



UEFA
NATIONS
LEAGUE™

UEFA NATIONS LEAGUE BROADCAST PARTNER PRODUCTION MANUAL 2020

Version: 1.0

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i.i RETURN TO PLAY

new

Due to the repercussions of the COVID-19 pandemic, the 2020 season will be a unique one for UEFA competitions. As such, any specifications in this manual are subject to change as any further information becomes available or as a response to any future developments. Broadcast partners should direct any questions or concerns to their CAA Eleven Account Manager, and refer to the following documentation for further details:

- [UEFA Return to Play Protocol](#) 
- UEFA Return to Play Manual (upcoming)

i.ii USE OF THE MANUAL

updated

This manual sets out operational responsibilities and information for broadcast partners participating in the UEFA Nations League.

- this manual should be used in conjunction with the UEFA Nations League regulations 2020/21, the applicable UEFA Media Rights Agreement, the UEFA Nations League TV Graphic Guidelines, Brand Guidelines and Rights Exploitation Guidelines
- The UEFA Nations League (UNL) brand elements (i.e. official marks, logos, branded assets) are made available to broadcasters via the UNL FAME Brand Assets portal. The Brand Guidelines contain all information required to correctly use these elements and are available as PDF document in the Guidelines section of the FAME Brand Assets portal.
- The UNL broadcast elements (i.e. title sequences, TV graphics) are also made available to broadcasters via the UNL FAME Brand Assets portal. The TV Graphic Guidelines contain all information required to correctly implement these elements and should be used in conjunction with this Manual. These Guidelines are available via:
 - unl-graphics-manual.uefapublications.com
 - in the Publications section of the NTF Information Centre
 - PDF document in the Guidelines section of the FAME Brand Assets portal.
- The commercial and broadcast principles of the broadcasters' UNL programmes are outlined in the Rights Exploitation Guidelines, distributed by CAA Eleven.

Please note that this manual is for broadcast partners' internal use only. It may not be reproduced or passed on to anyone else by any process or means, either in full or in part, without the prior written permission of UEFA.

FREQUENTLY USED TERMS

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

Terminology	Meaning
UNL	UEFA Nations League
League phase	UEFA Nations League group stage/phase
Finals	UEFA Nations League Finals/phase, consisting of two semi-finals, a third-place match and a Final

Play-outs	Home and away matches in March 2022 to determine the two relegated teams from League C to League D. They are disputed between the four 4th-placed teams in League C. The two winners will remain in League C for the next UNL edition, the two defeated teams will be relegated to League D
UNL broadcast partner*	An entity licensed by UEFA to broadcast UNL matches via television, internet and/or mobile devices
Host broadcaster (HB)*	The UNL broadcast partner from the country of the host association which is responsible for producing the multilateral feed of a particular match
Main visiting broadcaster* (MVB)	The UNL broadcast partner from the country of the visiting association which has the primary rights in that country for a particular match
Visiting broadcaster*	A UNL broadcast partner with on-site activities
MRO	Multilateral running order
NA	National Association
MM	Match manager
UEFA MO	UEFA media officer
UEFA VOBM	UEFA venue operations broadcast manager
UEFA VDC	UEFA venue data coordinator
UNL sponsor/supplier partner	Sponsor or supplier licensed by UEFA to have sponsorship and/or supply rights in relation to the UNL
UNL commercial partners	UNL broadcast partners and UNL partners who are licensed by UEFA to have commercial rights in relation to the UEFA Nations League
Manual	This Broadcast Partner Production Manual
FAME	UEFA's Football Administration Management Environment
Matchday (MD)	Any day upon which a match in the UNL is scheduled to be played. The abbreviations MD-1, MD-2 and MD-3 are used to indicate the days leading up to the match. Please note: from a UEFA competitions standpoint, a Match Day is also referred to in the Fixture List as a matchweek
Matchweek	Two or three consecutive matchdays, whereby each team in the competition completes one match. A matchweek for the UEFA Nations League phase runs from either Thursday to Saturday or from Sunday to Tuesday when two Match Days are played during a week of football or on Wednesday / Thursday or on Saturday/Sunday or on Tuesday/Wednesday when three Match Days are played during a week of football. Please note: a matchweek should not be confused with a Week of Football (see below)
Week of Football	A Week of Football consists of two or three consecutive matchweeks. The three Weeks of Football that make up the UEFA Nations League phase will occur in September, October, and November 2020, respectively. A Week of Football in the UEFA Nations League usually runs from Thursday to Tuesday or from Wednesday to Wednesday
Competition area	The technical zone is the technical area as defined in the Laws of the Game, plus the fourth official's position, any additional technical seats, the team and referees' dressing rooms, the players' tunnel and the route the players and referees take from their dressing rooms to the pitch

* 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)

1 COMPETITION AND CONCEPT

- 1.1 THE PARTNERSHIP
- 1.2 THE COMPETITION
- 1.3 SITE VISITS
- 1.4 UEFA NATIONS LEAGUE FINALS
- 1.5 EUROPEAN QUALIFIERS PLAY-OFFS
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1 COMPETITION AND CONCEPT

1.1 THE PARTNERSHIP

To ensure that the UEFA Nations League concept will be successful, close cooperation between UNL broadcast partners, national associations and UEFA is vital.

UEFA manages and runs the competition and coordinates all stakeholders. Additionally, UEFA has appointed CAA Eleven to secure financial support from the UNL partners and to make sure that the commercial rights are successfully implemented.

To ensure the success of the competition, everyone must benefit. UNL 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.

UEFA has centralised the media rights to the UEFA Nations League 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 UNL partners, national associations and spectators.

The UEFA Nations League offers UNL broadcast partners football of the highest quality, with the opportunity to screen up to 162 matches per league phase, providing security of programming within a known calendar.

1.2 THE COMPETITION

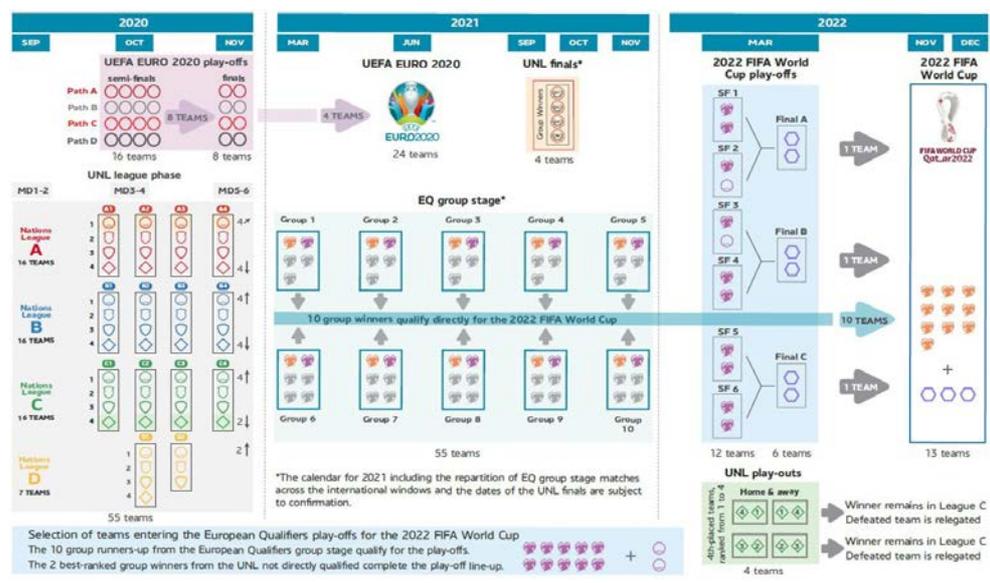
updated
The UEFA Nations League is a competition for national teams. The second edition will kick-off in September 2020. The aim of the UEFA Nations League is to ensure the continued success of national team football, as it will provide more competitive games.

The 55 UEFA member associations have been divided into four leagues based on the performance during the first edition of the UEFA Nations League in 2018/19. For all leagues the motto will be “every game counts”, because the teams will be playing to gain promotion to the next league up or to avoid relegation to the next league down, and in League A the group winners will be playing to be crowned the UEFA Nations League champions.

Nations League A		Nations League B		Nations League C		Nations League D	
1	Portugal	17	Russia	33	Greece	49	Gibraltar
2	Netherlands	18	Austria	34	Albania	50	Faroe Islands
3	England	19	Wales	35	Montenegro	51	Latvia
4	Switzerland	20	Czech Republic	36	Georgia	52	Liechtenstein
5	Belgium	21	Scotland	37	North Macedonia	53	Andorra
6	France	22	Norway	38	Kosovo	54	Malta
7	Spain	23	Serbia	39	Belarus	55	San Marino
8	Italy	24	Finland	40	Cyprus		
9	Bosnia-Herzegov.	25	Slovakia	41	Estonia		
10	Ukraine	26	Turkey	42	Slovenia		
11	Denmark	27	Rep. of Ireland	43	Lithuania		
12	Sweden	28	Northern Ireland	44	Luxembourg		
13	Croatia	29	Bulgaria	45	Armenia		
14	Poland	30	Israel	46	Azerbaijan		
15	Germany	31	Hungary	47	Kazakhstan		
16	Iceland	32	Romania	48	Moldova		

COMPETITION PHASES

UEFA Nations League			
League Phase	Finals	UNL play-outs	FIFA World Cup Qatar 2022 final tournament
The first phase of the UEFA Nations League is called the league phase: within each league, the teams play in groups of four teams (one group with only three teams in League D), in a series of home and away matches between September and November 2020.	The finals of the UEFA Nations League consist of four matches: the two semi-finals, the third-place match and the final. The date of the finals is to be confirmed.	The play-outs between the four 4th-placed teams in League C will determine the two teams that are relegated to League D for the next UNL edition in 2022/23.	There is also a link between the UEFA Nations League and the FIFA World Cup Qatar 2022 final tournament: 2 teams will earn the right, based on their UEFA Nations League results, to participate in the European Qualifiers play-offs from which 3 teams will qualify for the final tournament.



Note that the above visualisation is subject to change due to updates in the international match calendar in 2021 and beyond, to be communicated at a later stage.

LEAGUE PHASE GROUPS

Every league is divided into four playing groups:

- League A includes 16 teams, divided into four groups of four teams
- League B includes 16 teams, divided into four groups of four teams
- League C includes 16 teams, divided into four groups of four teams
- League D includes 7 teams, divided into one group of four teams and one group of three teams



In Leagues B and C, the four group winners will gain promotion to the next league up. In Leagues A and B, the teams that finish bottom will be relegated to the next league down. In League D, the two group winners will gain promotion to League C while the four teams that finish bottom of League C will play play-out to determine the two teams relegated to League D. The play-outs will be played in March 2022 in home and away matches.

The promotions and relegations will take effect for the next edition of the competition.

THE WEEK OF FOOTBALL CONCEPT

As in the previous UNL and European Qualifiers cycles, UEFA schedules the matches in accordance with the Week of Football concept:

- games are spread across the Week of Football from Thursday to Tuesday (or from Wednesday to Wednesday in case of triple headers)
- on Saturdays and Sundays the matches kick-off at 15.00, 18.00 and 20.45CET
- on the other days the standard kick-off time is 20.45CET

MATCH SCHEDULE

LEAGUE PHASE FIXTURE LIST

The league phase matches are played in September, October and November according to the league system: each team plays one home match and one away match against each of the other teams in its group.

updated

The 162 competition matches are scheduled in accordance with the Week of Football concept over the following six matchdays:

UEFA NATIONS LEAGUE	Wednesday	Thursday	Friday	Saturday	Sunday	Monday	Tuesday	Wednesday
September 2020		MD1			MD2			
		03/09/2020	04/09/2020	05/09/2020	06/09/2020	07/09/2020	08/09/2020	
October 2020	EQ PO SF / Friendlies			MD3			MD4	
	07/10/2020	08/10/2020	09/10/2020	10/10/2020	11/10/2020	12/10/2020	13/10/2020	14/10/2020
November 2020	EQ PO F / Friendlies			MD5			MD6	
	11/11/2020	12/11/2020	13/11/2020	14/11/2020	15/11/2020	16/11/2020	17/11/2020	18/11/2020



The complete UEFA Nations League Fixture List, listing the exact match date and kick-off time for every single match, is available on [UEFA.com](https://www.uefa.com) or on the NTF Information Centre. The [Cycle Planner](#) can be found here.

FRIENDLY MATCHES

The new landscape of national team football in Europe does not only include the new UEFA Nations League and the revamped European Qualifiers but also the friendly matches. Indeed, for the 2018-22 period, UEFA has also centralised the media rights to these matches.

During the UEFA Nations League, the 3 teams drawn into group of three will arrange friendly matches on the dates which are free from competition matches.

THE UEFA NATIONS LEAGUE BRAND

- the compact format in which any match can be decisive makes for a dynamic competition where no one can afford to lose focus. In the UEFA Nations League, every game counts. This dynamic nature forms the basis of a vibrant visual identity. Incorporating all colours of the national flags of the 55 competing nations. A brand that, like the competition itself, is always in motion, underlining the system of promotion and relegation through triangles moving up and downwards, constantly changing
- the UNL brand consist of three core elements: the official UNL logo, the visual identity and the anthem. These elements should be applied consistently across all platforms in order to build recognition of the UNL brand among fans
- correct implementation of the UNL brand will be critical to ensuring that the competition's visual impact is consistent and impressive

THE UEFA NATIONS LEAGUE LOGO

The UEFA NATIONS LEAGUE™ logo is a flag that represents all 55 UEFA nations. Its design is inspired by the unique composition of the competition: the 55 competing nations divided into four leagues, and each league has four groups. The up and downward pointing triangles represent the system of promotion and relegation between the leagues.

- the logo consists of three elements: symbol, word mark and legal notice. The logo should always be reproduced in its complete form, with no modifications to any of the elements or to the spacing between them
- to ensure the logo is used correctly, all UNL broadcast partners should refer to the UNL brand guidelines. All uses of the UNL logo are subject to prior approval by UEFA via CAA Eleven

THE UEFA NATIONS LEAGUE ANTHEM

- this original anthem is exclusive to the UEFA Nations League and reflects the values of the competition and its European character
- the UNL anthem will be played during the walk on of the team at all venues prior to the national anthems
- variations of the anthem have been developed for the TV sequences and must be used accordingly
- broadcast partners should use the anthem consistently to ensure the most powerful audio branding of the competition

ON AIR VISUAL IDENTITY

- the UNL 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 and the Rights Exploitation Guidelines
- under no circumstances may any element of the visual identity (including but not limited to the competition logo) be used together with that of a commercial or non-commercial third party

1.3 SITE VISITS

UEFA will conduct site visits at venues selected for matches. 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.

For each venue, UEFA will determine the allocation of space, access and TV facilities following the site visits in coordination with host broadcaster, and the national association, prior to the match. UEFA's decisions in these areas are final.

- As part of the site visit process, detailed TV site visit reports are prepared and made available via the NTF Information Centre
- Host broadcasters are required to attend any additional site visits when they are announced by UEFA
- Broadcast Partners who on plan to bring their own facilities on site are kindly requested to attend the relevant site visit for that match in order to adequately plan for their unilateral production.

Physical site visit will only be conducted for stadia with the following criteria:

- Stadium has not been used in national team competitions at all or not since cycle 2016-18
- Stadium has undergone / is undergoing renovations

For all other stadia, remote site visits will be conducted via video conference with the national associations.

Subsequently, the scheduled HB meeting shall also be conducted in the same manner.

Please note that any potential disruptions to site visits due to COVID-19 are outlined in [section II.I](#).

KEY SITE VISIT WINDOWS

As a general rule, site visits could take place within two or three weeks of the respective venue announcement deadlines. For further details please refer to the [UEFA Nations League 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 broadcast partners will be able to get the relevant information via FAME, and should contact the UEFA VOBM if they wish to participate in a site visit.

Additional site visits may be scheduled in the event of changes to stadiums, additional requests from UNL broadcast partners or any other developments that may affect the organisation of the match.

Host broadcasters are required to attend any additional site visit when they are announced by UEFA.

1.4 UEFA NATIONS LEAGUE FINALS

Following the conclusion of the UEFA Nations League 2020 league phase, the four League A group winners will qualify for the UEFA Nations League Finals.

The Finals will consist of four matches in total: the two semi-finals, the third-place match and the final.

The match schedule will be confirmed in December 2020 once the host of the Finals has been appointed among the four finalist teams and once the draw has taken place.

For the UEFA Nations League Finals, UEFA will review all camera broadcast facilities, positions, access and operations and adapt plans and requirements accordingly to ensure the highest possible standard of coverage.

Broadcast partners will be provided with information regarding the host broadcast operations and guidelines for the UNL Finals suitably in advance.

Details of TV site visit for the Finals will also be communicated well in advance to allow all interested broadcast partners to review the on-site facilities available and plan for any on-site operations.

On-site facilities will be allocated according to the order of priorities outlined in [section 2.3](#)



1.5 EUROPEAN QUALIFIERS PLAY-OFFS

Following the conclusion of the league phase, two teams, based on their UNL results, will join the 10 European Qualifiers runners-up to participate in the European Qualifiers play-offs staged in March 2022, from which three teams will qualify for FIFA World Cup Qatar 2022.

The play-off berths will be allocated to the two best group winners, not already qualified for the final tournament or the play-offs.

These play-offs will be categorised as European Qualifiers fixtures, rather than the UEFA Nations League.

For more information, watch the [video here](#).

1.6 UEFA NATIONS LEAGUE PLAY-OUTS

Following the conclusion of the league phase, the four 4th-ranked teams in League C will determine the two teams that are relegated to League D for the next UNL edition in 2022/23. The play-out matches will take place in March 2022 in parallel to the European Qualifiers play-offs for the FIFA World Cup Qatar 2022.

The four teams in question will be ranked from 1 to 4 to determine the two match pairings. The 1st and 4th-ranked team will play each other home and away, whereby the defeated team will be relegated to League D for the next edition. The teams ranked 2nd and 3rd will determine the second relegated team in the same fashion. The winners of the two ties remain in League C.

1.7 UEFA NATIONS LEAGUE DRAWS

UEFA will inform broadcast partners in advance of the UEFA Nations League Finals draw (to be held in December 2020) and European Qualifiers play-off draw of host broadcast arrangements and facilities for pre- and post-draw unilateral opportunities.

Separate draw guidelines will be communicated where applicable.

On-site facilities will be allocated according to the order of priorities outlined in [section 2.3](#)

Details of the accreditation and facility booking procedures for the UNL draws will be communicated via email circulars



2 BROADCAST OVERVIEW

- 2.1 PRODUCTION STANDARDS
- 2.2 BROADCAST PRINCIPLES
- 2.3 ORDER OF PRIORITIES
- 2.4 NATIONAL ASSOCIATION COOPERATION
- 2.5 NEW TECHNOLOGIES

2 BROADCAST OVERVIEW

2.1 PRODUCTION STANDARDS

updated
UEFA's production standard for the UEFA Nations League is high definition (HD) 1080i/50.

High Definition 1080i50:HD-SDI 1485Mbps , as defined by SMPTE-292M with up to 16 audio channels as 8 AES/Eurovision Services stereo channels in groups 1-4, SMPTE-299M SDR Rec.709

The standard for audio accompanying the HD vision is stereo effects mix and Dolby 5.1, which will be transmitted as a Dolby E (encoded 20 bit) 5.1+2.

For HD: All replay operations must be in HD 1080i50

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.

All broadcast partners with on-site production with their own technical facilities (HB and unilateral broadcast partners) must deliver a camera plan, including the camera(s) model and specifications, to UEFA before the FAME booking deadlines:

- HB Offer deadline: 12.00CET the Wednesday two weeks prior to the Week of Football
- all other broadcast partners: 12.00CET the Wednesday the week prior to the Week of Football

For a complete overview of all booking deadlines for the UNL league phase, please refer to [section 9.2.6](#) or the [Cycle Planner](#).

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

In addition, the HB may be asked to include selected unilateral footage in the ISOCAM angle footage compilations as part of the half-time and post-match MRO (see [section 3.2.2](#) for further details). This is in addition to providing ISOCAM recordings and hard disc/replay server dumps on tape for post-match collection (see [section 3.3.7](#) for further details).

Host broadcast partners 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.



2.1.1 UHD-SDR, UHD-HDR PRODUCTION STANDARDS

new
Currently all UEFA competitions must be delivered in HD-SDI 1080i50. During the current relevant competition cycles, this will still be the primary and most important delivery format, and stays the focus of production.

However, as technology is changing at a rapid pace and more UHD equipment and systems become available for use on live broadcast productions, this will have a major influence on production decision making. The demand for dual format or simultaneous production for both HD and UHD delivery using dual or single OB vans is becoming a reality.

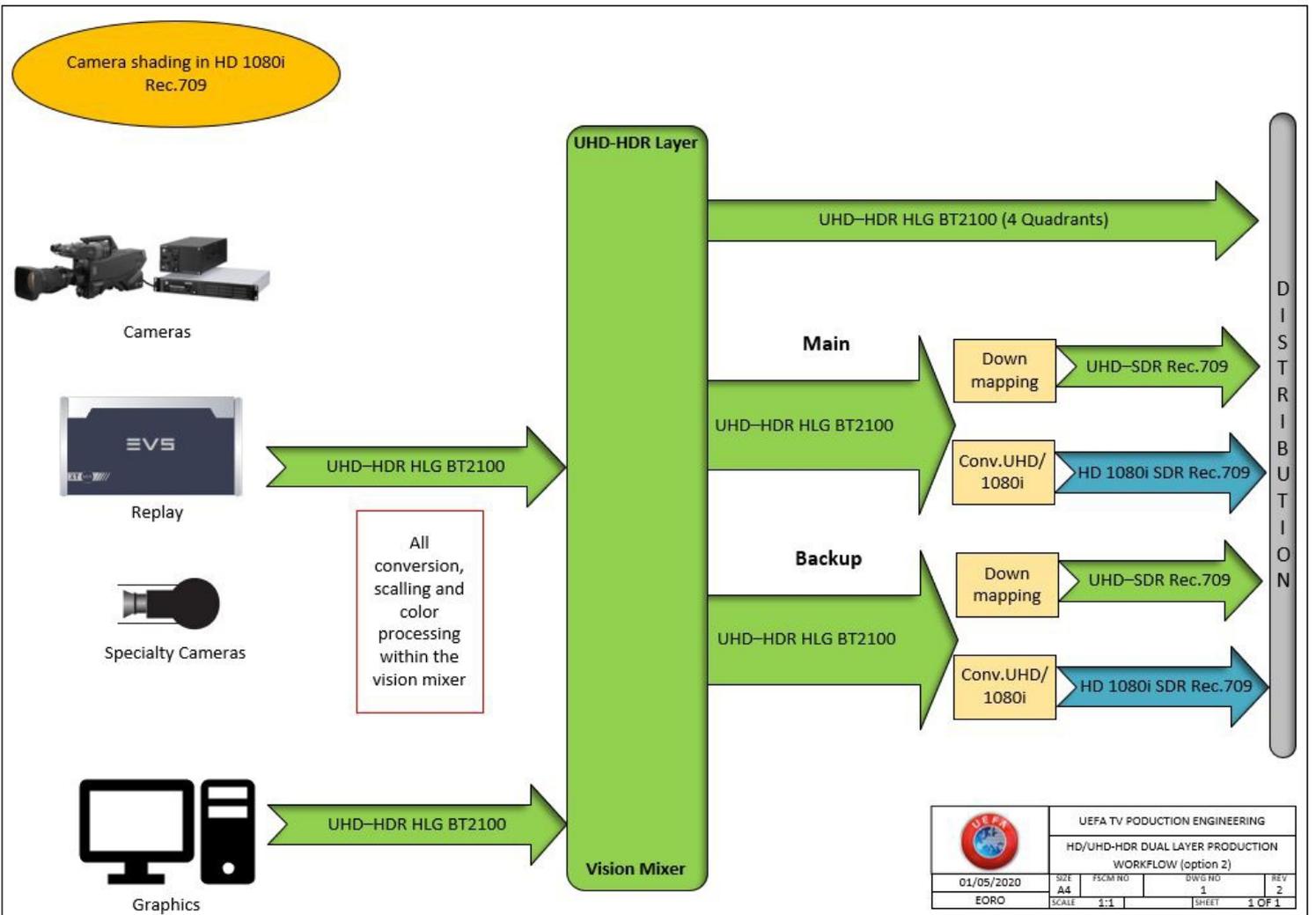
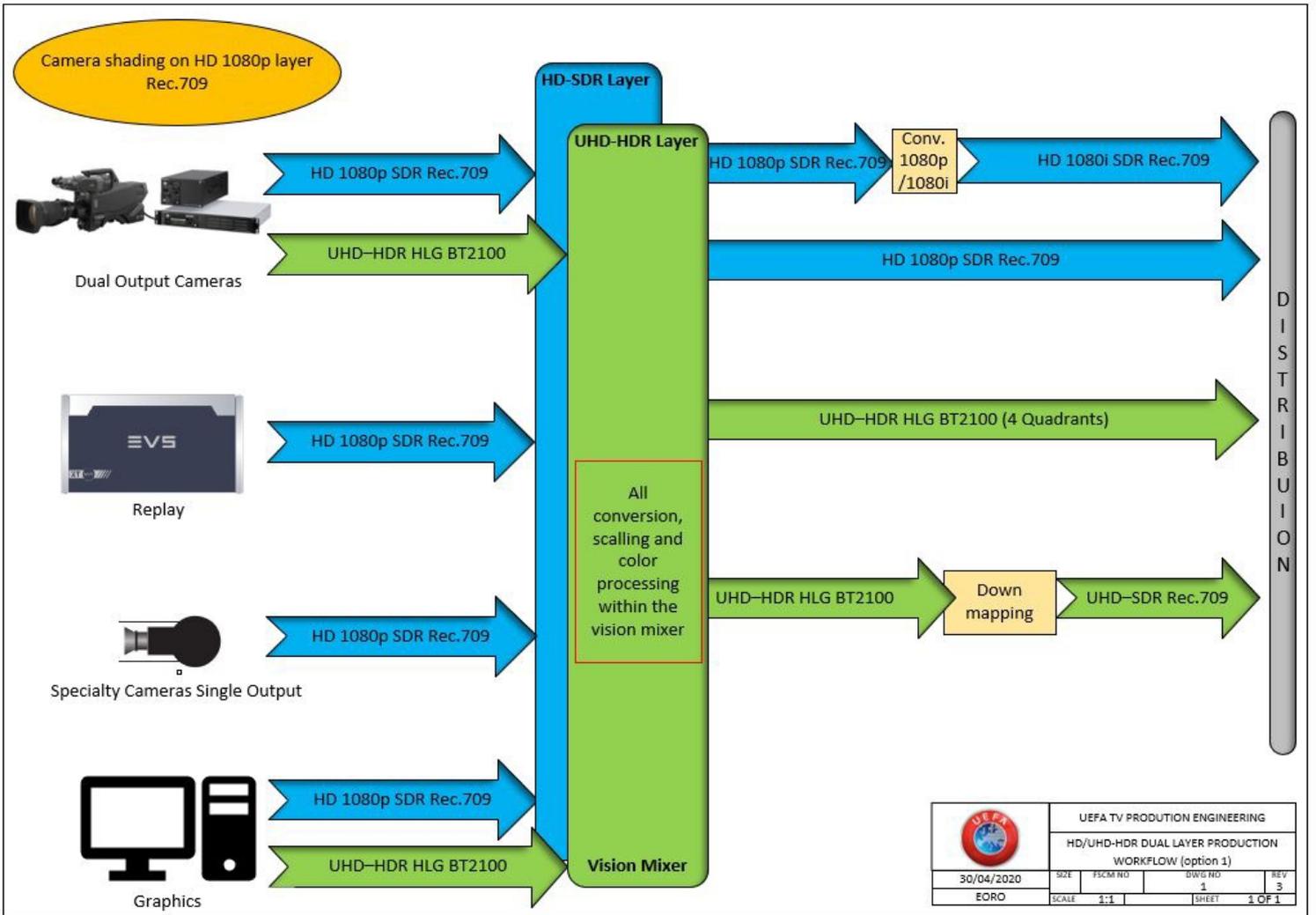
As such, UEFA are constantly evaluating and testing new technologies and innovations to always improve the fan experience of our competitions.

Host broadcasters may also produce UEFA Nations League matches in UHD (SDR or HDR) under the following conditions:

- The HD production feed and framing shall always take priority and will be the primary deliverable. The coverage style shall still have HD as the main focus, all camera control, shading and colour matching must be done as for a HD delivery (SMPTE-299M SDR Rec.709).
- Option 1 (UEFA's recommended option, see diagram below):
 - The broadcast format will be simultaneously synchronized and timed UHD (4 synchronized 1080p50 quadrants (1920x1080 each) Level A) and
 - HD-SDI 1080i50 feeds produced from a single production platform.
- Option 2 (see diagram below):
 - If the technical setup does not allow the preferred option 1, the broadcast format will be UHD (4 synchronized 1080p50 quadrants (1920x1080 each) Level A) with colour down mapping and/or down conversion of the Multilateral Feed UHD Feed for delivering the HD-SDI 1080i50 feed.
 - In this case it is mandatory to provide a main and backup processing chain for the HD-SDI 1080i50 Multilateral feed production.
 - The UHD production workflow explaining colour down mapping and/or down conversion from UHD (SDR or HDR) to HD-SDI 1080i50 will have to be approved by UEFA.
- The production philosophy must always follow the HD approach – camera shots, replays must not be adapted to suit the UHD coverage but vice versa.
- All format conversion, resolution upscaling and colour mapping will be processed in the main vision mixer with simultaneous UHD and HD-SDI outputs.
- No up conversion of HD-SDI 1080i is allowed for the UHD.
- All embedding and format conversion of the UHD to 1080i should only be done utilising high quality broadcast equipment.
- Delivery of all feeds, isolated feeds and master recordings must be in HD as normal.
- Emergency and back-up feeds should be available as per a normal HD production – including camera 1 UPS back-up, back-up satellite feeds and emergency switching panels (emergency bus) should the vision mixer fail. This emergency workflow must be the same for both for UHD and HD.
- All graphics and match elements such as opening and closing sequences should be in UHD quality.

Two independent feeds will be produced in the multilateral facility. Feed A and Feed B. These two feeds will be delivered in HD1080i50 and UHD (SDR and/or HDR). The production standards are:

- UHD – 3G-SDI SDR Rec.709, 2970 Mbps 1080p50 Level A as defined by SMPTE-424M, 4 synchronized 1080p50 quadrants (1920x1080 each) Level A quad link with up to 16 audio channels as 8 AES/EBU stereo channels in groups 1-4 (SMPTE-299M)
- UHD - 3G-SDI HDR Rec.2100, 2970Mbps 1080p50 Level A as defined by SMPTE-424M, 4 synchronized 1080p50 quadrants (1920x1080 each) Level A quad link with up to 16 audio channels as 8 AES/EBU stereo channels in groups 1-4 (SMPTE-299M)



Additional UHD Audio production requirements:

- All audio feeds will be embedded on top-left quadrant(Q1) of the UHD feed including the Dolby Atmos streams
- Quadrants 2, 3 and 4 (Q2, Q3 and Q4) will be muted on all audios
- The Dolby Atmos® ED2 streams will be produced and supplied by the host broadcaster to be embedded on the allocated audio channels of the UHD feeds only
- For UHD the Host Broadcaster will supply elements for embedding for Dolby Atmos on UHD feeds only
- The audio standard would be the same as the HD production, i.e. international sound stereo on channels 1 and 2, English commentary mix mono and English commentary clean mono on channels 3 and 4, Dolby E 20bit mux on channels 5 and 6 and potential visiting broadcaster commentaries on channels 7 and 8
- The Dolby Atmos® ED2 streams will follow on channels 9 to 16
- An embedding plan will be supplied by UEFA

Additional UHD requirements:

- All cameras must be UHD native or at least HD-SDI 1080p
- Steadicams (or any other wireless cameras) must be at least HD1080p50 with latency below 300ms max

Technical notes:

- For UHD: All replay operations in HD 1080p50 at least
- For all UHD recording requirements, please [see section 3.3.9](#) (PRO-RES HQ)

2.2 BROADCAST PRINCIPLES

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

RESPECT FOR...

...THE FIELD OF PLAY

Any media equipment and personnel must be positioned so as to not present any danger to players or match officials. Generally, cameras should be four metres from touchlines and behind advertising boards on goal lines. All pitchside fixed cameras must also have adequate protective covering to ensure the safety of the players. The field of play itself must always be kept free of broadcast equipment and personnel, except for the steadicam used for the pre-match line-up and the steadicam(s) used 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 players and coaches. Interviews may only be arranged outside the technical area (the area extending from the substitutes' benches) in positions that are judged to be 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 cause any dangerous activity, e.g. continuous filming of the crowd.

...OTHER MEDIA

UNL 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.

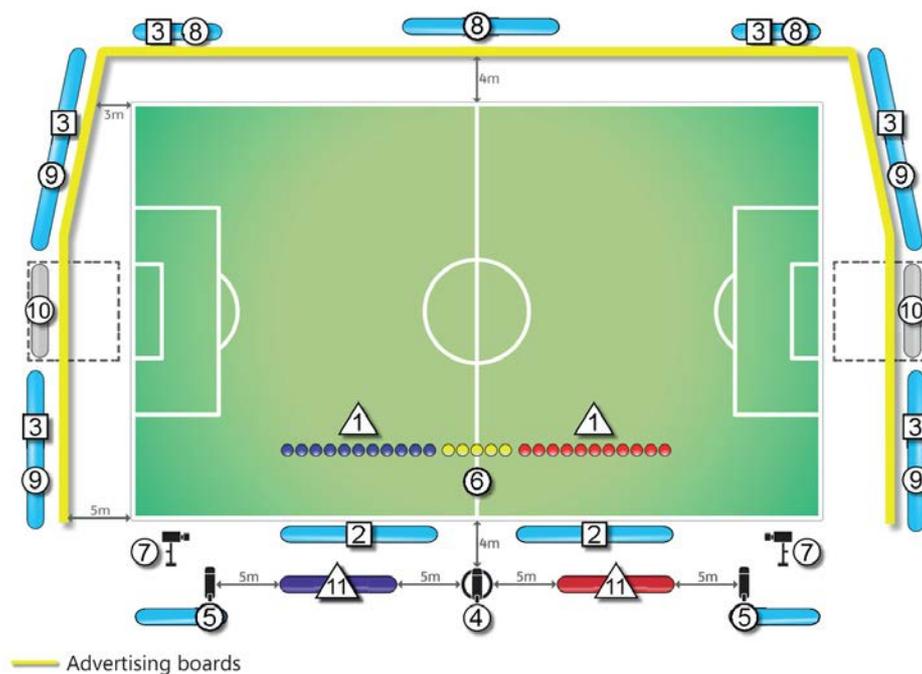
By adopting the above principles, UEFA is allowing greater flexibility and opportunity for broadcast partners to create top-quality programmes. In return, UEFA expects broadcast partners to comply fully with these arrangements if they wish to continue to enjoy such privileges in future.

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

For illustration purposes, the following diagram shows the standard set-up of the areas around the pitch. Full camera plans are provided in [section 3.1](#).

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



Note: Diagram shows standard pitch set-up. All details are subject to individual stadium conditions. All pitchside equipment is to be positioned so that it does not present any danger to the players, coaches and match officials.

1. Teams pre-match
2. Photographers pre-match
3. Photographers during the match
4. Pitchside halfway camera
5. 20m camera
6. Steadicam pre-match, lineup and post-match
7. Steadicams during the match
8. Reverse angle cameras

9. Additional TV cameras (reserved area of minimum 10x2m)
10. Host broadcaster cameras (only remote cameras in front of boards)
11. Substitutes bench

2.3 ORDER OF PRIORITIES

The following opportunities are available to broadcast partners:

- team/national associations statements on team arrivals
- super flash interviews (available exclusively to the host broadcast partner and main visiting broadcast partner)
- 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. Official NA platforms

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



2.4 NATIONAL ASSOCIATION COOPERATION

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

In general, the space to be provided includes but is not limited to space for:

- 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)

In return, all UNL broadcast partners should enter their requests in FAME and provide camera plans when necessary by no later than 12:00 CET on the Wednesday the week prior to the Week of Football.

UEFA will then confirm or reject venue-related requests depending on the availability of space and facilities, as well as the order of priorities set out in [section 2.3](#).

Satellite service requests, such as unilateral transmissions and the world feed, will be confirmed by Eurovision Services via FAME.

2.4.1 OTHER NATIONAL ASSOCIATION RESPONSIBILITIES

POWER

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

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 from the arrival of the first OB vehicle to the departure of the last one.

updated

LIGHTING FOR THE FIELD OF PLAY

Details of the required floodlighting levels for UNL 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 $\geq 1,400E_h$ (lux). Horizontal illuminance refers to light falling on a horizontal plane 1m above the pitch, with uniformity ratios of $u_1 \geq 0.5$ and $u_2 \geq 0.7$
- the average required level of vertical illuminance is $\geq 1,000E_v$ (lux). Vertical illuminance refers to light falling on a vertical plane 1m above the pitch on all four reference planes, with uniformity ratios of $u_1 \geq 0.4$ and $u_2 \geq 0.5$
- to ensure player comfort/performance, all glare ratings (GR) must be less than or equal to 50
- The Flicker Factor (FF) for the average level of light should be less than 12% , while the maximum level of light should be less than 15%
- illuminance levels should have a colour rendering (Ra) 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
$\geq 1,400$	0.5	0.65	$\geq 1,000$	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 UNL broadcast partner 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.

2.5 NEW TECHNOLOGIES

updated

As a result of technological advances, new camera equipment may be developed which 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 relevant broadcast partners and national associations involved.

This also applies to technological advances such as Ultra High Definition (UHD), High Definition Range (HDR) or virtual reality (VR) 360°. UEFA will continue to prioritise standard HD productions, but if UEFA or host broadcasters wish to produce in UHD, HDR or VR 360°, 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, subject to relevant costs.



3 HOST BROADCAST OPERATIONS

- 3.1 HOST BROADCAST COVERAGE PRINCIPLES
- 3.2 MULTILATERAL CONTENT PRODUCTION
- 3.3 ADDITIONAL HOST BROADCASTER REQUIREMENTS
- 3.4 SUMMARY OF HOST BROADCASTER REQUIREMENTS AND PREPARATION

3 HOST BROADCAST OPERATIONS

new

Due to the repercussions of the COVID-19 pandemic, the 2020 season will be a unique one for UEFA competitions. As such, any specifications in this manual are subject to change as any further information becomes available or as a response to any future developments. Broadcast partners should direct any questions or concerns to their CAA Eleven Account Manager, and refer to the following documentation for further details:

- [UEFA Return to Play Protocol](#) 
- UEFA Return to Play Manual (upcoming)

3.1 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.



3.1.1 GENERAL PRINCIPLES AND MATCH DIRECTOR GUIDELINES

updated

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 starts 65 minutes before kick-off (i.e. at 19.40 for a 20.45 kick-off)
- the multilateral running order (MRO), examples of which are provided in [section 3.2.2](#), must be followed exactly by host broadcasters
- continuous live coverage from the stadium, with the exception of the replays and additional angles shown at half-time and full-time, must be provided prior to the match, during halftime, during any prolonged interruption of the match and after the match
- Host broadcasters may not film teams as they return to the dressing rooms once they have left the pitch and entered the tunnel, with the exception of pre-match warmups
- 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 competition

- 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 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. However, 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”
- match directors have to respect the order of events within the game and preserve their context and coherency
- 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
- the issuing of yellow and red cards must be covered live
- all substitutions must be covered live, featuring both the outgoing and incoming players
- during the match a cut is preferred to a mix between cameras
- coverage must be kept as simple as possible throughout
- host broadcasters must adhere to the pitch camera guidelines described in [section 3.1.4](#)
- where possible, VIP shots should only be used if the personality is internationally recognisable and providing the ball is not in play. No graphic should be inserted. VIPs can fall into three categories:
 - key UEFA officials and football family dignitaries
 - government or national officials of the two competing teams
 - key internationally recognized figures
- match directors should not be excessively influenced by domestic commentary
- An HB floor manager may be positioned pitchside to assist the HB match director. The exact location should be pre-agreed with the Match Manager and UEFA. The Floor Manager must adhere to all broadcast principles outlined in section 2.2.

updated

REPLAY PHILOSOPHY

- priority should be given to live coverage
- replays should ideally be inserted only when relevant to current live action
- the best action comes first
- quality takes precedence over quantity
- there should be no spooling for offside decisions
- replays should be kept moving
- no replay should be inserted when the ball is in play
- the UNL replay wipe should be used at the beginning and end of replays (see [section 4.3](#) for further details)
- For implementation of the replay wipe, the permanent clock should be removed and re-inserted with a hard cut.
- no graphics should be inserted during replays
- mixes rather than cuts between replays

- in order to show the full tactical sweep of a move the speed may be varied within a replay. This technique should not be overused and should not be used in consecutive replays. The suggested limits are two speed variations per action

3.1.2 CAMERA POSITIONS AND REQUIREMENTS

To guarantee a consistently high standard of broadcasting across all UEFA Nations League matches, host broadcasters must fulfill the following requirements.

LEAGUE PHASE MATCHES
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.

updated

REPLAY SERVER ALLOCATION

- all multilateral match coverage cameras must be available on replay
- in addition, the GLT feed (and VAR feed, if implemented by the home NA) must be recorded on a replay server (i.e. EVS) in the HB truck
- the GLT feed should not be cut-up directly on the vision mixer
- two additional channels would be required should the GLT cameras be used by the HB

In order to effectively utilise the replay servers and supply the iso angles, a sufficient number of operators and operator positions necessary to satisfy these minimum requirements is mandatory.

For a complete overview of all booking deadlines for the UNL league phase, please refer to [section 9.2.6](#) or the [Cycle Planner](#).

GENERAL CAMERA GUIDELINES

The following conditions apply to all camera positions:

- camera operators must not impede, disturb or distract any players or referees
- 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 health, safety and security regulations
- all camera must respect the minimum distances as described in this manual, unless otherwise agreed with UEFA (see standard pitch set-up diagram in [section 2.2](#))
- UEFA may request a demonstration of a camera or camera system on MD-1 to confirm it conforms to UEFA guidelines

- all pitchside camera in front of the boards must be installed by 09:30am local time at the latest, ahead of the pitch inspection on matchday. Any camera not installed or ready for the pitch inspection may be under risk of not being permitted to be used for the match
- to ensure the safety of players all fixed pitchside cameras (excluding those behind LED boards) must have protective covering, and this covering must be unbranded
- all camera positions are subject to the approval of UEFA

If the existing stadium infrastructure requires specific TV camera adaptors or mounts (which will be indicated in the stadium site visit report in FAME), 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.

In principle, the host broadcaster's unilateral production should not interfere with the multilateral production.

- As such, the host broadcaster should use dedicated cameras for their unilateral production, separate from those used for the HB multilateral production

However, under certain circumstances, selected multilateral cameras may be used for a unilateral production

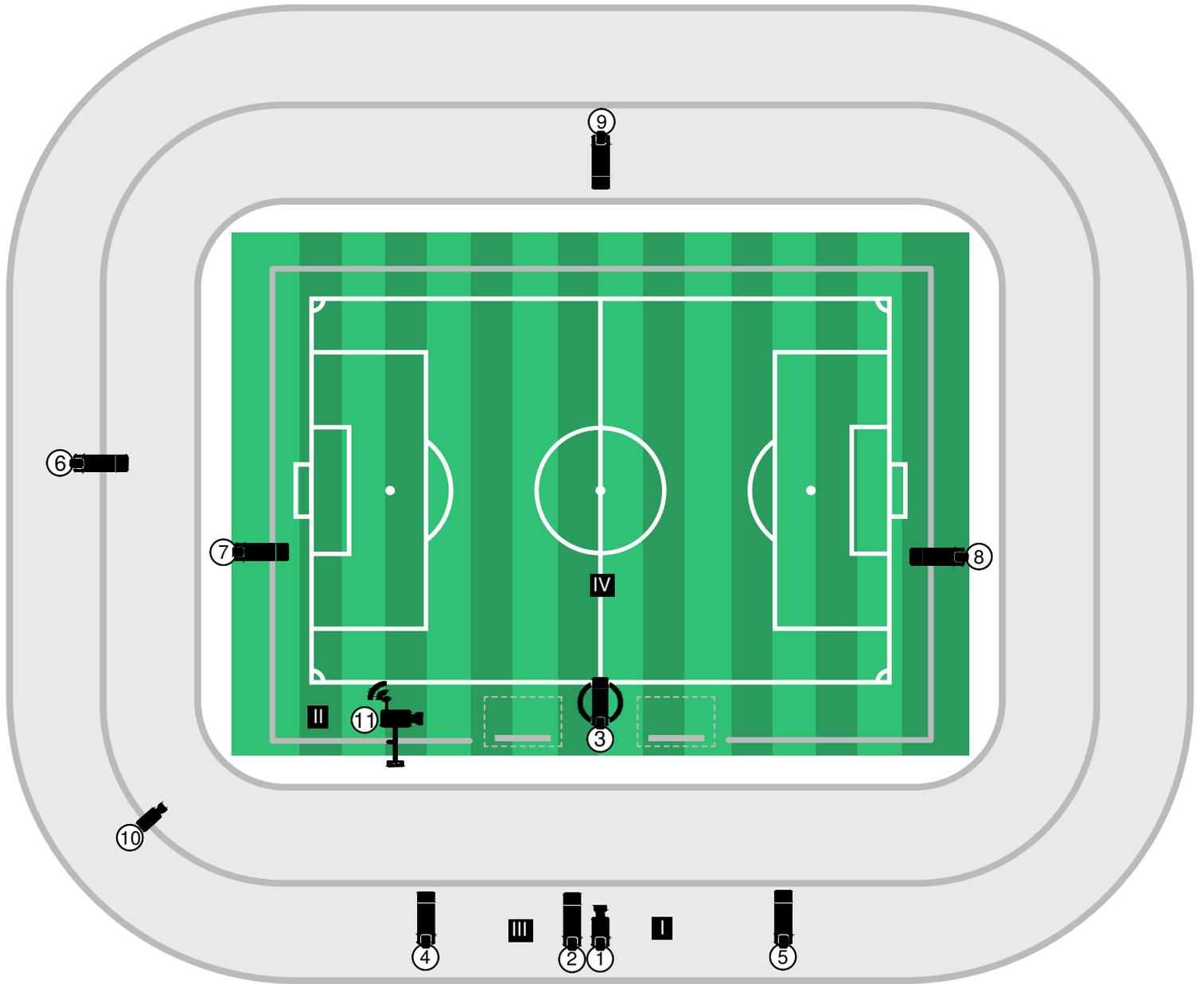
- Pre-match: assuming there is no negative impact on the HB multilateral production, the HB may use multilateral cameras as part of their unilateral production
 - One steadicam must always be dedicated to the HB multilateral production pre-match, as of the play-offs
- Cameras included in the HB multilateral camera plan need to be available throughout the match for multilateral coverage

OPTIONAL CAMERA POSITIONS AND NEW CAMERA TECHNOLOGIES

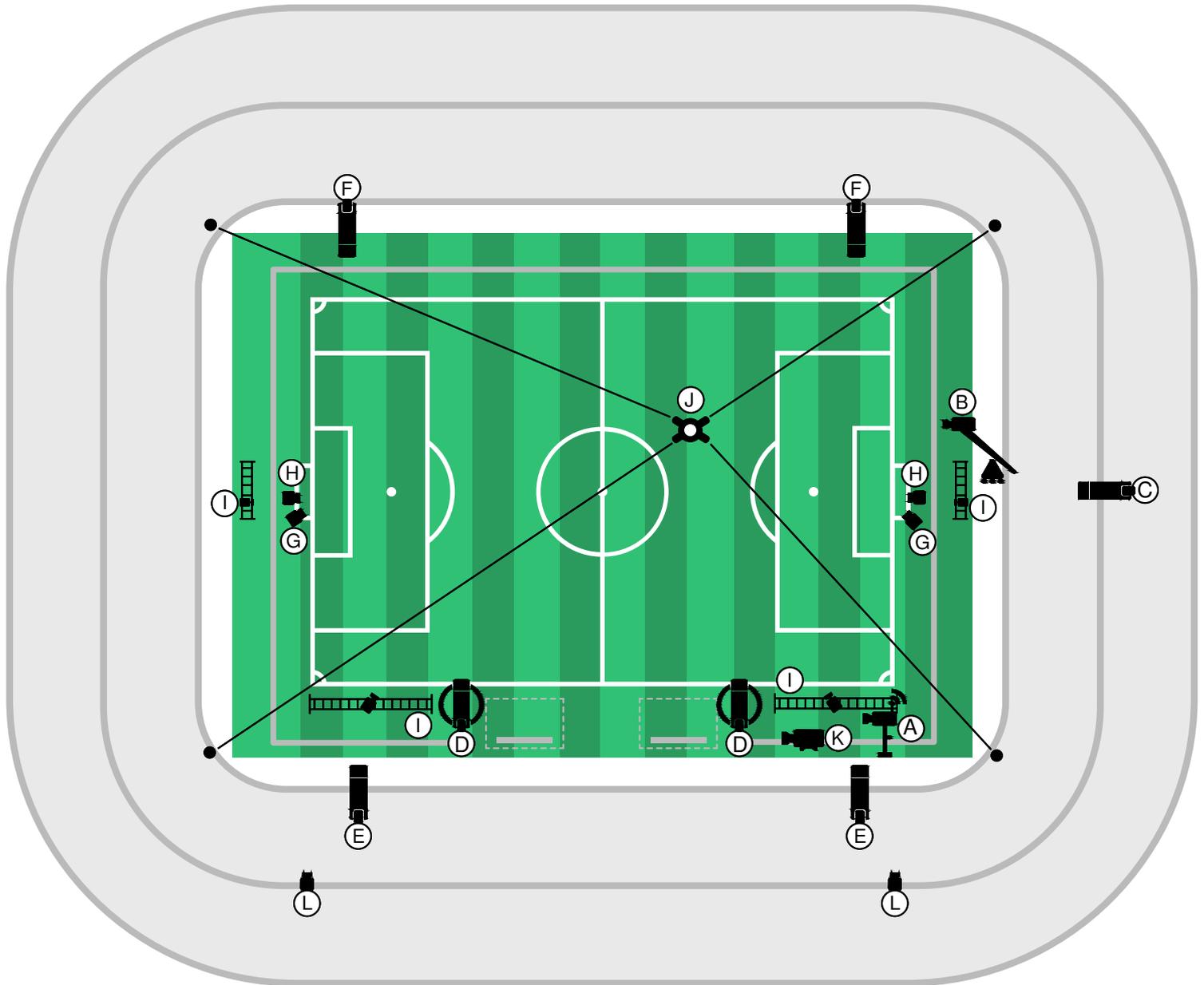
UNL broadcast partners wishing to use any optional cameras in addition to those described in this manual should discuss these positions with UEFA. Each broadcast partner is responsible for completing any construction that may be required for these additional positions. Any installation relating to such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

UNL 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.

MINIMUM HOST BROADCASTER CAMERA POSITIONS



ADDITIONAL HOST BROADCASTER CAMERA POSITIONS



3.1.3 MINIMUM HOST BROADCASTER CAMERA POSITIONS

The following sections outline the eleven minimum camera positions required for the production of an UNL league phase match.



MAIN CAMERA (1)

This camera must be positioned in the main stand, 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.



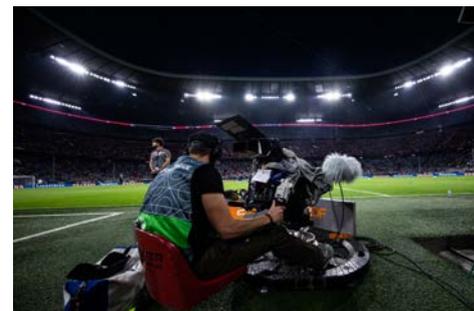
PITCHSIDE HALFWAY CAMERA (3)

(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 3.1.4](#).



16M CAMERAS (4 AND 5)

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

HIGH BEHIND-GOAL CAMERA (6)

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



LOW BEHIND-GOAL CAMERAS (7 AND 8)

Two cameras at pitch level in fixed positions behind each goal line, on the side closest to the main camera.



REVERSE-ANGLE CAMERA (9)

updated

(Minimum lens size: 55x)

A camera ideally positioned in the tribune 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 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.



BEAUTY CAMERA (10)

A fixed camera mounted high in the stadium to give a panoramic static shot of the whole arena.



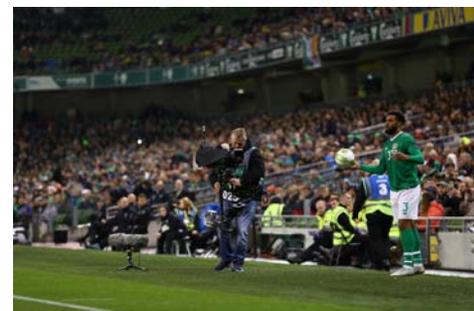
STEADICAM (11)

A steadicam, positioned either side of the halfway line on the main camera side. The camera 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 and the camera must 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 this camera are outlined in [section 3.1.4](#).



ADDITIONAL MINIMUM REQUIREMENT POSITIONS

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

DRESSING ROOM AND TEAM ARRIVALS FILMING (I)

A portable (cabled or ENG) camera must be used to film the team dressing rooms up until two hours before kickoff.

Host broadcasters can use a number of cameras, in fixed positions pre-agreed between the VOBM and Match Manager to film team arrivals. These camera positions can include a camera positioned as the players walk off the bus, a camera positioned en route from buses to dressing rooms, and another positioned outside the dressing rooms to film the players walking into the dressing room. None of these positions can have a view into the dressing room itself.



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.

PITCHSIDE PRESENTATION CAMERA (II)

A portable camera located pitchside must be made available for pre-match unilateral presentations on the multilateral feed (subject to bookings). The position of this camera will be decided by UEFA, but it is usually located along the main touchline, away from the technical areas.



TUNNEL CAMERA (III)

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 NA representatives, nor should any camera lighting cause any inconvenience.

Further guidelines for the usage of this camera are outlined in [section 3.1.4](#).



TEAM LINE-UPS CAMERA (IV)

A steadicam should be used to cover the team line-ups and coin toss. Further details of the line-up procedure are provided in [section 3.1.4](#)



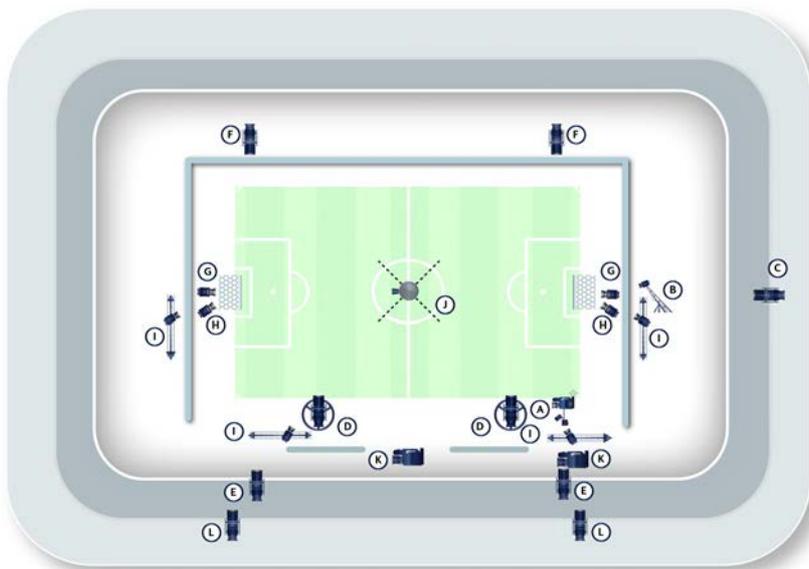
FLASH INTERVIEW CAMERA (V)

A camera in the flash interview area for post-match unilateral interviews on the multilateral feed. This camera should ideally be an additional camera to the minimum camera requirements set out above. However, if the multilateral flash interview camera is also being used for match coverage, it must be installed in the flash interview area as close as possible to the final whistle, and tested and ready to operate before the start of the post-match flash interview window.



ADDITIONAL HOST BROADCASTER CAMERA POSITIONS

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



STEADICAM (A)

A second steadicam, in addition to the mandatory steadicam. This steadicam must be positioned on the main camera side, but operating on the other half of the pitch to the first steadicam. The camera 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 and the camera must 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 3.1.4](#).

CRANE/JIB/POLE CAMERAS (B)

These are permitted behind the goal if they do not cause a security or safety issue for players, spectators or any other person operating in this area. Further guidelines for the usage of these cameras, including details of the required stretch test are outlined in [section 3.1.4](#)



ADDITIONAL HIGH BEHIND-GOAL CAMERA (C)

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



20M CAMERAS (D)

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



6M CAMERAS (E)

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.



ADDITIONAL REVERSE CAMERAS (F)

Additional cameras on the reverse side, located pitchside, between the centre board and the corner flags.



MINI-CAMERAS (G)

A mini-camera may be placed behind the goal, at the following position, but may never be attached to the net or the posts or crossbar:

- attached to the poles which support the net or the cable connecting the back of the net to the vertical stanchions directly behind the goals
- free-standing on a camera tripod or other appropriate secure camera mount, located behind the goal net (i.e. not the side of the goals)
- at pitch level

Cameras located behind the goal must be positioned according to the “stretch test” i.e. further than the maximum possible stretch extension of the goalnet, so that a ball or player hitting the back of the net cannot come into contact with the



camera system. This applies also to any tripod, camera mount or supports/weights located behind the goal net (but does not apply to cameras mounted on poles which support the net, or a cable connecting the back of the net to the vertical stanchions).

Any 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.

If a minicam has been hit by a ball during the match and is out of position, it can be quickly readjusted, under the condition that the match has been interrupted (e.g. goal scored, VAR review, cooling break etc.). The VOBM must be informed beforehand to indicate the moment when the camera can be adjusted.

Further guidelines for the usage of this camera are outlined in [section 3.1.4](#).

HOTHEAD CAMERAS (H)

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.

Further guidelines for the usage of this camera are outlined in [section 3.1.4](#)

RAIL CAMERAS (I)

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, and a minimum of five metres from the technical area
- 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
- behind the goal: one camera fixed behind one or both goal(s) between the goalposts which must be remote controlled. The rail upon which the camera system is mounted, and the camera system itself, cannot extend past the goalposts – however, the protective casing at each end of the rail may reasonably extend beyond the goalposts

All rail camera must be appropriately secured and protected with suitable padding. Sufficient space must be left for players to warm up.

Further guidelines for the usage of these cameras are outlined in [section 3.1.4](#)

AERIAL CAMERA SYSTEM (J)

Host broadcasters 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.

Further guidelines for the usage of this camera, including minimum heights, are outlined in [section 3.1.4](#).

BENCH CAMERA (K)

A minimum of one camera can be positioned to cover the substitutes' benches for player and coach close-ups. This may be:

- one portable handheld camera located in a fixed position between the benches



- two bench cameras located on either side of the benches instead of a central bench camera
- one or more cameras located on the reverse side, ideally in the tribune, to cover the benches. This camera(s) would be in addition to the reverse angle camera

If portable handheld cameras near the benches are used, then there is a limit to a maximum of two cameras. They must also respect the minimum distance of five metres from the substitutes' benches, be located outside the technical area, and not disturb players, coaches or match officials, who must have a clear view of all corners of the field of play.

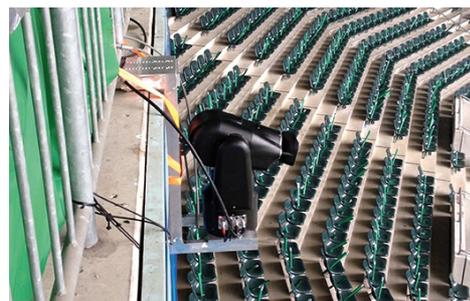
Bench cameras may not use microphones to pick up sound from the technical area.

GOAL-LINE CAMERAS (L)

Goal-line cameras positioned in the stand or the roof, situation exactly on the goal line, if no safety or security issues are present.

ADDITIONAL LOW BEHIND-GOAL CAMERA (M)

An additional low behind-goal camera may be installed on the main camera or reverse side of the goals. In principle, the camera should be installed on the opposite side and should provide a different angle to the one installed for minimum coverage.



3.1.4 GUIDELINES FOR SPECIFIC CAMERA POSITIONS

The guidelines below provide additional guidelines for the use of certain host broadcaster cameras. Any questions regarding detailed operations should be addressed to UEFA.

PITCHSIDE HALFWAY CAMERA

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, if 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

STEADICAMS

The host broadcaster must use a steadicam to cover the following on-field activities:

PRE-MATCH

- One host broadcaster steadicam may be used on the field of play to cover the pre-match teams' 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

Camera operators should be mindful of the requirements of other media representatives during these activities.

PRE-MATCH LINE-UP CAMERA MOVEMENT

One host broadcaster steadicam must cover the line-up movement.

1. the line-up camera enters pitch (covering the teams as they walk out), stopping at position two (at the far end of the visiting team) as the teams line up for the national anthems facing the main 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 may also be joined by a sound operator carrying a microphone. This camera should film 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

PRE-MATCH ALTERNATIVE LINE-UP CAMERA MOVEMENT

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



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.

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

TUNNEL CAMERAS

Tunnel cameras may only be used:

- just before the players enter the field for the pre-match warm-up and the pitch inspection
- when the players leave the field after the warm-up and the pitch inspection
- 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).

CRANE/JIB/POLE CAMERAS

new

Crane/jib/pole cameras may be used under the following conditions

MANNED SYSTEMS

The base of a manned camera must be positioned behind the LED/advertising boards at all times – however, the arm of the camera mount and the camera itself may operate beyond the LED/advertising boards as per below:

- when the ball is in play in the half of the camera:
 - the camera, when operating at a height lower than the top of the goal net, may not move any closer than the stretch test distance
 - the camera, when operating at a height above the top of the cross bar, may move to the back of the net (but not touching the net). The camera may not pass the back limit of the goal net
- the crane/jib must remain stationary during any penalty kicks (in one of the two positions defined above)

- when the ball is in the other half of the pitch
 - the camera may move as required but may not touch the net and may not move past the level of the crossbar/goalposts

REMOTE SYSTEM

- a remote camera system may operate in front of the LED/advertising boards, subject to the prior approval of UEFA. The operator position must be placed behind the LED/advertising boards
- the complete camera installation must complete the stretch test from the net and the entire system must be contained behind the goal, between the posts (the width of the goal)
- the camera base must have sufficient protective padding
- the camera lens may film through the net but should not be attached to the net, nor may it move or pull the net in any way
- a player who runs/falls into the back of a goal net must not be endangered
 - the camera lens must be able to recoil and the pole system swing away if hit (e.g. by a player) and the pole should be able to back out quickly and safely when needed
- the camera must remain stationary during any penalty kicks or attacking set pieces

Host broadcasters wishing to use a remote polecam system should send the technical camera specifications to CAA Eleven/UEFA for approval by no later than the preparation week prior to the match.

Pictures of the remote polecam setup on-site must be sent for final approval on MD-1 by the VOBM, and polecams cannot be moved after approval.

updated

MINI-CAMERAS

The set-up of any mini-camera system must be reviewed between the HB and UEFA on MD-1.

POLE OR CABLE MOUNTED 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 goal-net 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.

Other mini-cam systems may be attached to the supporting stanchion/pole of the goal as long as they do not cause any safety issues for the players. This set-up is obviously dependant on the positioning of the supporting stanchion/poles.

Pole or cable mounted mini-cam systems requiring tether ropes can attach these ropes to the pitch. They should be attached to the ground using a system which will disconnect if a player runs into them (for example using magnets). When ropes are fixed to the grass, broadcast partners must make sure that there is enough space for players to pass beside and behind the goal corridor – for example if celebrating.

FREE STANDING MINI-CAMERAS



A mini-cam system may also be mounted behind the goal using an appropriate secure camera mount - for example a dedicated camera tripod - with padding and weights (if required), and subject to successfully performing a 'stretch test'.

The stretch test involves ensuring the camera and all mountings, tripods and weights etc. are positioned behind the net when pulled to its furthest limit. This is to ensure that it is not possible for a player to come into contact with the camera(s) and any mountings or weights if they fall or run into the net.

PITCH MOUNTED MINI-CAMERAS

A mini-cam system may also be attached to the pitch (at grass level), again subject to successfully performing a stretch test.

Cameras that are fixed to the pitch behind the goal should not be attached to, or fixed in place with weights. They must also not be hard fixed into the pitch. When the camera is fixed to the pitch, the camera should also have a magnetic fixing. This magnetic fixing should immediately disconnect upon impact.

Pitch level cameras that are not fixed to the pitch must also use an appropriate secure camera mount – for example a dedicated mini-tripod as detailed above.

HOTHEAD CAMERAS

- A remote hothead camera system may operate on top or in front of the LED/advertising boards, subject to the prior approval of UEFA. The operator position must be placed behind the LED/advertising boards
- The complete camera installation must complete the stretch test from the net and the entire system must be contained behind the goal, between the posts (the width of the goal)
- The camera base must have sufficient protective padding

RAIL CAMERAS

The set-up of a rail camera system, and its padding must be reviewed between the HB and UEFA on MD-1

When using a camera on a rail behind the goal, the rail can be fixed behind the goal between the goal posts.

The rail upon which the camera system is mounted, and camera system itself, cannot extend past the goalposts – however, the protective casing at each end of the rail may reasonably extend a limited distance beyond the goalposts.

There must be an appropriate space maintained between the goal net and the rail for players to pass, both ends of the rail need to be protected, and the rail camera system must also pass a net stretch test (see [section 3.1.4](#). for further details).

All rail cameras must remain stationary during any penalty kicks.

Rail camera systems have priority over remote photo cameras, however, their set-up should take into account the installation of remote photo cameras in the behind-goal area.



updated

AERIAL CAMERA SYSTEM GUIDELINES

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

PRE-MATCH, HALF-TIME AND 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 five metres above the pitch, as long as an appropriate and unobtrusive distance is maintained from the players and staff, and the coverage is done in a respectful manner.

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.

updated

DRONES

In principle, broadcasters are not allowed to use drones at/within/above the following areas: stadium perimeter, stadium bowl, TV compound and any arrival areas (spectators, teams, VVIP/VIP, others).

However, use of drones within a controlled areas inside the stadium perimeter (i.e. TV compound) to be reviewed on a case-by-case basis.

Broadcast partners intending to use drone footage are entirely responsible for obtaining and complying with all local and national laws and regulations relating to the use of drones.

- Live or recorded drone footage may be included in the news exchange feed and the multilateral running order (only during the pre-match, half-time and full-time coverage).

Broadcasters wishing to use drone footage must submit an approval request to UEFA well in advance. Broadcasters will need to provide technical specifications, pictures and footage from such drone cameras to UEFA for prior approval.

Any broadcaster operating a drone outside of the prohibited areas takes full responsibility for this activity, and is solely responsible for obtaining any local/national permits or permissions.

3.1.5 POST-MATCH DRESSING ROOM FILMING

Post-match dressing room filming can only be completed subject to the prior approval of both the respective team and UEFA.

new

In the week prior to the match, the HB will be informed by VOBM if this activity is likely to take place. If the dressing room filming is approved, UEFA will provide guidance on the acquisition and distribution of this footage.

All post-match dressing room filming must be conducted in HD.

3.1.6 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.

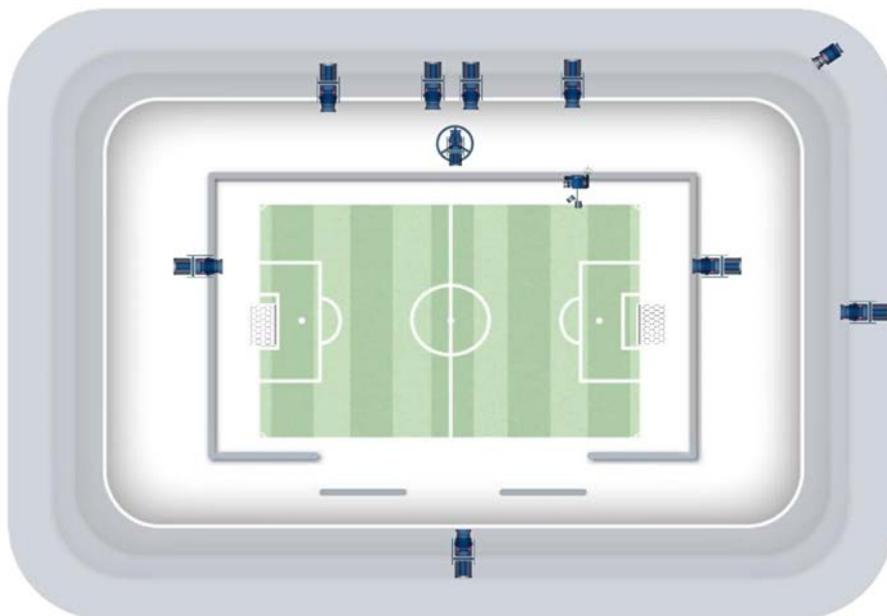
The visiting National Association will appoint a production supplier for the additional production who will be responsible for the production of the relevant signal.

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.

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

updated



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

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.

updated

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

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 a 'Windjammer'.

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

Microphones should be placed on 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
- parabolic microphones may not be used

MULTILATERAL PRE-MATCH PITCHSIDE PRESENTATION AND POST-MATCH FLASH INTERVIEW POSITIONS

The positions provided by the host broadcaster for pitchside presentations and post-match in the flash interview area for interviews in the flash position should be equipped with a microphone and windshield.

A UNL windshield will be provided for the microphone and must be used.

Unilateral broadcast partner microphone cubes may be used below UNL windshields for unilateral and multilateral pitchside presentation positions, but not for the post-match flash interviews in the multilateral 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 which 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 directly picked up.

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.

A boom-pole radio microphone should be used to cover the coin toss on the pitch before kick-off but must be used discretely, and must remain out of the shot at all times.

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

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.
- the 5.1 mix, when folded down into stereo or mono, 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 (Group 1, Pair 1) associated with HD vision
- 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 (Group 2, Pair 1) associated with HD vision
- 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 (guide)
8	MVB commentary (guide)

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).

new

DOLBY E® METADATA

Preset Name
NL2020

Dolby E Program Config
5.1+2

Metadat Parameters		
Prog Description	NL2020 5.1	NL2020 2.0
Dialogue Level	-23 dB (LUFS)**	-23 dB (LUFS)**
Channel Mode	3/2	2/0
LFE Channel	Enabled	Disabled
Bitstream Mode	Main Complete	Main Complete
Line Mode Pro	Film: Light	Film: Light
RF Mode Pro	Film: Light	Film: Light
RF Ovrmd Protect	Disabled	Disabled
Center Downmix Level	0.707 (-3 dB)	N/A
Surround Downmix Level	0.595 (-4.5 dB)	N/A
Dolby Surround Mode	Not Dolby Surround	Not Dolby Surround
Audio Prod Info	No	No
Mixing Level	85dB	85dB
Room Type	Not Indicated	Not Indicated
Copyright	Yes	Yes
Original Bitstream	Yes	Yes
Preferred Stereo Downmix Mode	Lo/Ro	N/A
Lt/Rt Center Mix Level	0.707 (-3 dB)	N/A

Lt/Rt Surround Mix Level	0.5 (-6 dB)	N/A
Lo/Ro Center Mix Level	0.707 (-3 dB)	N/A
Lo/Ro Surround Mix Level	0.595 (-4.5 dB)	N/A
Dolby Surround EX Mode	Not Dolby EX	N/A
A/D Converter Type	Standard	Standard
DC Filter	Enabled	Enabled
Lowpass Filter	Enabled	Enabled
LFE Lowpass Filter	Enabled	Disabled
Srnd 3 dB Atten	Disabled	Disabled
Srnd Phase Shift	Enabled	Disabled

** This loudness value may be amended based upon measurements performed in preliminary matches.

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 0dBu for analogue audio signals.

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

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.

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 clapboard 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 9](#))

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			
Audio Group 1	AES 1	Audio 1	International sound, stereo left
		Audio 2	International sound, stereo right
	AES 2	Audio 3	Mono HB commentary (guide only)
		Audio 4	Mono MVB commentary (guide only)
Audio Group 2	AES 3	Audio 5 and 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 (guide only) 8 = commentary - MVB (guide only)

During any pre- and post-multi unilaterals, audio from the unilaterals will replace international sound on audios 1 and 2.

Please note: the two commentaries (channel 7 and 8) are not provided for the purposes of any transmission whatsoever by any broadcast partner (other than the host broadcaster and main visiting broadcaster who produced such commentaries), unless permission has been given to the UNL broadcast partner involved.

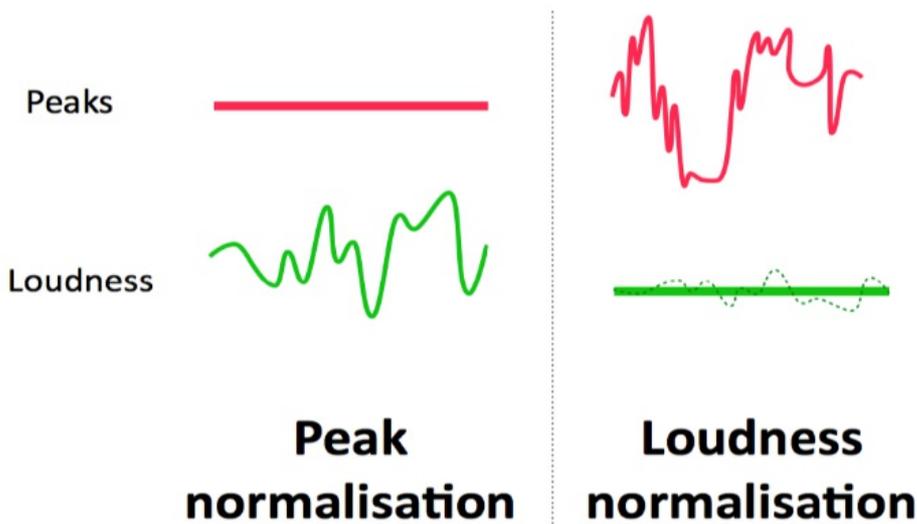
AUDIO LEVELS new

All audio measurements shall comply with the EBU R128 recommendation. The basis for the EBU R128 recommendation is the ITU-R BS.1770 but some more details have been specified to avoid misinterpretations:

- Loudness target
- Measurement gate
- Introduction of a “Loudness range descriptor” LRA
- Introduction of absolute (LUFS) and relative (LU) Loudness Units, LUFS is equivalent to LKFS!
- Scale Range of an “EBU” type loudness meter
- Calibration and alignment tone level:
 - -18dBfs reads -18LUFS equals +5LU, valid for 1kHz stereo tone

PEAK VERSUS LOUDNESS NORMALISATION new

The concept of peak normalisation with reference to a Permitted Maximum Level (PML; for example, -9 dBFS), has led to uniform peak levels of programmes, but widely varying loudness levels. The variation is dependent on the degree of dynamic compression of the signal. In contrast, loudness normalisation achieves equal average loudness of programmes with the peaks varying depending on the content as well as on the artistic and technical needs.



R128 Definitions	
Programme Loudness:	The integrated loudness over the duration of a programme -Programme Loudness Level is the value (in LUFS) of Programme Loudness
Loudness Range (LRA):	This describes the distribution of loudness within a programme
Maximum True Peak Level:	The maximum value of the audio signal waveform of a programme in the continuous time domain

R128 Recommendations:

- The measures 'Programme Loudness', 'Loudness Range' and 'Maximum True Peak Level' characterise an audio signal;
- The Programme Loudness Level shall be normalised to -23.0 LUFS;
- The tolerance is generally ± 1.0 LU for live mixed programmes where an exact normalisation is not achievable practically;
- The measurement shall be done with a meter compliant with ITU-R BS.1770-2 and EBU Tech Doc 3341 ('EBU mode' – amongst other things summarising the gating method described in BS.1770-2);
- The measure Loudness Range shall be used to help decide if dynamic compression is needed (dependent on genre, target audience and transmission platform);
- The Maximum Permitted True Peak Level in production is -1 dBTP; To avoid any Intersample Peaks above 0 dBTP Output Limiters require a Look Ahead functionality with Look Ahead Values higher than attack times. Recommended settings are 5 ms Lookahead with 0 ms Attack time. the Maximum Permitted Short-term Loudness Level (measured in compliance with EBU Tech Doc 3341) should be -18.0 LUFS (+5.0 LU on the relative scale); Loudness Metadata shall be set to indicate -23 LUFS (for programmes that have been normalised to that level, as is recommended); loudness Metadata shall always indicate the correct value for programme loudness even if for any reason a programme may not be normalised to -23 LUFS.
 - To avoid any Intersample Peaks above 0 dBTP Output Limiters require a Look Ahead functionality with Look Ahead Values higher than attack times. Recommended settings are 5 ms Lookahead with 0 ms Attack time.
- The Maximum Permitted Short-term Loudness Level (measured in compliance with EBU Tech Doc 3341) should be -18.0 LUFS (+5.0 LU on the relative scale);

- Loudness Metadata shall be set to indicate -23 LUFS (for programmes that have been normalised to that level, as is recommended); loudness Metadata shall always indicate the correct value for programme loudness even if for any reason a programme may not be normalised to -23 LUFS.

Note: UEFA is not mixing against a specific Loudness Range due to the specific constraints of a live football match, but a Loudness dynamic range will be targeted which complies with the requirement of adding commentary on top of the MCIS/TVIS mix.

GUIDELINES FOR AUDIO PRODUCTION TEAMS

An 'EBU Mode' loudness meter as defined in EBU Tech Doc 3341 offers 3 distinct time scales:

- Momentary Loudness (abbreviated "M") – time window: 400 ms
- Short-term Loudness (abbreviated "S") – time window: 3 s
- Integrated Loudness (abbreviated "I") – from 'start' to 'pause'

For live broadcasts like football the short time integration loudness is the best indication for loudness. If mixing the key signal (s) in the main out according to Short Term specs (3 sec integrating time), Program Loudness targets automatically OLU within +-1LU tolerance. Following guidelines below, will help achieving the desired program loudness target.

- Do not change general Level structure just because content (show, crowd) gets louder or lower
- Mix within the "comfort zone" following the AES study from 2009 about acceptable loudness
 - +5LU to -8LU for 95% (comfort zone)
 - +3LU to -6LU for 50%
- Program (Integrated) Loudness
 - Do not pay attention to Program (integrated) Loudness during mixing
 - Use Program Loudness just as an additional indication, that mix was ok
 - Program Loudness only useful in reasonable segments, e.g. in football 1st half, halftime, 2nd half

3.2 MULTILATERAL CONTENT PRODUCTION

The guiding principle for coverage of all UEFA Nations League matches remains consistency. However, additional services will be applied to all League A matches.

These include MD-1 deliveries as well as specific multilateral running orders featuring both a Feed A and a Feed B. Specifications for these services can be found below.

3.2.1 NEWS EXCHANGE FEED

NEW EXCHANGE FEED DURATION

The duration of the news exchange feed is 15 minutes.

NEWS EXCHANGE FEED CONTENT

Host broadcasters are obliged to include the following footage from MD-1, in HD with stereo sound, in their news exchange feed:

- the home team training session – including close-ups of key players. Should the home team train at their training ground, then the host broadcaster must still cover the training session, even if a live transmission is available
- 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

The following footage is optional, but best efforts should be made to include:

- interviews with home team player and/or head coach/manager
- interviews with away team player and/or head coach/manager
- stadium-specific footage, e.g. trophy room, statues, murals, etc. (

UEFA, the HB and MVB should liaise in order to facilitate the delivery of the MVB's MD-1 interviews, where available, for inclusion in the news exchange feed.

NEWS EXCHANGE FEED CONTENT GUIDELINES

Below is a suggested timings overview and order for the news exchange feed.

Please note that these timings and order are only a guideline and host broadcasters can adapt their news exchange feed as required (however, the overall compilation must be 15 minutes long):

- home team training session 2:00
- home team press conference 2:30
- home team one-to-one interviews 2:30
- away team training session 2:00
- away team press conference 2:30
- away team one-to-one interviews 2:30
- stadium shots 1:00

All camera movements must be stable to avoid any shaky camera footage. The edit should be completed using cuts between shots and not mixes, and no identifying slates should be inserted between sequences.

PRESS CONFERENCES

- the host broadcaster has priority over any other cameras (i.e. central position) for the MD-1 and MD press conferences
- press conference footage for the news exchange feed should always be framed with the official press conference backdrop from a central position
- the camera should be framed so that all rows of sponsor logos on the press conference backdrop are visible
- if simultaneous English translation is available during the press conferences, it shall be included on separate audio tracks (audio 3) as a guide only. If available, other language translations may be included on audio track 4, subject to confirmation by UEFA
- the host broadcaster should only include answers from the respective coach and player. No interpreter footage should be included
- there should also be a good balance between the answers of the respective coach and players (at least one answer from each individual)

TRAINING SESSIONS

- host broadcasters should not switch between shots too quickly (shots should be at least 5 seconds each) in order to allow other broadcast partners to select the best footage
- fast camera movements, as well as fast zoom-ins and zoom-outs, should be avoided
- the host broadcaster has priority over any other cameras for the training sessions
- the host broadcaster should film at least 15 minutes of the training sessions, which will usually correspond with the open part of the training session, using at least one dedicated camera with associated audio

ONE-TO-ONE INTERVIEWS FROM HB AND MVB (IF AVAILABLE)

- UEFA microphone windshields must be used however, broadcast partners may also use their own microphone cubes if required
- if no interviews are available, then additional press conference and training footage must be included

STADIUM SHOTS

- footage should include shots of the interior and exterior of the stadium, and any areas around the stadium that could be of interest to other broadcast partners (e.g. statues, memorial plaques etc.)
- fast camera movements, as well as fast zoom-ins and zoom-outs, should be avoided

NEWS EXCHANGE FEED PLAY-OUT

The news exchange feed will be played out from the HB OB van to the EBU SNG on site via a standard HD-SDI connection.

After the news exchange feed has been compiled, the HB and VOBM should also review the footage (with sufficient time to make any changes) before the footage is played-out from HB's OB van to the EBU SNG.

The week before the match, a 35 minute window (including two play-out of 15 minutes, plus a 5 minute gap in-between) for play-out of the news exchange feed will be communicated by UEFA.

In principle for League A matches, this slot should be pre-defined for no later than 90 minutes after the last media activity has finished on MD-1 (i.e. if the away team training session starting at 20.00CET is the last media activity, including a 15 minute window open to the media, then the 35 minute news exchange feed play-out window will begin at 21.45CET).

For Leagues B, C, and D matches, the news exchange feed will be played out on matchday. Time slots will be communicated by UEFA.

The news exchange feed will be 15 minutes in length and be preceded by a 4 minute and 55 second graphic insertion (over colour bars and tones) indicating the timings of the two news exchange feed play-outs, all within the 35 minute window. Five seconds before the news exchange play-out begins this graphic should be removed.

The HB should prepare a news exchange feed graphic in advance.

For the second play-out, five minutes after the end of the first, the same sequence is to be repeated. After the second play-out, the HB should show colour bars & tones to indicate the end of the news exchange feed.



3.2.2 MAIN FEEDS

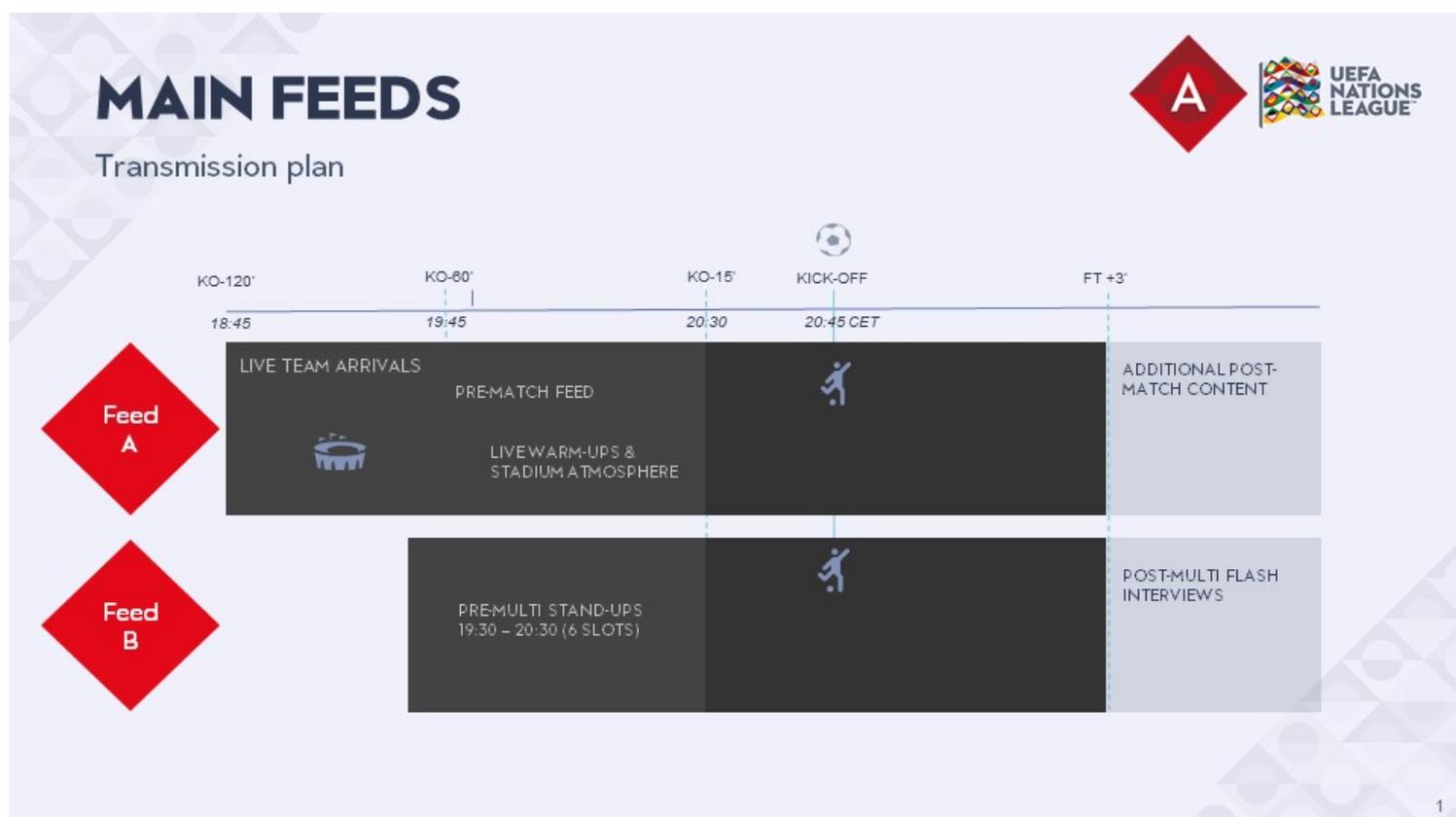
Host broadcasters will provide two feeds for all League A matches:

- Feed A which contains team arrivals, pre-match feed, live multi-camera coverage of pre-match stadium ambience and the team warm-ups and match coverage and post-match coverage.
 - Feed A will contain pre-match graphic insertions such as the match ID, team line-ups etc.
- Feed B which includes pre- and post-match unilateral bookings on the multilateral feed.
 - Feed B will contain graphic insertions for the pre-multilateral bookings and for the end of the flash interviews window.
- During the match, both feeds A & B will contain a permanent clock & score graphic top left of screen.

Ex-European Broadcast Partners will only receive Feed A.

As of 15 minutes prior to kick-off, both Feed A and Feed B will show the same images until the end of the match. The audio accompanying the live pre-match ambience feed will match the pictures (i.e. pitch effects) and be separate from the audio accompanying any pre-multis via Feed B. There will be no set shot sequence for pre-match ambience and the content is left to the HB's discretion, but it is intended as a source of additional quality stadium footage prior to kick-off, and will include player warm-ups, stadium atmosphere and beauty shots.

3.2.3 TRANSMISSION OVERVIEW



MAIN FEED

Transmission plan



2

3.2.4 MULTILATERAL RUNNING ORDER (MRO)

updated

For UNL League A matches, host broadcasters will provide two feeds for all matches.

- Feed A contains the pre-match feed, live multi-camera coverage of pre-match stadium ambience and the team warm-ups and match coverage and post-match coverage
- Feed B includes pre- and post-match unilateral bookings on the multilateral feed
 - As of 15 minutes prior to kick-off, both Feed A and Feed B will show the same images until the end of the match. The audio accompanying the live pre-match ambience feed will match the pictures (i.e. pitch effects) and be separate from the audio accompanying any pre-multis via Feed B.

For all UNL League B, C, and D matches, host broadcasters will provide one feed. This feed will include pre-match unilateral bookings on the multilateral feed, pre-match feed, live multilateral camera coverage of stadium ambience, team warm-ups, match coverage, post-match coverage and post-match unilateral bookings on the multilateral feed.

Multilateral Running Orders (MROs) are provided by UEFA to ensure consistency between matches and to inform host broadcasters what to cover during non-playing periods, so that all broadcast partners can plan their unilateral productions accordingly. They allow broadcast partners to build up to 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 MRO closely to enable other broadcasters to plan their own programme transmissions and provide a consistent product across all venues.

MROs have been formulated for the following periods:

- pre-match

- half-time
- full-time

Ahead of the UEFA Nations League Finals, 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 the FAME broadcaster information centre.

There will be no set shot sequence for pre-match ambience and the content is left to the HB's discretion, but it is intended as a source of additional quality stadium footage prior to kick-off, and will include player warm-ups, stadium atmosphere and beauty shots.

PRE-MATCH MRO

updated

The MRO starts with the live team arrivals (if provided by HB), the UNL opening sequence and the pre-match feed, and is followed by footage of stadium ambience, team warm-ups and the team line-ups.

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.

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

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

For the early team line-up graphic, host broadcasters will be asked to provide a neutral background. The purpose of the neutral background is to allow for the later and repeated use of the graphic throughout and following the broadcast. A neutral background should:

- be entirely static throughout
- not be a stadium beauty shot
- not show the tribunes
- provides a solid background on which the graphics can easily be read
- the same neutral background should be used for all graphics

LEAGUE A



UEFA NATIONS LEAGUE - 2018
League A, MD XX - Kick-off 20:45 CET
Multilateral Running Order - Feed A



Home Team vs. Away Team						
PRE-MATCH						
Item	Start (CET)	End (CET)	Duration	On Screen	Description	Graphics
1	18:45:00	19:42:00	57:00	Stadium Beauty-Shot	if provided by HB, Live team arrivals followed by play-out of multiple angles	
2	19:42:00	19:44:00	02:00	Stadium Beauty-Shot		Countdown to Transmission (2 minute)
3	19:44:00	19:44:30	00:30	OPENING SEQUENCE		
4	19:44:30	19:45:00	00:30	Stadium Beauty-Shot		Match ID (15 secs)
5	19:45:00	19:50:00	05:00	Pre-Match Feed (Play-out)	Footage includes: Team arrivals / Dressing rooms / Pitch inspection by teams / Stadium specific footage / Exterior scenes of fan arrivals Multicamera coverage of stadium ambience and stadium beauty shots if stadium is empty	
6	19:50:00	20:00:00	10:00	Stadium Ambience and Play-out Pre-match Interviews Compilation (Play-out)	If available, recorded pre-match interviews will be played out. If no interviews available, stadium ambience continues	
7	20:00:00	20:00:30	00:30	Stadium Beauty-Shot	Clean beauty shot	
8	20:00:30	20:01:00	00:30	Main Camera Shot	Or relevant weather shot	Weather (15 secs)
9	20:01:00	20:01:45	00:45	Neutral Background	Single static shot	Home Team Line-Up (15 secs) / Tactical (20 secs)
10	20:01:45	20:02:30	00:45			Away Team Line-Up (15 secs) / Tactical (20 secs)
11	20:02:30	20:03:00	00:30			Substitutes - Double Bench (15 secs)
12	20:03:00	20:15:00	12:00	Warm-Up Shots	Multicamera coverage of Home & Away player warm-ups (15-30 secs per player approx.)	
13	20:15:00	20:18:00	03:00	Key Player Warm-Ups (Play-out)	Approx 3 players from each team in Slo/Super Slow-motion. Home Team (90 secs) - Away Team (90 secs) (LIVE stadium sound will accompany this footage)	
14	20:18:00	20:30:00	12:00	Warm-Up Shots	Multicamera coverage of Home & Away player warm-ups (15-30 secs per player approx.)	

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UEFA NATIONS LEAGUE - 2018
League A, MD XX - Kick-off 20:45 CET
Multilateral Running Order - Feed A



Home Team vs. Away Team						
PRE-MATCH						
Item	Start (CET)	End (CET)	Duration	On Screen	Description	Graphics
15	20:30:00	20:30:30	00:30	Stadium Beauty-Shot	Clean Beauty shot	
16	20:30:30	20:33:30	03:00	Key Player Warm-Ups (Play-out)	Approx 3 players from each team in Slo/Super Slow-motion. Home Team (90 secs) - Away Team (90 secs) (LIVE stadium sound will accompany this footage)	
17	20:33:30	20:35:00	01:30	Stadium Ambience	Multicamera coverage of stadium ambience	Match ID (20 secs)
18	20:35:00	20:35:30	00:30	Stadium Beauty-Shot		Group Standings (20 secs)
19	20:35:30	20:36:00	00:30	Stadium Beauty-Shot		
20	20:36:00	20:38:00	02:00	Stadium Ambience	Multicamera coverage of stadium ambience	
21	20:38:00	20:39:00	01:00	Coverage of Players in Tunnel	If Players in tunnel not available, stadium ambience	
22	20:39:00	20:40:00	01:00	Players Walking on Pitch		
23	20:40:00	20:43:00	03:00	Teams Line-Up, Anthems & Handshakes		
24	20:43:00	20:43:30	00:30	Stadium Beauty-Shot		Home Team Line-Up (10 secs) / Tactical (15 secs)
25	20:43:30	20:43:45	00:15	Coin Toss		Match Officials ID (10 secs)
26	20:43:45	20:44:15	00:30	Stadium Beauty-Shot		Away Team Line-Up (10 secs) / Tactical (15 secs)
27	20:44:15	20:44:30	00:15	Stadium Beauty-Shot		Substitutes - Double Bench (10 secs)
28	20:44:30	20:44:50	00:20	Key players close-ups	One player per team	
29	20:44:50	20:45:00	00:10	Main Camera Shot		
30	20:45:00			KICK-OFF		1 Kick-off Clock - Lower 3rd (6 secs) 2 Permanent Clock & Score
31				Coaches Close-Ups	To be shown as soon as possible after kick-off	Coaches ID's (overlapping permanent clock and score)

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LEAGUES B, C AND D



UEFA NATIONS LEAGUE 2018
League B, C and D - MD XX - Kick-off 20:45 CET
Multilateral Running Order



Home Team vs. Away Team						
PRE-MATCH						
Item	Start (CET)	End (CET)	Duration	On Screen	Description	Graphics
1	18:45:00	19:30:00	45:00	Stadium Beauty-Shot	if provided by HB, Live team arrivals followed by play-out of multiple angles	
2	19:30:00	19:40:00	10:00	Pre-Multi Unilaterals		Broadcaster ID ahead of each unilateral
3	19:40:00	19:42:00	02:00	Stadium Beauty-Shot		Countdown to Transmission (2 minutes)
4	19:42:00	19:44:00	02:00	Stadium Beauty-Shot		
5	19:44:00	19:44:30	00:30	OPENING SEQUENCE		
6	19:44:30	19:45:00	00:30	Stadium Beauty-Shot		Match ID (15 secs)
7	19:45:00	19:50:00	05:00	Pre-Match Feed (Play-out)	Footage includes: Team arrivals / Dressing rooms / Pitch inspection by teams / Stadium specific footage / Exterior scenes of fan arrivals Multicamera coverage of stadium ambience	
8	19:50:00	20:00:00	10:00	Pre-Multi Unilateral	If presentation ends early: Multicamera coverage of stadium ambience to begin immediately	Broadcaster ID ahead of each unilateral
9	20:00:00	20:00:30	00:30	Stadium Beauty-Shot	Clean beauty shot	
10	20:00:30	20:01:00	00:30	Main Camera Shot	Or relevant weather shot	Weather (15 secs)
11	20:01:00	20:01:45	00:45	Neutral Background	Single static shot	Home Team Line-Up (15 secs) / Tactical (20 secs)
12	20:01:45	20:02:30	00:45			Away Team Line-Up (15 secs) / Tactical (20 secs)
13	20:02:30	20:03:00	00:30			Substitutes - Double Bench (15 secs)
14	20:03:00	20:05:00	02:00	Warm-Up Shots	Multicamera coverage of Home & Away player warm-ups (15-30 secs per player approx.) When no unilateral booking: Multicamera coverage of player warm-ups	
15	20:05:00	20:15:00	10:00	Pre-Multi Unilateral	If presentation ends early: Multicamera coverage of warm-ups to begin	Broadcaster ID ahead of each unilateral
16	20:15:00	20:20:00	05:00	Warm-Up Shots	Multicamera coverage of Home & Away player warm-ups (15-30 secs per player approx.) When no unilateral booking: Multicamera coverage of player warm-ups	
17	20:20:00	20:30:00	10:00	Pre-Multi Unilateral	If presentation ends early: Multicamera coverage of warm-ups to begin	Broadcaster ID ahead of each unilateral

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Home Team vs. Away Team						
PRE-MATCH						
Item	Start (CET)	End (CET)	Duration	On Screen	Description	Graphics
18	20:30:00	20:30:30	00:30	Stadium Beauty-Shot	Clean beauty-shot	
19	20:30:30	20:33:30	03:00	Key Player Warm-Ups (Play-out)	Approx 3 players from each team in Slo/Super Slo-motion: Home Team (90 sec) - Away Team (90 sec) (LIVE stadium sound will accompany this footage)	
20	20:33:30	20:35:00	01:30	Stadium Ambience	Multicamera coverage of stadium ambience	
21	20:35:00	20:35:30	00:30	Stadium Beauty-Shot		Match ID (20 sec)
22	20:35:30	20:36:00	00:30	Stadium Beauty-Shot		Group Standings (20 sec)
23	20:36:00	20:38:00	02:00	Stadium Ambience	Multicamera coverage of stadium ambience	
24	20:38:00	20:39:00	01:00	Coverage of Players in Tunnel	If players in tunnel not available, stadium ambience	
25	20:39:00	20:40:00	01:00	Players Walking on Pitch		
26	20:40:00	20:43:00	03:00	Teams Line-Up, Anthems & Handshakes		
27	20:43:00	20:43:30	00:30	Stadium Beauty-Shot		Home Team Line-Up (10 sec) / Tactical (15 sec)
28	20:43:30	20:43:45	00:15	Coin Toss		Match Officials ID (10 sec)
29	20:43:45	20:44:15	00:30	Stadium Beauty-Shot		Away Team Line-Up (10 sec) / Tactical (15 sec)
30	20:44:15	20:44:30	00:15	Stadium Beauty-Shot		Substitutes - Double Bench (10 sec)
31	20:44:30	20:44:50	00:20	Key players close-ups	One player per team	
32	20:44:50	20:45:00	00:10	Main Camera Shot		
33	20:45:00			KICK-OFF		1. Kick off Clock - Lower 3rd (6 sec) 2. Permanent Clock & Score
34				Coaches Close-Ups	To be shown as soon as possible after kick-off	Coaches IDs (overlapping permanent clock and score)

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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 to make their necessary programme transmission.

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. This should be followed by 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, should contain super-slow motion footage, and should be in chronological order, when possible (i.e. goals and main incidents first, then other items in chronological order).

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 unseen angles, the host broadcaster should provide coverage of substitutes warming up and other stadium shots and, for the final minute prior to restart, a clear shot of the pitch.

A continuous wide shot of the stadium throughout half-time is not acceptable coverage.

Unilateral broadcast partners must 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.

LEAGUE A



Home Team vs. Away Team						
HALF-TIME						
Item	Start	End	Duration	On Screen	Description	Graphics
32	HT	HT+01:30	01:30	Players Walking off Pitch / Crowd Shots		Half Time Score & Scorers Lower 3rd (10 sec) (inserted 20 sec approx. after Half-Time whistle)
33	HT+01:30	HT+02:00	00:30	Stadium Beauty-Shot		Half Time Statistics Summary (25 sec)
34	HT+02:00	HT+02:30	00:30	Stadium Beauty-Shot	Clean beauty-shot	
35	HT+02:30	HT+10:30	08:00	Isolated Camera Angle Footage (1st Half Action)	Multiple angles of all goals & major incidents full speed (Associated sound only) Super Slo-Mo footage included, in chronological order	No Graphics
36	HT+10:30	HT+11:00	00:30	Stadium Beauty-Shot	Clean beauty-shot	
37	HT+11:00	HT+11:00	00:00	Substitutes Warming-Up / Stadium Ambience		
38	HT+11:00	HT+11:00	00:00	Referees & Players Back on Pitch		
39	HT+11:00			2ND HALF KICK-OFF		1 Kick off Clock - Lower 3rd (6 sec) 2. Permanent Clock & Score

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LEAGUES B, C AND D



Home Team vs. Away Team

HALF-TIME						
Item	Start	End	Duration	On Screen	Description	Graphics
35	HT	HT+01:30	01:30	Players Walking off Pitch / Crowd Shots		Half Time Score & Scorers Lower 3rd (10 secs) (Inserted 20 secs approx. after Half-Time whistle)
36	HT+01:30	HT+02:00	00:30	Stadium Beauty-Shot		Half Time Statistics Summary (25 secs)
37	HT+02:00	HT+02:30	00:30	Stadium Beauty-Shot	Clean beauty-shot	
38	HT+02:30	HT+10:30	08:00	Isolated Camera Angle Footage (1st Half Action)	Multiple angles of all goals & major incidents full speed (Associated sound only) Super Slo-Mo footage included, in chronological order.	No Graphics
39	HT+10:30	HT+11:00	00:30	Stadium Beauty-Shot	Clean beauty-shot	
40	HT+11:00	HT+14:00	03:00	Substitutes Warming-Up / Stadium Ambience		
41	HT+14:00	HT+15:00	01:00	Referees & Players Back on Pitch		
42	HT+15:00			2ND HALF KICK-OFF		1. Kick off Clock - Lower 3rd (6 secs) 2. Permanent Clock & Score

POST-MATCH MRO

The post-match MRO features the teams leaving the pitch, team celebrations and commiserations, fan shots, the match statistics, isolated camera angles and additional interview footage.

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.

A compilation of super flash interviews from the HB and MVB, if available, must be shown on the multilateral feed.

In order for the HB to record MVB interviews, the HB and MVB should liaise regarding cabling (if conducted with a cabled camera).

Following the UNL closing sequence (League A) or the super flash compilation (Leagues B, C and D), the host broadcaster should play out an additional 5 minutes of isolated camera angles. This material should not include the same footage as in the first play-out slot.

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 3.3.7](#) for further details).

LEAGUE A



FULL TIME						
Item	Start	End	Duration	On Screen	Description	Graphics
40	FT	FT+02:00	02:00	Players on Pitch / Crowd Shots / Players Walking off Pitch		Full Time Score & Scorers Lower 3rd (10 secs) (Inserted 40 secs approx. after Full-Time whistle)
41	FT+02:00	FT+02:30	00:30	Stadium Beauty-Shot		Full Time Statistics Summary (25 secs)
42	FT+02:30	FT+03:00	00:30	Stadium Beauty-Shot	Clean beauty-shot	
43	FT+03:00	FT+05:00	02:00	Isolated Camera Angle Footage (2nd Half Action)	Multiple angles of all goals & major incidents full speed (Associated sound only) Super Slo-Mo footage included, in chronological order.	No Graphics
44	FT+05:00	FT+08:00	03:00	Super Flash Interviews compilation		
45	FT+08:00	FT+08:20	00:20	CLOSING SEQUENCE		
46	Undefined		05:00	Isolated Camera Angle Footage (2nd Half Action)	Multiple angles of all goals & major incidents full speed (Associated sound only) Super Slo-Mo footage included, in chronological order.	
47				Colour bars (generated by the OB van)		

LEAGUES B, C AND D



FULL TIME						
Item	Start	End	Duration	On Screen	Description	Graphics
43	FT	FT+02:00	02:00	Players on Pitch / Crowd Shots / Players Walking off Pitch		Full Time Score & Scorers Lower 3rd (10 secs) (Inserted 40 secs approx. after Full-Time whistle)
44	FT+02:00	FT+02:30	00:30	Stadium Beauty-Shot		Full Time Statistics Summary (25 secs)
45	FT+02:30	FT+02:40	00:10	Stadium Beauty-Shot	Clean beauty-shot	
46	FT+02:40	FT+04:40	02:00	Isolated Camera Angle Footage (2nd Half Action)	Multiple angles of all goals & major incidents full speed (Associated sound only) Super Slo-Mo footage included, in chronological order.	No Graphics
47	FT+04:40	FT+05:00	00:20	CLOSING SEQUENCE		
48	FT+05:00	FT+06:00	30:00	Post-Multi Flash Interviews Window		End of Post-Multi Flash Interviews Window
49	Undefined	FT+06:00	03:00	Super Flash Interviews compilation		
50	Undefined		05:00	Isolated Camera Angle Footage (2nd Half Action)	Multiple angles of all goals & major incidents full speed (Associated sound only) Super Slo-Mo footage included, in chronological order.	
51				Colour bars (generated by the OB van)		

MULTILATERAL RUNNING ORDER - LEAGUE A, FEED B

UEFA NATIONS LEAGUE 2018 League A, MD XX - Kick-off 20:45 CET Multilateral Running Order - Feed B					
Home Team vs. Away Team					
PRE-MATCH					
Item	Start (CET)	End (CET)	Duration	Description	Graphics
	19:30:00	20:30:00	01:00:00	Pre-Multi Unilaterals	Broadcaster ID ahead of each unilateral
POST-MATCH					
Item	Start	End	Duration	Description	Graphics
	FT+03:00	FT+03:00	30:00	Post-Multi Flash Interviews Window	End of Post-Multi Flash Interviews Window

3.3 ADDITIONAL HOST BROADCASTER REQUIREMENTS

3.3.1 POWER REQUIREMENTS OVERVIEW

updated

Any mobile unit must be designed, operated and maintained in compliance with IEC 60364-7-717: "Requirements for special installation or locations – Mobile or transportable units" in its latest version.

This international standard describes the accepted approaches for:

- electrical networks inside the truck/unit: TN-S or IT
- protection against electrical shock, double isolation, automatic disconnection
- implementation of RCD protection and/or isolation monitoring
- needs for equipotential measures

Each Broadcaster with the operator of the mobile unit is fully responsible to ensure the compliance with the regulation IEC 60364-7-717.

UEFA reserves the right to do spot checks and to validate the mobile units, and take any appropriate action such as refusing entrance to the UEFA broadcast facilities.

The above regulations are also applicable to the UEFA Nations League Finals and the UEFA Super Cup and the draws, where power is centrally provisioned and monitored by UEFA.

3.3.2 POWER SUPPLY – MULTILATERAL PRODUCTION

updated

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.

Camera 1 plus emergency audio (stereo effects microphone embedded on audio channels 1 and 2 at the camera head) direct Camera Control Unit (CCU) output should be available on a dedicated 30 minutes UPS (Uninterrupted Power Supply). The UEFA SNG supplier to pick up this feed at the HB OB van.

Broadcast partners are reminded that, following European regulations, without RCD protection cannot be operated.

3.3.3 CABLING – MULTILATERAL PRODUCTION

Host broadcasters are responsible for cable installation to all host broadcast positions. Host broadcasters are responsible for delivering/receiving all multilateral and digital feeds to the demarcation point for handover of the relevant signals, which is the BNC patch panel located at the HB OB van tailboard

at each stadium.

The HB must ensure that the Feed A and Feed B signal is available at the HB OB van tailboard. The transmission provider will be responsible for cabling both the main and backup signals from the HB OB van, however, the HB should provide assistance with this cabling (and any other UEFA supplier cabling) wherever possible.

However, the HB must provide at the OB van a dedicated cable or patch panel output with the camera 1 UPS feed with embedded audio direct to the transmissions provider's SNG/fibre point for emergency use only.

Should the EBU operator need to switch to the camera 1 emergency UPS feed, then the instruction to do so must come from the senior HB OB van engineer and UEFA.

The HD multilateral signal must include Dolby E encoded audio with HB and MVB commentary, according to the audio overview as outlined in section 3.1.5.

3.3.4 PRE-AND POST-MATCH UNILATERAL SERVICES

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 unilateral broadcast partners the use of live cameras. 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 2.3](#)) 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 slots pre-match in the multilateral pitchside presentation position and also for a defined shared window post-match in the multilateral flash interview position (duration of window is 30 or 60 minutes, as communicated by UEFA).

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 between 17" and 19" (43cm – 48cm)
- 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

updated

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 pre-match and post-match to communicate with his studio and the control room for coordination purposes only. No interviews may be conducted using mobile phones.

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 (with the exception of League A matches), whereas post-match unilateral slots in the multilateral flash interview position are not set to specific times.

UNILATERAL PLAY-OUTS VIA THE EBU

Play-outs will be automatically arranged from the EBU SNG on site unless the host broadcaster confirms pre-competition 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.

3.3.5 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](#) by making the appropriate bookings in FAME.

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

3.3.6 FEEDS FOR NA TECHNICAL AND VIDEO ANALYSIS

Host broadcasters may be asked by NAs to provide feeds from a match for analysis purposes by the coaching and/or medical staff, subject to HB approval and being technically able to provide such a service.

NAs may request a video feed from the main camera or the multilateral (world) feed for the following locations:

- the team bench (feed only; installation of a screen/monitor meeting UEFA competitions specifications is the responsibility of the NA)
- the flash interview area
- the commentary positions area
- another area, as requested by the NA, and subject to the HB's confirmation

Host broadcasters are encouraged to support NAs in the delivery of this service (and may provide cabling, power, and monitors where requested) but may charge up to 300 euros, per feed per position, for providing the signal.

3.3.7 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 positions, this service includes a commentary unit with codec (i.e. ISDN/VOIP) and a monitor (between 17" and 19"/43cm – 48cm) with the multilateral feed and international sound.

For partially equipped commentary positions, host broadcasters must provide a monitor (between 15" and 19"/38cm – 48cm) with the multilateral feed and international sound if requested by the visiting broadcast partner.

Up to three commentary positions may also be requested by UEFA: two partially equipped position for use by UEFA Communications and a partially or fully equipped commentary position is to be made available for an international commentator if appointed by UEFA. These must be provided free of charge.

It is the responsibility of the visiting broadcaster to coordinate with his local telecommunications partner/provider(s) to deliver the connectivity to the commentary positions, whilst the HB is responsible for delivering the hardware required to utilise the connectivity.

As such, each host broadcaster should make sure a spare commentary unit with a codec (i.e. ISDN/VOIP) is available at every venue, as a back-up for broadcast partners who may have a technical problem, along with accompanying dedicated technical support.

Due to changes in technology and the phasing out of current ISDN systems and the implementation of new technologies such as VOIP, the host broadcaster should be prepared to provide commentary equipment accordingly. It is the responsibility of the visiting broadcast partner to make sure they have the connectivity as per their respective needs.

Host Broadcasters should also be ready to provide the necessary arrangements (e.g. cabling from the commentary position to the OB Van) to make additional broadcast commentary audios available on the transmission feeds, in case of emergency on matchday.

Further details can be found under [section 5.2.5](#).

3.3.8 SPECIFIC INTERCOM REQUIREMENTS

The host broadcaster is requested to provide equipment for communication (intercoms) between their OB van to the EBU SNG and/or fibre connection van and the Match Manager (MM) position, together with the associated cabling. See [section 3.3.2](#) for further details.

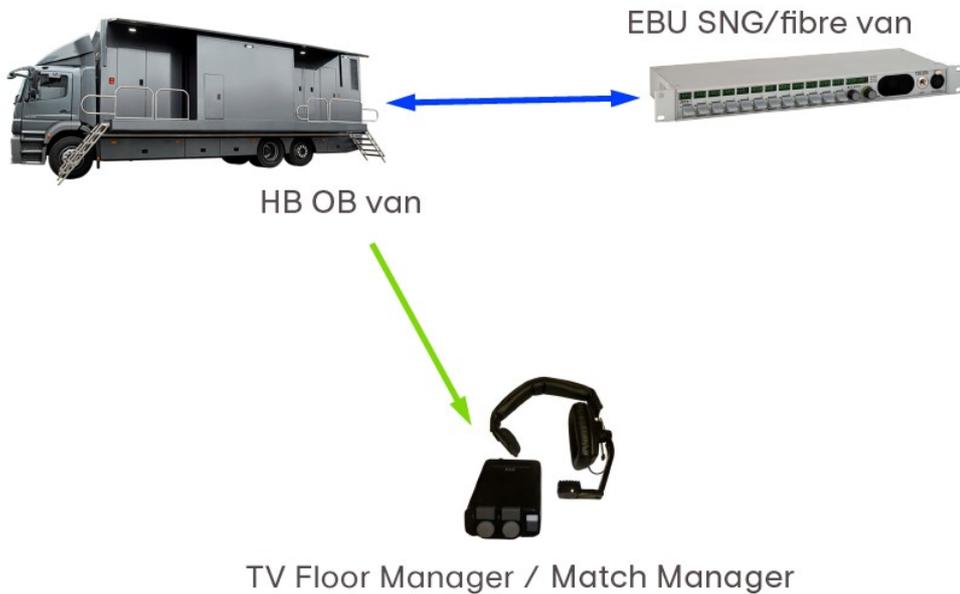
OVERVIEW OF INTERCOM CIRCUITS

Production coordination circuit

- HB Floor Manager or Match Manager pitchside (beltpack)

Technical coordination circuit

- engineer at HB OB van
- engineer at EBUSNG/fibre van



- TV Floor Manager / Match Manager circuit with HB OB Van
- Technical coordination circuit with EBU SNG/fibre van

Additional intercom requirements will be required if GLT is deployed at a fixture.

3.3.9 HOST BROADCASTER RECORDING AND TAPE REQUIREMENTS

Host Broadcasters are required to supply a full match master (match feed) and complete isolated camera (ISOCAM) recording of the main camera (camera 1) as well as an EVS dump compilation of other selected ISOCAM feeds. UEFA will collect the recordings after the game.

MATCH MASTER RECORDINGS

To ensure the entire match is captured, host broadcasters must start the recordings 20 minutes before kick-off and finish five minutes after the end of the MRO.

Match masters should be provided on an external drive (X-File or HDD, Windows formatted) in either AVC-I class 100 (4:2:2, 8 bit depth) or DNxHD 120 (4:2:2, 8 bit depth) wrapped in MXF OP-1a.

Alternatively recordings on HDCAM tape or XDCAM HD disk will still be accepted. The match feed (Feed A, with permanent clock and score) and camera 1 recordings should be provided on two separate tapes or discs. The recordings should be stopped at half-time after the players have left the pitch, and new tapes/discs inserted immediately to record all coverage thereafter.

- 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 3.1.6](#).

ISOLATED CAMERA (ISOCAM) RECORDINGS AND EVS DUMPS

An ISOCAM recording is a recording 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 which is available free of charge to host broadcasters and as a rate card item to non-host broadcasters.

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

USB STICK RECORDINGS

Immediately after the end of the match, the host broadcaster must provide the UEFA VOBM with five recordings of the match coverage. These recordings should feature the dirty multilateral signal with international sound effects (no commentary) in the following format: H264 at 4 Mbps 1920_1080.

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.

UEFA assists host broadcasters by providing five USB 3.0 sticks to supply the match recordings on. However, please note that if these USB sticks are not compatible with the host broadcaster's recording hardware on-site, it is the host broadcasters' responsibility to provide USB sticks at their own cost. The USB sticks should be formatted in exFAT.

3.4 SUMMARY OF HOST BROADCASTER 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 Wednesday two weeks prior to the Week of Football, the HB must submit to UEFA (by inserting into FAME) key elements of their proposed multilateral production including the camera plan with camera legend in English
Liaison with UEFA VOBM	Before the HB offer deadline, the HB must provide: <ul style="list-style-type: none"> · details of the multilateral feed production and camera plan · TV compound layout Before the booking deadline, the HB must provide: <ul style="list-style-type: none"> · 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)

updated

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 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). – HB should provide a separate cable with the camera 1 UPS feed to the SNG for emergency use
TV graphics	The HB checks all match graphics in English for the multilateral feed (see chapter 4 for further details).
Lighting of all multilateral positions	The HB provides lighting equipment for all flash interview and multilateral pitchside 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
Provision of isolated camera feeds	HB provides visiting broadcast partners with HD ISOcam feeds free of charge (a fee may be charged for SD or UHD 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
Play-out news exchange feed (League A only)	The HB plays out the news exchange feed twice, at the times communicated by UEFA.

updated

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 a 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 Leagues B, C and D	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
Advertising board check	Upon request, host broadcasters may be required to conduct an advertising board check together with UEFA. 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
Intercoms requirements and test	The HB must install (ahead of the end-to-end test), and test, all required intercoms. Please refer to section 3.3.6 for further details
End-to-end test on MD	<p>The HB conducts the end-to-end transmissions test on MD with the UEFA VOBM. This also includes:</p> <ul style="list-style-type: none"> ·the advertising boards check (see previous item) ·the match graphics test ·the opening and closing sequences ·HD audio clapperboard test
Line-up camera rehearsal	The HB, with the VOBM, rehearses the line-up camera movement, with music provided by the NA
Filming of dressing rooms and team arrivals	The HB conducts filming in both dressing rooms (if approved by the teams) and arrivals of both teams at the stadium; timings to be advised on site
Multilateral content production	In accordance with the guidelines in section 3.9.4
Pre-match unilaterals on the multilateral feed	<ul style="list-style-type: none"> ·The HB supplies the live camera and all associated necessary technical equipment for the multilateral pitchside presentation position, as requested ·English speaking floor manager to coordinate unilaterals on its behalf ·A monitor with the multilateral feed ·The HB records all presentations ·HB to provide ISDN line (or equivalent) for IFB talkback ·Play-outs will automatically be arranged from the EBU SNG on site unless the HB confirms pre-season that they wish to provide these services on a regular basis
Post-match unilaterals on the multilateral feed	<ul style="list-style-type: none"> ·The HB supplies the live camera and all associated necessary technical equipment for the multilateral flash interview position, as requested ·English speaking floor manager to coordinate unilaterals on its behalf ·A monitor with multilateral feed ·The HB records all interviews ·Play-outs will automatically be arranged from the EBU SNG on site unless the HB confirms pre-season that they wish to provide these services on a regular basis
USB memory stick recordings of match coverage for UEFA	The HB provides the UEFA VOBM or the Match Manager with five USB memory stick match recordings immediately after the match (with graphics and international sound)

Match master, ISOCam recordings and EVS dump tapes	Match masters should be provided on an external drive (X-File or HDD, Windows formatted) in either AVC-I class 100 (4:2:2, 8 bit depth) or DNxHD 120 (4:2:2, 8 bit depth) wrapped in MXF OP-1a Alternatively recordings on HDCAM tape or XDCAM HD disk will still be accepted and to be made available for collection and delivered to the UEFA office
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4 TELEVISION GRAPHICS

- 4.1 DESIGN AND CONTENT
- 4.2 GRAPHICS USAGE
- 4.3 REPLAY WIPE

4 TELEVISION GRAPHICS

4.1 DESIGN AND CONTENT

A UEFA Nations League TV graphics inventory has been developed for use in the broadcast coverage of all UNL matches. Graphics are supplied as part of the broadcast toolkit and the complete inventory is available to download from the UNL FAME brand assets portal. Any TV graphics updates will also be made available on 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 UNL productions and are responsible for ensuring the guidelines are applied.

Guidelines on the use of all graphics can be found in the [UEFA Nations League TV Graphics Guidelines](#). For all commercial aspects of the graphics implementation, please refer to the UEFA Nations League Rights Exploitation Guidelines, available via your dedicated CAA Eleven Media Account Manager.

Broadcast partners may only produce their own graphics for unilateral feeds. Any supplementary match or studio graphics that are produced for their match programming must follow the same design. 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.

For the UEFA Nations League Finals, some captions will be customised, using the official brand of the Finals. Dedicated guidelines for the use of these specific graphics will be made available ahead of the Finals.

FONT

UEFA Nations, available in the FAME Brand Assets, is the official font for use with all UNL TV graphics. It is not permitted to use this font in non-UNL 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 [UEFA Nations League TV Graphics Guidelines](#).

DATA

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

The official UEFA data source is part of UEFA's digital services and includes:

- UEFA content distribution platform data feeds
- access to the Commentator Information Service (Web CIS)

Please refer to [Chapter 7](#) of the UNL Broadcast Partner Production Manual for further details.

Access details for those sources will be provided by your account manager at CAA Eleven.

Before the competition begins, all the official team names and their abbreviations will be included in the UEFA Nations League TV Graphics Guidelines. City and



Example of match identification



Example of match score at full time

stadium names to be used on TV graphics will be made available ahead of each Week of Football through FAME. Player lists will also be distributed ahead of each Week of Football to enable broadcast partners to set up their graphics systems in advance.

The latest player and team information should be checked at the venue using the official UEFA press kits, and are available to download through the official UEFA data source.

The host broadcaster must produce and insert all multilateral graphics in English although unilateral broadcast partners may translate information into their preferred language for their own productions. All the official data used live can be sourced from the HB floor manager. This data includes:

- goal minute
- goal-scorers
- player substitutions
- player and minute of yellow cards
- player and minute of red cards
- additional time to be played

Broadcast partners unable to source data through this channel can also receive this information via the official UEFA data source.

Data can be double checked at any time by broadcast partners by accessing the Web CIS pages manually.

Match statistics (i.e. ball possession, corners, attempts on/off target, offsides, fouls committed/suffered and passes completed) must be sourced from the official UEFA data source. Should there be any issues with the official data source, UEFA.com can be used as a backup. Statistical data gathered from another source must not be shown during a live match.

CLOCK TIMINGS

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

First half: Added time:	0:00 - 45:00 0:00 to end of the 1st half
Second half: Added time:	45:00 – 90:00 0:00 to the end of the 2nd half

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

Matuidi 45'+2

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

Mkhitaryan 90'+4

ADDITIONAL GUIDELINES

- when the match clock reaches the end of current period e.g. 45:00, the additional 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, a colon is used to separate minutes from seconds, while a 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 match 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.

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

On-site the HB, and its graphics supplier, are to follow timings as advised by the referee. For this purpose, the VOBM will contact the HB to confirm the exact procedure and on-screen timings.

FLAGS

Official UEFA flags will be produced for use with UNL TV graphics. These will be available in the FAME brand assets portal.

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

TEST FRAMES

In order to assist broadcast partners to achieve a consistent style and layout for UNL TV graphics, test frames for the multilateral graphics are available to download from FAME.

Image guidelines are primarily supplied for multilateral graphics usage.

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 badges
- content of the graphic
- the way of animation

4.2 GRAPHICS USAGE

HOST BROADCAST PARTNER 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. The host broadcaster 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 a match director or a producer in order to guarantee a high standard of coverage.

During the match, a permanent clock and score graphic must 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 additional time and the additional time duration will appear 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 source (see [chapter 9](#) 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 and for UEFA to perform a name and spelling check following the end-to-end test. Any backup feeds should also be available at this time.

It is strongly recommended to conduct a graphics test on MD-1, every matchday, so that there is sufficient time to implement potential changes.

ANIMATIONS

Graphics and animations are provided as Targa (TGA) file sequences. Guideline samples of graphics and animations are also provided. All UNL graphics should be introduced and removed using the respective provided animations and in accordance with the TV Graphic Guidelines.

Graphic animations must be carried out in accordance with the style and guidelines provided with the graphics inventory.

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

The following table gives an overview of typical multilateral graphics requirements for the UNL:

Period	League Phase
Pre-match	<ul style="list-style-type: none">• Match identification• Weather• Group tables• Team line-up and tactical• Match officials identification• Team substitutes

In-match	<ul style="list-style-type: none"> • Kick-off clock (lower third) • Permanent clock and score (top left) • Match information in top left (coach/player ID, yellow/red cards, substitutions, statistics) • Additional time on permanent clock
Half-time Full time	<ul style="list-style-type: none"> • HT/FT match score and scorers (lower third) • HT/FT match statistics (full frame)

When inserting graphics during the match, directors must follow the guidelines set out in [section 3.1.1](#).

4.2.2 UNILATERAL GRAPHICS

In addition to multilateral graphics, a range of unilateral graphics is supplied for broadcast partners' use. The full UNL 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. Having a permanent clock and score displaying most of live match information enables to keep the bottom of the screen free for broadcasters to insert unilateral information/graphics if they wish. 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.
- "broadcast partners are encouraged to use the UNL graphics. Nevertheless, broadcasters can also create their own graphics for unilateral use, should this be relevant for your transmission. Please bear in mind that any additional graphics elements must be within the design guidelines and require approval from CAA Eleven. Data such as team names may be translated into the broadcast partner's own language on unilateral productions
- the unilateral graphics include the following:
 - lower-third match graphics: player identifications, substitutions, statistics (small), scoreline
 - as-it-stands group tables
 - information crawler
 - full-frame graphics: fixtures, results, standings
 - full-frame and lower-third free text captions
 - studio - single or double live-action box

4.3 REPLAY WIPE

REPLAY WIPE DESCRIPTION

In order to maintain a consistent style of replay across all coverage, a UEFA Nations League replay wipe animation has been designed and supplied in the UNL FAME Brand Assets Portal.

The animation should be used to cover the wipe effect between the live coverage and the replays, and back to the live coverage with a clean transition.

The animation is available as a TGA sequence, with embedded alpha channel, for broadcast partners to implement in their vision mixers using a linear key set-up. A matte is also provided in order to ensure a cleaner transition effect.

The animation is made of 18 frames, plus one black frame at the beginning and one at the end.

Templates:

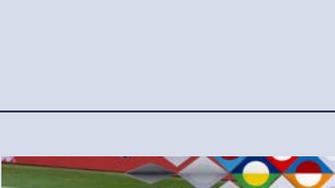
- UNL_Replay_Wipe_50fps_alpha_####.tga (0 to 19)
- UNL_Replay_Wipe_50fps_matte_####.tga (0 to 19)



IMPLEMENTATION OF THE TRANSITION

The transition is implemented across all the replay-wipe graphic sequence, and mainly between frames #9 and #16. A matte is supplied to have an accurate and clean transition between the two feeds. The images below shows how this should be implemented, frame by frame.

Sample Picture	Frame	Matte for reference
	9	
	10	

	<p>11</p>	
	<p>12</p>	
	<p>13</p>	
	<p>14</p>	
	<p>15</p>	
	<p>16</p>	



5 UNILATERAL AND VENUE OPERATIONS

- 5.1 VENUE PROCEDURES
- 5.2 UNILATERAL BROADCAST PARTNER FACILITIES
- 5.3 INTERVIEW PROCEDURES
- 5.4 MEDIA PROCEDURES
- 5.5 SUMMARY OF MATCHWEEK SCHEDULE
- 5.6 SUMMARY OF FACILITIES AND RATE CARD

5 UNILATERAL AND VENUE OPERATIONS

UEFA in conjunction with media account management at CAA Eleven will assist with the coordination of all unilateral broadcast partner requirements to ensure visiting broadcaster requirements are delivered successfully.

All requests for unilateral facilities should be in FAME and additional or specific information communicated to the VOBM by the booking deadline: 12:00 CET on the Wednesday the week prior to the Week of Football.

new

RETURN TO PLAY

Due to the repercussions of the COVID-19 pandemic, the 2020 season will be a unique one for UEFA competitions. As such, any specifications in this manual are subject to change as any further information becomes available or as a response to any future developments. Broadcast partners should direct any questions or concerns to their CAA Eleven Account Manager, and refer to the following documentation for further details:

- [UEFA Return to Play Protocol](#) ⬇
- UEFA Return to Play Manual (upcoming)

5.1 VENUE PROCEDURES

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

All venue operations, including installations and rigging, must be completed safely and securely and comply with local health and safety requirements.

All broadcast partner equipment must always be stored safely and in secure places (for example camera boxes or cases should not be stored on the main camera platform). At pitch level, all equipment must always be placed and moved in accordance with local safety and security regulations.

All sensitive pitch cameras will have to be installed by 9.30 local time for UEFA's pitch inspection. All other installations must be finished and in place by the end of MD-1 for 15.00 kick-offs, by 12.00 on matchday for 18.00 kick-offs, and by 14.00 on matchday for 20.45 kick-offs.



5.1.1 SECURITY

- National associations are responsible for all aspects of security affecting the organisation of UEFA Nations League 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 UNL broadcast partners will be allowed full access with cameras. All non-rights-holding media will be guided to the specially designated camera drop-off point

- National associations will also provide security for the seating areas of UNL partners, UNL broadcast partners and media commentary positions, and for all other UNL broadcast and media facilities (including TV compound, studios, camera positions, and interview and presentation positions as necessary)

5.1.2 ACCREDITATION

ACCREDITATION SYSTEM

As part of the centralised approach to the UEFA Nations League, UEFA has established a well-known and standardised colour-coded accreditation system which will be implemented across all venues. This colour-coded system will provide access to certain areas of the stadium such as the technical area, the pitch and broadcast partner-specific areas.

It is the responsibility of the host association to clarify the procedure and facilitate the entrance into the stadium for all persons accredited through the UEFA accreditation system and ensure unhindered access to the relevant areas within the stadium. Therefore, the host association must inform UEFA if the UEFA accreditation system will also give access into the stadium or if an additional device is needed.

During the official stadium site visits, the UEFA venue operations and broadcast manager will work together with the home team to establish the UEFA organisational areas, relevant access routes and implement a zoning concept accordingly.



UEFA ACCREDITATION SYSTEM

The UEFA accreditation system is the only device that gives access to the technical area, the pitch and to all broadcast partner-specific areas (TV compound, commentary positions etc).

Accreditation cards will be produced by UEFA for all its representatives, UEFA partners, service personnel and the participating teams. The UEFA venue operations and broadcast manager will distribute them to all persons requiring access to those areas.

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

- all accreditation cards include a match specific code
- an accreditation card (even without a ticket) allows the holder to access the areas specified for that card. It does not give access to the stadium by default
- accreditation cards do not allow access to a seat in the stadium, except for commentators
- accreditation cards are non-transferable and must be worn visibly at all times

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 media. These parties must apply directly to the national association for their accreditations.

Accreditation cards	Access to	Distributed to
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Blue	All areas except pitch, dressing rooms, national association VIP hospitality Not valid for a seat in the stadium, except in the commentator area	UNL broadcast partner staff and UEFA service staff
Green	Same areas as blue, with the addition of pitch access (but also excluding the same areas as Blue)	UNL broadcast partner staff and national association technical staff

BIBS

All camera operators and TV technicians - from both the HB and unilateral broadcast partners - must wear a bib together with an accreditation card. Bibs are for technical staff and need not be worn by presenters or guests should they have a green accreditation.

Each broadcast partner is responsible for collecting all TV bibs after the match and returning them to the UEFA office within 90 minutes of the end of the match.

CAMERA STICKERS

Camera stickers will be distributed to broadcast partners as an additional accreditation device. These should be used for all cameras operating at the venue (including ENG/bonded mobile cameras).

SUPPLEMENTARY ACCESS DEVICES

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

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.

OBSERVER SEATS

Broadcasters may request observer seats for their accredited staff members who have pre- and post-match roles onsite but not during the game 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.

NON-RIGHTS-HOLDING MEDIA

Any broadcasters on site other than UNL 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 UNL 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

5.1.3 MEETINGS

The following meetings will occur on-site on MD-1 and MD:

Day	Meeting	Attendees
MD-1	HB Meeting	Host broadcast partner
	TV Meeting	Host broadcast partner All visiting broadcast partners with an on-site production and their own technical facilities Official NA platforms representatives
	TV Compound Meeting	Host broadcast partner Transmissions provider
MD	TV Compound Meeting	Host broadcast partner Transmissions provider
	TV Meeting*	Host broadcast partner All visiting broadcast partners Official NA platforms representatives

*on matchday, broadcast partners are encouraged to bring their commentators in order to share their latest updates on the match.

For additional information, see the summary of the matchweek schedule in [section 5.6](#)

5.1.4 TV COMPOUND

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

This area will be provided with 24-hour manned security by the host association as of the arrival of the first broadcast vehicle on MD-2 until 12:00 on MD+1. 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 close to the FAME booking deadline as set out in [chapter 9](#) as possible, and with the approval of UEFA.

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 12.00CET on the FAME booking deadline as set out in [chapter 9](#). The host broadcaster in turn is also responsible for coordinating all TV compound parking arrangements involving visiting broadcast partners and official NA platforms.

Official NA platforms 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 (8.00 am for 15.00CET kick-off). On MD+1, all vehicles should depart by 12.00 local time.



5.1.5 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 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 the deadlines agreed with UEFA
- if a stadium is pre-cabled, cabling is supplied free of charge to all broadcast partners, regardless of whether the existing cabling is owned by a broadcast partner or the NA or stadium itself. Should pre-cabling be owned by a broadcast partner other than the HB, then the use of the pre-cabling must be discussed and agreed with the relevant parties
 - The host broadcast partner is responsible for validating the technical integrity of the pre-cabling system and for the allocation of connectivity with the pre-cabling network
- 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 2.3](#)

5.1.6 POWER

POWER PROVISION - UNILATERAL PRODUCTION (VISITING BROADCAST PARTNERS)

Space permitting broadcast partners 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. This price should be mutually agreed the week prior to the Week of Football between broadcast partners.

All broadcast partners must indicate their TV compound power requirements in FAME when booking a space in the compound. All broadcast partners must also indicate details of their power requirements for all other TV areas in the stadium via FAME. The host association is responsible for the power supply of 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
Media seating (tribune) presentation platform	32A CEE 3ph
Flash interview position	16A CEE 1ph
Pitch presentation position	16A CEE 1ph

POWER REQUIREMENTS OVERVIEW

Any mobile unit must be designed, operated and maintained in compliance with IEC 60364-7-717: "Requirements for special installation or locations - Mobile or transportable units" in its latest version.

This international standard describes the accepted approaches for:

- electrical networks inside the truck/unit: TN-S or IT
- protection against electrical shock, double isolation, automatic disconnection
- implementation of RCD protection and/or isolation monitoring
- needs for equipotential measures

Each broadcast partner with the operator of the mobile unit is fully responsible for ensuring the compliance with the IEC 60364-7-717 regulations.

UEFA reserves the right to do spot checks and validate the mobile units, and take any appropriate action such as refusing entrance to the UEFA broadcast facilities.

The above regulations are also applicable to the UEFA Nations League Finals, where power is centrally provisioned and monitored by UEFA.

5.1.7 TELECOM INSTALLATIONS

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 Information Centre for details.

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

5.2 UNILATERAL BROADCAST PARTNER FACILITIES

UEFA will assist with the coordination of all unilateral broadcast partner 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 9](#).

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

Unilateral satellite services will be provided and invoiced by the EBU.

Invoicing details of all UNL broadcast partners can be found in the NTF Broadcaster Partner Contact Details document, which is available at the FAME Information Centre.

The host broadcaster must use the prices as mentioned in [section 5.6](#) 'Summary of facilities and rate card'.

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

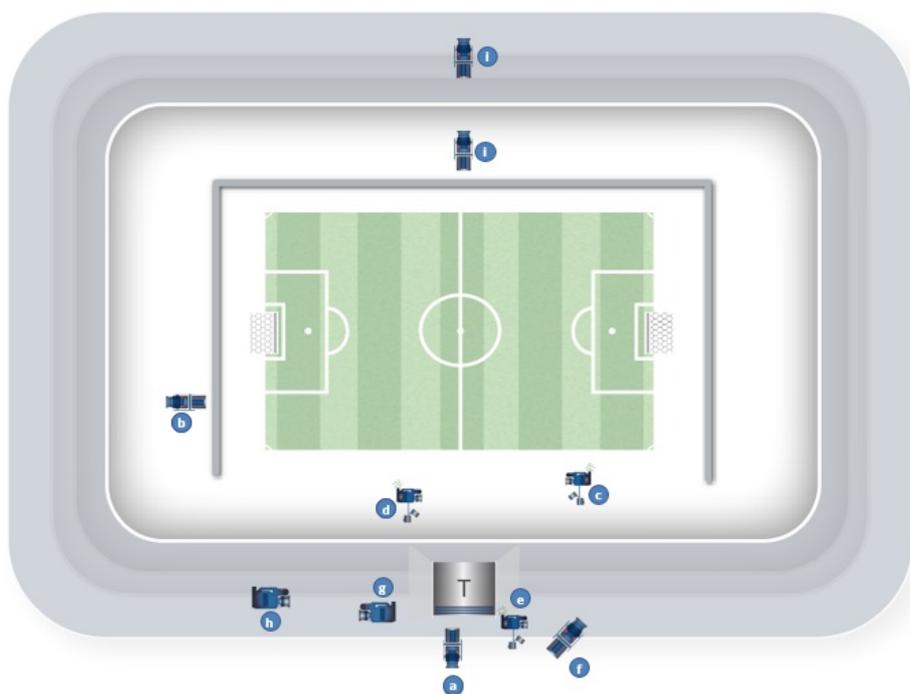
The following unilateral facilities will be made available to broadcast partners on site at UEFA Nations League matches.

5.2.1 UNILATERAL 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 2.3](#). All visiting broadcast partner camera position requests must be submitted to UEFA for approval.

All pitchside cameras, except cameras behind the advertising boards must be installed by latest 9:30am local time at the latest on MD ahead of the pitch inspection.

The following unilateral positions are available:



A) MAIN CAMERA

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

B) 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

C) PITCHSIDE PRESENTATION CAMERA

For pre- and post-match pitchside presentation positions

D) SUPER FLASH INTERVIEW CAMERA

For host and main visiting broadcaster only

E) FLASH INTERVIEW CAMERA

Located in the flash area, for post-match interviews

F) STUDIO CAMERAS

For use in pitch view or indoor studios

G) 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

H) 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 match

I) REVERSE ANGLE CAMERAS (HIGH AND PITCHSIDE)

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

For space and security reasons, not all the described camera positions are available at all venues.

5.2.2 ENG CREWS

ENG crews from UNL broadcast partners are permitted to conduct 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 2.3](#).

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, a reporter 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.

5.2.3 BONDED MOBILE CAMERAS

The use of bonded mobile cameras will follow the same guidelines as for ENG crews, given in [section 5.2.2](#), and is subject to space availability.

Bonded mobile cameras can be used for commentary in-vision, pre-match, at half-time and post-match.

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

The following guidelines apply for the use of bonded mobile camera technology:

- UEFA or the HB will not service or support any technical difficulty arising before or during the event (such as latency, connection issues, bandwidth etc.)
- UEFA does not guarantee connectivity or access to the applicable network
- bonded cameras will be treated as an ENG camera booking
- broadcast partners with on-site operations (OB van/truck) will get priority over a broadcast partner intending to use bonded network as their primary distribution channel

5.2.4 ENG AND BONDED MOBILE CAMERA CREW GUIDELINES

Broadcast partners with only ENG/bonded mobile activities need to submit all their requests to the VOBM by the relevant booking deadline (see [chapter 9](#)).

ENG and Bonded mobile camera crew rights		
	ENG crews	Bonded mobile camera crews
Pre-match	Crews are permitted to make pitch presentations until 10 minutes before kick-off in a position pre-allocated by UEFA	
	During the player's entry onto the pitch and the team line-ups, crews can occupy the same position as the photographers on the near touchline. No stand-ups are allowed	
	Crews must move into position behind the goals before kick-off	
During the match	Behind the advertising boards and goal-line at both ends	
	Crews should refrain from continuous filming of the crowd, and may not record any interviews or stand-ups during the match	
	Crews may change ends at half-time only subject to space and agreement with other crews	
	In the event of penalty kicks, crews may move to the goal-line where penalties take place, provided there is enough space	
Post-match	Press conference room and mixed zone subject to approval by UEFA	
	Allowed in the flash interview area subject to approval by UEFA and space permitting. Priority will be given to cabled cameras.	
	Cameras can be used for super flash interviews	
	Allowed pitchside for stand-ups subject to approval	
Commentary in-vision	No commentary in-vision allowed	Bonded mobile cameras can be used for commentary in-vision, pre-match, at half-time, and post-match

5.2.5 COMMENTARY POSITIONS

The number of commentary positions required at each UNL match will vary according to the popularity of each fixture. 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.

The allocation of commentary positions will be decided 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.

Non-equipped positions may only be requested by broadcast partners with unilateral facilities on site. Under no circumstances may broadcast partners book a non-equipped position as observer seats.



Broadcast partner's internet/social media reporters may be allocated a position within the TV commentary section of the media tribune, with one seat/desk allocated per request. Should a dedicated circuit be required, this must be booked via the broadcast partner's local telecom provider. Under no circumstances may a broadcast partner book such a position as an observer seat.

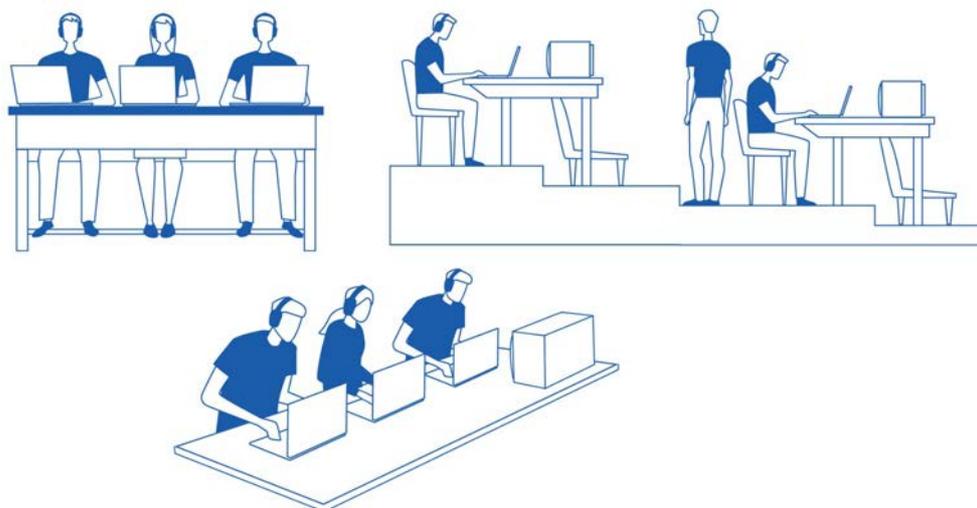
Space permitting, official NA platforms may also be allowed to operate within this area.

UNL 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 sufficient quality facilities independently, such as ISDN/VOIP lines via the local telecom provider. Broadcast partners wishing to conduct commentary activities must book technical facilities of an appropriate quality, e.g. an ISDN/VOIP line.

Host broadcast partners are requested to provide commentary positions, including technical assistance, for a fee (see [section 5.6](#))

Host broadcast partners may agree to provide commentary positions on a reciprocal basis.

Please note that ISDN circuits are no longer available in some venue countries and therefore Audio over IP (AoIP) solutions should be provided instead. Please refer to the site visit reports for more details.



COMMENTARY POSITIONS AUDIO

Host broadcasters should always be able to offer technical assistance in the commentary area and provide a spare on-site codec (i.e. ISDN/VOIP) with the relevant external connections.

Host broadcasters must provide a link between the home and away commentary audio feeds (or as advised by UEFA) and the gateway to the multilateral feed (for transmissions on audio channels three and four and channels seven and eight of the Dolby E mux. on audio pair 3). Broadcast partners must make their commentary available for these purposes.

Main visiting broadcasters not supplying a feed of their commentary audio to be included in the EBU satellite directly from their OB van, but from their commentary position instead, should ensure that their codec is equipped with two audio outputs (i.e. 1x ISDN/VoIP and 1x XLR). This connection should be in place before the TV meeting on matchday.

The following table summarises the equipment needed for each type of position.

	Non-equipped	Partially-equipped	Fully-equipped	Fully equipped and pitch reporter (if offered by HB)*
Tables and chairs*	x	x	x	x
Standard electrical power	x	x	x	x
Monitor with multilateral feed (between 15" and 19"/38cm – 48cm) 16:9 format		x	x	x
Monitor with multilateral feed (between 15" and 19"/38cm – 48cm) 16:9 format at a pitch reporter position				x
Mono audio channel with international sound (if requested in FAME)		x	x	x
Commentary unit for two people			x	x
Technical support		x	x	x

* provided by the stadium

All telecom line bookings are the responsibility of the individual visiting broadcast partners and are to be booked via the visiting broadcast partner's local telecom provider, or via the stadium telecom provider if required.

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.

IN-VISION COMMENTARY POSITIONS

A camera may be installed at a commentary position for in-vision commentary subject to space availability and UEFA approval. This booking must be completed in FAME according to the booking deadlines.

This camera can in principle operate pre-match, at half-time and post-match. This camera cannot operate during the match itself.

This set-up must not interfere with any other broadcast partner operations.

Broadcast partners must use professional and HD broadcast quality equipment.

Any presentation camera in a commentary position must be installed in advance of the usual deadlines (see 9.2.6 or the [Cycle Planner](#)), ensuring that cables are adequately covered to avoid any trip hazards.

5.2.6 PITCH REPORTER POSITIONS

A pitch reporter is a broadcast partner journalist who is allowed to sit either near the substitutes' benches or behind the goal to report during the match. Positions must be approved by UEFA.

Generally, one position for the host broadcaster and one for the main visiting

broadcaster will be made available along the main touchline, with a clear view of the relevant benches. These two pitch reporter positions will each have space for two people (a reporter and a technical assistant) and must be positioned outside the technical area and 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 via headset (no handheld microphone permitted) to the commentary position or to the OB van or via VoIP, in order to operate from this area. Pitch reporter positions are available for a limited number of broadcast partners at each venue.

Under no circumstances may a broadcast partner book a pitch reporter position as an observer seat.

Additional positions for broadcast partners other than the host broadcaster and main visiting broadcaster (for up to two people - a reporter and a technical assistant - space permitting) may be available behind each goal.

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

Any monitors at pitch reporter positions must be discretely positioned and should not be visible to the general public, or any players or NA officials.

EQUIPPED PITCH REPORTER POSITION (WITH FULLY EQUIPPED COMMENTARY POSITION)

An equipped pitch reporter position in conjunction with a fully equipped commentary position can be booked via FAME by the normal booking deadlines (if this is offered by the host broadcaster). The service includes a monitor at the commentary position & pitch reporter position, the necessary cabling, commentary unit and talkback circuits between the two positions.

Whenever such service is provided, the requesting broadcast partner should discuss with the host broadcaster during the preparation week, e.g. audio-set-up, communication requirements between commentator(s) and pitch reporter.

If a broadcast partner needs their pitch reporter to be live on-air, or if the pitch reporter needs a communication link with their commentators, then they must clearly indicate this when making their booking in FAME to confirm the technical set-up with the host broadcaster and UEFA during the preparation week.

During the MD-1 TV Meeting, a deadline for the host broadcaster to install the equipment and for the visiting broadcaster to check its installation should be discussed.

5.2.7 STUDIOS AND PLATFORMS

For UNL league matches, the following facilities will be made available to broadcast partners upon request:

- one indoor 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 UNL broadcast partners' unilateral interview requirements



- two pitch view studios with an unrestricted view of the field of play. If, however, no suitable pitch view studios exist, but a location is identifiable, then the space must be provided by the host association, but the construction of the studio must be organised and paid for by the broadcast partner. The cost of the associated seat kills and ticket revenue loss for one studio will be borne by the host association

TV studios will be allocated in accordance with the order of priorities outlined in [section 2.3](#). Presentations and discussions that do not require the head coach/manager or listed players may be conducted at any time in studios, except during the match. Pre- and post-match interviews may be conducted subject to the agreement of the NA and the approval of UEFA, as long as the principles set out in [section 5.3](#) are observed.

Technical equipment, studio lighting and furniture should be provided by the broadcast partner using the facility. Studio sets may be used once approved by UEFA. All security measures are the responsibility of the national association.

5.2.8 PITCHSIDE PRESENTATION POSITIONS

UNILATERAL PITCHSIDE PRESENTATION POSITION

UNL broadcast partners with unilateral facilities on site may conduct a presentation near the pitch to introduce the programme, interview guests or deliver news stories. The location and timing of any such presentation must also be agreed in advance with UEFA.

Pitchside presentations are subject to approval from UEFA and the following general principles.

- presentations are available to live broadcast partners 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 by the time agreed with the UEFA VOBM (in principle 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 NA officials may be interviewed in this position
- in addition to the pre-match facility, pitchside presentations may also take place at half-time and at full-time, subject to approval by UEFA
- the use of desks, tents, umbrellas etc. is subject to safety requirements, the availability of space and the approval of UEFA
- set-up for the half-time presentation is only allowed after the last player has left the pitch. All equipment must be cleared from the presentation area five minutes before the second half kicks off
- stadium lighting is only guaranteed for a limited time and should be discussed at the TV meeting on MD-1



- 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
- exact production plans should also be confirmed no later than the MD-1 TV meeting

For pitchside presentation ENG and bonded mobile camera guidelines, see [section 5.2.4](#).

MULTILATERAL PITCHSIDE PRESENTATION POSITION

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 and multilateral pitchside presentation positions.

5.2.9 SUPER FLASH INTERVIEW POSITIONS

One super flash interview position is available in a pre-defined area between the pitch and the tunnel. The post-match super flash may also take place on the pitch. This position is only available to the host broadcaster and main visiting broadcaster.



5.2.10 FLASH INTERVIEW POSITIONS

In general, flash interview positions are located between the pitch and the dressing rooms. All positions are equipped with a flash interview backdrop to be provided by the host association. In addition to this, a UNL flash interview backdrop might be used for the multilateral flash interview position. 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).

Cameras in the flash interview position should always be facing the backdrop and not be directed towards the dressing room entrance nor film any other activity in the area (e.g. players returning to the dressing rooms).

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

For flash ENG and/or bonded mobile cameras guidelines, see [section 5.2.4](#)

UNILATERAL FLASH INTERVIEW POSITION

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



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.

UNL broadcast partners using the multilateral flash interview position will not be assigned a specific time slot, but interviews will be conducted in accordance with the order of priorities detailed in [section 2.3](#) and the availability of interviewees.

The post-match multilateral flash interview window starts once the closing sequence has been played out ([see section 3.2.2](#))

There will be standard windows for post-match interviews in the multilateral flash position depending on the number of bookings:

One to three broadcast partner bookings: 30 minutes

Four to five broadcast partner bookings: 60 minutes

Operating guidelines for the interview areas (including information on the possible use of IFB talkback for unilateral broadcast partners in the multilateral positions) can be found in [section 5.3.1](#)

5.2.11 VIP INTERVIEWS

Interviews with VIP guests may be conducted at a pre-defined position by host broadcasters and visiting broadcast partners who have booked this position (subject to space, availability and UEFA approval).

5.2.12 TELEVISION STRUCTURES

UEFA will not provide any television structures (i.e. media backdrops or studio sets) for the UNL league phase except for a UNL neutral backdrop for the multilateral flash interview position. However, such structures will be provided for the UEFA Nations League Finals, examples of which will be distributed suitably ahead of the Finals.



5.3 INTERVIEW PROCEDURES

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

All interview requests are subject to the approval of UEFA, and should be requested via the VOBM suitably in advance of matchday.

National associations appoint an English-speaking press officer to coordinate team media activities with UEFA and the broadcast partners. UEFA will appoint media officers for a few selected UNL matches. 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.

5.3.1 GENERAL INTERVIEW PRINCIPLES

1. No media representatives may access the team dressing rooms before, during or after the match, with the exception of the host broadcaster ENG crew filming the dressing rooms at least two hours before kick-off:
 - no later than the filming of the dressing rooms by the host broadcaster, the HB and the main visiting broadcast partner may conduct a standup in the dressing room of their respective teams. The crew must only consist of a presenter and a member of technical staff. 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 national association. Requests for such presentations must be made in advance and submitted by no later than 12.00CET on the Wednesday prior to the Week of Football
 - all arrangements must be agreed with the VOBM in advance
2. During the match, interviews are not permitted on the field of play itself or in the immediate vicinity
3. Interviews are not permitted during the match with a player who has been substituted or sent off
4. All pre-match interview requests must be submitted to the UEFA Media Officer and VOBM no later than at the TV meeting on MD-1 for approval
5. All half-time and post-match interview requests must be submitted to the UEFA Media Officer and VOBM 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
6. All interview areas must be safe for the participants
7. Flash interview cameras are not allowed to film players entering or exiting the pitch
8. 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 of these interviews are set out in [section 5.2.9](#)
9. Reporters who do not speak the language of the national association cannot be guaranteed interviews
10. All flash interviews must be conducted in front of the relevant TV structures (interview backdrops) provided by the host association or UEFA (or in certain cases by the visiting association if agreed upon by both associations)
11. Priorities for interviews will be arranged in accordance with the order set out in section 2.3
12. IFB talkback can be provided by the host broadcaster only at the multilateral pre-match pitchside presentation position, but is not available in the multilateral flash interview position. Visiting broadcast partners need to enter their request for pre-match IFB talkback into FAME

13. 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, but not in the mixed zone (for reporters nor for interviewees). The IFB talkback can be used under the following conditions and with prior agreement of UEFA:
 - 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
 - coaches or players may only be connected by IFB talkback to broadcast partners studios with the agreement of the UEFA media officer and VOBM and the relevant NA's press officer
 - broadcast partners should be aware that decisions on IFB talkback may be made on-site
 - broadcast partners who do not comply with these procedures will be prevented from using IFB talkback for future matches
14. 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
15. The UNL microphone windshield must be used for all MD-1 and MD interviews and presentations, whether on multilateral or unilateral productions
 - Unilateral broadcast partner microphone cubes may be used below the UEFA windshield for unilateral post-match flash interviews, but not for post-match interviews in the multilateral position

5.3.2 MD-1 INTERVIEWS

National associations must make the head coach/manager and one player available the day before each match (i.e. MD-1) 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 UNL broadcast partner of the opposing nation in providing the head coach/manager or a key player for interview. Further interview requests will be dealt with on a case by case basis.

The interviews should normally take place before or after the relevant MD-1 press conference or official training session. This material may then be made available via the host broadcaster on the news exchange feed, for other broadcast partners see [section 3.2.1](#) for more details.

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.

5.3.3 PRE-MATCH INTERVIEWS

UNL broadcast partners may request pre-match interviews with any member of the official team delegation on their arrival at the stadium in the designated interview areas, although pre-match interviews are subject to the agreement of the national associations.

Interviews are allowed with players before the match but no later than the start of the pre-match warm-up and subject to their agreement.

The head coach/manager or a senior representative of the national association, who will be communicated to UEFA in advance, will be available before the match



for a short interview with the main audiovisual rights holder from their country. This interview must be finished before the end of the pre-match warm-up (i.e. 15 minutes before kick-off).

Therefore, interviews are only permitted with celebrities, VIPs, studio guests and non-participating officials and players in the interview area, until five minutes before teams enter the pitch. Interviews with non-match participants may take place in until three minutes before kick-off in other locations, such as studios, subject to the agreement of the national association.

5.3.4 HALF-TIME INTERVIEWS

At half-time interviews are permitted with celebrities, studio guests and non-participating players or officials, after the teams have exited and before the teams have re-entered the pitch (i.e. until 5 minutes before the second half kick-off). Super flash interviews are available to the HB and the main visiting broadcaster.

HALF-TIME SUPER FLASH INTERVIEWS

A half-time super flash interview may be conducted with a member of the official team delegation, including the head coach or assistant coach (but not listed players), subject to the approval of the national association and UEFA. The interview must take place in an area located between the pitch and the dressing rooms, as pre-defined with UEFA.

This super flash interview may be conducted at the beginning or end of half-time. Any super flash interview held at the end of half-time must be completed before the second half kick-off.

5.3.5 POST-MATCH INTERVIEWS

The overriding goal of indoor TV studios 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.

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 broadcaster and/or main visiting broadcaster, other broadcast partners may conduct additional unilateral interviews with coaches and/or players, subject to the NA's 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.

No IFB talkback facilities will be available for multilateral post-match flash interview position(s) nor in the mixed zone, but these are available in pre-match multilateral pitchside presentation position(s).

Broadcast partners in the flash who reject key players cannot be guaranteed further interview opportunities.

POST-MATCH SUPER FLASH INTERVIEWS

The head coach or a key player (i.e. a player who had had a decisive influence on the result) are available for a super flash interview with the main audiovisual rights



holder from their country, immediately after the final whistle on or next to the pitch, in an area pre-defined with UEFA.

This opportunity 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).

Should the main UNL broadcast partner in the territory of the relevant association not wish or have the technical capability to conduct a post-match super flash interview, it may be transferred to the secondary UNL broadcast partner in this territory, provided that this broadcast partner is covering the match live using unilateral facilities.



5.3.6 INTERVIEWS SUMMARY

The following table provides an overview of timings, locations and participants for all interviews and presentations at UNL 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	Predetermined position, in front of either home or visiting NA TV structure or UNL neutral background	Primarily for host broadcaster and main visiting broadcaster

MD Pre-match activities

Time	Activity	Place	Available for
Until 2 hours before kick-off	Stand-up presentation	Dressing room	Host broadcaster and main visiting broadcast partner in their own teams' dressing room (not transferable, and subject to approval) must be requested by 12:00 CET on the Wednesday prior to the Week of Football
Team arrivals, up to start of the team warm up	Interview opportunity with team officials	Pre-determined position	All broadcast partners
Until the end of the warm up (15 minutes before kick-off)	Statement from head coach/ manager or assistant coach	Pre-determined position	Primarily for HB and main visiting broadcasters
15mn before kick-off	End of unilateral pitchside presentation positions via multilateral signal	Pitchside	All broadcast partners
10mn before kick-off	End of pitchside presentations if player tunnel required to exit	Pitchside	All broadcast partners
5mn before kick-off	End of unilateral pitchside presentation positions via unilateral productions	Pitchside, flash interviews, studios and commentary positions	All broadcast partners

MD Half-time activities			
Time	Activity	Place	Available for
Beginning or end of half-time	Interview with head coach/manager, assistant coach and/or other NA team officials (no players)	Flash and super flash position	HB, MVB with a unilateral production
After all players have left the pitch until the teams re-enter the pitch (i.e. until 5mn before second half kick-off)	Stand-up presentations	Pitchside and commentary positions	All broadcast partners with unilateral productions
Until second half kick-off	Presentation, interview with non- participants (celebrities, studio guests and non-participating players or NA officials)	Studios	All broadcast partners

MD Post-match activities			
Time	Activity	Place	Available for
Immediately post-match	Up to two super flash interviews with official team delegation members (including head coach/manager and players)	Super flash interview position	HB and MVB with unilateral production
After players have left pitch	Interview or stand-up presentation	Pitchside presentation position (no players), flash interview position, commentary position or studios	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 broadcast partner from the relevant country.

All interviews should be requested on FAME using the "TV Activities & Interview Requests" section of the booking form. Broadcast partners can also enter the languages spoken by the reporter who will be conducting the interviews in the respective "person" profile on FAME.

Reporters who do not speak the language of the NA cannot be guaranteed interviews. All flash interviews must be conducted in front of the relevant TV structures (interview backdrops).

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).

Activity	15.00 Kick-off	18.00 Kick-off	20.45 Kick-off
Pre-match unilaterals	13.25 - 13.55CET	16.25 - 16.55CET	19.10 - 19.40CET
Pre-match feed	14.00 - 14.05CET	17.00 - 17.05CET	19.45 - 19.50CET
Pre-multi unilaterals	14.05 - 14.25CET	17.05 - 17.25CET	19.50 - 20.10CET
Pre-multi unilaterals	14.35 - 14.45CET	17.35 - 17.45CET	20.20 - 20.30CET
Live match	15.00 – final whistle	18.00 – final whistle	20.45 - final whistle
Post-match MRO	Final whistle - final whistle + 6 minutes	Final whistle - final whistle + 6 minutes	Final whistle - final whistle + 6 minutes
Post-match multi unilaterals	Final whistle + 6 minutes - +30/60 minutes	Final whistle + 6 minutes - +30/60 minutes	Final whistle + 6 minutes - +30/60 minutes

5.4 MEDIA PROCEDURES

5.4.1 PRESS CONFERENCES

Each national association will stage press conferences both on MD-1 and approximately 20 minutes after the end of the match. A podium and an audio split box will be available for ENG crews. The MD-1 press conference will involve the head coach/manager of each team, together with at least one player.

The host broadcaster has priority over any other cameras for all press conferences and UEFA will allocate a central position for the host broadcaster.

5.4.2 TRAINING SESSIONS

Both teams' last training sessions before the match are open to the media for at least 15 minutes. In principle, the visiting national association's official training session will take place at the stadium where the match will be played.

Each NA may decide whether the entire training session in questions or only the first or last 15 minutes will be open to the media.

Main visiting broadcasters are requested to cover MD-1 training when away NAs decided to train in their home country and make the footage available to the HB as necessary for inclusion in the news exchange feed.

5.4.3 MIXED ZONE

After the match, a mixed zone is set up to offer interview opportunities to the following four stakeholder groups:

- UNL broadcast partners, UEFA Communications and official NA platforms
- non-rights-holding media
- radio and audio reporters
- written press

The mixed zone is usually located in an area between the dressing rooms and the teams' transport or other team exit. A dedicated area will be reserved for UNL broadcast partners at the end closest to the dressing room.

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.

Subject to space, an area will be available for broadcast partners wishing to take live coverage of the mixed zone. This area will be identified at the preseason site visits.

All players who have participated in the match, either in the starting line-up or as substitutes, must pass through the mixed zone but are not obliged to give interviews.

5.5 SUMMARY OF MATCHWEEK SCHEDULE

All broadcast partners must respect the match booking deadlines set out in the UNL [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 09.30 local time on MD for the official pitch inspection.

The match-specific FAME deadlines are indicated in the [Cycle Planner](#) in the appendix.

Preparation		
Time	Item	Detail
12.00 CET	Enter broadcast requests in FAME (date and time as indicated in the cycle planner - the Wednesday the week prior to the Week of Football)	Visiting broadcast partner requirements and details: ·telecom line bookings ·satellite bookings ·TV facilities ·TV compound ·accreditation requirements
	Provide detailed information on production requirements and plans	Any information in addition to the Unilateral Production Plan Report available in FAME should be sent to the host broadcaster and UEFA VOBM

At venue MD-1		
Time	Item	Detail/participation
AM/PM 15.00	Host broadcaster and visiting broadcaster OB vans arrive	Security measures start at stadium
	Attend TV meeting	This involves representatives of or those responsible for: ·UEFA (VOBM) ·host broadcasters ·visiting broadcasters with on-site productions and/or their own technical facilities ·official NA platforms
PM	Press conferences	Home team / visiting team (may be at different locations)
	Training	Home team / visiting team (may be at different locations)
	News Exchange Feed play-out	League A only

At venue MD				
Time for 15.00CET KO	Time for 18.00CET KO	Time for 20.45CET KO	Item	Detail/participation
09:30 (local time in all zones)	09:30	09:30	Ensure pitchside cameras are installed by 9:30 before pitch inspection	All pitchside cameras in front of the boards and/or in the technical areas (e.g. the pitchside halfway camera) and any other cameras upon UEFA's request must be in place by 09.30 local time at the latest, ahead of the referee's pitch inspection
AM/PM	AM/PM	AM/PM	Start accreditation and security system	Accreditation/security system applied throughout the stadium
09.30	12.00	14.00	All host and visiting broadcaster installations finished	
12.00	15.00	18.00	Attend TV meeting	Brief update 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. This involves representatives of or those responsible for: <ul style="list-style-type: none"> ·UEFA (VOBM) ·host broadcasters ·visiting broadcasters with unilateral facilities ·host association (Match Manager) ·official NA platforms
13.00 approx.	16.00 approx.	18.45 approx.	Dressing room filming	HB, and (if applicable and approved) MVB
13.00	16.00	18.45	Start of multilateral feed	
13.30 approx.	16.30 approx.	19.15 approx.	Team arrivals	HB, and (if applicable and approved) MVB
15:00 CET	18.00CET	20.45CET	Kick-off	

MD+1		
Times	Item	Detail/participation
by 12.00	Clear TV compound	All UNL broadcast partner vehicles to leave the TV compound by 12.00 (local time in all time zones)

5.6 SUMMARY OF FACILITIES AND RATE CARD

All requests are subject to approval by the host broadcaster and UEFA. UNL broadcast partners may agree to provide facilities on a reciprocal basis. For example, a host broadcast partner providing a free fully-equipped commentary position for another broadcast partner would be entitled to a free fully-equipped commentary position 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.

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 [chapter 8](#). Generally, the EBU will provide satellite transmission and network coordination for all multi unilaterals.

Host broadcasters are entitled to charge the following rates for services. UNL 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.

Service	Price
Commentary position – fully equipped in combination with equipped pitch reporter	€3,500 + VAT
Commentary position – fully equipped	€2,250 + VAT
Commentary position – partially equipped	€700 + VAT
Commentary position – non-equipped	no charge
Live multi unilateral* - pre-match (per ten-minute slot)	€300 + VAT
Live multi unilateral* - post-match during flash interview window	€300 + VAT
Play-out of multi unilateral* - per ten-minute slot	€300 + VAT

The above charges will be invoiced by the host broadcaster. Please note that for unilateral facilities (*) the charges are in addition to the EBU satellite costs mentioned in [section 8.5](#).

Note: please ensure prompt payment of invoices (within 30 days of invoice receipt or as detailed on the invoice).

6 CONTENT SERVICES

- 6.1 CYCLE CONTENT
- 6.2 ADDITIONAL PROGRAMMING
- 6.3 MATCHNIGHT SERVICES
- 6.4 ARCHIVE
- 6.5 SUMMARY OF CONTENT SERVICES AND AVAILABILITY

6 CONTENT SERVICES

6.1 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).

All content made available by UEFA must be used in line with the applicable UEFA Media Rights Agreement.

6.1.1 BROADCAST TOOLKIT

Before the start of the UNL league phase, broadcast partners will be provided with access to the FAME Brand Assets (for more information, [see section 9.1.6](#)).

This portal will contain all animated graphic elements including branded title sequences, studio loops, replay animations, promotional kit and other looped graphic elements.

The title sequences will be updated and made available to broadcast partners before the Finals.



6.2 ADDITIONAL PROGRAMMING

6.2.1 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 Nations League. updated

Generic and selected match specific promotional trailers for League A and group specific promotional trailers for League B will be produced for each matchday. Generic matchday promotional trailers will be produced for League C and League D. 5 promotional trailers will be produced for the Finals; 1 generic and 4 match specific. 2 generic UEFA Nations League promo trailers will also be produced and delivered 1 month ahead of MD1.

The promotional trailers for MD1, MD3 and MD 5 will be distributed to the broadcast partners ten days before the relevant matchday. For League A and League B, promotional trailers for MD2, MD4 and MD6 will be distributed on MD-2 ahead of the relevant match.

A total of 81 30-second promotional trailers will be produced per UEFA Nations League 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.

For leagues A and B, generic and team-related graphic elements will also be provided in order to allow broadcast partners to customize their own promotional trailers.

In summary, promotional trailers will be produced as follows:

- pre-competition: 2 generic
- matchday 1: 5 match specific, 4 generic and 4 group specific



- matchday 2: 7 match specific, 3 generic and 4 group specific
- matchday 3: 5 match specific, 4 generic and 4 group specific
- matchday 4: 5 match specific, 4 generic and 4 group specific
- matchday 5: 5 match specific, 4 generic and 4 group specific
- matchday 6: 5 match specific, 1 generic and 4 group specific
- Finals: 4 match specific and 1 generic

6.2.2 ISOLATED CAMERA COMPILATIONS

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 162 league phase matches, 6 friendlies and 4 Finals matches as follows:

Each league phase matchday

27 match packages per matchday minimum of 15 minutes per match for Leagues A and B and 8 minutes for Leagues C and D

Finals

4 match packages, minimum of 30 minutes per match



6.2.3 UEFA NATIONS LEAGUE UPDATE PACKAGES

UEFA will also produce further additional programming to compliment the UNL broadcast partners live match transmissions.

Compilations of up to 120 minutes of host city footage and interviews where available, associated b-roll and other promotional content will be made available 10 days ahead of each Week of Football and the week of the Finals.

Running orders, transcripts and music cue sheets (where appropriate) will be provided prior to distribution.

6.2.4 UEFA NATIONS LEAGUE PREVIEW PROGRAMMES

Four preview programmes dedicated to the UEFA Nations League will be made available. 24 minutes in duration, the four preview programmes will be distributed a week in advance of each Week of Football and will focus on each League; with features, interviews, graphics and stats based content. A dedicated preview programme will be made available a week in advance of the Finals.

- programme 1: MD1/MD2 preview - 27 August 2020
- programme 2: MD3/MD4 preview - 1 October 2020
- programme 3: MD5/MD6 preview - 5 November 2020
- programme 4: Finals preview – TBC

The programmes will have a separate audio track containing English voice over, a full English transcript and music cue sheets will be provided prior to distribution. Exact playout times and dates will be confirmed by circulars suitably in advance.

6.2.5 UEFA NATIONS LEAGUE REVIEW PROGRAMME

updated

A 48-minute league phase review programme and a finals review programme , looking back at the best moments and stories from the tournament will also be made available to broadcast partners.

League Phase Review – 23 November 2020

Finals Review – TBC

The programmes will have a separate audio track containing English voice over, a full English transcript and music cue sheets will be provided prior to distribution. Exact payout times and dates will be confirmed by circulars suitably in advance.

6.2.6 ADDITIONAL PROGRAMMING OVERVIEW

updated

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

Time (CET)	Content	Detail	Matchday
Distributed ten days before MD1, MD3 & MD5 and MD-2 before MD2, MD4 & MD6.	Promotional trailers	A total of 81 thirty-second promotional trailers: two generic trailers then a generic and 5 selected match specific trailers for League A. Four group specific trailers for League B. One group generic trailer for Leagues C and D per matchday and five trailers for the Finals	All matchdays
10 days prior to each Week of Football and the Finals	Updates	Compilations up to 120 minutes of host city footage and interviews where available, associated b-roll and other promotional content	All Weeks of Football
Distributed 1 week in advance	Preview programme	4 Preview shows; 24 minutes in duration, Separate audio track containing English VO, full transcript and cue sheets provided	League Phase and Finals
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 league phase matchnight (14 in total)	League Phase (MD1–MD6 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	Post-Match highlights	Produced for all matches (two play-outs required for league phase matches); total of 172 highlights packages; 48 of ten minutes for Leagues A and B, 48 of ten minutes for League C and 18 of ten minutes of League D, 6 of ten minutes for friendlies and 4 of 20 minutes for Finals	All matchdays
01.00–02.00	Matchnight highlights programme	A 48-minute programme with commentary and voice-over for each matchnight during the League phase (14 programmes in total) No matchnight programme for the Finals	League Phase (MD1–MD6 only)

02.00–03.00 League phase	Matchweek highlights programme	A 48-minute programme with commentary and voice-over, for each matchday during the League phase and 24 minutes for the Finals. (7 programmes in total)	All matchdays
01.00–01.30 Finals			
23.11.2020	Review programme	A 48-minute review, looking back at the best moments and stories from the League Phase	Post MD6
Distributed one week after final matchnight of each matchday	ISO compilations	Minimum of 15 minutes per match for Leagues A and B and minimum of 8 minutes per match for Leagues C and D. 30 minutes per match for Finals.	All matchdays

6.3 MATCHNIGHT SERVICES

6.3.1 POST-MATCH HIGHLIGHTS

updated
Extended 10 minute highlights of every match in League A, League B, League C and League D and 20 minute highlights of every match for the Finals will be centrally produced and distributed by satellite. 10 minute Match highlights of friendly matches between European teams (as well as certain friendlies featuring one UEFA member, where rights are applicable) and played on a UEFA Nations League match night will also be centrally produced and distributed. 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 will be played out in high definition (HD 1080i/50 with stereo international sound) to UEFA's nominated point for satellite transmission.

The highlights of all matches played at 20.45CET will be played out at 22.55CET or 23.05CET (depending on which play-out time has been allocated).

The highlights of all matches played at 18.00CET will be played out at 20.10CET, and then again with the highlights of the 20.45CET kick-off matches.

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.

During the league phase 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.

Post-match highlights will be produced on a total of 17 matchnights per UEFA Nations League cycle and will be delivered as follows:

League phase:

14 matchnights (10 minutes per match)

Finals:

3 matchnights (20 minutes per match).



6.3.2 INSTANT HIGHLIGHTS

updated
The instant highlights feed is an additional matchnight service that shows all goals and major incidents from each league phase and friendly matches played between

European teams and on a UEFA Nations League match night 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 20.30CET to 23.10CET on each weekday matchnight during the league phase, and on Saturday and Sundays, the instant highlights feed will run from 17.45CET to 23.10CET (as half or more of the matches will kick-off at or after 18.00CET), with the highlights played out in chronological order.

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 shall continue to run as normal provided that more than one other Match is still being played. If only one Match goes to extra time, the play-out and satellite feed shall show live coverage from that Match.

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 Nations League branding, accompanied by UEFA Nations League 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 rights are applicable, international friendlies featuring a UEFA member will be added to the instant highlights feed.

The instant highlights feed will be operational on a total of 14 matchnights during the league phase only.



6.3.3 MATCHNIGHT HIGHLIGHTS PROGRAMME

The matchnight highlights programme is a 48-minute ready-to-air highlights programme produced on each matchnight during the league phase. No matchnight programme will be produced during the Finals as there are insufficient

matches.

The matchnight highlights programme will provide a comprehensive round-up of all matches including friendlies played between European teams (played on a UNL matchday), 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 or not allowed to use the English audio track can re-voice the programme.

updated

A total of **14 matchnight highlights programmes** will be delivered for the league phase. 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.



6.3.4 MATCHWEEK HIGHLIGHTS PROGRAMME

updated

The matchweek highlights programme is a 48-minute ready-to-air highlights programme produced on each matchweek during the league phase. There will be a dedicated programme for the Finals.

The matchweek highlights programme will provide a comprehensive round-up of all matches played over the two or three matchnights, including any friendlies played between European teams, complete with graphics, English narration and commentary. Editorial priority will be given to Leagues A and B but action from all leagues will be included. 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 6 matchweek highlights programmes per UEFA Nations League 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 matchweek during the league phase and at 01.00CET during the UEFA Nations League Finals, regardless of any matches going to extra time or penalties.



6.4 ARCHIVE

6.4.1 IN-CYCLE ARCHIVE

Broadcast partners wishing to use Archive content will be able to access, search and retrieve content via the UEFA content distribution platform. Additional information will be communicated at a later time.

6.4.2 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.

6.5 SUMMARY OF CONTENT SERVICES AND AVAILABILITY

Item/Duration	Availability	Format	Booking Procedure	Distribution
FAME Brand Assets				
<ul style="list-style-type: none"> • Opening and closing sequences • Break bumpers • Promotional items • Loops • UNL music • TV graphics and replay wipe 	April 2018	HD and SD (16:9)	Automatic cycle distribution	via FAME brand assets portal
Post-match highlights				
5-10 minutes per match (MD1–MD6) 20.10 to 20.30 20 minutes per match for Finals 22.55 to 23.15	Every matchnight	HD	FAME	Via satellite
24 minutes	Final	HD	FAME	Via satellite
Instant highlights				
17:45CET to 23:10CET	MD1–MD6	HD	FAME	Via satellite
Matchnight highlights programme				
14 x 48 minutes	After every matchnight – 01.00CET	HD	FAME	Via satellite and File Delivery
Matchweek highlights programme				
6 x 48 minutes: (MD1 to MD6) 1 x 24 minutes: Finals	MD1 to MD6: after the last matchnight of a matchday (2.00 CET) Finals: after the last matchnight of a matchday (01.00 CET)	HD	FAME	Via satellite and File Delivery
Promotional trailers				
30 seconds per trailer per match	Before MD1, MD2, MD3 MD4, MD5, MD6, and Finals	HD (only)	Automatic cycle distribution	Via satellite and Hive
ISO camera compilations				
Minimum of 15 minutes per match: (MD1–MD6) for League A and B, 8 minutes per match League C and D and 30 minutes per match (Finals)	After every matchday	HD	Automatic for all host broadcasters; via FAME for other broadcast partners	Hive
Update packages				
120 minute compilations	10 days prior to each Week of Football and the Finals	HD	FAME	Via satellite and File Delivery
Preview programmes				
4 x 24 minutes (3x Week of Football preview, and 1 Finals preview)	The week prior to the Week of Football	HD	FAME	Via satellite and File Delivery
Review programmes				

24 minute review programmes	November 23rd, 2020	HD	FAME	Via satellite and File Delivery
Finals Review programmes				
48 minute review programmes	June 2021	HD	FAME	Via satellite and File Delivery

7 DIGITAL BROADCASTING SERVICES

- 7.1 DIGITAL BROADCASTING SERVICES OVERVIEW
- 7.2 LIVE STREAMS
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7 DIGITAL BROADCASTING SERVICES

7.1 DIGITAL BROADCASTING SERVICES OVERVIEW

updated
For the 2020-21 UEFA Nations League season UEFA will offer UNL broadcast partners a series of digital and broadcast services. These services will enable broadcast partners to access content through a flexible and connected ecosystem to support their digital media and broadcast exploitation.

These digital and broadcast services will be offered as various packages, in a rate card format, by UEFA's UNL broadcast partner service providers NEP and Eurovision Services.

The digital broadcasting services will include:

- dedicated video live streams
- multilateral video live streams or a match streaming widget
- video clips
- video highlights
- data feeds
- Plus other content

Broadcasters will also be provided with content for broadcast exploitation including additional programming content, programming raw footage, isolated camera compilations and archive, plus MD-1 and MD materials for certain matches. This broadcast quality content will be available through two different file delivery methods:

- Push-based file delivery using either the Eurovision Services Box or Aspera
- On-demand web-based media server delivery through the Hive delivered by NEP

For further details on prices and individual service descriptions for any of the packages below, please get in touch with your CAATL account manager.

UEFA may offer further digital broadcasting services for the UEFA Nations League Finals. Details of these services would be provided in the dedicated UNL Finals service descriptions distributed following the conclusion of the UEFA Nations League.

7.2 LIVE STREAMS

7.2.1 UEFA NATIONS LEAGUE LIVE MATCH RAW STREAM

updated
UEFA will provide UNL broadcast partners with access to raw video streams for all UNL matches for which they have the rights. This service is free-of-charge, provided that the broadcast partner has booked the live feed for at least one match per matchday from Eurovision Services. Please note that this solution does not include any player, geo-blocking features or CDN service; these should be implemented by the broadcast partner directly.

7.2.2 UEFA NATIONS LEAGUE LIVE MATCH STREAMING SOLUTION

updated

UEFA will provide UNL 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.

UNL 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 function that can be integrated into any website supporting HTML5 scripting and/or the 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 Content Distribution Network (CDN) solution with stream geo-blocking if required

This service will be delivered by Eurovision Services and a technical fee for the integration and traffic usage will apply.

7.3 ENRICHED NEAR-LIVE - FOR DIGITAL EXPLOITATION

updated

For the UNL 2020-21 season, UEFA is producing a variety of content, including video, data & statistics for near-live digital exploitation. More details on the content can be found below. This service will be delivered by NEP.

7.3.1 MATCH EVENT CLIPS

updated

For all matches UEFA will produce video clips for key match events, which can be used for near-live digital exploitation. Clips will be produced for approximately 30 events per match, with an average duration of 20 seconds, taken from the pre-match, in-match and post-match action. Clips will be available for multiple angles of certain match events, either taken from the multilateral feed, or created from replays taken from isolated cameras.

7.3.2 MATCH HIGHLIGHTS

updated

UEFA will also produce short and medium-form match highlights for all UNL matches. These clips will include:

- Medium format of 2-minutes duration
- Short-form of up to 1-minute duration
- Ambient sound only
- Competition-branded opening and closing sequences

Highlight clips will be published approximately 30 minutes (indicative timing) 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.

7.3.3 DATA FEEDS PUSH MECHANISM AND NOTIFICATIONS

updated

The data feeds enable partners to integrate their digital media offering with a wide array of real-time results, statistics and standings. These feeds can be automatically delivered to the broadcast partner for exploitation.

7.4 READY-TO-AIR ADDITIONAL PROGRAMMING

updated

UEFA is providing access to a wide variety of additional programming content, including matchday minus one (MD-1) for League A matches and ready-to-broadcast programming. All content is subject to the relevant Eurovision Services package subscription and will be pushed automatically to the broadcast partner as broadcast quality files using either the Eurovision Services Box or Aspera.

MD-1 content for League A matches includes:

- Team media activities (where available, content includes training sessions, press conferences and interviews)
- News exchange feed (content includes a 15 minute selection of footage from the training sessions and conferences of each team, plus potentially interviews and general stadium views)

A great variety of additional programming produced by UEFA is available and delivered via file distribution workflows. [Please see section 6.5](#) for further details.

7.5 UEFA HIVE ON-DEMAND

updated

The UEFA Hive is the content distribution platform providing UNL broadcast partners with access to a range of digital content and services. The UEFA Hive is accessible via FAME, and acts as a gateway to search, preview and retrieve digital content.

The UEFA Hive platform will be operated by NEP.

7.5.1 ACCESS AND CONDITIONS

Broadcast partners requesting access to the UEFA Hive will be issued with a username and password. Any use of UEFA content must comply with the terms of the broadcast partner's Media Rights Agreement. UEFA does not guarantee continuous and uninterrupted access to the UEFA Hive and use of the solution is at the broadcast partner's own risk.

7.5.2 CONTENT PROTECTION

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

7.5.3 RAW VIDEO CONTENT

updated

UNL broadcast partners can access raw video content produced for UEFA additional programming, including:

- Full length interviews
- Training sessions
- General views
- Match-related isolated camera compilations

7.5.4 DATA AND STATISTICS

UEFA will provide UNL broadcast partners with access to data and statistical information from the UEFA Hive. 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 UNL 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	
Title	Description
Competition format and scheduling	Competition format including rounds, groups, group composition and match scheduling with match preliminary info
Competition format and scheduling	Same as previous feed (Competition format and scheduling) filtered by matchday
Competition fixtures and results	List of matches with match details (date, stadium, etc.) and the result information. Feed also available in csv format
Competition fixtures and results	Same as previous feed (Competition fixtures and results) filtered by matchday
Competition teams list	List and details of participant national associations
Competition players list (team)	List of players and staff. Feed also available in csv format.
Competition standings	Standings of all groups. This feed is updated at the end of the current matchday. Feed also available in csv format
Competition live standings	Same information as the previous feed but this feed is updated during the live matches
Competition team ranking	Competition team ranking of a specific statistic
Competition player ranking	Competition player ranking of a specific statistic (for example top scorer)

Match data feed	
Title	Description
Pre-match information	This data element will contain both team lists, appearances and goals (clean sheets for goalkeepers) of each player and the information if a player will be suspended in the next game if booked. Feed also available in csv format
Match information	Match general information including venue, stadium, kick-off time, weather conditions, officials, attendance and live results. Feed also available in csv format
Match line-ups	Official line-ups of the match, including each player name, shirt number, tactical position on the pitch, and coach details. Feed also available in csv format
Match events Live	List of the main incident of play (attempts, corners, off-sides, fouls, etc.) plus additional basic information of the match. Feed also available in csv format

Statistics data feed	
Title	Description
Match team statistics summary	Live team statistics (attempts, corners, off-sides, fouls, etc.) for a specific match
Match team statistics extended	Extended live team statistics for a specific match
Match players statistics summary	Live player statistics (attempts, corners, off-sides, fouls, etc.) for a specific match. Feed also available in csv format
Match players statistics extended	Extended live player statistics for a specific match
Competition team statistics	Competition team statistics (attempts, corners, offsides, fouls, etc.)
Competition team's players statistics	Competition player statistics (attempts, corners, offsides, fouls, etc.)

7.5.5 WEB COMMENTATOR INFORMATION SYSTEM (WEB CIS)

The Web Commentator Information System (WebCIS) is available in a web-based format throughout the UNL cycle.

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 the summary statistics for one specific match 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 WebCIS through FAME.

The following four pages of information are available:

CHANNEL 1 - THE 'MATCH CHANNEL'

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



CHANNEL 2 - THE 'MATCH STATISTICS CHANNEL'

All player statistics for the selected match.



CHANNEL 3 - THE 'STANDINGS CHANNEL'

Current standings for the UNL groups of the relevant league.



CHANNEL 4 - THE 'ALL MATCHES CHANNEL'

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



8 BROADCAST CONTENT DISTRIBUTION

- 8.1 SATELLITE DISTRIBUTION – EUROPE
- 8.2 SATELLITE DISTRIBUTION – EX-EUROPE
- 8.3 SATELLITE TIMINGS SUMMARY
- 8.4 FILE DELIVERY
- 8.5 EUROVISION SERVICE TECHNICAL RATE CARD

8 BROADCAST CONTENT DISTRIBUTION

8.1 SATELLITE DISTRIBUTION – EUROPE

UEFA has appointed the Eurovision Service (ES) (formerly EBU) to assist with the administrative and technical coordination of signal transmissions for all UNL matches and selected additional content to European broadcast partners.

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



8.1.1 EUROPEAN TRANSMISSIONS

The modulation scheme for satellite distribution over Europe will be DVBS2 8PSK (SNG uplink) or, alternatively, NS4 16APSK (fibre contribution and Eurovision multiplex distribution).

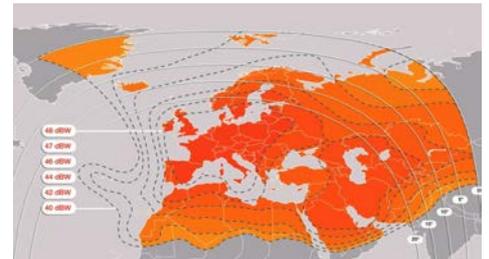
All broadcast partners will be required to obtain the necessary equipment to receive digital transmissions via the Eurovision Service network, or use their own compatible receiving equipment (which must be registered in the Eurovision Service database).

For each match, deployment of 1 fully redundant SNG truck or when relevant fly away unit (1+1) HD in MPEG4, h.264, 4:2:2, 50 Hz at a bit rate of 31 Mbit/s (DVB S2 modulation).

If there is a fibre 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 Eutelsat 10A at 10°E. 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 (NS4 modulation).



Eutelsat EU7B @ 7° East



Eutelsat EU10A @ 10° East



ABS-3A @ 3° West

8.1.2 INTEGRATED RECEIVER/DECODERS AND ENCRYPTION FOR EUROPE

In order to receive the HD satellite transmissions, broadcast partners must have the necessary IRDs and NS4 demodulators installed at their technical facilities.

The NS4 demodulators and Ericsson RX8200 IRDs will be supplied by the Eurovision Service.

The Eurovision Service will supply the necessary equipment to all broadcast partners: IRDs to receive DVBS2 carriers as well as Novelsat NS2000 demodulators for reception of NS4 modulated Hypermuxes. Broadcast partners

may purchase selected equipment from the Eurovision Service with an Eurovision Service Equipment Agreement. All requests for information or equipment should be sent to bookings@eurovision.net

All Eurovision Service matchday transmissions will be encrypted using BISS-E (basic interoperable scrambling system open standard encryption format in mode E (enhanced)) when is SCPC or HMCrypt encryption when it is MCPC. 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 Eurovision Service network will accept the key.

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

8.1.3 BOOKING PROCEDURES FOR EUROPEAN TRANSMISSIONS

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

- satellite bookings are to be made by no later than 12.00CET on Wednesday of the week prior to the Week of Football
- late booking requests are subject to feasibility and should be made directly to uefa-competitions@eurovision.net, with your CAA Eleven Media Account Manager copied
- 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 a synopsis (email confirmations of satellite parameters) for each multilateral transmission they have booked

8.1.4 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	Mono host broadcaster commentary (guide only)
	Audio 4	Mono visiting broadcast partner commentary (guide only)
Pair 3	Audio 5 and 6	Dolby®E 20bit

8.1.5 TESTING

END-TO-END TEST

In order to guarantee the quality of the transmission signals, the Eurovision Service 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 all audio synchronisation by broadcast partners, including for Dolby E, and will take place at the following times.

TIMINGS

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

- 10:00 - 10.45 CET (15.00 kick-offs)
- 11:00 - 11.45 CET (16.00 kick-offs)
- 14.00 - 14.45 CET (18.00 kick-offs)
- 15.00 - 15.45 CET (20.45 kick-offs)
- 16.00 - 16.45 CET (20.45 kick-offs)

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.

The end-to-end tests will check all transmission paths used.

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 when using Dolby E (and synchronization).

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

Broadcast partners will receive a synopsis (email confirmations of satellite parameters) for each multilateral transmission they have booked (including the end-to-end test).

RUNNING ORDER - END-TO-END TEST (HD)

Start (CET)	Duration	On screen	Audio	Graphics
10.00CET 11.00CET 14.00CET 15.00CET 16.00CET (as detailed above)	00.05	Colour bars	Audio test tape (three audio pairs)	
	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
	00.05	Replay wipe, opening sequence, closing sequence	Sequences tape audio	Replay wipe
	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	

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

Eurovision Service Helpdesk +41 22 717 27 77

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

8.2 SATELLITE DISTRIBUTION – EX-EUROPE

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

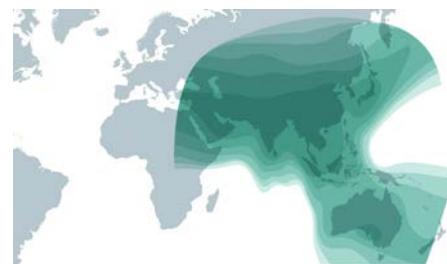
- on UNL matchnights, a maximum of nine simultaneous matches will be offered for each kick-off time using high bit rate transmissions

8.2.1 EX-EUROPE TRANSMISSIONS

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 SES 14 at 304.5°E 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 NS4 16APSK modulation to maintain the best possible signal quality.



AsiaSat 5 @ 100.5° East



IS 34@ 304.5° East

8.2.2 INTEGRATED RECEIVER/DECODERS AND ENCRYPTION FOR EX-EUROPE

All Eurovision Service 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 Eurovision Service, Eurovision network will accept the key.

Broadcast partners will be required to obtain sufficient decoders and NS4 demodulators from the Eurovision Service in order to receive these HD encrypted transmissions, or to use their own compatible receiving equipment (which would need to be registered in the Eurovision Service's 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 Eurovision Service, please contact bookings@eurovision.net.

8.2.3 BOOKING PROCEDURES FOR EX-EUROPE TRANSMISSIONS

Broadcast partners participating in the Eurovision Service 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 the Week of Football
- late booking requests are subject to feasibility and should be made directly to uefa-competitions@eurovision.net, with your CAA Eleven Media Account Manager copied
- exact transponder parameters will be communicated to broadcast partners individually in advance of each match
- each Week of Football, an overview of the multilateral satellite arrangements will be published on FAME in the broadcaster information centre under Satellite Information

8.2.4 TECHNICAL COORDINATION

The Eurovision Service will provide a technical help desk for broadcast partners before and during all UNL satellite transmissions.

Eurovision Service Technical Helpdesk +41 22 717 27 77

8.2.5 SIGNAL ACCESS FROM BT TOWER, LONDON

Any ex-Europe 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.

8.2.6 AUDIO CONFIGURATION

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.

8.3 SATELLITE TIMINGS SUMMARY

NEWS EXCHANGE FEED TIMINGS

Kick-off	15:00	18:00	20:45
League A	MD-1	MD-1	MD-1
League B, C and D (Matchday CET)	09.00 - 09.35	10.00 - 10.35	12:00 - 12:35 12:35 - 13:10

END-TO-END TEST TIMINGS

Kick-off	15:00	16:00	18:00	20:45
End-to-end test time	10.00 - 10.45	11.00 - 11.45	14.00 - 14.45	15.00 - 15.45 16.00 - 16.45

8.4 FILE DELIVERY

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

The UEFA content distribution platform is accessible via FAME, and acts as a gateway to preview, retrieve and manage digital content.

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

All additional programming content will be pushed automatically to subscribing broadcast partners by the Eurovision Service in broadcast quality. This content may be used for TV exploitation and will be delivered via either the Eurovision Service's NEX Box solution, or via Aspera.

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

8.5 EUROVISION SERVICE TECHNICAL RATE CARD

In certain circumstances, the Eurovision Service 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 Eurovision Service rate card for unilateral services. Full details are available from the Eurovision Service marketing unit.

**UEFA NATIONS LEAGUE RATE CARD FOR
TECHNICAL DELIVERY BY SATELLITE**

updated

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

UEFA National Team Football

28/07/2020

International Rate Card - National Team Football 2018 to 2022 UEFA Nations League, European Qualifiers and International friendly matches



International Rate Card Live Satellite Distribution	Delivery Method	Fee in EUR	No. of items	No. of items
HD match feed satellite transmission (per match) Comprising: - and to end test - pre-match feed, warm-up feed and multilateral match coverage - News Exchange Feed - Live Match Raw stream for all matches to which the broadcaster holds the rights	Live satellite	EUR 1'100	300* UNL league phase matches + 8 UNLF matches + friendly matches	524 EQ matches + friendly matches
10' Post Match Highlights (per match)	Live satellite	EUR 350	300* UNL league phase matches + 8 UNLF matches + friendly matches	524 EQ matches + friendly matches
Instant Highlights Feed (per transmission) From play-offs through to end of group stage	Live satellite	EUR 1'200	36	60
Matchnight Highlights Programme (per programme)	Live satellite	EUR 550	36	64
Matchweek Highlights Programme (per programme)	Live satellite	EUR 550	14	12
Preview / Review Programme (per programme)	Live satellite	EUR 550	14	14
Update Package (per programme)	Live satellite	EUR 750	8	10
Draw Programme (per programme)	Live satellite	EUR 750		
Pre or post-match multi unilateral live HD transmission = 10 mins slots pre match = post match as a flash 'window' booking + 55 EUR per additional minute, subject to compliance with the MRO, availability of the position on-site and satellite capacity	Live satellite	EUR 650		
Flash interview feed (per transmission) For receiving feed from Multilateral Flash Window but with no reporter on site	Live satellite	EUR 650		

*The number of UNL matches has increased following the change of the competition format as communicated on 24 September 2019.

Packages - Additional content for broadcast - file delivery	Delivery Method	Fee in EUR
Nations League 2018 & 2020 Nations League Finals 2019 & 2021 Additional programming / File delivery only (Broadcast quality for TV exploitation): Preview / Review Programmes Update Packages Matchnight highlights Matchweek highlights Promotional trailers HD-1 near-live Nations League A	File delivery	EUR 20'000
European Qualifiers 2019 & 2021 Additional programming / File delivery only (Broadcast quality for TV exploitation): Preview / Review Programmes Update Packages Matchnight highlights Matchweek highlights Promotional trailers HD-1 near-live for selected matches	File delivery	EUR 30'000

Packages - Live match and additional content for broadcast	Delivery Method	Fee in EUR	Discount on items exceeding volume commitment
Volume Commitment Packages Bookings up to a standard rate card based value of:			
EUR 50'000	Live satellite and/or	EUR 47'500	5%
EUR 100'000	File delivery	EUR 90'000	10%
EUR 200'000		EUR 170'000	15%
EUR 300'000		EUR 240'000	20%

Live and additional content for broadcast	Delivery Method	Fee in EUR
Live satellite and file delivery All matches HD & additional content (except unilateral feeds and 4K transmission, if applicable) Nations League 2018 & 2020 Nations League Finals 2019 & 2021 European Qualifiers 2019 & 2021 International friendly matches	Live Satellite and File delivery	EUR 500'000

Please note:

National team football broadcasters wishing to benefit from above special package prices need to contact Eurovision Services prior to placing any bookings on FAME.

NICHELE GOSETTI or **SANA LABIDI**
T: +41 22 71 7 22 17 T: +41 22 71 7 21 34
@: gosetti@eurovision.net @: labidi@eurovision.net
L'Ancoine-Route 17 A
121 8 Le Grand-Saconnex
Geneva, Switzerland

After agreeing with Eurovision Services on the commercial package, broadcasters will still have to place their bookings for each single transmission in FAME. The satellite technical notice and a service description giving further details about the file delivery solution are available via the NTF Information Centre or via your CAA Eleven Media Account Manager.

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

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

9 FAME AND INFORMATION SERVICES

9.1 FAME

9.2 MEDIA INFORMATION SERVICES

9.1 FAME

updated

FAME (Football Administration Management Environment) is UEFA's extranet – an IT platform developed by UEFA to support its various business processes and relationships with stakeholders. FAME is a web based application, so users with a username and a password can access it from anywhere in the world via the internet.

FAME includes various modules, including the online booking system used to manage UNL broadcast partners' requests along with the **NTF Information Centre** for the event. UNL broadcast partners can find useful information for each Week of Football throughout the cycle in FAME's various sections. After logging into FAME, broadcast partners can select the different events on which they want to work, such as the UEFA Nations League 2020-21 league phase, and the UNL Finals from the Event Services menu.



Welcome

Sign in with your external account

*You can sign in with your verified email when:

- You have received a confirmation email
- You are an existing TIME user

Sign in

[Forgot your password?](#)

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

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.

9.1.1 FAME SECTIONS

updated

The following FAME modules will be available for broadcast partners:

- Broadcast Partner Services, including:
 - **NTF Information Centre** (section 9.1.2)
 - Broadcaster Booking (section 9.1.3)
 - Broadcaster Questionnaires (section 9.1.4)
- Accreditation (section 9.1.5)
- Ticketing (section 9.1.6)

- Events Services, including:
 - Event Person Directory (9.1.7)
 - Event Selection
 - Accommodation
 - Travel
- Brand and Digital Assets, including:
 - Brand Assets (9.1.8)
 - Digital Library (9.1.9)
- UEFA Hive on-demand (9.1.10)
- Broadcast Sponsorship (applicable to UNL Finals only)

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

Relevant user manuals for the above modules are available in the NTF Information Centre under “Guidelines & Publications”.

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

9.1.2 NTF INFORMATION CENTRE

The **NTF Information Centre** is one of the main sources for TV production related information for all broadcast partners. All relevant information will be published in the NTF Information Centre as soon as it becomes available.

The **NTF Information Centre** features the following dedicated sections:

- Additional Programming
- Calendar
- Digital Media
- Guidelines & Publications
- Host Broadcast
- Match & Venue Info
- Multilateral (MROs)
- Satellite
- Site Visits

The structure may be adapted during the course of the cycle and content is constantly updated. Broadcast partners are recommended to consult the NTF Information Centre on a regular basis. The most recent updates will be displayed on the general landing page.

THE SEARCH FUNCTION

A search bar can be found to the right on any page of the NTF Information Centre. Broadcast partners looking for specific information can at any moment type what they are looking for and browse through documents, events, news and pages corresponding to the search.

THE UEFA NATIONAL TEAM FOOTBALL CALENDAR

Broadcast partners looking for important dates in regard to the UNL cycle can find these in the 'Calendar' page of the NTF Information Centre.

The UEFA National Team Football Calendar will showcase all important dates for



broadcast partners, including, but not limited to, deadlines, satellite play-outs, matches, etc. as the events are made available. For smooth integration with broadcast partners' own projects, the UEFA National Team Football NTF Calendar can be imported into any Outlook or Google calendar. Once an update happens in the Information Centre, it will also respond in real-time to the downloaded calendar.

Further information on how to import the UEFA National Team Football Calendar can be found here (link to come shortly).

SUBSCRIPTION TO UPDATES

new

Broadcast partners wishing to receive updates from the NTF Information Centre directly to their inbox can do so by setting up the subscription function. With either a daily or a weekly subscription, broadcast partners are able to receive recaps of updates made to the NTF Information Centre.

The possibility of subscribing to information concerns any new documents, events and/or news uploads to the NTF Information Centre. A guide explaining how to set up your preferences is available here.

Kindly note that this function is only available with a dedicated FAME account, connected to a personal email. The subscription function is not operational with the use of a generic account. Broadcast partners wishing to set up a dedicated FAME account should contact their CAA Eleven account manager.

As a standard practice and in order to recognise data privacy, if no preference is set broadcast partners will not receive emails regarding Information Centre updates.

UEFA National Team Football Calendar

September 2020

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	1	2	3	4	5

Dear Marion,
Please find your NTF Information Centre daily recap below.
July 22, 2020

News

July 22, 2020 - News
[Local Authority Regulations for Travellers](#)
Broadcast partners are responsible for checking and complying with the requirements, procedures, and restrictions regarding [...]

July 22, 2020 - Site Visits
[Site Visits & VOBM Assignments](#)
Site Visit Masterplan now available.

July 22, 2020 - News
[UEFA Return to Play Protocol](#)
The UEFA Return to Play Protocol which sets out the framework of sanitary and hygiene-related [...]

July 22, 2020 - Fixture lists
[Venue Confirmations](#)
Fixture lists for UNL MD1 to MD4 and EQ POs now available.

9.1.3 BROADCASTER BOOKINGS

The Broadcaster menu is divided into the following sections.

updated

HOST BROADCASTER OFFER

For each UNL matchday, the following information will be provided in the HB offer before the deadline outline in the [UNL Cycle Planner](#) (12.00CET on the Wednesday two weeks prior to the Week of Football):

- general contact details
- on-site production contact details
- TV match director name and contact details
- the HB multilateral camera plan

In addition to the information regarding key personnel, the host broadcaster is requested to fill in the additional information fields on the HB offer page (for example power supply company and graphics supplier to be used).

The host broadcaster/VOBM will also upload (at an appropriate later stage):

- OB van area parking plan (HB)
- TV commentary position layout (VOBM)
- MRO (VOBM) or MRO Feed A + B for league A matches (VOBM)
- flash area layout (VOBM)
- pitchside presentation layout (VOBM)

- pre-cabling system overview (if available) (HB)
- overall camera plan (VOBM)

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 onsite 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 UTC.

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, with your CAA Eleven Media Account Manager copied.

Confirmation of late requests is subject to availability and feasibility.

PRODUCTION FACILITIES BOOKINGS

- commentary positions
- 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
 - camera stickers (required for all cameras including ENG and bonded mobile cameras)

Broadcast partners can produce a unilateral broadcaster production plan report in FAME which will provide an overview of all their bookings for that particular match in order to avoid the requirement to provide a separate production plan document if preferred.

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 and keeping their respective CAA Eleven Media Account Manager informed).

For unilateral positions, including satellite transmissions (i.e. multilateral pitchside presentation positions and multilateral flash interview positions), the EBU, the respective UEFA VOBM, and the CAA Eleven Media Account Manager must be kept informed of any changes.

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

UNILATERAL AND SATELLITE SERVICES BOOKING

UNL 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 UNL 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 NTF Information 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 UNL Cycle Planner in the appendix.

ADDITIONAL PROGRAMMES

The “Additional Programmes” section is used to request, for example, the instant highlights feed, UNL preview and review programmes as well as UNL update packages. A single request books one feed at a time, whereas a multiple request is a single booking for several feeds.

TRAINING AND PRESS CONFERENCES

Broadcasters will find information on the timings and locations of the official training sessions and press conferences in the Training and Press Conferences section.

9.1.4 BROADCASTER QUESTIONNAIRE

In preparation for each matchday, all UNL broadcast partners are requested to supply specific information in the Broadcaster Questionnaires section of FAME.

GENERAL INFORMATION QUESTIONNAIRE

This general information questionnaire should be completed by UNL broadcast partners prior to each cycle with information such as:

- contact details
- invoice address
- tape shipment address
- tape requirements
- radio stations details, if applicable
- the broadcast partner logo

Broadcast partners are also required to confirm their internet and mobile options using the Digital Transmission – Option Election questionnaires in FAME.

9.1.5 ACCREDITATION BOOKINGS

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 5](#) (unilateral and 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).

CAA Eleven's media account managers act as first points of contact for any questions broadcast partners may have on how to apply for an accreditation.

Please note that accreditation can only be requested for Broadcast Partners' staff who have a working role on site. Should accreditations be requested without any venue facility bookings then this will not be provided.

9.1.6 TICKETING

Subject to availability, broadcast partners have the opportunity to purchase tickets for all UNL matches. All requests for purchase tickets must be entered into FAME by the deadlines outlined in the UNL [Cycle Planner](#).

9.1.7 EVENT PERSON DIRECTORY

In the Person menu within the Event Person Directory, broadcast partners can create and manage profiles for their employees. Services that can be requested for each person in FAME include accommodation, transfers and accreditation.

updated

9.1.8 BRAND ASSETS

updated

The Brand Assets portal in FAME includes all guidelines, manuals and templates in relation to the UNL brand as well as the graphics toolkit to prepare any multilateral and unilateral graphics.

The Brand Assets portal is accessible via <https://uefa.fame.uefa.com> by following this path:

FAME / Services / Brand and Digital Assets / Brand Assets / UEFA NATIONS LEAGUE

Broadcast partners can access the portal through their personal FAME account.

A generic access for the Brand Assets portal has also been created and can be shared with all relevant staff members in your organisation.

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

Login: brand.broadUNL

Password: BCNations20!

In order to implement the provided elements in the appropriate way, broadcast partners need to make sure to consult the below documents:

- TV Graphics Guidelines, available via
 - <https://unl-graphics-manual.uefapublications.com>
 - in the Guidelines & Publications section of the NTF Information Centre;
- Brand Guidelines, available via the Guidelines section of the FAME Brand Assets portal

Further details on the use of the graphics toolkit can be found in [chapter 4 "TV Graphics"](#) as well as in the separate UEFA Nations League TV Graphics Guidelines.

9.1.9 DIGITAL LIBRARY

Headshots of all the players and coaches of all national teams participating in the UNL can be found in the [Digital Library](#).

Please note that the national association team squads vary from matchday to matchday. According to UEFA's regulations, the list of the 23 players participating in a UNL match must be completed by the national association by 24.00CET the day before the match. Consequently, it may not always be possible to have pictures of all players in the Digital Library and the available pictures may not always be consistent in layout and format.

9.1.10 UEFA HIVE ON-DEMAND

updated

The UEFA Hive is the content distribution platform providing UNL broadcast partners with access to a range of digital content and services. The UEFA Hive is accessible via FAME, and acts as a gateway to search, preview and retrieve digital content.

Further details on the available digital services can be found in [chapter 7](#) Digital broadcasting services.

9.1.11 REPORTS

The Reports UNL Cycle menu allows broadcast partners to generate reports of accommodation, transfer, accreditation and ticket requests. All the reports related to the broadcast partner bookings can be found in the Reports section of the Broadcaster menu.

9.2 MEDIA INFORMATION SERVICES

9.2.1 MEDIA CHANNEL

new

UEFA's Media Channel contains all relevant information that is made available to the media for all UEFA competitions (club competitions as well as national team competitions), such as:

- Press conferences (if available)
- Draws and special events (live streaming)
- Media releases
- Calendar of media opportunities
- Tournament history
- Standings & disciplinary information

Broadcast partners with access to the Information Centre ([see section 9.1.2](#)) will be automatically granted access to the Media Channel. Broadcast partners requiring access or additional information should contact their dedicated CAA Eleven Account Manager.

9.2.2 PRESS KITS AND TEAM LINE-UPS

updated

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

- information on previous meetings between the two teams
- the squad list (for the current cycle but including previous domestic and disciplinary information)
- information about the match officials
- information about relevant fixtures and results
- match-by-match line-ups
- group standings
- competition facts (information on the UEFA Nations League)

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.

All documents are available online in HTML format and can be downloaded and printed as PDFs. Full versions are available in English for all matches and in French, German, Italian, Portuguese, Spanish or Russian where the language is relevant to the competing NAs. Data-only versions are available in French, German, Italian, Portuguese, Spanish and Russian for all other matches.

All documentation related to matches can be accessed via the following link:

<https://www.uefa.com/insideuefa/mediaservices/presskits/uefanationsleague/index.html>

TEAM LINE-UPS

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

The team line-ups can be downloaded from:

<https://www.uefa.com/insideuefa/mediaservices/presskits/uefanationsleague/index.html>

Press officers will check the spellings of all player names with the UEFA VDC after the organisational meeting on matchday (at the latest). The media names commonly found in FAME should be used, even if they are not necessarily the official names. All accents should be included on all players' names.

For the added interest of the viewer, the host broadcaster, main visiting

broadcaster and the UEFA media officer should cooperate to provide tactical team line-ups.

Each team indicates the numbers and names of no more than 18 players (as well as the names of officials present on the substitutes' bench) on the match sheet no later than 75 minutes before kick-off. The 11 first-named players are the starting line-up, and the remaining players are substitutes. UEFA will prepare a printed team line-up sheet and the home national association will assist with the distribution of this list to all media representatives.

9.2.3 UEFA.COM AND OFFICIAL APP

UEFA.com is the official website of the competition, while a dedicated app for European national team competitions is also **available for download**. Content, published in English, French, German, Italian, Portuguese, Spanish and Russian, includes:

- team index pages with squad lists, news, match statistics, analysis and reactions
- official match press kits
- official match data and analysis
- live coverage of all matches in text, data and photography
- links directing fans to UEFA Nations League broadcast partner coverage
- live draw coverage and access lists
- disciplinary, NA coefficient and competition format information
- competition history

The UNL homepage is available at www.uefa.com/uefanationsleague/index.html.

9.2.4 SOCIAL MEDIA

Currently branded as UEFA EURO 2020, the official social media channels for UEFA's National Team Football competitions are as follows:

- Facebook: [EURO2020](#)
- Instagram: [euro2020](#)
- Twitter: [EURO2020](#)
- YouTube: [UEFA.tv](#)
- Sina Weibo: [EURO2020](#)

HASHTAGS

The official hashtag of the competition is #NationsLeague, and the official match hashtags are in the #IOCIOC format (e.g. #ENGESP for an England vs Spain fixture and #GERFRA for Germany vs France).

9.2.5 MEDIA ENQUIRIES

For any general media enquiries relating to the competition, please contact:

UEFA Media & Public Relations

Email: media@uefa.ch

Phone: +41 848 04 27 27

10 APPENDICES

10.1 UNL CYCLE PLANNER

updated

UEFA NATIONAL TEAM FOOTBALL 2020-21

Introduction

This Broadcast Partner Cycle Planner contains all key dates and deadlines for the UEFA National Team Football 2020-21 edition, including the UEFA Nations League 2020-21, the European Qualifiers Play-Offs Matches and the Friendly Matches played throughout the year of 2020. Regarding remaining matches scheduled in 2021, a separate Cycle Planner will be shared with broadcast partners in due time.

This list has been created to assist planning and booking processes throughout the cycle. All timings which relate to the play-out of promotional trailers and other programmes will be communicated separately via circular.

In the key to the Cycle Planner below, colour coding as well as generic information about the relevant deadlines or dates can be consulted. Please note that the timings mentioned for each deadline are the standard ones and any exceptions to these will be communicated via circular.

Also, kindly note that the Purchase and Complimentary Ticket Deadlines stated in the Cycle Planner are advisory/under review and need to be confirmed. UEFA will continue to regularly assess developments surrounding the COVID-19 pandemic in Europe. We will also liaise with the relevant local authorities to see if a gradual return of spectators to the stadiums will be possible. The accreditation approvals may as well be limited due to COVID-19 restrictions, specifically the possible limitations of stadium access.

Please respect all deadlines stated to allow for the smooth implementation of matchday operations.

A new function is available in the NTF Information Centre calendar section which allows broadcast partners to import all the deadlines into their personal calendars. It can be accessed via [this link](#).

If you have any queries, please contact your CAA Eleven account manager.

STANDARD DEADLINES

Purchase Ticket Deadline

Request via FAME ('Ticketing' module) by 23:59 CET

Complimentary Ticket Deadline

Request via FAME ('Ticketing' module) by 23:59 CET

Accreditation Deadline

Request via FAME ('Accreditation' module) by 23:59 CET

Broadcast Schedule Deadline

Questionnaire via FAME ('UEFA National Team Football - Broadcast Schedule' module) by 12:00 CET

Host Broadcaster Offer Deadline

Each Host Broadcaster to submit the HB Offer on FAME ('Host Broadcaster Offer' module) by 12:00 CET

Preview & Update Programmes Booking Deadline

Request via FAME ('Additional Programmes Requests' module) by 12:00 CET

Unilateral & Satellite Bookings Deadline

Request via FAME ('Additional Programmes Requests' module) by 12:00 CET

OTHER KEY DATES

Preview & Review Programme Play-outs

Play-out timings to be confirmed via circular

Update Package Play-Out

Play-out timings to be confirmed via circular

End of European Summer Time

UEFA NATIONAL TEAM FOOTBALL 2020-21

OCTOBER 2020

		Thu. 01.10	Fri. 02.10	Sat. 03.10	Sun. 04.10		
		Preview Programmes Schedules (Ag-Only) EQ MD11 (PO) Semi-Finals UNL MD5 & MD6					
MATCHWEEK	Mon. 05.10	Tue. 06.10	Wed. 07.10	Thu. 08.10	Fri. 09.10	Sat. 10.10	Sun. 11.10
			Friendly Matches	Friendly Matches		UNL MD3	UNL MD3
				EQ Play-Offs Semi-Finals			
MATCHWEEK	Mon. 12.10	Tue. 13.10	Wed. 14.10	Thu. 15.10	Fri. 16.10	Sat. 17.10	Sun. 18.10
		UNL MD4	UNL MD4				
	Mon. 19.10	Tue. 20.10	Wed. 21.10	Thu. 22.10	Fri. 23.10	Sat. 24.10	Sun. 25.10
	Purchase Tickets (BBC7) EQ MD5 (PO) Semi-Finals UNL MD5 & MD6 Friendly Matches						End of European Summer Time CET = GMT+1
	Mon. 26.10	Tue. 27.10	Wed. 28.10	Thu. 29.10	Fri. 30.10	Sat. 31.10	
	Broadcast Schedule EQ MD12 (PO) Finals UNL MD5 & MD6 Friendly Matches		Host Offer EQ MD12 (PO) Finals UNL MD5 & MD6 Friendly Matches				
	Preview, Review & Update Bookings Deadline UNL MD5 & MD6						

- Broadcast Schedule
Deadline
12:00 CET
- Host Broadcasters
Offer Deadline
12:00 CET
- Preview & Update
Programmes Booking
Deadline
12:00 CET
- Unilateral & Satellite
Bookings Deadline
12:00 CET
- Accreditation
Deadline
23:59 CET
- Purchase
Tickets Deadline
23:59 CET
- Complimentary
Tickets Deadline
23:59 CET

*In view of the fluid Covid-19 situation, these deadlines will be confirmed at a later stage.

UEFA NATIONAL TEAM FOOTBALL 2020-21

NOVEMBER 2020

							Sun. 01.11
	Mon. 02.11	Tue. 03.11	Wed. 04.11	Thu. 05.11	Fri. 06.11	Sat. 07.11	Sun. 08.11
	Complimentary Tickets (TBC) EQ MD12 (PO Finals) JNL MD5 & MD6 Friendly Matches		Unilateral & Satellite Bookings EQ MD12 (PO Finals) MD5 & MD6 Friendly Matches	Preview Programmes Satellite Play-Offs EQ MD12 (PO Finals) UNL MD5 & MD6			
	Update Packages Play-Offs EQ MD12 (PO Finals) JNL MD5 & MD6		Accreditation EQ MD12 (PO Finals) JNL MD5 & MD6 Friendly Matches				
	Transition Training Play-Offs EQ MD12 (PO Finals) JNL MD5 & MD6 Friendly Matches						
	Mon. 09.11	Tue. 10.11	Wed. 11.11	Thu. 12.11	Fri. 13.11	Sat. 14.11	Sun. 15.11
MATCHWEEK			Friendly Matches	Friendly Matches		UNL MD5	UNL MD5
				EQ Play-Offs Finals			
	Mon. 16.11	Tue. 17.11	Wed. 18.11	Thu. 19.11	Fri. 20.11	Sat. 21.11	Sun. 22.11
MATCHWEEK		UNL MD6	UNL MD6				
	Mon. 23.11	Tue. 24.11	Wed. 25.11	Thu. 26.11	Fri. 27.11	Sat. 28.11	Sun. 29.11
	UNL Update Plans Review Programmes Satellite Play-Offs						
	Mon. 30.11						

- Broadcast Schedule Deadline 12:00 CET
- Host Broadcasters Offer Deadline 12:00 CET
- Preview & Update Programmes Booking Deadline 12:00 CET
- Unilateral & Satellite Bookings Deadline 12:00 CET
- Accreditation Deadline 23:59 CET
- Purchase Tickets Deadline 23:59 CET
- Complimentary Tickets Deadline 23:59 CET

*In view of the fluid Covid-19 situation, these deadlines will be confirmed at a later stage.

[Download link](#)