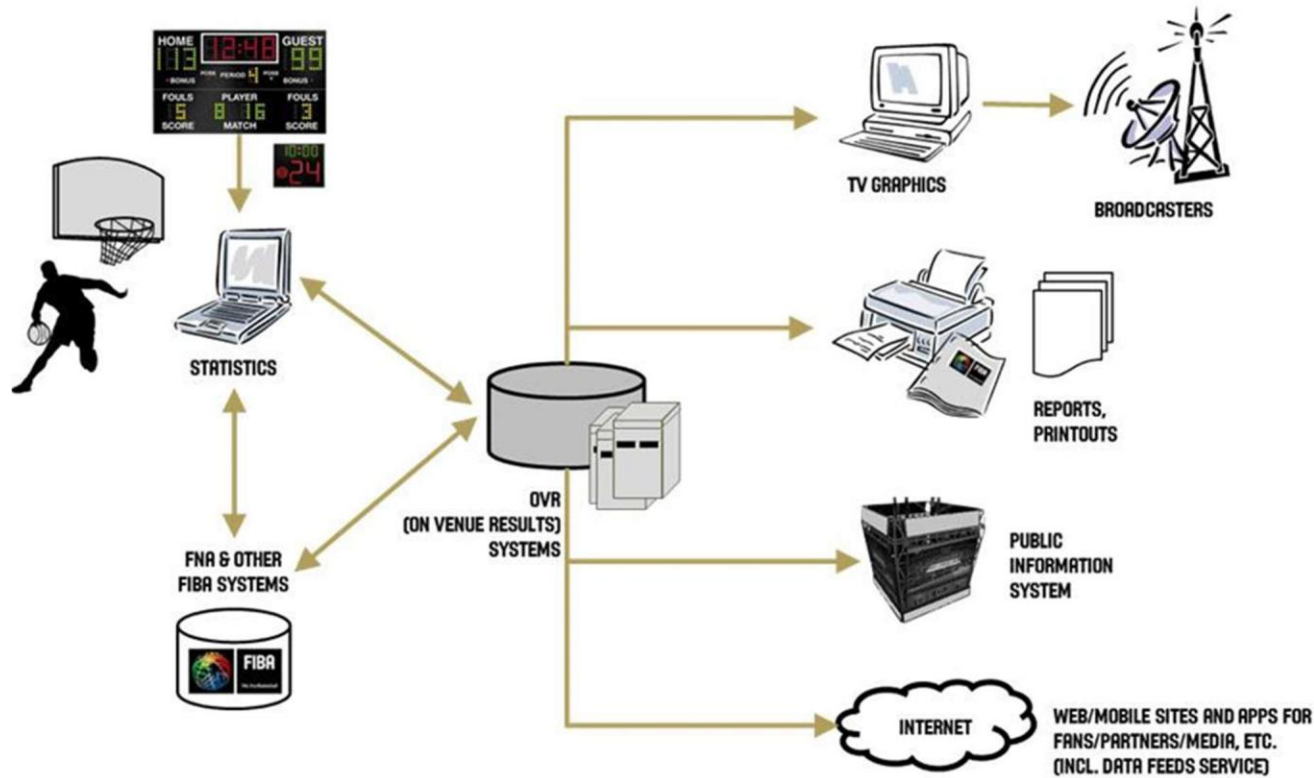


The TV Graphics operation will be centrally managed, and the live TV Graphics feed (English) of the game will be delivered on-site by an external provider.

All the game statistics are gathered at the scorer's table and will be distributed to the various media (TV, commentators, journalists, internet).

The graphic & statistic supplier will be brought in direct touch with the host broadcaster to discuss the implementation of the signal in the World Feed.

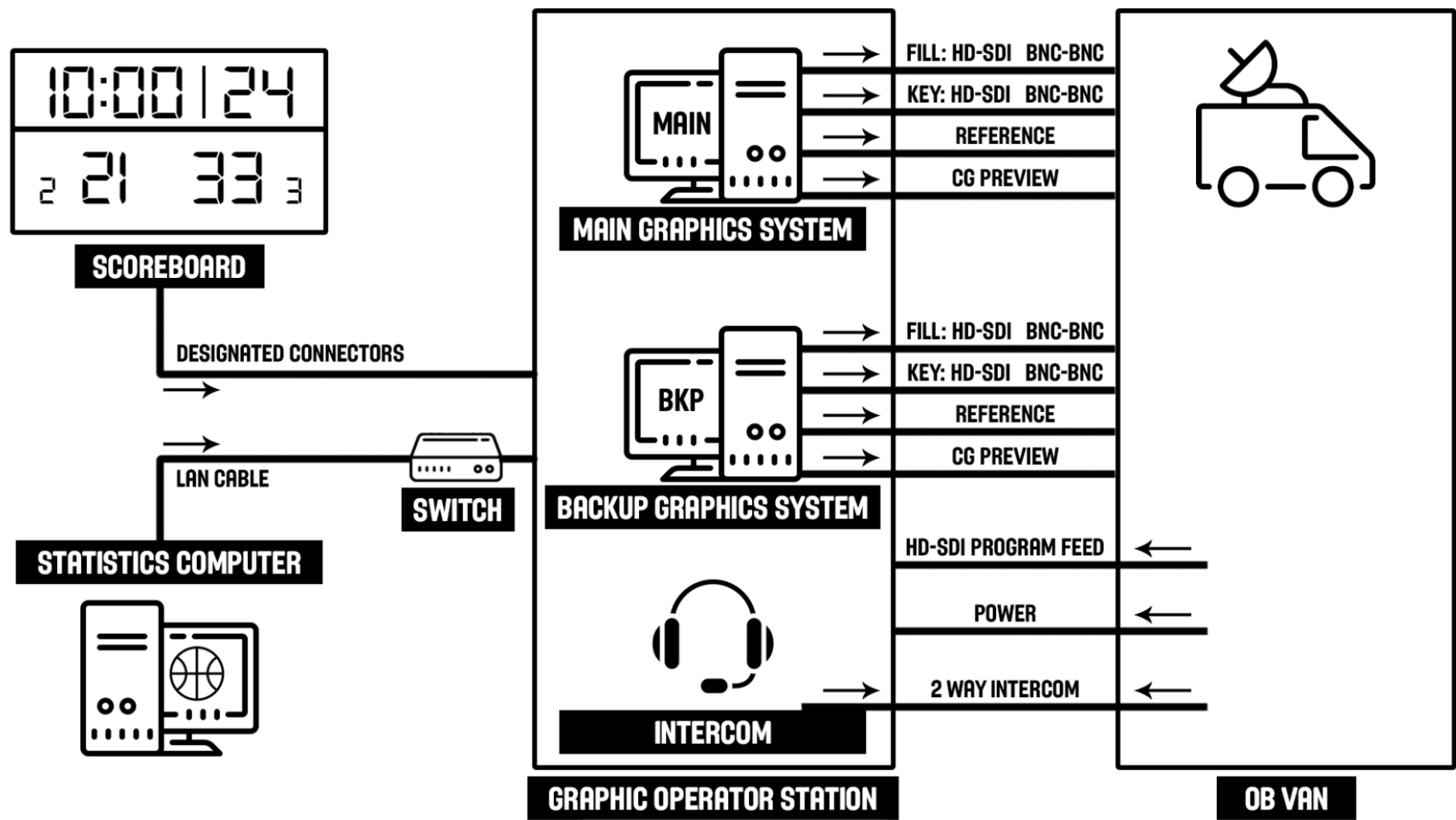
The Host Broadcaster is responsible for ensuring the cabling (main and backup) to and from the OB Van and the Graphics position (usually positioned at the Scorer's Table).



- HD Format support: 1080i50 [or 1080i59,94 when relevant] // SDI Compliance: SMPTE 292M
- Setup of an intercom connection and headset (2-ear headset, because of the noise inside the venue) between the OB van and the graphics operator to be set up at the graphics position.
- There should be intercom between the TV Director and the graphics operator for the International production.
- The TV graphics are animated graphics that need to be produced with open key. The Director is able to double-check the proposed graphic before insertion via the preview signal.
- All game feeds provided to rights holding broadcasters shall be "dirty" feeds including all graphic information and on-screen credits and should be used without any superimpositions.

TV GRAPHICS

Requirements and Specifications for the TV Graphics



TV GRAPHICS

Requirements and Specifications for the TV Graphics



MAIN ENGINE - [1]

Cable Type	Function/Signal	Note
Coaxial BNC -BNC	HD-SDI Final Program feed	Graphics Operator to watch produced video. HD PGM Monitor with Dirty PGM feed needed.
Coaxial BNC -BNC	HD-SDI CG FILL OUT	LIVE CG Channel out
Coaxial BNC -BNC	HD-SDI CG KEY OUT	LIVE CG Channel out – (“transparency” or “alpha” channel)
Coaxial BNC -BNC	Reference Input "BlackBurst" or "Tri-Sync"	If Host Broadcaster needs it
Coaxial BNC -BNC	CG Preview – Preview CG Channel	Preview channel displays next TV Graphics ready to be shown
Intercom / audio	2-way intercom – for Operator	Including Headphone and Microphone
Power / "Schuko Type" female	~220V, 600W max, grounded	Minimize chance for interferences

BACKUP ENGINE- [2]

Cable Type	Function/Signal	Note
Coaxial BNC -BNC	HD-SDI CG FILL OUT	LIVE CG Channel out
Coaxial BNC -BNC	HD-SDI CG KEY OUT	LIVE CG Channel out – (“transparency” or “alpha” channel)
Coaxial BNC -BNC	Reference Input "BlackBurst" or "Tri-Sync"	If Host Broadcaster needs it
Coaxial BNC -BNC	CG Preview – Preview CG Channel	Preview channel displays next TV Graphics ready to be shown
Coaxial BNC -BNC	HD-SDI ISO Clock Camera signal	
Intercom / audio	2-way intercom – for Operator	Including Headphone and Microphone
Power / "Schuko Type" female	~220V, 600W max, grounded	Minimize chance for interferences

EDITING & RECORDINGS



EDITING



Replay Facilities

Each OB Van should have available at least 2-3 slow motion facilities, depending on the final production plan, all EVS on Giga Ethernet Network:

2-3 EVS XT2 [or later generation] Quad Channels [4+2]

Final EVS plan to be approved with the Director.

Please note that **all camera feeds** [except the beauty shot camera] shall be recorded as well as the International Dirty Feed [for editing the highlights at the end of the game]. Total sources = at least 8.

Editing Highlights/News Access

The OB Van producing the International Feed shall be responsible for cutting a high-quality package of game highlights to be inserted at the first available opportunity.

Please note that if there is no unilateral activity the highlights can be played out as soon as it's ready.

EVS Melts

Ten minutes after the end of the International Feed, but still as part of the multilateral feed, the Host Broadcaster the melt downs will be played out on satellite directly from the EVS.

The melt downs should consist of a minimum of ten minutes per game of isolated slomo replays from the game as well as clean isolated camera feeds of the best actions and emotions of the game that have not been used within the live feed.

Please note that if there is no unilateral activity the EVS melt can be played out as soon as it is ready.

Video Support for the Referees

A color monitor with International Feed [audio and video] output program is required to be set up at the Scorer's Table together with an intercom connection and headset between the Scorer's Table and the OB van [pages 31-35].

EVS OPERATOR GUIDELINES



End of Q1 and Q3 Best Action & Emotional Shots

- When: After the 1st Quarter and the 3rd Quarter.
- Content: Best actions and emotional shots from the quarter that has just finished.
- Edit: Select the most spectacular and crucial actions with a maximum of 2 angles per action and always try to insert an emotional shot from the players and/or the bench. Respect chronology of the game.
- No need to add tip-off, teams presentations, cheerleaders, free-throws shots.
- Sources: Always choose unseen and good isolated camera angles. Do not use Main Camera shot.
- Speed: If it's recorded at 25fps, then play it at 100% [full speed]. If it's recorded at 75 fps [SSM], then play it at 33%
- Audio: always use live sound of the venue.
- Reminder: before the start of the play out, this sequence should start with a dedicated Quarter Bumper.

1st Half Best Action & Emotional Shots

- When: At halftime.
- Content: best actions and emotional shots from the 2nd Quarter that has just finished.
- Edit: Select the most spectacular and crucial actions with a maximum of 2 angles per action and always try to insert an emotional shot from the players and/or the bench. Respect chronology of the game.
- No need to add tip-off, teams presentations, cheerleaders, free-throws shots.
- Sources: always choose unseen and good isolated camera angles. Do not use Main Camera shot.
- Speed: If it's recorded at 25fps, then play it at 100% [full speed]. If it's recorded at 75 fps [SSM], then play it at 33%
- Audio: always use live sound of the venue.
- Reminder: before the start of the play out, this sequence should start with a dedicated 1st half Bumper.

EVS OPERATOR GUIDELINES



Best Scorer actions & emotions playlist

- When: At halftime.
- Content: best scorer actions and emotional shots from the 1st Half that has just finished.
- Edit: Start with the relevant player CU and then select the most spectacular and crucial actions with a maximum of 2 angles per action.
- Sources: Always choose unseen and good isolated camera angles. Do not use Main Camera shot.
- Speed: If it's recorded at 25fps, then play it at 100% [full speed]. If it's recorded at 75 fps [SSM], then play it at 33%.
- Audio: always use live sound of the venue.
- Reminder: before the start of the play out, this sequence should start with a dedicated Team Bumper.

2nd Half Best action & emotional shots

- When: At halftime.
- Content: best actions and emotional shots from the 2nd Quarter that has just finished.
- Edit: select the most spectacular and crucial actions with a maximum of 2 angles per action and always try to insert an emotional shot from the players and/or the bench. Respect chronology of the game.
- No need to add tipoff, teams presentations, cheerleaders, free-throws shots.
- Sources: always choose unseen and good isolated camera angles. Do not use Main Camera shot.
- Speed: If it's recorded at 25fps, then play it at 100% [full speed]. If it's recorded at 75 fps [SSM], then play it at 33%.
- Audio: always use live sound of the venue.
- Reminder: before the start of the play out, this sequence should start with a dedicated 2nd half Bumper.

EVS OPERATOR GUIDELINES



Winning/Losing team Best scorer playlist

- When: After Closing Sequence and after any unilateral activity.
- Content: Best scorer actions and emotional shots from the game.
- Edit: Select the most spectacular and crucial actions with a maximum of 2 angles per action.
- Audio: Native camera sound.
- Sources: Always choose unseen and good isolated camera angles. Do not use Main Camera shot.
- Speed: If it's recorded at 25fps, then play it at 100% [full speed]. If it's recorded at 75 fps [SSM], then play it at 33%.
- Reminder: before the start of the play out, this sequence should come with an identification graphic - "WINNING/LOSING TEAM BEST SCORER".

ISO ANGLE MELT Running Order item

- When: After Closing Sequence and after Losing team best scorer playlist.
- Content: Rough Cut of best actions and emotional shots from the whole game.
Keyword: raw footage.
- Edit: 9 mins. Select all unseen spectacular actions and strong emotions that were not put during the Live Feed. Do not edit too much and let the action 'live' from the start to the player's reaction. Respect chronology.
- Edit : 1 min. Emotional shots only. Fans, Coaches, Players on bench during the game. Do not edit too much and let the action 'live' from the start to the player's reaction. Chronology does not matter.
- Sources: always choose unseen and good isolated camera angles. Do not use Main Camera shot.
- Speed: play the selected image at its native recorded speed. If it's recorded at 25fps, then play it at 100% [full speed] with native camera sound. If it's recorded at 75 fps [SSM], then play it at 33% with the live sound of the venue.
- Tip: in case of different native recording speeds, it's possible to play all 25fps recorded images first, then play all 75 fps afterwards.

RECORDINGS



USB Keys

For each game the host will have to provide:

3 USB keys of the isolated feed of **Main Camera 1 & TV GFX** inserted permanently on screen, audio channels 1&2 [Int. Sound] only.

- Only one file per game
- Format: MP4 - MPEG-4
- Bitrate: 2.5-4 Mbps
- Resolution: 1280 x 720 (16:9)
- ProgressiveCodec: H264
- 2.5-4 GB per game



1 USB key with the **International Feed**, audio channels 1&2 only.

This USB key is a backup and will not have to be delivered to a key contact on site unless indicated differently by the BCL Venue Manager.

All USB keys will have to be given to the Venue Manager immediately after the end of the game.

Master Recordings

No more hard drive recording is required. It only needs to be assured that the complete game is being recorded in the OB Van in case a refeed should be required.

IRS – VIDEO SUPPORT FOR REFEREES



IRS – VIDEO SUPPORT FOR REFEREES



During the game the referees might ask for Video Proof.

We will use the EVS and operator of the OB van for video proof.

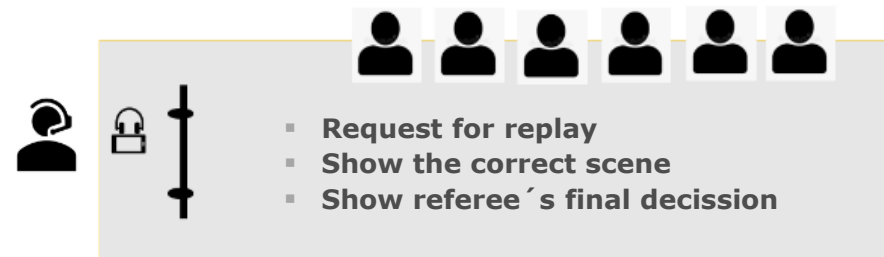
A monitor, talkback panel and headset will have to be provided by each host at the scorer's table.

The referee will need to talk to the OB van and request a specific scene and the EVS operator is sending a clip of the scene [shuttling & replay will not be possible]. On World Feed it will be shown, what the referee is seeing on his monitor.

The position for the ORS should be located at the very end of the scorer's table, on the same side as the visiting team bench.

The Referee will inform the TV Director/HB via headset which scene he would like to review, e.g.:

- 2 or 3 point shot
- Incident review
- Shot taken before buzzer
- Out-of-bounds call
- Shot taken before foul
- Etc.



IRS – VIDEO SUPPORT FOR REFEREES



Guidelines

- With the help of the HB floor manager and cameraman, it needs to be identified as soon as possible when the game is stopped and the referee is willing to use the video to support his decision, and follow the referee moving to the scorer's table.
- It needs to be shown how the referee is watching the monitor at the scorer's table.
- With the help of the headset, the referee will ask for which scene he is looking for.
- The GFX operator will add "OFFICIAL REVIEW" to the lower third GFX info line.
- The referee bug will be put on air from the vision mixer in the OB VAN. The TV director will have it ON and OFF air – depending on the usage of the microphone at the IRS position [during official review].



IRS – VIDEO SUPPORT FOR REFEREES



Guidelines

Show the replays from the best possible angles and under these guidelines:

- Don't play more than 2-3 replays of the same action.
- If requested to replay the action back and forth, don't do it more than 2x.
- Avoid using freeze frames [exceptions are buzzer shots and foot on the line. For those cases don't show a frozen frame for more than 2 seconds].
- Referees can't ask to see previous actions, only the last action [unless the clock has not stopped].
- When reviewing player's fight, don't play more than 1-2 replays. If the referees can't make a decision, they must go to the OB van and continue the review.
- Show the final decision of the referee.
- Show another angle and replay of the action if there is still time to do it.



IRS – VIDEO SUPPORT FOR REFEREES

Head Coach's Challenge

- In all games the head coach is entitled to request one “Head Coach’s Challenge”. This will be communicated to the nearest referee, verifying their decision by using the VSR to review the game situation in question.
- The referee will indicate the dedicated “Head Coach’s Challenge” signal (picture shown) to inform everyone of the situation and then proceed with the review.
- The procedure for “Head Coach’s Challenge” is the same as for any other game situation which is reviewed with the VSR system. Please follow the guidelines as described before for regular reviews.
- Reviewable game situations are (among others):
 - Successful goal with time running out at the end of the quarter / game
 - Game and shot clock review
 - Committing fouls
 - Goaltending
 - 2 or 3 points identification
 - Unsportsmanlike conduct
 - Etc.





SIGNAL DELIVERY & DISTRIBUTION

SIGNAL DELIVERY



The Host Broadcaster shall be responsible to book the uplink truck.

The technical specifications shall be as follows:

- The uplink facility shall be digital MPEG 4, DVBS2, 4:2:0 and all equipment shall be fully redundant 1+1.
- The feeds to be made available shall be stereo with 4 audio channels:

Channel 1: International Sound [L]

Channel 2: International Sound [R]

Channel 3: Local Commentator

Channel 4: Visiting Commentator

- The transmissions shall be encrypted [Biss-1 mode] – one encryption code / day.
- The video compression shall be 15 Mbits and both video + 4 audios shall be transmitted on a 9 MHz slot.
- The uplink truck shall have its own available UPS & back-up power generator.
- The satellite slots will be booked via BCL TV Operations team, and the synopsis distributed to all rightsholding broadcasters.

Signals in the arenas

The OB Van shall provide 16:9 HD color monitors [minimum 16"] with the international feed [audio and video] to the following positions:

- 1x at the Scorer's Table for the Referees Video Support System.
- 1x at the TV Graphics position.
- 1x at the BCL Venue Manager position.
- 1x at the Floor Manager position.
- 1x at each commentary position, if applicable.

SATELLITE TEST



Procedure

The Venue Manager will call the MCR to confirm visibility of the signal and go through the audio test running order together with the engineer.

The overall satellite and audio test shall take around 15 minutes and BCL will implement a dedicated running order for this test:

- 5 min beauty or cam1 with GFX [game title] – audio tone in all 4 channels
- 2 minutes in total, testing all audio channels one by one for 30 sec. each
 - Static 1000 Hz tone in channel 1
 - Static 1000 Hz tone in channel 2
 - Music or static 440 Hz tone in channel 3
 - Music or static 440 Hz tone in channel 4
- Arena audio then up to the end of the test

When confirming the visibility of the feed, including the graphics, you can start the audio testing as explained before.

The VM can end the phone call after the arena audio is back up.

When you can't get a hold of the MCR, please re-try within the dedicated satellite test time frame.

UNILATERAL REQUIREMENTS



For selected matches additional requirements (unilateral services) might apply. If this should be the case the host will be informed in time.

Commentary Positions

Please note that for some BCL games might require one fully equipped commentary position to be installed for the availability of the World Feed English commentary via the international satellite distribution. When required, this position shall be provided free of any charge.

Fully equipped:

- TV monitor (International Feed) – 16 inches size
- 1 commentary unit/production mixer (with an ISDN/ IP and a hybrid phone capacity)
- 2 headsets with incorporated microphones.

Partially equipped:

- TV monitor (International Feed) – 16 inches size

The commentary positions shall, as a minimum, have the capability for coordination and program feedback.

All commentary positions shall be available at least two [2] hours before the game for commentators' orientation and system testing.

Interview Facilities

In case a rightsholder would like to do interviews pre- or post-game, the following technical facilities will have to be provided please:

- 1 of the handheld World Feed cameras
- 1 or 2 microphones & 1 or 2 in-ears/ headsets
- Lights
- Transmission on the World Feed signal

THANK YOU

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