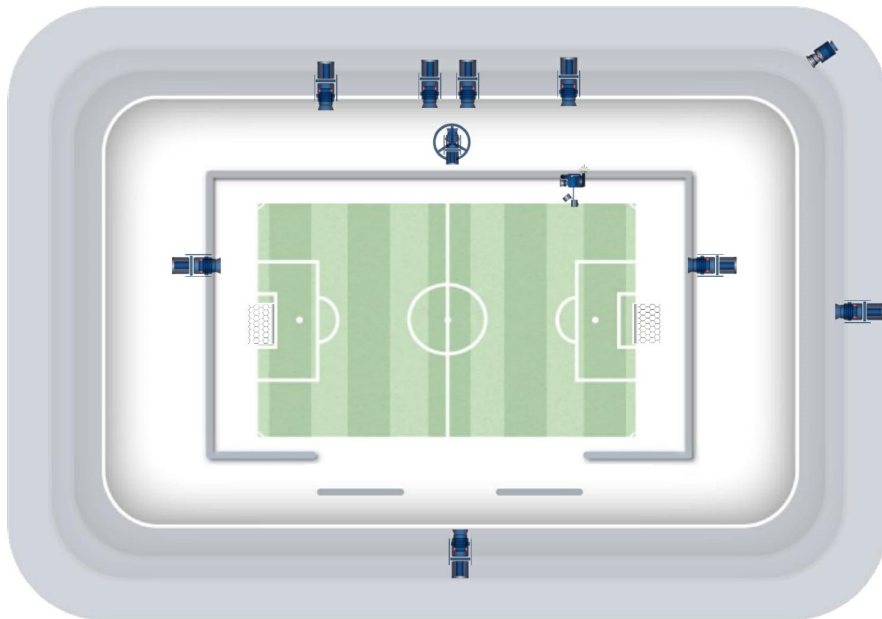


UEFA will put in place a procedure to inform broadcast partner that are concerned.

The minimum camera requirements (i.e. number of cameras and lens sizes) are as per the standard host broadcaster production plan.

updated

The following drawing represents the possible positions for a minimum 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.

### 3.1.7 AUDIO PLAN AND INTERNATIONAL SOUND

updated

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 mono-compatible. 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