



FIBA

We Are Basketball

ASSIST08

FIBA ASSIST MAGAZINE FOR BASKETBALL ENTHUSIASTS EVERYWHERE MAY / JUNE 2004

STUART MANWARING
PRINCIPLES OF OFFENSE

MIKE KATZ
OFFENSIVE BASKETBALL:
AN ASSESSMENT

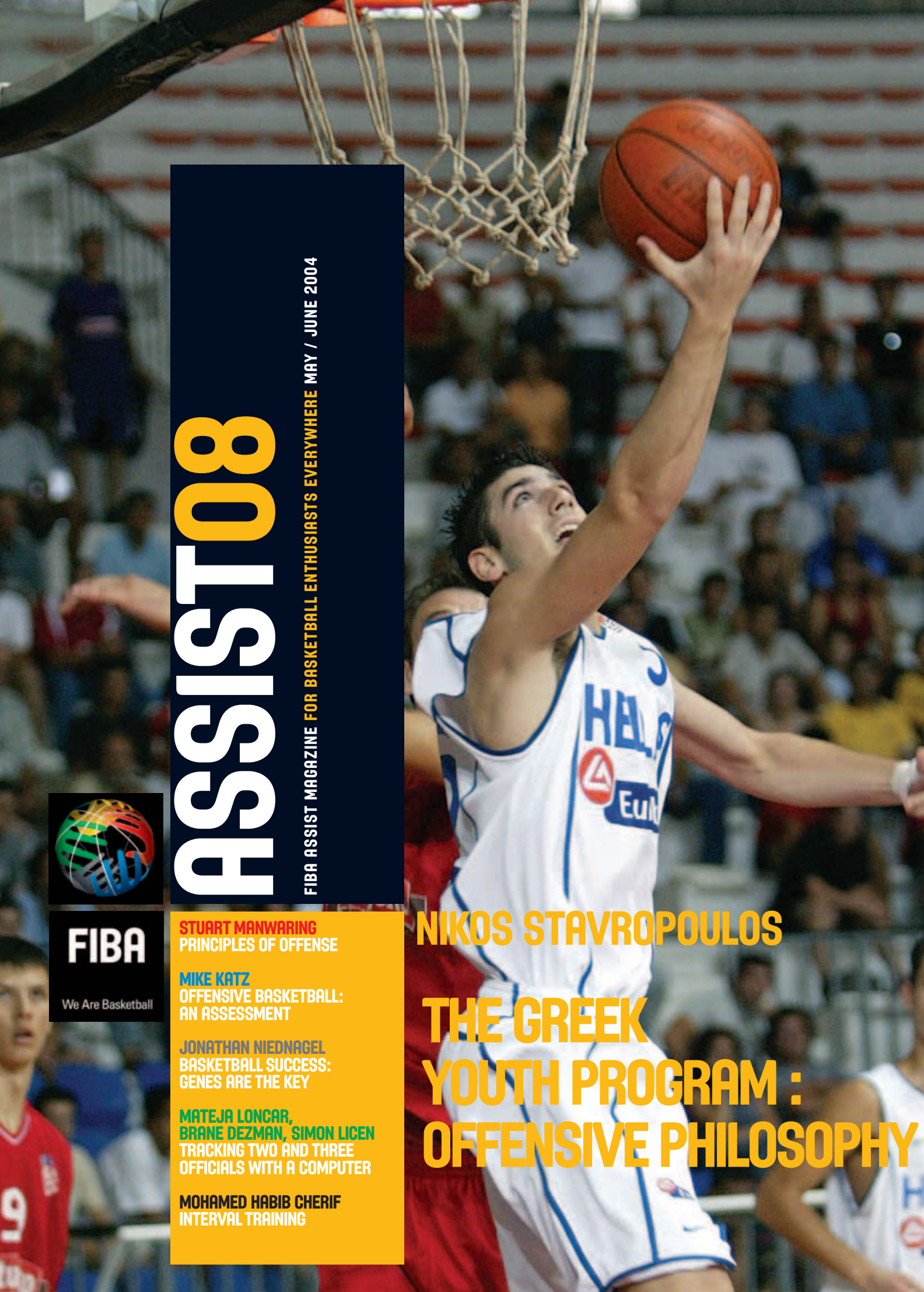
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YOUTH PROGRAM :
OFFENSIVE PHILOSOPHY**





FIBA
STUDY CENTRE
Partner



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We Are Basketball



UNTAPPED TALENT ON THE BIG CONTINENT

When Angola finished in 11th place, and was even close to reach the quarter finals at the last FIBA World Championship in Indianapolis, it marked what might be the greatest success for an African team in international competition in over 50 years. Angola will test themselves again against the globe's finest teams at the upcoming Olympics in Athens. The Olympics will also see a strong Nigerian women's team, backed this time by full government support. After a very intense and professional preparation, the Nigerians will challenge some of the traditional powerhouses of female basketball. Surprises are not unlikely. Both the Angolan and Nigerian teams have been supported by foreign coaching expertise, with Mario Palma from Portugal and Sam Vincent from the United States providing the necessary guidance.

Although this assistance is very much appreciated, it should not be the long-term strategy of our region. It is our mission to build up a solid base of coaches across our continent and to create a common level of coaching education. Granted, this will be a major challenge. The four main languages in our region-French, English, Arabic, and Portuguese-are an additional obstacle, but not an impossible hurdle for us to overcome. The production and distribution of educational materials, which addresses the above issues, is at the top of our priority list.

The further development of players and the use of the tremendous talent we have is a logical next step. In this context, we believe that the "Basketball without Borders" camp in Johannesburg, South Africa, (September 6 - 10, 2004) is an excellent initiative by FIBA and the NBA. More than 100 youngsters will receive intense coaching and additional tutoring. These players represent our future. They will not only profit in their development, but will bring home the knowledge and experience to the over 30 countries they are coming from and share with that with other players.

Role models, such as Dikembe Mutombo, who volunteer for these special camps, are extremely important for the young people in Africa. Not only because they set an example for the younger players on how to become a better athlete, but also because they can help us present important educational aspects, such as the global fight against HIV, illiteracy and drug abuse.

One of the major weaknesses of our Zone in the past was scheduling of tournaments and insufficient funding for our events. We have made huge progress over the past few years and it is now our main goal to secure government support in countries that are willing to stage international competitions in all age categories. Marketing and Pan-African distribution of television images will play a fundamental role in this effort and we are very happy with the co-operation and assistance we have received from FIBA headquarters. The challenges we have to overcome are traditionally the huge distances in our region and the willingness of governments to support the teams who would like to participate in our events.

But, even in cases where the participation in international competition might not be possible, our goal of strengthening the national leagues and youth programs still remains. Again, our focus will be the co-operation with ministries for education and sports ministries to seek the necessary support.

The assistance to national federations and the development and education of referees are further fields of our core activity. As always, we will continue to work closely with FIBA for what is a surely a bright future for African basketball.

Dr. Alphonse Bilé
Secretary General of FIBA-AFRICA

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THE MISSION

Our objective is to help basketball grow globally and improve in every aspect. Our goal is to produce a technical publication of the highest level, but one that is easily understood and appreciated by everyone. An ample section of the magazine is devoted to the coaches - more precisely, youth level coaches - because coaches comprise the largest part of our readership. Basketball can improve only if every aspect of this sport improves and moves forward. For this reason the magazine is also devoted to topics of interest for team executives, referees, doctors, conditioning coaches, trainers, and mini-basketball instructors, as well as national Federations, FIBA Zones, Leagues and teams.

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AN INVITATION TO OUR READERS

No matter what the level of competition you are concerned about, we invite you (coaches; FIBA Zones, Federations, Leagues, and team executives, referees, doctors, trainers, conditioning coaches, minibasket instructors, journalists) to send articles to us for publication. The article must be no longer than 5/6,000 characters, spaces included. If diagrams of plays, drills or sketches are used, please limit them to 12 or less.

All manuscripts must be written in English, transmitted by e-mail or faxed to the Editorial Office listed above.

The manuscript will become property of the Publisher and the author will automatically be granted the rights of publication, without asking any fee now or in the future.

The Editorial Staff will decide if and when articles will be published.

There is no guarantee that manuscripts will be published, nor will manuscripts be returned.

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2004 - 2005 FIBA CALENDAR

JUNE		09-18.07	21st U18 European Championship for Men 2004 Final Round in Zaragoza, Spain
02-12.06	Centrobasket Junior Women 2004 in Guatemala	09-18.07	21st U18 European Championship for Women 2004 Final Round in Bratislava, Slovak Republic
07-12.06	9th European Promotion Cup for Men 2004 in Andorra	12-18.07	South American Championship for Men in Rio de Janeiro, Brazil
12-13.06	Central Board of FIBA in Paris, France	14-18.07	U21 Centrobasket Championship for Men in Caguas, Puerto Rico
14-19.06	U20 South American Championship for Men 2004 in Ancud, Chile	15-26.07	Military World Games in Zagreb, Croatia
16-20.06	COCABA Championship for Women 2004 in Ciudad Guatemala, Guatemala	20-24.07	3rd U16 European Promotion Cup for Men and Women in Andorra
19-24.06	17th U18 Asian Championship for Women in People's Republic of China	21-25.07	15th Centrobasket Championship for Women in Ciudad Guatemala, Guatemala
20-26.06	U18 Oceania Championship for Women	23.07-01.08	7th U20 European Championship for Men 2004 Final Round in Brno, Czech Republic
20-26.06	U20 Oceania Championship for Men	23.07-01.08	3rd U20 African Championship for Men in Senegal
24.06	World Technical Commission in Geneva, Switzerland	23.07-01.08	3rd U20 European Championship for Women 2004 Final Round in Vannes, Quimper, St. Brieuc, France
25-27.06	International Referee Instructors Clinic in Geneva, Switzerland	26-31.07	8th European Promotion Cup for Women in Andorra
JULY		27.07-01.08	U21 The Americas Tournament for Men in Halifax, Canada
tba	19th African Cup for Men's Champion Clubs Qualifying Round		
06-15.07	18th U16 European Championship for Men Division A in Amaliada, Pyrgos Greece		
07-11.07	19th Centrobasket Championship for Men in Santo Domingo, Dominican Republic		

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ATTENTION:

FOR READERS WHO ARE INTERESTED IN CONTACTING THE
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30.07-08.08	16th U16 European Championship for Women 2004 - Division A in Torino, Italy	09.2004	30th European Championship for Women 2005 Division A & B Qualifying Rounds	21-27.11	1st Asian "Borislav Stankovic" Cup 2004 in Taipei, Chinese Taipei
30.07-08.08	16th U16 European Championship for Women 2004 - Division B in Tuzla, Bosnia & Herzegovina	10-18.09	18th U18 Asian Championship for Men 2004 in Bangalore, India	DECEMBER	
31.07-03.08	2nd FIBA Diamond Ball Tournament for Men 2004 in Belgrade, Serbia & Montenegro	17-28.09	Paralympic Games 2004 in Athens, Greece	tba	9th U18 African Championship for Women 2004
		29.09-08.10	4th U20 Asian for Men 2004 in Teheran, Iran	JANUARY 2005	
AUGUST		OCTOBER		tba	Draw for the 4th FIBA U21 World Championship for Men in La Mar del Plata, Argentina
tba	15th U18 African Championship for Men 2004	tba	19th African Cup for Men's Champion Clubs 2004 Final Round	tba	Draw for the 6th FIBA U19 World Championship for Women in Nabeul, Tunisia
04-08.08	The Americas U18 Tournament for Women in Mayaguez, Puerto Rico	12-17.10	FIBA Women's World League 2004, Final Round	tba	World Technical Commission in Geneva, Switzerland
05.08	1st FIBA Diamond Ball Tournament for Women 2004 in Iraklion, Greece	NOVEMBER			
06.08-15.08	18th U16 European Championship for Men Division B in Manchester, England	tba	U20 Oceanian Tournament for Men 2004	FEBRUARY 2005	
13-29.08	28th Olympic Games: Tournament for Men 2004 in Athens, Greece	tba	U20 Oceanian Tournament for Women 2004	tba	9th South American League for Men's Clubs 2005
13-29.08	28th Olympic Games: Tournament for Women 2004 in Athens, Greece	01-11.11	9th U18 African Championship for Women 2004 in Tunisia	MARCH 2005	
		06-07.11	8th Board of FIBA-Europe in Tallinn, Estonia	tba	9th Board of FIBA-Europe
SEPTEMBER		20-21.11	Central Board of FIBA in Kuala Lumpur, Malaysia		
09.2004	34th European Championship for Men 2005 Division A & B Qualifying Rounds				


FIBA

We Are Basketball


 by Nikos
Stavropoulos

THE GREEK YOUTH PROGRAM: OFFENSIVE PHILOSOPHY

Nikos Stavropoulos is the Head Coach of the Greek National Junior Men's Team. His team won the bronze medal at the FIBA European Junior Men's Championships in 2000 and 2002, and at the FIBA World Junior Men's Championships. His team won a silver medal at the Mediterranean Games in 2001.

Basketball in Greece has always been thought of as an activity laden with intrinsic educational value. As a youngster grows, a sports activity can positively impact his physical, social, moral, and emotional value system. Hence, a basketball coach has an opportunity to influence and determine the worth of athletic participation. The pressure to win in youth basketball directly affects athletes and coaches. Too often, the social pressures to win become too great for coaches to ignore. In our society, winning has become synonymous with success and losing has been linked with failure.

Although coaches are expected to produce winning programs, our youth basketball programs are actually part of the educational curriculum. Basketball is a simple game but sometimes we coaches make it more complex than it has to be. The philosophy of our Greek Basketball Youth Program determines how the young athlete will view the athletic experience. We build credibility for our program when people actually see the team doing what the coach is suggesting they do. The team is an extension of the personality of the coach.

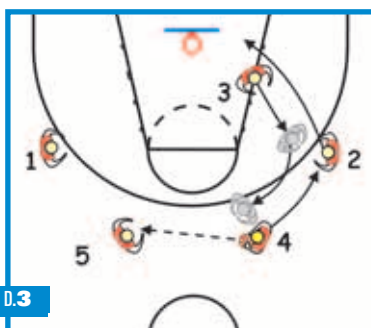
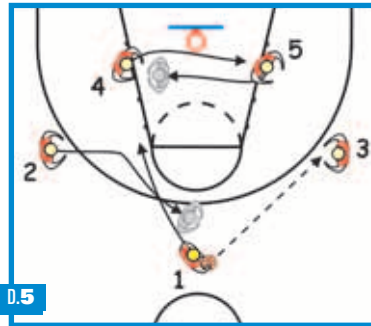
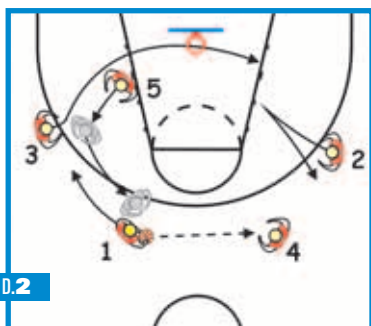
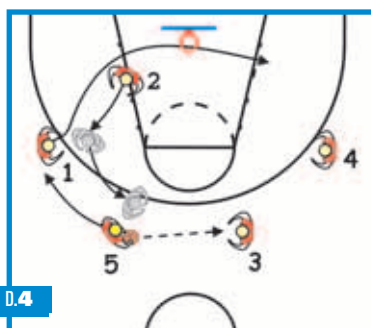
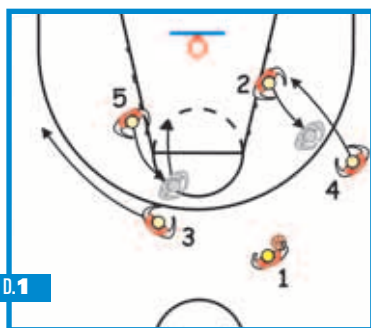
I am a fundamentals coach and I teach basketball basics at all times.

It is not what we do, but how well our players are able to execute what we want them to do. It's how well we teach them the fundamentals of the game that will yield these results.

Team play from the offensive point of view is a result of well conditioned players who have mastered the fundamentals and now play as a smooth working unit.

Despite the size, conditioning, and talent of today's basketball players, who succeeds and who fails in the sport is still determined by who possesses and executes fundamental





basketball skills. I always feel that I am a teacher of basketball. The floor is an extension of the classroom, which means we need discipline, methods, and other pertinent elements in order to achieve the desired goals.

In summing up my feelings on basketball fundamentals: the success of a team is in direct proportion to the coach's ability to devise and continually emphasize fundamental drills. Thus, the importance of teaching fundamentals in practice is stressed so players can respond automatically and naturally in a game, free to concentrate on game strategy.

Drills used in practice cover as many fundamentals as possible and are the forerunners of what we are trying to teach. In general, no system will be successful unless the players are well grounded in the fundamentals and execute them properly and quickly so that they seem to be instinctive. A researcher once conducted a study to determine the influence of selected playing variables in maximizing the suc-

cess of the Greek National Junior basketball teams.

To determine a success rate, the researcher focused on the effects of fundamentals, such as the utilization of passes, the variety of passes used, the utilization of dribbling, and all the different kinds of dribbling used while on offense.

The study reported that Greek National Basketball Junior teams demonstrated a greater percentage of success during offense when the final shot was attempted after taking four to five passes and less than ten dribbles.

Furthermore, the percentage of "success" from the perimeter and inside areas was significantly higher after over-head passes were made versus those attempted after a bounce pass. The number of bounce passes used was significantly less compared to chest and over-head passes. Thus, the results of the present study helped validate what we were already doing and were critically important in the planning of our future programs.

THINGS THAT NEED TO BE TAUGHT OFFENSIVELY

1. The utilization of the pass:
 - a. We always try to make four passes before attempting a shot unless one of our shooters is wide open. Pass away from the defense.
 - b. We always try to make chest passes before attempting a shot.
 - c. We always try to eliminate all bounce passes before attempting a shot.
2. We always try to use the overhead pass instead of the bounce pass when feeding the low post position.
3. We always try to use from four to five passes before attempting a shot from the perimeter and from one to two passes when inside.
4. The utilization of the dribble:
 - a. We try to take no more than ten dribbles before attempting a shot. We have a need to handle the ball in

order to get in position where we can attempt a good shot at the basket.

- b. We always try to make speed-control dribbles in our offense.
- c. We always try to use crossover dribbles when necessary.
- d. We always try to eliminate all reverse dribbles.
- e. Don't over-use the dribble.
Use the dribble to improve a passing angle, achieve dribble penetration, and take the ball to the basket.

WHY RUN A MOTION OFFENSE?

- ▼ It's unpredictable. It's hard to have any secrets on offense due to detailed scouting and televised games.
- ▼ It teaches players how to play so they become better players. They must be able to "read" how they are being defended. They can run motion when they are in pick up games.
- ▼ It is an offense based upon intelligent passing, cutting and screening.
- ▼ The passer, the cutter, and the screener are all of equal importance.
- ▼ It is an offense where player movement dictates where the ball is taken.
- ▼ It makes better defenders.
In practice, they are guarding against unpredictable situations.
- ▼ Players feel better when they make the decisions.
- ▼ To be "shot specific." You have certain players shoot because they all understand who are the best shooters.

SUGGESTIONS FOR TEACHING MOTION

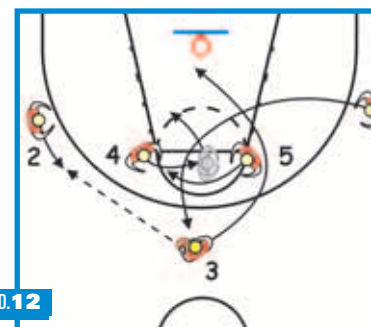
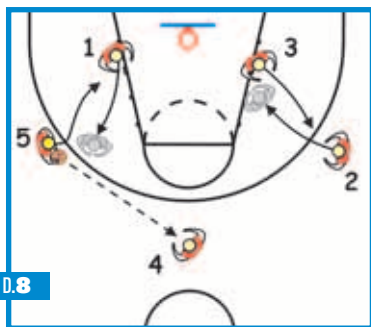
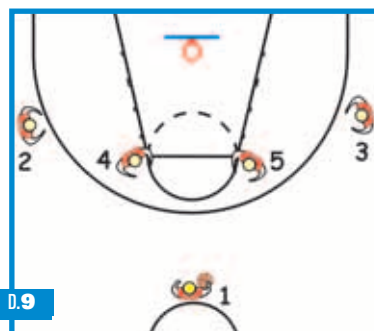
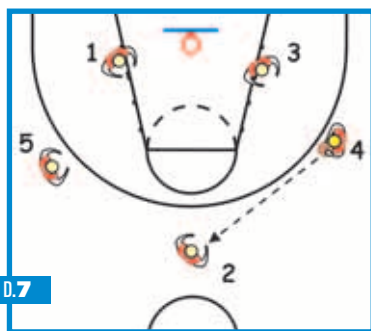
There are different types of motion:

- ▼ 5 players out;
- ▼ 3 out, 2 in;
- ▼ 4 out, 1 in.

THE PART-WHOLE METHOD OF TEACHING

1. **Read the defense:** We want our players to recognize and anticipate situations, to see the game, and take what the defense gives them.
2. **Spacing:** We teach our players to spread out the floor, to use of all the possible space. The ideal spacing on the floor is for players to be five to six meters apart.





3. **Timing:** We like to use a guard interchange to help with the flow and timing of these sets.
4. **Roles:** We teach our players the importance of being interchangeable in their roles.
5. **Shot:** We develop shooting abilities under pressure. Execution is critical.
6. **Without the ball:** We teach our players how to cut, screen, and move without the ball. Players have to use the "V" cut and learn how to get open, so the offense can flow smoothly.
7. **With the ball:** The man with the ball must be reading the defender playing him.
8. **Count of two:** We want any player receiving the ball at any position on the court to immediately face the basket for a two-count.
9. **Concentrate:** We want our players concentrating on making cuts that don't take two of them into the same position. Make hard, sharp cuts.
10. **Teamwork:** Help each other get open by screening and unselfish play.
11. **Conditioning:** We devise drills that are conditioning the players, while teaching fundamentals at the same time.
12. **Goals:** We teach our players to set realistic and attainable goals.

GENERAL MOTION RULES

1. All players, screeners, cutters, and the ball handler must read the defense and react.
2. Players must be unpredictable and never make the same cut twice in succession. They should always be in motion, thus making them difficult to guard.
3. The players closest to the middle of the floor are the primary screeners.
4. The players farthest from the center of the floor initially cut to the basket.
5. Players set-up all screens and cuts with a "V" cut away from the ball.
6. All screeners should set screens with their back completely to the ball so that they are wide and do not allow the defense to play through on the line of the ball.
7. No player should ever cut into an occupied post area.
8. No two cutters should move in the same direction at the same time.
9. A player, particularly a big man, should always flash to the top of the circle. This creates floor balance and is the best area of the floor for an entry pass to the low post.
10. No pass should be made to the baseline unless someone is open for a shot.

11. Recognize potential areas or seams for passing angles or possible penetration.
12. Anytime a passer feeds the low post, he must move away from his position and relocate.
13. If the defense looks to switch when screened, the offense must react so the screener will become the cutter.

DEFINING VARIOUS SCREENS AND CUTS

DOWN SCREEN

The screener screens toward the basket, allowing the cutter to move directly up toward the ball. Our screener takes his man into the lane one or two steps and then moves over to screen. The cutter, first and foremost, faces the basket and takes his man two or three steps beyond the screen then cuts to come off the screen.

BACK SCREEN

The screener starts near the basket and screens in the direction of the ball. This usually results in two different directions off a back screen.

CROSS SCREEN

The screener starts on one side of the lane and screens a teammate on the opposite side. In setting up a cross-screen with our posts, the first thing we tell the player is that at no time are they to set up below the box. Teaching the cutter to set his man up and come off

the screen shoulder-to-shoulder will be the hardest thing we will have to teach on this screen.

FLARE SCREEN

The cutter moves to an open area on the floor from which the screener comes from. We use this screen to set up a guard who is a good shooter for an opportunity to get the shot on an open side of the floor.

DOUBLE SCREEN

The cutter is screened simultaneously by two screeners.

BALL SCREEN

A screener steps up to screen for the ball handler. This will only occur when there is a breakdown in spacing.

MOTION OFFENSE

FIVE-MAN MOTION SIDE

The ball remains stationary and the other four people have worked together. And that's exactly what we want.

The idea here is that the ball remains with one person, while the other four players are working to get in position to receive it. 5 sets a flare screen for 3, and 4 gets a back screen from 2. 5 goes down to the weak side in the medium post area (diagr. 1).

1 passes to 4, 3 gets a back screen from 5 and cuts to the basket. 1 gets a flare screen from 5 (diagr. 2).

4 passes to 5, 2 gets a back screen from 3 and cuts to the basket. 4 gets a flare screen from 3 (diagr. 3).

5 passes to 3, 1 gets a back screen from 2 and cuts to the basket. 5 gets a flare screen from 2. The continuity continues with the basic set (diagr. 4).

FIVE-MAN MOTION CIRCLE

As before, the idea is that the ball is in one person's hands and the other four people are working to get it.

1 passes to 3 and gets a back screen from 2. 5 screens away for 4.

The ball remains stationary and the other four people have worked together (diagr. 5).

3 passes to 2 and 4 sets back screen for 3. 1 sets a down screen for 5 (diagr. 6).

4 can pass back to the top of the key and we have the continuity with the basic set (diagr. 7).

5 can pass back to the top of the key, gets

a back screen from 1, while 2 down screens for 3. We have the continuity with the basic set (diagr. 8).

THREE-MAN MOTION AND TWO-MAN POST

In this alignment, we have three perimeter players and two post players. The three perimeter players will be making cuts and they are working as feeders for the post (diagr. 9, 10, 11, and 12). The post players are constantly screening for each other. The man on the ballside is the screener and the man away from the ball is the cutter.

FOUR-MAN MOTION AND A POST

In this alignment, we isolate the post man in the area outlined by the box (diagr. 13). We run four-man motion around him with those four players doing all of the things that are part of our offense. The first reason to isolate the post man is because he is so good and moves so well in the post that we want to keep everybody else out of his way.

The second reason to isolate him is that he is an inexperienced post player, who has problems working as a cutter coming off the screens, as well as setting the screens himself. In our offense, the man on the high post is our primary back screener. He can screen for the ballside forward (diagr. 14). A back screen can also be set on the guard making the pass (diagr. 15).

He can also screen to the opposite side of the floor where the cutter can either come over the top (diagr. 16) or set up the flare cut (diagr. 17).

The Greek Basketball Federation Youth Program is one of the least complicated systems and it relies on player fundamentals and player teamwork.

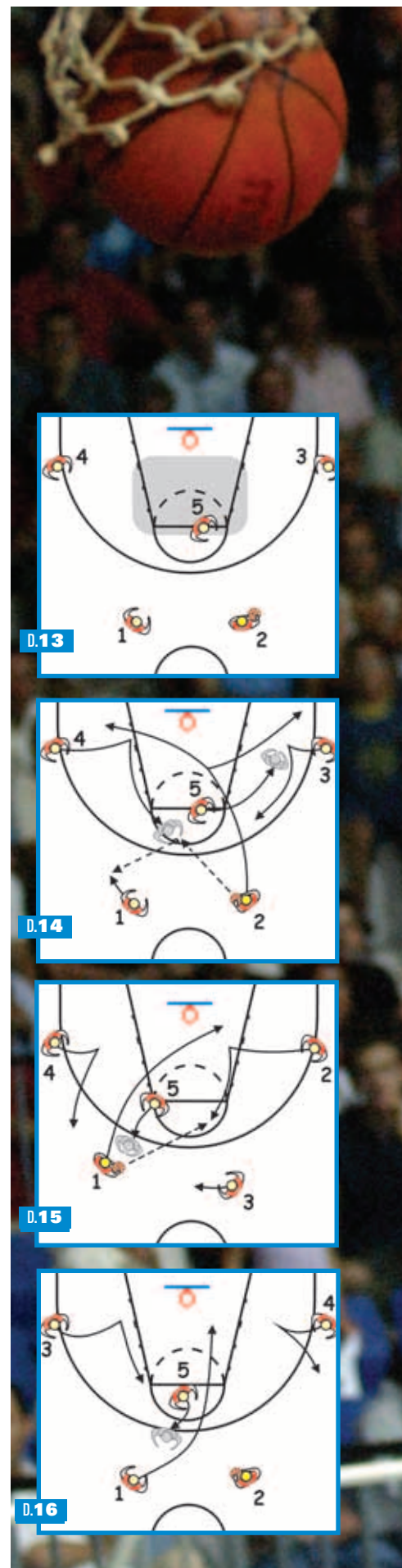
The key to the entire offense is for the players to read the defense and react quickly.

Coaches have to be interested in more than the final score.

As coaches and teachers, we have a responsibility to be role models and teach the values that can be transferable to everyday life away from the basketball arena.

We know that our players are continually being influenced by the many factors at work in competitive sport. Instead of teaching young athletes to be focused solely on winning, our attention should be focused on how to make the practice and game situations a truly enjoyable athletic experience.

We need to utilize every opportunity to reinforce desirable traits, traits that enable the individual to become a positive contributing factor in our culture.







by Miograd Veskovik

SIMPLE INDIVIDUAL DRILLS

Miograd Veskovik currently coaches Parma, the Division I Italian women's team he helped guide to the Italian Cup in 2002. He previously won three Yugoslavian championships and three Cups with the Hemofarm Vrsac team and was Women's Coach of the Year for three seasons. He coached the Yugoslavian National Women's Cadet team to a bronze medal, and with the Junior team he won a silver medal at the FIBA European Championship. While coaching the Senior Women's National Team, he won two silver medals at the 1989 and 1991 FIBA European Championships, and a silver medal at the FIBA 1990 World Championship.

Basketball is one of the hardest games to learn. The individual offensive fundamentals serve as the basis of the game and must be learned instinctively in order to be a good player. Each coach has his own personal teaching methods he uses to help players achieve their full potential. I shall try to explain how I teach some offensive technique by looking closely at shooting.

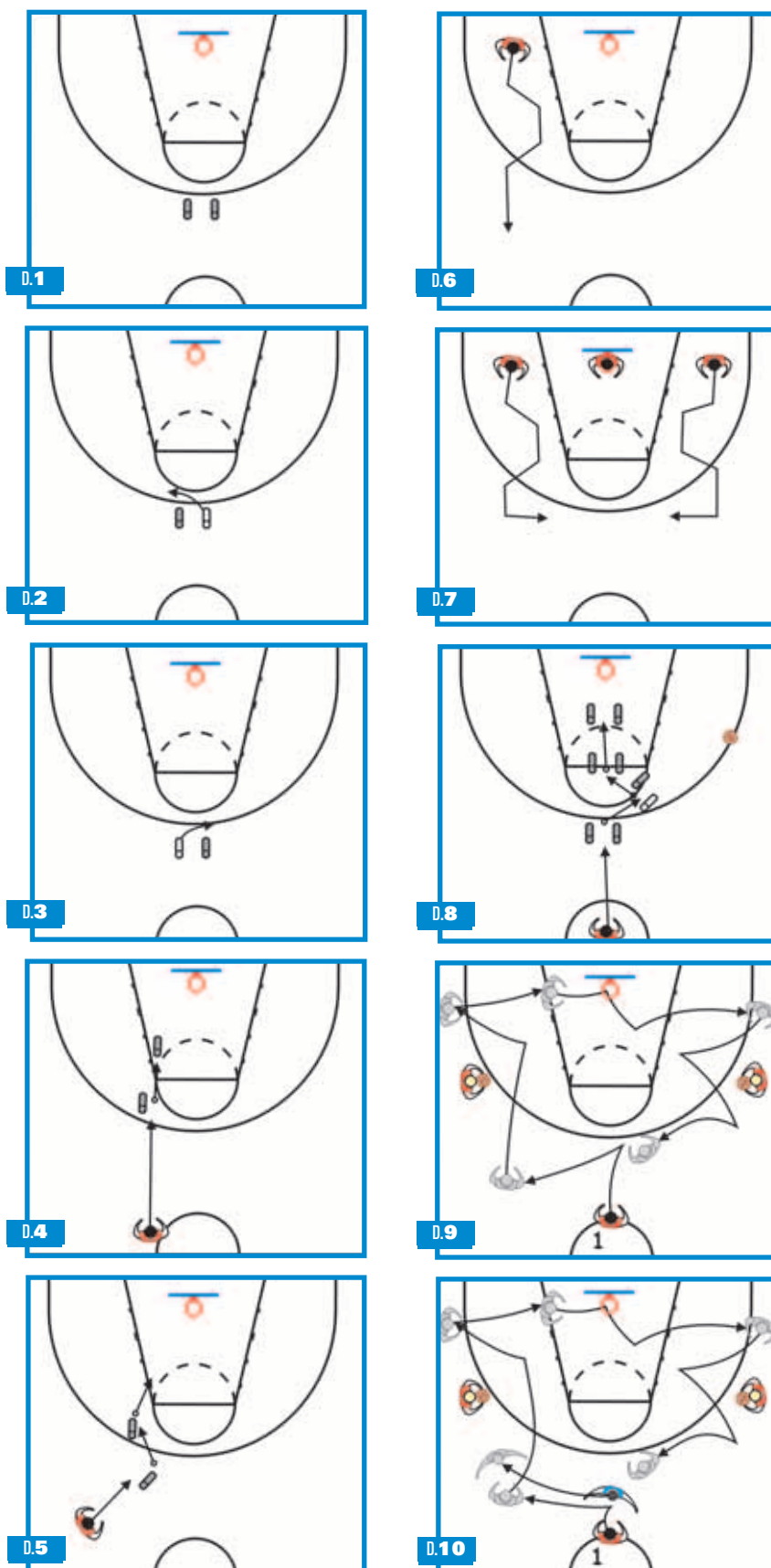
In my opinion, the two most impor-

tant elements in shooting are balance and quickness. The player must control his body completely in order to move quickly. This means that when first starting out, players must master the basic basketball position from which they can start the action.

Your body must be balanced when shooting the basketball. Balance is critical to shooting because the power for a shot comes from your legs, not your arms. Your legs are as important as your arms in shooting a jump shot because they generate the strength you need to shoot the ball. The shot starts all the way in your toes and you must "uncoil" with a nice smooth rhythm from your toes, ankles, knees, waist, shoulder, elbow, wrist, and fingers. Whether you are a good jumper or not, you must get your legs into your shot in order to shoot a consistent jump shot.

First, your feet must be about shoulder width apart in order to give you a solid base. Next, your "strong foot" (the foot on the side as your shooting hand) should be about a half step ahead of the other. Finally, your head should be centered. This





will keep you balanced throughout the shot and allow you take the shot without making any adjustments.

The positioning of the legs and feet is vitally important in shooting. At the beginning of the learning process, I work a lot on balance exercises by shifting body weight from the front part of the feet to back part of the feet and then back again.

DEVELOP BALANCE BY USING YOUR FEET

Balance: The player loads the weight on the left foot while unloading of weight on right foot. Two-thirds of the body weight is on left leg, with one-third of body weight on right leg (diagr. 1, 2 and 3).

Players should learn to move in a straight line and change direction, rhythm, and speed (diagr. 4 and 5). All drills should be made with a distinct change of speed. The rule is that every time a player goes in a new direction, he must change his speed (diagr. 6 and 7).

A player cannot move well with change of speed and direction if he doesn't know how to stop correctly and, for reason, he must have body control and balance.

The proper form for shooting a basketball all starts with footwork. Shooting a jump shot while moving, either off a dribble or the pass, a player is going to want to come into the shot with his heel hitting the floor first and then move off his toes for the shot. Stopping can be done with one or two feet. This means making contact with the floor with a two-count stop (one foot first hits the court followed quickly by the other) or one-count stop, (both feet touch the floor at the same time), which is the more difficult stop to make. The players should learn both ways of stopping.

The following is one of many drills I use in teaching players how to stop.

Players start at the half court in a balanced position (diagr. 8). They

change speed and stop in a one-count stop (simultaneously with both feet).

They then change direction, go towards the ball, and stop with a two-count stop (left-right foot). Again, they change direction, stop with a one-count stop (right-left foot simultaneously), change direction and stop again in a one-count. While running the drill, the players must always see the ball.

The following is an exercise I often use in my practice sessions. Two passers are stationed on the left and right side of the lane, outside of the three-point line and pass the ball every time a player asks for it (diagr. 9). The offensive player must start the drill in a balanced position.

The offensive player has to change direction and speed and then stop correctly in balance. When the ball is passed, he should receive it correctly, pass it back, and shoot it after he receives it again. At the beginning of the exercise, the players make these movements without the ball. In the second phase, they receive the ball and pass it back, and in the third phase, they receive the ball and shoot at the basket, mindful of their speed and balance.

This drill should be practiced regularly until the movements become automatic. Then, when the players have mastered the proper technique, we add a defensive player.

When the offensive player is on the left side of the three-second lane, he receives the ball only from the left side passer; when on the right side, he receives the ball from the left side passer (diagr. 10).

When these drills have been mastered, I then begin to work on maintaining balance on the jump shot. I will start by reviewing my philosophy on how a player must be ready for shooting.

If the offensive player receives the ball from the right side of the court and wants to use a one-two stop, he should put his body weight on the left foot and leg. In this way, he



develops the necessary force to jump up towards the basket.

From the left side of the lane (diagr. 11), the player receives the pass with his left hand. The last floor contact is with his right foot (the foot on which the player should put his body weight). Then comes the contact with the floor by the other foot before shooting (the knees must be bent).

If the player takes care of maintaining his momentum (putting weight on one foot, before the jump stop), he will be in balance if and when there is contact with a defensive player.

If the player dribbles the ball with right hand (diagr. 12), the body weight is on left foot and leg, with two-thirds of his weight on the last dribble, fol-

lowed by all the body weight on left leg (before the two feet take contact with the floor). The right leg is completely off weight and swings to the basket, and helps for explosiveness.

When the player puts his body weight on the right foot, he holds contact with the defensive player: the body weight is on the foot closer to defender, the ball is protected with the right side of body. He stops left dribbling and uses the free left leg to swing, for coming closer to the basket, and then he makes the jump shot. In this way, he should try to get closer to the basket (diagr. 13). The movement is opposite on the other side of the lane (diagr. 14).

Two important elements on jump shot are the balance while a player is going up, and the balance while the player is landing on the floor after the shot.

To become a good jump shooter, a player must have talent, explosive leg strength, and strong arms. Strong legs give good balance and jump. Strong shoulders and arms help control the shot from all positions.

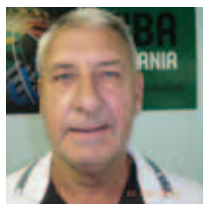
Here is what the young players should do if they don't have all those skills, and they want to master the technique of the jump shot. I use trampolines in different drills and this is one of the drills I use.

The player is dribbling the ball with the right hand. In front of the trampoline (diagr. 15) the player catches the ball at the level of his right hip (the opposite if he is a lefthander). He puts all his body weight on left leg, jumps on trampoline, which helps him to go up and be in balance, while is executing the jump shot. The drill is done while dribbling with left and right hand.

The player receives the ball from the passer before jumping on the trampoline (diagr. 16).

At the beginning the exercises are done slower, so the player can control players can control their movements. We should take care of the feet position, the body weight, the position of arms and head and, and the change of rhythm of the moves.





by Stuart Manwaring

PRINCIPLES OF OFFENSE

Stuart Manwaring is a Zone Development Officer with FIBA Oceania. He is a former State Director of Coaching in Tasmania, Australia and National Coach of Mauritius. Manwaring has coached senior and junior men's and women's teams during a 35 year career.

This article features teaching a simple Motion Offense using the "Concept of Offense" and the "Principles of Playing Offense". Once players have learned this concept and these principles they will be able to play any style of offense (provided they also learn the necessary skills for offense).

CONCEPTS AND PRINCIPLES OF TEAM OFFENSE

CONCEPT

The concept of offense is: take the ball to open spaces. Whether passing, dribbling or shooting, always take the ball into an open space, away from the defense.

PRINCIPLES

Playing without the ball: most of the game is played without the ball and so what a player does without the ball is most important.

- ▼ Always move away from your defender into an open space (be available for the ball).
- ▼ Use peripheral vision to see your defender, the ball and the court to make good decisions.
- ▼ Move away from the ball, or away from you, or a teammate, to move into.
- ▼ Always turn (pivot) to see the court and the basket.
- ▼ Use change of direction to move into space. Create good passing angles with a change of direction.
- ▼ Use correct footwork. Point your foot where you want to move; step with your right foot to go right and with your left foot to go left.
- ▼ Use a quick first and second step to beat an opponent, more important than speed up and down the court.
- ▼ Basketball is a movement game. We move in three ways - walk, run and sprint. Walk and then explode is better than



- run, run, run (helps with timing also).
- ▼ Basketball is a running game - i.e. one foot on the floor at a time (in offense and defense).
- ▼ Always play with legs flexed to have immediate power available. If you straighten your legs, you will need to bend them again to move: this makes you slow to react.
- ▼ Play with your head in the middle of your body and keep it still. Do not swivel it from side to side to change your vision, instead open up your feet to see more.
- ▼ Pivoting is used in almost every basketball skill
- ▼ Use good spacing (12-15 feet/4-5 metres apart) to spread the court to create space to move into.
- ▼ Have good court balance (at least, two players on each side of the court) to

allow for good spacing and to be able to reverse the ball from side - to -side, and to allow for a safety player out top.

- ▼ Keep it simple - basketball is a simple game.
- ▼ Teamwork is played by players without the ball. Communication is the key to all good teamwork. By leaving an area a player creates space for another player to come into (with or without using a screen).

PLAYING WITH THE BALL

- ▼ Receiving the ball going away from the basket, square up taking the ball to the hip area of the free foot (the non-pivot foot), ready to pass, dribble or shoot, in that order.
- ▼ Receiving the ball going toward the basket, square up taking the ball to the shoulder of the free foot (the non-pivot



D.1



D.2



D.3



D.4



D.5

foot), ready to pass, shoot or dribble, in that order.

- ▼ Always pass to a player who is moving (if he stops and the defense keeps moving, the defense will end up with the ball).
- ▼ Good passing teams are those that pass the ball to players in open spaces.
- ▼ Ball movement is important. The defense reacts to the movement of the ball first and player movement second.
- ▼ Ball reversal is the single most potent weapon to beat good defense.
- ▼ Manage the ball well (look after the ball) in crucial situations. The team with the less turnovers is usually that team that wins.

THE THREE STEPS TO LEARNING TO PLAY

There are three areas for a player to develop:

1. SKILLS

2. UNDERSTANDING HOW TO PLAY

3. DECISION MAKING

Of these three areas skills take a much longer period to develop (approx 10 years to develop all skills to a high level), however they should obviously start to be introduced early in development to allow the player to have some competence and confidence.

Most coaches follow these same steps, however, the sequence in which I teach them is different. Teach the concepts and principles of the game (the concept and principles of offense and of defense) and how to use them in playing.

a. Teach the players how to make good decisions during play by using their peripheral vision.

b. Teach the skills of the game progressively, and in the correct order while learning how to play and make good decisions (steps 1 and 2 above).

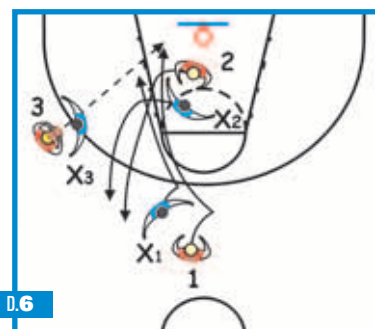
DRILL ONE. 2-on-2 on a quarter of the court (no dribble, no scoring). The player without the ball moves to open spaces, always away from the defense by focusing mostly on the defensive player (diagr. 1).

Emphasize:

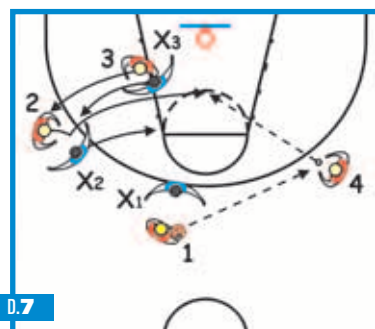
- ▼ Play in the allowed court space (quarter court).
- ▼ Use peripheral vision to see defense and ball.
- ▼ Change direction to move away from the defender. into an open space to receive the ball.
- ▼ Read the defense and move to create a good passing angle.
- ▼ Basketball is a running game (always one foot on the floor at a time).

After passing, the player moves away from his defender into an open space and the drill continues. The defense should make every effort to prevent their man from receiving the ball.

DRILL TWO. 2-on-2 on a quarter of the court (no dribble, no scoring). Teach the player to use all



D.6



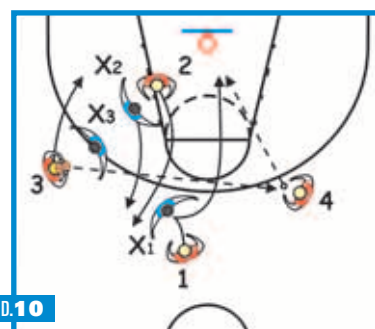
D.7



D.8



D.9



D.10

the available space to get open and to make good choices as to which of the available spaces he should run into (diagr. 2).

Stress:

- ▼ Moving away from the ball creates more space into which to move.
- ▼ Use correct footwork of pointing the foot where the player wants to go and step with the left foot to go left and the right foot to go right.
- ▼ Teach to pivot on the leading foot and to step with the other foot to change direction.
- ▼ Basketball is a game of angles and requires changes of direction (do not run back and forth in a straight line or run in circles).
- ▼ Beat the defense with one step and a change of direction.
- ▼ Move with hands up to protect space around the body and to be ready to catch the ball.
- ▼ Add squaring up to the basket in the correct way (always pivot to see the court and other players).
- ▼ Use patience to pass the ball, making sure the receiver is moving into a space with a good passing angle away from his defense (never pass to a player standing still - except in the low post position).

DRILL THREE. 2-on-2 on a quarter of the court (no dribble, add scoring). Now allow the players to score, but only from within the lane and from below the jump ball circle - encouraging a lay-up.

Emphasize:

- ▼ Player without the ball tries to get open going toward the basket, working to get between his defender and the ball.
- ▼ Use of space and change of direction to create a backdoor cut to the basket.

DRILL FOUR. 3-on-3 half court (across the court - no dribble, no scoring). Now stress that it is important to have vision on all players to make good decisions: now they learn to play in positions and maintain spacing and court balance.

- ▼ Three positions: the guard (level with the angle of the lane and halfway between the three-point line and the mid court line) and the two wings on each side (above the free-throw line and outside the three-point line).
- ▼ Initially, these three positions will allow them to have good angles to pass the ball to players going toward basket. Later, they may play in other positions.
- ▼ By learning to play in positions, they will start to understand the court balance and spacing. This means always having a player on each side of the court and not having two players run to the same

space (have them play 15 to 18 feet, or 3 to 5 metres, apart).

- ▼ Players without the ball move to get open within their area of the court by reading the defense and moving to spaces away from their defenders and using changes of direction (V-cuts).

DRILL FIVE. 3-on-3 half court (across the court - no dribble, no scoring). Now we start to teach teamwork between the players playing without the ball (diagr. 3).

Stress:

- ▼ Teamwork starts with communication (one player calls the name of the other player and initiates a movement toward the basket). This creates space for his teammate to run into (use angles of movement).
- ▼ When flaring out wide use sharp angles of movement.
- ▼ By using all of the available space to take the defense out wide and then beat him again on a backdoor cut (diagr. 4) or by using a curl cut to move back to the basket between the defender and the ball.
- ▼ If on any movement the player reads that his defender is out of a good defensive position, he should move back toward where he came from or to another part of that side of the court to receive the ball.
- ▼ Without this re-communication both players may not maintain good court balance.
- ▼ In this drill players learn that by leaving a space they will create space for a teammate to run into.
- ▼ The player with the ball should look toward the basket and use peripheral vision to see both offensive teammates and their defenders to pass the ball to the first open player away from his defender.
- ▼ Players without the ball need to continue to read the defense and move to spaces away from the defensive player and NOT run to spots on the floor.
- ▼ Stress getting open going to the basket as well as out wide.
- ▼ Do not let the players continually pass the ball away from the direction of the basket.
- ▼ Use changes of movement (i.e. walk and then explode) to beat their defender to a space.
- ▼ Teach players to always be looking to score and, if they do not get open inside the lane, then they must move out to space to be available for a pass (later for ball reversal).

DRILL SIX. 3-on-3 half court (across the court - add scoring, add dribbling). Quickly build to scoring, again within the lane and below the circle to encourage a lay-up. Ensure that the



D.11



D.12



shooter shoots the ball ONLY in an open space. If his defender, or another defensive player, gets to him, then he looks to make a pass. The player who passes to him should be cutting toward the basket and an open space for a pass or a rebound. In all shooting situations there should be a shooter and a rebounder. The third player must fill toward the guard area at the top of the lane to be available for a pass outside and ready to play defense on a turnover. Now the coach can

add dribbling. The concept for using a dribble is the same, always take the ball to an open space and toward the basket (where possible). Emphasize that there are only two reasons to use a dribble - to penetrate the ball toward the basket or to improve a passing angle (includes using a retreat dribble). Do not allow players to dribble the ball up and down on a spot or to dribble in circles. Scoring should again be within the lane, but now a pull-up jump shot is allowed as well as a lay-up. Next, teach the use of a dribble entry and a shallow cut. This play can be used in the game when the defense denies a pass into the wing position to initiate the offensive movement. The guard dribbles toward the wing. This forces the wing player to make a cut away from that area (creating space for the dribbler to move into) toward the basket, and then he moves sharply back up toward the guard spot. If, from the free-throw line out, his defender is ahead of the line between him and the ball, he should make a backdoor cut to the basket (move to the open space away from the defense). The player making the shallow cut may also work in teamwork with the other wing player. Stress the communication and patience.

DRILL SEVEN. 3-on-3 on a quarter of the court (use of triangle, scoring, no dribble). Now the coach can start to teach playing up and down the court (that is on one side of the court). Three positions: guard and wing (outlined earlier) and the low post. This position is on the side of the key and just above the block. If the low post plays below this area, then he will not have a good angle to the basket on any baseline move.

- ▼ These three positions create a triangle: there are easiest passing angles and scoring opportunities.
- ▼ Again, we should start with the ball in the guard position.
- ▼ The other two players (wing and low post) now play together as before in Drill 5.
- ▼ It is preferable to get a player open going toward the basket.
- ▼ The low post player communicates and initiates the movement, leaving his area first, to create space for the wing to cut into (diagr. 5).
- ▼ The low post may move up the lane toward the free-throw line, allowing space for the wing to cut baseline side.
- ▼ This may result in a pass to the player filling the wing position and then a pass inside to the new low post player (later also for ball reversal to the player moving toward the basket).
- ▼ Or the low post may move out to the sideline and sharply up to the wing position, allowing the wing to cut into the middle of the lane (diagr. 6).

- ▼ These moves by the wing and the low post will be the basis of setting good screens later on, as well as providing opportunities for immediate scoring now without screens.
- ▼ If there is no pass available from the new wing, the new low post and the guard now play together.
- ▼ Again the low post player will communicate and initiate the movement to allow space for the guard cutting to the basket.
- ▼ It is important that the low post gets above the free-throw line before the guard enters into the lane.
- ▼ To set some timing the guard must walk his defense across the court (not toward the ball for a few steps to try to create space to cut between his defender and the ball).
- ▼ If this timing is not there, then the guard will arrive into the low post area while it is still being filled by his team mate and his defender.
- ▼ Stress again to use patience and timing to try to get a score in the lane on the way to the basket.

DRILL EIGHT. 3-on-3 on a quarter of the court (add post play in triangles). Now the coach needs to teach the players how to play in the low post position.

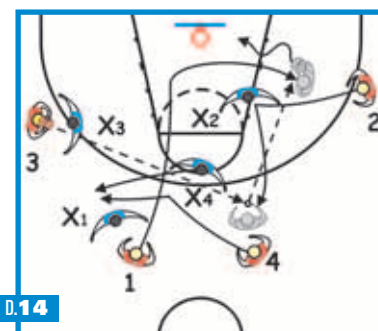
- ▼ Teach simple back to the basket moves first, followed by front to the basket moves.
- ▼ Teach correct feeding to the post with a curl pass and off the dribble.
- ▼ Now the post player will be a bigger threat in the play.
- ▼ Outside shooting can also be added from a pass out from the low post (i.e. an inside/outside game).
- ▼ The two perimeter players should still look to move and exchange by creating space for each other and reading their defender.
- ▼ Communication is still the key to good teamwork.

DRILL NINE. 4-on-3 on a quarter of the court (add ball reversal). The next step is to teach ball reversal to the other side of the court to be able to take the ball to the player in an open space on the opposite side of a well positioned defensive player. Ball reversal is an excellent way to beat good defense. We now have also a passer in the wing spot on the other side of the court (he should initially be in closer to the lane than would be normal in a game to ensure easier passes).

- ▼ The ball is only passed to the passer when the player with the ball sees that one of his teammates is going to be open for a pass from the opposite side of the court.



D.13



D.14

- ▼ Now the player with the ball is required to read all the play and see opportunities, before they actually are available.

The opportunities could be one of the following situations:

1. Guard has the ball and wing makes a baseline cut. If the wing, his defender and the ball are in a line as the wing crosses the three-point line, the guard reverses the ball to the passer (or the new wing then to passer) for a backdoor play with the wing (diagr. 7 and 8).
2. If the wing cuts between his defender and the ball, the guard can reverse the ball to the passer for a better angle pass to the cutter.
3. Wing has the ball and the low post player cuts up high with his defense between him and the ball.
4. Wing reverses the ball for the passer to hit the low post player dropping to the basket (diagr. 9).
5. Wing has the ball and guard cuts behind his defender.
6. Wing reverses the ball to the passer for a pass to the guard cutting to the basket (diagr. 10).

- ▼ Anytime the low post player spins and pins his defense on the side opposite the ball, the ball should be reversed to the passer to hit the post.
- ▼ Early vision and decisions are essential to create the timing for these ball reversal situations. It may take some time for the players to get the decisions and timing correct.
- ▼ Do not allow the ball to be reversed unless there is an opportunity to get the ball to a player going to the basket and to beat good defense.

DRILL TEN. 4-on-4 half court (playing up and down the court on the perimeter). The players



- ▼ Ensure good spacing is used on each side of the court and that players stay on their side (do not let them change across the court to the other side).
- ▼ Stress patience (hold the ball and look before passing - do not just throw the ball around).
- ▼ Add scoring with one dribble to a lay-up (no other shot is allowed).

DRILL ELEVEN. 4-on-4 half court (playing up and down and across the court on the perimeter).

Continue to play two on each side of the court, in the wing spot and the guard spot, playing together up and down the court to get open.

Add that a player without the ball may also communicate with a teammate on the other side of the court to play with him now playing across the court as well (diagr. 12).

- ▼ This player movement up and down and across the court is more complex and will require far greater patience and timing.
- ▼ The coach must stress not to rush.
- ▼ When the player without the ball on the ball side crosses the court to play with another player he then sets up a clear out situation for the player with the ball to play one on one.
- ▼ Allow players to use a dribble for penetration and creating a passing angle.
- ▼ Continue to stress ball reversal and reading the defense to make good decisions (diagr. 13 and 14).

DRILL TWELVE. 5-on-5 half court (basic Motion Offense). Now put the lot together. Three players in a triangle on one side and two in the guard and wing spot on the other side. The player with the ball continues to look for the first open player. Allow players to dribble and score inside. Stress

leaving the scoring area (the lane) open, maintaining good spacing, having patience to score and also using ball reversal. When the ball is reversed and the lane is not being entered by a teammate, the low post should change side to form a triangle on the ball side. Teach the low post to turn and face the lane before cutting, by making a forward pivot on his baseline foot to create space away from his defender. This enables him to read the defense and move to space and so as not to interfere with any cutter into the lane. If the ball is reversed and the wing and low post are in exchanging, then the wing should continue to the other side of the lane to fill the low post. Later, the coach can add that this wing may also communicate with the other wing and exchange with him (i.e. playing across the court from the perimeter).

As the coach continues to teach the offense through breakdown drills in practice sessions, the guard should start the offense dribbling across the mid court line into the front court, with the other players already moving to get open. Too many coaches allow players to practice from a standing start and consequently, they do this in a game. This only allows a good defender to step up and deny passing lanes, taking away any early chance to score and reducing the time available on the 24-second clock in which to create a good scoring opportunity.

It is not important what type of offense a coach uses, but how he teaches the execution of the play. So many coaches turn out robots as players, particularly in the player's early years. This restricts the development of the player and does not let him utilise the natural talent and athleticism he may have.

The following lists include things that every offense, regardless of style, should have. If these are taught along with the concept and principles of offense to all players, then these players will be able to go anywhere and play for any coach with whatever style of offense.

CRITERIA FOR BEATING THE DEFENSE

RULES FOR EVERY OFFENSE

- ▼ Create a side of the court (get - maintain good spacing and the ball out of the middle guard position).
- ▼ Maintain court balance.
- ▼ Take the ball below the free throw.
- ▼ Movement of ball and players line (flatten the defense).
- ▼ Use patience and timing.
- ▼ Take the ball inside (make the good shot selection, defense collapse).
- ▼ Reverse the ball.

now play two on each side of the court, in the wing spot and the guard spot (that is there are two players on each side of the court playing up and down the court). By playing four out, the players learn to play together on the perimeter of the offense. The two players on the side opposite the ball work together (exchange with each other) looking to get open by creating space for each other.

- ▼ Movement may be initiated from the guard or wing.
- ▼ The guard may make a cut to the basket allowing the wing to flash up.
- ▼ Or the wing may make a baseline cut (similar to a shallow cut) allowing the wing to flare wide (a possible three-point play or baseline drive play).
- ▼ The player without the ball on the ball side must learn to get open within his own area.
- ▼ The player with the ball must see all his teammates and their defense to make a good decision.
- ▼ Pass the ball to the first player open, always looking to reverse the ball to beat good defense, not just moving the ball from one side of the court to the other (diagr. 11).

OFFENSIVE BASKETBALL: AN ASSESSMENT



by Mike Katz

Mike Katz, the assistant coach of the Canadian National Senior Team, is also head coach of the Humber College men's team. His teams have won five national college titles and he was selected the Canadian College Coach of the Year in 2003.

At the 2002 World Basketball Championships held in Indianapolis, Indiana, it was apparent that some national teams had finally caught up with the USA. Many reasons have been offered for this. Some, however said that the U.S. did not send their best players, or that they had not properly prepared for the tournament. What happened on the court however, requires close scrutiny in order to assess how the talent gap has been actually narrowed.

Argentina played very well against the U.S. I believe that a large part of the success of the Argentinean national team was in their offensive schemes and the manner in which they executed their systems. This was a team that had no NBA players (unlike Spain and Yugoslavia, who also defeated Team USA), but nevertheless dominated their game against the USA in a manner unlike the other two. Their supposed lesser talent was more than made up for by teamwork, intelligence, and execution on the offensive end of the floor.

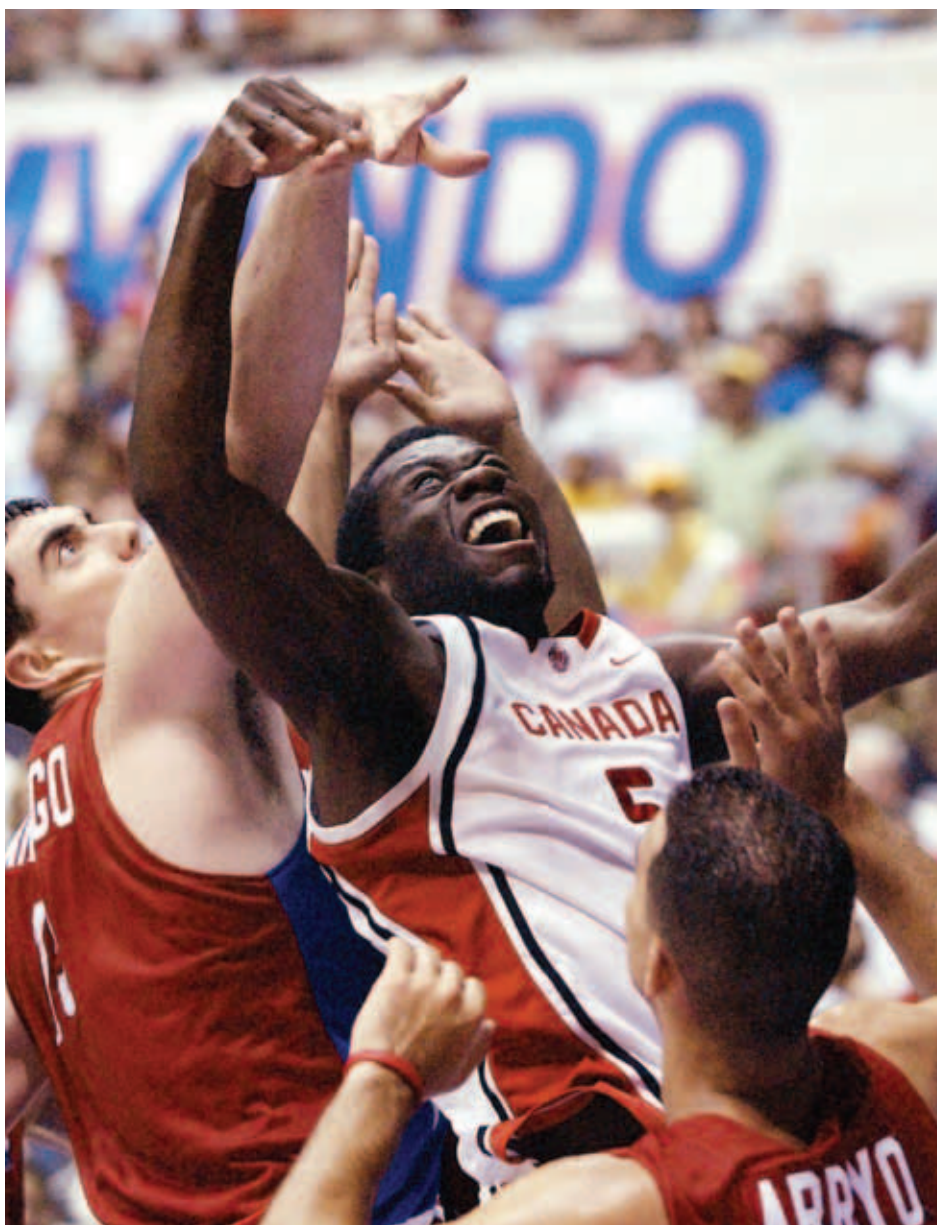
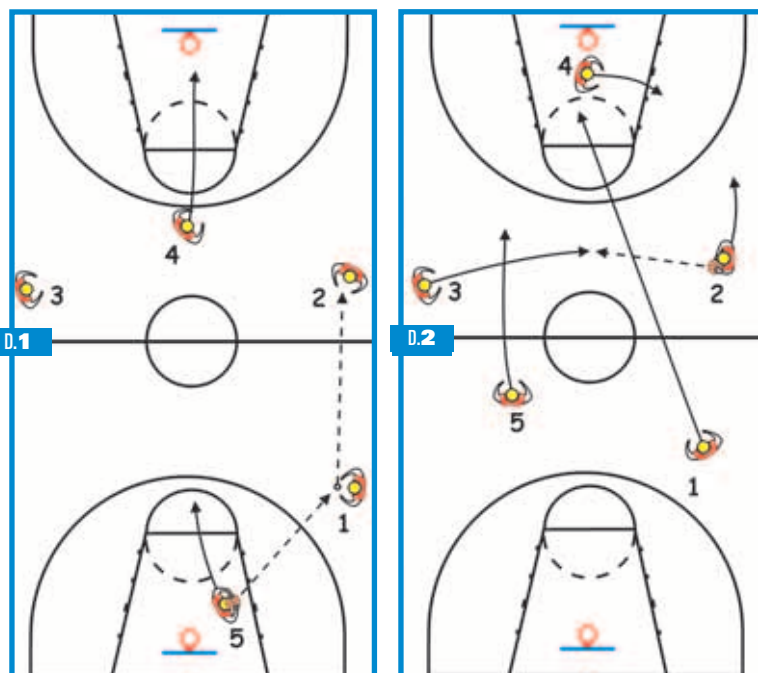
Argentina's arsenal included a transition and early offense phase, a five-man continuity segment, as well as plays that isolated post-up and perimeter one-on-one advantages. It cannot be emphasized enough how effi-



ciently they ran their offense. As one observer noted, they don't run their offense, they sprint it!

By no means, I am mitigating the essential roles that individual or team defenses play in enhancing team success, nor the importance of individual and ongoing offensive skill development. What I am saying is that a concise, delineated offensive system can bring about much improvement.

The purpose of an early offense is to get easy baskets in transition. Many teams spend a lot of time working on the fast break, but have nothing to flow into if the quick score does not occur. This critical phase is essential because the defense is still not in place, leaving them quite vulnerable to open shots or dribble penetration. The

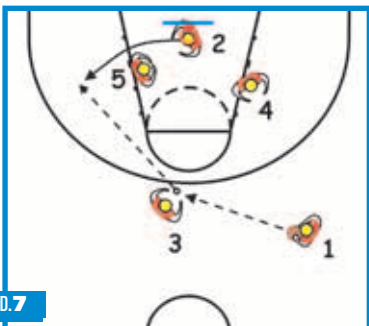
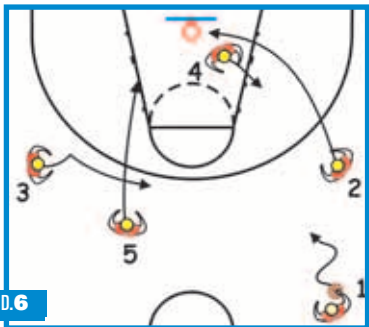


offensive player alignment of this important secondary phase is the same as that of a patterned fast break, which allows for a seamless transition to this part of the overall offense. In essence, it becomes the link between the break and the half court attack.

As an example, the Canadian team has enjoyed success in transition by pushing the ball down the sideline, almost to the baseline. If there is no quick scoring opportunity, it will reverse the ball to the trail post, initiating the offense and quickly taking advantage of the defense, which has still not set up properly.

Other teams with an explosive point guard will often execute a quick screen on the ball around mid court or deeper along the sideline out of their fast break attack, which is very hard to defend against.

The essential purpose of a continuity offense is to get the ball from side to side (run as secondary or as a set play), which invariably involves increased player movement. This can



exploit defensive mistakes for easy scores. At the FIBA World Championships, we saw that it also created numerous foul calls against the defensive team. This is important because it allows you to run your side and end out-of-bounds plays, which tend to be less frequently scouted and are good scoring opportunities. Many international teams run a form of shuffle action with up and baseline staggered screens as their continuity scheme. Argentina enjoyed great success with a form of flex offense, rejecting the basic pattern at opportune times for open shots.

The benefit of set plays for quick baskets allows for certain players to get the ball where they can be most effective. Post up situations or three-point shots are created from well-executed plays that are designed for this purpose. Plays that utilized ball screens, U.C.L.A. action, and small to big cross screens were popular at the FIBA World Championships. An offensive structure, which involves early continuity and quick shots allows a team to shift tempos as desired within a game.

This keeps the defensive team off balance. It will be interesting to see how offensive trends and patterns have shifted at the upcoming Olympic Games. The game of basketball is forever evolving and the international game has proven itself to be a trendsetter at all levels of basketball. The following are diagrams that address the early attack in transition and may be of some aid for those coaches looking to quickly move their team from a fast break attack into a secondary offense.

FASTBREAK TO EARLY OFFENSE

Legend

1 - point guard

2 and 3 - perimeter players

4 and 5 - posts

BASIC FASTBREAK PATTERN

- ▼ 1 receives the outlet pass from 5 and looks down court to pass the ball to either 2 or 3.
- ▼ 4 runs in the middle lane of court, and in the middle of the three-second area, until he is under the basket (front rim). He looks for a direct pass from 1, 2, or 3 to make a quick score (diagr. 1).

SECONDARY PHASE

- ▼ If 4 does not receive an early pass in transition, he moves over to the ball side in a low-post position. 3 moves to middle of the court to receive a pass from 2.
- ▼ 1 cuts in the three-second area to the front of the rim and runs out side to the corner, after he receives a down pick from 5 (diagr. 2 and 3).

1, with the ball on the wing, has a number of options:

- a) A quick shot (diagr. 4);
- b) A side pick-and-roll with 5, while 4 cuts in the lane, and 3 and 2 move to open spaces, opposite of the ball (diagr. 5).
- c) A skip pass from one side of the court to the other, after 3 has received a flare screen from 4. This is a screen made while 3 is going away from the ball (diagr. 6).
- d) 1 could also play a high/low post option. This entails a pass to the post or a pass from the high to low post with 4 and 5, or a pass to 5 in the low post, after the flare pick of 4.

PUSH OPTION

1 keeps the dribble alive on the sideline, which is a signal for 2 to cut in the lane near the baseline. At the same time, 3 comes to middle of the court to receive a pass and then make a pass to the weak side of the court (diagr. 6). 2 receives the reversal pass and his options remain as indicated earlier. (diagr. 7).

This option was utilized by the Detroit Pistons in the recent NBA playoffs. Richard Hamilton received the ball on the wing, setting him up for a variety of one-on-one opportunities.





by Petar Skansi

HOW TO BUILD A WELL-BALANCED TEAM

Petar Skansi began his coaching career in 1973 with Jugoplastika Split, the winners of the Yugoslavian championship, Yugoslavian Cup, and the European Cup in 1977. In 1978, he became the assistant coach of the Yugoslavian National team. From 1980 to 1998, he coached different teams in Italy, including Pesaro (Cup of Cups in 1983), Fabriano, Venice, Rome, Treviso (Italian Championship in 1992). As head coach of the Croatian National team, he won a silver medal at the 1992 Olympic Games. This past season, he coached Novo Mesto, Slovenia. He has been an advisor and lecturer of the FIBA Olympic Solidarity Program since 2000.

The most difficult, as well as the most important job for a coach, comes when he has to build his team at the beginning of the season. Every time we begin to speak about a working program, we must focus on the starting point: the selection of players.

Only those athletes who possess the highest levels of psychological and physical qualities and who can be directed to follow a systematic and well-planned program, can help a coach achieve his goals for the year.

CONSTRUCTION OF THE TEAM

Here is an overview of what physical and mental attributes you want to look for in your players.

N.1 POINT GUARD (PLAYMAKER)

It is not mandatory, but it is preferable to have a team leader in this role. Along with good ball-handling skills and good outside shooting, this player must also understand the team organization and team defense. This player will act as the coach's right hand man when he is on the floor.

N.2 SHOOTING GUARD

I expect this player to be the best defender. The team will work hard so he can get his shot, but he has to pay them back by working hard on defense.

N.3 SMALL FORWARD

This player has the same characteristics as the shooting guard. In addition, he must be a good rebounder, an inside shooter, and be able to effectively guard the most dangerous opponents.

N.4 POWER FORWARD

This is your crucial player. This player must play aggressive defense like a smaller player, be able to make a





high percentage of three-point shots, have a good inside game, and be an excellent passer. Ideally, this one player must possess all of these characteristics.

N.5 BIG MAN, PIVOT

This player is the hardest worker of them all. He "lives" under difficult conditions in the low post. He is your most important defensive player and the first rebounder. He opens up the transition and most likely touches the ball on offense less than the others. He must be able to have strong inside moves with his back to the basket.

N.6 BACK-UP POINT GUARD

This player has a very sensitive role on the team. Sometimes he becomes more important than the starting point guard. He is the player who must change the rhythm of the game. It is better if he is not a copy of your starting point guard. He should be a specialist in some other area like zone offense, transition, or shooting.

N.7

This player has similar characteristics as N.2 and N.3 (not necessarily a back-up, but he is a specialist).

N.8

Back-up player to N.4 and N.5. He is a strong rebounder, a good offensive player (for example: against zone defenses). In all probability, he needs to gain more game experience.

N.9 AND N.10

These are the young players with promising futures. Outside or inside players - it does not matter. What does matter, however, is that they are attentive players who will work hard in practice. They need game experience and the coach must give them the opportunity to play every time he can. They must be ready to take advantage of the opportunity.

My basic philosophy is that a good team is the result/consequence of a team's unity. We have to work a lot on this aspect every day throughout the season. Problems in unity typically develop because each player has his own "confessor" (his agent, his father, friend, girlfriend, or a journalist) and each of these people wants their "protégé" to be "the star" of the team. But this is not possible until the whole team becomes "a star." The solution to this is the following: every single player has to play strong defense.

We have to build the team every day in practice. Here are the daily goals and how to achieve them:

1. Never let others work with the team.
2. Nobody is perfect! Have you ever seen a game or a player without mistakes?
3. The player needs encouragement when he makes a mistake.
4. You must care about the last player on the bench the same way as you do about your team star.
5. Don't ever change your attitude because of a player's mistake.
6. It is enough if the players give their best



7. effort. What more can you expect?
8. The respect of every single player is of fundamental importance.
9. We demand tolerance, but we do not try to satisfy players in every way and we do not beg them to do what is necessary.
10. We all know that our long-term unity depends on winning.

What else is important?

1. To build and to nourish respect between the coach and players.
2. A coach must always stress the players' qualities.
3. Back-up players must always stand up and encourage the teammate who comes off the floor.

4. Giving credit to the players who do small, but equally important things.
5. A good pass must always be recognized. Show the passer that you have appreciated the pass by putting your thumb up.
6. Letting the players show you when they are tired. Do not let the opponents notice this.
7. Make the players play defense with the same intensity as offense.
8. A good action has to be recognized by every member of the team. Players have to congratulate each other.
9. After the game, point out the qualities of the opponent to your players. It is bad to underestimate the opponents.
10. Be sure that your players know why they have to sprint! They have to do it because of pride! They sprint because they want to be better than the others. Sprints help them to build team unity.
11. Never allow a team member to become discouraged or depressed.
12. Every player has to have the feeling of belonging to a team.
13. Coaches, this is your team. You provide the rules and you make the team respect them. Do not turn players against you with hysteria, either in practice sessions or games.
14. Once you punish a player for discretion, it's over! Don't bring it up again.
15. Young men want discipline. All of this helps them to build their own self-discipline.
16. Give young men another chance.

How to get your ideas and concepts across to the players:

1. Let the player know that he is not on the floor just for shooting by changes in the line-up you make during the game.
2. We have to correct players, not criticize them. When you correct, also remind them of the good things they are doing.
3. Don't disturb them during the game or during practice.
4. You must always encourage them. This will help make them mentally stronger.
5. Positive thinking is extremely important.
6. It is not necessary that you always start the game with your best players. The opponents prepare their game against your best men. By not starting with your best, you will distract the opponent while giving your team a mental boost. When you do put in your best players, it will increase the intensity of play.
7. Always have a back-up player ready if you want to make a change. Recognize each player who comes out of the game with a pat on the back or a word of encouragement.
8. It is to think about your fans. Try to make them happy: how do you do this?
9. A young player is better than a tired star (at least, for a couple of minutes). Be sure that the players know when they can play.
10. It is clear that we need more than five



players on a team. Players think primarily about scoring, but we must also appreciate other skills. We must encourage good passing and help on defense.

11. Never make the mistake of underestimating your players, the opposing players, or the coach.
12. Always speak to the opposing coach after the game.
13. Use the best performances of your players. Sometimes we win even if we don't play good basketball.
14. Always insist on pride.

My philosophy of coaching basketball is wrapped up in the following attributes. In my opinion, coaches should take them into consideration during the ongoing selection of the players at the beginning of the season:

The major character attributes:

- ▼ Ambition
- ▼ Bravery
- ▼ Discipline
- ▼ Intelligence

The major physical attributes:

- ▼ Height
- ▼ Speed
- ▼ Power

These physical attributes don't necessarily need to be combined in one person, yet it is clear that a person who is neither tall nor fast does not have the necessary requirements to be a good basketball player. Power, as an essential component of modern basketball, can be developed through hard work in the weight-training room.

DEFENDING THE PICK-AND-ROLL

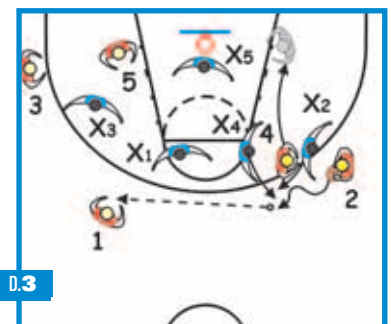


by Laszlo Ratgeber

Laszlo Ratgeber is head coach of Pecs, the Hungarian Women's Division I team. He has won six championships and seven Hungarian Cups. From 1994 to 1997 he was head coach of the Hungarian Senior Women's National Team. Previously, he was also head coach of the Yugoslavian Junior and Senior National teams.

The pick-and-roll is one of the truly classic basketball plays. When worked properly, teams can use this offensive play to baffle defenses—even when they know that it is coming. That is because when it is well executed, it is very difficult to stop. The pick-and-roll is basic basketball: An offensive player stops to block a defender (the pick) for a teammate handling the ball and then slips behind the defender (the roll) to accept a pass as he moves towards the basket for a lay-up.

Defensive practice sessions should be divided between the defense on the moves with the ball, and those without the ball. Defending the one-on-one moves with the ball are the most important, but right after that comes the defense of two-on-two with the ball. The most important play to be ready for is the pick-and-roll play. Teams that are able to defend the pick-and-roll are able to solve plenty of defensive problems, thus protecting against many easy baskets. Here I will describe different ways to defend on the pick-and-roll, based on different offensive situations, spots on the court, and the type of offensive and defensive players involved in the play.





SLIDE THROUGH

Aside from any type of defense on the pick-and-roll, the best way to defend on this offensive play is having the screened player trying to break through the screen. When this happens, the screen becomes ineffective and the offense must try something else.

PUSHING OUT

Another way for making the pick ineffective is by pushing out. When practicing the technique of pushing out, the defensive player must force the offensive player out and away from the pick. This defensive strategy must be employed with bent elbows and legs, with the feet slightly apart, using the hand closest to the ball for force, while the other hand is ready to contest the three point shot. There is no defensive rotation at all, and this is a huge advantage for the defense. However, if the offensive player makes a dribble back and tries to use the pick again, the defensive player on the pick can jump out to help and then quickly recover.

HELP AND RECOVER, AND ROTATION

1 passes the ball to 2 in the wing area and the high post 4 makes a pick on the ball. X2 must slide through the screen of player 4, and X4 must stop the movement of player 2, jumping in his path. If

2 passes the ball to 1, X4 stays on 2 until X2 reaches 2, and then recovers on 4, his offensive player, who rolled to the basket. In the meantime, X5 plays in a sort of zone defense (diagr. 1, 2, 3, and 4).

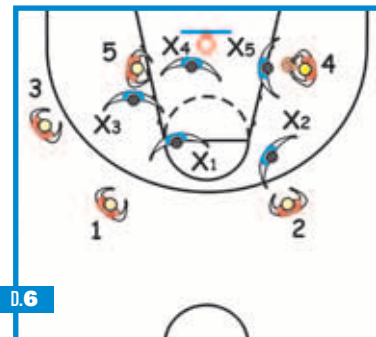
If 4 rolls to the basket after the pick, and receives the ball from 2, then there must be a rotation between X4 and X5. X5 must immediately run to guard 4, while X4 goes in middle of the lane to guard 5. X1 must be ready to intercept a possible pass to 1, while X3 is in the passing lanes to 5 and 3 (diagr. 5 and 6).

DOUBLE TEAM

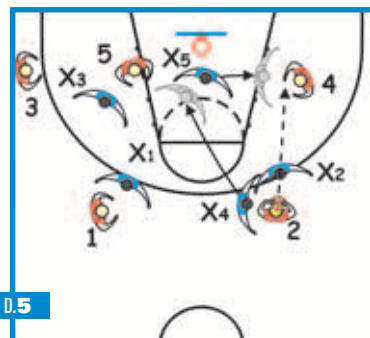
1 passes the ball to 2 and 4 comes out of corner of the free-throw lane and makes a pick on X2. In this case, X4 jumps out with his body parallel to the



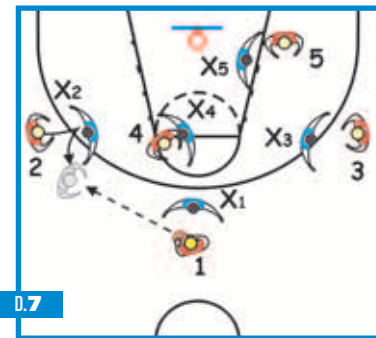
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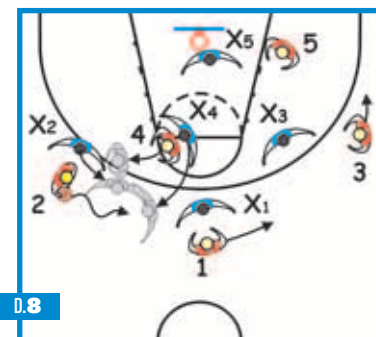
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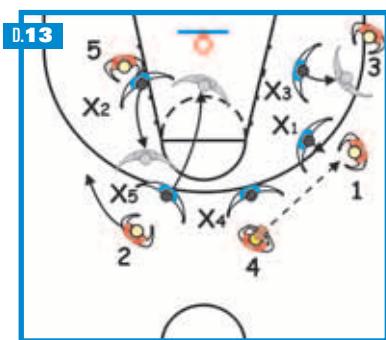
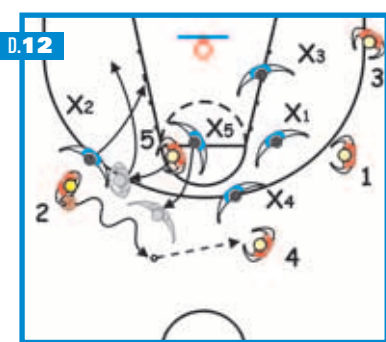
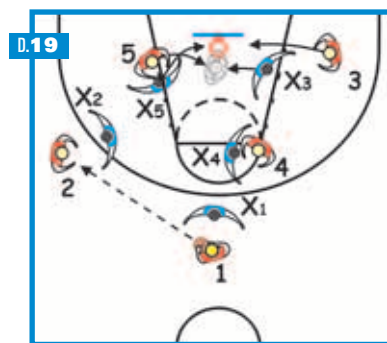
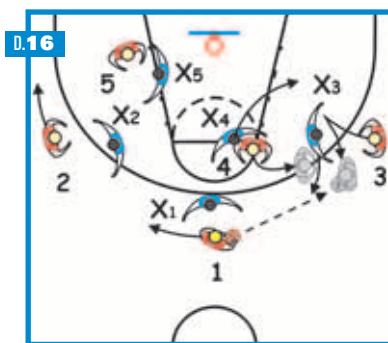
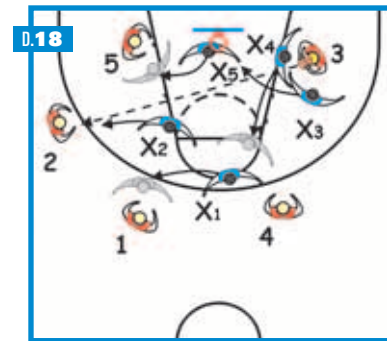
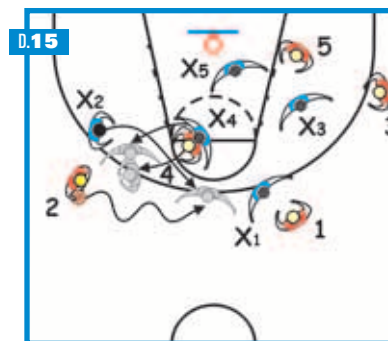
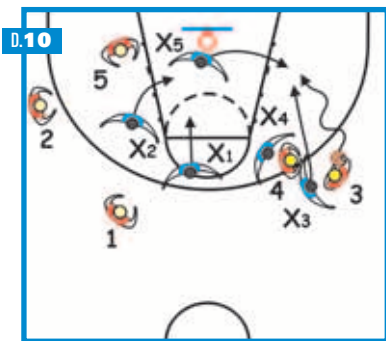
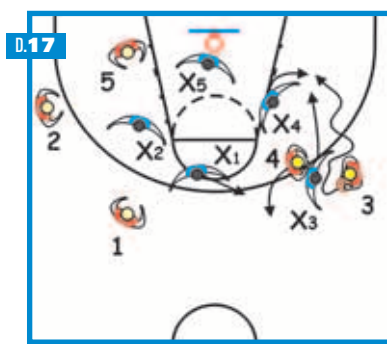
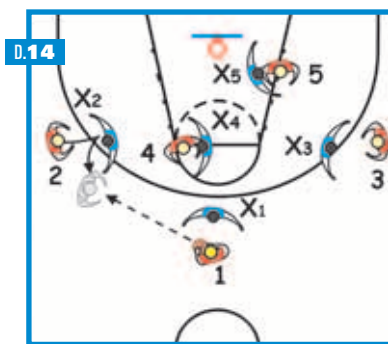
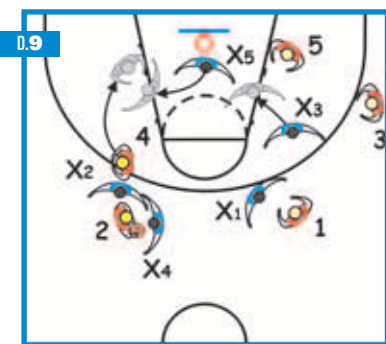
D.5



D.7



D.8



sideline. X2 positions himself parallel with the sideline, and won't let 2 go inside, trying to push him into the imaginary corridor, towards the baseline.

We can use two different options for helping out at this point:

▼ One. When 2 is stopped, we double team with X2 and X4, who popped out. X1 moves up to anticipate the first possible pass from 2 to 1. X5 moves to the ball side and covers his own opponent, also filling the lane, but ready to help on 4, who rolls to the basket. In the meantime, X3 takes up a position between 5 and 3 (diagr. 7, 8, and 9).

▼ Two. Let's imagine a pick of 4 for 3, with 3 who drives to the baseline. X5, from the weak side, has to stop and trap 3 with X3, while X4 remains with his opponent at the top of the key. X2 must try to intercept the first pass to 5 and X1 remains between 1 and 2 (diagr. 10). Also in this case, we allow only one pass, which is to 1, and after the pass, every defender moves back to guard his own opponent (diagr. 11).

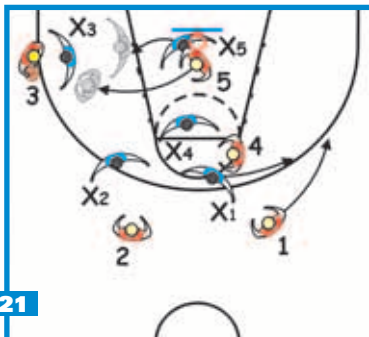
SWITCH

One of the preferred methods of defending the pick-and-roll in women's basketball is switching. Especially in situations where the height difference between the forward and the center is not so huge. This kind of defense has its advantages and shortcomings, but, even when playing against a huge height difference, it is a definitely good weapon against pick-and-roll in the last seconds (6 to 8 seconds) of the 24-second shot clock. In these moments, there are only a few seconds to take advantage of height. 2 receives a pick from 5 and dribbles outside: X5 and X2 switch, with X5, who aggressively guards 2, the player with the ball, while X2 defends against 5. X5's tasks are to prevent 2 from penetrating and to stop the outside shot, while X2's task is to defend 5 by playing him in front. We react to the first pass to 4 only by moving sideways, or by X5 withdrawing a little. But when the offense passes the ball back, we recover to our original man (diagr. 12).

If the second pass is made and the ball gets to 1, then you can make the switch-back: X5 is primarily defending the area under the basket, and X2 moves back to intercept the cross pass (diagr. 13). It is very important for the defenders on the ball to pressure their



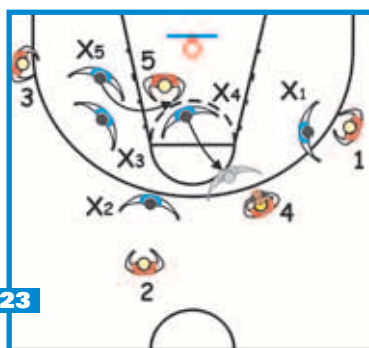
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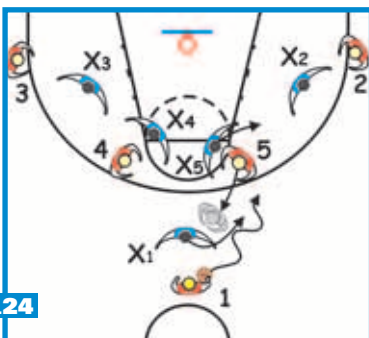
D.21



D.22



D.23



D.24

offensive players, thus making the job of the defenders away from the ball easier.

STAY

When you apply this defensive option, good communication is of utmost importance. After 2 has received the ball and 4 starts moving to the screen, X4 must warn X2 to take up a position parallel to the baseline before the pick is completed. To make this kind of communication effective, the players need to shout a harsh order (a word such as "now") or a number ("two," "three") that is used exclusively in this situation (diagr. 14 and 15).

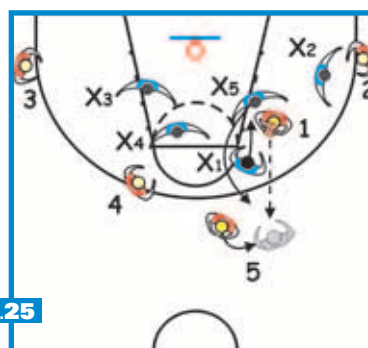
Let's examine now this case: 3 receives the ball from 1 and 4 comes out to make a pick. If 3 penetrates towards the baseline, X3 follow him and X4 helps out. The most important thing for X4 is to move and set himself in a way that 3 could not make the first easy pass. The only option left would be to pass to 2. When the ball is received by 2, we can easily recover (diagr. 16, 17 and 18).

If 3 is passive, everyone should stay on their assigned offensive player.

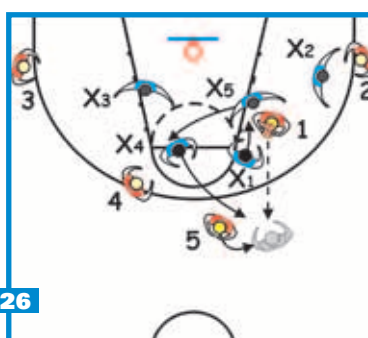
CROSS SCREEN

Now I would like to analyze the defense to be used against the cross screen. 1 passes the ball to 2, while 5 is going to pick 3. X5 stays high over 5, while X3 chases 3, staying low and parallel to the baseline (diagr. 19 and 20).

In this case, 3 receives the ball in the corner and 5, after the pick in the lane, comes out and picks for 3 again. X3 and X5 then trap 3 in the corner. If the pass comes out of the trap and 3 passes the ball to 2, X4 slides



D.25



D.26

down from the high post area to protect the lane and cover X5, if this offensive player rolls to the basket after the pick. X2 slides to the corner of the free-throw lane, and X1 comes up to guard 1. If the ball is passed to 4, who came out of the high post position, each defender recovers on his own offensive player (diagr. 21, 22, and 23).

BACK SCREEN

1 has the ball in the middle of the court. 5 comes out of the high post position and makes a back screen for 1. X1 must force 1 to the baseline and then X1 and X5 double team 1 (diagr. 24). If 1 passes the ball outside to 5, who rolled out after the pick, we then have two options:

- ▼ X5 jumps out and recovers on 5.
- ▼ We make a switch: X4, who guarded 4 near the corner of the free-throw lane, jumps on 5, and X5 covers 4 (diagr. 25 and 26).

The above mentioned defensive options on the pick-and-roll, however, cannot be applied automatically. It is very important to know the characteristics of your team. We must choose the defensive option that suits our players' individual skills and physical abilities, in order to create a team that can defend the pick-and-roll effectively. It is not enough to only examine the problems arising from defending the pick-and-roll. It is as important to adapt to the style of the opponent and to the characteristics of their players!

For instance, against teams with players who are good on dribbling penetration, but not so good as outside shooters the "push out defense" can be an outstanding weapon.

Against teams having no real big or physically strong players in the post-reducing the need to strongly control the lane-but with good shooting power forwards (the 4 position), the switching option is a proven defensive scheme.

We must also consider another important factor when we apply a certain defensive option. Namely: the score. If our team has fallen behind, it is important to make a steal or force a turnover as soon as possible. Applying a passive defense on the pick-and-roll does not help. Therefore, we must use an aggressive defense. For example, we must employ the double team or else channel the offensive player to a certain area of the court, so we can trap him there. The latter option can be applied, too, when we want to prevent the opponent from making a pick-and-roll. Forcing the offensive player to use his weak hand, we channel him into a corridor and force him to make a turnover.

ZONE DEFENSE



by Phil Martelli

Phil Martelli was an assistant coach at St. Joseph's University in Philadelphia for ten years and has been the head coach since 1995. A specialist on defensive strategy, and among the elite coaches of the college basketball, he was voted the 2004 College Coach of the Year. His team, unbeaten in the regular season with 27 victories, reached the Final Eight of the NCAA.

At St. Joseph's, we call out each of the various zone defenses with numbers:

- a. "3": a 1-2-2 normal zone
- b. "31": a 1-2-2 zone, with a trap applied on the first pass when the ball is passed below the free-throw line extension.

Let's now review the "3" zone defense.

STARTING SET

Here are the positions and tasks for each player:

- ▼ X3, the small forward, or even the power forward, plays on the top of the zone.
- ▼ X1, the point guard, stays on the right side of the defense.
- ▼ X2, the other guard, stays on the left side of the defense.
- ▼ X5, the best rebounder, sets low in the lane, always on the side of the point guard.
- ▼ X4, the other post or power forward, plays low, on the other side of the lane (diagr. 1).

PRINCIPLES

- ▼ Put constant pressure on the offensive player with the ball.
- ▼ Do not allow any lay-ups.
- ▼ Communication: Always talk on defense.
- ▼ Play hard and hustle.
- ▼ Contest every shot.
- ▼ Do not ever foul the shooter.
- ▼ Do not allow passes inside the defense, but allow passes around the perimeter.
- ▼ Guard the low post player by fronting him.
- ▼ All the defenders must box-out after a shot is taken.
- ▼ The hands must always be active, the feet always in motion.

TEACHING POINTS

- a. Keep the hands high, not out at the sides.
- b. Use simple and easy words to communicate: "ball" or "help."
- c. Slide and guard the high and the low post by getting in front of the offensive player.
- d. On all passes from one side to the other side of the court, the wings, X1 and X2, must guard the player who receives the pass.
- e. Box-out.
- f. Flexibility: The players must have the ability to defend an attack using one or two players in the first line of the defense.

"X3" REGULAR

Initial set

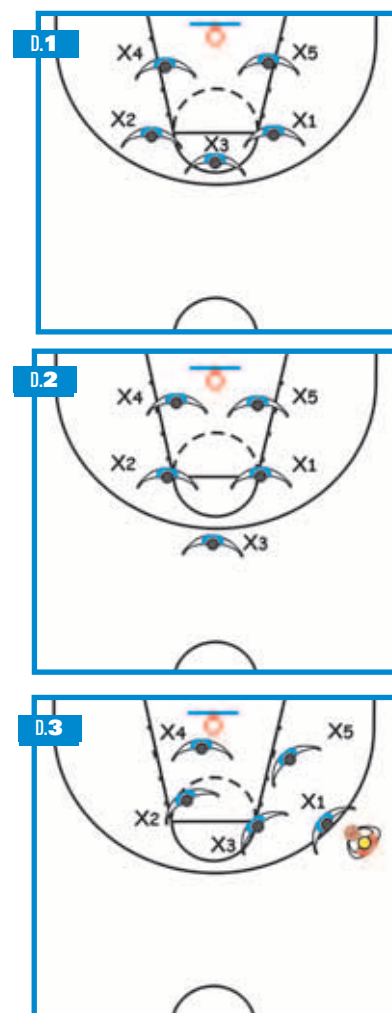
- ▼ X3 starts defending above the three-point line area.
- ▼ X1 and X2 have one foot inside the three-second lane.
- ▼ X4 and X5 have both feet inside the three-second lane (diagr. 2).

PASS TO THE WING

- ▼ X1 goes to guard the offensive player with the ball and applies pressure.
- ▼ X5, the defender of the lower part of the lane, guards the low post by playing in front of the offensive player.
- ▼ X3, the defender on the top of the lane, slides down to the ball side in the high post area at the corner of the free-throw area, or contests any offensive player who makes a flash cut to reach this position.
- ▼ X4, the other low defender in the zone, slides towards the ball (diagr. 3).

PASS TO THE CORNER

- ▼ X5 goes aggressively out to guard the offensive player who received the ball.
- ▼ X3 goes down and guards the low post in front.
- ▼ X1 covers the high post and the wing position on the ball side.
- ▼ X2 and X4 adapt to the ball position, always keeping their shoulders parallel to the baseline (diagr. 4).



PASS FROM ONE SIDE OF THE COURT TO THE OTHER (SKIP PASS)

A. Pass from the corner to the opposite wing

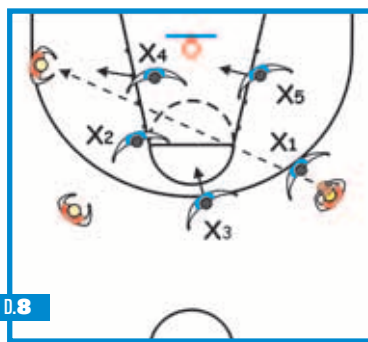
- ▼ X2, the wing, who is on the help side, sprints to guard the offensive player who has received the ball.
- ▼ X4, if there a low post in his area, guards the low post by playing in front.
- ▼ X3 sprints to guard the high post area, on the ball side.
- ▼ X5 slides and moves into the three-second lane.
- ▼ X1 slides towards the ball at the corner of the free-throw lane (diagr. 5).

B. Pass from the wing to the opposite corner

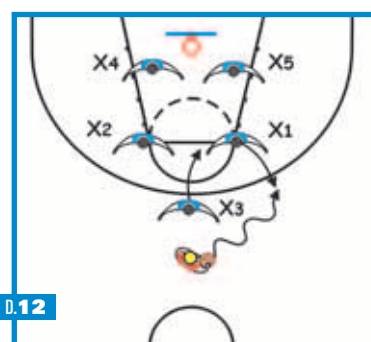
- ▼ X2 sprints to guard the offensive player that received the ball in the corner.
- ▼ X3 sprints to the corner of the free-throw lane, replaces X2, and, if there is a high post, guards this offensive player.
- ▼ X4 guards the low post by playing in front of the player.
- ▼ X5 slides inside the three second lane, on the help side.
- ▼ X1 goes to corner of the free-throw lane, and replaces X3 (diagr. 6 and 7).



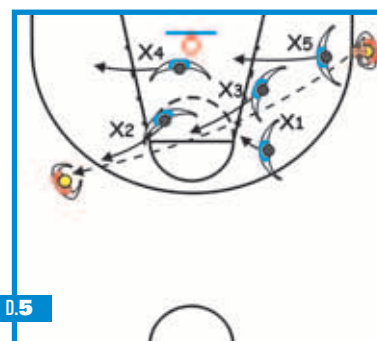
D.4



D.8



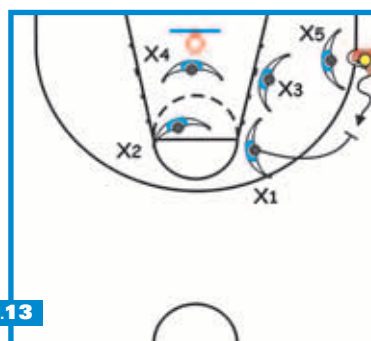
D.12



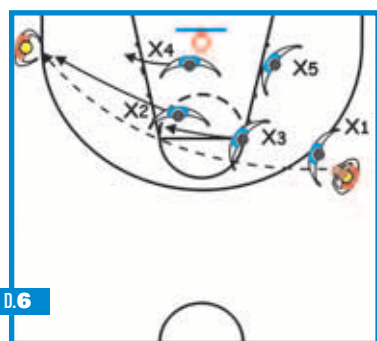
D.5



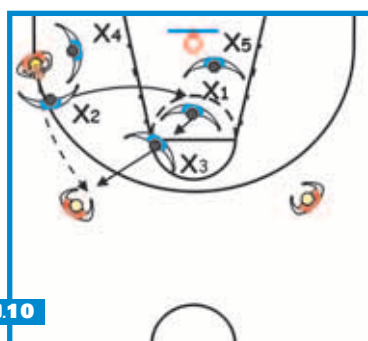
D.9



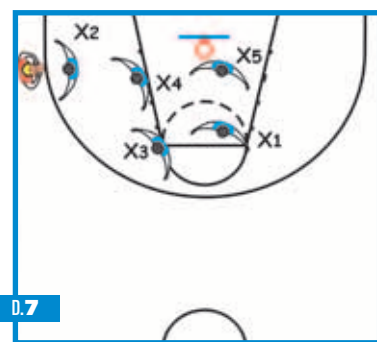
D.13



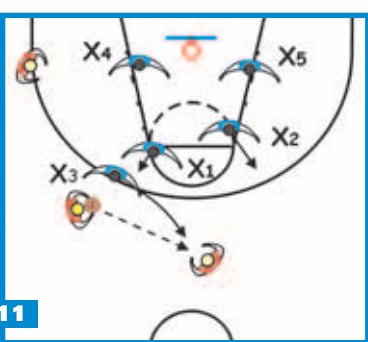
D.6



D.10



D.7



D.11



PASS FROM ONE SIDE OF THE COURT TO THE OTHER AND TO THE WING

A. Pass from the wing to the opposite corner

- ▶ X2 sprints to guard the offensive player with the ball in the corner.
- ▶ X4 guards the low post on the ball side.
- ▶ X5 guards the entire basket area.
- ▶ X3 slides on the corner of the free-throw area.
- ▶ X1 slides in the three-second lane (diagr. 8 and 9).

B. Pass from the corner to the wing on the same side

- ▶ X4 slides up in between the low post and

the offensive player in the corner.

- ▶ X2 sprints in the middle of the three-second lane.
- ▶ X3 guards the wing with the ball.
- ▶ X1 slides to the corner of the free-throw lane, and replaces X3.
- ▶ X5 stays in the lane (diagr. 10).

C. Pass from the wing to the center of the court

- ▶ X3 guards the offensive player with the ball in the middle of the floor.
- ▶ X1 sets him outside the left corner of the free-throw lane.
- ▶ X2 sets himself on the right corner of the free-throw lane.

- ▶ X4 and X5 stay in the three-second lane (diagr. 11).

COVERAGE OF THE DRIBBLER

A. If the offensive player has the ball in the central part of the court and dribbles to the wing:

- ▶ X1 guards him aggressively and makes physical contact or else jumps in his path (diagr.12).

B. If the offensive player in the corner goes out dribbling from this position towards the mid-court:

- ▶ X1 guards him aggressively, and tries to keep him from leaving that area, making a strong contact (diagr. 13).

BASKETBALL SUCCESS: GENES ARE THE KEY

PART I



by Jonathan Niednagel

Jonathan Niednagel is a sport scientist, who has pioneered one of the most advanced sports evaluation and improvement technology "Brain Typing" (www.braintypes.com). He consults for pro teams and athletes in United States, especially in the NBA, NFL, and MLB. He is the author of the book "Your Key to Sports Success", where he identifies and describes the Brain Types to over 20 sports.

This is the first part of the article. The second part will be published on the next issue No. 9, July/August.

Have you ever considered how and why perennial NBA All-Stars John Stockton and Larry Bird excelled? For those who may not know, Stockton is the NBA's all-time assist leader and



Bird is arguably the best player in NBA history.

What is it about Dirk Nowitzki that has enabled this 7-footer to be so agile and a deft shooter, cinching his NBA stardom? Let's begin with the Bird and Stockton comparisons.

Neither superstar was particularly athletic, nor could they jump or run by NBA standards.

Bird was a big, slow, white guy who could barely get off the floor. In the world's supreme basketball league, where athleticism usually accompanies the greatest players, how did these two overwhelmingly defy the odds?

Let's bring it closer to home by comparing the two former All-Stars to you. Yes, you.

What is your height? Perhaps you are close to John Stockton's size, around 6 feet - m.1.82, or less likely, you are closer to the 6'9" - m. 2.04 of Larry Bird. Either way, do you believe it would have been possible for you to achieve their NBA success, given a similar upbringing and background?

Or, could any man on the planet, with similar size to either Stockton or Bird have done the same? Just what made Larry and John so special? How could they possibly have achieved their greatness?

Do you realize there are many basketball players around the world who can dribble, rebound, and even shoot better than these two guys once did, and yet do not make it to the professional level? How does this make sense?

Let's consider some matters that virtually all of us should know about Stockton and Bird.

These two obviously developed a keen interest in hoops.

Early in life, they put in lengthy practice and received some decent instruction, and watched others play. Yet, so did a lot of the rest of us, but we never attained the basketball expertise of these two.

Perhaps you are now guessing that maybe they were born with some paranormal superiority.

Maybe Stockton was blessed with x-ray vision, along the lines of Superman. And maybe Bird inherited some of this too, along with extraor-

dinary giftedness in hand-eye coordination-enabling him to adeptly shoot, pass, and handle the ball. If Einstein was endowed with off-the-court genius, then just maybe Stockton and Bird inherited on-court brilliance.

As we head further into the 21st century, is there any rational explanation for why athletes perform as they do-especially those who don't seem to have all the physical tools or special athleticism? For nearly thirty years, I have been painstakingly attempting to answer this confounding, but highly intriguing question.

Along the way, I've also researched why people do what they do off the court (or field) of play.

By the latter half of the 1970s, I knew I was onto something significant. I had already begun to witness a correlation between certain personality traits in people and specific physical skills. The renowned Swiss psychiatrist Carl Jung had originally identified personality characteristics such as extraversion and introversion, but he made no connection between them and motor skills.

Simply stated, I found that certain "types" of people sharing similar mental characteristics with others also shared similar physical and even spatial abilities.

Initially it seemed far too improbable and unorthodox for such a connection, but I skeptically continued my research, part of which was coaching more than fifty youth teams over a decade.

What this effort revealed to me was that each child (and adult) must be born with some sort of individual and specific genetic bent-actually regulating both mental and motor skills-and that these designs were limited in number!

This empirical pattern also demonstrated that certain groups of people shared similar inborn mental and physical aspects with others, independent of race, religion or ethnicity.

In other words, people in different parts of the neighborhood, city, or even world for that matter, could share the same genetic design regulating specific mental and motor skills.

Now that I've introduced this radical finding, please contemplate this in

your mind for just one minute.

I'm not suggesting you believe the correlation I just made, but only that you grasp what I am claiming.

"If" it were true, what would be the implications of such a genetic phenomenon?

If we chose to consider off-the-court (or field) implications, such as those dealing with family members or work associates, or educating children, or even understanding why government leaders do what they do, we could fill many pages.

For the sake of this article, we'll limit our focus to sports-especially basketball.

Consider this possibility.

If there were 16 different inborn designs (with inherent and specific mental, motor and spatial skills) found in athletes around the globe, and each athlete had only one of these designs, how would this impact sports? To save you some time and/or mental energy, perhaps, I will answer my question. I slowly discovered over many years of study that particular inborn designs (of the possible 16) were best at specific sports and even at certain positions within each sport!

It wasn't long before I realized that certain DNA-constructed designs (which I describe as "Brain Types") excelled at golf, others in tennis, soccer, auto or motor-cycle racing, snow skiing, basketball, and so on, whereas other Brain Types had neither the mental nor physical abilities to master various of these sports-regardless of their physical size or even level of athleticism.

Can you fathom that?

In addition, certain inborn Types were best at specific positions or functions within their sport, such as serving in tennis, putting in golf, batting in baseball, and passing, shooting, or ball handling in basketball.

Some Brain Types were much better than others at point guard.

My initial research led me to believe that each person was born with a specific design that regulated both mental and physical skills, and that these innate traits would cause him or her to naturally succeed, or struggle, in life's various ventures-on and off the court.



by Lubor Tomanek

THE SLOVAK BASKETBALL COACHES ASSOCIATION

Lubor Tomanek is in charge of the Section of Methodics of Slovak Basketball Association (SBA), a member of Slovak Basketball Coaches Association Committee, a lecturer on the Faculty of Physical Education and Sport at Comenius University in Bratislava, and a youth coach.

ACTIVITIES

The Slovak Basketball Coaches Association (SBCA) provides many services for coaches, including continuing education courses, organization of clinics, publication of a wide array of basketball-related materials, and dissemination of top-level advice to national teams and youths programs. Every active coach automatically becomes a member of SBCA, whose Committee consists of seven members who supervise and coordinate all the activities of the Association.

The development of coaches in Slovakia occurs through two distinct ways: through formal education-via mandatory coaching courses taken on the way to obtaining a coaching license-and through coaching education obtained informally through clinics.

FORMAL COACHING COURSES AND LICENSING

The Section of Methodics of the Association is in charge of the organization of coaching courses and with the formation and updating of the teaching staff. The coaching courses consist of three levels (classes):

First level - III. Coaching Class (license 'C'): This course serves as an introduction to basketball (how it is played, the rules, and some technical guidelines). The provincial branch of the SBCA organizes this 40-hour course with local teachers offering instruction. These student coaches with a C license can officially coach regional youth and senior

teams.

Second level - II. Coaching Class (license 'B'): This course consists of lessons in physiology, anatomy, psychology, conditioning, pedagogy, and a variety of lectures by representatives of mini-basketball, youth and senior teams, and the Slovak Referee Federation Committee. This course takes approximately two years-three sessions per week- to complete and entails a final paper and final exam.

This B license gives the person the possibility to coach teams in the national first leagues men's, women's, and youth.

Third level - I. Coaching Class (license 'A'): This is the highest level and is reserved for the coaches who wish to coach at the top national and international levels.

This license can be achieved either by studying basketball specialization at the Faculty of Physical Education and Sport (master's degree, five years), or through an outside course. Only coaches with a B license who have coached for three consecutive seasons can attend this course.

The lecturers at this level are well-qualified men's and women's team coaches, as well as coaches of the Slovak National teams, sport scientists, and instructors selected by the SABC Committee.

Team executives, physicians, psychologists, and strength and conditioning coaches also give lectures.

This two-year course is divided into five-day sessions, each lasting half a year, with an examination held after each session.

A final examination must be passed in order to be awarded a diploma. This A license allows coaches the chance to coach in all national championships, but only coaches with national championships titles and positive results can reach this level.

INFORMAL COACHING EXPERIENCE PROGRAM

Throughout the year, there are specific national and international coaching clinics and workshops that are organized on a regional and national level. Once a year, foreign coaches are invited to Slovakia to conduct clinics. Over 500 coaches attended these clinics in 2003. Coaches also receive special presentations from the Section of Methodics of the SBCA, including practice manuals, youth coaching programs, special articles, and access to our library service. In addition, we also publish "Basketball Coach" twice a year. This publication features training articles and physiological studies, as well as tactical articles from former and present national coaches and club coaches from all levels.

SYSTEM OF FINANCING

The Association has over 500 registered members, with more than 380 currently active members divided into the aforementioned three classes. Each member must pay a fee to maintain the annual license, from 5 euros for the entry-level coach to 50 euros for the higher-level coaches. Additional funds come from Slovak Basketball Association, which contributes to the SBCA, and from the coaches who pay nominal fees to attend the various courses offered during the year.

FUTURE AIMS

Our main goal is to develop international cooperation with other national coaching associations. We want to be involved in basketball study tours, international exchange programs, and international basketball camps and clinics. We are certain that all of these activities will be attractive to young coaches, and will motivate them to expand their basketball coaching expertise, raising the level and quality of basketball in Slovakia in the process.

BOOKS, VIDEOS, AND DVDS FOCUSED ON THE FASTBREAK



by Raffaele Imbrogno

Raffaele Imbrogno, former Director of the Italian Basketball Federation Study Center, is an Instructor with the Italian National Coaches Committee of the Federation. Imbrogno is the author of several technical basketball publications.

Bobby Knight, the former coach of Indiana University, once wrote that there are four phases in a basketball game. They include defense, offense, and the two transitions: defensive and offensive.

Many specific terms that underline a precise moment of the game, are connected with the offensive transition. So we can speak about primary and secondary fastbreak, transition game, early offense or basket up-tempo.

During a recent clinic devoted to the transition and the development of a motion offense, Ettore Messina, coach of Benetton Treviso, Italy, clearly stated that the primary aim in this game phase is to force the defense to react, keeping the game initiative on the court.

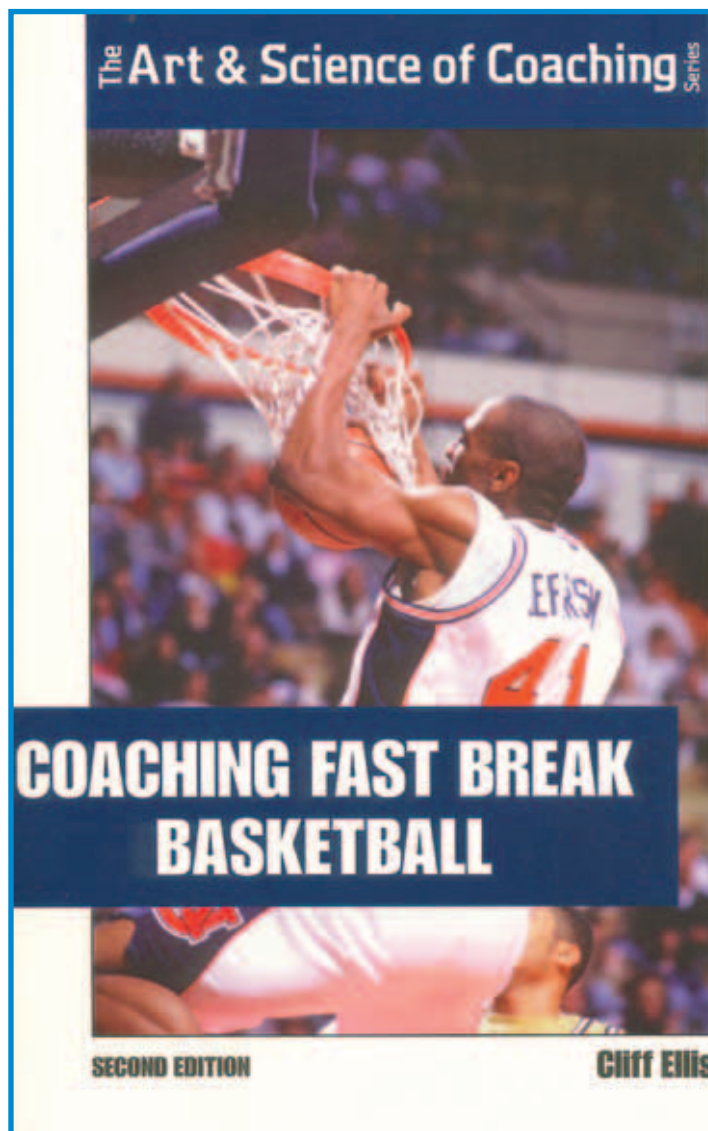
This is the main idea presented in an interesting video by Steve Smith entitled *The Oak Hill Attacking Fast Break*. Produced by Championship Books & Video Productions in 2003, Smith, the coach of Oak Hill Academy (a high school located in the Blue Ridge Mountains with a small number of students and a large number of basketball players now playing in the NBA) introduces his rule break, in which a precise responsibility is given to each player.

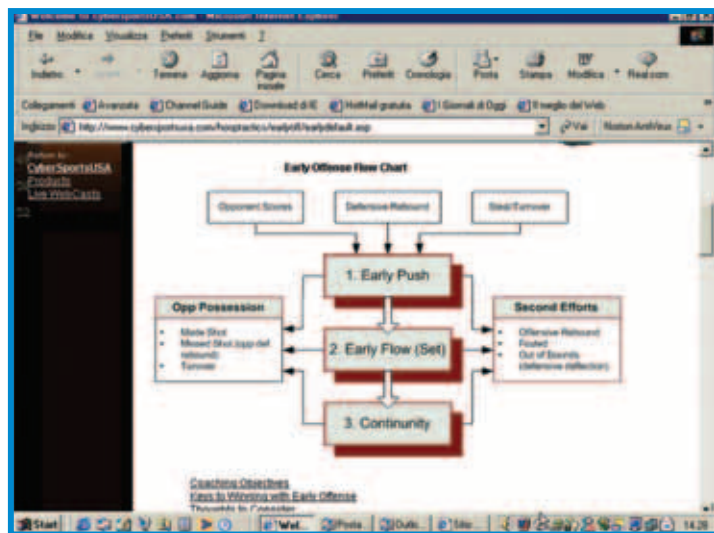
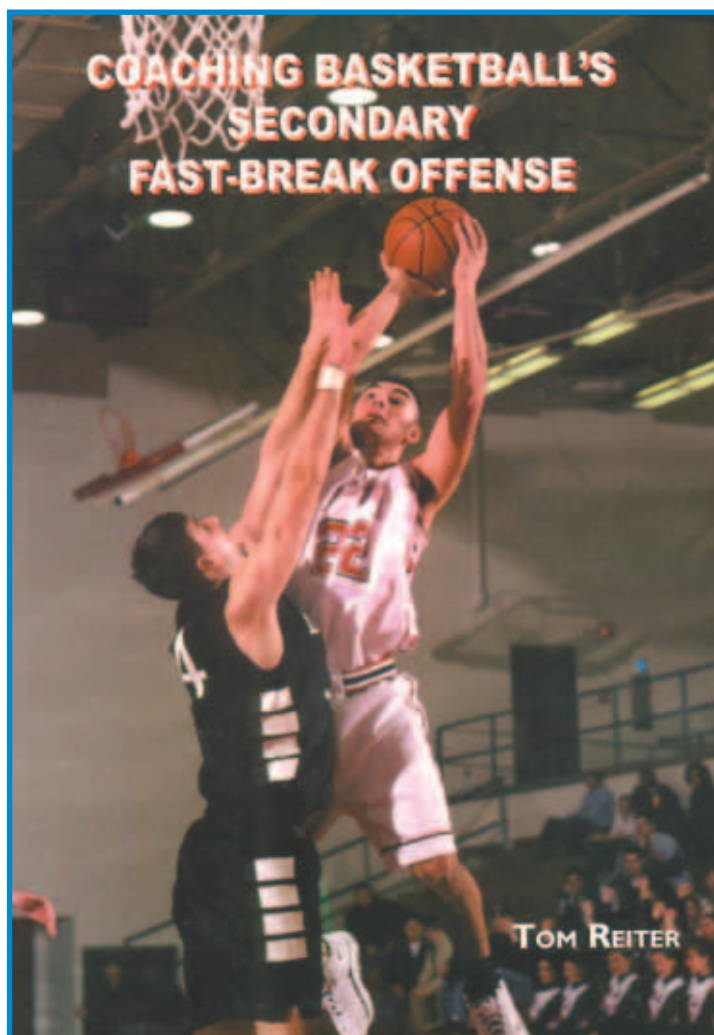
After having presented the ten options, starting with the pass from the playmaker to the wing to start the regular break, coach Smith considers the situations bound to the dribble break.

Six further options are offered, each making great use of staggered picks. The third sequence of options is called "left side break," with the ball passed to the left side, with six other options presented to get the ball to the basket.

Particular situations with the use of pick-and-roll in

In this section, we introduce the latest books, videos, CDs, and other tools that are primarily aimed at coaches, but certainly useful for all of our readers. Please send your suggestions and comments about our basketball-related media for review in this section.





transition are presented. *Duke Basketball DVD* is a recent novelty from Human Kinetics. This DVD is a compilation of coach Coach Mike Krzyzewski's three best-selling videos: *Team Defense*, *Transition Game*, and *Championship Practices* all put on one

high-quality disk. Two full hours of on-court discussion, demonstration, and instruction are divided into three easy-to-access main segments. Two videos produced by two USA basketball gurus are very useful for youth basketball coaches. The first,



Full-Court Offenses is by Morgan Wooten, the former coach of DeMatha High School, was released by Championship in 1999. Jerry Petitgoue of Cuba City High School in Wisconsin, has amassed an 84 percent winning percentage in his more than 25 years as a coach. In *Simplified Transition Offense for Youth Basketball*, which was released by Coaches Choice in 2000, Coach Petitgoue discusses a number of fundamentals to help young players get started on the right foot in basketball. Championship has also produced Jim Calhoun's *UConn Fastbreak Drills* (1999), *High-Scoring Transition Offense* (2003) by Steve McClain, the head coach of the University of Wyoming, and *Drills for an Effective Fastbreak Offense* (2002) by Regina Miller, the head women's coach at the University of Nevada at Las Vegas (UNLV).

Other interesting videos include: *Coaching Youth Basketball: Volume 3 Fast Break, Early Offense, Press Offense* by Bruce Brown (Coaches Choice); *Transition Offense* by Bonnie Hendrickson, women's coach at Kansas (Coaches Choice); *Fast Break* by Tara VanDerveer, women's coach at Stanford University (Fever

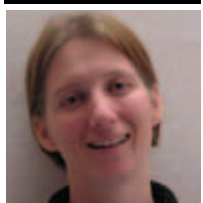
River Productions); *The Primary/Secondary Break Pass Option Attack System* by Jamie Angeli former assistant coach of UCLA (Fever River Productions); *Primary and Secondary Transition Breaks* by Bruce Weber, Illinois University's coach (Coaches Choice); and *Press Break & Press Offense*, by Bill Self, the head coach of the University of Kansas (USA Coaches Clinic).

When it comes to books on coaching basketball, we have quite a few we would like to recommend.

They include *Coaching Fast Break Basketball* by Cliff Ellis, the Auburn University head coach (Coaches Choice); *Coaching Basketball's Secondary Fast Break Offense* by Tom Reiter (Coaches Choice); *The Running Game, a Formula for Success* by David M. Arseneault (Reedswain Editions); *Fast Break Finesse* by Larry Perkins (Basketball Sense Edition); and *Fast Break Basketball and Fast Break and Control Offenses* by Joe Piscopo (Piscopo Editions). Two web sites with interesting information about the fastbreak include: www.cybersportusa.com/hootactics/earlyoff/earlydefault.asp and www.bbhighway.com/Talk/Coaching_Box/Clinics



TRACKING TWO AND THREE OFFICIALS WITH A COMPUTER



by Mateja Loncar



Brane Dezman



Simon Licen

Mateja Loncar and Simon Licen are basketball officials, members of the Slovenian Association of Basketball Officials, and of the Basketball Department at the University of Ljubljana's Faculty of Sport. Brane Dezman is a Professor at the University of Ljubljana's Faculty of Sport, where he also serves as chairman of the faculty's Basketball Department.

FIBA thanks the University Sport in Ljubljana, Slovenia for conducting the interesting research reported in this article. Their remarkable discoveries have proven to be valuable contributions to the discussion concerning FIBA rule changes, particularly those concerning the shot clock (30/24 seconds) and officiating (2 person/3 person) teams.

INTRODUCTION

In 2000 and 2003, FIBA introduced relevant changes in some segments of the Official Basketball Rules.

The most important changes were the reduction of time for passing the ball to the front court from 10 to 8 seconds, the reduction of time for attack from 30 to 24 seconds, and the continuation of play when the 24-second device signals and the ball touches the rim. The aim of these changes was to increase the speed of the players' movements, add to the attractiveness of the game, and create more suspense.

In the table below we compare several parameters of playing efficiency before and after the rule changes were introduced.

The data show that the goals were in fact reached.

Table 1

Differences in the number of attacks and some parameters of playing efficiency of national teams participating at FIBA World or European Men's Championships before and after the introduction of rule changes in 2000.

The absolute playing efficiency (the number of attacks and the number of scored points by a team in a game) increased after the implementation of the rule changes, while the relative playing efficiency (field goal percentage) remained almost at the same level despite the increased speed of the play.

We assume that because of the rule changes and the subsequent increased speed of the play, the distance covered by the officials in a basketball game and the speed of their movement increased.

Namely, the distance covered by the officials in a game depends on the number of attacks of both teams, while their speed depends on the speed of both teams' movement, the speed of transition of the ball from backcourt to frontcourt, as well as the number of individual interruptions of a game: violations, fouls, time-outs, substitutions, and extra periods.

SHORT ANALYSIS OF POSITIONING AND MOVEMENT OF TWO AND THREE OFFICIALS

The mechanics of officiating determines the officials' positioning, movement, participation, and reactions during a game.

It enables officials to move efficiently, have a good view

TABLE 1

Championship	NATT	DIFF	PTS	FG%	FT%	TO	PF
WC 1998	81.6		71.5	44.7	65.8	13.7	21.3
WC 2002	91.1	9.5	83.6	44.6	73.2	14.2	23.2
EC U18 2000	80.0		69.1	45.3	70.7	14.9	20.8
EC U18 2002	89.4	9.4	75.9	43.3	68.1	14.2	20.8

Legend: NATT (number of attacks) = $\text{FGA2} + \text{FGA3} + \text{FTA} / 2 + \text{TO}$; DIFF - difference; PTS - points per game; FG % (field goal percentage) = $(\text{FGM2} + \text{FGM3}) / (\text{FGA2} + \text{FGA3})$; FT% (free-throw percentage) = FTM / FTA ; TO - turnovers; PF - personal fouls

and control over the play, accurately perceive any violation of the rules, and communicate intelligibly with the participants in the game.

During a game, a two-man crew consists of a lead official and a trail official, taking alternately their officiating roles. The lead official moves ahead of the play, while the trail official moves with or slightly behind the play.

A three-man crew consists of a lead official, a center official, and a trail official, taking alternately their officiating roles. The lead official moves ahead of the play, the center official moves with it, and the trail official behind it.

The diagrams show that each of the officials in a two-man crew covers a greater distance than any of the officials in a three-man crew.

This means that the three officials reach their basic positions faster and are therefore able to concentrate better on the play than the two officials.

In a two-man crew, both the lead official and the trail official cover a longer distance during an attack than any of the offi-

BASIC MOVEMENT OF THE OFFICIALS WHEN THE BALL IS IN THE FRONT COURT

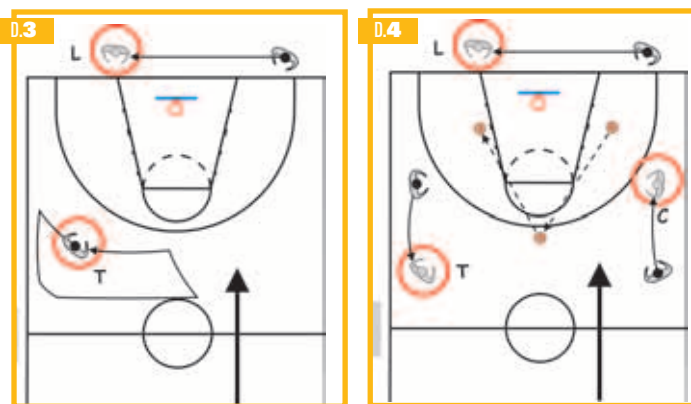
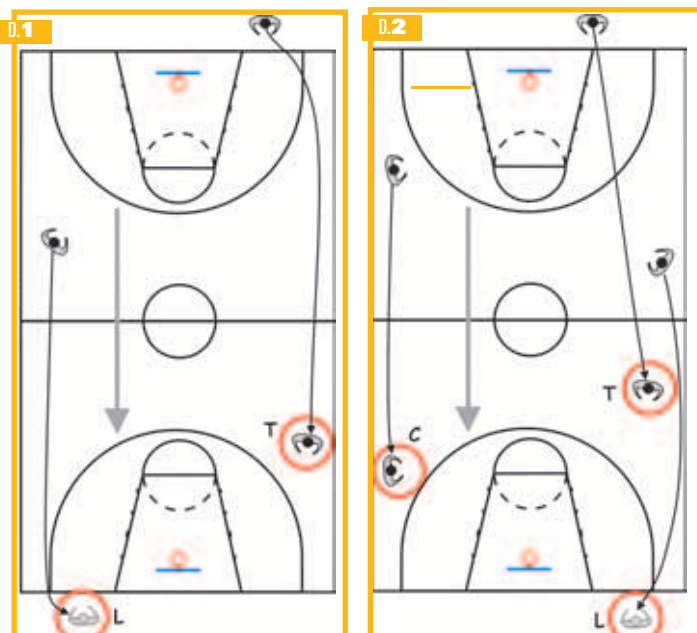
TWO OFFICIALS

When the ball is in the frontcourt, the officials move with regard to the players' movements as to maintain a (usually) diagonally opposite position. They constantly try to keep all the 10 players between them. The officials also move when the ball moves and after they call a violation or a foul.

The lead official moves along the end line. He moves between the three-point line to his left and the far edge of the restricted area to his right. The trail official moves within the imaginary line extending from basket to basket to his right and the free-throw line extended (diagr. 3).

THREE OFFICIALS

The three officials move with regard to the position and the movement of the ball. When the ball penetrates beyond the free throw line extended, the lead official moves to the ball side (L). His movement initiates the rotation of the other two officials: the center official moves to the trail position (T), while the trail official moves to the center position (C) - (diagr. 4).



BASIC MOVEMENT OF THE OFFICIALS DURING TRANSITION

TWO OFFICIALS

During transition, the new lead official (L) moves ahead of the play and on its right, while the new trail official (T) keeps slightly behind and to the left of the play.

After the transition, the officials usually position themselves diagonally opposite each other and strive to box-in all the ten players (diagr. 1).

THREE OFFICIALS

The trail official moves along the sideline (ball side) and ahead of the play to become the new lead official (L).

The center official moves with the play along the opposite sideline and remains center official (C).

The lead official moves along the trail official's sideline (ball side) and behind the play to become the new trail official (T).

After the transition, the officials assume and strive to maintain a wide triangle pattern that allows them to observe the play and its circumstances (diagr. 2).

cials in the three-man crew.

The lead official in a two-man crew covers a greater distance than the lead official in a three-man crew, while the trail official in a two-man crew covers a greater distance than either the center or the trail official in a three-man crew.

During an attack, the center and the trail official in a three-man crew may switch their roles and positions, while the trail official in a two-man crew covers the area from the free-throw line extended to the centerline by himself.

This short and simplified analysis of officials' movements during a basketball game shows that the loading of the officials in a two-man crew is greater than the loading of the officials in a three-man crew.

Our two goals were to establish the differences between an official in a two-man crew and an official in a three-man crew in terms of:

- ▼ Time of rest and moving
- ▼ Distance covered in four speed classes (walk, slow run, medium-fast run, and fast run).

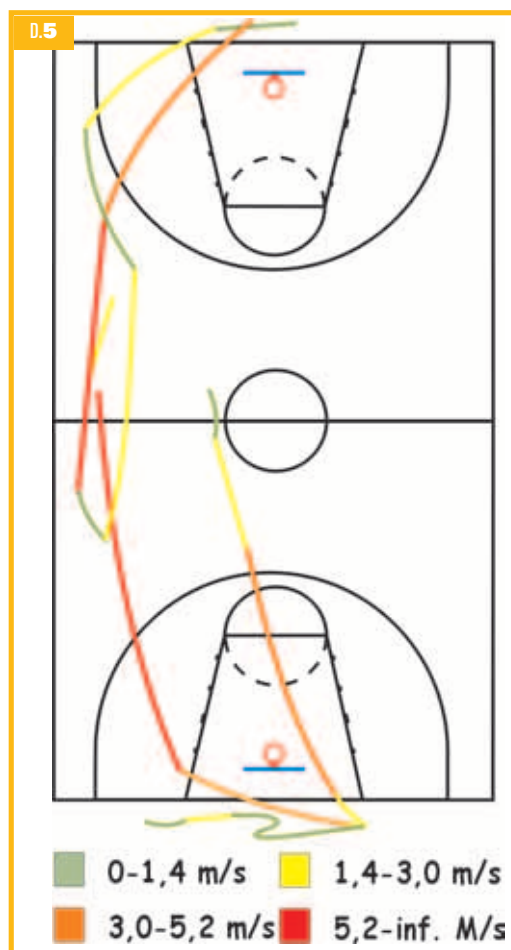
CHARACTERISTICS OF THE GAMES DURING WHICH THE OFFICIALS' MOVEMENTS WERE TRACKED

The movements of Slovenian officials were tracked during two games of the 1.A Slovenian Basketball League Play-off in the 2002/2003 season.

The first game between the teams of Slovan Ljubljana and Pivovarna Lasko was officiated by two officials.

The second game between the same two teams was officiated by three officials. Both games were officiated by four FIBA referees, two of them officiated the first game, and one of them officiated the second game together with two new officials (table 2).

The data show that the games do not differ greatly in terms



of basic variables of playing efficiency.

We already mentioned that the players' playing efficiency affect the distance covered by the officials and the number of their interventions.

A comparison between the parameters listed above and the average values of all the games at the FIBA 2003 European Championship for Men reveals that the results of our two games were slightly above the FIBA 2003 European Championship average in terms of playing efficiency variables.

This means that the results may be generalized to a certain extent.

TRACKING OF REFEREE'S MOVEMENTS DURING A BASKETBALL GAME WITH COMPUTER SIGHT

In both games, the data for all three variables were collected through SAGIT, a software program for tracking players or officials during a game. It is designed on the basis of computer sight technology.

SAGIT was developed at the Faculty of Electrical Engineering in Ljubljana, in co-operation with the experts from the Faculty of Sport in Ljubljana.

Data were collected in the following way.

A SVHS video camera was fastened to the ceiling of a sports hall above each side circle.

Each video camera covered one half of the playing court. These two video cameras and two co-ordinated SVHS video recorders recorded both games.

Both video recordings were then computerised.

They were digitized using special software and merged in a uniform digital record.

An operator then used the SAGIT software to track the officials' movements.

TABLE 2: OTHER CHARACTERISTICS OF BOTH GAMES

GAME Variable	1ST GAME - 2 OFFICIALS			2ND GAME - 3 OFFICIALS			EC2003
	Slovan	Lasko	1st Game Average	Slovan	Lasko	2nd Game Average	EC Average
Attacks	88	91	89.5	89	86	87.5	85.3
Points	89	83	86	76	92	84	77.6
Field Goal Attempts	60	58	59	63	52	57.5	58.9
Turnovers	11	13	12	12	12	12	14.1
Free-Throw Attempts	34	40	37	28	44	36	24.5
Fouls	32	29	30.5	29	27	28	24.2

During both games, the distance covered by the officials and the time of their movement were tracked in terms of five speed classes: rest (0.0 m/s), walk (from 0.0 m/s to 1.4 m/s), slow run (from 1.4 to 3.0 m/s), medium-fast run (from 3.0 to 5.2 m/s) and fast run (above 5.2 m/s).

An example of the recorded tracking of an official's movements in terms of four speed classes is given in the diagr. 5.

RESULTS OF TRACKING

The data in the tables show the average values of the analysed variables for officials in a two-man crew (2) and those for officials in a three-man crew (3) during a game.

During the game, an official in a two-man crew covered a distance

CONCLUSIONS

The results confirm the assumption that officiating a basketball game in a two-man crew is more demanding in terms of physical condition than officiating in a three-man crew.

The official in a two-man crew has to move faster and for a longer period of time.

Thus, he covers quite greater distances and has less time to rest. Both decrease the concentration of an official.

This means that he has less time to orientate in space, and consequently, his perception of players' incorrect movements is less efficient.

Therefore, FIBA's decision to introduce three-man officiating in its top competitions in the future is absolutely legitimate.

TABLE 3: DISTANCE COVERED BY OFFICIAL BY SPEED CLASS

Variable	Unit	No. of Officials	Rest	%	Walk	%	Slow Run	%	Med.-Fast Run	%	Fast Run	%	All Runs	%	Walk + All Runs	%
Distance	M	2	0	0	2196	32.4	2340	34.5	1869	27.6	368	5.4	4577	67.6	6773	100
		3	0	0	1982	37.5	2061	38.9	1083	20.5	166	3.1	3309	62.5	5291	100

ce (walked and ran) of 6,773 m. He ran 4,577 m in various speeds (67.6 % of the total distance covered) and walked 2,296 m (32.4 % of the total distance covered).

An official in a three-man crew walked and ran 5,291 m. He ran 3,309 m in various speeds (62.5 % of the total distance covered) and walked 1,982 m (37.5 % of the total distance covered).

The official in a two-man crew covered a greater distance in all the three speed categories of running (table 3). The largest difference was in the medium-fast run category (776 m). These results confirm the conclusions of the analysis of basic movements of officials in two- and three-man crews.

Quite similar are the data regarding the time an official moved (at various speeds) during a game (table 4). The official in a two-man crew spent 85.1 minutes of the game moving (94.9 % of the total time), and rested for 4.5 minutes (5.1 % of the total time).

The official in a three-man crew moved for 78.9 minutes (88.8 % of the total time) and rested for 9.9 minutes (11.2 % of the total time).

The official in a two-man crew spent more time running (29.4 minutes, or 32 % of the total time) than the official in a three-man crew (22.9 minutes, or 25.8 % of the total time).

The same applies also to the time of movement in all the three speed categories of run.



TABLE 4: TIME OF OFFICIALS' MOVEMENTS BY SPEED CLASS

Variable	Unit	No. of Officials	Rest	%	Walk	%	Slow Run	%	Med.-Fast Run	%	Fast Run	%	All Runs	%	Walk + All Runs	%	Rest + Walk + All Runs	%
Time	Sec	2	275	5.1	3344	62.1	1217	22.6	477	8.9	68	1.3	1763	32.8	5107	94.9	5381	100
		3	596	11.2	3362	63.1	1058	19.8	288	5.4	28	0.5	1374	25.8	4736	88.8	5332	100
Time	Min	2	4.6		55.7		20.3		8.0		1.1		29.4		85.1		89.7	
		3	9.9		56.0		17.6		4.8		0.5		22.9		78.9		88.9	



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RIGHT OR WRONG?


QUESTIONS

1. While A4 is dribbling in, team A's front court and near the center line, A3 commits a 3-second violation. Shall the resulting throw-in be administered at the sideline line near to center line?
2. A4 is fouled during an unsuccessful attempt for a 2-point field goal, after which A3 and B3 are involved in a double foul. Team B is entitled to the next alternating possession. Following the awarding of two free throws to A4, shall play resume with a team B throw-in as a result of its right to the next alternating possession throw-in?
3. A4 attempts a shot at the basket from his backcourt. The ball strikes the rim and rebounds directly to A5, who is in his backcourt. Shall team A be charged with illegally returning the ball to the backcourt?
4. A5, the A team captain, commits his fifth foul and is longer entitled to play anymore. Coach A is then disqualified. There is no A team assistant coach listed on the score sheet. Shall A5 assume the duties of coach?
5. Team B is entitled to the next alternating possession throw-in. A5 commits a travel violation. B3 then commits a violation during the resulting throw-in. Shall team A now be entitled to the next alternating possession throw-in?
6. Immediately after the ball is legally tapped by A3 on the jump ball at the beginning of the first period, A5 and B5 are involved in a held ball. Shall the jump ball be repeated?
7. A shot at the basket is in the air when the 24-second signal sounds. While the ball is still in its upward flight and after the signal has sounded, it is touched by B5. As a result of the contact, the shot did not touch the rim. Has a 24-second violation occurred?
8. During the first period, team A uses two time-outs. During the second period, may team A use one of the three time-outs to which it is entitled in the second half?
9. At the beginning of the second half, team B has only four team members entitled to participate. Shall the third period begin with only four team B players?
10. A5 appears to be injured. The assistant coach of team A comes on the court to help A5, after which A5 informs the official that he is prepared to resume play. Must A5 be substituted?



ANSWERS

1. **No. Articles 32.3, 36.**
2. **No. Article 56.2.3.**
3. **No. Team control ended with the shot for a goal. (Art. 40).**
4. **Yes. Article 47.1.3.**
5. **No. The B3 throw-in was not the result of a jump ball situation and therefore team B continues to be entitled to the next alternating possession. (Art. 21, 26).**
6. **Yes. "Changes In The Rule Book, 2003." (Article 21, Practical Situation # 1)**
7. **Yes. Article 39.1.3.**
8. **No. Article 27.**
9. **Yes. Article 18.4.**
10. **Yes. "Interpretation of the Official Basketball Rules, September 2000." (Article 14).**



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WHAT ARE TODAY'S SPONSORS LOOKING FOR?

by Lars Haue-Pedersen

Lars Haue-Pedersen is Director of the Swiss/UK consulting group, TSE Consulting (www.tseconsulting.com), one of the leading providers of consulting and training services to the international sports world. He is an associate professor in sports economics at the Copenhagen Business School and he lectures in sports management and marketing at various European universities.

INTRODUCTION

Revenues from sponsors are important to every sports organization—big or small, local or international. Moreover, it can be expected that with a continuing decline in revenues from television, the importance of sponsorship as a source of income for sports organizations will increase over the coming years. At the same time, sports sponsorship is changing quite dramatically at this time and so is the focus of the sponsors.

This article will seek to provide a brief overview of these changes as well as provide some advice for sports organizations on how to adjust to these changes.

THE CHANGING MARKET

New technologies and the increase of options within all areas have provided consumers with the power. The consumers hold the cards now: in general, they are better informed, better educated, and they can afford more. Moreover, they (we!) are unconvinced of advantages of the products advertised and the subsequent information overload leads to increased “zapping” in every aspect. It has become very difficult for companies to reach consumers. At the same time, today's consumers constantly seek new challenges and want to explore new horizons.

These trends point to the fact that the loyalty between consumers and companies or brands is getting weaker and it is becoming more difficult for the companies/brands to reach the consumers and to maintain relations with them.

These changes in the market have consequently led to changes in corporate marketing. A much wider choice of communication and distribution channels are now available (multi-channel stra-

tegy). At the same time, individual companies' products have become more interchangeable and with an increasing imitation in most sectors, the profit margins of many consumer products are shrinking. Moreover, because of the changes among consumers and the difficulty for companies in reaching these consumers, the customer acquisition costs are rising.

So if this is all bad news for the companies/brands, what should be done about it? Two inter-related keywords are in play: relationships and loyalty. Creating relationships is becoming the key instrument in the marketing efforts of many brands, because the establishment of a relationship between the brand and the consumer is a way to create loyalty between the consumer and the brand.

So how should one create a relationship? Well, the trick is to move the brands upwards in terms of differentiation and pricing. As shown in fig. 1, the price of a product will increase with the differentiation and if a product or a brand can get to the final stage where it actually provides an experience to the consumer, then a strong relation can be built and loyalty established.

Sport and sports sponsorships can play an important role in the process of adding experience to a brand and that is why many brands are now adjusting the way that they use sponsorship within the marketing mix.

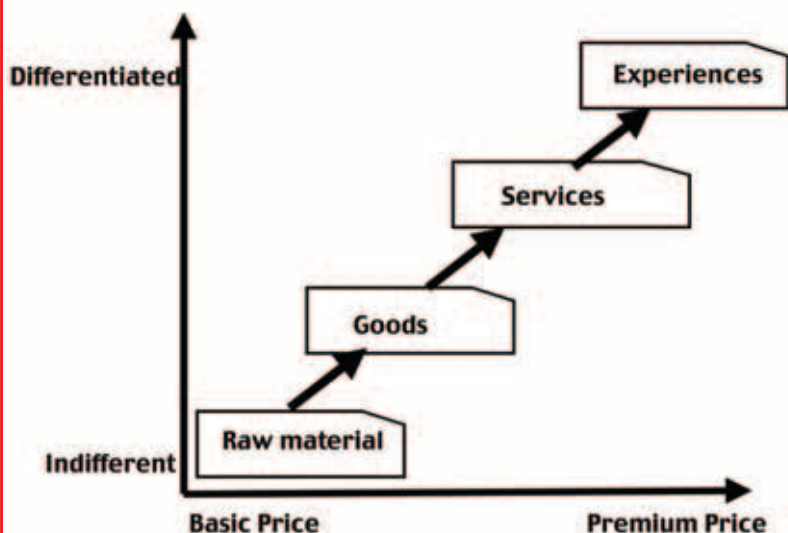
SPONSORSHIP IS CHANGING

Sponsorship is traditionally defined as “an investment in an activity, in return for access to the exploitable commercial potential associated with that activity.” That concept is still valid, but it is the way that the commercial potential is being exploited that seems to be changing.

A) TRADITIONAL APPROACH

Traditionally, sponsorship has been used as a tool to build awareness and increase the image of a brand. It has served as a new and different instrument, yet still integrated into the communications mix with classic advertising, PR, sales promotion, and direct marketing.

Fig. 1



The keyword has been brand-centric. As shown in fig. 2A, brands were looking to sponsor events that could help build and promote their brands. The brands “grabbed,” or at least tried to transfer the values of the event into their brand in order to build an image of their brand that could attract customers. If a relationship could then be established between the consumers and the event, it would further build the brand. Whether it was about creating awareness for the brand, building an image for the brand or re-positioning a brand, the companies used sponsorships to answer brand needs.

B) NEW APPROACH

The core element of the new approach for sponsors is that the focus is not on the needs of the brand but on answering consumer needs. As described earlier, one of the main objectives for a brand today is that it must build relationships with consumers in order to create build loyalty. Today’s brands must add value to their consumers and sponsorship offers a unique opportunity for brands to do something for the consumers that they really care about.

The key word is consumer-centric and the process is illustrated in fig. 2B: brands are looking for events that provide an authentic link with the consumer that the brand needs to target. What do the consumers like, what interests them? When such an event has been identified, the brand gets involved and supports the event- places itself behind and in front of the event-and thereby pleases the consumers, who will recognize the involvement of the brand. Thus, a new way for building loyalty has been created. The better the event, the more satisfied the customers (of the event and the brand) will be. The better that the relations between the customers and the brand become, the more the customers are likely to stay with both the event and the brand.

It can often be difficult for sponsors to find just the right event that provides this authentic link between event and consumers. That is the reason why many of the brands involved is this consumer-centric sponsorship start to create events/rights instead of buying events/rights and this is a trend that will probably grow steadily over the coming years.

WHAT DO THE CHANGES MEAN TO YOU?

The market, marketing, and sponsorship are changing. So, what does this mean to you and the way your sports organization would approach sponsors? Well, first of all you need to keep in mind that all trends are relative and that sponsors still have many different reasons for sponsoring.

The so-called “donating sponsor,” whose sponsorship decisions are based not on any marketing-related considerations but merely on personal preferences for certain sports or events, is still in play. In general, the first thing you have to identify is what the objectives of the potential sponsor are and try to work out how you can help them to achieve these objectives.

Basically, these sponsorship trends are good news for you because it will provide a much wider field of options for you when you approach a potential sponsor. You do not necessarily need to offer the sponsor huge media coverage of your event because that might not be what they are looking for. Perhaps they will be more interested in doing something new or special for their customers or for their potential customers and therefore you need to identify how

your organization/event can help.

Even though sports sponsorship is developing fast and is becoming ever more sophisticated, it basically comes down to this: every company is constantly looking for ways to build better relations with their customers and other groups who are important to them. How can you help? The more closely you can tailor your proposal to the potential sponsor’s specific marketing needs, the greater your chance to achieve your own sponsorship goals and revenue.

Fig. 2A



Fig. 2B





LIFE AFTER A SPORT CAREER

by Guro Johnsen

Guro Johnsen previously worked as the Marketing Director for the National Olympic Committee in Norway. She began with Adecco Norway in December 2000 as Director for Public Relations and Communication, Sponsoring and Business Development. She works now with Adecco's Department of Corporate Social Responsibility.

Competitive sport requires such a huge personal investment that athletes often forget about their professional future after the completion of their sporting career. In 2000, Adecco decided to start a career program for athletes and recently signed an agreement with FIBA to start developing this program together.

WHY SPORT?

Adecco is an organization genuinely interested in sport and has chosen it as one of its most important communication channels.

Sport's values and philosophies match Adecco's values. Teamwork, commitment, dedication, energy, and enjoyment are values embodied not only in sport, but also by Adecco's colleagues.

We are forging a strong association with sport, reaching out to associates and clients through a wide range of sporting sponsorships. We already have close partnerships with various sporting organizations in addition to FIBA.

We view sport as a good way of visualizing the world at work. Through this career program, Adecco wants to show basketball players and other athletes connected to the

program that Adecco is ready and willing to assist athletes, helping them make the transition as smoothly as possible from their careers in sport to their new professional business life.

WHY ATHLETES?

Through "day-to-day" business, our staff met many athletes who were worried about their future. As a Forbes 500 company and the global leader in human resources solutions, it was natural for Adecco to take the athletes' problem seriously.

We also know from experience that athletes in general have much longer sporting careers than in the past. Many of them have relatively few educational qualifications and little work experience outside the world of sport.

The fact that many athletes finish their

sporting career at an advanced age makes their integration into the labor market more difficult, especially when one considers that many are short on educational qualifications.

By the time an athlete has reached the age of 30, the need for a secure income is stronger than ever, but by then there is often neither a pension nor a sponsor left. Few professional sportspeople earn so much money that they do not need a further income after their sporting career has ended.

In 2000, we decided to address this critical problem by launching a career program for athletes in different countries. Our goal was to help athletes avoid the worst-case scenario of retiring from their sports career without any business plan for the future.



EXPECTATION IN 5-10 YEARS

We are living in a changing world, where everything is evolving constantly and the development of technology is occurring faster than ever before. The world we live in seems smaller than a few years ago, and people are travelling and moving much more swiftly from country to country and continent to continent.

In a professional environment, as in a sporting environment, it is important to be prepared for the future, to be ready for the next "game." Those who are best prepared will be the ones with the greatest chance for success.

Are basketball players prepared? Do they know what will be expected from them in five years to be able to reach their goal, to have the job of their dreams? Have they mapped out the skills they need to develop and found people who can help them reach their goals?

CHOOSE THE BOSS BEFORE THE SALARY

In addition to choosing a job, another important point is to also choose a good boss. This is especially important when an athlete chooses his first job. Don't let salary be the first priority when making this decision. Professional life is similar to the sporting life in that a good boss, like a good coach, is a motivator, a person who is genuinely interested in their employee's development. Experience has shown that successful athletes are often the athletes who have been closely followed by their coach.

Perhaps this first job is not the one that yields the highest salary, but in the long term, it will be the best investment if the boss has your best interests in mind. As in basketball, where the player's best coach was the one who instructed, nurtured, and guided, so too in the business world, the best boss is the one who will do the same, helping the former athlete develop the all-important skills necessary to succeed in the new business environment.

VISUALIZE THE SKILLS

When applying for a job, it is always important to visualize one's skills and experiences. We know that the skills that companies often look for are the same skills needed to succeed in the sporting arena.

To be a good basketball player, there are key skills one must possess:

- ▼ Putting in enough hours training;

- ▼ Being able to perform at a superior level in the face of high expectations;
- ▼ Having the mental strength to focus only on oneself before an important championship or game;
- ▼ Having the ability to prioritize effectively;
- ▼ Daring to take a risk and utilize new principles for training;
- ▼ Recovering after injury;
- ▼ Having the right focus and timing.

These are skills that will also set players in good stead for future life outside the sporting arena. These are also skills that make former players attractive candidates for employers. It does not mean, however, that the former athlete will start at the top echelon of the company. The company will also ask for other important skills, such as competencies and education.

When first preparing a CV, do not forget to visualize these skills - and everything else that has been learned from the basketball arena - that will also give an advantage in the post-sporting career.

THE 24-HOUR BASKETBALL PLAYER

The goal of the agreement between Adecco and FIBA is to put the focus on the basketball player and how they can have a life outside the arena when their sport career has ended. They are not being asked to stop giving total focus to their sport, but since there are plenty of hours in the day when they are not playing a game or training, time should be set aside and spent on planning for the future.

Our program will help prepare for their business future by giving:

- ▼ Career development support and counselling;
- ▼ Education support and advice
- ▼ Networking skills and points of contact;
- ▼ Direction in the marketing of athletes' and coaches' competencies
- ▼ Job searching tools;
- ▼ Direction in mapping a total set of top sport people's competencies
- ▼ Direction in how to visualize competencies.

THE FIBA-ADECCO PROGRAM

The FIBA-Adecco program will begin implementation in the coming months, starting initially in Spain, Italy, Slovenia, Denmark, Sweden, Norway, and France.

The program will expand to other countries in late 2004 and early 2005.

Our goal is to begin slowly at first, assisting a small number of players. As time passes, the number of athletes involved will hopefully increase. The program will be tailored specifically to meet the needs of different players, but in general, the program will look like this:

- ▼ The first step is a transition career seminar offering psychological support in conducting self-analysis. These first steps include the preparation of self-candidature tools such as the CV, presentation letter, and role interview.
- ▼ The second step includes a personal analysis encompassing motivation, skills, training needed, financial needs, geographical mobility, and availability.
- ▼ The third step is time spent defining the athlete's professional profile, objectives, and necessary training. A personal development plan is developed and practice interview sessions are staged to prepare the athlete for the business environment.
- ▼ The fourth step is a helping hand towards employment. The candidate is enrolled in training courses and thus presented to the Adecco branches in the geographic area they are interested in. They are introduced to Adecco clients at the relevant branches and registered on the Adecco candidate database. Ongoing individual monitoring then begins.

ON YOUR MARK, GET SET, GO!

Whatever is done, however the preparation takes place, the message is the same to the athlete as he ventures into the business world as the one a basketball coach gives every day to his players: train hard, and train now!

ADECCO

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THE POLISH LEAGUE AND THE FEDERATION: A COMMON ROAD



by Marek Palus

Marek Palus, former Commissioner of the Polish Basketball League, since 2000 is President of the Polish Basketball Federation. In 2001, he was appointed President of the FIBA-Europe Legal and Eligibility Commission and is also a member of the same world - commission.

The cooperation between clubs and federations, both on international and national level, is one of the key issues that create the image of national basketball. Depending on how these relations are managed, it can be either positively stimulating or else it can generate serious trouble.

I. HISTORY

The clubs have made numerous efforts to create something of their own inside the Federation, but eventually they came to the conclusion that clubs' organization should be independent. The clubs eventually decided to establish a limited liability company and the Federation accepted this solution.

There were two main reasons for the Federation to take this position. First of all, members of the Board of the Polish Basketball Federation agreed that clubs have to be somehow involved in the process of making decisions concerning their own activities. Secondly, one of our main goals was the creation of new strategic alliances with the business



world. This is easier to achieve when you operate as a unique business entity. On 17th April 1997, 11 clubs signed the founding act of the new company. Two months later, the League and the Federation signed their first three-year agreement. The new legal entity, now known as the Polish Basketball League, was now in charge of the organization of the top championships in Poland (except for managing referees and making disciplinary decisions) and received the right to negotiate TV and sponsorship contracts.

Our initiative was the first undertaking to lay grounds for professional sports in Poland. The new organization had a hard, but a successful starting period.

The League increased the level of organization of games, established a set of regulations on the transfer of players, disciplinary affairs, and issuing of licenses. Both organizations signed very favorable contracts with public TV and attracted a recognized sponsor. The League changed its name to the LECH Basket League (after one of the most popular beer brands in Poland) for three years.

After three years, both parties decided to improve the model of cooperation substantially and fully adjust the system to the Polish law.

Each Polish Federation must receive special permission from the State for the organization of professional competitions. The Federation, once granted approval from the State, can transfer the full authorization received to another entity, but with the right to represent the sport on an international level as well as manage all disciplinary issues.

First of all, we changed the legal form of the company and established a joint stock company where the Federation took the majority of the shares. Granting the League almost full autonomy, the Federation left itself the role of creating its own direction for development.

In February 2000, the Federation recei-



ved permission to create a professional competition, and in September 2000, the authorization was transferred to the League.

II. THE MAIN PROVISIONS OF THE AGREEMENT

The main part of the contract are terms and rules with regard to the transfer of the authorization to organize professional competition in men's basketball, as well as the activities concerning basketball promotion. The League holds full discretion in any matters related to the development of the League, but the Federation has the right to issue special approvals for the following items:

1. Giving a competition a name or title.
2. Any marketing or economic use of a competition taken as one entity.
3. Signing - on behalf of all participating teams - any kind of an agreement with TV related to a competition.
4. Signing an agreement with media partnership.
5. Signing agreements for all participants in the area of providing particular services or delivering particular goods, products, and equipment related to a competition.
6. Trading in the area of any of the sports facilities during a competition.

The League is now issuing proper players' documents (term licenses) and is responsible for any transfers

within the League. The League also has the right to verify sport arenas, but the Federation can make suggestions regarding terms of competitions, equipment, security, and other matters concerning the organization of competitions.

Decisions regarding the competitions, such as teams, divisions, schedules - considering also the schedule of the National team and the FIBA Cups competitions-, movements from First to Second division and vice versa, etc., are made by the League and have to be approved by the Board of the

Federation. Additionally, the Federation can alter the schedule, if necessary, due to the successes of the National Team or clubs participating in FIBA Cups.

The League is responsible for nominations of commissioners from the referees' list approved by the Federation, and the commissioners are representatives of the League and act on behalf of it. They are the only body having any kind of rights related to referees (licenses, list of referees to officiate at the League, training, promotions, nominations and disciplinary issues).

With regards to marketing, the League is authorized to negotiate with sponsors or potential business partners on the terms and conditions settled each time by a mutual agreement. For instance, if the League attracts a sponsor or a significant amount of money from an alternate source, such as economic activity or donation, then it gives the Federation an amount of money settled each time by the parties, but not less than 10% of the amount.

We have found a rather good way of keeping the right balance within the Company. The most important decisions are taken at the meeting of shareholders, where the Federation holds the majority of votes. Decisions regarding the main issues of the system of compe-

titions are taken by the Supervisory Board, which consists of 15 members. The Federation, including the Chairman of the Supervisory Board, nominates three of them and the clubs (one for each) appoint the other members. The Board of the Company (President of the League and Director of Sport) are responsible for the daily management of the League.

When the season is over, the clubs that leave for the second division have to sell their shares to the clubs that were promoted to the first division. In case a club refuses to do so, the appropriate sanctions are applied. The Company then has the right to depreciate value of shares of a disobedient club in order to raise the Company's capital and later offer new shares to the new clubs. However, no such situation has taken place so far.

III. NEXT STEPS

I think that, with the League operating in this business structure, there is an opportunity to open the door of our sport to investors. Just a few months ago, a new and risky decision was taken in our basketball family: we decided to raise the capital of the League and offer it to one of the banks operating in our market. The bank is very interested in establishing business connections with sports. We will soon sign the shareholders agreement, which specifies the terms of the future cooperation between the League and the business investor. The main decisions regarding the system of competition and the remaining sports aspects will be in the hands of the League. The Federation will preserve the complete set of its rights.

But, on the other hand, we hope that the presence of this "new player" will help us to improve the level of our organization and I allow us to resolve some difficult decisions that may face us in the future. We are looking for a new approach to our national sports and we believe that having a partner from the outside will eventually attract more partners into professional basketball in Poland.

We are following the developments in other countries and understand our many challenges. But we are ready to take this risk. Without it, our sports business will remain stagnant and this is always the beginning of the end. Being responsible for the development of basketball in Poland, we have to be ready to launch new projects, prepare as best we can, and then work very hard to achieve our goals.

BASKETBALL AND TELEVISION IN NEW ZEALAND



by David Crocker

David Crocker is the Chief Executive Officer of the New Zealand Basketball Federation.

Kiwis are legendary sports watchers. For a country of just four million people, New Zealand produces more than its share of sporting idols, whether they be the revered All Black rugby team, its Team New Zealand sailing syndicate or the world champion Silver Fern netballers. It is not unusual for its population to huddle around their TVs - anywhere, anytime - to follow the fortunes of their heroes on the world stage.

Still, the scenes that occurred during the Burger King Tall Blacks' improbable run through last men's world championships in Indianapolis caught everyone by surprise. The Tall Blacks' upset victory over titleholders Yugoslavia in a pre-championship tournament in Germany, and another over defending runners-up Russia in their opening pool game suddenly had ordinary citizens planning their daily routines around international basketball. The miracle was that they were able to follow their team's fortunes live on TV at a time when viewers would normally sit down to a diet of commercials and soap operas.

Basketball in New Zealand was once described as a "sleeping giant", but, after enjoying a boom period in the late 1980s



where healthy sponsorship and TV presence went hand in hand, its slumber through the '90s seemed unshakable.

It was a chicken and egg situation. With inconsistent sponsorships, basketball struggled to find the cash to secure regular TV time.

Without broadcast exposure, sponsors saw limited opportunities to leverage their financial investment.

With the Tall Blacks unable to establish any kind of international program, the national league stood as NZ basketball's greatest asset, yet it was consigned to off-off-peak time slots (if at all) on television.

About this time, a couple of things combined to elevate basketball up the shopping list of government-owned broadcaster TVNZ. First of all, with Australia already guaranteed a berth as host nation, both the New Zealand men's and women's teams gained entry into the 2000 Sydney Olympics.

TVNZ had won telecast rights to the Games, but with the arrival of rival channels in both free-to-air and pay TV formats, it had lost its grip on many of the other major sporting codes it had in its stable for so long.

Former Tall Black guard Chris Simpson, who had moved into the sports marketing business, was trying to secure finance for the Olympic campaign. In a bid to attract a sponsor, he brokered a deal with TVNZ that gave it exclusive rights to the Tall Blacks, Tall Ferns and national league for three years.

At the time, it was a godsend to New Zealand basketball and set the foundation for another boom period in the sport's development. But for Basketball New Zealand those TV rights were also crucial to any marketing strategy his organisation undertook.

The ensuing three years saw Kiwi basketball fans climb from zeroes to heroes. Both teams finished one place off the bottom of the pile at Sydney, with the men, especially, showing they weren't far off the pace with a little more international experience. With new coach Tab Baldwin at the helm, the Tall Blacks took that step up the following year when they stunned Olympic semifinalists Australia to qualify for the 2002 world championships. New Zealand had only ever beaten their trans Tasman rivals once before in 33 meetings.

Because TVNZ were committed to covering the three-test series, the New Zealand public witnessed one of their country's greatest sporting upsets live from their sofas. Perhaps as a result, Baldwin was named Coach of the Year

and the Tall Blacks made the final of the team category at the national sporting awards.

But that was just the start of the ride. After disposing of Hungary 4-1 in a televised home series in April 2002, they embarked on a pre-championship tour of Europe that included a victory over titleholders Yugoslavia in Germany.

By the time the Tall Blacks arrived, the public had a hint that something special was in the wind. Their victory over 1998 runners-up Russia in their opening pool game confirmed that hunch.

As most of the country's media scrambled to cover this breaking story, TVNZ were already right there with a front row seat.

They had made the commitment to carry world championship games live in a popular morning time slot. While the decision would not have made any money, they provided drama as good as any they would have hoped for from their regular scheduling.

By the time they reached the semis against Yugoslavia, they had an audience of 750,000 back home, not bad for a nation of just four million people.

"These television viewing figures are in the league of such tremendously popular sporting events as TV ONE's live coverage of the Bledisloe Cup and Rugby World Cup, New Zealand winning the America's Cup [sailing] in 1995 and the opening ceremony for the Olympics," announced TVNZ Head of Production and Sport, Denis Harvey.

The team was inundated with messages of support from home, sports stores sold out of basketballs and when the national sporting trophies were handed out in February 2003, Baldwin retained his coaching title. The Tall Blacks were named team of the year and also took out the supreme honour - the Halberg Award.

Rather than compare basketball to New Zealand's other major sports (but minority codes on a world scale), I liken it to softball, where the Black Sox are world champions, but have been unable to secure the TV exposure to leverage their game commercially.

The day after his players received the "Halberg", I was renegotiating the contract with TVNZ ... and pay-TV rivals SKY. While SKY offered far better promotion and production benefits, Basketball New Zealand opted to stay with TVNZ, their guaranteed offering greater value in sponsorship packages.

At one point, I had both parties at the table and a solution encompassing the best of both worlds seemed possible. With an accurate groundwork we were enabled to

broker a joint arrangement with the network rivals for their debut season in the Australian NBL - live coverage and a weekly magazine show on SKY, replays on TVNZ.

Television New Zealand quickly learned they could not rest on their laurels. When the Tall Blacks hosted the Czech Republic in a three-test series in June 2003, they chose to delay their coverage into a late night time slot ... and were inundated with complaints from fans demanding a friendlier mid-evening schedule.

Still, TVNZ have become more proactive in leveraging their investment in basketball. They screen games on their second channel - TV2 - with its "neighbourhood" theme and younger demographic, and sent a busload of celebrities into the small country town of Te Awamutu to promote their first televised NBL game of the season between the Waikato Titans and Wellington Saints.

When the Australian networks dragged their heels in covering the Oceania men's series between the Tall Blacks and the Boomers, TVNZ sent their own crew across the Tasman Sea to bolster the production. Although games were still shown late at night back home (mainly due to a two-hour difference in time zones), Aussie fans had to wait two days for a replay of the first encounter.

Increased interest has not just impacted sports production departments. It has also prompted newsrooms to hire credible basketball identities like former Tall Blacks Brendon Pongia and Chris Tupu as presenters in their own right.

When we began remodeling BBNZ, we put a premium on raising the sport's media profile as a means of increasing its marketing value. While events of the past three years have only helped that process, he doesn't feel he has hit pay dirt yet.

The recent visit of FIBA's Head of Television Paul Stimpson provided the New Zealand broadcasters with important production values and technical information to further enhance the excellent quality work that is produced by the New Zealand networks.

With a presence assured at the 2004 Olympics (both men and women), the FIBA Men's World Championships and the Commonwealth Games in 2006, and a bid for the 2010 FIBA men's world tournament under way, there is still plenty of potential left in basketball as a TV spectacle in New Zealand.



by Aldo Vitale

BASKETBALL TESTS: ONLY THE BEST SURVIVE

You can't play the game without a basketball, but how does a new basketball actually receive FIBA approval? This is a simple question that has a more complex, scientific answer than you might expect.

The FIBA Basketball Approval Program has been established between FIBA and TÜV, one of the world's leading test institutes, which appraises, tests, and certifies technical equipment and products according to international quality standards.

TÜV Rheinland Group in Cologne, Germany, has been in operation for more than 130 years and has over 8,000 employees in more than 40 countries. TÜV works closely with FIBA on the basketball approval program, which consists of a series of very precise technical tests. The ultimate goal of the program is to ensure that all basketballs bearing the FIBA logo are products of the highest quality.

"The testing program for basketballs is valid for two sizes-size 6 and size 7-and two different categories designated by the colors black and green", said Mr. Volker Kron of TÜV. "The surface material must be free of heavy metals and AZO colors, toxic materials, and materials that can cause an allergic reaction. Also, in a heat storage test of seven days at 70 degrees Celsius, there must be no

defect or noticeable exterior change allowed. The valve has to show no leakage when inserted with the inflating needle 100 times before and after heat storage."

This is just the beginning of the rigorous TÜV basketballs tests. In order to receive FIBA approval, basketballs have to undergo the following tests.

REBOUND HEIGHT AND REFLECTION OF THE BASKETBALL

The internal pressure of the balls will be increased until the rebound height from a drop height of 1800 mm is at least 1300 mm/-100mm (reference pressure). The test is performed on a plane surface with a mass of more than one ton. The rebound height has to be measured with appropriate testing equipment and has to be registered.

BALL GEOMETRY

Circumference and geometrical accuracy of all testing samples are measured at reference pressure. Circumference shall not be less than 749 mm and not more than 780 mm.

WEIGHT OF THE BASKETBALL

The mass of the ball that is ready for play will be determined in all test samples. It must be between 567 g and 650 g.

FATIGUE STRENGTH

The test is performed with one ball and a ball-shooting machine. At the beginning of the fatigue test, the ball



has to be inflated to reference pressure. It must not be re-inflated either during or after the fatigue test. The ball that is used for the test will be bounced 20,000 times. The energy of each bounce must correspond to a free fall from height of 1800 mm. A leak test has to be carried out before and after the fatigue test.

SURFACE MATERIAL REQUIREMENT

The surface of the basketball shall be free of toxic materials and materials which may cause an allergic reaction. The manufacturer must provide a list of the materials used in the manufacture of the balls and the colors. This requirement has to be met for both Category 1 and Category 2 basketballs.

HEAT-STORAGE TEST

This test is only performed on Category 1 basketballs applying for the FIBA- license in "black."

Two balls at reference pressure will be stored for seven days at a temperature of 70 degrees Celsius. Afterwards there must be no noticeable exterior change, defect of the valve, or seams. The ball geometry will also be measured again at reference pressure.

VALVE TEST (LEAK TEST)

Before and after the heat-storage test, a dry needle for inflating will be inserted into the valve 100 times. After this procedure, leakage should not occur.

PRACTICE TEST (GRIP REQUIREMENT)

The basketball surface shall provide a proper grip over the entire ball (pole of the ball, brand name, and all other areas). The grip shall be tested with the test apparatus with five test persons in the following manner:

Place the ball in different positions on the test person's palm. The hand of the test person shall be supported by a table.

Pull the fixed ball, loaded with 50N at a constant speed of 80-100 millimeters, in a finger direction from the hand and measure the force. The test must be performed three times on three different positions of the ball.

Calculate the average value. Proceed in the same manner with each test person. Calculate the average friction factor based on the average values of the five test subjects. The final friction factor must be a minimum of 0.4.

There are two categories of basketball approval:

CATEGORY 1

This basketball may be used in official FIBA competitions. Only leather or synthetic leather size 7 basketballs can receive the FIBA license in this category. Manufacturers will be authorized to use the FIBA logo in black on the basketballs when approved.

CATEGORY 2

These basketballs are not for use in official FIBA competitions, but can be used in continental and youth competi-



tions. Only rubber size 7 basketballs can receive the FIBA license in this category and manufacturers will be authorized to use the FIBA logo in green on the basketballs when approved.

FIBA's Basketball Approval Program covers a four-year period (January 2003-December 2006). All basketballs used in official competitions must have passed the tests within the Approval Program and have obtained the right to bear the FIBA logo.

For 25 years, Molten has been a dedicated global sponsor of FIBA. Their basketball is the Official Game Ball that will be used exclusively during the 2004 Olympic Games in Athens. FIBA and Molten continue to work together regularly for the ongoing development and advancement of basketball technology.

Any basketball manufacturer that is interested in FIBA's equipment approval programs can find the entire detailed procedure-including all fees involved-by going to the FIBA web site at www.fiba.com and clicking the Equipment icon. This section also contains the entire list of FIBA-approved basketballs.



STRUCTURAL INSTABILITY

by Horacio Pila

Horacio Pila is a kinesiologist and a sports medicine doctor. He is currently the team doctor for the Atenas Cordoba club team in Argentina, as well as the doctor for the Argentinean Men's Senior National team.

We all understand that basketball is a physically demanding sport, but in the last eight years in Argentinean basketball, our medical staff noticed a distinct increase in the number of injuries to vertebral column and ankle, but especially to the knee.

We think this was due to many different factors, including the high level and intensity of the athletic competition, the many demands of year-round physical conditioning, as well as individual player physiological factors.

The particular medical cases we followed and analyzed during this period had to do with injuries to athletes who played at different levels, from local and provincial teams, to those who participated in national and international competitions. For the most part, these players had no extended period of physical rest, as they moved from the pre-season to the last competition over a period of many months.

A physically demanding and lengthy season puts a lot of pressure and stress on the body, creating physical fatigue, specifically on the stabilizer muscles of the joints.

We know that the muscles are formed by red fibers and about 20 to 25 days are necessary for full recovery.

These red fibers depend on the motor neurons and are activated by stimulus of low intensity and long period.

The involvement of these muscles are very important in basketball because they help provide the structural stability to the body.

In reviewing the injury pattern, we noted that the individual physical structure of the players, including valgus (the body part turns outward)



feet and knees, and curvature of the vertebral column contributed to many injuries. However, we also noticed that in the players with normal body structures, the signs and symptoms of fatigue appeared were responsible for injury.

With the premise that a total recovery requires complete rest, something that was difficult due to the demands of the coaches and competition, we started to use different methodologies of recovery in order to bring about healing, while preventing an aggravation of the injury.

For some, recovery entailed complete rest from activity, while in other cases, we introduced specific conditioning work. Both these methods lasted a period of 20 to 25 days. In the first case, we worked on re-conditioning the injured players, while in the second case the players took part in regular conditioning work and also continued to practice regularly on the court.

Fatigue is a main cause of many knee injuries.

Therefore, beginning supervised strengthening exercises as soon as possible after a knee injury is diagnosed will help speed recovery.

Physical therapy can help train the muscles around the kneecap to pull evenly in all directions, keeping the kneecap in normal alignment.

The real key in helping the knee recover full range of motion is relative rest. This means staying away from activities that put excessive pressure on the knee, while being aggressive in strengthening the knee so the kneecap will track properly.

Athletes should do stretching and strengthening exercises with workouts focusing on the knee for at least 30 minutes and combined this with a knee-friendly cardiovascular workout.

Although the knee may be weak, it is generally strong enough to handle mild stretching and slow movements. Working to restore early range of motion may help reduce any swelling and stiffness, and increase healing time.

Rehabilitation progresses into strengthening exercises that focus on the quadriceps and hamstrings—the main stabilizing muscles for the knee. Gradually increase the amount of weight as the leg muscles get stronger. Strengthening exercises require dedication because results often take quite some time and knee pain may come back.

Once the muscles of the injured leg are about as strong as the uninjured leg, the focus of rehabilitation turns to increasing coordination.

Physical therapy can become activity oriented as the athlete regains the ability to perform complicated movements, using sta-

tionary bikes, elliptical machines, oversized “Swiss” stability balls, and “wobble boards.” As soon as we start to notice the signs and symptoms of knee pain, it is necessary to decrease all training by 50%. Practice sessions are limited to 10 minutes.

Twice a day, the player must perform resistance exercise to stimulate the red muscle fibers.

To do so, continue to use rehabilitation items, such as the oversized Swiss balls or wobble boards.

We normally work on the extensor and flexor muscles of the knee with isometric contractions at 40% of the maximum strength.

Each exercise is performed for 4 to 6 seconds for 30 repetitions, with an interval of 15 seconds. The player should feel a “burning” in the muscle.

When we work on bending and extension of the knee, we limit movement to 45°.

We also add dietary component to the rehabilitation for about 15 to 20 days, with B vitamins (10,000 units per day) and we make sure that the carbohydrate intake is increased to 70% of the diet for 7 to 10 days.

When we started practice for the 2003 Pre-Olympic Tournament, the following players on the Argentinean Senior Men's National team showed symptoms of muscular fatigue: Andres Nocioni, Leandro Palladino, Emanuel Ginobili, Alejandro Montechia, Leonardo Gutierrez, Federico Kamerich, and Fabricio Oberto.

For these players, we applied the aforementioned techniques and obtained excellent results.





by Mohamed Habib
Cherif

INTERVAL TRAINING

Mohamed Habib Cherif is the National Technical Director of the Tunisian Basketball Federation and a FIBA-Africa Expert. He is a regular lecturer at ISEPP, the Institute Ksar-Said.

DISTANCES TRAVELLED DURING A GAME ACCORDING TO POSITION

Guards: 3500 m -> 6104 m

Forwards: 4500 m -> 5632 m

Pivots: 5552 m -> 5711 m

MOST FREQUENT LENGTH OF PLAYING TIME = 11" TO 20"

- ▼ 91% of playing time involved exertion of less than 1 minute.
- ▼ Breaks in exertion are slightly longer than time spent active.
- ▼ Most frequent length of play is 0 to 20 seconds, representing almost 51% of playing time.

LEVEL OF EXERTION

3 seconds of very extreme exertion.

8 seconds of moderately extreme exertion.

11 seconds recuperation.

INTERRUPTIONS TO THE GAME

Nature	Frequency	Average duration (seconds)
Personal fouls	42	27
Loss of ball	19	5
Substituting players	9	20
Travelling	6-7	4
Time-outs	5-6	57
Misc.	4	45

INTERVALS: IMPROVING FITNESS LEVELS AND PERFORMANCE

All the research, tests, and the direct observation of games have led us to introduce the concept of physical training based upon endurance. It is high time it were noted that

running continuously in practice does little to improve endurance, therefore long jogs should be eliminated from training and replaced by a large quantity of exercises in order to improve specific endurance, which is based upon interval training on a basketball court.

The idea behind interval training is relatively simple: Take an aerobic workout and spice it up with a tough but short period - called, appropriately, an interval - of challenging intensity.

Then bring it back down for a "recovery period" and do it all over again.

This basic template can be modified for levels of fitness ranging from virtual beginner to professional athlete.

As you will see, interval training enables the athlete to improve the work load by interspersing heavy bouts of fast running with recovery periods of slower jogging.

In an interval workout, the athlete runs hard over a set distance and then follows this with a period of easy jogging. During the run, lactic acid is produced and a state of oxygen debt is reached. During the interval (recovery), the heart and lungs are still stimulated as they try to pay back the debt by supplying oxygen to help break down the lactates. The stresses put upon the body by the fast running cause an adaptation that strengthens the heart muscles, improves oxygen uptake, and prepares the athlete for the rigors of basketball.

All this leads to improved performance, in particular within the cardiovascular system.

Training sessions should be created that closely mimic actual playing conditions. In a given situation, short, vigorous exercises can therefore be proposed along the lines of 5/5, 10/10, 15/15 and 20/40 stressing that in basketball, there is no point going beyond 15/15 which allows all types of offensive and defensive moves to be reviewed, e.g.: slide steps, pivots, blocking, pressing, sprints, accelerations and jumps.

It is reasonable to start with a total duration of around 20 minutes, with the aim of extending this towards a maximum duration of 45 minutes.

We recommend 4 to 8 separate sets followed by 1, 1.30, or 2 minute breaks.

This type of session should be carried out at least twice a week, with or without the ball, but preferably the latter. Using the ball slows movement and reduces efficiency.

This type of session is particularly suited to young players within the framework of technical training with psychological aims.

For general physical training it is advisable to carry out runs of a maximum length of between 30 and 60 minutes at an intensity of 60 to 70% of VO₂ max, using major muscle groups.

Exercising at between 60 and 65% of VO₂ max for several

weeks would especially have the effect of shifting the aerobic/anaerobic transition zone with an improvement in the region of 20 to 30%.

These methods are suited to any player under the individual instruction of his coach.

These forms of exercise are suited to short-term use (approximately two weeks) before recommencing group training.

Type of Exercise	Length of Exercise	Suggested intensity with regard to VO ₂ max or bpm	Nature of Load	
			Volume	Intensity
Continuous at Constant Intensity	30 minutes	at 70% of VO ₂ max	Low	Low
	45 minutes	at 60% of VO ₂ max	Medium	Low
	1 hour	at 60% of VO ₂ max	Medium/High	Low
Continuous at Varied Intensity	30 minutes 3 x 5' fast + 3 x 5' slow	5' fast: bpm approx. 160 5' slow: bpm approx. 130	Low	Medium
	60 minutes 3 x 15' fast 3 x 5' walking	15' fast: bpm approx. 160 5' walking		Medium
	40 minutes 10'-20'-10'	10' slow: bpm approx. 120 20' run over varied terrain bpm approx. 160 – 180 10' slow: bpm approx. 120	Medium	High
	30 minutes 6 x (1' + 4')	1' bpm approx. 180 4' at any speed except walking	Medium	Very high
Interval Training	32 minutes (10'+5'+2'+5'+10')	10' slow: bpm approx. 120 5' in 10 x (15" + 15") bpm approx 180 2' walking 5' as previously: bpm approx. 180 10' slow	Medium	Very high
	60 minutes	15' slow: bpm approx. 120/140 2 series of 10 x 20 m with complete recovery 15' slow: bpm 120/140	Medium	High



by Jay Sabol

PATELLA TENDONITIS

Jay Sabol is assistant trainer - strenght and conditioning coach of the Miami Heat of the NBA.

DEFINITION

Patella tendonitis can be described as the inflammation of the tendon between the patella (knee cap) and the tibial tubercle (shin bone). This inflammation occurs do to repeated stress on the patella tendon. The base of the kneecap or inferior pole of the patella is where one will feel pain.

WHO GETS PATELLA TENDONITIS?

Anyone that participates in an activity that requires jumping or plyometric movements such as basketball can expect to get tendonitis if they don't maintain a degree of flexibility and strength. Patella tendonitis is not limited to just basketball; people often get it from tennis, volleyball, hiking and walking.

WHAT CAUSES PATELLA TENDONITIS?

Many are the causes, although repeated jumping would be the number one contribu-

ting factor. Here are some more causes:

- ▼ Fallen arches or over foot pronation, flat feet.
- ▼ Tight hamstring and quadriceps muscles.
- ▼ Weak quadriceps muscles.
- ▼ Patella tracking problems or malalignment.

TREATMENT

See a physician!

QUAD STRETCH



HAMSTRING STRETCH



GLUTEUS STRETCH



CALF STRETCH



I am stressing this because many people treat the symptoms with out finding out why the problem is occurring. With patella tendonitis the cause needs to be determined and corrected otherwise it will just get worse. Make an appointment with an orthopedic physician, they will be able to determine and diagnose what the problem or problems are. Once this is determined you can treat the symptoms as well as correct the cause(s). If one has flat feet or fallen arches see a podiatrist for prescription insoles (orthotics) for one's basketball shoe. These can also help prevent other ankle and foot injuries.

Anti-inflammatory medications also help in decreasing pain and inflammation. Over the counter (OTC) medications like Advil, Motrin IB and Aleve are all helpful. Take as directions indicate. A physician can prescribe NSAIDs (Non Steroidal Anti-Inflammatory Drugs) after examination.

Before activity if there is minimal or no pain, one can apply heat to the tendon area. Heat should, if possible be a moist heat, such as a hydrocollator pack or a warm (100-104 degree) whirlpool. Knee sleeves can be worn to help hold in heat during activity, as well as support the patella. Patella straps also provide pain relief and support the patella. Ice should be applied before activity if tendon pain is more than minimal. Always ice after activity for 20 minutes at a time, once per hour if icing multiple times. Ice will help decrease pain and inflammation following activity. Ice cups can also be used over the tendon for 8-10 minutes. Move the ice cup in a circular fashion across the tendon till numb. Once the patella tendon is numb, a gentle stretch of the thigh muscles can be performed.

STRETCHING

One should warm up, break a sweat then stretch the hamstrings, gluteus muscles, quadriceps muscles and the muscles of the lower leg. These stretches are important because tight muscles provide increased resistance and stress on the tendon. With increased flexibility one should begin to feel a decrease in pain.

- ▼ Quad Stretch.
- ▼ Hamstring Stretch.
- ▼ Gluteus Stretch.
- ▼ Calf Stretch.

STRENGTHENING

Strengthening of the quadriceps (thigh) muscles, especially the vastus medialis (VMO) will help with patella tracking.

Exercises:

- ▼ Leg Lifts

STRAIGHT LEG RAISE



TOTAL KNEE EXTENSION



CLOSED CHAIN KNEE EXTENSION



WALL SQUATS



FREE SQUATS



LEG PRESS



- ▼ Total knee extension
 - ▼ Closed Chain knee extension
 - ▼ Wall Squats between 30-60 degrees
 - ▼ Pain free -free standing squats between 30-60 degrees
 - ▼ Pain free leg press
- In conclusion patella tendonitis can be a

frustrating and debilitating type of chronic injury or syndrome. Always warm up stretch before activity and ice after. Maintain flexibility and strength. Patella tendonitis doesn't happen over night; therefore it doesn't go away over night. Stay the course!



by Inaki Refoyo

FIBA

We Are Basketball

MINI-BASKETBALL TRAINING AND COMPETITION SESSIONS

Inaki Refoyo is a professor at the Spanish Institute of Physical Education (INEF) of Madrid. He is a master at the top level of coaching in the Spanish Basketball Federation. He has written several articles about basketball and conditioning.

Training and competition sessions are the perfect time for the teachers and instructors to work with children to help them improve their skills. Each session should be considered as the single training unit.

It is in these sessions that we are able to evaluate each player and note clear improvements. It is for this reason that we should look at each session as a training unit.

Each training session is has its own specific goals and results:



INTENSITY	AIM	PARTICIPANTS	PLANNING	LEARNING PHASES	RESULT
Strong	Conditioning	Individual	Improvement	Assimilation	Single
Semi-strong	For Coordination or Technical	Group	Maintenance	Stabilization	Multiple
Regenerative	For apprenticeship or Tactical	Collective	Recovery	Memorization of the moves	
Recovery	Generally strategic				
	Rules				
	Psychological				
	Control/Evaluation				
	Mixed				

When you plan a practice session, you must divide it into three specific parts:

- ▼ Starting part: Development of body coordination and of the main factor, "the ball," for example.
- ▼ Principal part: Development of basic components of basketball through planned play. Competitions and games with even and odd numbers of players.
- ▼ Final part: We reserve this section to practice plays, to familiarize youngsters with the ball, and for rest.

PLANNING

PRINCIPLE

The plan is the starting point, an analysis of what you hope to do in the session, with clear steps on how you hope to achieve those goals.

Don't forget that many variables will enter in during the actual carrying out of the plan, including competition and rival teams.

You do not have to follow every step of your plan. Understand that flexible organization, where revision, adaptation, and adjustments, can be very effective tools that will allow you to achieve your goals.

Depending on your targets, you will have to structure your material and human resources in order to achieve them.

SOME CONSIDERATIONS TO KEEP MIND IN PLANNING YOUR SESSIONS

When establishing a plan, keep the following factors in mind:

- ▼ Starting evaluation of all the elements, which can match with your planning (tools, people, etc.)

- ▼ Identifying your purposes and goals you want to achieve will depend on your starting evaluation.
- ▼ Setting goals is based on real chances to achieve them.
- ▼ Duration. Determine how much time you think you will need to achieve your goals (even in years).
- ▼ Regular checks. It is important to check throughout the year to see if you are on track to achieving your goals.

TRAINING SESSION PARTS

The training session is the smallest unit in planning for the year. These training sessions are divided into three principal parts:

FIRST PART

In this part, we focus on the general warm-up. This will include both physical and mental training. Obviously, the duration depends on the overall time you have for the training session.

Nevertheless, we can include simple activities in this part that we will further develop in the principal part of the workout. Don't forget that children are not "smaller adults." Compared to adults, their metabolism and physical characteristics are totally different.

PRINCIPAL PART

This is the most important part in terms of content and time. In this part, the contents previously planned according to the general program of work are developed. Nevertheless, you have to consider that the children's attention capacity and physical motivation are not endless, so that it's best to perform the most important work of the session at the beginning of the practice, a time when they are physically and mentally fresh.

At the same time, we have to consider long enough active rest exercises to help the children recover. These active pauses can consist of less intense or less complex exercises, all designed to help children to relax.

There is a distinct series of factors that must be considered when planning this phase of practice:

- ▼ Choice of the content/s. (fundamental/s) we want to train.
- ▼ The sequence of these contents.
- ▼ The physical and mental difficulty of each work or exercise.
- ▼ The ideal vs. actual chance of achieving goals for the session.

FINAL PART

This part of practice starts once the children's physiological and mental calmness is restored. Now they have to get ready for the next set of demanding exercises. It is important to teach to the children to achieve self-control when they are superexcited.

In this part, it is also suitable for the children to learn to assimilate and to rationalize what they have learned. This is achievable through questions posed by the trainer or coach to the children. Asking the children what they have achieved and how they expect to make improvements will help them understand their personal role in making progress.

One of the most typical mistakes teachers/instructors make is to consider improvements have been made without alerting children to that fact. It is surprising how children view their progress or lack of. Asking children what they think about achieving particular goals helps to enhance their value.

FIRST	PRINCIPAL	FINAL
▼ General warming up	▼ Targets	▼ Educational
▼ Specific warming up	▼ Definition of type of work	▼ Psychological
	▼ Material	▼ Physiological
	▼ Real conditions	
	▼ Player's state	

SESSION EXAMPLE

The following will illustrate four training sessions, each corresponding to a particular minibasketball age group. The duration of the training session is not noted. Duration should be determined by the teacher/instructor.

BENJAMIN (FAVOURITE) 1ST YEAR - 1ST QUARTER FIRST PART

- ▼ ORGANIC CONDITIONING: DISCOVERING THE COURT

MAIN PART

- ▼ DRIBBLING: THE HITTING HAND
- ▼ PASSING: SITTING DOWN
- ▼ DRIVING: DRIVING CONTEST

FINAL PART

- ▼ SOCIALIZATION OF THE PLAY: CHANGING THE BALLS

BENJAMIN (FAVOURITE) 2ND YEAR - 1ST QUARTER FIRST PART

- ▼ ORGANIC CONDITIONING: THE COUPLES

MAIN PART

- ▼ DRIBBLING: CATCHING THE MICE
- ▼ PASSING: THE MOVING CIRCLES
- ▼ DRIVING: PALMIRA
- ▼ DEFENSE: LOWERING THE BOTTOM

FINAL PART

- ▼ SOCIALIZATION PLAY: ONE-ON-ONE

ALEVIN (PUPILS) 1ST YEAR - 1ST QUARTER FIRST PART

- ▼ GROUND RECOGNITION: BENCH OBSTACLES

MAIN PART

- ▼ BALL HANDLING + DRIBBLING
- ▼ BALL HANDLING + DRIBBLING: TO RUN AFTER
- ▼ FOOT MOVEMENT: STOP
- ▼ PASSING: THE ANGLE
- ▼ DRIVING: CICADA
- ▼ DEFENSE: DOGS AND CATS

FINAL PART

- ▼ PLAY SOCIALIZATION: FACE TO FACE

ALEVIN (PUPILS) 2ND YEAR - 1ST QUARTER FIRST PART

- ▼ THE GROUND RECOGNITION: THE HAUNTING

MAIN PART

- ▼ BALL HANDLING + DRIBBLING

- ▼ FOOT MOVEMENT
- ▼ PASSING: THROWING THE BALL. Continuing on the previous year's work, now we combine all aspects of basic technique (hand position, foot directions, etc.). As in all demonstrations, we will manage to progressively introduce more dynamism and execution speed in all the exercises.

- ▼ DRIVING: THE ATTACK
- ▼ DEFENSE: IN SEARCH OF THE LOST CENTER
- ▼ SHOT: Work on jump-shot mechanics (coordination in jump and extension). Specific work.
- ▼ COLLECTIVE PLAY: 3-ON-3

FINAL PART

- ▼ GAME

THE COMPETITION

When we talk about competition, we refer to the game we play every week-end and the several situations that can occur.

The match is the most desired moment for the children. It is the moment in which the work done with his/her mates during the training sessions gets carried out. But the difference is that it will be realized against another team of children.

In our opinion, during the first two years of a minibasketball course, we have to consider the week-end game like as a weekday practice (session/ training).

For the next two years, the match has to be thought as a competition in which the work of teacher/instructor becomes more important.

One of the factors implied in the game is competition. In our opinion, competition is always right when it is well directed. It is an inborn quality that every teacher/instructor and the children (all belonging to a single group) have inside. We have to know that we coach a group of children with different levels of competitiveness, so we have to be careful in demanding it.

MAIN TARGETS

All the children have to work with each other during the game as best they can do, without asking them more than they can give.

Children need to learn a variety of things when they are on the court related to:

- ▼ The teacher/instructor
- ▼ Teammates

- ▼ The game official, especially in the first two years of minibasketball; get used to thinking of a person that doesn't usually referee
- ▼ The teacher/ instructor of the opposite team
- ▼ His/herself

Civil principles work:

- ▼ Discipline
- ▼ Punctuality
- ▼ Commitment (both of the teacher/instructor and of the children).

THE MATCH MOMENT

RIGHT

- ▼ Getting all children involved, sharing different tasks during the game in order to make them all feel they played a role in the final result.

- ▼ Instructing children always with a positive message, especially when correcting their mistakes.
- ▼ Constantly encouraging children, independently of the final game result.
- ▼ If the opposing team is not that talented, point out their good aspects; do not ridicule.
- ▼ Appoint impartial game officials.

WRONG

- ▼ Giving more importance to the final result than in making sure all children get to play and participate. Putting all the less talented players in the first quarter while leaving the best players in for the rest of the game to insure victory.
- ▼ Using negative language when correcting mistakes.
- ▼ If the game is going to be lost, letting the team suffer without giving instructions and correction.
- ▼ Treating the opposite team cruelly.
- ▼ Going out to win by appointing game officials who will not be impartial.
- ▼ Faking injuries to less talented players in order to let the most talented children play longer.

- ▼ Using the success of the team to validate the coach as a person.



PLAY WITH US

CAMPS AND CLINICS IN THE U.S.

I coach a youth level team and firmly believe in basketball fundamentals. I would like to know if you could help me finding a list of summer basketball camps and coaching clinics in the United States. I am very interested in watching how the players and the coaches work on game basics, as well on the latest offensive and defensive sets used at the high school and university level.

Jeremy Arnold, London, U.K.

The United States is the virtual kingdom of the summer camps and clinics. Let's first go over the coaching clinics. There are so many clinics, with the majority held from April to June. Additional sessions are held in September, and the beginning of October. Some of the top clinics include the Ed Janka Clinics (www.ccbonline.com), organized in collaboration with NIKE. The largest to date was held in Las Vegas in May with over 4,000 coaches in attendance. Other very good clinics are the Tunica and Biloxi Clinics, which are held in Florida and organized by Coach Glenn Wilkes Sr. (www.basketballsbest.com).

The summer basketball camps are usually run from the end of May through August. This is a big business and just about every major high school, college, and NBA team, from the East to the West coast, organize their own summer basketball camps. If you are interested in a particular team, you can go to the team's Internet site.

There are also companies or individuals, who organize summer camps. The most well-known, and with the best teachers and demonstrators (Hubie Brown, Mike Krzyzewski, Jim Calhoun, Isiah Thomas, Michael Jordan have worked there in the past) are the Five-Star Camps (www.fivestarbbscamps.com). Another excellent camp is the Kevin Eastman Camp-he worked last summer with Carmelo Anthony and LeBron James-and his Internet site is www.kebccamps.com.

You can find also many other camps and clinics sites by going to www.bbhighway.com.

...AND NOW, MARKETING

I had the occasion to read the past issues of FIBA Assist. I am currently studying sports marketing, with hopes of one day becoming a team executive, possibly with a basketball team. I recently had occasion to go to the FIBA Internet site, and I found three very interesting articles on sport marketing.

The first, in issue 1, was written by William Sutton. The second, written by Craig Thompson and Ems Magnus, appeared in issue 2, while the third by Paul Blake, was in issue 5. Would be so kind to let me know, if it is possible, how can I contact these marketing experts?

Josè Cardoso, Barcelona, Spain

We are glad that the magazine is helping further your interest in sport marketing. Basketball needs top coaches as well as efficient executives. To contact the authors, write to:

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AGAIN ON SUBSCRIPTIONS

We continue to receive requests from all over the world from readers who want to subscribe to FIBA Assist Magazine. As we wrote some issues ago, we are still working on this project. We are still mapping out plans and will make an announcement on this matter in the near future. Thank you, in any case, for your requests and continued support.

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Note: Readers who wish to send technical or non-technical articles are kindly requested to read the information in the box INVITATION TO THE READERS on page 4 (or online at www.fiba.com).



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