



**LIVE PRODUCTION GUIDELINES**

**WORLD TOUR**

**2024**

APRIL 2024 V1

This manual sets out operational responsibilities and information for broadcasters participating in the FIBA 3x3 events.

This manual should be used in together with the Rules & Regulations of the FIBA 3x3 2024, which are available here: <https://fiba3x3.basketball/en/rules.html>

This TV production manual prevails if in conflict with the Broadcast Partner Production Manual (and/or other manuals).

### Frequently used terms

A number of terms are used frequently throughout the manual. For the sake of brevity, the following definitions apply.

OB Van - outside broadcasting van

HB - host broadcaster

SNG - satellite news gathering

LOC - local organising committee

RO - running order

## **1. GENERAL REQUIREMENTS**

### **1.1 Power, Lighting and Utilities**

Power, lighting, water and other utilities used within the respective venues for the broadcast and organization of the Event games shall be provided free of charge by the LOC.

When the events are played using artificial lightning, **the average maintained illumination should be minimum 1500 lux in the vertical plan** (towards the camera lens) and spread evenly on the 3x3 court floor area without any shadows or patches.

**Emergency lighting of at least 1000 lux should be available.** The switchover to emergency lighting during a power failure should be synchronous – the 1000 lux lighting should not switch off during a power failure.

Power and back-up power for the Host Broadcaster OB vans, graphics company and commentary area should be provided by the LOC.

### **1.2 Television Broadcast Van Parking**

Sufficient space to form a TV compound must be provided at each Event venue by the LOC for the parking of all production vehicles, OB vans, and satellite uplink vehicle that may be required by the Host Broadcaster, Broadcast Partners and graphic companies for their transmission of the Event.

TV Compound must be fully secured with 24h/day security from when equipment is installed until work is finished.

### **1.3 Camera Positions**

In order to guarantee a consistently high standard of TV coverage for the 3x3 events, FIBA has agreed that there will be **a minimum number of 5 camera positions to be used by the Host Broadcaster.**

The **World Tour Final** will be produced with **8 cameras.**

Please see **APPENDIX – 3x3 CAMERA POSITIONS**

## **2. PRODUCTION**

### **2.1 Philosophy**

FIBA's production standard for the FIBA 3x3 productions is high definition (HD) 1080/50 or 60. All productions will be in 16:9. The host broadcaster (HB) must use the latest generation of digital equipment for all productions. All equipment must comply with full HD broadcast technical specifications and standards. The standard for audio accompanying the HDTV vision is a stereo sound mix .

The International Feed produced by the Host Broadcaster (HB) should be a continuous broadcast high quality signal, with full international sound and effects of all games of the competition.

The international audio feed will be full international sound with court side effects, and English commentary.

The International Feed shall be integrated with high resolution generic event graphics in the English language.

### **2.2 Countdown to Tip-Off – Pre-Game Running Order**

**The Running Orders** (ROs) will be provided by the FIBA 3x3 Producer, present on-site for the WT events.

#### Time-outs

In a 3x3 game there is **1 time-out** granted per team (though they are not obliged to use it), and **2 TV time-outs** are called by the referees at first dead ball after 6:59 and 3:59, with a duration of 30 seconds.

Time-outs are an integral part of the game and accepted as such.

The Host Broadcaster should provide continuous coverage of the arena during interruptions or may show brief highlights/replays.

### **2.3 Overtime**

The overtime starts immediately after the end of the official time, when the score is tied and **the first team to reach two (2) points wins the game.**

### **2.4 Highlight Program Content**

The Host Broadcaster will be responsible for cutting a high-quality package of game highlights to be broadcast at the end of each game.

The package shall consist of 2 minutes of highlights per game including the team lists, graphics and final score of the game.



## 2.5 Production Plan, Terms and Conditions

The Host Broadcaster shall set up all facilities in order to be **ready four (4) hours before the Tip-Off** for testing and rehearsal.

The OB van should be able to accommodate at least seven people:

- 1 Director
- 1 Slow Motion Operator
- 1 Graphics Operator
- 1 Sound Engineer
- 1 Video Engineer
- 1 Technical Manager
- 1 Production Manager

## 2.6 Camera Production Plan

The HB shall produce the International Feed with at least five (5) cameras for a regular Master, and eight (8) cameras for the World Tour Final (See the Appendix).

### General camera guidelines

The following conditions apply to all camera positions:

- cameras may not obstruct the view of any substitutes, technical staff or spectators;
- cameras must not present any safety risk for players, technical staff, spectators or broadcast personnel;
- cameras must be positioned and operated in a way that does not conflict with any local safety and security regulations;
- all cameras on court level must respect the minimum distances described in this manual, unless agreed otherwise with FIBA;
- FIBA may request a demonstration of a camera or camera system prior to first production date to confirm it conforms to FIBA 3x3 guidelines;
- all camera positions must be approved on site.

The following plan is recommended:

#### • Camera 1 - Wide Shot (Main Cam)

Located high up in the stands or on a special platform, in one of the 2 corners facing the basket. Light camera equipped with a wide lens with full servo, on light tripod.



• **Camera 2 – Hand-Held Camera**



Located under or beside the basket to shoot the game action but also able to view the substitute player, close-ups during free throws and check ball. Equipped with a wide angle lens.

• **Camera 3 – Hand-Held Camera**



Located just in front of the basket, behind the advertising boards at court level to follow the game action.

• **Camera 4 – Camera on Crane**



Can be located in one of the corners facing the basket (other than the camera 1 corner), or behind the basket, able to elevate in a “live” mode from the floor to ceiling to give the perspective of height. It is equipped with a wide angle lens. When in place, it can be used as the main camera.

• **Camera 5 – Mini Camera**



Remote controlled (or fixed) looking through or over the backboard, and able to move with the action. Camera should be mounted to feature the branded rim stickers in vision and it will be equipped with a wide angle lens.

• **Camera 6 – Beauty Camera (optional)**



Located in a high position, to shoot an attractive general view of the venue. Light camera with wide angle.

• **Camera 7 – Super slow-motion Camera**



Located on the side of the court (right or left, to be decided by the director/producer), on a platform 0.5-1 meter-high, with a direct view of the basket.

### • Camera 8 – Close-up Camera



Located next to Camera 1. Heavy camera equipped with a minimum 40x lens with full servo, on heavy tripod.

• **Other cameras (optional):** slow motion cameras, reverse angle cameras, behind the scenes cameras.

*NB: A camera "chrono" (unmanned) is always necessary in any of the camera plans chosen.*

## **2.7 Directing Guidelines**

### **General principles of coverage**

The following principles apply to the international game feed produced by host broadcasters, and game directors should follow the guidelines outlined below.

- The international feed must start 5 minutes before tip-off.
- Continuous coverage must be provided from the arena prior to the game, during breaks, during any prolonged interruption of the game and after the game, with the exception of the replays and additional angles shown, or FIBA 3x3 agreed promotional material.
- Each multilateral running order (MRO), examples of which are provided in the Appendix, must be followed exactly by the host broadcasters.
- Where possible, VIP shots should only be used if the personality is internationally recognizable and providing the ball is not in play. This shot will always have a lower third with the name of the VIP.
- Coverage must be kept as simple as possible throughout the game (no over cutting).
- The TV game director has to respect preserve the context and coherency of the action.
- Host broadcasters must adhere to the pitch camera guidelines described in section 2.6.
- Game directors should not be excessively influenced by commentary.
- Game directors should be sensitive to the following controversial circumstances:
  - serious injuries to players; violent or abusive behaviour by players; lack of respect for match officials.
- No coverage is to be given to fireworks or flares in the crowd, or to bad crowd behaviour.
- Political banners should not be shown on the international feed, as they may compromise impartiality and could be damaging to FIBA, basketball and the tournament.
- No public order offenses or abusive behaviour (crowd disturbances, strikers, etc.) should feature on the international feed. Host broadcasters should follow the instructions of FIBA, however, if such incidents occur, as they may need to be covered to a certain extent if they have an impact on the field of play. General principles of taste, neutrality and

decency should still prevail. For instance, a wide shot used purely to establish what is happening avoids giving any incident undue prominence. Nevertheless, the overriding principle remains “if in doubt, leave it out”.

- In case of interruption due to bad weather, the beauty shot cam will be shown, with a lower third graphic announcing the cause and length of the interruption. The director can decide to show highlights of the previous games, but he needs to regularly inform the viewers about the status of the event.

### **Game directing guidelines**

- It is recommended to use extensively the main camera when following the action.
- If the venue does not allow the placement of the crane in the recommended location, the crane will not be used to follow the action. It will show mainly beauty shots and public.
- The action should be followed with the main camera continuously, without switching to close-ups or other angle until the action allows it.
- After scored basket, the camera showing the point continues to follow the action, in order to show to the viewers the change of possession and the offensive transition; switch when the ball has been cleared behind the arc.

*It is important to continue to follow the action with the same camera, for the viewers to better understand which team is in possession of the ball. The transition offense/defense is very fast and a switch immediately after a scored basket can create confusion. Do not cut to close-ups or public reaction immediately after a scored basket, because the other team might score in the first second of the offense, so the action needs to be followed continuously, if there is no dead ball situation.*

- The hand held camera under the basket should keep a wide angle during the action, showing close-ups or other angles in between the actions.

*This way, the hand held camera under the basket will offer a good switching option to the director.*

- Camera behind backboard, always wide-angle, to be used mainly for free-throws, check-balls, frontal actions and replays.
- At the end of the game, after displaying the final score, a game highlights sequence of 1.30-2 minutes shall be aired.
- For the Dunk Contest, the athlete should be framed entirely by the cameras 1, 2 and 3. This is needed in order to clearly see the jumps and the technique of the athlete. The other cameras can have different framings (close shots). Each dunk should have minimum 2 replays, from different angles. The winning dunk should have minimum 4 replays.

### **2.8 Slow Motion Facilities**

The OB Van should have available at least 1 slow motion facility (capable of showing minimum 3 different angles).

**No replays/SLOW-MOTION shall be shown during the last minute of the game.**

*It is also recommended to use the main camera in the last minute of the game, keeping in frame as well the official scoreboard.*



Replays/SLOW MOTION can be asserted during time-outs, TV time-outs and during longer breaks (the TV Director can decide that). A replays sequence shall be prepared for the 2 TV time-outs (see section 2.2).

### **Replay Guidelines**

- Priority should be given to the live coverage.
- Replays should only be inserted when relevant to current live action.
- The best action comes first.
- Quality takes precedence over quantity.
- There should be no spooling (replay going back and forth) during replay or highlights.
- Keep the replays moving.
- No replay should be inserted when the ball is in play.
- The FIBA 3x3 replay wipe should be used at the beginning and end of replays.
- No graphics should be inserted during replays.
- The audio follows the video in the replay machine.
- Avoid showing too many fouls, injuries, bad behaviour of the players. The selection should contain the best dunks, shots, passes, funny moments, etc.
- Whenever possible, please show as well the action which is leading to a scored basket. (e.g. the pass to the player who scores, the crossover before the dunk, the steal and the basket scored, etc.)

### **2.9 Audio Production Plan**

The following plan is necessary:

- 4 ground level microphone (on each side of the court – 2 of them can be installed on the court level cameras)
  - 1 microphone on the backboard (*in order to catch the rim sounds*)
  - 2 microphones in the stands (*in order to catch the crowd sound*)
  - 1 hand held microphone, connected to one of the court-level cameras, for the flash post-game interviews (mandatory for World Tour and Zone Cup events)
- The above set-up is the minimum acceptable in a FIBA 3x3 event.

### **2.10 Commentator Position and flash interviews**

The Host Broadcaster will provide one fully-equipped double commentary position.

The commentator position shall have a direct view to the court and shouldn't be affected by the public or the staff. Also, the commentator position needs to be protected from the sun or the rain. FIBA will bring their own commentator(s).

FIBA will provide a reporter who will conduct post game (flash) interviews in English on the court on the final day of each competition. As the interviews will take place on the court and they will be amplified on the PA system in the arena - we will need to use one hand microphone and receive the sound in the OB Van.

### **2.11 Video Referee Replay System**

The Host Broadcaster will provide minimum 4 separate inputs (HD SDI cables) of the cameras 1, 2, 3 and 4 to the scorers' table, in order to be integrated in the Instant Replay



System for the Referees. The IRS (Referee Instant Replay System) provided by FIBA is located at court level (Official Table).

The use of the IRS can be requested by any of the players. A graphic lower third with the title "Challenge Request" will be shown.

During the challenge request please avoid to show too much the referees and the technical table. Cover the moment showing the public, the players and replays of the best action of the game.

After the referees are taking a decision, we can show the action which was challenged.

## **2.12 Miscellaneous**

- The Host Broadcaster will provide the following outputs (HD, SDI cables):
  - 1 PGM dirty for the giant screen on the court
  - - 1 PGM dirty for recording (in the FIBA tent)(Channel 1 - International Sound / Channel 2 - English Commentary / Channel 3 & 4 - International Sound and English Commentary mixed)
- 1 PGM dirty for live streaming with a dedicated audio configuration (Audio: Channel 1&2 - Stereo Mix International & English commentary)(in the FIBA tent)
  - The Host Broadcaster will provide one master recording, PGM dirty, HD, with all the 4 audio channels, of the international feed, to be ready in the case of the need of a re-feed.

## **3. TV GRAPHICS**

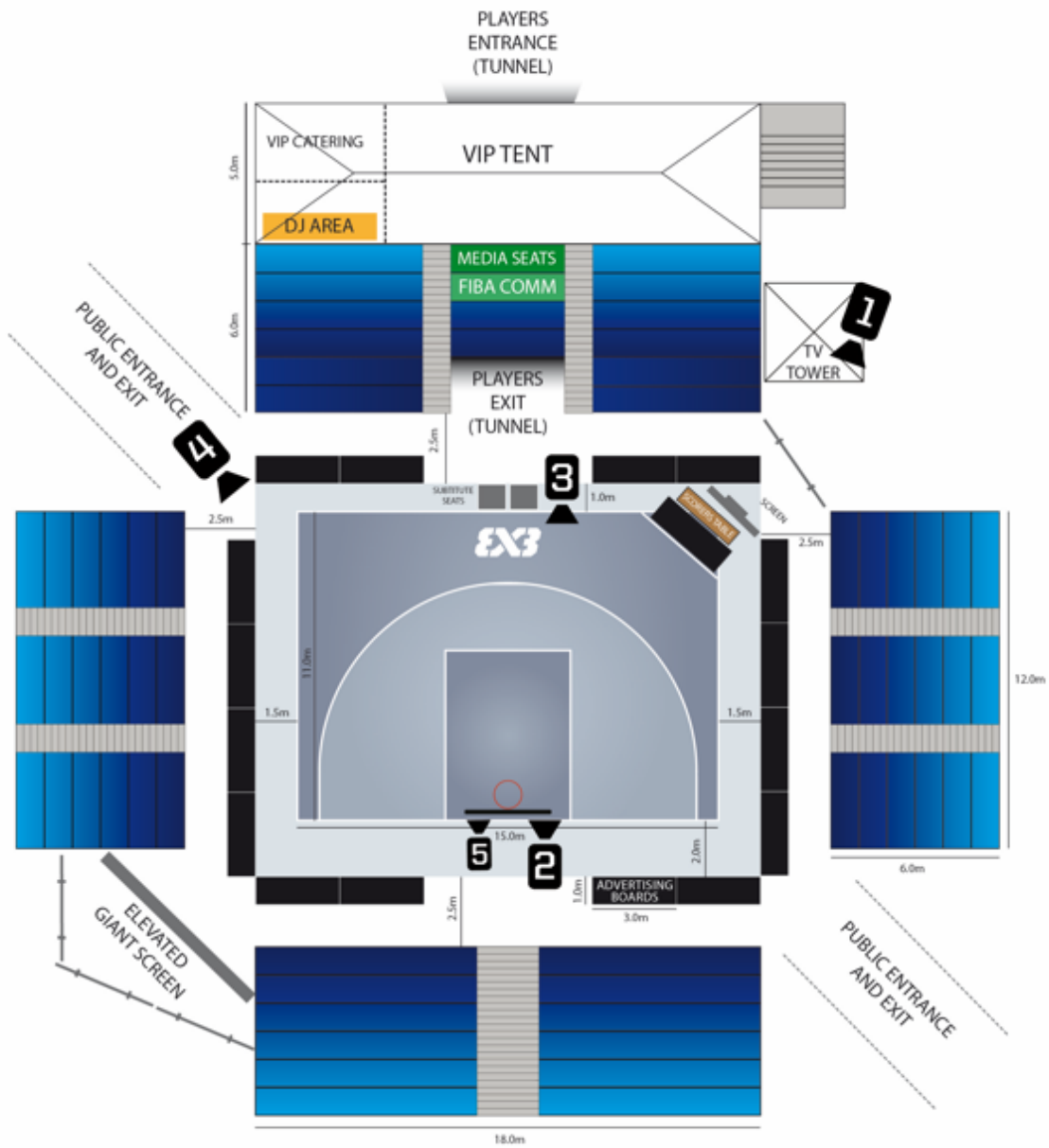
For the World Tour events, the TV graphics service is provided by FIBA.

The HB will allow enough space in the OB Van for the graphics operator, and the graphics machine. The graphics feed will be ingested in the feed via fill & key signals.

## Technical Setup for the production of the regular **World Tour** events

5 HD camera setup, including a crane and mini camera installed on the backboard (see the recommended position in the plan below)

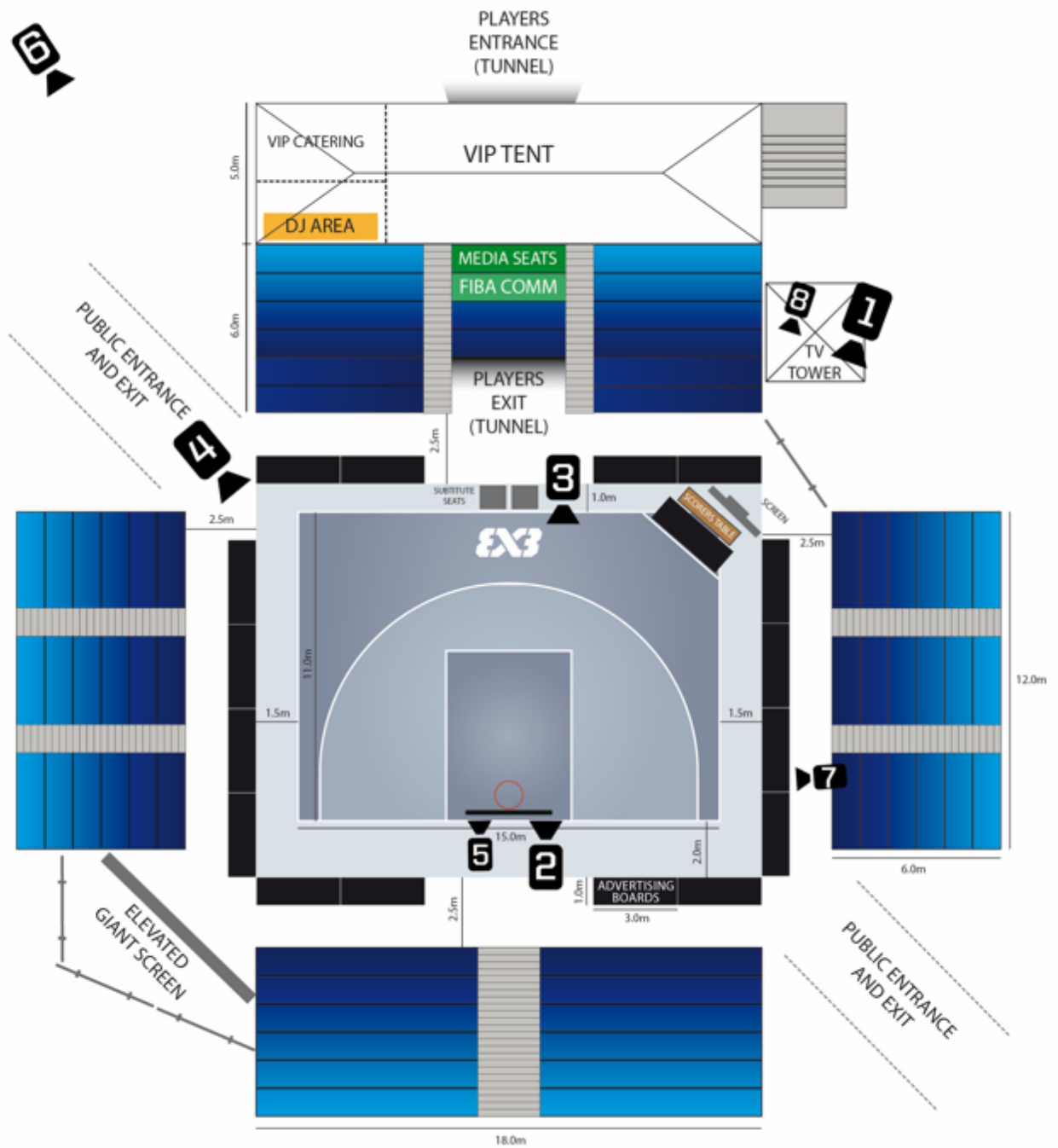
- 16 inputs HD video-mixer with at least 1 M/E and video memory (for the replay effect)
- 4 inputs replay system
- 4 ground level microphone (on each side of the court - 2 of them can be installed on the court level cameras)
- 1 microphone on the backboard (in order to catch the rim sounds)
- 2 microphones in the stands (in order to catch the crowd sound)
- Game graphics - players and team info, game statistics, time and score
- 1 Commentator position (with the option of adding a second one)
- English language commentator
- DSNG ready on location
- Master recording: HD files, 100 Mbps, 4 channels Audio
- **Camera 1 - Wide Shot (Main Cam)**
- **Camera 2 - Hand-Held Camera**
- **Camera 3 - Hand-Held Camera**
- **Camera 4 - Camera on Crane**
- **Camera 5 - Mini Camera**



## Technical Setup for the production of the **World Tour Final** level events

- 8 HD camera setup, including a crane, a super slow-motion and a mini camera installed on the backboard (see the recommended position in the plan below)
- 16 inputs HD video-mixer with at least 1 M/E and video memory (for the replay effect)
- 4 inputs replay system
- separate replay system for the super slow-motion camera
- 4 ground level microphone (on each side of the court – 2 of them can be installed on the court level cameras)
- 1 microphone on the backboard (in order to catch the rim sounds)
- 2 microphones in the stands (in order to catch the crowd sound)
- Game graphics – players and team info, game statistics, time and score
- 1 Commentator position (with the option of adding a second one)
- English language commentator
- DSNG ready on location
- Master recording: HD files, 100 Mbps, 4 channels Audio
- **Camera 1 – Wide Shot (Main Cam)**
- **Camera 2 – Hand-Held Camera**
- **Camera 3 – Hand-Held Camera**
- **Camera 4 – Camera on Crane**
- **Camera 5 – Mini Camera**
- Camera 6 – Beauty Camera (optional)
- Camera 7 – Super slow-motion Camera
- Camera 8 – Close-up Camera





## Executive Summary

The FIBA 3x3 Live Production Guidelines for the World Tour 2024 outline the essential production requirements and standards necessary to deliver a high-quality broadcast of the event. This document provides detailed specifications for camera placements, audio setup, TV graphics, and the technical setup for regular and final level events. It ensures uniformity and quality across all broadcasting partners and host broadcasters. Key aspects include the use of multiple camera setups, specific audio configurations, adherence to international broadcasting standards, and the integration of innovative technologies like slow motion and instant replays to enhance viewer experience.

## Live Production Checklist

### General Setup

- **Venue Utilities:** Ensure free provision of power, lighting, water, and other utilities by the LOC.
- **Emergency Lighting:** Confirm availability and automatic switchover of emergency lighting to 1000 lux.

### Broadcast Specifics

- **TV Compound Security:** Verify 24/7 security arrangements for the TV compound.
- **Camera Positions:** Ensure at least 5 camera positions as standard, 8 for the World Tour Final.
- **Equipment Standards:** All equipment must be HD 1080/50 or 60 compliant and set up for 16:9 broadcasts.

### Audio and Video Production

- **International Feed:** Confirm setup for continuous high-quality broadcast with full international sound.
- **Graphics Integration:** Ensure high resolution generic event graphics are integrated in the English language.
- **Rehearsal Schedule:** Set up facilities and schedule for a minimum four-hour pre-event setup for testing and rehearsal.

### Technical Crew and Facilities



- Crew Requirements: Ensure staffing for director, slow motion operator, sound engineer, video engineer, technical manager, and production manager.
- OB Van Specifications: Verify that the OB van can accommodate the necessary personnel and technical requirements.
- FIBA 3x3 will provide the graphics operator and the necessary equipment.

### Camera Setup

- Camera Coverage: Confirm placement and operation guidelines for all cameras including wide shots, hand-held, crane, and mini cameras.
- Safety and Compliance: Check that all camera setups comply with local safety and security regulations and do not obstruct views or create hazards.

### Audio Setup

- Microphone Placement: Arrange for ground-level and court-level microphones, including microphones on the backboard and in the stands for comprehensive audio coverage.

### Game Day Operations

- Running Orders: Ensure adherence to FIBA provided running orders for pre-game and in-game operations.
- Highlight Production: Plan for post-game highlight packages and ensure capability for quick editing and broadcast.

### Additional Considerations

- Video Referee System: Set up and test the instant replay system with at least 4 camera feeds. FIBA 3x3 provides the IRS system, the HB only provides the outputs.
- Live Streaming and Recording: Confirm configurations for live streaming and recording setups, ensuring all audio channels are appropriately mixed and recorded. FIBA 3x3 manages the live streaming contribution and on-site distribution.

This checklist is designed to guide production teams through the necessary steps to meet FIBA's broadcasting standards, ensuring a consistent and high-quality viewer experience across all event broadcasts.

