



PHOTOGRAPHY POLICIES
2021-2022
DIVISION I MEN'S BASKETBALL CHAMPIONSHIP

[Please Note: The only time requests for the usage of strobe lights will be approved by the NCAA are when advanced requests are made at specific venues that are known to have issues with lighting.]

A photographer approved to work on the floor at a preliminary round site must wear an arm band provided by the media coordinator. Photographers assigned a floor seat at the Final Four will be issued a vest that must be returned to the NCAA. All other photographers are restricted to the upper photography areas.

Except with the prior written approval of the NCAA, no photographer, news entity, media agency or other individual or entity receiving a credential may sell photos of the Division I Men's Basketball Championship.

Photographers, with the exception of NCAA Photos, working the floor level are restricted to the photographers' boxes at each end of the playing court except as noted below.

The media coordinator will assign spaces in the photographers' box. Photographers covering a particular team are not guaranteed a floor position when that team is not playing.

Photographers may work from the following areas:

Open Practice Day. End zones or from behind the media row opposite the team bench side of the court.

Game Day from the Beginning of Pregame Warm-ups Until End of Game. End zones only.

Between Games of a Session. End zones or along the sideline opposite the team benches, to shoot the postgame celebration. When the celebration ends, the photographers must return to their end zone positions. Photographers may not leave their photo boxes after the game until instructed by a member of the media coordination staff.

After the Last Game of a Session. End zones or from behind the media row opposite the team bench side of the court, or behind the roped off area near the awards platform, to shoot the postgame celebration and the awards ceremony (following the regional and national championship games). The media coordinator may identify other venue positions off the court where photographers may work, provided the view is not blocked for any fans. At no time may photographers work from directly behind or in front of the official scorer's table and team benches.

Photo couriers and technicians shall not photograph game action. The Associated Press will coordinate the assignment of up to 10 photo couriers for use by the AP and all media agencies. No individual agency may receive a photo courier credential.

Only couriers have "in-and-out" access to the playing court area, and these individuals are required to display a credential at all times when tending to remote cameras and other technical digital

photo equipment. They shall not loiter around the playing court or obstruct the view of any ticketed patron.

A photographer assigned to the first photo row must sit on the floor. Camping style and/or inflatable chairs can be used in the front row. A photographer assigned to the second row may sit on an elevation not more than nine inches high. No tripods may be placed on or beside the playing floor.

No cameras or strobes shall be attached to the backboard or goal standards, with the following exceptions. At preliminary rounds, NCAA Photos followed by Getty Images will have first rights to mount a camera on the stanchion, behind the backboard, on top of the shot clock or in the middle of the goal support. If NCAA Photos or Getty Images does not use any of those four locations, the Associated Press, Sports Illustrated or USA Today may request any of those unused positions. Requests must be made to the local media coordinator by 7 p.m. local time the day prior to the first day of competition at each site. Requests may be granted on a rotational basis if multiple requests are received. Technical equipment, such as camera remote controls, may be placed or mounted behind the goal standard.

At the Final Four, NCAA Photos will place pool cameras in four approved locations: on the stanchion, behind the backboard, on top of the shot clock and in the middle of the goal support. All credentialed photographers will have access to those photos for 24 hours following the conclusion of each game. Photos used from those pool cameras can be used for editorial purposes only.

At no time should a camera or camera equipment be placed in the “run-off” lane on either side of the basket. This includes equipment on the floor or connected to the goal support sticking out into the run-off lane.

The media coordinator may approve requests to place photography equipment in upper venue areas or under the first row of press tables opposite the official scorer’s table. Cameras may not protrude more than four inches from under the draping. Rubber lens hoods or other approved safety measure must be in place. At venues using an elevated court, media coordinators may approve the use of remote cameras placed on the deck surrounding the court on the side opposite the team benches.

Remote cameras at the feet of photographers must be on a floor plate and cannot in any way be secured to the floor. These cameras must be placed within the outlined photo box. All remotes must be approved by the NCAA and must be manned by someone credentialed and allowed to be courtside. No remotes or equipment may be placed in the run-off area on either side of the goal support. All equipment should be able to be removed quickly. Rubber lens hoods or other approved safety measure must be in place.

Cameras shall not be installed over the playing court without special permission from the media coordinator. If permission is granted, the camera shall be secured with proper, industry-standard steel safety cables commonly used by arena riggers and in position 12 hours before the arena doors open for the first game. Camera, lens and clamps all must be secured with more than one safety cable so as to provide redundancy in case another cable or clamp becomes insecure. Cables used to secure camera/long lens combinations (300mm lens and above) must be designed to hold the

weight of not less than 40 pounds. Requests for such placement shall be made to the media coordinator one week before the first game at each site.

Photographers will not be admitted to any potential working position over the playing court from 60 minutes prior to the arena doors opening until 30 minutes after the second game of a session.

An arena may request agencies installing remote cameras to provide a current insurance certificate as a condition of installation.

A still photographer shall not use a flash attached to the camera or attached to any other courtside location to shoot game action. On-camera flashes may be used during celebrations and trophy presentations.

The playing floor opens to the media two hours before tipoff on game days. However, still photo technicians and photographers installing remote cameras and other technical equipment associated with digital photography will have access to the venue, unless a closed practice is in progress. These individuals should contact the media coordinator for specific information.

Individuals assigned by the media coordinator to assist photographers will provide armbands, copies of photo policies, programs and/or speed cards. Photographers should obtain play-by-play and statistics in the media workroom.

Photographers located on the baseline will be permitted only one standard-size “Domke” bag which must be placed behind the photographer during competition. All other equipment (including all cameras and lenses) must be stored off-court or kept on the photographer’s person at all times.

Photographers wishing to shoot video must abide by the same policies used for mini-cams:

Turner/CBS is the only television entity that may transmit **live** from inside the competition venue on game days. Still photographers are not permitted to shoot video of game action or formal press conferences.

Photographers may shoot video on the court on non-game days (provided the court is open to members of the media). They may also shoot in breakout interview rooms at the regional sites and the Final Four.

On open practice day, photographers may shoot live or non-live video from the end zones or behind the media seating areas, or from the concourse or public seating areas.

On the day between games, photographers may video live and non-live stand-ups for their reporters from the back-of-house media areas or the concourse, as long as the court or entrance into the “bowl” of the venue is not visible by the camera during closed practices.

On game days, photographers may shoot video up until 30 minutes before the tip of the first game of a session if that video is not posted live to any media or social media platform.

When locker rooms are open to the media, non-live video coverage by still photographers is permitted.