



EUROPEAN QUALIFIERS

**BROADCAST PARTNER
PRODUCTION MANUAL**
2016-18



CONTENTS

UEFA'S WELCOME MESSAGE

COMPETITION AND CONCEPT

HOST BROADCAST PRODUCTION AND OPERATIONS

TELEVISION GRAPHICS

UNILATERAL OPERATIONS

VENUE OPERATIONS

CONTENT SERVICES

DIGITAL MEDIA SERVICES

SATELLITE DISTRIBUTION

FAME AND INFORMATION SERVICES

APPENDIX: CYCLE PLANNER

CONTENTS

1	UEFA'S WELCOME MESSAGE	7	3.11	Summary of host broadcaster requirements and preparation.....	66
2	COMPETITION AND CONCEPT		4	TELEVISION GRAPHICS	
2.1	Competition overview	13	4.1	Design and content.....	71
2.2	Concept overview.....	16	4.2	Graphics usage	73
2.3	The partnership.....	18	4.2.1	Multilateral graphics.....	75
2.4	Site visits.....	18	4.2.2	Unilateral graphics.....	79
2.5	Match profiles	19	4.2.3	Studio graphics.....	80
3	HOST BROADCAST PRODUCTION AND OPERATIONS		4.3	Replay wipe.....	81
3.1	Production standards.....	23	4.4	On-screen credits.....	82
3.2	Broadcast principles.....	24	5	UNILATERAL OPERATIONS	
3.3	Order of priorities	26	5.1	Unilateral broadcaster facilities	87
3.4	National association cooperation.....	27	5.1.1	Camera positions – live and ENG.....	87
3.4.1	Other national association responsibilities	27	5.1.2	Commentary positions.....	90
3.5	New technologies	28	5.1.3	Observer seats	92
3.6	Host broadcast coverage principles ...	29	5.1.4	Pitch view studios.....	92
3.6.1	General principles and match director guidelines	29	5.1.5	Indoor TV studios.....	93
3.6.2	Replay guidelines.....	30	5.1.6	Pitchside presentation positions.....	94
3.7	Host broadcaster camera positions...	31	5.1.7	Pitch reporter positions.....	95
3.7.1	Minimum host broadcaster camera positions (minimum level production)	33	5.1.8	Super flash interview positions.....	96
3.7.2	Additional host broadcaster camera positions	38	5.1.9	Flash interview positions.....	96
3.7.3	Guidelines for specific camera positions	44	5.1.10	VIP interviews.....	97
3.7.4	Double production.....	49	5.2	Interviews.....	98
3.8	Audio plan and international sound....	51	5.2.1	General interview principles	98
3.9	Multilateral content production.....	56	5.2.2	Training sessions and press conferences	99
3.9.1	News exchange feed.....	56	5.2.3	MD-1 interviews.....	100
3.9.2	Multilateral Running Order World Feed	56	5.2.4	Pre-match interviews	100
3.10	Additional host broadcaster requirements.....	62	5.2.5	Half-time interviews	100
3.10.1	Power Supply - Multilateral Production.....	62	5.2.6	MD-1 Interviews.....	101
3.10.2	Pre- and post-match unilateral and play-out facilities	62	5.2.7	Mixed zone	101
3.10.2	Isolated camera feeds.....	63	5.2.9	Interview opportunities overview ..	102
3.10.4	Commentary positions	64	5.3	Summary of facilities and rate card...	104
3.10.5	Support to UEFA	64			

6	VENUE OPERATIONS		9	SATELLITE DISTRIBUTION	
6.1	Accreditation and access.....	109	9.1	Satellite distribution – Europe	141
6.1.1	Accreditation system.....	109	9.1.1	European transmissions	141
6.1.2	UEFA accreditation devices.....	110	9.1.2	Integrated receiver/decoders (IRDs) and encryption for Europe	142
6.1.3	Accreditation procedures	111	9.1.3	Booking procedures for European transmissions	142
6.2	Security	112	9.1.4	Audio configuration.....	142
6.3	Set-up procedures	112	9.1.5	Testing.....	143
6.3.1	TV compound	112	9.1.6	Technical coordination	146
6.3.2	Cabling	113	9.2	Satellite distribution – ex-Europe.....	144
6.3.3	Power provision - unilateral production (visiting broadcast partners).....	114	9.2.1	Ex-Europe transmissions.....	144
6.3.4	Telecom installations.....	114	9.2.2	Integrated receiver/decoders (IRDs) and encryption for ex-Europe.....	145
6.4	Television structures	115	9.2.3	Booking procedures for ex-Europe transmissions.....	145
6.5	Summary of matchweek schedule....	116	9.2.4	Technical coordination	145
7	CONTENT SERVICES		9.2.5	Signal access from the BT Tower, London	145
7.1	Cycle content.....	121	9.2.6	Audio configuration.....	145
7.2	Matchnight services.....	121	9.3	EBU technical rate card.....	146
7.2.1	Matchnight highlights.....	121	9.4	Transmission schedules.....	148
7.2.2	Instant highlights.....	122	9.4.1	Regular matchday transmission timings	151
7.2.3	Matchnight highlights programme.....	123	9.4.2	Satellite transmission concept – Europe and ex-Europe.....	154
7.2.4	Matchweek highlights programme.....	123	10	FAME AND INFORMATION SERVICES	
7.3	Additional content.....	124	10.1	Media information.....	163
7.3.1	Promotional trailers	124	10.2	FAME	163
7.3.2	ISO camera compilations.....	124	10.2.1	Broadcaster questionnaire.....	164
7.3.3	Further Additional Programming..	126	10.2.2	FAME modules.....	164
7.4	Archive	126	10.2.3	Broadcaster Information Centre....	164
7.5.1	In-cycle archive	126	10.2.4	Unilateral and satellite services booking	166
7.5.2	Technical Facility rate card	126	10.2.5	Accreditation	168
7.6	Summary of content services and availability	127			
8	DIGITAL MEDIA SERVICES				
8.1	Digital media services.....	131			
8.1.1	Digital media services overview....	131			
8.1.2	LIVEX	131			
8.1.3	EQ live match streaming solution....	132			
8.1.4	Pre-produced match highlight clips..	132			
8.1.5	Data and statistics.....	133			
8.1.6	Web Commentator Information System (CIS).....	135			

Appendix: Cycle Planner

1

UEFA'S WELCOME MESSAGE

UEFA'S WELCOME MESSAGE

We can now reflect on the first phase of European Qualifiers with great pride.

Qualifying action for UEFA EURO 2016 brought drama and intense skill to the watching world as well as highlighting the strength in depth that we have in national team football across our continent. All the while, this was done with a consistent quality of broadcast from all corners of the continent, delivered to an audience more engaged than ever before thanks to centralised marketing and the regular kick-off times.

The achievements of Albania, Iceland, Northern Ireland and Wales (as well as Slovakia in qualifying for the first time as an independent nation) proved the wealth of talent that we have in European football, borne out by the intensified competition with the qualifying matches assuming an ever-more-unpredictable nature.

We can expect more of the same on the path to FIFA World Cup Russia 2018, where we will again have centralised friendlies to allow a structured preparation for the host nation, who is automatically qualified for the final tournament.

Throughout the development and implementation of the European Qualifiers concept to date, we have had a great deal of support and cooperation from broadcasters, who have an invaluable role to play in delivering coverage of our sport to the wider world. We thank you for your hard work and hope that you enjoy the next campaign on the road to 2018.



Theodore Theodoridis
UEFA General Secretary ad interim



Use of the manual

This manual sets out operational responsibilities and information for European Qualifiers broadcast partners.

It should be used in conjunction with:

- the commercial regulations...
- the European Qualifiers media rights agreement
- the European Qualifiers 2016-18 TV Graphics Guidelines and
- the Brand Assets portal in FAME.

The FAME Brand Assets portal consists of comprehensive brand guidelines containing all reproduction materials for the correct use of the European Qualifiers logo and the production details for all broadcast items for the European Qualifiers and all on air items required by broadcast partners. It will be available to broadcast partners via UEFA's Football Administration Management Environment (FAME).

In the event of any contradiction, the terms of the European Qualifiers media rights agreement prevail.

UEFA has received valuable feedback and input from broadcast partners during and following the first cycle of the European Qualifiers competition 2014-16.

This feedback has been evaluated and incorporated into the present second edition of the European Qualifiers Broadcast Partner Production Manual 2016-18.

UEFA has further updated the information that was published in the first edition and added some new information. For an easier identification of the new sections, the updated content is marked **UPDATE 2016-18**.

Please note that this manual is for internal broadcast partner use only. No part may be reproduced by any process or means without the prior written permission of UEFA.

Should you have any questions about the use of this manual, please contact your CAAEleven account manager.

Frequently used terms

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

Terminology	Meaning
EQ	European Qualifiers (including the play-off matches)
EQ broadcast partner*	An entity licensed by UEFA to broadcast EQ matches via television, internet and/or mobile devices
Host broadcaster (HB)*	The EQ broadcast partner from the country of the host association who is responsible for producing the multilateral feed of a particular match
Main visiting broadcaster*	The EQ broadcast partner from the country of the visiting association who has the primary rights in that country for a particular match
Visiting broadcaster*	An EQ broadcast partner with on-site facilities
EQ partner	A company licensed by UEFA to have sponsorship and/or supply rights in relation to the European Qualifiers
EQ commercial partners	EQ broadcast partners and EQ partners who are licensed by UEFA to have commercial rights in relation to the European Qualifiers
Matchday (MD)	A matchday as published in the EQ match fixture list comprises of three consecutive matchnights. The EQ are played on 12 matchdays: 10 group stage matchdays, followed by two play-off matchdays. For the purpose of this manual, the term matchday is used simultaneously with matchweek. The abbreviations MD-1, MD-2 and MD-3 are used to indicate the days leading up to the match and MD+1 denotes the day after the match. A week in which one or more EQ matches are scheduled to be played is called a matchweek.
UEFA VOBM	UEFA venue operations and broadcast manager. This title replaces the VM (venue manager) from the previous cycle, the role stays the same.
Week of Football	One matchweek or, in some cases, two consecutive matchweeks

* Please note that for the ease of readability the term "broadcast partner" is used in this manual instead of "audiovisual rights holder" (term used in UEFA regulations).



2 COMPETITION AND CONCEPT

- 2.1 COMPETITION OVERVIEW
- 2.2 CONCEPT OVERVIEW
- 2.3 THE PARTNERSHIP
- 2.4 SITE VISITS
- 2.5 MATCH PROFILES

2

COMPETITION AND CONCEPT

2.1 COMPETITION OVERVIEW UPDATE 2016-18

The first-ever European Qualifiers campaign was successfully completed in November 2015, to determine the teams that would compete at UEFA EURO 2016 in France. In September 2016 Europe's national teams will enter the FIFA World Cup cycle, which kicks off with the second edition of the European Qualifiers. At the end of the 2016-18 European Qualifiers campaign, 13 teams will join the hosts in representing Europe at the FIFA World Cup in Russia in summer 2018.

Qualifying competition

Match system

For the European Qualifiers 2016-18, the 52 UEFA member associations involved have been divided into nine groups as follows:



Group A	Group B	Group C	Group D	Group E	Group F	Group G	Group H	Group I
Netherlands	Portugal	Germany	Wales	Romania	England	Spain	Belgium	Croatia
France	Switzerland	Czech Republic	Austria	Denmark	Slovakia	Italy	Bosnia-Herzegovina	Iceland
Sweden	Hungary	Northern Ireland	Serbia	Poland	Scotland	Albania	Greece	Ukraine
Bulgaria	Faroe Islands	Norway	Republic of Ireland	Montenegro	Slovenia	Israel	Estonia	Turkey
Belarus	Latvia	Azerbaijan	Moldova	Armenia	Lithuania	FYR Macedonia	Cyprus	Finland
Luxembourg	Andorra	San Marino	Georgia	Kazakhstan	Malta	Liechtenstein		

The group matches are played in a league system, with each team playing the other teams in its group twice, once at home and once away.

Russia will not compete in the qualifying competition because, as hosts of the 2018 FIFA World Cup, they qualify automatically. However, Russia has been placed with Group H to play "centralised friendlies" with the five teams in this group. As with France in the previous cycle, centralised friendly matches will be played on the same dates as regular

EQ matches. The results of such friendly matches will not be taken into consideration for the group standings. Gibraltar will not participate since it is not a member of FIFA and is therefore not eligible to enter the 2018 FIFA World Cup qualifying competition.

The nine group winners will qualify directly for the final tournament. The eight best runners-up will contest play-off matches to determine the remaining four European teams that will participate in the 2018 FIFA World Cup.

Group	Group	Group	Group	Group	Group	Group	Group	Group
Group Winner	Group Winner	Group Winner	Group Winner	Group Winner	Group Winner	Group Winner	Group Winner	Group Winner
Best runner-up	Best runner-up	Best runner-up	Best runner-up	Best runner-up	Best runner-up	Best runner-up	Best runner-up	Worst runner-up
3rd placed team	3rd placed team	3rd placed team	3rd placed team	3rd placed team	3rd placed team	3rd placed team	3rd placed team	3rd placed team
4th placed team	4th placed team	4th placed team	4th placed team	4th placed team	4th placed team	4th placed team	4th placed team	4th placed team
5th placed team	5th placed team	5th placed team	5th placed team	5th placed team	5th placed team	5th placed team	5th placed team	5th placed team
6th placed team	6th placed team	6th placed team	6th placed team	6th placed team	6th placed team	6th placed team	6th placed team	

■ Directly qualifies for the 2018 FIFA World Cup ■ Qualifies for the play-offs

Match calendar and fixture list

The group matches and the play-offs will be played on the dates specified in the EQ match calendar, in line with the international match calendar issued by FIFA for the period 2014-18. The European Qualifiers consist of ten qualifying group matchdays, played from September 2016 to October 2017, followed by two play-off matchdays in November 2017. The complete European Qualifiers fixture list, with match dates and kick-off times, is available on UEFA.com. A booklet containing the complete fixture list is also attached to this manual.

	Thursday	Friday	Saturday	Sunday	Monday	Tuesday
September 2016	01/09/2016 Friendlies	02/09/2016 Friendlies	03/09/2016 Friendlies	04/09/2016 MD 1	05/09/2016 MD 1	06/09/2016 MD 1
October 2016	06/10/2016 MD 2	07/10/2016 MD 2	08/10/2016 MD 2	09/10/2016 MD 3	10/10/2016 MD 3	11/10/2016 MD 3
November 2016	10/11/2016 Friendlies	11/11/2016 MD 4	12/11/2016 MD 4	13/11/2016 MD 4	14/11/2016 Friendlies	15/11/2016 Friendlies
March 2017	23/03/2017 Friendlies	24/03/2017 MD 5	25/03/2017 MD 5	26/03/2017 MD 5	27/03/2017 Friendlies	28/03/2017 Friendlies
June 2017	08/06/2017 Friendlies	09/06/2017 MD 6	10/06/2017 MD 6	11/06/2017 MD 6	12/06/2017 Friendlies	13/06/2017 Friendlies
August/ September 2017	31/08/2017 MD 7	01/09/2017 MD 7	02/09/2017 MD 7	03/09/2017 MD 8	04/09/2017 MD 8	05/09/2017 MD 8
October 2017	05/10/2017 MD 9	06/10/2017 MD 9	07/10/2017 MD 9	08/10/2017 MD 10	09/10/2017 MD 10	10/10/2017 MD 10
November 2017	09/11/2017 Play-offs 1st Leg	10/11/2017 Play-offs 1st Leg Friendlies	11/11/2017 Play-offs 1st Leg	12/11/2017 Play-offs 2nd Leg	13/11/2017 Play-offs 2nd Leg	14/11/2017 Play-offs 2nd Leg Friendlies

EQ match calendar

The 'Week of Football' concept

UEFA has again applied the 'Week of Football' concept to its scheduling of the European Qualifiers: games will be played from Thursday to Tuesday and the kick-off times will be set mainly at 18.00CET and 20.45CET on Saturdays and Sundays and 20.45CET on Thursdays, Fridays, Mondays and Tuesdays.

On double-header matchweeks, teams will play on Thursday and Sunday, Friday and Monday or Saturday and Tuesday. Each day of the Week of Football will have an average of nine matches, including the centralised friendly matches.



Example for MD2 and MD3

On single-header matchweeks, teams may play friendly matches on other available days, provided that a minimum of two rest days are scheduled between the European Qualifiers and the friendly matches. EQ matches must have priority over friendly match arrangements at all times.

	Thursday	Friday	Saturday	Sunday	Monday	Tuesday
18.00	Friendlies (kick-off time not set)		EQ matches	EQ matches	Friendlies (kick-off time not set)	Friendlies (kick-off time not set)
20.45		EQ matches	EQ matches	EQ matches		

Example for MD4

A total of 268 matches will be played under the umbrella of the European Qualifiers – 250 group matches, 8 play-off matches and 10 centralised friendlies involving Russia.

Final tournament

The 2018 FIFA World Cup will be played from 14 June to 15 July 2018. The 32 participants, including 14 European teams, will be drawn into eight groups of four, with the eight group winners and eight runners-up advancing to the round of 16 – the start of the knockout stage. The complete 2018 FIFA World Cup match schedule is available on FIFA.com.



2.2 CONCEPT OVERVIEW

The European Qualifiers concept reflects the centralisation of commercial rights by UEFA for the qualifying competitions for UEFA EURO 2016 and the 2018 FIFA World Cup. The following commercial rights form part of the centralisation.

Media rights

- The core media rights will be marketed on an exclusive basis by UEFA. UEFA has appointed the agency CAA Eleven to assist it in this regard.
- Certain limited rights – notably non-live audiovisual rights – may be exploited by the national associations in accordance with the media rights guidelines as set out in the annex to the European Qualifiers commercial regulations. Subject to such exploitation, all media rights for the European Qualifiers will be marketed exclusively by UEFA.
- Further information on the exploitation of EQ media rights by UEFA and the national associations can also be found in the commercial regulations.

EQ partners' rights

- The EQ partners make up an exclusive sponsorship group. Their rights in each territory depend on the commercial package that each respective national associations has concluded with UEFA.
- This group contains several official sponsors and one official ball supplier. Only the EQ partners may associate themselves with the European Qualifiers. The official EQ sponsors are Carlsberg, Continental, Hisense, Konami, SOCAR, Turkish Airlines and Würth. The official ball supplier is adidas.
- Each national association contributes to the promotion of the European Qualifiers by granting certain promotional rights to UEFA, including the right to use 20% of the pitchside advertising boards for non-commercial messages (for further details, please refer to Article 8 of the commercial regulations). In addition, certain associations have mandated UEFA to centralise the sales of other pitchside advertising boards. Some have signed over their full remaining board inventory to UEFA for commercial use

("100% associations"), others have decided to grant UEFA 50% of their remaining board inventory ("50% associations") and the remainder have decided to market the rights themselves ("0% associations").

- For 100% associations, the commercial inventory also includes media backdrops, i.e. backdrops used during the official press conferences, for post-match flash interviews and for interviews in the mixed zone. This is not the case for 0% and 50% associations.

Brand identity

- The brand identity is made up of three core elements: the official EQ logo, the anthem and the visual identity. These features should be applied consistently across all media forms and at competition venues to build recognition of the EQ brand among fans.
- Correct implementation of the EQ brand identity will be critical to ensuring that the competition's visual impact is consistent and impressive.

The European Qualifiers logo

- The eye-catching EQ logo depicts a national team shirt in conjunction with a heart, conveying the brand's essence – "play with heart". The passion and ambition shared by fans and players when either supporting or playing for their national team was the visual inspiration for the EQ brand identity. The national team shirt – the symbol that universally expresses the love for the national team – is also at the heart of the brand identity and at the centre of the EQ logo.
- To ensure the logo is used correctly, all EQ broadcast partners should refer to the EQ brand guidelines. All uses of the EQ logo are subject to prior approval by UEFA via CAA Eleven.

The European Qualifiers anthem

- The EQ anthem is played at all venues during the team handshakes after the anthems (note that during the teams' walk-on the FIFA anthem is played). EQ broadcast partners from across the globe also consistently use the EQ anthem.
- This original anthem is exclusive to the European Qualifiers and reflects the values of the competition and its European character.

Visual identity

- The EQ opening and closing sequences will be played at the beginning and end of every broadcast. Accompanying the opening and closing sequences are short break bumpers, promotional trailers and graphics, all derived from the same design concept. Further details on the broadcast format are laid out in the media rights agreement.
- This on-air theme is mirrored in all off-air design elements, with the event branding also intended to capture the European Qualifiers European adventure traits.
- Under no circumstances may any element of the visual identity be used together with that of a commercial or non-commercial third party.

2.3 THE PARTNERSHIP

To ensure that the European Qualifiers concept will be successful, close cooperation between EQ broadcast partners, national associations, EQ partners and UEFA is vital. UEFA monitors the competition and coordinates the three partner groups. In addition, UEFA has appointed the agency CAA Eleven to secure financial support from the EQ partners and to make sure that the commercial rights are successfully implemented.

To ensure the success of the competition, everyone must benefit. EQ broadcast partners cover the competition, generating worldwide exposure and substantial revenue, while the associations have the opportunity to be financially rewarded for their contribution,

benefitting from their association with an outstanding competition.

Clearly, no group alone can make the concept work: it has to be a partnership.

UEFA has centralised the media rights to the European Qualifiers for the first time and created a marketing approach which ensures that the funds raised directly benefit football. It is this centralised marketing strategy that also produces clear benefits for EQ partners, national associations and spectators.

EQ broadcast partners have the opportunity to screen up to 268 matches per qualification cycle, providing security of programming to a known calendar and high-quality TV production.

2.4 SITE VISITS UPDATE 2016-18

In order to familiarise themselves with EQ stadiums and prepare for each match in the best possible way, UEFA representatives and EQ broadcast partners will conduct site visits to each stadium. As national associations may choose to play in several stadiums and the deadline for announcing a match stadium is 120 days before each match, several site visits may take place per association.

Site visit objectives

- To discuss UEFA's and EQ broadcast partners' requirements.
- To identify all the facilities and find all the technical solutions required.
- To take decisions on necessary organisational arrangements.

Key site visit windows

As a general rule, site visits will take place within two or three weeks of the respective venue announcement deadlines. In addition, site visits are scheduled to take place in the weeks immediately following the national associations' EQ cycle kick-off in mid-April 2016. For further details please refer to the European Qualifiers Cycle Planner.

The UEFA VOBM will inform the host broadcaster and the main visiting broadcast partner about the exact site visit date for each stadium. All other broadcaster partners will be able to get the relevant information via FAME. The host broadcaster for each match must participate in the site visit. Any other EQ broadcast partners who wish to participate in a site visit will have to contact the UEFA VOBM.

Additional site visits may be scheduled in the event of changes to stadiums, additional requests from EQ broadcast partners or any other developments that may affect the organisation of the match. A detailed site visit report will be available for all EQ broadcast partners to download via FAME.

Standard site visit schedule and participants

Each site visit will be scheduled for one or two days, depending on the venue. The different site visit activities and required participants are listed below.

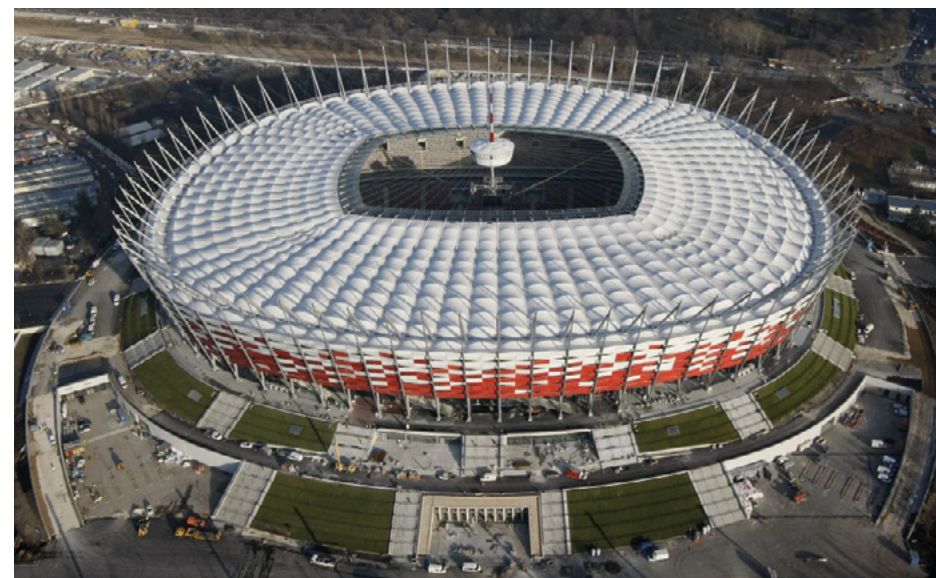
Activity	Participants	Content
TV meeting	EQ broadcast partners, national association representatives, UEFA, stadium manager	Discussion of production plans and specific requirements
Stadium tour	EQ broadcast partners, national association representatives, UEFA, stadium manager	Identification of required stadium facilities

2.5 MATCH PROFILES

For a number of reasons, such as the commercial importance of a match or variations in media interest from country to country, broadcast and media requirements will differ significantly between EQ matches. To reflect this variety, three different match profiles with corresponding service levels have been identified: level A, level B and level C. Level A corresponds to a very high-profile match with a lot of broadcast and media

interest, level B to a medium-profile match and level C to a low-profile match.

Based on this classification, UEFA may decide to send additional support staff (e.g. a match operations observer, media officer, security officer) to high-profile matches, and any other matches for which it deems the support necessary.





3	HOST BROADCAST PRODUCTION AND OPERATIONS	
3.1	PRODUCTION STANDARDS	1
3.2	BROADCAST PRINCIPLES	2
3.3	ORDER OF PRIORITIES	3
3.4	NATIONAL ASSOCIATION COOPERATION	3
3.5	NEW TECHNOLOGIES	4
3.6	HOST BROADCAST COVERAGE PRINCIPLES	4
3.7	HOST BROADCASTER CAMERA POSITIONS	5
3.8	AUDIO PLAN AND INTERNATIONAL SOUND	5
3.9	MULTILATERAL CONTENT PRODUCTION	6
3.10	ADDITIONAL HOST BROADCASTER REQUIREMENTS	6
3.11	SUMMARY OF HOST BROADCASTER REQUIREMENTS AND PREPARATION	7

3

HOST BROADCAST PRODUCTION AND OPERATIONS

3.1 PRODUCTION STANDARDS

UEFA's production standard for the UEFA European Qualifiers is high definition (HD) 1080i/50.

All productions will be in 16:9.

The host broadcaster must use the latest generation of digital equipment for all productions. All equipment must comply with full HD broadcast technical specifications and standards.

The standard for audio accompanying the HDTV vision is a Dolby® 5.1 surround sound mix and simultaneous international stereo effects, which will be transmitted as a Dolby® E-encoded 20 bit stream (5.1+2).

Host broadcasters should provide the final mix, the clean feed and a reasonable number of isolated feeds in HD free of charge to other broadcast partners on site.

Visiting broadcast partners who request SD feeds from the host broadcaster are responsible for the down-conversion of such feeds from HD, including any associated cost.



3.2 BROADCAST PRINCIPLES

UEFA has established certain key principles for the protection of the game, and will cooperate with broadcasters to ensure that they understand these principles.

Respect for...

...the field of play

Any media equipment and personnel must be positioned so as not to present any danger to players or match officials. Generally, cameras should be 4m from touch lines and behind advertising boards on goal lines. All pitchside fixed cameras must also have adequate protective covering to ensure the safety of players. The field of play itself must always be kept free of broadcast equipment and personnel, except for the pre-match line-up camera and handheld camera(s) at the end of the match.

...match officials, players and coaches

Broadcast equipment and personnel must not obstruct the view or movement of, or cause confusion for, match officials, players or coaches. Broadcast partners must respect the needs of these stakeholders. Interviews may only be arranged outside the technical area (the area extending from the substitutes' benches) in positions that are safe for all participants. Reporters must not speak to or approach players or coaches for interviews or comments during play.

...spectators

Broadcast equipment and personnel should not obstruct the spectators' view of the field of play (with the exception of confirmed camera positions). Cameras should not film or record the crowd in any manner that could incite any dangerous activity, e.g. continuous filming of the crowd.

...other media representatives

Broadcast partners must respect the needs of other media representatives – written press, radio and audio journalists, and photographers. For example, adequate positions for photographers must be available alongside TV cameras behind the advertising boards, and media working areas should not be disturbed during the match by broadcast commentators, technical personnel or equipment.

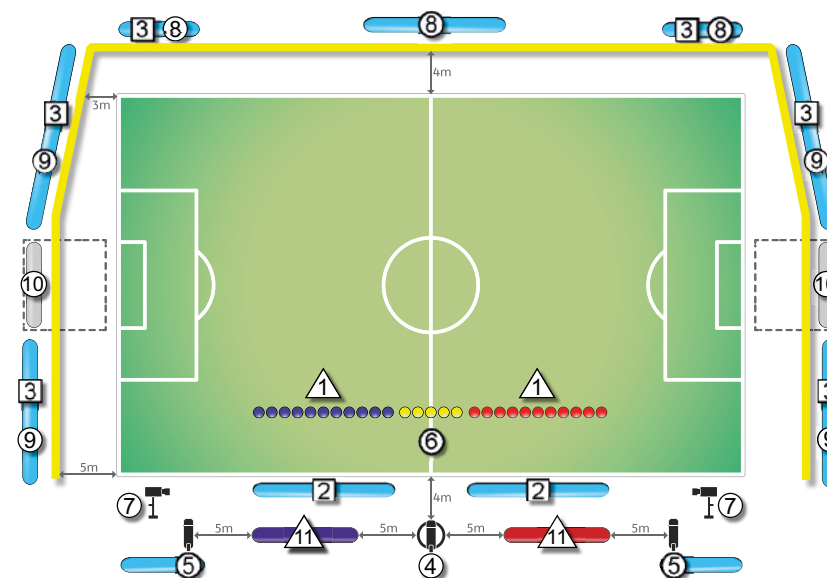
By adopting the above principles, UEFA is allowing greater flexibility and opportunity for broadcast partners to create top-quality programmes. In return, UEFA expects broadcast partners to comply fully with these arrangements if they wish to continue to enjoy such privileges in future.

Any broadcast partner or individual not respecting the above principles at any match may have access privileges limited or withdrawn for the match in question and/or any future matches. UEFA's decision in this respect is final.

Pitchside set-up UPDATE 2016-18

For illustration purposes, the following diagram shows the standard set-up of the areas around the pitch. Full camera plans are provided in section 3.7.

All details, however, are subject to individual stadium conditions.



Note: Pitchside cameras must be positioned so that they do not present any danger to players, coaches or match officials.

- | | |
|--|---|
| 1. Teams pre-match | 7. Steadicams during the match |
| 2. Photographers pre-match | 8. Reverse angle cameras |
| 3. Photographers during the match | 9. Additional TV cameras (reserved area of minimum 10x2m) |
| 4. Pitchside halfway camera | 10. Host broadcaster cameras (only remote cameras in front of boards) |
| 5. 20m camera | 11. Substitutes bench |
| 6. Hand-held TV camera pre-match, line-up and post-match | |

3.3 ORDER OF PRIORITIES

The following opportunities are available exclusively to the host broadcaster and the main visiting broadcast partner:

- team statements on team arrivals;
- super flash interviews;
- pitch reporter positions by the substitutes' benches.

The allocation of all other on-site TV facilities and interview opportunities is subject to the order of priorities listed below. In exceptional cases, UEFA reserves the right to change this order of priorities.

1. Host broadcaster – multilateral
2. Host broadcaster – unilateral
3. Main visiting broadcast partner
4. Secondary live broadcast partner from the country of either team
5. Other live broadcast partner
6. Highlights broadcast partners from the country of either team
7. Other highlights and/or non-live broadcast partner
8. National association platforms or channels

When allocating facilities, UEFA will also take into account broadcast partners' financial commitments, projected audience figures, and commitment to on-site productions throughout the qualifying period.



3.4 NATIONAL ASSOCIATION COOPERATION

National associations support EQ broadcast partners by providing space and facilities in the stadium, as well as by observing certain practices and procedures to ensure consistency across all qualifying matches.

In general, sufficient space should be provided for the following as a minimum:

- camera positions;
- commentary positions;
- studios;
- interview positions and presentation positions;
- cable pathway infrastructure;
- meeting rooms and offices;
- a secure area for production and technical vehicles (the TV compound).

All broadcast partners should provide UEFA with production plans – including camera and TV compound plans – by the booking deadline specified in chapter 9. UEFA will then confirm or reject requests depending on the availability of space and facilities as well as the order of priorities set out in section 3.3.

3.4.1 Other national association responsibilities

Power

Any existing power supply to the TV areas at the stadium must be made available to broadcast partners.

Security and safe access

All TV areas, including camera positions, commentary positions, studios, interview positions and the TV compound, should be safely accessible and secure. The TV compound must also have 24-hour manned security.

Lighting for the field of play UPDATE 2016-18

Details of the required floodlighting levels for EQ matches are set out below and take into consideration the requirements for broadcasting matches in high definition formats.

- The average required level of horizontal illuminance is 1,400Eh (lux). Horizontal illuminance refers to light falling on a horizontal plane 1m above the pitch, with uniformity ratios of u1 = 0.5 and u2 = 0.7.
- The average required level of vertical illuminance is 1,000Ev (lux). Vertical illuminance refers to light falling on a vertical plane 1m above the pitch on all four reference planes, with uniformity ratios of u1 = 0.4 and u2 = 0.5.
- To ensure player comfort/performance, all glare ratings (GR) must be less than or equal to 50.
- Illuminance levels should have a colour rendering (Ra) with a value of no less than 80.
- The table below provides a brief overview of floodlighting requirements

Floodlighting minimum requirements					
Horizontal illuminance			Vertical illuminance		
Eh average	Uniformity		Eh average	Uniformity	
Lux	U1	U2	Lux	U1	U2
> 1,400	0.5	0.65	> 1,000	0.65	0.75

Emergency TV lighting

An emergency mode must be available with at least an average illuminance of 800 lux in the direction of the main camera and 500 lux for all areas of secondary interest, to cover the field of play in case of a power failure.

The switchover to emergency lighting during a power failure should be synchronous – the 800 lux lighting should not switch off during a power failure.

Working lights

National associations must provide adequate lighting on the days prior to the match for broadcaster activities and team training. In addition, stadium lighting and power must remain at a working level after the match for broadcast partners to dismantle their materials.

3.5 NEW TECHNOLOGIES UPDATE 2016-18

As a result of technological advances new camera equipment may be developed that may require new positions in stadiums. Subject to both the availability of space and safety and security considerations, such camera positions may be approved by UEFA on a case-by-case basis in consultation with the broadcast partners and national associations involved.

This also applies to technological advances such as 4K/Ultra High Definition (UHD). UEFA will continue to prioritise standard HD productions, but if UEFA or host broadcasters wish to produce in 4K/UHD, efforts will be made to try to secure the necessary additional space at venues for these cameras and facilities.

Any such feed would be in addition to the main multilateral HD feed of the match, and would also include recording requirements for that feed.

As and when these productions are confirmed, and should there be sufficient interest in and demand for the signal, broadcast partners will be informed in advance and given the opportunity to receive the multilateral transmission via satellite, depending on capacity availability. Charges would apply.

3.6 HOST BROADCAST COVERAGE PRINCIPLES

The guiding principle for all coverage is to make it as consistent as possible – from host broadcaster to host broadcaster and from country to country.

The key principle for match directors is to remember that they are providing coverage for the multilateral (world) feed. This coverage should be unbiased and aimed at satisfying the viewing preferences of a global audience, not just a specific domestic market.



3.6.1 General principles and match director guidelines

The following principles apply to multilateral match feeds produced by host broadcasters, and match directors should follow the guidelines outlined below.

- The multilateral match feed must start 65 minutes before kick-off (i.e. at 19:40 for a 20.45 kick-off).
- Continuous coverage must be provided from the stadium prior to the match, during half-time, during any prolonged interruption of the match and after the match, with the exception of the replays and additional angles shown at half-time and full time.
- Each multilateral running order (MRO), examples of which are provided in section 3.9, must be followed exactly by host broadcasters.
- The issuing of yellow and red cards must be covered live.
- All substitutions must be covered live, featuring both the outgoing and incoming players.
- Broadcast partners may not film teams as they return to the dressing rooms once they have left the pitch and entered the tunnel.
- Coverage must be totally impartial, with equal emphasis on both teams throughout the match. It is important, for example, to show post-match reactions from both teams and not just the home team.
- Live action (when the ball is in play) is always the priority.
- During the match a cut is preferred to a mix between cameras.
- Coverage must be kept as simple as possible throughout.
- The TV match director has to respect the order of events within the game and preserve their context and coherency.
- Host broadcasters must adhere to the pitch camera guidelines described in section 3.7.3.
- Where possible, VIP shots should only be used if the personality is internationally recognisable and providing the ball is not in play.
- Match directors should not be excessively influenced by domestic commentary.

- Match directors should be sensitive to the following controversial match circumstances:
 - serious injuries to players;
 - violent or abusive behaviour by players;
 - a lack of respect for match officials.
- No coverage is to be given to fireworks or flares in the crowd, or to bad crowd behaviour.
- Political banners should not be shown on the multilateral feed, as they may compromise impartiality and could be damaging to UEFA, football and the tournament.
- In principle, no public order offences or abusive behaviour (crowd disturbances, streakers, etc.) should feature on the multilateral feed. Host broadcasters should follow the instructions of UEFA, however, if such incidents occur, as they may need to be covered to a certain extent if they have an impact on the field of play. General principles of taste, neutrality and decency should still prevail. For instance, a wide shot used purely to establish what is happening avoids giving any incident undue prominence. Nevertheless, the overriding principle remains “if in doubt, leave it out”.

3.6.2 Replay guidelines UPDATE 2016-18

- Priority should be given to live coverage.
- Replays should only be inserted when relevant to current live action.
- The best action comes first.
- Quality takes precedence over quantity.
- There should be no spooling for offside decisions.
- Keep replays moving.
- No replay should be inserted when the ball is in play.
- The EQ replay wipe should be used at the beginning and end of replays (see section 4.3 for further details).
- No graphics should be inserted during replays.
- Mixes rather than cuts.

3.7 HOST BROADCASTER CAMERA POSITIONS UPDATE 2016-18

To guarantee a consistently high standard of broadcasting across all European Qualifiers, a minimum number of cameras must be used by the host broadcaster at each match.

The minimum host broadcast camera plan requires:

- 11 cameras of which at least one (pitchside halfway, low behind goal or reverse) should be a super slow motion camera
- 1 lens 75x
- 3 lenses 55x

All on-site super slow-motion cameras must be minimum triple speed. Additional high-speed cameras may replace the requirement for triple speed (super slow-motion) cameras only upon UEFA approval.

All cameras should be available on replay (minimum of three EVS XT(2/3)HD six channel machines or equivalent).

All broadcast partners with an on-site production with their own technical facilities (HB and unilateral broadcasters) must deliver a camera plan, including the camera(s) model and specifications, to UEFA before the FAME host broadcast offer deadline (see section 10.2.4 for further details) of 12.00CET the Wednesday prior to the relevant matchweek.

All camera positions described in this chapter and in chapter 5 – and any others identified at site visits – must be kept available by the national association until the FAME host broadcaster offer deadline, when all broadcast partner production plans will be confirmed by UEFA. Broadcast partners should advise the maximum potential camera positions (including minimum HB camera positions and optional camera positions) at the time of the site visit.

General camera guidelines

The following conditions apply to all camera positions:

- cameras may not obstruct the view of any substitutes, technical staff or spectators;
- cameras must not present any safety risk for players, technical staff, spectators or broadcast personnel;
- cameras must be positioned and operated in a way that does not conflict with any local safety and security regulations;
- all fixed pitchside cameras must have adequate (unbranded) protective covering to ensure the safety of players;
- all pitchside cameras must respect the minimum distances described in this manual, unless agreed otherwise with UEFA;
- UEFA may request a demonstration of a camera or camera system on MD-1 to confirm it conforms to UEFA guidelines;
- pitchside cameras must be installed in good time before the 10.00CET pitch inspection on matchday;
- all camera positions must be approved by UEFA on site.

If the existing stadium infrastructure requires specific TV camera adaptors, then broadcast partners will need to bring this equipment for their production.

Camera positions that are not requested by the host broadcaster by the relevant deadline will be released back to the national association.

All camera operators within the immediate vicinity of the pitch should wear dark clothing and the necessary bib (provided by UEFA) to avoid distracting players, match officials and spectators.

Optional camera positions

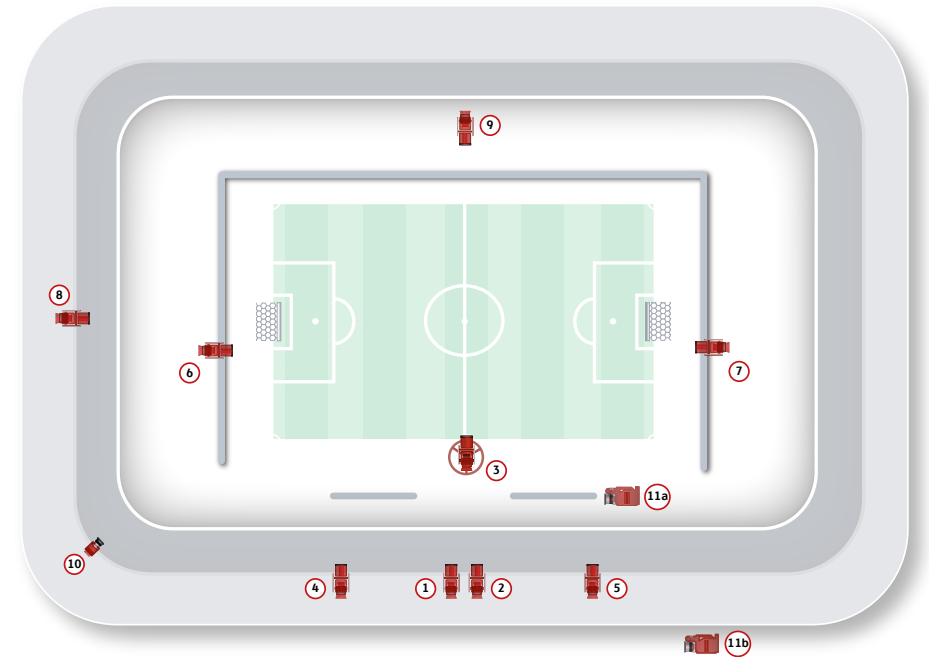
EQ broadcast partners wishing to use any optional cameras in addition to those described in this manual should discuss positions with UEFA. Each broadcast partner is responsible for completing any construction that may be required for these additional positions. Any installation relating to such cameras (including any scaffolding or other temporary construction required) must be agreed with the National Association and relevant authorities.

EQ broadcast partners wishing to introduce any new camera technology or systems must submit an approval request to UEFA well in advance. Broadcast partners will need to provide technical specifications, pictures and footage from such cameras to UEFA for approval.

UEFA does not recognize drones as part of a camera configuration covering a UEFA match. Broadcast partners are not allowed to use drones at/within/above the following areas: stadium perimeter, stadium bowl, TV compound and any arrival areas (VVIP/VIP, others). Drone footage cannot be included on any multilateral footage, including the news exchange feed.

3.7.1 Minimum host broadcaster camera positions (minimum level production)

The diagram below illustrates the minimum number of camera positions that are required for the production of an EQ match.



Main camera (1)

This camera must be positioned in the main stand and situated exactly on the halfway line, covered and facing away from the sun. It is used to provide the main wide-shot coverage of the game.



Close-up camera (2)

(Minimum lens size: 75x)

This camera must be located next to and on the same level as the main camera. It is used to provide close-up coverage of the action and to zoom in on players and officials.



Low behind-goal cameras (6 and 7)

Two cameras at pitch level in fixed positions behind each goal line, on the side closest to the main camera. Should the host broadcaster feel that camera 7 is heavily obstructed by the additional referee, the camera may be placed on the reverse side of the same goal.



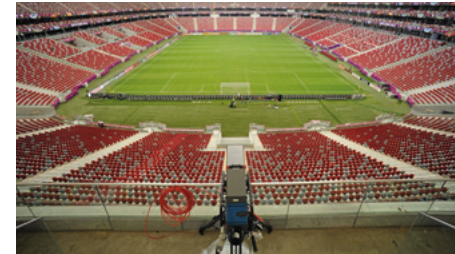
Pitchside halfway camera (3)

(Minimum lens size: 55x)

A fixed camera on the halfway line at pitch level on the same side as the main camera, at least four metres from the touchline. Upon UEFA approval the host broadcaster can use two 20m cameras instead of the pitchside halfway camera. For this set-up both 20m cameras need to be equipped with a minimum lens size of 55x. This means that an additional camera with at least a 55x lens would be required in addition to the minimum camera requirements.

It may be necessary for the pitchside halfway camera to be placed between the substitutes' benches, in which case a solution must be found to enable good action coverage by the camera, and at the same time an unimpeded view of the field of play and substitutes' benches for the UEFA fourth official, and a clear view of the pitch for national associations representatives.

Further guidelines for the usage of this camera are outlined in section 3.7.3.



High behind-goal camera (8)

A camera installed in the stands behind one goal, at a height permitting an unobstructed view of the penalty spot from above the crossbar.



Reverse camera (9)

(Minimum lens size: 55x)

A camera ideally positioned in the tribune (i.e. not pitchside) opposite to the main camera, installed in a central position located between the 16m lines.

Upon UEFA approval the host broadcaster can use two reverse-angle high cameras located on either side of the reverse tribune (i.e. not pitchside) instead of a central reverse-angle high camera position. This means that an additional camera would be required in addition to the minimum camera requirements.



16m cameras (4 and 5)

Two cameras installed in the main stand exactly on the 16m lines, at the same level as the main camera platform.



Beauty camera (10)

A fixed camera mounted high in the stadium to give a panoramic static shot of the whole arena. If there is no visiting broadcast partner on site, the beauty shot does not need to be in a locked-off position, i.e. the host broadcaster could use it as an additional camera if necessary. However, if a visiting broadcast partner requires a permanent locked-off feed from this camera, the host broadcaster must provide it.



Handheld camera (11)

An additional camera (and associated audio) that can be used to cover team arrivals, team line-ups and other pre- and post-match activities (see below). Broadcast partners may use one camera from the above described camera positions (1 to 10) to cover pre- and post-match activities.



Pitchside presentation camera

A portable camera must be made available for pre-match unilateral presentations on the multilateral feed. The position of this camera will be decided by UEFA, but it is usually located towards the corner flags, away from the technical areas. Reporters and equipment or materials such as cameras, tables and backdrops must be kept off the pitch at all times.

Additional minimum requirement positions

Some of the above cameras can also be used to cover the following minimum requirement positions:



Team arrivals and dressing rooms camera

A portable (cabled or ENG) camera may be used to film the team dressing rooms (see section 3.9) and the teams as they arrive.

Dressing room filming should take place at least two hours before kick-off. All arrangements must be agreed in advance with UEFA and filming may only take place under the supervision of a member of the UEFA venue team.

During the dressing room filming the host broadcaster (and, subject to approval of the visiting team, the main visiting broadcast partner) may give a presentation inside the dressing room of their respective team, for unilateral use. The crew may only consist of one presenter and one member of technical staff. Requests for such presentations must be submitted to UEFA in advance.

Host broadcasters can use up to three cameras to film team arrivals – one camera to be positioned as the players walk off the bus, a second positioned en route from buses to dressing rooms, and the third positioned outside the dressing rooms to film the players walking into the dressing room area. All positions are subject to approval by UEFA.



Line-up camera

A portable camera (ideally a steadicam) must be used to cover the team line-up and coin toss. Further details of the line-up procedure are provided in section 3.7.3.

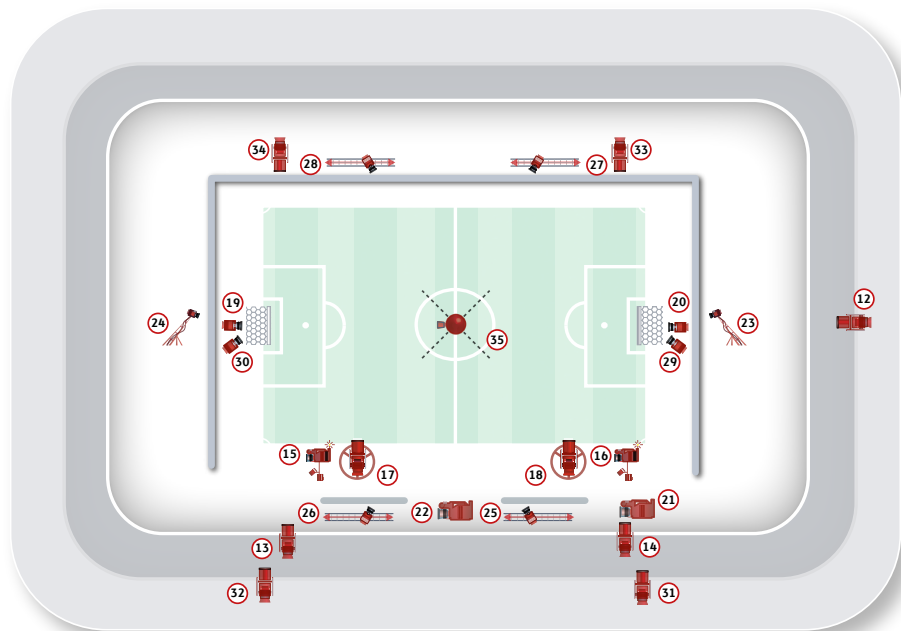


Flash interview camera

A camera in the flash interview area for post-match unilateral interviews on the multilateral feed. If the flash interview camera is being used for match coverage it must be put in the flash interview position no later than five minutes before the end of the match.

3.7.2 Additional host broadcaster camera positions UPDATE 2016-18

In addition to the host broadcaster minimum camera positions, host broadcasters wishing to add to their minimum camera positions for match coverage may choose from the positions outlined in this section, subject to final approval by UEFA.



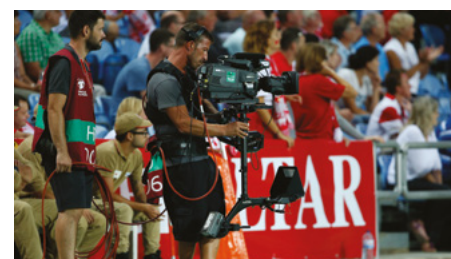
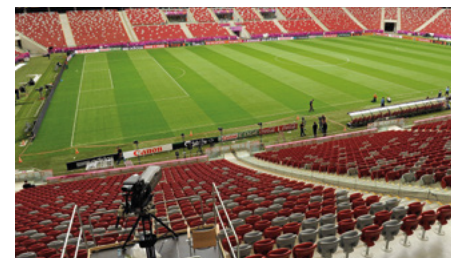
Additional high behind-goal camera (12)

A second high behind-goal camera may be installed in the opposite stand to the one installed for the minimum coverage, at a height permitting an unobstructed view of the penalty spot from above the crossbar.



6m cameras (13 and 14)

Two cameras located on the same side as the main camera between pitch level and approximately five metres higher than the pitch, facing the 6m line.



Steadicams (15 and 16)

If space permits, up to two steadicams may be used along the touch line, on the same side as the main camera, one covering each half of the pitch. The cameras may operate in a zone extending along the touchline as far as five metres from the technical area.

Sufficient space must be allowed for players to warm up, however, and cameras must also not impede the assistant referee.

The steadicam should preferably be a radio frequency camera. If not, a cabled camera can be used, as long as cable assistants manage the cable.

Further guidelines for the usage of the steadicams are outlined in section 3.7.3.



20m cameras (17 and 18)

Two fixed pitchside cameras facing the imaginary 20m lines on the same side as the main camera.



Mini-cameras (19 and 20)

A mini-camera may be placed behind the goal, but cannot be attached to the net or the posts or crossbar. A mini-camera may, however, be attached to the poles which support the net or the cable connecting the back of the net to the vertical stanchion directly behind the goals.

These mini-cameras must not present any danger to the players. In particular, if a player runs into the net he must not be able to make contact with the camera.

Further guidelines for the usage of this camera are outlined in section 3.7.3.

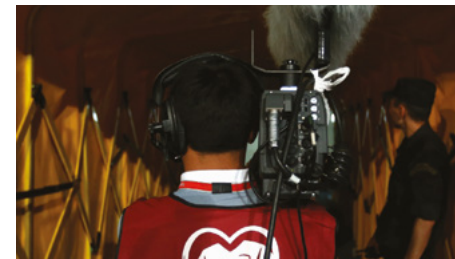


Bench camera (21)

One or two (one either side) portable cameras – cabled or wireless – may be located outside the technical areas and in a fixed position unless agreed otherwise, positioned to cover the substitutes' benches. If the host broadcaster only has one camera, the main visiting broadcast partner may use the second position to cover the other bench.

These cameras must respect the minimum distance of 5m from the substitutes' benches, and must not disturb players, coaches or match officials, who must have a clear view of all corners of the field of play. Bench cameras may not use microphones to pick up sound from the technical area.

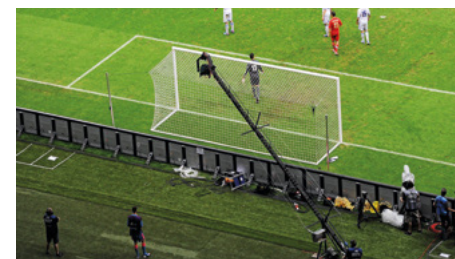
As an alternative, bench camera shots can be taken from one or two cameras located on platforms in the reverse stand.



Tunnel camera (22)

One, to a maximum of two, portable cameras (or fixed mini-cameras subject to approval by UEFA) in a fixed position in the players' tunnel. These cameras should not impede the movement of players, officials or club representatives, nor should any camera lighting cause any inconvenience.

Further guidelines for the usage of this camera are outlined in section 3.7.3.



Crane (jib) cameras (23 and 24)

Jibs may be installed behind the goal if they do not cause a security or safety issue for players, spectators or any other person operating in this area. The camera itself must not move closer to the pitch than the line of the advertising boards or move in front of the advertising boards unless the ball is in the other half of the pitch. They must remain stationary during any penalty kicks.



Rail cameras (25,26,27 and 28)

Rail cameras are permitted as follows:

*On the near side (same as main camera): a camera on rails along each side of the near touchline, either remote-controlled or operated by a seated cameraman; rails must be a minimum of four metres from the touchline, unless special permission is granted by UEFA.

*On the reverse side (opposite main camera): a camera on rails behind the advertising boards which can move from one 16m line to the other, provided that it does not obstruct the view of spectators and it does not cause a safety and/or security risk; subject to final approval by UEFA.

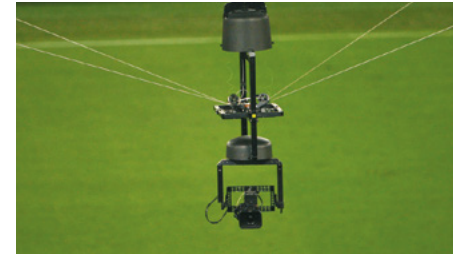
Sufficient space must be left for players to warm up.

The camera should not move during a penalty kick.



Additional reverse cameras (33 and 34)

Additional pitchside cameras may be located behind the boards on the reverse side of the pitch, between the halfway line and corner flags.



Aerial camera system (35)

Broadcast partners may use an aerial camera system. This camera moves along several cables or wires in two or three dimensions (i.e. vertically as well as horizontally) to provide beauty and/or tactical shots. This camera shot should be used sparingly during the live match coverage.

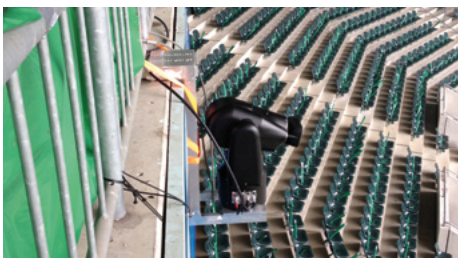
Further guidelines for the usage of this camera, including minimum heights, are outlined in section 3.7.3.

Broadcast partners wishing to use any optional cameras in addition to those described above should discuss positions with UEFA. Each broadcast partner is responsible for completing any construction that may be required for these additional positions. Any installation relating to such cameras (including any scaffolding or other temporary construction required) must be agreed with the relevant authorities and the national association concerned.



Hothead cameras (29 and 30)

A hothead camera may be used behind each goal in front of the advertising boards, provided the position does not obstruct the advertising boards or cause any danger to the players. Alternatively, hothead cameras may be used on poles behind the advertising boards.



Goal-line cameras (31 and 32)

Goal-line cameras in the stand or roof may be used if they present no safety or security issues.

3.7.3 Guidelines for specific camera positions

The guidelines below provide a summary overview of camera operations pitchside. Any questions regarding detailed operations should be addressed to UEFA.

Specific guidelines for the play-offs will be communicated before the relevant matches.

Pitchside halfway camera

The exact location of this camera is extremely important to the coverage of a UEFA match. Due to its proximity to the team benches and the fourth official, the positioning of this camera is a sensitive matter.

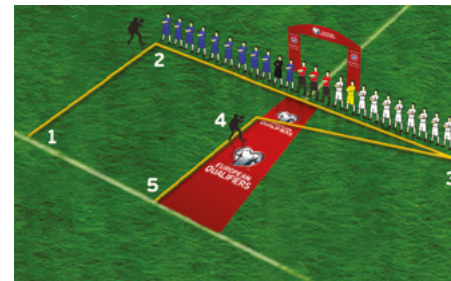
- It is vital that the pitchside halfway camera is in line with the halfway line.
- It should be located in front of, and/or to the side of, the fourth official's bench, so that both the camera and the official have a clear view of the field of play.
- The coaches and players' view of the pitch must not be blocked.
- The working space for the assistant referee working the nearside touchline must not be encroached upon.
- The location of the camera, in front of any potential movement of people, must allow an unobstructed view of the pitch.
- The positioning of the pitchside halfway camera should not affect the entrance of the players.

Steadicam movements

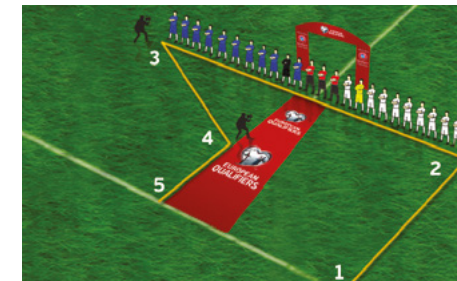
Pre-match:

- One host broadcaster steadicam may be used on the field of play to cover the pre-match pitch inspection.
- Up to two host broadcaster steadicams may go around the perimeter of the pitch for a short period of time to film the teams' warm-up and other on-pitch events.
- The camera should cover:
 - the teams entering the pitch;
 - the team line-ups – as teams stand facing the main VIP stand during the national anthems;
 - the coin toss – when the referee and team captains come together after the handshake and the team photo session. A sound operator carrying a microphone may also enter the pitch at this point to cover the audio for the coin toss, as long as this does not disturb the match officials or players. Neither the operator nor the boom microphone should be visible on camera.

Pre-match line-up camera movement



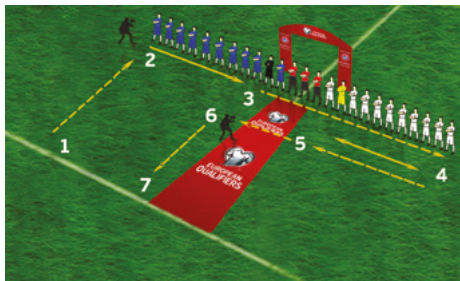
Camera movement step by step



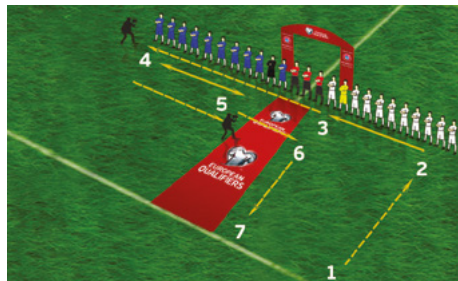
Camera movement step by step, reversed

1. The line-up camera enters pitch, stopping at position two (at the far end of the visiting team) as the teams line up for the national anthems facing the main VIP stand.
2. The line-up camera pans on the players' faces while walking from position two to position three during the national anthems, but should not move to the home team until the visiting team's anthem has finished. If the camera arrives at the end of the line of the visiting team players before the visiting team anthem has finished then it should stay on a shot of the visiting team captain.
3. The line-up camera then remains at position three (at the far end of the home team) to cover the player handshakes.

4. The line-up camera moves to the centre line and waits for the captains and match officials to arrive for the coin toss. At this point, the camera operator is joined by an audio assistant with boom microphone. The line-up camera should cover the meeting of the team captains and match officials, including handshakes and the exchange of pennants between captains.
5. The line-up camera exits the pitch and takes up its position for the match.



Camera movement step by step



Camera movement step by step, reversed

1. The line-up camera enters pitch, stopping at position two (at the far end of the visiting team) as the teams line up for the national anthems facing the main VIP stand.
2. The line-up camera pans on the players' faces while walking from position two to position three during the away team anthems.
3. If the camera arrives at the end of the away team before the away team anthem has finished then it should stay on a shot of the visiting team captain.
4. At the end of the away team anthem the camera moves quickly to position four and at the start of the home team anthem starts moving to position five while filming the players' faces.
5. During the handshake procedure the camera moves slowly backwards towards position four.
6. The line-up camera moves to position six to cover the coin toss procedure (boom microphone – outside of camera shot – can be used).
7. The line-up camera exits the pitch.

Match coverage

Match coverage is permitted in a zone extending along the touchline as far as five metres from the technical area and also along the goal lines (provided that the view of other broadcast or photo cameras behind the goals is not affected). The host broadcaster steadicam operator may change sides at half-time.

Post-match

Subject to confirmation from the UEFA VOBM, up to two host broadcaster steadicams may enter the pitch only after the outcome of the match has been decided (full time) to cover post-match reactions and any emotional coverage of players.

The cameras may follow the players or the referees off the pitch as far as the tunnel entrance.

Rehearsals

It is highly recommended that the above procedures are rehearsed prior to the match, especially as the duration of national anthems can be quite varied. The host broadcaster's match director and the camera operator and a UEFA representative should attend this rehearsal.

Tunnel cameras

Tunnel cameras may only be used:

- just before the players enter the field for the pre-match warm-up;
- when the players leave the field after the warm-up;
- at the beginning of the match when players gather in the tunnel for the studs check;
- before the second half when players exit to the pitch.
- Tunnel cameras cannot film the teams returning to the dressing rooms and must be removed after the teams have departed through the tunnel on their way to the pitch.

Tunnel cameras cannot film any players, members of the coaching staff or officials returning to the dressing rooms during the match (for example an injured, or sent off player).

Mini cameras



A mini-cam high in the top corner of the goal may be placed in such a position that it is close enough to have a clear view through the net.

Cameras can be attached to the cable supporting the net and the camera can touch the net, but not be fixed to it. However, only the camera lens can be positioned inside the net (in the top corner of the net; for example the two top goalnet holes), the remaining part of the camera needs to stay outside the net.

The camera must also not affect the way that the net is mounted.

Aerial camera system guidelines

Where an aerial system is in use at a venue, the following guidelines apply.

Pre-match, half-time, post-match

The camera should move over the pitch at a minimum height of three metres above the pitch. Detailed coordination is required with regard to spectators' needs, ceremonies and security.

Players' training and warm-up

During the players' MD-1 training sessions and pre-match warm-up the camera can operate at a minimum height of ten metres above the pitch.

Match coverage

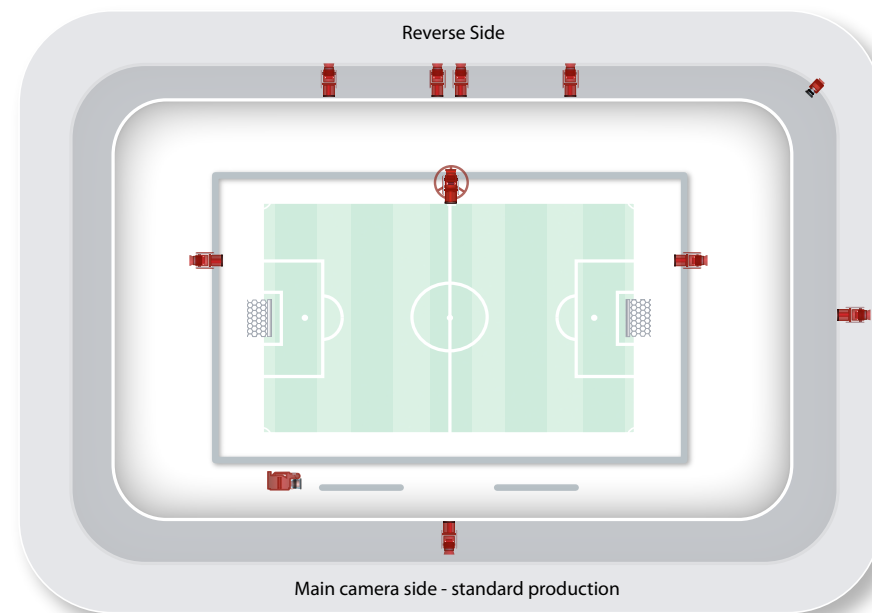
The camera should move at a minimum height of 21 metres, always behind and in the direction of play, i.e. it follows the attacking team. The camera will be located out of the way (preferably on the sidelines) for goal kicks. The camera should not move during a penalty.

3.7.4 Double production

At matches for which double production rights will be exploited, a TV production plan will be implemented on both sides of the stadium in order to meet the commercial obligations. UEFA will assume the role of host broadcaster for the additional production and be responsible for the production of the relevant signal.

The minimum requirements for super slow motion cameras are as per the single production plan.

The following drawing represents the possible positions for a double production camera plan.



Note: this camera plan only shows the double production cameras on the reverse side. The main standard single production cameras are not indicated, for the purpose of clarity.

3.8 AUDIO PLAN AND INTERNATIONAL SOUND

Audio coverage of the match is an important element of the audience experience. A steady but reactive crowd ambience should be combined with a dynamic mix of the sound of the ball being kicked, wherever it is on the pitch.

Surround mix and stereo sound mix

The host broadcaster must produce a high-quality stereo television sound mix for each match. As all matches will be produced in HD, a 5.1 surround sound mix should be produced in addition to the stereo mix. These mixes will be a blend of at least 12 close pitch microphones, providing pitch sound effects, and stadium atmosphere microphones capturing crowd reaction. A 5.1 Soundfield microphone, ORTF IRT Cross Surround set or similar array should be used to capture the stadium atmosphere. The stereo television sound mix should be derived as a down-mix from the 5.1 mix

The mix should accurately follow the picture coverage of the match and be monocompatible. It should be made available on the first AES stream of the HD video feed in stereo and on the third AES stream of the HD video as a Dolby® E encoded signal.

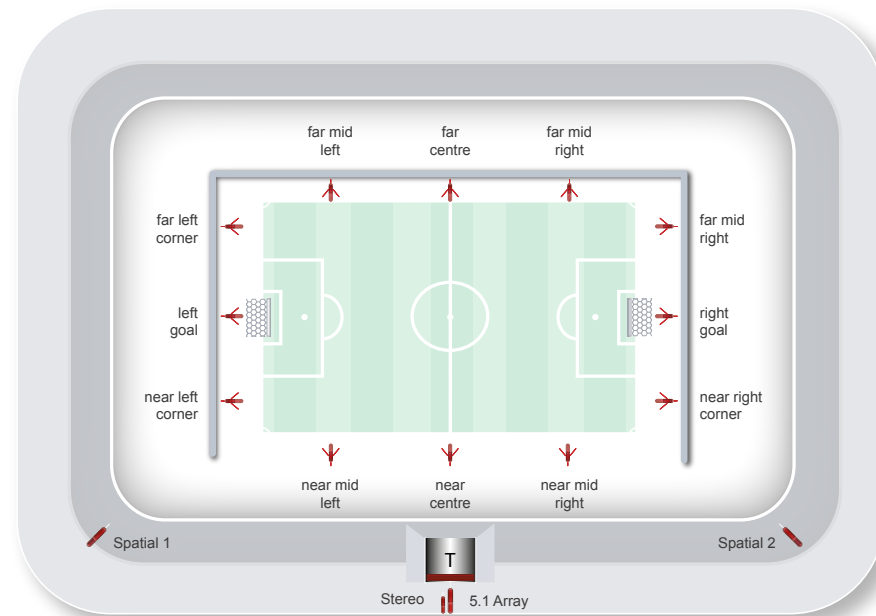
Pitchside equipment

Directional microphones should be placed around the pitch to cover the sound of the ball being kicked. The microphones should be protected from wind and rain by basket-type windshields and covered with windjammers.

The windjammer should generally be black or grey, or match the predominant advertising colour in its position.

Microphones should be placed in suspension mounts to provide isolation from the stand and to prevent any cable-borne and mechanical handling noise being overheard. Microphone stands should be short and have no sharp edges and comply with local health and safety legislation. They must be stable and should be secured by a small sandbag to prevent them blowing over in high winds. They should not be more than 75cm high. (Low stands are preferred on near side touch lines to avoid obstructing camera shots.)

Microphone positioning around the pitch is a compromise with the perimeter advertising boards. Microphones should ultimately be positioned as close as possible to the advertising boards and should be adjusted in accordance with the master camera coverage during or before the end-to-end test, in consultation with the local sound mixer, match director and UEFA.



Pitch microphones and cabling

The following guidelines must be respected when positioning microphones around the pitch:

- microphones must not be a danger to players or officials;
- microphones must not record sound from the substitutes' benches;
- microphones must not obstruct the advertising boards. When installing microphones, cables should be placed behind or underneath the advertising boards and should not hang over them;
- microphones must not be attached to goalposts;
- microphone cabling must not present a trip hazard and should be covered with rubber matting where appropriate.

Multilateral pre-match pitchside presentation and post-match flash interview positions

The multilateral positions provided by the host broadcaster pre-match for pitchside presentations and post-match in the flash interview area for interviews in the flash position should be equipped with microphones and windshields. An EQ windshield will be provided for the microphone and must be used.

Unilateral broadcaster microphone cubes may be used below EQ windshields for unilateral and multilateral pitchside presentation positions. However, no unilateral broadcaster microphone cubes may be used in the post-match multilateral flash position.

Microphones with either omnidirectional or cardioid patterns may be used, and dynamic microphones are recommended as they are more robust than condenser types in this type of application. There should be a spare microphone and cable at each position.

The pre-match position should also be able to receive an IFB talkback or mix-minus audio feed provided by the broadcast partners that have booked each time slot. These will usually be received by a dial-up telephone line in the multilateral truck, which will interface with the line via a telephone balancing unit and then feed into a reporter's earpiece in a suitable way.

In order to comply with health and safety regulations, reporters must be able to adjust the audio level into their ears themselves.

Crowd coverage (stereo and 5.1)

The main crowd microphones must be placed so that they provide an exciting and stable sound image that complements the view from the main camera position. The main stereo microphone and surround microphone or array (and spares) must be placed so that they provide an audio image that complements the view of the main camera position. Neither may obscure any camera angle.

The choice of microphone and positioning are crucial to producing a good 5.1 ambience. The surround microphone or array should produce a coherent fold-down when mixed into stereo or mono, with the minimum of audio artefacts or comb-filtering effects. The left-right orientation must be checked during and after rigging.

Microphones should be positioned at least 20m from individual crowd members so that individual voices and clapping are not picked up directly. The intention is to provide a good audio ambience. Microphones should not be placed adjacent to the commentary positions or PA loudspeakers.

Other microphones

Microphones should be attached to any cameras at pitch level covering the game or the crowd, as well as any handheld steadicams and the tunnel camera

Mixing facilities (5.1)

- Mixing desks with 30 or more physical faders are recommended.
- 5.1 sources should have dedicated 5.1 channels with ganged gain, equalisation, high and low pass filters, balance, width and positioning controls.
- The final 5.1 mix output of the match will consist of the ball kick sounds obtained from an active mix of the pitch microphones, via a dedicated stereo group, and the 5.1 crowd ambience blended from a 5.1 group.
- Ball kicks should be compressed before being mixed with the ambience, at a ratio of 3:1 above a threshold of -18dBFS with quite a slow attack time of, for example, 30mS and a recovery time of 200mS.
- The ambience may be enhanced by additional side-fill or spatial microphones (usually omnidirectional) which may add audio dimensions to a phase-coherent 5.1 crowd ambience microphone. This ambience may be separately compressed before being mixed with the ball kick sound.
- When folded down into stereo or mono, the 5.1 mix should be free from any phase artefacts such as tunnelling.
- A local stereo down-mix of the 5.1 mix must be provided to be fed to the first AES stream associated with HD vision (Group1, Level 1).
- Overall, the final stereo down-mix may not exceed -9dBFS in level. A stereo limiter may be put in place to achieve this.
- The 5.1 mix will be transported by a Dolby® E stream on the second AES channel associated with HD vision (Group 2, Level 1).
- The associated HD vision should be delayed by one frame to accommodate the Dolby® E encoding.
- A local SD down-conversion of the HD vision should be accompanied by the down-mix but delayed to remain appropriately in sync.

Dolby® E (5.1)

The Dolby® E encoder should be set to 5.1 + 2, with the following channel allocations.

1	Left front
2	Right front
3	Centre
4	LFE
5	Left surround
6	Right surround
7	HB commentary (for guide only)
8	MVB commentary (for guide only)

Metadata

Metadata for Dolby® AC3 transmission via the Dolby® E stream will be fixed by UEFA to ensure a consistent fold-down of the Dolby® 5.1 mix across all matches.

The Dolby® E program configuration should be set to 5.1 +2, with a 20-bit depth and a frame rate of 25Hz.

The metadata parameter within the Dolby® E stream is set with a Dolby® dialnorm value of -22 with "film light" dynamic range control (DRC), down-mix parameters of -3dB centre and -6dB surround with -3dB attenuation disabled. The coding mode is 3/2 with low-frequency effects (LFE) enabled.

A Dolby® 570 multi-channel audio tool should be inserted in to the monitoring chain at the mix position to monitor the effects of this metadata.

Suitable test and monitoring equipment should be used by the host broadcaster to ensure that its interface and transmission of the encoded Dolby® E signal are correct (a Dolby® DM100 or LM100 is recommended).

Technical specifications

A BLITS line-up tone source should be available to ensure the accurate identification and technical line-up of the 5.1 surround sound stems. The use of a RTW meter capable of displaying a graphical representation of the sound field of the 5.1 surround mix is recommended.

Line-up tones should be aligned to -18dBFS for digital audio signals and OdBu for analogue audio signals.

Quasi-peak programme meters should be calibrated to IEC 268-10 (analogue) and IEC 268-18 (digital).

Host broadcasters' commentary feeds that are to be included in the Dolby® E stream should also meet the above parameters.

As detailed in section 8.1.5, the end-to-end satellite test will include a clipboard for synchronisation checks.

For further information on setting up and checking the quality of HD and Dolby®E within an HD-SDI signal, please go to FAME/ Broadcaster Information Centre/Manuals and Guidelines/Associated information. (For more information on FAME, see chapter 10.)

Audio loudness normalisation and permitted maximum level (R128)

Instead of using the previous peak normalisation of audio signal procedures, it is requested that host broadcasters instead follow the EBU R128 audio guidelines. These recommend that the loudness range and maximum true peak level be used for the normalisation of audio signals. Commentary will be added to the 5.1 or stereo mixes by rights holders and so the integrated loudness target value of the match coverage (without commentary) should be -25 LUFS. Further details of these audio recommendations can be found in FAME/ Broadcaster Information Centre/Manuals and Guidelines.

Audio configuration for multilateral signal

The table below details the standard audio configuration required for on-pass to the EBU SNG/ Fibre for the multilateral distribution.

Audio configuration			
AES 1	Pair 1	Audio 1	International sound, stereo L
		Audio 2	International sound, stereo R
AES 2	Pair 2	Audio 3	Commentary - HB (guide only)
		Audio 4	Commentary - MVB (guide only)
AES 3	Pair 3	Audio 5 & 6 Dolby®E 20 bit	Dolby®E audio channel layout: 1 = front sound left 2 = front sound right 3 = centre channel 4 = low frequency channel 5 = left surround channel 6 = right surround channel 7 = commentary - HB (for guide only) 8 = commentary - MVB (for guide only)

3.9 MULTILATERAL CONTENT PRODUCTION

3.9.1 News exchange feed

Host broadcasters should produce a 10 minute news exchange feed edit to be played out on MD. This should include the following footage, in HD, with stereo sound:

- the home team training session – including close-ups of key players;
- the away team training session – including close-ups of key players;
- the home team press conference – including important quotes from the manager/head coach and key players;
- the away team press conference – including important quotes from the manager/head coach and key players;
- interviews with home team player and/or head coach/manager (optional);
- interviews with away team player and/or head coach/manager (optional);
- stadium-specific footage, e.g. trophy room, statues, murals, etc. (optional).

If English simultaneous translation is available during the press conferences, it shall be included on separate audio tracks (Audio 3 and 4) as a guide only.

The host broadcaster has priority over any other cameras (i.e. central position) for the MD-1 press conference.

Press conference footage for the news exchange feed should always be framed with the official EQ press conference backdrop (where relevant).

News exchange feeds payout

Played out on matchday at 12.00CET (repeated at 12.15CET) or 12.30CET (repeated at 12.45) as advised by UEFA.

The footage should be in the form of a ten minute compilation. The play-outs should be broadcast preferably from the stadium via the EBU SNG, but if necessary may be broadcast via CNCT from the host broadcaster headquarters.

3.9.2 Multilateral Running Order World Feed

Multilateral Running Orders (MROs) are provided by UEFA to ensure consistency between matches and to inform broadcast partners what to cover during non-playing periods, so that they can plan their unilateral productions accordingly.

Running orders have been formulated for the following periods:

- pre-match;
- half-time;
- full time;

Ahead of the UEFA European Qualifiers play-offs second leg, dedicated MROs including extra-time and penalties will be distributed to broadcast partners.

In case the match-specific MRO deviates from the standard MRO, an updated MRO will be distributed prior to each match via FAME broadcaster information centre.

Pre-match content

The MRO content starts 65 minutes before kick-off and allows broadcast partners to build up each match by following the running order. It also helps broadcast partners by providing accurate timings of when they should join the live match coverage.

It is therefore extremely important that the host broadcaster follows the pre-match MRO closely to enable other broadcast partners to plan their own programme transmissions and provide a consistent product across all venues.

The pre-match content will contain footage of stadium ambience, team warm-ups and the team line-ups, as well as pre-match time unilateral slots. In the event of pre-match unilateral time slots not being booked, or when the final unilateral presentation finishes early, host broadcasters will offer live stadium ambience shots and live player warm-ups.

Should the teams warm up earlier than expected, host broadcasters should record the footage and play this out between the times indicated above.

Pre-match feed

Host broadcasters will provide a pre-match feed containing footage of the team dressing rooms (if approved by the national associations) and team arrivals at the stadium. Also, where applicable, pitch inspections by the teams, matchnight stadium exteriors and fan arrival footage should be included. This material is transmitted after the opening sequence has been played, on the multilateral feed.

This time slot is reserved for every match and therefore not available for any unilateral bookings.

Item	Start 18.00 (CET)	Start 20.45 (CET)	Duration	On Screen	Description	Graphics
1	16.25.00	19.10.00	30.00	Pre-multi unilaterals		Broadcaster ID ahead of each unilateral
2	16.55.00	19.40.00	02.00	Stadium beauty shot		
3	16.57.00	19.42.00	02.00	Stadium beauty shot		Countdown to transmission (2 minutes)
4	16.59.00	19.44.00	00.30	OPENING SEQUENCE		
5	16.59.30	19.44.30	00.30	Stadium beauty shot		Match ID (15 secs)
6	17.00.00	19.45.00	05.00	Pre-match feed (play-out)	Footage includes: team arrivals / dressing rooms / player pitch inspections / stadium specific footage / exterior scenes of fan arrivals	
7	17.05.00	19.50.00	10.00	Pre-multi unilaterals	When no unilateral bookings provide: multi-camera coverage of stadium ambience	Broadcaster ID ahead of each unilateral
8	17.15.00	20.00.00	10.00	Pre-multi unilaterals	When no unilateral bookings provide: multi-camera coverage of player warm-ups	Broadcaster ID ahead of each unilateral

Item	Start 18.00 (CET)	Start 20.45 (CET)	Duration	On Screen	Description	Graphics
9	17.25.00	20.10.00	00.30	Stadium beauty shot	Clean beauty shot (30 seconds)	
10	17.25:30	20.10.30	00.30	Main camera shot	or relevant weather shot	Weather (15 secs)
11	17.26.00	20.11.00	00.45	Neutral background		Home team line-up (15 secs) / tactical (20 secs)
12	17.26.45	20.11.45	00.45			Visiting team line-up (15 secs) / tactical (20 secs)
13	17.27.30	20.12.30	00.30			Substitutes – double bench (15 secs)
14	17.28.00	20.13.00	07.00	Warm-up shots and stadium ambience	Multi-camera coverage of player warm-ups (80%) and multi-camera coverage of stadium ambience (20%)	
15	17.35.00	20.20.00	10.00	Pre-multi unilaterals	When no unilateral booking: 1. Clean beauty shot 830 secs) to start item 2. Continued multi-camera coverage of player warm-ups If presentation ends early: Multi-camera coverage of warm-ups to begin immediately	Broadcaster ID ahead of each unilateral
16	17.45.00	20.30.00	00.30	Stadium beauty shot	Clean beauty shot (30 secs)	
17	17.45.30	20.30.30	02.00	Warm-up shots and stadium ambience	Multi-camera coverage of player warm-ups (80%) and multi-camera coverage of stadium ambience (20%)	
18	17.47.30	20.32.30	02.30	Key player warm-ups (play-out)	Close-ups of multiple players in slow/super slow-motion: home team (75 secs) - away team (75 secs) (LIVE stadium sound will accompany this footage)	
19	17.50.00	20.35.00	00.30	Stadium beauty shot	Clean beauty shot (30 secs)	
20	17.50.30	20.35.30	00.30	Stadium beauty shot		Match ID (20 secs)
21	17.51.00	20.36.00	00.30	Stadium beauty shot		Group standings (20 secs)

Item	Start 18.00 (CET)	Start 20.45 (CET)	Duration	On Screen	Description	Graphics
22	17.51.30	20.36.30	01.30	Stadium ambience	Multiple live "atmospheric" crowd shots (home and away fans)	
23	17.53.00	20.38.00	01.00	Coverage of players in tunnel	If players in tunnel not available, stadium ambience	
24	17.54.00	20.39.00	01.00	Players walking on pitch		
25	17.55.00	20.40.00	03.00	Teams line-up, anthems & handshakes		
26	17.58.00	20.43.00	00.30	Stadium beauty shot		Home team line-up (10 secs) / tactical (15 secs)
27	17.58.30	20.43.30	00.15	Coin toss		Match officials ID (10 secs)
28	17.58.45	20.43.45	00.30	Stadium beauty shot		Away team line-up (10 secs) / tactical (15 secs)
29	17.59.15	20.44.15	00.15	Stadium beauty shot		Substitutes - double bench (10 secs)
30	17.59.30	20.44.30	00.20	Key players close-ups	One player per team	
31	17.59.50	20.44.50	00.10	Main camera shot		
32	18.00.00	20.45.00		KICK-OFF		
33				Close-ups of coaches	To be shown as soon as possible after kick-off	Coaches IDs (overlapping permanent clock and score)

If the duration of the anthems is longer than foreseen then the items preceding item 25 of the pre-match MRO will be adjusted accordingly, on the advice of UEFA.

Half-time MRO

The half-time interval will be as close as possible to – and no less than – 15 minutes from whistle to whistle. UEFA will enforce this to help broadcast partners with their live programming.

The host broadcaster should start following the half-time MRO below as soon as the half-time whistle is blown. It is important that no graphics (except the half-time score and scorers) or replays are inserted for 90 seconds following the half-time whistle in order to give broadcast partners time to exit the coverage at a convenient moment. After 90 seconds, the statistics summary will be provided, which should be followed by a wide beauty shot, before the play-out commences of unseen angles of goals, memorable chances, bench shots, crowd shots, skill shots and any other noteworthy incidents (including any red cards),

lasting between four and eight minutes. These angles should be played back at full speed.

In addition, the host broadcaster may be asked to include selected unilateral footage in the ISOCAM angle footage compilations as part of the half-time MRO.

Following the isolated camera angles, the host broadcaster should provide coverage of any substitutes warming up and other stadium shots and, for the final minute before the restart, a clear wide shot of the pitch. A continuous wide shot of the stadium throughout half-time is not acceptable coverage.

Unilateral broadcast partners should plan their half-time activities in a way that ensures that they re-join the live feed before the start of the second half. It is not possible to delay kick-off.

Item	Start	Duration	Source	On Screen	Description	Graphics
34	HT	01.30	LIVE	Players walking off pitch / crowd shots		Half-time score and scorers lower 3rd (10 secs) (Inserted 20 secs approx. after half-time whistle)
35	HT+01.30	00.30	LIVE	Stadium beauty shot		Half time statistics summary (25 secs)
36	HT+02.00	00.30	LIVE	Stadium beauty shot	Clean beauty shot (1'00" secs)	
37	HT+02.30	04.00 (min) - 08.00 (max)	EVS	Isolated camera angle footage (1st half action)	Multiple angles of all goals & major incidents full speed (associated sound only) Super slow-motion footage included (Duration will be between 4 - 8 minutes)	No graphics
38	HT+10.30	00.30	LIVE	Stadium beauty shot	Clean beauty shot (30 secs)	
39	HT+11.00	03.00	LIVE	Substitutes warming up / stadium ambience		
40	HT+14.00	01.00	LIVE	Referee and players back on pitch		
41	HT+15.00			2ND HALF KICK-OFF		1. Kick-off clock – lower 3rd (6 secs) 2. Permanent clock and score

Post-match MRO

The post-match MRO features the teams leaving the pitch, team celebrations and commiserations, fan shots, the match statistics and isolated camera angles. It is important that no graphics (except the full-time score) or replays are inserted for two minutes after the full-time whistle in order to give broadcast partners time to exit the coverage at a convenient moment.

Multi flash interviews must not be shown on the multilateral feed, before the closing sequence has been played. The multilateral feed should finish with the EQ closing sequence.

For further information regarding multi flash interviews see section 5.1.9.

Following the multi-flash window, the host broadcaster should playout 5 minutes of isolated camera angles. This material should not include the same footage as in item 44.

The host broadcaster may be asked to include selected unilateral footage in the ISOCAM angle footage compilations as part of the post-match MRO. This is in addition to providing ISOCAM recordings and EVS dumps on tape for post-match collection (see section 3.10.5 for further details).

Item	Start	Duration	Source	On Screen	Description	Graphics
42	FT	02.00	LIVE	Players on pitch / crowd shots / players walking off pitch		Full-time score and scorers lower 3rd (10 secs) (Inserted 40 secs approx. after full-time whistle)
43	FT+02.00	00.30	LIVE	Stadium beauty shot		Full time statistics summary (25 secs)
44	FT+02.30	02.00	EVS	Isolated camera angle footage (2nd half action)	Multiple angles of all goals & major incidents full speed (associated sound only) Super slow-motion footage included	No graphics
45	FT+04.30	01.00	EVS	Super flash interview compilation	If no super flash, Iso-cam footage extended by 60 secs	
46	FT+05.30	00.10	LIVE	Stadium beauty shot		
47	FT+05.40	00.20	EVS	CLOSING SEQUENCE		
48	FT+06.00	30.00/ 45.00	LIVE	Post-multi flash interviews window		End of post-multi flash interviews window
49	Undefined	05.00	EVS	Isolated camera angle footage (2nd half action)	Multiple angles of all goals & major incidents full speed (associated sound only) Super slow-motion footage included	
50				Color bars (generated by the OB van)		

3.10 ADDITIONAL HOST BROADCASTER REQUIREMENTS

3.10.1 Power Supply - Multilateral Production

It is the responsibility of the host broadcaster to ensure that a fully redundant power supply is available for the multilateral production to guarantee uninterrupted coverage. This includes the provision of a power generator (i.e. ideally a twin pack generator). Fully redundant uninterrupted power should also be provided to the EBU SNG(s).

Camera 1 plus emergency audio (embedded) should be available on a 20-minute UPS (Uninterrupted Power Supply). A separate cable with this camera 1 UPS feed should to be provided by the HB to the SNG for emergency use.

3.10.2 Pre- and post-match unilateral and play-out facilities

Host broadcasters are required to provide pre- and post-match unilateral services to visiting broadcast partners, in addition to various support services for UEFA and assistance to visiting broadcast partners with their own facilities on site.

As a minimum, host broadcasters must guarantee unilaterals the use of live cameras and play-out facilities. These are offered only in combination with satellite transmissions, which need to be booked on the multilateral feed via FAME (see chapter 9).

For post-match unilateral services, a multilateral flash interview window will be available, adjusted according to the bookings. Broadcast partners who book this service in FAME will conduct their interviews according to the order of priorities (see section 3.3) and as players and coaches become available.

Live unilateral presentations and interviews on the multilateral feed

A live camera will be made available by the host broadcaster for defined bookable unilateral shots pre-match in the multilateral pitchside presentation position and also for a defined shared window post-match in the multilateral flash interview position.

These positions are for presentations and interviews by unilateral broadcast partners who have booked this facility.

The host broadcaster must provide all the necessary technical equipment including:

- a monitor of minimum size 17" (43cm);
- the relevant multilateral feed coming from the OB van, i.e. not the return signal from the camera;
- microphones, including a back-up microphone;
- appropriate TV lighting of multilateral positions;
- IFB talkback circuit for the pre-match pitchside presentation position only; the IFB talkback is not permitted in the multilateral flash interview position;
- the host broadcaster is required to record all presentations and interviews for later play-out if necessary.

An English speaking floor manager should coordinate the pre- and post-match unilaterals on behalf of the host broadcaster. The host broadcast floor manager needs to be equipped with a headset (i.e. not via mobile telephone) and in direct contact with the OB van.

The broadcast partner's reporter may use a mobile telephone to communicate with his studio and the control room for coordination purposes.

Any unilaterals requested outside of the standard times are subject to the agreement of UEFA and the host broadcaster.

The pre-match unilateral slots have fixed timings, whereas post-match unilateral slots in the multilateral flash interview position are not set to specific times.

An English-speaking floor manager should coordinate the pre- and post-match unilaterals on behalf of the host broadcaster, and should check connectivity between the reporter in the pre-match position, the host broadcaster's outside broadcast van and the broadcast partner's studio master control room. The broadcast partner's reporter may use a mobile telephone to communicate with the studio and the control room, as long as network coverage is available.

3.10.3 Isolated camera feeds

Visiting broadcast partners requiring isolated camera feeds must inform the relevant host broadcaster of this by the booking deadline, as specified in chapter 9.

Host broadcasters may not charge for providing HD feeds but may charge for the provision of SD feeds.

Unilateral play-outs on the multilateral feed

Play-outs will be automatically arranged from the EBU SNG on site unless the host broadcaster confirms pre-cycle that they wish to provide these services on a regular basis. Visiting broadcast partners should ensure that their tape format is compatible with the formats offered by the EBU SNG by entering the required format in any FAME booking.

3.10.4 Commentary positions

Host broadcasters are required to provide fully and partially equipped commentary positions to visiting broadcast partners who have booked such positions via FAME.

For fully equipped commentary position, this service includes a commentary unit with codec, a monitor (>17"/43cm) with the multilateral feed and international sound.

For partially equipped commentary positions, host broadcasters must provide a monitor (>17"/43cm) with the multilateral Feed and international sound if requested by the visiting broadcast partner.

Up to three such positions may also be requested by UEFA (including a partially equipped position for use by UEFA.com). These must be provided free of charge. In addition, a partially or fully equipped commentary position is to be made available for an international commentator if appointed by UEFA.

Each host broadcaster should make sure a spare commentary unit with ISDN codec is available at every venue, as a back-up for broadcast partners who may have a technical problem.

Further details can be found under chapter 5.1.2.

3.10.5 Support to UEFA

Immediately after the end of the match, the host broadcaster must provide the UEFA VOBM with five recordings of the match coverage on either USB memory stick, or DVD. These recordings should feature the dirty multilateral signal with international sound effects (no commentary) in the following format: H264 at 4 Mbps 1920_1080. For host broadcasters who choose to use USB memory sticks, these will be provided by UEFA.

UEFA may also request a recording after the match for disciplinary purposes. In which case, the host broadcaster must also provide this as soon as possible.

Host broadcasters are also required to supply match master and isolated camera recordings and an EVS dump to the UEFA VOBM after the game.

These recordings are of the utmost importance and it is essential that host broadcasters cooperate to meet the requirements listed below.

Match master recordings

To ensure the entire match is captured, host broadcasters must begin recording 20 minutes before kick-off and finish 5 minutes after the end of the MRO. Match masters should always be provided on two separate tapes. The recording should be stopped at half-time after the players have left the pitch, and a new tape inserted immediately to record all coverage thereafter.

The recording should be HD and recorded onto HDCAM tape or XDCam HD disk, clean of graphics. Time code should be local time-of-day and the audio should be configured as follows:

- Channel 1 and 2: clean stereo sound;
- Channel 3 and 4: Dolby E*.

* For Dolby E, please include the host broadcaster commentary and the main visiting broadcast partner commentary in the manner described in section 3.1.5.

Isolated camera (ISOCAM) recordings and EVS dumps

Isocam recordings are any uninterrupted recordings of the entire match from a single camera. It is mandatory to provide a full main camera (camera 1) recording. Host broadcasters should include all other relevant isolated footage in the EVS dump compilation, rather than by supplying full recordings of each isolated camera on tape.

All isocam tapes should contain the associated ambience sound and contain a time-of-day time code identical to the match master recordings.

Host broadcasters must also provide an EVS dump compiled onto a HDCAM tape or XDCam HD disk with unbroken time code. All isocam footage should contain the associated ambience sound. The requirements are as follows:

- There should be at least three minutes of action per camera. Where any super slow-motion footage is provided, this should be dumped both as super-slow and at full speed.
- All angles of all main incidents (goals, shots, saves and fouls leading to a penalty or red card) must be included in chronological order. There must be at least one super-slow-motion angle of each incident.
- As many good shots of skill, tackles, headers, player and manager close-ups and good supporter reactions must be included as possible - anything that could be considered as a music piece-style shot.

The more footage that can be supplied, the higher the quality of the final isocam compilation.

All UEFA EQ isolated camera (ISOCAM) footage must be delivered to UEFA upon request.

3.11 SUMMARY OF HOST BROADCASTER (HB) REQUIREMENTS AND PREPARATION

SITE VISIT	
Item	Detail
Attendance at TV site visits	As communicated by UEFA
Preparation	
Item	Detail
Host broadcaster offer in FAME	By 12.00CET on the date indicated in the cycle planner; the HB must submit to UEFA (by inserting into FAME) the key elements of their proposed multilateral production including the camera plan with camera legend in English
Liaison with UEFA VOBM	The week before the match, the HB must provide: <ul style="list-style-type: none"> – details of the multilateral feed production and camera plan – TV compound layout – own unilateral production plans
Liaise with visiting broadcasters	The HB should also liaise with the UEFA VOBM regarding any visiting broadcast partner requirements – for example to discuss the power supply (for example twin pack generators)
MD-1	
Item	Detail
Supervision of TV compound	The HB ensures sufficient, secure space is available for production vehicle parking and is present to manage the area as of arrival of the first vehicles
Cabling	HB responsible for cable installation to all host positions, and provides advice and support to visiting broadcast partners
Coordination of power supply	HB ensures the power supply meets the requirements of all visiting broadcast partners partner in the TV compound, as per requests entered in FAME <ul style="list-style-type: none"> – HB coordinates the power supply to EBU SNGs (and the fibre truck if applicable) free of charge and in accordance with the details provided
Back-up camera 1	HB should ensure camera 1 plus emergency audio (embedded) is available on a 20-minute UPS (Uninterrupted Power Supply). <ul style="list-style-type: none"> – HB should provide a separate cable with the camera 1 UPS feed to the SNG for emergency use.
TV graphics	The HB produces all match graphics in English for the multilateral feed (see chapter 4 for further details).
Lighting of all flash backdrops	The HB provides lighting equipment for all flash interview positions
Provision of multilateral signal to EBU SNG /	The HB ensures this signal is available for both main and back up feed SNGs (or fibre termination point if applicable) <ul style="list-style-type: none"> – The HD signal includes Dolby E encoded audio with HB and MVB commentary; the HB must provide suitable Dolby E encoding equipment to provide the Dolby E mux. from the 5.1+2 audio channels

MD-1	
Item	Detail
Provision of isolated camera feeds	HB provides visiting broadcast partners with HD isocam feeds free of charge (a fee may be charged for SD isocam feeds)
HB and TV meetings	HB to attend all required meetings
MD-1 news exchange feed	The HB records all MD-1 training sessions and press conferences, plus interviews with head coaches/managers and players attending the press conferences.
MD	
Item	Detail
Installation of cameras	All pitchside cameras in front of the boards must be installed ahead of the referee's pitch inspection (ready by 09.30am)
Service commentary positions	<ul style="list-style-type: none"> – The HB provides one partially equipped positions for UEFA and an additional partially or fully equipped position for an international commentator if appointed by UEFA; a spare commentary unit with ISDN codec should also be available on-site – The HB services all other requests from FAME – The HB ensures that a video and audio technician is available in the commentary position area before and during the match
Play-out news exchange feed	The HB plays out the news exchange feed twice, at the times communicated by UEFA
Graphics test	The HB reviews the match graphics and opening and closing sequence with the UEFA VOBM; timings are as advised on site
End-to-end test on MD	<ul style="list-style-type: none"> – 14.00 - 14.40CET for 18.00CET kick-off – 15.00 - 15.40CET or 16.00 - 16.40CET for 20.45CET kick-off – To include boards check, graphics test and HD audio clapperboard test
Line-up camera rehearsal	The HB, with the UEFA VOBM, rehearses the line-up camera movement, with music provided by the club
Filming of dressing rooms and team arrivals	The HB conducts filming in both dressing rooms (if approved by the teams) and records the arrivals of both teams at the stadium; timings to be advised on site
Multilateral content production	– In accordance with the guidelines in section 3.9
Pre- and post-multi unilaterals	<ul style="list-style-type: none"> – Live camera and all associated necessary technical equipment based on requests – Multilateral pitchside presentation position – Multilateral flash interview position – English-speaking floor manager to be available to coordinate unilateral requests on behalf of the HB – Play-out facilities from HB production vehicle
HB recording requirements	<ul style="list-style-type: none"> – Match master recordings on two separate tapes without graphics – EVS dump – Five DVDs / USB memory sticks – Camera 1 recording



4 TELEVISION GRAPHICS

- 4.1 DESIGN AND CONTENT
- 4.2 GRAPHICS USAGE
- 4.3 REPLAY WIPE
- 4.4 ON-SCREEN CREDITS

4

TELEVISION GRAPHICS

4.1 DESIGN AND CONTENT

A UEFA European Qualifiers TV graphics inventory has been developed for use in the broadcast coverage of EQ matches. Graphics are supplied as part of the FAME Brand Assets which is available to broadcast partners in FAME. Any TV graphics updates (if required through the cycle) will also be made available in FAME. All match graphics are produced in 16:9 to complement the general coverage (see section 3.1).

All broadcast partners should use these graphics in their EQ productions and are responsible for ensuring the guidelines are applied. Guidelines on the use of all graphics can be found in the UEFA European Qualifiers Graphics Manual.

Broadcast partners must follow the same design for any supplementary match or studio graphics that are produced for their match programming. Any additional graphic elements that broadcast partners wish to use must be within the design guidelines and require approval from UEFA. Approval requests should be sent to your account manager at CAA Eleven.

Font

PF Beau Sans Pro, available in the FAME Brand Assets, is the official font for use with all EQ TV graphics. It is not permitted to use this font in non-EQ productions, nor is it permitted to use any other font in place of this. It has been selected because it is able to cover all eastern European characters and the Greek and Cyrillic alphabets.

Full details on font usage (size, weight, colour, type, etc.) can be found in the EQ Graphics Manual.

Data

Only UEFA-approved names, titles and data should be used in conjunction with EQ TV graphics.

Official data will be supplied to broadcast partners once the match fixtures are known. The latest player and team information can be checked at the venue using the official UEFA press kits.

Before the qualifying competition begins, all the official team names, their abbreviations and city and stadium names to be used on TV graphics will be made available through FAME. Player lists will also be distributed in the same way to enable broadcast partners to set up their graphics systems in advance.

All data on multilateral graphics must be in English although unilateral broadcast partners may translate information into their preferred language for their own productions. Match statistics (attempts on/off target, corners, offsides and fouls committed) should only be taken from the data available on UEFA.com. These are gathered by a UEFA-appointed Venue Data Coordinator (VDC). Statistical data gathered from another source may not be shown during a live match.

Clock timings

The following standards apply to the running clock for EQ matches:

First half:	0:00 – 45:00
Added time:	0:00 to the end of the 1st half
Second half:	45:00 – 90:00
Added time:	0:00 to the end of the 2nd half
First period of extra time:	90:00 – 105:00
Added time:	0:00 to the end of the first period of extra time
Second period of extra time:	105:00 – 120:00
Added time:	0:00 to the end of the second period of extra time

A goal scored, for example, in the 2nd minute of stoppage time of second half will be denoted as follows:

Hamšík 45'+2

A goal scored, for example, in the 4th minute of stoppage time of first period of extra time will be denoted as follows:

Lewandowski 90'+4

Additional guidelines UPDATE 2016-18

- When the match clock reaches the end of current period e.g. 45:00, the stoppage time clock will appear as a drop down below the match clock starting from 0:00.
- Any clock time is displayed in the form of 0:00, i.e. there will not be a leading zero for the first ten minutes.
- The separator should always be a colon “:” and never a dot “.” Being a running time, colon is used to separate minutes from seconds, while dot is used to separate seconds from decimals.

Match interruption

If a match is interrupted for an exceptional reason, such as extreme weather, security alert etc., then the running clock should be stopped at the time of interruption.

The referee will decide exactly when to stop and restart his watch and how much additional time will need to be added.

On-site the host broadcaster, and its graphics supplier, is to follow timings as advised by the referee. For this purpose, the HB floor manager will be accommodated close to the national association's Match Manager, in a position determined by UEFA.

The running clock should be then resumed when the match restarts, from the exact time decided by the referee.

Team badges (flags)

Official UEFA team badges (flags) will be produced for use with EQ TV graphics. These will be available in the FAME Brand Assets.

The following sizes of badge will be available for specific graphic usage:

- the biggest, 295 x 295 pixels, to be used on Match ID and line-ups;
- a 50%, 148 x 148 pixels, to be used on full-frame Match Statistics Summary;
- a 39%, 115 x 115 pixels, to be used on lower-thirds;
- a 22%, 65 x 65 pixels, to be used only on full-frame Group Standings.

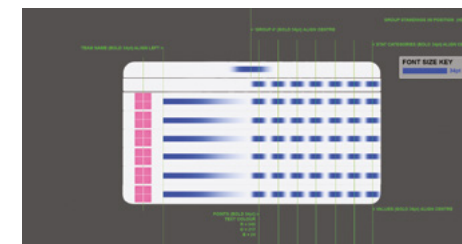
Broadcast partners must ensure that the correct size of team badges is used, and is in the correct position.

Test frames UPDATE 2016-18

In order to assist broadcast partners to achieve a consistent style and layout for EQ TV graphics, image guidelines are available to download from FAME. These aim to provide broadcast partners with a guide to:

- transparency level of the graphic
- size and position of the graphic
- alignment and size of text within the graphics
- colour of text and graphics
- positioning and size of team logos
- content of the graphic
- way of animation

Image guidelines are primarily supplied for multilateral graphics usage, but also available for some unilateral graphics.



4.2 GRAPHICS USAGE

Host broadcaster responsibility

The host broadcaster must produce and insert all match graphics in English on the multilateral feed. A dedicated graphics feed must be used for the multilateral production, with a separate feed for any unilateral production by the host broadcaster. It is strongly recommended to have a hot back-up graphics feed for the multilateral production. Before any graphics are put on-air, they must be previewed by the match director or a producer in order to guarantee a high standard of coverage.

During the match, a permanent clock and score graphic has to be included by the host broadcaster in the top left corner of the screen. This location will also be used to display any match information graphics, such as player IDs, goal scorers, substitutions, yellow or red cards and match statistics. Such information will appear in a graphic entirely overlaying the permanent clock and score. After a short period, the information graphic will then be animated out to reveal the permanent clock and score again.

The stoppage time and the additional time information will be run through an additional animation within the permanent clock and score. Official UEFA statistics may be displayed on the information graphics. Host broadcasters should source statistical information from the official UEFA data sources (see chapter 10 for further details).

Multilateral graphics must be fully operational by no later than five hours prior to kick-off. An official graphics test will be conducted by UEFA as part of the end-to-end test. All multilateral graphics (including the replay wipe) should be ready for this test and for UEFA to perform a name and spelling check following the end-to-end test. Any back-up feeds should also be available at this time.

UPDATE 2016-18

From MD1 to MD4 it is strongly recommended to conduct a graphics test on MD-1, so that there is sufficient time to implement potential changes.

Floor manager

Timings and player identification for goals, substitutions, yellow or red cards and other incidents should be confirmed by UEFA and the HB's floor manager before being put on air. For this purpose, the HB floor manager will be accommodated close to the national association's match manager, in a position determined by UEFA.

For matches where a UEFA venue director will be on site, the floor manager may refer to the UEFA venue director to obtain confirmations for all relevant information.

In case of matches where UEFA will not appoint a venue director, the UEFA venue manager will introduce the floor manager to the fourth official who will then during the match confirm any relevant information to the floor manager.

Visiting broadcast partners with their own on-site graphics production facilities may also have a floor manager in the same position, space permitting.

Animations

Graphics and animations are provided as Targa (TGA) file sequences. Guideline sample graphics and animations are also provided. All EQ graphics should be introduced with an animation.

If a graphic is not inserted with an animation, a fade or mix in should be used. Graphics should be removed using an animation out (where provided). In all other cases, graphics should be removed through fading or mixing out but never using a hard cut. Graphic animations must be carried out in accordance with the style and guidelines provided with the graphics inventory. Any additional graphic elements should follow a similar animation style.

Replays

No graphics are to be shown during replays on the multilateral feed; the permanent clock and score should be removed before a replay begins and re-inserted after the replay is completed. A dedicated replay wipe is used to enter and exit all replays (see section 4.3).

4.2.1 Multilateral graphics

Certain graphics must be inserted by the host broadcaster as part of the multilateral running order (see section 3.9).

The multilateral graphics should include the following:

Pre-match



- match identification using official team names and animated large logos



- team line-ups



- group table (from MD2 onwards)



- referee and match officials identification

During the match



- lower-third kick-off



- a permanent clock and score

Match information graphics



- player identification



- substitution



- yellow and red card



- live match statistics



- additional time

Half-time and full time



- half-time and full-time scores and scorers



- match statistics summary

Play-offs second leg matches



- permanent clock and aggregate score



- penalties caption

The table below sets out typical multilateral graphics implementation requirements.

Start	Group stage	Play-off matches
Pre-match	<ul style="list-style-type: none"> – Match identification – Team line-up and tactical – Match officials identification – Group tables (from MD2 onwards) 	<ul style="list-style-type: none"> – Match identification – Team line-up and tactical – Match officials identification
During match	<ul style="list-style-type: none"> – Lower-third kick-off graphic – Permanent clock and score – Match information in top left (player ID, yellow/red card, substitution, statistics) – Additional time on permanent clock 	<ul style="list-style-type: none"> – Lower-third kick-off graphic – Lower-third kick-off graphic with aggregate score (for second leg matches) – Permanent clock and score – Permanent clock and score, aggregate score (for second leg matches) – Match information in top left (player ID, yellow and red cards, substitutions, statistics) – Additional time on permanent clock
Half-time	<ul style="list-style-type: none"> – Half-time score and scorers – Half-time statistics 	<ul style="list-style-type: none"> – Half-time score and scorers – Half-time score and scorers with aggregate score (for second leg matches) – Half-time statistics
Extra time (2nd leg only)	<ul style="list-style-type: none"> – Not applicable 	<ul style="list-style-type: none"> – Score and scorers at the end of normal time (with aggregate score) – Lower-third kick-off graphic with aggregate score (both halves) – First half of extra-time score and scorers (with aggregate score) – Full-time score and scorers (with aggregate score) – During match as above
Penalties (2nd leg only)	<ul style="list-style-type: none"> – Not applicable 	<ul style="list-style-type: none"> – Penalty score (lower third)
Full time	<ul style="list-style-type: none"> – Full-time score and scorers – Match summary statistics 	<ul style="list-style-type: none"> – Full-time score and scorers, with reason for winning (for second leg matches) – Match summary statistics

When inserting graphics during the match, directors must follow the guidelines set out in section 3.6.

4.2.2 Unilateral graphics UPDATE 2016-18

In addition to multilateral graphics, a range of unilateral graphics is supplied for broadcast partners' use. The full EQ graphics inventory is available for unilateral broadcast partner coverage. Guidelines should be followed and applied to any unilateral graphics.

- Broadcast partners without their own facilities on site must use the multilateral feed with permanent clock and score, and may not insert any graphic in the top left of the screen during the live match. Only lower third graphics can be used over live match footage. These can be inserted any time except the first and last minute of normal time of each half (including any extra-time halves), e.g. 44:00 - end of 1st half or 89:00 - end of second half. Full frame graphics can be used before and after the match and at half-time.
- Broadcast partners with their own on-site facilities are allowed to receive the clean match feed from the host broadcaster and use TV graphics in their own language, with or without a permanent clock and in their own language. In this case, they must inform UEFA before the relevant booking deadline. The aim of the permanent clock and score graphic on the multilateral feed is to keep the bottom of the screen empty for all broadcast partners to insert on-screen credits on their unilateral feed (see section 4.4). As a result, no on-screen credits will be inserted on the multilateral feed.
- Broadcast partners may create their own graphics for unilateral use but are reminded that any additional graphics elements must be within the design guidelines and require approval from UEFA. Data such as team names may be translated into the broadcast partner's own language on unilateral productions.



- lower-third match graphics – player identifications, substitutions, statistics (small), scoreline



- as-it-stands group tables

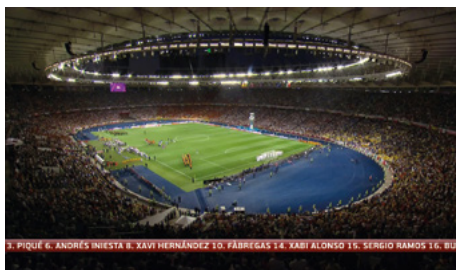
4.2.3 Studio graphics

In addition to match graphics, an extended range of unilateral graphics is supplied for broadcast partners' use on programmes produced in their studios. This additional set includes the following:

RESULTS	
FYR MACEDONIA	1-1 BELARUS
SLOVAKIA	2-0 LUXEMBOURG
SPAIN	3-1 UKRAINE

FIXTURES	
UKRAINE	LUXEMBOURG
BELARUS	SPAIN
SLOVAKIA	FYR MACEDONIA

GROUP C								
	P	W	D	L	F	A		
SPAIN	10	5	4	1	0	10	4	
UKRAINE	8	3	5	2	3	0	8	6
SLOVAKIA	5	1	5	2	2	1	9	8
BELARUS	4	0	5	1	3	1	6	7
FYR MACEDONIA	2	0	5	0	2	3	2	5
LUXEMBOURG	1	0	5	0	1	4	3	8



- full-frame graphics – fixtures, results, standings
- information crawlers



- studio – single or double live action boxes

4.3 REPLAY WIPE UPDATE 2016-18

Replay wipe – description

In order to maintain a consistent style of replay across all coverage, an EQ replay wipe animation has been designed and supplied in the EQ FAME Brand Assets.

The animation should be used to fade into and out of all replays and contains a full screen frame to allow a clean transition.

The animation is available as a TGA sequence with embedded alpha channel, for host broadcasters to implement in their vision mixers using a linear key set-up.

The animation is made of 22 frames, plus a black frame at the beginning and at the end.

Replay wipe - implementation of transition

The transition should be implemented between frames #18 and #22, with a fade effect from live feed to slo-mo and vice versa. Frame #20 fully covers the picture in order to ensure a clear and safe transition.

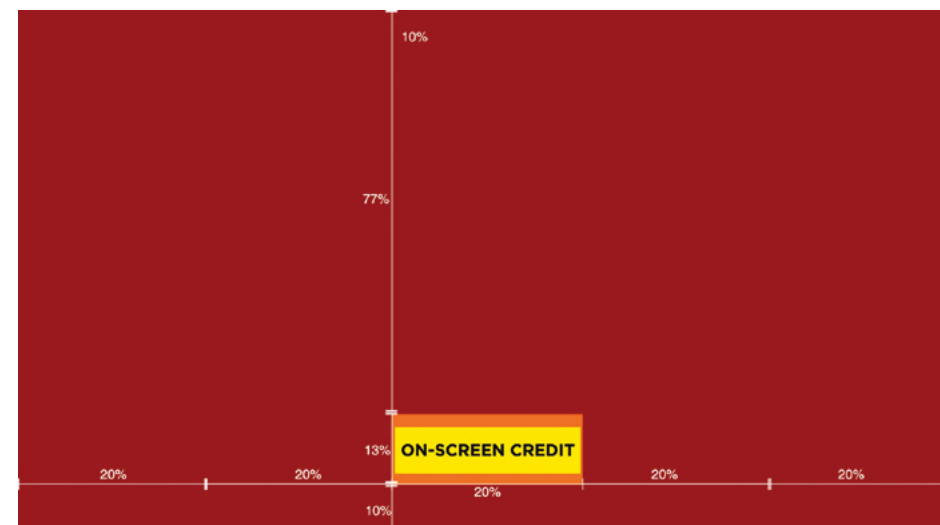


4.4 ON-SCREEN CREDITS

Subject to UEFA guidelines, broadcast partners may insert on-screen credits during a match transmission. On-screen credits can be inserted with or without match graphics and may depict or relate to a brand, logo or product, but not a promotional message. Broadcast partners are responsible for adhering to local laws governing on-screen credits. The following is a summary of the key points. Any questions relating to this should be addressed to your your dedicated account manager at CAA Eleven.

Specification	With information graphic	Without information graphic
Number of on-screen credit partners	In line with applicable law	
Maximum duration of insertions	Total: 90 seconds per match (e.g. 6 x 15 seconds)	
Timing of insertions	<ul style="list-style-type: none"> - Minimum of two minutes between each insertion - No insertion during first and last minute of each half and extra time - No insertion during penalties 	
Maximum size	HD: 65 lines high and 260 wide SD: 35 lines high and 140 wide	HD: 95 lines high and 380 wide SD: 50 lines high and 200 wide
Positioning	<ul style="list-style-type: none"> - Only on scoreline or match statistics graphics as lower thirds - Centred on graphic - Below graphic 	<ul style="list-style-type: none"> - Centred on screen - Within lower sixth of title safe area
Animation	<ul style="list-style-type: none"> - Must appear in the position they will be displayed i.e. no animated fly-ins permitted - Must be static, but credit may rotate to display further brands, logos or products - May appear at the same time as or after a graphic appears - Must be removed at the same time as or before a graphic is removed 	<ul style="list-style-type: none"> - Must appear in the position they will be displayed i.e. no animated fly-ins permitted - Must be static, but credit may rotate to display further brands, logos or products

Positioning of on-screen credit



Positioning guides are provided as part of the graphics inventory in full-size HD, so a direct comparison may be made with a broadcaster-created on-screen credit to check size and positioning. The orange area in the above picture shows the permitted positioning area of an on-screen credit.

Example: on-screen credit with information graphic



Example: on-screen credit without information graphic





5 UNILATERAL OPERATIONS

- 5.1 UNILATERAL BROADCASTER FACILITIES
- 5.2 INTERVIEWS
- 5.3 SUMMARY OF FACILITIES AND RATE CARD

5

UNILATERAL OPERATIONS

5.1 UNILATERAL BROADCASTER FACILITIES

UEFA will assist with the coordination of all unilateral broadcaster bookings to ensure visiting broadcast partners requirements are delivered successfully. All requests for unilateral facilities should be made in FAME and additional or specific information about the production plan communicated in advance of the booking deadline as specified in chapter 10.

In principle, the host broadcaster who is providing unilateral services invoices the visiting broadcast partners who requests these services.

Invoicing details of all EQ broadcast partners can be found in the FAME broadcaster information centre.

The host broadcaster must use the prices as mentioned in section 5.3 'Summary of facilities and rate card'.

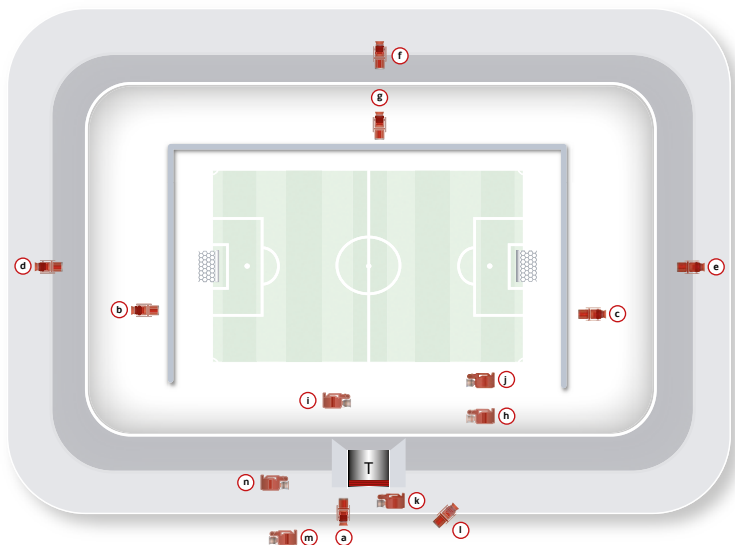
Host broadcasters may agree to provide unilateral services on a reciprocal basis.

The following unilateral facilities will be made available to broadcast partners on site at European qualifying matches.

5.1.1 Camera positions – live and ENG

Visiting broadcast partners running their own on-site productions may, in principle, choose from the more commonly used camera positions listed below, as well as other potential camera positions at UEFA's discretion. Allocation of these positions, however, is subject to the availability of space, security considerations and the order of priorities outlined in section 3.3. All visiting broadcast partner camera position requests must be submitted to UEFA for approval.

Standard unilateral camera positions



a) Main camera

Either adjacent to the main host cameras, behind or above them

b and c) Low behind-goal cameras

Positions behind the advertising boards at both ends for live and ENG cameras, between the goal and the corner flag, subject to available space and positioning of host cameras

d and e) High behind-goal cameras

High in the stand behind either goal (space and stadium structure permitting)

f) Reverse camera – high

High in the reverse stand, adjacent to or above the host camera (space and stadium structure permitting)

g) Reverse camera – pitchside

On the reverse side, pitchside, adjacent to the host camera (space permitting)

h) Bench camera

For the host broadcaster (and/or main visiting broadcaster if the host broadcaster is not using a camera for both benches), subject to approval. The rules and restrictions listed in section 3.7.2 governing the host broadcaster's bench camera also apply to this camera

i) Super flash interview camera

For host and main visiting broadcaster only

j) Pitchside presentation camera

For pre- and post-match pitchside presentation positions

k) Flash interview camera

Located in the flash area, for post-match interviews

l) Studio cameras

For use in pitch view or indoor studios

m) Presentation camera in commentary positions

A mini or handheld camera, space permitting, that can be used for in-vision presentations in the commentary area pre-match, at half-time and post-match. Subject to the approval of UEFA

n) VIP interview cameras

A handheld camera in a pre-agreed position in the VIP hospitality area for interviews pre-match, at half-time and post-match, at half-time and post-match

ENG Crews

ENG crews from UEFA's broadcast partners are permitted to cover activities from the positions described below, before and during the match, with facility allocation and access subject to space and the order of priorities in section 3.3.

UEFA reserves the right to limit the number of ENG crew positions at some venues because of space restrictions.

ENG crews should consist of a maximum of two people, a camera operator and either a producer, lighting technician or camera assistant. Any additional member of a crew will have to sit in an observer seat during the match (if booked and if available) and is not allowed to be pitchside or in the tunnel area.

ENG operations must not interfere with the host broadcaster's coverage at any time, and ENG crews may not enter the field of play at any time. Any ENG crew not adhering to the principles below may have its accreditation withdrawn for the match in question and have limited or no access to future matches.

Bonded Mobile Cameras UPDATE 2016-18

The use of bonded mobile cameras (video-over-mobile technology) is subject to the approval of UEFA. EQ broadcast partners wishing to use bonded mobile cameras must inform UEFA in advance and provide all necessary technical specifications.

If the use of bonded mobile cameras is approved by UEFA, then this request must also be submitted into FAME in advance of the FAME booking deadline as indicated in the season planner in the appendix.

Permitted usage will follow the same guidelines as for ENG crews, with facility allocation and access subject to the order of priorities in section 3.3 and space availability.

Quality control of the footage provided by video-over-mobile technology is the responsibility of the EQ broadcast partner.

ENG & Bonded Mobile crew guidelines	
Pre-match	<p>ENG crews are permitted to cover any pitch presentations until 10 minutes before kick-off, subject to approval by UEFA.</p> <p>Cameras may be positioned on the near touch line, in the same position as the photographers for the players' entry onto the pitch and team line-ups/anthems. ENG crews must move into their positions behind the goals before kick-off.</p>
During the match	<p>ENG crews are permitted behind the advertising boards at both ends, but should refrain from continuous filming of the crowd, and may not record any interviews or stand-ups during the match.</p> <p>Crews may change ends at half-time only, subject to space and the agreement of UEFA and other ENG crews.</p> <p>In the event of a penalty shoot-out in a play-off match, crews may move to the end where the kicks are to take place, provided there is enough space.</p>
Post-match	<p>ENG cameras may be used in flash interview positions (though live broadcast partners have priority), the press conference room and the mixed zone, subject to approval by UEFA.</p> <p>No post-match interviews nor stand-ups pitchside UPDATE 2016-18</p>

Commentary positions will be provided on the same side as the main camera platform, with an unobstructed view of the pitch. The number of commentary positions required at each EQ match will vary according to the popularity of the match. The national association will provide each position with three seats, power sockets, a cable pathway, working lights and internet connections in accordance with the relevant requirements. The host broadcaster will provide the commentary facilities and associated cabling that have been booked by the visiting broadcast partners in FAME.

Commentary positions will be allocated by UEFA in conjunction with the host broadcaster, and a plan of the commentary position area will then be uploaded onto FAME or otherwise communicated to broadcast partners.

Broadcast partners are not allowed to conduct commentaries using mobile phones or landlines, whether from an observer seat or commentary position. Broadcast partners wishing to conduct commentary activities must organise telecom requirements (such as ISDN lines) themselves via the local telecom provider. Broadcast partners may use commentary equipment with an IP address from a partially equipped position.

Non-equipped positions may only be requested by broadcast partners with unilateral facilities on site. Broadcasters should not book a non-equipped position simply for observers.

Any presentation camera in a commentary position must be cabled and installed in advance of the usual deadlines (see section 6.3) ensuring cables are adequately covered to avoid any trip hazard.

Commentary positions audio

Host broadcasters are requested to offer technical assistance in the commentary area and provide a spare on-site ISDN codec with two audio outputs (1x ISDN and 1x XLR).

The host broadcaster must provide an audio tie-line between the HB OB van and both the host broadcaster and main visiting broadcast partner's commentary feeds and embed the host and main visiting commentaries on audio channels 3 and 4 of the multilateral feed, and also on channels 7 and 8 of the Dolby Encoder. Refer to section 3.8.

The main visiting broadcast partner must also make its commentary available for these purposes. Main visiting broadcast partners bringing their own ISDN codecs must ensure that they are equipped with two audio outputs (1x ISDN and 1x XLR) - or provide a second audio output from their outside broadcast vans) in order for their commentary to be put on the multilateral feed. This connection should be in place before the TV meeting on matchday.

Commentary requirements – double production plan

One or two commentary positions will be provided on request for double production broadcast partners. They will be located in the reverse stand, centrally, on the same side as the main double production camera platform, and should have an unobstructed view of the pitch and be built to the same specifications as the commentary positions in the main stand.



The following table summarises the equipment needed for each type of position. UPDATE 2016-18

	Fully equipped	Partially equipped	Non-equipped	Fully equipped and pitch reporter (if available)*
Tables and chairs, lighting	X	X	X	X
Standard electrical power	X	X	X	X
Monitor with multilateral feed (>17 "/43 cm) 16:9 format	X	X		X
Mono audio channel with international sound (if requested in FAME)	X	X		X
Commentary unit for two people	X			X
Full technical assistance	X	X		X

* Subject to confirmation from the host broadcaster that this service can be provided

5.1.3 Observer seats UPDATE 2016-18

Broadcast partners may request observer seats for their accredited staff members who have a pre- and/or post-match role but no role during the match itself (for example, a reporter who

does pre-match presentations and post-match interviews). The number of observer seats is limited and subject to approval by UEFA.

5.1.4 Pitch view studios

In principle, one to two pitch view studios (depending on the level of the match) should be made available by the host association. These can be existing studios or executive boxes with a clear view of the pitch and the stadium.

If, however, a suitable facility of this kind does not exist, but a location is identifiable, then the space should be provided by the national association, but the cost and construction of the studio is the responsibility of the broadcast partner. The cost of seat kills and lost ticket revenue is borne by the association.

Safety approvals for a newly constructed studio are the responsibility of the broadcast partner and their contractor, but national associations should provide liaison and support with any local authority checks and approvals that may be required.

Security measures are the responsibility of the national association.

Technical power and domestic lighting must be provided free of charge by the host association, with each individual broadcast partner supplying their own technical equipment and studio lighting.

Studio sets may be used once approved by UEFA.

All studios will be allocated in accordance with the order of priorities outlined in section 3.3.

Presentations and discussions that do not require the head coach/manager or listed players may be conducted in the studios at any time, except during the match. Pre- and post-match interviews with coaches or listed players may be conducted subject to the agreement of the national association and the approval of UEFA, as long as the principles set out in section 5.2 are observed.



5.1.5 Indoor TV studios



National associations will generally provide facilities for at least one indoor TV studio, individually enclosed and a minimum of 5m long by 5m wide by 2.3m high.

The studios must be as close to the dressing rooms as possible, in order to facilitate the delivery of EQ broadcast partners' unilateral interview requirements.

Technical power and domestic lighting must be provided free of charge by the host association, with each individual broadcast partner supplying their own technical equipment and studio lighting.

Studio sets may be used once approved by UEFA.

5.1.6 Pitchside presentation positions

Unilateral pitchside presentation position

EQ broadcast partners with unilateral facilities on site may conduct a presentation near the pitch before kick-off, at half-time or at full time, to introduce the programme, interview guests or deliver news stories (provided sufficient space is available and with the approval of UEFA). The exact location and timing of any such presentation must also be agreed in advance with UEFA.



Requests for pitchside presentation positions, as for all unilateral facilities, must be submitted by the booking deadline for each match and should be confirmed at the TV meeting on MD-1. Pitchside presentations are subject to the following general principles.

- Presentations are available to live broadcasters with their own unilateral facilities on site, space permitting and provided there are no security issues.
- Reporters and equipment or materials such as cameras, tables and backdrops must be kept off the pitch at all times.
- The presentations must always take place outside the technical area, and all equipment must be cleared from the presentation area five minutes before kick-off at venues where it is not necessary to exit the pitch via the players' tunnel. In exceptional cases, the tunnel may be used to exit the pitch until ten minutes before kick-off.

- Head coaches/managers or assistant coaches may be interviewed pre-match in this position.
- Guests, celebrities, non-listed players and club officials may be interviewed in this position.
- Set-up for the half-time presentation can only begin once the last player has left the pitch. All equipment must be cleared from the presentation area five minutes before the second half kicks off.
- The full-time presentation may not be set up before the final whistle. If access is only possible through the technical area, the broadcast partner must wait until the last match official or player has left that area.
- Stadium lighting is only guaranteed for a limited time and should be discussed at the TV meeting on MD-1.
- Exact production plans should also be confirmed no later than the MD-1 TV meeting.

Multilateral pitchside presentation position UPDATE 2016-18

A live camera as well as the necessary technical equipment (monitor, microphone, lighting, IFB if requested) will be provided by the host broadcaster in the multilateral pitchside presentation position.

Broadcast partners may use their own microphone cubes below the UEFA microphone windshield at unilateral pitchside presentation positions.

Presentations prior to extra time for play-off matches UPDATE 2016-18

These presentations are subject to the approval of UEFA, but are permitted as long as:

- enough space is available, there is no security risk, and they do not interfere with any other activity;
- they are conducted by the host broadcaster and main visiting broadcaster only;
- they only involve a single person speaking to camera, with minimal equipment – no interviews are permitted;
- the number of production and technical staff (agreed with UEFA on site) does not exceed four persons;

5.1.7 Pitch reporter positions

Pitch reporter positions can be booked at each stadium, to enable broadcast partners to have a journalist reporting from pitchside during the match. Generally, two positions will be made available close to the substitutes' benches (one on either side) for the host broadcaster and the main visiting broadcast partner. Each of these pitch reporter positions will have space for two people (a reporter and a technical assistant) and must be positioned outside the technical area, at least five metres behind or to the side of the substitutes' benches and technical seats (subject to space restrictions and the stadium configuration). The final positioning has to be approved by UEFA.

The pitch reporter must have an audio link to the commentary position (via a headset – no handheld microphones are permitted) in order to operate from this area.

Additional pitch reporter positions for other broadcast partners (each for one person only) may be booked behind each goal, subject to space availability.

Pitch reporters must remain seated at all times during the match and must not have any contact with club staff and players nor allow them access to any TV footage during the match.

- the presentation position is not set up before the whistle for the end of normal time;
- all equipment and personnel are clear of the pitchside area at least one minute before the start of extra time;
- they only take place outside the technical area, preferably in the same location as the pre-match pitchside position or immediately in front of the pitch reporter position;
- guests, non-listed players or club officials can be interviewed, provided all operational aspects have been approved by UEFA.

A pitch reporter position can be booked via FAME in conjunction with a fully equipped commentary position by the normal booking deadlines, if this service is offered by the host broadcaster. The service includes a monitor as well as the necessary cabling and talkback circuits between the commentary position and the pitch reporter position, but host broadcasters have no obligation to provide this service. Requesting broadcast partners should discuss this with the host broadcaster during the preparation week. Whenever such a service is provided, a deadline for the host broadcaster to install the equipment and for the visiting broadcast partner to check it should be discussed at the TV meeting on MD-1.

Any monitors at pitch reporter positions should not be visible to the general public, or any players or club officials.



5.1.8 Super flash interview positions

One super flash interview per broadcast partner may be conducted at half-time (no player interview allowed) and up to two super flash interviews after the match in a predefined area between the pitch and the tunnel. This position is only available to the host broadcast partner and main visiting broadcast partner, who may interview up to two people each (generally a coach and a player).



5.1.9 Flash interview positions UPDATE 2016-18

In general, flash interview positions are located between the pitch and the dressing rooms. Host broadcasters must provide the necessary lighting for all positions. One camera is allowed per position which must only be used for flash interviews and may not be used to film any other activity in the area (e.g. players returning to the dressing rooms).

Unilateral broadcaster microphone cubes may be used below the EQ windshield for

- unilateral pitchside presentation positions;
- multilateral pitchside presentation positions;
- unilateral post-match flash interview positions;

but not for post-match multilateral flash interview positions.

Host broadcasters must provide the necessary lighting for all positions, both on MD and, if requested, on MD-1.

Unilateral flash interview position

Flash interview positions are available to live broadcast partners with their own unilateral facilities on site, space permitting.

Broadcast partners must inform UEFA of their technical requirements in advance of the booking deadline prior to each matchday.

Multilateral flash interview position

Broadcast partners without on-site facilities may book the use of the multilateral position, where the host broadcaster provides the necessary camera and audio equipment.

Post-match interviews for unilateral broadcast partners on the multilateral feed will not be assigned a specific time slot, but will be conducted in accordance with the order of priorities detailed in section 3.3 and the availability of interviewees.

IFB will not be made available at this position. There will be standard windows for post-match interviews in the multilateral flash position depending on the number of bookings:

One to three broadcaster bookings:

30 minutes

Four to five broadcaster bookings:

45 minutes.

The post-match multilateral flash interview window starts approximately six minutes after the end of the multilateral feed.



5.1.10 VIP interviews

Interviews with VIP guests may be conducted by host broadcasters and visiting broadcast partners in the VIP interview position, the location of which will be agreed in advance with UEFA.

5.2 INTERVIEWS UPDATE 2016-18

A variety of unilateral interview opportunities will be scheduled before, during and after each EQ match. On matchdays, interviews may be organised before the match, at half-time, after the match, at press conferences and in the mixed zone. EQ broadcast partners may also submit specific interview requests.

National associations appoint an English-speaking press officer to coordinate team media activities with UEFA and the broadcasters. UEFA will appoint media officers for a few selected matches during EQ cycles. These appointments will be made with the objective of providing additional support to the host association for matches with particularly heavy media pressure or challenging circumstances.

5.2.1 General interview principles UPDATE 2016-18

No media representatives may access the team dressing rooms before, during or after the match, with the exception of the host broadcaster crew filming the dressing rooms at least two hours before kick-off.

- The host broadcaster and main visiting broadcast partner may do a presentation in the dressing room of their respective teams, no later than the filming of the dressing rooms by the HB, the crew must only consist of a presenter and cameraman. All arrangements must be agreed in advance with UEFA and filming may only take place under the supervision of a member of the UEFA venue team.
- Access to the dressing rooms is subject to the approval of the club. Requests for such presentations must be submitted by no later than 12.00CET on the Wednesday prior to matchday.

All arrangements must be agreed with the UEFA Media Officer and VOBM in advance.

- During the match, interviews are not permitted on the field of play itself or in the immediate vicinity.
- Interviews are not permitted during the match with a player who has been substituted or sent off.
- All pre-match interview requests must be submitted to UEFA at the TV meeting on MD-1 for approval.

- All half-time and post-match interview requests must be submitted to UEFA for approval. Half-time requests must be submitted no later than five minutes before half-time and full-time requests no later than five minutes before the end of the match.

Presenters or journalists are not permitted to approach players, coaches or match officials independently.

- If a play-off match goes to extra time and/or penalties, interviews are not permitted between the end of normal time and extra time, at half-time in extra time or between extra time and penalties.
- All interview areas must be safe for the participants.
- Flash interview cameras are not allowed to film players entering or exiting the pitch. The interviewer for any flash interview may only move into position five minutes before the end of the match (or at end of the first half if a half-time super flash interview has been agreed).
 - The host broadcaster and main visiting broadcast partner may conduct super flash interviews at half-time and after the match. Half-time super flash interviews are not permitted with players. The exact position – between the touch line and the entrance to the tunnel – is subject to the approval of UEFA.

- At venues where official EQ TV backdrops are provided by UEFA, all flash interviews must be conducted in front of these structures.
- Interviews will be arranged in accordance with the order of priorities set out in section 3.3.

IFB talkback can be provided by the host broadcaster at the multilateral pre-match pitchside presentation position. Visiting broadcast partners need to enter their request for IFB into FAME.

- IFB talkback is not available in the multilateral flash interview position, only at the pre-match multilateral pitchside presentation position. Any visiting broadcast partner requests for IFB should be entered in FAME.
- IFB talkback can only be used for interviews by unilateral broadcast partners with own facilities on-site (either at a unilateral flash interview position or in a studio), under the following conditions and with the prior agreement of UEFA. Broadcast partners should be aware that decisions on IFB talkback may be made on site.
- The maximum length of interviews must be agreed with UEFA in advance. The length of an interview will be calculated from the moment the head coach/manager or player arrives at the indoor TV studio or flash position to the moment the interviewee leaves.

5.2.2 Training sessions and press conferences

Both teams' MD-1 training sessions will be open to all media for at least 15 minutes. Each association may decide whether the entire training or only the first or last 15 minutes will be open to the media. ENG crews are allowed at pitch level in a designated area. In principle, the visiting association's official training session will take place at the stadium where the match will be played. In cases where teams train in their own country on MD-1 before travelling to the match venue, the local EQ broadcast partner may be asked to cover this training session for the multilateral feed.

National associations will each stage press conferences both on MD-1 and on MD

- Coaches or players may only be connected by IFB talkback to broadcast partners studios with the agreement of the UEFA media officer and the relevant club's press officer.

Broadcast partners who do not comply with these procedures will be prevented from using IFB talkback for future matches.

- Head coaches/managers and players should not be kept waiting by broadcast partners once they have arrived at an indoor TV studio or flash position: all interviews should commence immediately. If necessary, interviews must be recorded to avoid delays.
- The EQ microphone windshield must be used for all interviews and presentations, whether on multilateral or unilateral productions.

Unilateral broadcaster microphone cubes may be used below the EQ windshield for:

- unilateral pitchside presentation positions;
- multilateral pitchside presentation positions;
- unilateral post-match flash interview positions;
- but **not** for post-match multilateral flash interview positions.

(approximately 20 minutes after the end of the match). These press conferences are open to all media representatives, subject to space.

A podium and an audio split box will be available for ENG crews. The MD-1 press conferences will involve the head coach/manager of each team, plus a player, and the MD press conference will involve the head coach/manager.

The host broadcaster has priority over any other cameras for all press conferences (i.e. UEFA may allocate it a central position).

The timings for both press conferences and training sessions will be published on FAME as soon as they are known.

5.2.3 MD-1 interviews UPDATE 2016-18

National associations must make the head coach/manager and a key player available for a short interview with both the host broadcaster and the main visiting broadcast partner, if requested. They should also provide maximum cooperation with the main EQ broadcast partner of the opposing nation in providing the head coach/manager or a key player for interview.

These interviews normally take place before or after the relevant press conference or official

training session. This material may then be made available via the host broadcaster on the news exchange feed, if requested by UEFA (see section 3.10.4 for more details). Further interview requests will be dealt with on a case by case basis.

If interviews take place in the flash area on MD-1 the host broadcaster may be requested to light this area. Requests should be communicated to the host broadcaster in advance.

5.2.4 Pre-match interviews

- EQ broadcast partners are permitted to conduct pre-match interviews with members of the official team delegation (including coaches and players) on their arrival at the stadium at a location agreed in advance.
- All interviews must take place in a designated broadcast interview area, such as the flash interview positions.
- Interviews with players at this time must take place before they enter the dressing rooms. Interviews with coaches must be concluded no later than 15 minutes before kick-off. Thereafter, interviews are only permitted with celebrities, studio guests and non-participating officials and players in the interview area, until five minutes before kick-off. Interviews with non-match participants may take place in other locations, such as studios.

5.2.5 Half-time interviews

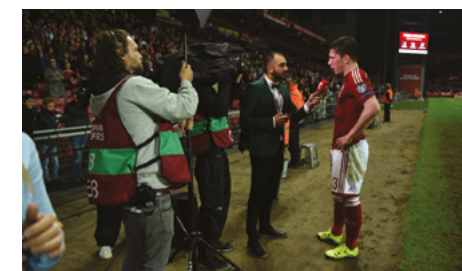
- The host or main visiting broadcast partner may conduct a super flash or flash interview at the beginning or end of half-time with any member of the official team delegation (except listed players), subject to their agreement. Each such interview requires the approval of UEFA. Any interviews held at the end of half-time must be completed before the second half kicks off.
- Should the main EQ broadcast partner in the territory of the relevant association not wish to use this option, it may be transferred to the secondary EQ broadcast partner in this territory, provided that this broadcaster is covering the match live using unilateral facilities.

5.2.6 Post-match interviews UPDATE 2016-18

The overriding goal of indoor TV studios, super flash interviews and the flash interview area is to provide the highest possible quality of service to all broadcast partners on site. Broadcast partners are requested to cooperate fully to enable this goal to be achieved, and to respect the general interview principles set out above.

- Up to two super flash interviews each for the host broadcaster and main visiting broadcast partner may be conducted at the end of the match in a designated pitchside area located between the pitch and the entrance to the players' tunnel. The same rules as for half-time interviews apply regarding broadcaster priority if one of these broadcast partners does not use the opportunity.
- Flash interviews are available to all broadcast partners with on-site facilities and a booked flash interview position. Following the super flash interviews with the host broadcast partner and main visiting broadcast partner, other broadcast partners may conduct additional unilateral interviews with coaches and/or players, subject to their agreement.

- Post-match operations in indoor TV studios and flash interview positions are controlled on site by UEFA, whose decision is final in all matters.
- Cameras in the flash interview position should always be facing the backdrop and not be directed towards the dressing room entrance.
- No IFB talkback facilities will be available for multilateral post-match flash interview position(s), but these are available for pre-match multilateral pitchside presentation position(s).



5.2.7 Mixed zone

A mixed zone is set up at each venue to offer post-match interview opportunities to the following four stakeholder groups:

- EQ broadcast partners, UEFA.com;
- non-rights-holding broadcasters;
- radio and audio reporters;
- written press representatives.

A dedicated area will be reserved for EQ broadcast partners at the end closest to the dressing room. Subject to space, an area will be available within this dedicated area

for broadcast partners wishing to film live interviews in the mixed zone.

Depending on the stadium configuration and the match in question, UEFA may instruct the host association to split the mixed zone into further distinct areas for the other three stakeholder groups listed above.

All players must pass through the mixed zone but are not obliged to give interviews.

This area will be identified at the pre-season site visits.

5.2.8 Interview opportunities overview

The following table provides an overview of timings, locations and participants for all interviews and presentations at EQ matches. Times are based on a 20.45CET kick-off match, but the same relative timings, adjusted according to kick-off time, apply to 18.00CET kick-off matches.

MD- 1 activities				
Time	Activity	Place	Available for	
Before or after press conference or training session	Short interview with each of the coaches and a player from each team	In front of EQ backdrop or neutral background HB and MVB.	Other broadcast partners on a case by case basis	
MD activities				
Pre-match activities				
18.00 KO	20.45 KO			
Until 16.00	Until 18.45	Stand-up presentation	Dressing room	Host broadcaster and main visiting broadcast partner in their own teams' dressing room (not transferable, and subject to approval)
Arrival of teams at stadium		Interview opportunity with team officials before teams enter the dressing rooms	Pre-determined position	All broadcast partners
Until 17.45	Until 20.30	Statement from head coach/ manager or assistant coach	Pre-determined position	All broadcast partners
Until 17.55 (17.50 if tunnel is used for media pitch access)	Until 20.40 (20.35 if tunnel is used for media pitch access)	Stand-up presentation, interview with nonparticipants (celebrities, studio guests and nonparticipating players)	Pitchside presentation position, flash interview position	All broadcast partners
Until 17.45	Until 20.40	Stand-up presentation, interview with nonparticipants (celebrities, studio guests and nonparticipating players or club officials)	Commentary position or studio	All broadcast partners
Half-time activities				
Beginning or end of half-time	Interview with head coach/ manager, assistant coach and/ or other club team officials (no players)	Super flash position	Host broadcaster and main visiting broadcast partners	
Beginning or end of half-time	Interview with head coach/ manager, assistant coach and/ or other club team officials (no players)	Flash position	All broadcast partners	
After teams have exited and before teams have re-entered the pitch	Stand-up presentation, interview with nonparticipants (celebrities, studio guests and nonparticipating players or club officials)	Pitchside, commentary position or studio	All broadcast partners	

Post-match activities			
Immediately post-match	Up to two super flash interviews with official team delegation members (including head coach/ manager and players)	Super flash interview position	Host broadcaster and main visiting broadcast partners
After players have left pitch	Interview or stand-up presentation	Flash interview position, commentary position or studio	All broadcast partners
Twenty minutes after full time	Press conferences with coaches from both teams	Press conference room	All broadcast partners
Thirty minutes after full time (approx.)	Mixed zone activities	Mixed zone	All broadcast partners

In the absence of a main visiting broadcast partner, any opportunities that would ordinarily be enjoyed by a main visiting broadcast partner could, at the discretion of UEFA, either revert to the host broadcaster or be allocated to any secondary live broadcaster from the relevant country.

Visiting broadcast partners can book ten-minute slots between 19.10 and 19.40, 19.50 and 20.10 and 20.20 and 20.30 (based on a 20.45 kick-off). These can be booked via FAME before the booking deadline as specified in chapter 9. The time slot of the pre-match feed is not available for pre-match multi unilateral bookings. The transmission times, without extra time, are as follows (all times CET).

UPDATE 2016-18

Activity	18.00 kick-off	20.45 kick-off
Pre-multi unilaterals	16.25 - 16.55CET	19.10 - 19.40CET
Pre-match feed	17.00 - 17.05CET	19.45 - 19.50CET
Pre-multi unilaterals	17.05 - 17.25CET	19.50 - 20.10CET
Pre-multi unilaterals	17.35 - 17.45CET	20.20 - 20.30CET
Live match	18.00 - final whistle	20.45 - final whistle
Post-match MRO	Final whistle - final whistle + 6 minutes	Final whistle - final whistle + 6 minutes
Post-match multi unilaterals	Final whistle + 6 minutes - +30/45 minutes	Final whistle + 6 minutes - +30/45 minutes

5.3 SUMMARY OF FACILITIES AND RATE CARD

All requests are subject to approval by the host broadcaster and UEFA. EQ broadcast partners may agree to provide facilities on a reciprocal basis. For example, a broadcast partner providing a free play-out for another broadcast partner would be entitled to a free play-out at the return fixture.

In the event that non-rights-holders request play-out facilities, host broadcasters are entitled to charge €500 + VAT for each ten-minute slot. Such non-rights-holders have no priority over broadcast partners, and host broadcasters are under no obligation to provide services to such parties.

Host broadcasters are entitled to charge the following rates for services. EQ broadcast partners who book a pre-match pitch presentation position or a post-match flash interview position will have to book a transmission to go with the position.

Additional charges apply for the associated transmissions.

The respective transmission rates are mentioned in chapter 9 "Satellite Distribution".

The satellite distributor appointed by UEFA (the EBU) will charge each broadcast partner for the costs of satellite transmission and network coordination in addition to the host broadcaster facility costs for pre- and post-match multi unilaterals described in section 7. Generally, the EBU will provide satellite transmission and network coordination for all multi unilaterals.

Service	Price
Commentary position – fully equipped in combination with pitch reporter	€3,500 + VAT
Commentary position – fully equipped	€2,250 + VAT
Commentary position – partially equipped	€700 + VAT
Commentary position – non-equipped	no charge
Pre-match multi unilateral live pitchside presentation position – fully equipped	€300 + VAT
Post-match multi unilateral live flash interview position	€300 + VAT



6	VENUE OPERATIONS	
6.1	ACCREDITATION AND ACCESS	1
6.2	SECURITY	2
6.3	SET-UP PROCEDURES	3
6.4	TELEVISION STRUCTURES	4
6.5	SUMMARY OF MATCHWEEK SCHEDULE	5

6

VENUE OPERATIONS

6.1 ACCREDITATION AND ACCESS

6.1.1 Accreditation system

As part of the centralised approach to the European Qualifiers, a standardised UEFA accreditation system will be implemented across most venues and matches. This colour-coded system will apply in parallel with existing national association accreditation systems, with the exception of the technical area, the pitch and broadcaster-specific areas, where only UEFA accreditations will be applied.

UEFA accreditation system UPDATE 2016-18

The UEFA accreditation system will cover the technical area, the pitch and all broadcaster-specific areas (TV compound, commentary positions, etc.). The system has been adapted slightly since the 2014–16 EQ cycle, as indicated below:

The UEFA accreditation system will use two-part passes:

- one match-specific pass valid only for a given match, which indicates the match date, the match code and the colour code for the area(s) to which the holder has access, as described below (similar device as for the last cycle);
- one ID card, valid for the whole cycle, which contains a unique accreditation number and a validity period. Some ID cards will also indicate the organisation the holder represents (new device).

Both cards have to be worn together (embedded in a plastic pouch) in order to access the relevant areas of the stadium. Accreditations will be produced by UEFA for all its representatives and those of EQ broadcast partners and technical personnel.

The following principles apply in relation to the operation of the UEFA accreditation system:

- an accreditation card (even without a ticket) allows the holder to enter the stadium and access the areas specified for that card;
- accreditations do not allow access to a seat in the stadium, except for commentators;
- accreditations are non-transferable and must be worn visibly at all times;
- it is the responsibility of the national association to ensure that persons accredited through the UEFA accreditation system obtain unhindered access to the relevant areas of the stadium.

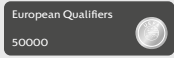



During the official stadium site visits, UEFA will work together with the national associations to define the respective areas and implement a zoning concept.

National associations' accreditation system

Each national association will use its existing accreditation system for stadium staff (except where access to the pitch or the dressing room area is required), stewards, written press, photographers, audio reporters and non-rights-holding broadcasters. These parties must apply directly to the national association for their accreditations.

6.1.2 UEFA accreditation devices

Accreditation cards UPDATE 2016-18

Accreditation cards	Access to	Distributed to
ID card 	The ID card by itself does not give access to any areas in the stadium. It needs to be worn together with one of the accreditation cards indicated below.	All accredited people (distributed with a plastic pouch and lanyard) NB: EQ broadcast partners must keep an up-to-date record of the names and ID card numbers of their accreditation holders
Blue 	- All areas except pitch, dressing rooms, national association VIP hospitality	- EQ broadcast partner staff - UEFA service staff
Green 	- All areas except the dressing rooms, national association VIP hospitality	- EQ broadcast partner staff - National association technical staff
Red 	- All areas (including the dressing rooms)	- UEFA officials - UEFA venue staff - Host association (limited number) - Visiting association (limited number) - National association technical staff

Bibs

Two different types of bibs will be produced by UEFA for the host broadcaster and visiting broadcast partners, each to be worn by the relevant group in addition to the relevant accreditation. All bibs must be returned to the UEFA VOBM after each match.

HB bibs (burgundy with green stripe)

For all EQ host broadcaster cameramen (live and ENG) as well as host broadcaster technicians working around the pitch during the match (with appropriate accreditation card).



TV bibs (burgundy with green stripe)

For all EQ visiting broadcast partner cameramen (live and ENG) as well as visiting broadcast partner technicians working around the pitch during the match (with appropriate accreditation card).



Camera stickers

All broadcast partners' cameras to be used inside the stadium, including ENG cameras, must have an EQ camera sticker. These will be distributed to all broadcast partners together with the accreditation cards and bibs according to their request and production plans.

Supplementary access devices (SADs)

Furthermore, additional accreditation stickers may be distributed to EQ broadcast partners on a venue by venue basis to provide access to sensitive areas (e.g. players' tunnel, flash interview area, commentary positions).

6.1.3 Accreditation procedures

UEFA approves all requests and access area privileges involving commercial and media rights. The restrictions set out below apply to the relevant media groups.

European Qualifiers rights-holding broadcast partners

Accreditations for audiovisual rights holders will be centrally managed by UEFA. All rights-holding broadcast partner staff should collect their accreditation cards, bibs, stickers and any other supplementary access devices from UEFA on site.

Non-rights-holding broadcasters

Any broadcasters on site other than EQ broadcast partners are classed as non-rights-holding broadcasters (whether they broadcast the relevant footage via television, internet and/or mobile devices). In order to protect the exclusivity of EQ broadcast partners, non-rights-holding broadcasters are only allowed access to the following activities at venues, subject to space:

- official training sessions for as long as they are open to the media (minimum 15 minutes);
- MD-1 press conferences;
- post-match press conferences;
- the mixed zone.

6.2 SECURITY

- National associations are responsible for all aspects of security affecting the organisation of European qualifying matches, including control of the pitch, dressing room and broadcast areas.
- National associations will ensure that all gates and emergency exits are kept free of any obstruction that could impede the flow of spectators. This may impact some broadcast positions.
- An entrance will be provided at each stadium allowing accredited cameras access into the stadium. Only accredited EQ broadcast partners will be allowed full access with cameras. All non-rights-holding broadcasters will be guided to the specially designated camera drop-off point.
- National associations will also provide security for the seating areas of EQ partners, EQ broadcast partners and media commentary positions, and for all other EQ broadcast and media facilities (including TV compound, studios, camera positions, and interview and presentation positions as necessary).

6.3 SET-UP PROCEDURES

Upon arrival at the stadium, broadcast partners should contact the UEFA VOBM to collect the accreditation cards and parking passes that allow entry into the TV compound stadium facilities. The host broadcaster will provide technical assistance with the installation of cables and equipment in the different positions.

All sensitive pitch cameras will have to be installed by 10.00 local time for UEFA's pitch inspection. All other installations must be finished and in place by 12.00 on matchday for 18.00 kick-offs, and by 14.00 on matchday for 20.45 kick-offs.

6.3.1 TV compound UPDATE 2016-18

National associations must provide a clear, solid and even parking area for EQ broadcast partners production vehicles, including outside broadcast vans, tender trucks, generators, satellite uplink vehicles, graphics vans and any other technical and support vehicles that may be required.

This area will be provided with 24-hour manned security by the home national association as of the arrival of the first broadcast vehicles. The TV compound should be well lit and have appropriate drainage (in case of rain).

Host broadcasters are responsible for producing a detailed plan of the TV compound, which should be uploaded onto FAME as soon as it has been approved by UEFA, and no later than on FAME booking deadline as set out in chapter 10

A technical representative of the host broadcaster with decision-making authority must be on site when visiting broadcast partners arrive.

Visiting broadcast partners must provide accurate vehicle details, including dimensions (with "in use" dimensions for expanding vehicles), registration details and arrival times to assist the host broadcaster in the production of the TV compound parking plan. These vehicle details need to be entered into FAME by 12.00 CET on the FAME booking deadline as set out in chapter 10. The host broadcaster in turn is also responsible for coordinating all TV compound parking arrangements involving visiting broadcast partners and host association.

National association channels may have access to this area if space permits and subject to the approval of UEFA.

All HB production vehicles should be in the TV compound on MD-1. All other broadcast partner production vehicles should arrive no later than 10.00 am local time on MD. On MD+1, all vehicles should depart by 12.00 local time.



6.3.2 Cabling

Cabling is the responsibility of each broadcast partner. In general, the following guidelines apply.

- Cables must not cause any obstruction or be a safety hazard to players, officials or the public, and must comply with the local safety and security regulations.
- Cables must not be laid over the advertising boards.
- Measures should be taken to ensure cables are as unobtrusive as possible within the stadium and the area surrounding the pitch.
- Where necessary, cable bridges, cable covers, cable mats, stadium dressing and other means must be used to make cables safe and secure.
- The host broadcaster must provide assistance to visiting broadcast partners to ensure that all cabling needs are met.
- All cable installations should be completed by 14.00 local time on matchday.
- For pre-cabled venues where there is insufficient capacity to provide all cabling needed, access to existing cabling must be provided according to the order of priorities in section 3.3.

6.3.3 Power provision - unilateral production (visiting broadcast partners) UPDATE 2016-18

Space permitting broadcasters may bring their own generators or use the support of the host broadcaster.

If UEFA and the host broadcaster need to limit the number of vehicles in the TV compound, only the host broadcaster may bring power generators on site. All visiting broadcast partners must then request power through the host broadcaster.

The host broadcaster coordinates the power requirements at the TV compound, and may charge visiting broadcast partners for the power supply.

All broadcast partners must also post details of their power requirements for all other TV areas in the stadium in FAME. The host association is responsible for the power supply to these areas.

Power will be available for broadcast equipment in all main TV areas. Standard provisions for specific broadcast areas are as follows:

Indoor studio	32A CEE 3ph
Pitch view studio	32A CEE 3ph
Flash interview position	16A CEE 1ph
Pitch presentation position	16A CEE 1ph

6.3.4 Telecom Installations UPDATE 2016-18

Broadcast partners must book commentary circuits and lines via their own national telecom company, and send a copy of this booking to the host broadcaster.

For a few venues, telecom bookings may need to be made directly via the stadium telecom provider; please refer to the broadcast site visit reports in the FAME broadcaster information centre for details.

Broadcast partners should also indicate their telecom lines booking in FAME for information purposes.

6.4 TELEVISION STRUCTURES

Certain associations have mandated UEFA to centralise the sales of their pitchside advertising boards. Some have signed over their entire board inventory to UEFA for commercial use ("100% associations"), others have decided to grant UEFA 50% of their remaining board inventory ("50% associations") and the remainder have decided to market the rights themselves ("0% associations").

For 100% associations, the commercial inventory also includes media backdrops, i.e. backdrops used during the official press conferences, for post-match flash interviews and for interviews in the mixed zone. This is not the case for 0% and 50% associations.



6.5 SUMMARY OF MATCHWEEK SCHEDULE UPDATE 2016-18

All broadcast partners must respect the match booking deadlines set out in the EQ cycle planner.

For each match, there will be a standard schedule of meetings on MD-1 and MD. Host broadcaster and visiting broadcast partner vehicles should arrive on MD-1 at the latest. All pitchside cameras must be in place by 10.00 local time on MD for the official pitch inspection.

Host broadcasters are requested to conduct an advertising board test together with UEFA to the advertising boards. The main camera and an operator should be made available for this test, the exact timing of which will be agreed at the TV meeting on MD-1.

The match-specific FAME deadlines are indicated in the cycle planner in the appendix.

Time	Item	Detail
Preparation		
The Wednesday before broadcaster booking deadline	HB offer to be uploaded in FAME	FAME date and time as indicated in the EQ cycle planner
The Wednesday of the week before the matchweek	Broadcast partner requests is entered in FAME	Visiting broadcast partner requirements and details: <ul style="list-style-type: none"> – telecom line bookings; – satellite bookings; – TV facilities; – TV compound; – accreditation requirements.
	Broadcast partners to provide detailed information on production requirements and plans	Production plans to be sent to UEFA and HB

Time for 18.00CET KO	Time for 20.45CET KO	Item	Detail/participation
At venue MD-1			
Arrival of first host broadcaster vehicles	Arrival of first host broadcaster vehicles	Security	Security measures start at stadium
15.00	15.00	TV meeting	This involves representatives of or those responsible for: <ul style="list-style-type: none"> – UEFA; – the HB and visiting broadcast partners; – the host association; – the stadium videoboard and/or CCTV system. <p>The HB will present the multilateral camera plan and all broadcast partners must confirm on-site unilateral productions</p>
PM	PM	Press conferences	Home team / visiting team (may be at different locations)
PM	PM	Training	Home team / visiting team (may be at different locations)

Time for 18.00CET KO	Time for 20.45CET KO	Item	Detail/participation
At venue MD			
10.00	10.00	Pitchside cameras to be in place for pitch inspection	HB to install all pitchside cameras by 10.00
	Time to be advised	Accreditation and security	Accreditation and security measures at stadium
12.00	14.00	Camera, cabling and equipment installation	To be complete by host and all visiting broadcast partners
12.00 (repeated at 12.15) or 12.30 (repeated at 12.45)	12.00 (repeated at 12.15) or 12.30 (repeated at 12.45)	News exchange feed play-out	The HB plays out the material twice with a 5 minute interval
14.00 – 14.40CET	15.00 – 15.40CET or 16.00 – 16.40CET	End-to-end test	HB to make main camera (1) available to conduct a board test; complete test for multilateral signal from venue camera(s), including graphics, through to receiving broadcast partners' master control rooms; main and back-up paths tested
15.00	18.00	TV meeting	This involves representatives of or those responsible for: <ul style="list-style-type: none"> – UEFA; – HBs; – TV commentators; – visiting broadcast partners. <p>Brief updates will be given of any changes plus any team information; confirmation of pre- and post-match activities and commentary facilities by all broadcast partners; logistical information on accreditation, etc.</p>
16.00 approx.	18.45 approx.	Dressing room filming	HB, and (if applicable and approved) MVB
16.30 approx.	19.15 approx.	Team arrivals	HB, and (if applicable and approved) MVB
16.55	19.40	Start of multilateral feed	Containing footage of the stadium atmosphere (fans, stadium beauty shots, etc.)
18.00CET	20.45CET	Kick-off	
MD+1			
	by 12.00	Clear TV compound	All EQ broadcast partner vehicles to leave the TV compound by 12.00 (local time in all time zones)



7 CONTENT SERVICES

- 7.1 CYCLE CONTENT
- 7.2 MATCHNIGHT SERVICES
- 7.3 ADDITIONAL CONTENT
- 7.4 ARCHIVE
- 7.5 SUMMARY OF CONTENT SERVICES AND AVAILABILITY

7

CONTENT SERVICES

7.1 CYCLE CONTENT

UEFA will provide all broadcast partners with comprehensive support services and broadcast materials to assist in the production of their programming. All content will be produced in HD (1080i/50).

FAME Brand Assets

Before the start of the EQ group stage, broadcast partners will be provided with an access to the FAME Brand Assets. This portal will contain all animated graphics elements including branded title sequences, studio loops, replay animations, promotional kit and other looped graphic elements.

7.2 MATCHNIGHT SERVICES

7.2.1 Post-match highlights

Extended highlights of every match will be centrally produced and distributed by satellite. Each match will be packaged as a complete stand-alone match edit so that broadcast partners can use the highlights directly in their own programming without the need for editing.

The highlights of all matches played on a weekday, including early kick-offs, will be played out in high definition (HD 1080i/50 with stereo international sound) to UEFA's nominated point for satellite transmission at 22.55 or 23.05 (depending on which play-out time has been allocated) on each matchday. Highlights of 18.00CET kick-off matches will be played out at 20.10CET and then again with the highlights of the 20.45CET kick-off matches.

At weekends, the highlights of the early kick-off matches will be played out simultaneously at 20.10CET and the late kick-off highlights simultaneously at 22.55CET.

During the group stage only, a re-feed will be available shortly afterwards – at 20.20CET for 18.00CET kick-offs and 23.15 or 23.25CET for 20.45CET kick-offs.

The highlights of any matches with an earlier kick-off time than 18.00CET will be played out ten minutes after the final whistle and then again from 20.10–20.30CET.

The highlights of any matches that go to extra time or penalties will be played out ten minutes after the last ball is kicked.

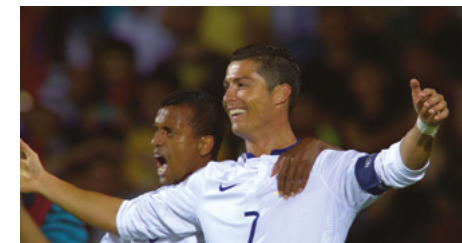
Highlight packages will be produced on a total of **36 matchnights** per EQ cycle and will be delivered as follows:

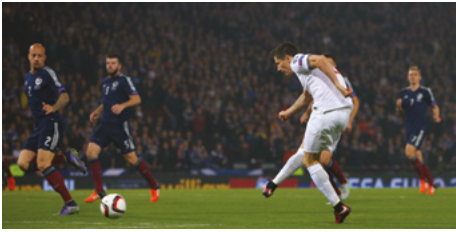
group stage:

30 matchnights (10 minutes per match)

play-off stage:

6 matchnights (20 minutes per match).





7.2.2 Instant highlights

The instant highlights feed is an additional matchnight service that shows all goals and major incidents from each group stage and centralised friendly match immediately after they have happened in real time. This feed has been designed to complement the matchnight highlights service so that broadcast partners can create their own highlights packages from the clips included in the feed (which provides coverage of all the matches via a single signal).

The instant highlights feed is a continuous satellite play-out in high definition (HD 1080i/50) to UEFA's nominated point for satellite transmission from 20.30 to 23.10CET on each weekday matchnight during the group stage. On weekend matchnights, the instant highlights feed runs from 17.45 to 23.10CET (as at least half the matches will kick off at 18.00CET).

Any noteworthy action will be played out as soon as it takes place, except for action from matches with earlier kick-off times. Incidents to be played out must include as a minimum goals, chances, saves, penalties and red cards.

Where there is no action to be shown, a full frame graphic showing the current scores in all matches should be displayed over a moving graphics background with UEFA European Qualifiers branding, accompanied by UEFA European Qualifiers branded music.

A full frame graphic clearly displaying the match and the nature of the action to be played out will be placed before each incident. These graphics are generated by the instant highlights producer.

At half-time, a compilation will be played out of the best first-half highlights from all matches (including the full highlights from any matches played earlier that day). At full time, a compilation of the best highlights from all matches will be played out (including the full highlights from any matches played earlier that day).

A short compilation of highlights of any early matches will be played out before the 20.45CET matches on weekdays and 18.00CET matches at weekends. If there are no early kick-offs (i.e. earlier than 20.45CET on weekdays or 18.00CET on weekends), a full frame graphic listing the fixtures will be played out instead. The early match highlights will also be included in the half-time and full-time compilations.

Where any matches go to extra time or penalties, the play-out and satellite transmission will continue to run as normal as long as more than one match is still being played. If only one match goes to extra time, the play-out and satellite feed will show live coverage of that game.

The instant highlights feed will be operational on a total of **30 matchnights during the group stage only**.

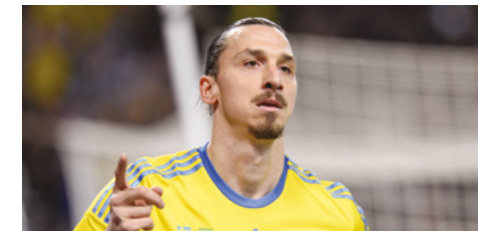


7.2.3 Matchnight highlights programme

The matchnight highlights programme is a 48-minute ready-to-air highlights programme produced on each matchnight during the group stage. No matchnight programme will be produced during the play-offs as there are insufficient matches.

The matchnight highlights programme will provide a comprehensive round-up of all matches, complete with graphics, English narration and commentary. A voice-over script will be made available for download before the programme is transmitted so that those broadcast partners not wishing to use the English audio track can re-voice the programme.

A total of **30 highlights programmes** will be delivered for the group stage. The matchnight highlights programme is to be played out in high definition (HD 1080i/50) at 01.00CET following each matchnight, regardless of any matches going to extra time or penalties.



7.2.4 Matchweek highlights programme

The matchweek highlights programme is a 48-minute ready-to-air highlights programme produced on each matchday during the group stage. For play-off matchdays the programme duration will be 24 minutes.

The matchweek highlights programme will provide a comprehensive round-up of all matches played over the three matchnights, complete with graphics, English narration and commentary. A voice-over script will also be made available for download before the programme is transmitted so that those broadcast partners not wishing to use the English audio track can re-voice the programme.

A total of **12 highlights programmes** per EQ cycle will be delivered. The matchweek highlights programme is to be played out in high definition (HD 1080i/50) at 02.00CET following the last matchnight of each matchday during the group stage and at 01.00CET during the play-offs, regardless of any matches going to extra time or penalties.

7.3 ADDITIONAL CONTENT

7.3.1 Promotional trailers

A series of 30-second ready-to-air promotional trailers will be produced to support broadcast partners in their promotion of the UEFA European Qualifiers.

Two generic trailers will be produced for MD1, while for all remaining EQ matchdays a specific trailer will be produced for each of the nine groups. In the case of a double fixture week (e.g. matchdays 2 and 3), only one trailer will be produced for each group. Four match-specific trailers will be delivered for each play-off matchday.

The promotional trailers will be distributed to the broadcast partners ten days before the relevant matchday.

A total of 64 thirty-second promotional trailers will be produced per EQ cycle. The content will be 25 seconds of promo plus five seconds of end card to which broadcast partners can add their transmission details. All graphic elements will comply with the brand and only UEFA-owned or pre-cleared production music will be used.

In summary, promotional trailers will be produced as follows:

- Matchday 1 two (generic)
- Matchday 2/3 nine (group-specific)
- Matchday 4 nine (group-specific)
- Matchday 5 nine (group-specific)
- Matchday 6 nine (group-specific)
- Matchday 7/8 nine (group-specific)
- Matchday 9/10 nine (group-specific)
- Play-off first leg (MD11) four (match-specific)
- Play-off second leg (MD12) four (match-specific)



7.3.2 ISO camera compilations UPDATE 2016-18

Each matchday, an ISO camera compilation will be produced for each match played in that matchday from the material that is received from the host broadcaster of the match. The ISO compilations will include a variety of angles of all major incidents, action shots and reactions. The compilations will also include the best available action and close-ups, including those of players, coaches, officials and fans as well as high-motion and super slow motion footage.

ISO camera compilations will be produced for all 250 group stage, 10 centralised friendlies and 8 play-off stage matches as follows:

Each group stage matchday
26 match packages per matchday
minimum of 13 minutes per match.

Each play-off matchday
4 match packages per matchday
minimum of 30 minutes per match.



The following table summarises the proposed matchnight services and cycle content.

TIME (CET)	CONTENT	DETAIL	MATCHDAY
Distributed ten days before MD	Promotional trailers	A total of 64 thirty-second promotional trailers: two generic trailers for MD1, then 54 group-specific trailers (one per group stage) for MD2 to MD10 and eight match-specific trailers for MD11 and MD12.	All matchdays
Weekdays (20.45 kick-off only): 20.30–23.10 Weekends (18.00 and 20.45 kick-offs): 17.45–23.10	Instant highlights feed	One for each group stage matchnight (30 in total)	Group stage (MD1– MD10 only)
18.00 kick-off: 20.10–20.30 20.45 kick-off: 22.55–23.15 Weekdays 22.55–23.05 or 23.05–23.15 with repeat at 23.15 or 23.25 Weekends 22.55–23.15	Matchnight highlights	Produced for all matches (two play-outs required for group stage matches); total of 268 highlights packages (260 of ten minutes for group matches and centralised friendlies and eight of 20 minutes for play-off matches)	All matchdays
01.00–02.00	Matchnight highlights programme	A 48-minute programme with commentary and voice-over for each matchnight during the group stage (30 programmes in total)	Group stage (MD1– MD10 only)
02.00–03.00 group stage 01.00–01.30 play-offs	Matchweek highlights programme	A 48-minute programme with commentary and voice-over, for each matchday during the group stage and 24 minutes per matchday during the play-offs (12 programmes in total)	All matchdays
Distributed one week after final matchnight of each matchday	ISO compilations	Minimum of 13 minutes per match for MD1 to MD10, increasing to 30 minutes per match for MD11 and MD12.	All matchdays

7.3.3 Further Additional Programming UPDATE 2016-18

UEFA will produce further Additional Programming to compliment the live match transmissions and provide EQ broadcast partners with content like interviews, training camp footage or other features.

A detailed description of content, timings and distribution will be communicated ahead of the new cycle via circular and will be available on the FAME broadcaster information centre.

7.4 ARCHIVE

7.4.1 In-cycle archive

Broadcast partners who are unable to receive all live match signals on each matchnight will be able to order copies of the match master recording from a company to be appointed by UEFA. The rates for duplicates (excluding VAT and courier costs) are as follows:

HDCAM PAL	£ 495
HDCAM NTSC	£ 532
DigiBeta PAL	£ 290
DigiBeta NTSC	£ 415

7.4.2 Technical Facility rate card

TECHNICAL FACILITY CHARGES		
1	Research per hour	£40
2	Research per day	£300
3	Digitising per hour	£60
4	SD compilation per hour	£130
5	SD daily rate	£1,000
6	HD compilation per hour	£165
7	HD daily rate	£1,200

All costs are subject to VAT and a 10% production fee and do not include courier fees.

7.5 SUMMARY OF CONTENT SERVICES AND AVAILABILITY UPDATE 2016-18

Item / Duration	Availability	Format	Booking procedure	Distribution
FAME Brand Assets				
- Opening and closing sequence - Break bumpers - Promotional items - Loops - EQ music - TV graphics and replay wipe	April 2016	HD and SD (16:9)	Automatic cycle distribution	Hard drive sent to all broadcast partners
Post-match highlights				
10 minutes per match (MD1-MD10) 20.10 to 20.30 20 minutes per match (MD11 and MD12) 22.55 to 23.15	Every matchnight	HD	FAME	Via satellite
24 minutes	Final	HD	FAME	Via satellite
Instant highlights				
Weekdays: 20.30-to 23.10 Weekends: 17.45 to 23.10	MD1-MD10	HD	FAME	Via satellite
Matchnight highlights programme				
30 x 48 minutes	After every matchnight - 01.00CET	HD	FAME	Via satellite
Matchweek highlights programme				
10 x 48 minutes (MD1 to MD10) 2 x 24 minutes: (MD11 and MD12)	MD1 to MD10: after the last matchnight of a matchday 02.00CET MD 11 to 12: after the last matchnight of a matchday 01.00CET	HD	FAME	Via satellite
Promotional trailers				
30 seconds per trailer per match	Before MD1, MD2, MD4, MD5, MD6, MD7, MD9, MD11 and MD12	HD (only)	Automatic cycle distribution	Via satellite (only)
ISO camera compilations				
Minimum of 13 minutes per match: (MD1-MD10) and 30 minutes per match (MD11 and MD12)	After every matchday	HD	Automatic for all host broadcasters; via FAME for other broadcast partners	Digital or tape delivery



8 DIGITAL MEDIA SERVICES

UPDATE 2016-18

8.1 DIGITAL MEDIA SERVICES

8

DIGITAL MEDIA SERVICES

8.1 DIGITAL MEDIA SERVICES

8.1.1 Digital media services overview

For the 2016-18 European Qualifiers cycle UEFA will offer EQ broadcast partners a series of digital media services to assist with their digital media exploitation, and as a means to help meet their minimum broadcast obligations in line with UEFA's platform-neutral rights approach.

UEFA is offering as part of the standard digital media service:

- an EQ live match streaming solution, consisting of a pre-produced embeddable media player;
- pre-produced ('three minute') match highlight clips*;
- data and statistics*;
- Web Commentator Information System (CIS).

*This content can be harvested (on-demand) through the improved LIVEX content distribution platform.

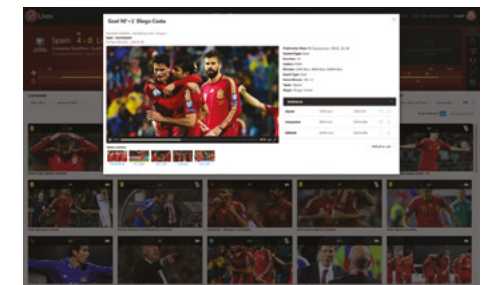
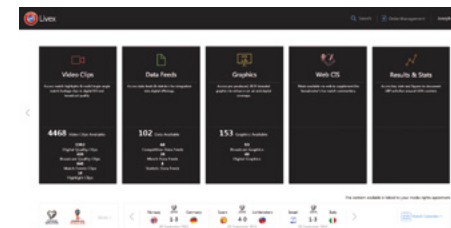
8.1.2 LIVEX

The UEFA LIVEX distribution platform provides EQ broadcast partners with access to a range of digital content and services. UEFA broadcast partners are entitled to source and exploit LIVEX content that is in line with their specific grant of rights from UEFA.

LIVEX is accessible via FAME, and acts as a single gateway to preview, retrieve and manage digital content.

Access details & documentation will be communicated by CAA Eleven prior to the start of the cycle.

The images below show the LIVEX user interface, which features multiple search and preview options for available content:



LIVEX Access and Conditions

Any use of LIVEX content for broadcaster production purposes must comply with the terms of the UEFA European Qualifiers Media Rights Agreement.

UEFA does not guarantee continuous and uninterrupted access to LIVEX and use of the solution is at the broadcast partner's own risk.

Content specifics including format, clip lengths, clip types and commentaries are subject to UEFA's production and editorial discretion, and final products may vary from those referenced here.

8.1.3 EQ live match streaming solution UPDATE 2016-18

UEFA will provide EQ broadcast partners with the option to use a pre-produced embeddable media player that the broadcast partner can easily implement on its designated website.

Users accessing the player via desktop web browsers and mobile devices (such as tablets and smartphones) will be able to view match streams on the relevant device – the aim being to bring the broadcast partner's matches to the widest possible digital audience.

EQ broadcast partners choosing this service will be provided with the following:

- a 'device agnostic' video player with play, pause, stop, volume control and full-screen

8.1.4 Pre-produced match highlight clips

UEFA will also provide EQ broadcast partners with complementary access to pre-produced three minute post-match highlight clips for all EQ matches.

These clips will include:

- ambient sound;
- competition branded opening and closing sequences with the requisite sponsor elements.

Content Protection

The broadcast partner is responsible for taking all necessary action to prevent the redistribution of EQ content by its subscribers or any third parties.

Note: For the avoidance of doubt, the provision of the services outlined within this Chapter 8 shall be at all times subject to UEFA's sole and free discretion and any applicable technical fees. UEFA reserves the right to alter the specifications of these services at any time.

function that can be integrated into any website (supporting HTML5 scripting) or latest generation mobile and tablet applications;

- pre-produced streams generated from the multilateral feed with English commentary for the matches corresponding to the broadcast partners' grant of live rights;
- custom streaming URLs respecting the broadcast partner's match picks in the given territory (according to the broadcast partner's media rights agreements);
- a turnkey Content Distribution Network (CDN) solution with stream geo-blocking if required.

Highlight clips will be available in LIVEX (see section 7.1.7) approximately 15 minutes (indicative timings) after the relevant match.

Content specifics including format, clips lengths, clip types and commentaries are subject to UEFA's production and editorial discretion and final products may vary.

8.1.5 Data and statistics UPDATE 2016-18

UEFA will provide EQ broadcast partners with access to data and statistical information from LIVEX. The data and statistics will be available in the following two formats:

- XML
- JSON

Three data sets will be provided:

- competition data sets – including the EQ competition structure official data (calendar, teams, players etc.);
- official live match data sets;
- statistics data sets.

The following tables indicate the content and structure detail for each element of the data feed:

Competition data feed

ID	Overview	Livex Title	Description
CDF 1	Competition list	Competition list.	List of all UEFA competitions managed in LIVEX
CDF 2	Competition format and scheduling	Competition format and scheduling + Competition format and scheduling (round)	Competition format including rounds, groups, group composition and match scheduling with match preliminary info
CDF 3	Competition fixtures and results	Competition format and scheduling	List of matches with match details (date, stadium, etc.) and the result information
CDF 4	Competition round fixtures and results	Competition format and scheduling (round)	Same as previous feed (CDF3) filtered by round
CDF 5	Competition participant	Competition teams list	List of participant national associations Details of the national associations, the starting and current round and information if the national association is currently playing in the competition or if they are already eliminated
CDF 6	Competition team's players list	Competition players list (team)	List of players and staff
CDF 7	Competition standing	Competition standings (round)	Standings of all groups in a specific round This feed is updated at the end of the current matchday
CDF 8	Competition standing	Competition live standings (round)	Same information as the previous feed (CDF7) but this feed is updated during the live matches
CDF 9	Today's matches	Competition fixtures and results	Same content as competition fixtures and results (CDF3) but this feed is updated during the live matches

Match data feed

ID	Overview	Livex Title	Description
MDF 1	Match info	Match information	Match general information including venue, stadium, kick-off time, weather conditions, officials, attendance and live results
MDF 2	Match line-ups	Match line-ups	Official line-ups of the match, including each player name, shirt number, tactical position on the pitch, and coach details
MDF 3	Match play-by-play	Match events Live	List of the main incident of play (attempts, corners, off-sides, fouls, etc.) plus additional basic information of the match

Statistics data feed

ID	Overview	Livex Title	Description
SDF1	Match team's statistics summary	Match team statistics summary	Live team statistics (attempts, corners, off-sides, fouls, etc.) for a specific match
SDF2	Extended match team's statistics	Match team statistics extended	Extended live team statistics for a specific match
SDF3	Match player's statistics summary (by statistics category)	Match players statistics summary	Live player statistics (attempts, corners, off-sides, fouls, etc.) for a specific match
SDF4	Extended match player's statistics (by statistics category)	Match players statistics extended	Extended live player statistics for a specific match
SDF5	Tournament team statistics (by statistics category)	Competition team statistics	Tournament team statistics (attempts, corners, off-sides, fouls, etc.) for a specific tournament
SDF6	Tournament player statistics (by statistics category)	Competition team's players statistics	Tournament player statistics (attempts, corners, off-sides, fouls, etc.) for a specific tournament
SDF7	Tournament team ranking	Competition team ranking	Tournament team ranking of a specific statistic
SDF 8	Tournament player ranking	Competition player ranking	Tournament player ranking of a specific statistic (for example top scorer)

8.1.6 Web Commentator Information System (CIS) UPDATE 2016-18

The Commentator Information System (CIS) is available throughout the EQ cycle in a web-based format.

The system allows all CIS content to be browsed from any remote location. It gives the user access to real-time match statistics for each of the evening's fixtures, the information provided by the UEFA venue data coordinators on site and the option to view one specific match statistic summary in detail.

The web-based platform has been designed to provide a useful and complementary tool to those working remotely on matchnights.

Broadcast partners can access the Web CIS through Livex (via a dedicated silo).

The following four pages of information are available:

Channel 1 – the 'All Matches Page

Information with real-time statistics from all EQ venues arranged by KO time.

ENGLAND 2-0 SWITZERLAND

SECOND HALF

ROONEY # 84' BEHRAMI 80' DZEMAILI 72' STOCKER SEFEROVIC

SMALLING # 71' CLYNE 68' STONES KANE # 67' DRMIC 63' EMBOLO

SHELVEY # 57' KANE

FIRST HALF

MILNER # 28' DELPH 3' BARKLEY

14/7 ATTEMPTS TOTAL/ON TARGET 8/3
393/344 PASSES TOTAL/COMPLETED 408/341
49% BALL POSSESSION 51%
3 CORNERS 8
0 OFFSIDES 6
14/10 FOULS COM./SUF. 11/13
2/0 CARDS #/#

Belarus 2, Luxembourg 0, FYR Macedonia 0, Spain 1, Slovakia 0, Ukraine 0, Lithuania 2, San Marino 1, Slovenia 1, Estonia 0, Liechtenstein 0, Russia 7, Moldova 0, Montenegro 2, Sweden 1, Austria 4.

90'+2 STEPANENKO, 90'+1 KRAVETS, 84' MAK, STOCH, KONOPLYANKA, 79' VITTEK, 66' JAKUBKO, 51' PEKARIK, SALATA, 47' GYOMBER

FIRST HALF: 21' RYBALKA, 11' HAMSIK

Captain: [Player Name]

Misses next match if booked

Channel 3 – the 'Match Statistics Page

All player statistics for the selected match

PLAYER SUMMARY STATISTICS

SCOTLAND

Player	Goals	Attempts On Target/Tot.	Fouls C/S	Offsides	Cards
1 MARSHALL					
2 HUTTON		0/1	1/2		
3 MULGREW		0/1	1/1		
4 MARTIN			1/0		
5 HANLEY		1/1	1/0		
6 MCARTHUR			5/0		
7 MORRISON			1/2		
8 BROWN			1/1	3	
9 FLETCHER			1/1		
10 FORREST			1/1		
15 MALONEY		1/1	1/1		
11 ANYA					
13 RITCHIE					
22 MARTIN			2/1		

GERMANY

Player	Goals	Attempts On Target/Tot.	Fouls C/S	Offsides	Cards
1 NEUER					
3 HECTOR			1/0	1	
5 HUMMELS		1/2	0/2		
7 SCHWEINSTEIGER		0/1	1/1		
8 OZIL		2/3	1/1		
13 MÖLLER		1/1	2/3		
14 CAN	2		1/1		
17 BOATENG			2/4		
18 KROOS		0/2	1/0		
19 GÖTZE		0/2	1/3		
21 GÜNDOĞAN		2/2			
9 SCHÜRRLE					
20 KRAMER					

Channel 2 – the 'Match Page

Specific match details, line-ups, main events and statistics for the selected match.

ITALY 1-1 CROATIA

END MATCH

SECOND HALF

ZAZA # 83' BROZOVIĆ 69' BADELJ OLIĆ KRAMARIĆ PERIŠIĆ

ZAZA # 65' PERIŠIĆ

PELLÈ # 63'

IMMOBILE # 52'

EL SHAARAWY # 46'

FIRST HALF

PASQUAL # 37' KOVAČIĆ 28' MODRIĆ KOVAČIĆ

PASQUAL # 16' PERIŠIĆ

SORIANO # 11'

CONTE

23 SUBAŠIĆ 3 PRANJIĆ 4 PERIŠIĆ 5 ĆORLUKA 7 RAKITIĆ 10 MODRIĆ 11 SRNA # 14 BROZOVIĆ 17 MANDŽUKIĆ 18 OLIĆ 21 VIDA 9 KRAMARIĆ 19 BADELJ 20 KOVAČIĆ

ATT. TOT./ON TARGET 10/2
PASSES TOTAL 323
PASSES COMPLETED 265
BALL POSSESSION 40%
CORNERS 0
OFFSIDES 2
FOULS COM./SUF. 15/13
CARDS #/# 1/0

ATT. TOT./ON TARGET 14/7
PASSES TOTAL 542
PASSES COMPLETED 484
BALL POSSESSION 60%
CORNERS 5
OFFSIDES 1
FOULS COM./SUF. 13/15
CARDS #/# 2/0

Channel 4 – the 'Standings Page

Current standings for the EQ groups

GROUP STANDINGS

Group	Pts	GD	GF	MP
Group A				
1 CZECH REPUBLIC	22	5	19	10
2 ICELAND	20	11	17	10
3 TURKEY	18	5	14	10
4 NETHERLANDS	13	3	17	10
5 KAZAKHSTAN	5	-11	7	10
6 LATVIA	5	-13	6	10
Group B				
1 BELGIUM	23	19	24	10
2 WALES	21	7	11	10
3 BOSNIA-HERZEG.	17	5	17	10
4 ISRAEL	13	2	16	10
5 CYPRUS	12	-1	16	10
6 ANDORRA	0	-12	4	10
Group C				
1 SPAIN	27	20	23	10
2 SLOVAKIA	22	9	17	10
3 UKRAINE	19	10	14	10
4 BELARUS	11	-6	8	10
5 LUXEMBOURG	4	-21	6	10
6 FYR MACEDONIA	4	-12	6	10
Group D				
1 GERMANY	22	15	24	10
2 POLAND	21	21	31	10
3 REP. OF IRELAND	18	12	19	10
4 SCOTLAND	15	10	22	10
5 GEORGIA	9	-6	10	10
6 GIBRALTAR	0	-34	2	10
Group E				
1 ENGLAND	30	28	31	10
2 SWITZERLAND	21	16	24	10
3 SLOVENIA	16	7	18	10
4 ESTONIA	10	5	4	10
5 LITHUANIA	10	-11	7	10
6 SAN MARINO	1	-35	1	10
Group F				
1 NORTHERN IRELAND	21	8	16	10
2 ROMANIA	20	9	11	10
3 HUNGARY	16	2	11	10
4 FINLAND	12	1	9	10
5 FAROE ISLANDS	6	-11	6	10
6 GREECE	6	-7	7	10
Group G				
1 AUSTRIA	25	16	19	9
2 RUSSIA	20	16	21	10
3 SWEDEN	18	6	15	10
4 MONTENEGRO	11	-2	8	9
5 LIECHTENSTEIN	5	24	2	10
6 MOLDOVA	2	-12	4	10
Group H				
1 ITALY	24	9	16	10
2 CROATIA	20	15	20	10
3 NORWAY	19	3	13	10
4 BULGARIA	11	-3	9	10
5 AZERBAIJAN	6	11	7	10
6 MALTA	2	-13	3	10
Group I				
1 PORTUGAL	21	6	11	8
2 ALBANIA	14	5	10	8
3 DENMARK	12	1	8	8
4 SERBIA	4	-5	8	8
5 ARMENIA	2	-9	5	8

Pts: Points GD: Goal difference GF: Goals for MP: Matches Played ●: Qualified Team



9 **SATELLITE DISTRIBUTION**

- 9.1 SATELLITE DISTRIBUTION – EUROPE
- 9.2 SATELLITE DISTRIBUTION – EX-EUROPE
- 9.3 EBU TECHNICAL RATE CARD
- 9.4 TRANSMISSION SCHEDULES

9

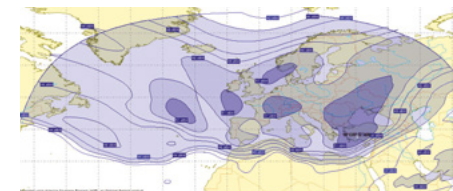
SATELLITE DISTRIBUTION

9.1 SATELLITE DISTRIBUTION – EUROPE

UEFA has appointed the European Broadcasting Union (EBU) to assist with the administrative and technical coordination of signal transmissions for all EQ matches and selected additional content to European broadcast partners.

The EBU will provide the necessary technical planning as well as coordinating and delivering signals to broadcast partners.

ABS3



9.1.1 European transmissions UPDATE 2016-18

The modulation scheme for satellite distribution over Europe will be DVBS2 8PSK (SNG uplink) or, alternatively, NS3 16APSK (fibre contribution and Eurovision multiplex distribution).

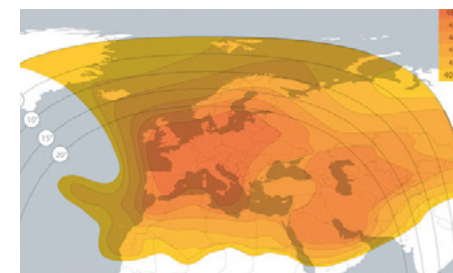
All broadcast partners will receive the necessary equipment to receive digital transmissions via the EBU network.

For each match, deployment of 1 fully redundant SNG truck or when relevant fly away unit (1+1) HD MPEG 4 4:2:2, equipped with HD cam player (it is assumed that unilateral play-outs will be done from the SNG) in MPEG4, h.264, 4:2:2, 50 Hz at a bit rate of 31 Mbit/s (DVB S2 modulation).

If there is a fiber connection from the stadium to the Eurovision FiNE network, the signal will be routed into the Eurovision European Hypermux platform on Eutelsat 7B at 7°E or ABS3 at 3°W. The signal will then be encoded in MPEG 4, h.264, 4:2:2 at bit rate of 31 Mbit/s service in the Hypermux (NS3 modulation).

European transmissions will be on Eutelsat 7B (previously named 7A) located at 7°E and/or ABS3 located at 3°W.

Eutelsat 7B



9.1.2 Integrated receiver/decoders (IRDs) and encryption for Europe

In order to receive the HD satellite transmissions, broadcast partners need to have the necessary IRDs and NS3 demodulators installed at their technical facilities. The NS3 demodulators and Ericsson RX8200 IRDs to be supplied by the EBU must also be able to down-convert HD signals to SD. Alternatively, broadcast partners can use separate down-conversion equipment if SD signals are required.

The IRDs will also be able to provide an aspect ratio conversion from 16:9 to 4:3 for those broadcast partners transmitting 4:3, but as the multilateral production will be provided in 16:9 safe, "letter box" aspect ratio conversion should be used.

Each unequipped broadcast partner will receive a maximum of five HD/SD decoders free of charge, but subject to a deposit. The EBU will make additional IRDs available at a rental fee (in addition to the deposit).

For more detailed information on the IRDs supplied by the EBU, please contact Eurovision Technical Services at network_support@eurovision.net.

All EBU matchday transmissions will be encrypted using BISS-E (basic interoperable scrambling system open standard encryption format in mode E (enhanced)). The encryption key (a 16-hexadecimal-character string) is distributed by Eurovision Network Planning by email or synopsis prior to the matchday to allow authorised IRDs to access the signal. Only receivers electronically identified as able to access the EBU Eurovision network will accept the key.

All unilateral feeds organised by broadcast partners, including those from the stadium, must also be encrypted.

9.1.3 Booking procedures for European transmissions UPDATE 2016-18

All broadcast partners are requested to enter their bookings into FAME.

- Satellite bookings are to be made by no later than 12.00CET on booking deadline as shown in the cycle planner in the appendix.
- Late booking requests are subject to feasibility and should be made directly to uefa-competitions@eurovision.net.
- All timings submitted in FAME are in GMT
- Broadcast partners will be able to view the status of their requests on FAME.
- Broadcast partners will receive email or synopsis confirmations of satellite parameters for each multilateral transmission they have booked.
- Each match week, an overview of the multilateral satellite arrangements will be published on FAME in the broadcaster information centre under Satellite Information - Europe. This overview is available from Monday of each matchweek.

9.1.4 Audio configuration

The transmission service for Europe will have the following audio configuration:

Audio Configuration		
Pair 1	Audio 1	International sound, stereo L
	Audio 2	International sound, stereo R
Pair 2	Audio 3	Host broadcaster commentary
	Audio 4	Visiting broadcast partner commentary
Pair 3	Audio 5 and 6	Dolby®E 20bit

9.1.5 Testing

End-to-end test

In order to guarantee the quality of the transmission signals, the EBU and host broadcasters will test all circuits, uplinks and satellite channels on the afternoon of the day of the match (including backup transmissions where applicable). The end-to-end tests will include moving pictures and audio test tones, as well as a clapboard test for audio synchronisation by broadcast partners, and will take place at the following times.

Timings:

The following time slots are reserved for end-to-end tests:

14.00–14.40 CET

15.00–15.40 CET

16.00–16.40 CET

The applicable timing per match will be communicated via FAME broadcaster information centre.

It is essential that all participating broadcast partners take part in these tests to check video and audio signal reception quality.

Please note the inclusion of the clapboard test in the end-to-end test running order (shown below), which will help set the correct audio delay and synchronisation.

An HD audio test tape will be supplied to the host broadcaster containing Dolby test sequences and BLITS idents for surround sound.

A separate technical EBU network services confirmation email or synopsis will be sent out to provide notification of the tests to all those concerned.

Running order – end-to-end test (HD)

Start (CET)	Duration	On screen	Audio	Graphics
14.00–14.40CET	00.05	Colour bars	Audio test tape (three audio pairs)	
15.00–15.40CET 16.00–16.40CET (as detailed above)	00.05	Stadium wide shot	Audio test tape (three audio pairs)	
	00.15	Graphics test	Audio test tape (three audio pairs, if possible)	Graphics test tape
	00.15	Clapboard test	Audio 1 and 2 = clapboard Audio 3 = host broadcaster commentary Audio 4 = visiting broadcast partner commentary Audio 5 and 6 = Dolby®E 20bit	

9.1.6 Technical coordination

The EBU will provide a helpdesk for broadcast partners before and during all EQ satellite transmissions. Any incident should be reported immediately via telephone to the Eurovision Helpdesk Control Centre in Geneva.

EBU Helpdesk +41 22 717 27 77

Broadcast partners are responsible for their own downlink arrangements for multilateral satellite transmissions.

9.2 SATELLITE DISTRIBUTION – EX-EUROPE

UEFA has appointed the European Broadcasting Union (EBU) to assist with administrative and technical coordination of signal transmissions for all EQ matches and selected additional content to territories outside Europe.

ASIASAT 5 @ 100.5°E Coverage map



9.2.1 Ex-Europe transmissions UPDATE 2016-18

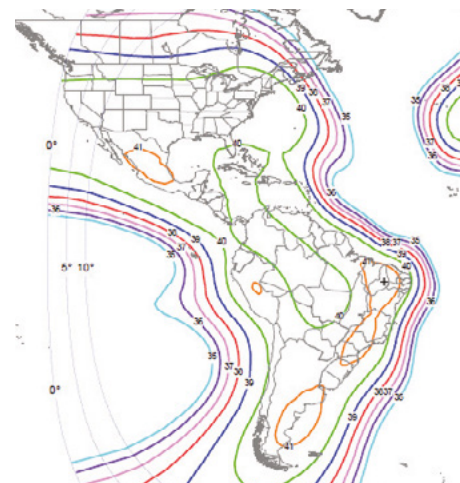
In principle, all transmissions will be made available on Asiasat 5 at 100.5°E for Asia, Oceania and the Middle East and IS 34 or NSS 806 for the Americas.

Ex-Europe satellite transmissions will be HD 1080i/50 for Asia, Oceania and the Middle East and frame rate converted to HD 1080i/60 for the Americas.

Transmissions will be MPEG4 HD 4:2:0 at a bitrate of 21 Mbit/s using NS3 16 APSK modulation to maintain the best possible signal quality.

For those broadcast partners still broadcasting in SD 4:3, the RX8200 IRDs that are required to receive the 4:2:0 services have an option to provide a “letter box” aspect ratio conversion. Because 16:9 coverage is used on the multilateral feed it is important that SD 4:3 broadcast partners ensure that they have the necessary aspect ratio conversion equipment in place.

IS34 vice IS805 @ 304.5°E Coverage map



9.2.2 Integrated receiver/decoders (IRDs) and encryption for ex-Europe

All EBU matchday transmissions will be encrypted using BISS-E (basic interoperable scrambling system open standard encryption format in mode E (enhanced)). The encryption key (a 16-hexadecimal-character string) is distributed by Eurovision Network Planning by email or synopsis prior to the matchday to allow authorised IRDs to access the signal. Only receivers electronically identified as able to access the EBU Eurovision network will accept the key.

Broadcast partners will be required to obtain sufficient decoders from the EBU in order to receive these HD encrypted transmissions, or to use their own compatible receiving equipment (which would need to be registered in the EBU’s decoder database).

For the MPEG4 4:2:2 transmissions, RX8200 IRDs will be required. For further information on the IRDs or to request units from the EBU, please contact network_support@eurovision.net.

9.2.3 Booking procedures for ex-Europe transmissions UPDATE 2016-18

Broadcast partners participating in the EBU satellite package should make their bookings on FAME.

- Satellite bookings are to be made no later than 12.00CET on the Wednesday of the week prior to matchweek.
- Late booking requests are subject to feasibility and should be made directly to uefa-competitions@eurovision.net.
- Exact transponder parameters will be communicated to broadcast partners individually in advance of each match.
- Each matchweek, an overview of the multilateral satellite arrangements will be published on FAME in the broadcaster information centre under Satellite Information.

9.2.4 Technical coordination

The EBU will provide a technical help desk for broadcast partners before and during all EQ satellite transmissions.

EBU Technical Helpdesk +41 22 717 27 77

9.2.5 Signal access from the BT Tower, London

Any ex-Europe satellite broadcast partners with permanent lease routes originating from the BT Tower in London will be able to pick up HD signals directly for on-pass. Please note that any signal booked for satellite on-pass in this way must be encrypted.

9.2.6 Audio configuration UPDATE 2016-18

The ex-Europe satellite service will have the following audio configuration.

Audio Configuration ex- Europe		
Pair 1	Audio 1	International sound, stereo L
	Audio 2	International sound, stereo R
Pair 2	Audio 3	English commentary
	Audio 4	English commentary
Pair 3	Audio 5 and 6	Dolby®E 20 bit

Please note that the English commentary service is available (cleared for broadcast – not just as a guide commentary). Details of this commentary (commentator names and cueing information) will be available three days before the first matchnight of a matchday on FAME (in the broadcaster information centre).

The English commentary may only be used in line with the rights granted to the broadcast partner in the respective MRA.

9.3 EBU TECHNICAL RATE CARD UPDATE 2016-18

In certain circumstances, particularly in the context of the post-match highlights and the matchday highlights programmes, the EBU reserves the right to make additional charges for any re-feeds required as a result of a broadcast partner failing to record the transmissions at the receiving broadcast partner's premises. The broadcast partner concerned will be informed of additional charges in advance.

Any such additional charges will be based on the EBU rate card for unilateral services. Full details are available from the EBU marketing unit.

European Qualifiers rate card for technical delivery by satellite

Distribution over Europe and ex-Europe

Satellite delivery over Europe in HD31 Mbit/s MPEG4

Satellite delivery over Asia & the Americas in HD21 Mbit/s MPEG4

Live matches and highlights - per unit	Standard unitary rate card
Match feed (end-to-end test, news exchange feed, pre-match feed, warm-up feed, multilateral match coverage)	€ 1,100
10' post match highlights per group stage match 20' post match highlights per play-off match	€ 350
Instant highlights (per matchnight, early kick-off included)	€ 1,200
48' matchnight highlights programme (per group stage matchnight)	€ 550
48' group stage matchweek highlights programme (per group stage matchweek, includes three matchnights) 24' play-off matchweek highlights programme (per play-off matchweek)	€ 550

Unilateral transmissions	
10' pre- or post-match multi unilateral live HD transmission pre: pitch presentation position post: flash position	€ 650
10' multi unilateral play-out	€ 650

EQ broadcast partners wishing to benefit from special prices granted as a part of a satellite package need to contact EBU prior to placing any bookings in FAME.

After liaising with EBU, broadcast partners will still have to place their bookings for each transmission in FAME.

The following packages apply for both qualifying cycles, 2014-16 and 2016-18.

Live match packages - for two qualifying cycles	
National team broadcaster package - Option 1 20 x live match feed 20 x instant highlights feed 40 x 10' post-match highlights (group phase only) additional matches and other highlights footage subject to standard rate card	€ 46,000
National team broadcaster package - Option 2 20 x live match feed 20 x instant highlights feed 40 x 48' Matchnight highlights programme (group phase only) additional matches and other highlights footage subject to standard rate card	€ 46,000
100 live matches package additional matches and other highlights footage subject to 7.5% reduction on above rate card	€ 101,750
Extended 100 live matches package including highlights 100 x live match feed 60 x instant highlights feed 120 x 10' post match highlights (group phase only) additional matches and other highlights footage subject to 7.5% reduction on above rate card	€ 175,000
200 live matches package additional matches and other highlights footage subject to 12.5% reduction on above rate card	€ 192,500
All live matches package (556 matches), including 10' and 20' post match highlights (556 matches) Instant highlights (60 matchnights) 48' Matchnight highlights programme (60 matchnights) 48' group stage matchweek highlights programme (20 group stage matchweeks) 24' play-off matchweek highlights programme (4 play-off matchweeks) additional content and unilateral transmissions are subject to 12.5% reduction on standard rate card	€ 350,000

Highlights programme packages - for two qualifying cycles	
60 matchnights highlights programme package	€ 30,000
24 matchweek highlights programme package	€ 12,000

9.4 TRANSMISSION SCHEDULES UPDATE 2016-18

For all broadcast partners, the pre-match feed and warm-up feed are included in the overall service and do not need to be booked separately.

News exchange feed

For all the matchnights a news exchange feed (described in section 3.9.1) will be available on matchday morning. It will be played out at 12.00 (repeated at 12.15) or 12.30 (repeated at 12.45 CET) depending on the EBU satellite information report available via FAME.

The news exchange feed should be played preferably from the OB van at the venue.

For all broadcast partners, the news exchange feed is part of the satellite package.

Pre-match feed

For all matches, host broadcasters will offer five minutes of rough-cut material, played out at 17.00–17.05CET for 18.00CET kick-offs and 19.45–19.50CET for 20.45CET kick-offs, containing footage of the team arrivals and preparation of the dressing rooms at the stadium (please refer to section 3.9 for more details). No unilateral activities can be booked on the multilateral feed at this time.

Team line-up graphics and warm-up feed UPDATE 2016-18

Host broadcasters will offer team line-up graphics and pictures of the players warming up at the following times:

17.25–17.35CET (18.00CET kick-off)

20.10–20.20CET (20.45CET kick-off)

Graphics of both team line-ups will be delivered during the first two and a half minutes of this time slot. No unilateral activities can be booked on the multilateral feed at this time.

The warm-up feed will be available for all group stage and play-off matches.

Pre-match unilaterals on the multilateral feed UPDATE 2016-18

Pre-match unilaterals slots on the multilateral feed will be scheduled up to five minutes before the start of the multilateral transmission i.e. until 17.45CET for 18.00 kick-offs and until 20.30CET for 20.45 kick-offs. The following time slots are available for unilateral bookings:

16.25–16.55CET, 17.05–17.25CET and 17.35–17.45CET (18.00CET kick-off)

19.10–19.40CET, 19.50–20.10CET and 20.20–20.30CET (20.45CET kick-off)

Multilateral feed

All kick-off times will be simultaneous at 18.00 or 20.45CET, with the possible exception of matches where weather conditions, security matters or sporting issues may require a different kick-off time.

If this is the case, broadcast partners will be informed well in advance by UEFA.

All matches in the European Qualifiers will follow a consistent pattern for the transmission schedule, with the multilateral feed starting ten minutes before kick-off. The multilateral feed finishes at six minutes after full time. (For a detailed running order, see section 3.9.)

Post-match unilateral flash interviews on the multilateral feed UPDATE 2016-18

Post-match flash interviews on the multilateral feed (available in Europe only) may be booked via FAME, and will also be confirmed in FAME.

These interviews can only take place from FT + 6 minutes onwards.

Please note that unilateral post-match interviews on the multilateral feed will not be assigned specific time slots, but will be conducted according to the order of priorities detailed in section 3.3 and the availability of interviewees.

There will be standard windows for these interviews, the duration of which depends on the number of bookings:

- one to three broadcast partner bookings: 30 minutes;
- four or five broadcast partner bookings: 45 minutes.

Post-match unilateral play-outs

Play-outs of unilateral post-match transmissions via the multilateral feed will only be available from these times (earliest VT play-out booking time possible):

20.45CET (18.00CET kick-off)

23.25CET (20.45CET kick-off)

These timings may vary for second leg play-off matches, depending on the duration of extra time or penalties.

Bookings need to be made before the deadline as outlined in the European Qualifiers cycle planner.

Please see section 9.1 (Europe) and 9.2 (ex-Europe) for details on the satellite paths for post-match multi unilaterals.

Post-match interviews on the multi feed will be available in HD only.

Instant highlights feed

The instant highlights feed described in section 7.2.2 will be made available via satellite throughout the group stage.

On matchnights with early and late kick-offs, the instant highlights feed will be a continuous feed covering both kick-off slots.

If there are not more than two simultaneous matches per kick-off slot, an instant highlights feed will not be available.

The lack of simultaneous matches during play-off matches means, there will be no instant highlights feed during EQ play-offs, either.

Post-match highlights

The match highlights described in section 7.2.1 will be made available on a different satellite channel as follows:

- 10 minutes per match for group stage matches;
- 20 minutes per match for play-off matches.
- The delivery times for both Europe and ex-Europe broadcasts of post-match highlights are as follows.

Early kick-off matches at 18.00CET	Group stage	Play-offs
Post-match highlights (up to five sets of post-match highlights simultaneously during group stage only)	20.10–20.20CET	20.10–20.30CET
Repeat post-match highlights (up to five sets of post-match highlights simultaneously during group stage only)	20.20–20.30CET	20.30–20.50CET

Late kick-off matches at 20.45CET	Group stage	Play-offs
Post-match highlights (up to five sets of post-match highlights simultaneously in group stage)	22.55–23.05CET	22.55–23.15CET
Post-match highlights (up to five remaining sets of post-match highlights simultaneously during group stage only)	23.05–23.15CET	23.15–23.35CET
Repeat post-match highlights (up to five sets of post-match highlights simultaneously during group stage only)	23.15–23.25CET	N/A
Repeat post-match highlights (up to five sets of remaining post-match highlights simultaneously during group stage only)	23.25–23.35CET	N/A

For illustration proposes, please find below an example of how post-match highlights would be allocated to the different feeds for a group stage matchnight with only one late kick-off slot.

	22.55 - 23.05CET Post-match highlights	23.05 - 23.15CET Post-match highlights	23.15 - 23.25CET Post-match highlights RE-FEED	23.25 - 23.35CET Post-match highlights RE-FEED
FEED 1	Match 1 highlights	Match 6 highlights	Match 1 highlights	Match 6 highlights
FEED 2	Match 2 highlights	Match 7 highlights	Match 2 highlights	Match 7 highlights
FEED 3	Match 3 highlights	Match 8 highlights	Match 3 highlights	Match 8 highlights
FEED 4	Match 4 highlights	Match 9 highlights	Match 4 highlights	Match 9 highlights
FEED 5	Match 5 highlights	Match 5 highlights		

The order of matches and the respective feeds will be communicated prior to the matchdays via the FAME broadcaster information centre.

Matchnight highlights programme

A ready-to-broadcast highlights programme of approximately 48 minutes with an English guide audio track will be produced centrally every matchnight for group stage matches only.

For the play-off matches (MD11 and MD12), no matchnight highlights programme will be produced.

The delivery times for both Europe and ex-Europe broadcasts are as follows:

Group stage only

01.00–02.00CET (matchnight+1)

Matchweek highlights programme:

A ready-to-broadcast highlights programme of approximately 48 minutes for group stage matchweeks and approximately 24 minutes for play-off matchweeks, with an English guide audio track including voice-over will be produced centrally every matchday.

A total of 12 matchweek highlights programmes will be produced and distributed.

One matchweek highlights programme will be available per matchweek, i.e. for double header matchdays, two matchweek highlights programmes will be produced.

The delivery times for both Europe and ex-Europe broadcasts are as follows:

For all group stage matchweeks (MD1 to MD10):
02.00–03.00CET
(last matchnight of the matchweek +1)

For play-off matchdays (MD11 and MD12):
01.00–01.30CET
(last matchnight of the matchweek+1)

9.4.1 Regular matchday transmission timings UPDATE 2016-18

The transmission timings for the matchdays are listed below (all times CET).

All early kick-off live matches (18.00CET)

CET	Europe	Ex-Europe
16.25–16.55	Pre-multi unilaterals	Pre-multi unilaterals
16.55–17.05	Pre-match feed	Pre-match feed
17.05–17.25	Pre-multi unilaterals	Pre-multi unilaterals
17.25–17.28	Neutral background and team line-up graphics	Neutral background and team line-up graphics
17.28–17.35	Warm-up feed	Warm-up feed
17.35–17.45	Pre-multi unilateral	Pre-multi unilateral
17.45–17.50	Stadium ambience and stadium beauty shot	Stadium ambience and stadium beauty shot
17.50	Start of multilateral feed	Start of multilateral feed
18.00–FT+6'	Live match	Live match
FT+6'	Post-multi unilaterals only for Europe	N/A

All late kick-off live matches (20.45CET):

CET	Europe	ex-Europe
19.10–19.40	Pre-multi unilaterals	Pre-multi unilaterals
19.45–19.50	Pre-match feed	Pre-match feed
19.50–20.10	Pre-multi unilaterals	Pre-multi unilaterals
20.10.00–20.130	Neutral background and team line-up graphics	Neutral background and team line-up graphics
20.13–20.20.00	Warm-up feed	Warm-up feed

CET	Europe	ex-Europe
20.20–20.30	Pre-multi unilateral	Pre-multi unilateral
20.30–20.35	Stadium ambience and stadium beauty shot	Stadium ambience and stadium beauty shot
20.35	Start of multilateral feed	Start of multilateral feed
20.45–FT+6'	Live match	Live match
FT+6'	Post-multi unilaterals only for Europe	N/A

Live play-off matches on MD12 only

The running order will change in the event of extra time and/or penalties. Regular time: same as group stage match running order.

Europe and ex-Europe	
Play-off matches - extra time	
End of normal time (ENT)–ENT+02.00	Players on the pitch, crowd shots
ENT+02.00–ENT+03.00	Key match action compilation
ENT+03.00–ENT+05.00	Players on the pitch, crowd shots
ENT+05.00	Extra time kick-off
00.15	Extra time – first half
Undefined	Teams change ends
	Extra-time second half kick-off
+ 00.15	End of extra time

If applicable:

Europe and ex-Europe	
Play-off matches – penalties after extra time	
After extra time (ET)–ET+03.00	Players on the pitch, crowd shots, key extra time action
ET+03.00	Players on pitch
ET+03.00–undefined	Penalties

Europe and ex-Europe	
Play-off matches – full time after extra time / penalties	
Full time (FT)	Players on the pitch, crowd shots, players walking off pitch
FT+01.30–FT+02.00	Stadium beauty shot
FT+02.00–FT+04.30	Isolated camera angle footage
FT+04.30–FT+05.30	Super flash compilation
FT+05.30–FT+05.40	Stadium beauty shot
FT+05.40–FT+06.00	Closing sequence

Post-match highlights:

Europe and ex-Europe			
Post-match highlights – group stage (MD 1 – 10)			
Early kick-off (18.00)		Late kick-off (20.45)	
20.10–20.20	Up to five sets of match highlights simultaneously	22.55–23.05	Up to five sets of match highlights simultaneously
20.20–20.30	Up to five remaining sets of match highlights simultaneously	23.05–23.15	Up to five set of match highlights simultaneously
		23.15–23.25	Up to five sets of match highlights simultaneously (repeat pm highlight)
		23.25–23.35	Up to five sets of match highlights simultaneously (repeat pm highlight)

Europe and ex-Europe			
Post-match highlights – play-off matches (MD11 + 12)			
Early kick-off (18.00)		Late kick-off (20.45)	
20.10–20.30	One set of post-match highlights	22.55–23.15	Up to two sets of match highlights simultaneously
20.30–20.50	One set of post-match highlights	23.15–23.35	Up to two sets of match highlights simultaneously

These timings may vary for second leg play-off matches, depending on the duration of extra time and/or penalties.

Matchnight highlights programme (MD1–MD10 only)

Europe	Ex-Europe
01.00–02.00 CET Matchnight+1	01.00–02.00 CET Matchnight+1

Matchweek highlights programme:

Europe and ex-Europe	
Matchweek highlights programme (MD1–MD10)	
02.00–03.00 Matchnight+1	In the last matchnight of the matchday

Europe and ex-Europe	
Matchweek highlights programme (MD11–MD12)	
01.00–01.30CET (Matchnight+1)	In the last matchnight of the matchday

Instant highlights:

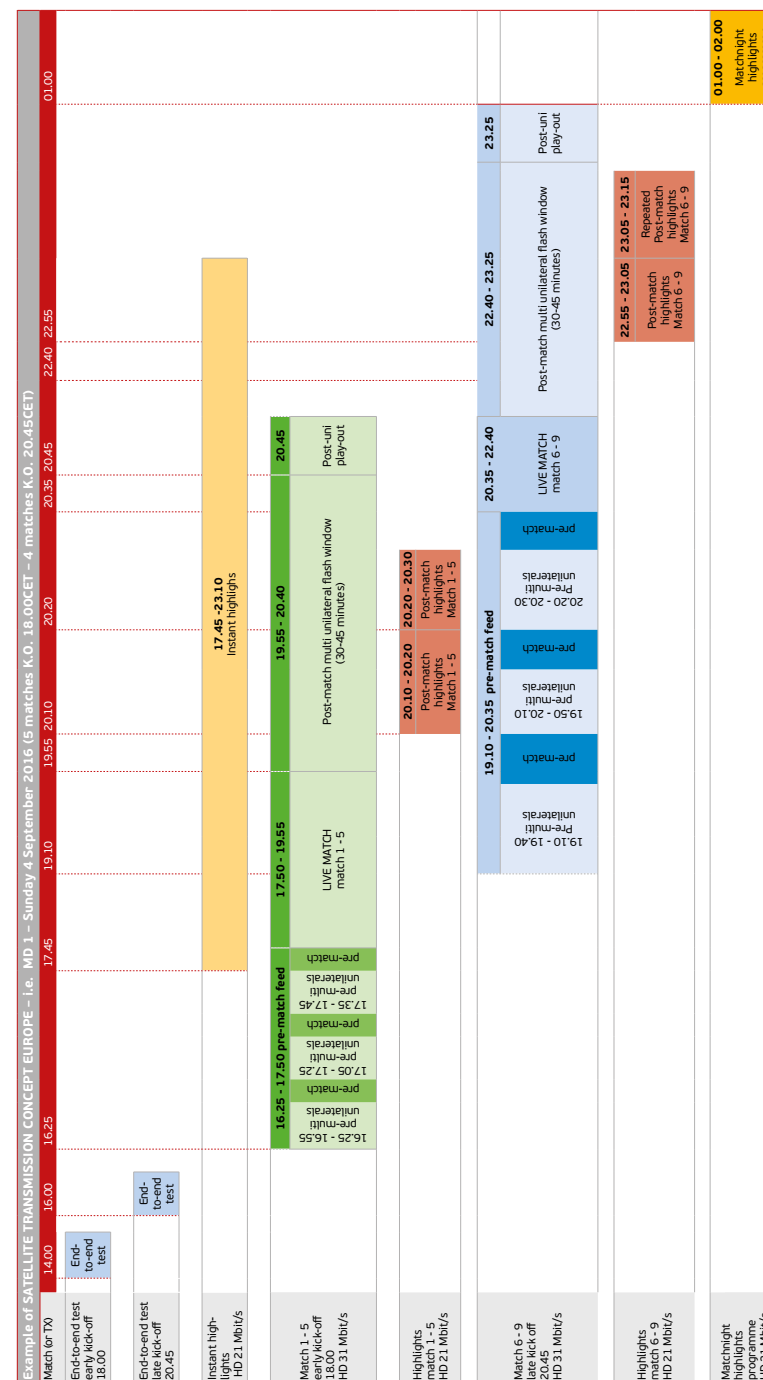
Group stage only

Europe and ex-Europe			
Instant highlights – Group stage (MD1-MD10)			
Early and late kick-off (only if more than 2 early kick-off matches simultaneously) 18.00 and 20.45 kick-off		Late kick-off only (20.45)	
17.45 - 23.10 CET	1 per matchnight	20.30-23.10	1 per matchnight

9.4.2 Satellite transmission concept – Europe and ex-Europe

The following graphics give an overview of the different feeds that are available to broadcast partners on a EQ matchnight.

1. Europe transmission timings available on matchnights with simultaneous matches played at early and late kick-off slots.
2. Europe transmission timings available on matchnights with simultaneous matches played at one (late) kick-off slot only.
3. Ex-Europe transmission timings on matchnights with simultaneous matches played at early and late kick-off slots.
4. Ex-Europe transmission timings on matchnights with simultaneous matches played at one (late) kick-off slot only.



Example of SATELLITE TRANSMISSION CONCEPT EUROPE – i.e. MD1 – Tuesday 6 September 2016 (9 matches K.O. 20.45CET)

Match 6 TX	15:00	16:00	19:10	20:30	20:35	22:40	22:55	01:00	
End-to-end test early kick-off	18:00	End-to-end test							
End-to-end test late kick-off	20:45	End-to-end test							
Instant highlights HD 2.1 Mbit/s						20.30 - 23.10 Instant highlights			
Match 1 - 9 late kick-off HD 3.1 Mbit/s			19:10 - 19:40 Pre-multi unilaterals	19:50 - 20:10 pre-match unilaterals	20:20 - 20:30 pre-match unilaterals	20:35 - 22:40 LIVE MATCH match 1 - 9	22:40 - 23:25 Post-match multi unilateral flash window (30-45 minutes)	23:25 Post-match play-out	
Highlights Match # 1 - 6						22.55 - 23.05 Post-match highlights Match # 1	23.05 - 23.15 Post-match highlights Match # 6	23.15 - 23.25 Repeated highlights Match # 1	23.25 - 23.45 Repeated highlights Match # 6
Highlights Match # 2 - 7						22.55 - 23.05 Post-match highlights Match # 2	23.05 - 23.15 Post-match highlights Match # 7	23.15 - 23.25 Repeated highlights Match # 2	23.25 - 23.45 Repeated highlights Match # 7
Highlights Match # 3 - 8						22.55 - 23.05 Post-match highlights Match # 3	23.05 - 23.15 Post-match highlights Match # 8	23.15 - 23.25 Repeated highlights Match # 3	23.25 - 23.45 Repeated highlights Match # 8
Highlights Match # 4 - 9						22.55 - 23.05 Post-match highlights Match # 4	23.05 - 23.15 Post-match highlights Match # 9	23.15 - 23.25 Repeated highlights Match # 4	23.25 - 23.45 Repeated highlights Match # 9
Highlights Match # 5						22.55 - 23.05 Post-match highlights Match # 5	23.05 - 23.15 Repeated highlights Match # 5		
Matchnight highlights programme HD 2.1 Mbit/s								01.00 - 02.00 Matchnight highlights programme	

Example of SATELLITE TRANSMISSION CONCEPT EX-EUROPE – i.e. MD 1 – Sunday 4 September 2016 (5 matches K.O. 18.00CET – 4 matches K.O. 20.45CET)

Match 6 TX	14:00	16:00	16:25	17:45	19:10	19:55	20:10	20:20	20:35	22:40	22:55	01:00	
End-to-end test early kick-off	18:00	End-to-end test											
End-to-end test late kick-off	20:45	End-to-end test											
Instant highlights HD 2.1 Mbit/s										17.45 - 23.10 Instant highlights			
Match 1 - 5 early kick-off	18:00				16:25 - 17:50 pre-match feed	17:50 - 19:55 LIVE MATCH match 1 - 5	20:10 - 20:20 Post-match highlights Match 1 - 5	20:20 - 20:30 Repeated post-match highlights Match 1 - 5	20.30 - 20.45				
Highlights Match # 1 - 5 HD 2.1 Mbit/s					16:25 - 16:55 pre-match unilaterals	17:05 - 17:25 pre-match unilaterals	17:25 - 17:45 pre-match unilaterals	17:50 - 19:55 pre-match unilaterals	20:10 - 20:30 Pre-multi unilaterals	20:35 - 20:45 pre-match unilaterals	20:45 - 20:55 Pre-multi unilaterals	20:55 - 21:10 LIVE MATCH match 6 - 9	
Match 6 - 9 late kick-off HD 3.1 Mbit/s								19:10 - 19:40 Pre-multi unilaterals	19:45 - 20:15 pre-match unilaterals	20:20 - 20:30 pre-match unilaterals	20:35 - 22:40 LIVE MATCH match 6 - 9	22:55 - 23:05 Post-match highlights Match 6 - 9	23:05 - 23:15 Repeated Post-match highlights Match 6 - 9
Matchnight highlights programme HD 2.1 Mbit/s												01.00 - 02.00 Matchnight highlights programme	

Example of SATELLITE TRANSMISSION CONCEPT EX-EUROPE – i.e. MD1 – Tuesday 6 September 2016 (9 matches K.O., 20.45 CET)		19.10	20.30 - 20.35	22.40 - 22.55	01.00
Match(TX)		16.00	20.30	22.40	01.00
End-to-end test late kick-off 20.45	End-to-end test	15.00			
End-to-end test late kick-off 20.45	News exchange feed				
Instant highlights HD 2.1 Mbit/s	20.30 - 23.10 Instant highlights				
Match 1 - 9 Late kick-off 20.45 highlights match 1 - 9 HD 2.1 Mbit/s	19.10 - 19.40 Pre-null unilaterals		19.10 - 20.35 pre-match feed	22.55 - 23.05 Post-match highlights Match # 1-5	23.15 - 23.25 Repeated highlights Match # 1-5
	19.50 - 20.10 Pre-null unilaterals	19.10 - 20.35 pre-match	20.35 - 22.40 LIVE MATCH match 1-9	23.05 - 23.15 Post-match highlights Match # 6-9	23.25 - 23.45 Repeated highlights Match # 6-9
	20.20 - 20.30 Pre-null unilaterals	19.10 - 20.35 pre-match			
	20.30 - 20.35 pre-match	19.10 - 20.35 pre-match			
	19.10 - 20.35 pre-match	19.10 - 20.35 pre-match			
	19.50 - 20.10 Pre-null unilaterals	19.10 - 20.35 pre-match			
	20.20 - 20.30 Pre-null unilaterals	19.10 - 20.35 pre-match			
	20.30 - 20.35 pre-match	19.10 - 20.35 pre-match			
Matchnight highlights programme HD 2.1 Mbit/s	01.00 - 02.00 Matchnight highlights programme				



10 FAME AND INFORMATION SERVICES

10.1 MEDIA INFORMATION

10.2 FAME

10

FAME AND INFORMATION SERVICES

10.1 MEDIA INFORMATION

Press kits

UEFA prepares a digital press kit for each match that includes:

- information on previous meetings between the two teams;
- the match background (historical information and links between teams);
- team facts (honours and records)
- the squad list (for the current cycle but including previous domestic and disciplinary information);
- head coach/manager profiles;
- information about the match officials;
- information about relevant fixtures and results;
- match-by-match line-ups;
- group standings;
- competition facts (bullet-pointed information on the European Qualifiers).

The press kits will be available in multiple languages as HTML pages on the UEFA website for distribution to accredited media as emailed links. Post-match statistical information will also be available for distribution.

Team line-ups

- The official line-ups will be produced by the UEFA venue data coordinator, who will provide a copy to the host association's press officer for copying and distribution to the attending TV and media representatives.

UEFA.com UPDATE 2016-18

UEFA's official competitions website is available in English, French, German, Italian, Portuguese, Russian and Spanish as well as in a reduced format in Japanese.

The website contains text and videos providing in-depth analysis, interviews and reports on UEFA's competitions and activities, in accordance with UEFA's editorial guidelines. It provides official match statistics and live text, data and video content for all EQ matches via its match centre. With over 75 million visitors per year, the website has extensive reach, both for UEFA and its member associations. It is supplemented by UEFA's commitment to social media.

The official social media channels for the European Qualifiers are as follows.

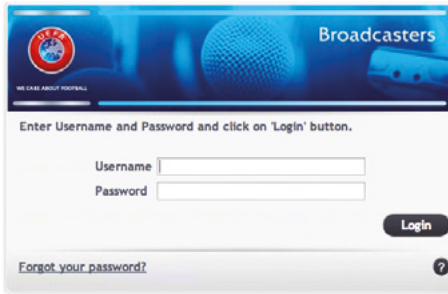
- Facebook: Facebook/EuropeanQualifiers
- Twitter: @EuroQualifiers

10.2 FAME

UEFA's Football Administration Management Environment (FAME), includes the online booking system used for the European Qualifiers along with the corresponding broadcaster information centre for the event. Both can be found under

<https://broadcasters.fame.uefa.com>.

UEFA's agency CAA Eleven will provide the relevant broadcast partner representatives with a username and password to access FAME.



After logging into FAME, broadcast partners need to select the event "European Qualifiers 2016-18" from the Event Services menu.

If a broadcast partner has acquired rights to more than one UEFA event, the respective FAME user has to make sure that the right event (or sub-event) is selected.

10.2.1 Broadcaster questionnaire

In preparation for each qualification cycle, all EQ broadcast partners are requested to review and update the specific information in the form of the "European Qualifiers FAME questionnaire - General Information".

This questionnaire has to be completed by the broadcast partner with information such as:

- contact details
- email address for notifications
- invoice address
- tape shipment address
- tape requirements
- radio station details, if applicable
- the broadcast partner logo.

10.2.2 FAME modules UPDATE 2016-18

The following FAME modules will be available for broadcast partners:

- Broadcaster Information Centre
- Unilateral and satellite services booking
- Accreditation
- Brand Assets

Access to these modules will be granted in accordance with the answers provided in the general information questionnaire.

FAME user manuals for each of the above modules are available in the broadcaster information centre under "Manuals".

These documents provide guidance on booking procedures and FAME functionality. The manuals are updated throughout the qualification cycle to include the latest booking procedures.

10.2.3 Broadcaster Information Centre UPDATE 2016-18

The FAME broadcaster information centre contains general details of EQ operations as well as specific matchday details. The table on the next page shows the content available in each sub-folder.

The structure may be adapted in the course

of the qualification cycle and content is constantly updated.

Broadcast partners are recommended to consult the information centre on a regular basis. The most recent updates will be displayed on the general landing page.

Section	Sub-section	Description
Circulars		Archive of circulars to broadcast partners
Contact details		HB overview, HB Overview, VOBM contact details
HB MVB Overview		HB VOBM Overview
Multilateral running order		Generic MROs, end-to-end test ROs, news exchange feed running order
	MD1 - MD12	Match specific ROs
Satellite services		Satellite services rate card, Europe, ex-Europe, EBU world feed technical notice
	Highlights feeds plan	Post-match highlights feeds plan per matchday
Venue information		Stadia list, site visit schedule
	Site visit reports group A-I	Site visit reports by group and country
Manuals and Guidelines		Manuals, guidelines and associated information
Scripts, logs and cue sheets		Logs
	Trailers, and other Additional Content	MD1 - MD12
	Highlights	MD1 - MD12
	ISO cam compilations	MD1 - MD12
	Commentators	MD1 - MD12
	Data Feeds	MD1 - MD12
Media planner		Media planner for the respective matchday
Match Statistics	WEB CIS	Link to WEB CIS
	Match Centre	Link to UEFA.com
	Tables	Link to rankings, group standings etc.
	Booking list (yellow cards)	Link to UEFA.org's disciplinary page
	Press Kits	Link to press kits for the current matchday

EQ broadcast partners will be able to request unilateral and satellite services via FAME which will be provided by the respective host broadcasters and UEFA's suppliers. These services were created based on previous experience and feedback from broadcast partners.

The services listed in the EQ broadcast partner production manual and in its relevant rate cards can be reserved via the FAME booking module.

Only broadcast partners who have completed the general information questionnaire in FAME and informed CAA Eleven of their authorised representatives for booking purposes, will be granted access to the FAME booking module.

A dedicated FAME booking module user guide, providing guidance on online booking procedures, will be available in the FAME broadcaster centre. In addition, visiting broadcast partners with their own on-site production must provide full details of their production plans to UEFA.

The requirements and related information can be entered into the various sections in FAME.

For the applicable booking deadline per matchday, please refer to the EQ cycle planner in the appendix.

Host broadcaster offer

For each EQ matchday, the host broadcaster will provide the following information:

- on-site production contact details;
- contact details for the TV match director;
- the HB multilateral camera plan;
- the TV compound area parking plan;
- a layout of the TV commentary positions.

Further information may be provided on a case by case basis if relevant.

This information should then be added before the host broadcaster offer deadline outlined in the EQ cycle planner (generally 12.00CET on the Wednesday of the week preceding the booking deadline).

Booking lines

All broadcast partners must inform UEFA of their unilateral and satellite service requirements by entering these into FAME by 12.00CET on Wednesday prior to the week preceding the matchday.

Visiting broadcast partners with their own on-site production must also provide full details of their production plans to UEFA.

The requirements and related information can be entered into the following sections:

Transmissions

- pre-match multi unilateral live transmission pitch presentation position
- post-match multi unilateral live transmission flash position
- post-match multilateral play-outs
- news exchange feed (if applicable).

All transmission and booking timings in FAME are in GMT.

Broadcast partners wishing to change their transmission bookings after the deadline should send an email to the European Broadcasting Union at uefa-competitions@eurovision.net.

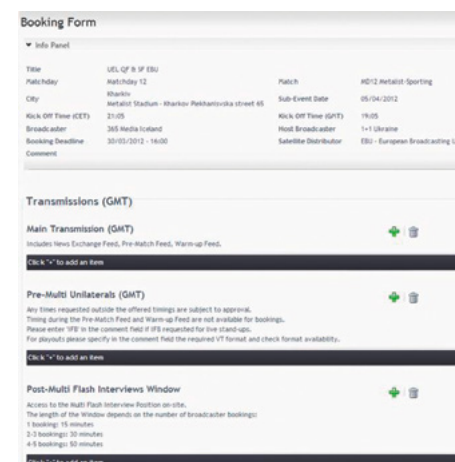
Confirmation of late requests is subject to availability and feasibility.

Production facilities bookings

- Telecommunication lines (for information only)
- Production contacts
- Unilateral production facilities:
 - production facilities
 - unilateral cameras
 - ENG crews.
- TV compound parking
- Power requests:
 - TV compound
 - stadium.
- Additional requests to UEFA VOBMs:
 - observer seats
 - parking passes
 - microphone windshields.

Broadcast partners wishing to make changes to their production facilities requests after the deadline should inform UEFA accordingly (by sending an e-mail to the respective UEFA VOBM).

Transmissions and production facilities can be requested as “items” and can be added by using the + button in each section.



Once the required items have been selected, the booking form must be saved. The booking page will be cleared and FAME will navigate to the booking lines page where the requested items will be displayed.

Whenever an additional request is being entered, the booking form will not display the previous requests made. New entries will be added to the existing booking lines.

Broadcast partners may enter bookings in two different ways.

- New by sub-event: the booking form displays all items available for the selected match.
- New by item: a single item can be booked for several matches.

Additional programmes

The “Additional Programmes” section is used to request, for example, the instant highlights feed.

10.2.5 Accreditation

Broadcast partners need to request accreditations for all of their production staff working on site by entering the name, function and type of access required. For any clarification regarding the type of accreditation required, please refer to chapter 6 (venue operations).

The deadline for accreditation requests is 23.59CET on the day of the accreditation deadline indicated in the cycle planner in the appendix (the same day as the deadline for unilateral and satellite services bookings).

EUROPEAN QUALIFIERS' CYCLE PLANNER 2016-18

April 2016	May 2016	June 2016	July 2016	August 2016	September 2016	October 2016	November 2016	December 2016	January 2017	February 2017	March 2017	April 2017
				1								
				2								
		1		3								
		2		4								
1		3		5								
2		4		6								
3	1	5		7								
4	2	6		8								
5	3	7		9								
6	4	8		10								
7	5	9		11								
8	6	10		12								
9	7	11		13								
10	8	12		14								
11	9	13		15								
12	10	14		16								
13	11	15		17								
14	12	16		18								
15	13	17		19								
16	14	18		20								
17	15	19		21								
18	16	20		22								
19	17	21		23								
20	18	22		24								
21	19	23		25								
22	20	24		26								
23	21	25		27								
24	22	26		28								
25	23	27		29								
26	24	28		30								
27	25	29		31								
28	26	30										
29	27											
30	28											
	29											
	30											
	31											

General remark regarding site visits: upon agreement between the national association, UEFA and EQ broadcast partner, site visits can also be scheduled outside of the indicated site visit windows.

■ EQ Site visits
 ■ Stadiums announced
 ■ EQ Matchday
 ■ Friendly
 ■ UEL Final & UCL Final
 ■ Super Cup

■ UEFA EURO 2016™
 ■ ISO Compilation
 ■ EQ Booking deadline
 ■ Promos
 ■ HB Offer

EUROPEAN QUALIFIERS' CYCLE PLANNER 2016-18

Continued

	May 2017	June 2017	July 2017	August 2017	September 2017	October 2017	November 2017	December 2017
1								
2				1				
3				2			1 EQ MD11+12 Bookings & Accreditations	
4 MD7 stadiums announced	1			3			2	
5	2			4	1 MD7		3	1 2018 FIFA World Cup™ Final Draw
6	3 UCL FINAL		1	5	2 MD7		4	2
7 MD8 stadiums announced	4		2	6	3 MD8	1	5	3
8	5		3	7	4 MD8	2	6	4
9	6		4	8 Super Cup	5 MD8	3	7	5
10	7 FRIENDLY		5	9	6	4	8 FRIENDLY	6
11	8 FRIENDLY MD9 stadiums announced		6	10	7	5 MD9	9 Play-off 1st leg	7
12	9 MD6		7	11	8 MD7 ISO COMP	6 MD9	10 Play-off 1st leg FRIENDLY	8
13	10 MD6		8	12	9	7 MD9	11 Play-off 1st leg	9
14	11 MD6 MD10 stadiums announced		9	13	10	8 MD10	12 Play-off 2nd leg	10
15	12 FRIENDLY		10	14	11 MD8 ISO COMP	9 MD10	13 Play-off 2nd leg	11
16	13 FRIENDLY		11	15	12	10 MD10	14 Play-off 2nd leg FRIENDLY	12
17	14		12	16 MD7+8 HB offer	13	11	15	13
18	15		13	17	14	12	16	14
19	16		14	18	15	13 MD9 ISO COMP 2018 FIFA World Cup™ Play-off Draw*	17 MD11 ISO COMP	15
20	17		15	19	16	14	18	16
21	18		16	20	17	15	19	17
22	19 MD6 ISO COMP		17	21 MD7+8 HB promos	18	16 MD10 ISO COMP	20 MD12 ISO COMP	18
23	20		18	22	19	17	21	19
24 MD6 HB offer UEL FINAL	21		19	23 EQ MD7+8 Bookings & Accreditations	20 MD9+10 HB offer	18	22	20
25	22		20	24	21	19	23	21
26 MD6 promos	23		21	25	22	20	24	22
27	24		22	26	23	21	25	23
28	25		23	27	24	22	26	24
29	26		24	28	25 MD9+10 HB promos	23	27	25
30	27		25	29	26	24	28	26
31 EQ MD6 Bookings & Accreditations	28		26	30 EQ MD9+10 Bookings & Accreditations	27 EQ MD9+10 Bookings & Accreditations	25 MD11+12 HB offer	29	27
	29		27	31 MD7	28	26	30	28
	30		28		29	27		29
			29		30	28		30
			30			29		31
			31			30 MD9+10 HB promos		
						31		

EQ Site visits Stadiums announced EQ Matchday Friendly UEL Final & UCL Final Super Cup UEFA EURO 2016™ ISO Compilation EQ Booking deadline Promos HB Offer

*Note: Date for 2018 FIFA World Cup Play-off draw tbc

