



Host Broadcast Production at the FIFA Women's World Cup France 2019™

FIFA TV Services

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Overview

During its 28-year history, the FIFA Women's World Cup™ has grown from a small-scale event broadcast in only a handful of countries to a global sporting phenomenon. Indeed, in recent months, FIFA has received a [record number of expressions of interest](#) to host the 2023 edition of the FIFA Women's World Cup.

Now, the 2019 edition in France promises to be the biggest ever, attracting a broader and more diverse audience than ever before, thanks in no small part to an expanded host broadcast operation.

FIFA TV is responsible for the broadcast production of the FIFA Women's World Cup France 2019™, which will provide fans everywhere with a high-quality viewing experience. The Paris-based Host Broadcast Services (HBS) was appointed to help implement the comprehensive production plan and related operations.

As well as enhanced quality live coverage, there will be almost double the amount of produced content that Media Rights Licensees (MRLs) will be able to offer to their viewers around the world, whether on the box or through digital platforms.



TV coverage of the FIFA Women's World Cup™

The FIFA Women's World Cup™ has grown immensely in the last decade, with the last edition – Canada 2015 – reaching [764 million viewers worldwide](#) (one-minute reach, based on individuals watching for at least one minute).

FIFA has audited for the “reach audience” of unique viewers of the FIFA Women's World Cup since Germany 2011. Until then, global audiences were calculated on a cumulative basis. The 2007 edition in China represented a big breakthrough and attracted significant audiences in the host country. The FIFA Women's World Cup Germany 2011™ then saw interest rise further both among the local German population and around the world.

The FIFA Women's World Cup Canada 2015™ continued the major growth of the event, with 52 matches and 24 teams (vs. 32 matches and 16 teams in 2011), and the three-minute reach was up by 36% at 555.6 million unique viewers.

In the USA in particular, the final of Canada 2015 (USA v. Japan) set the all-time TV audience record for a football match – either men's or women's – with 25.4 million viewers watching English-language coverage.

TV audiences for FIFA's major competitions continue to grow. The 2018 FIFA World Cup Russia™ set a new global audience record, [reaching more than half the world's population](#).

For a full overview of audience figures, you can read FIFA's TV audience reports for the [FIFA Women's World Cup Germany 2011](#) and the [FIFA Women's World Cup Canada 2015](#).

A truly global showcase for women's football in 2019

At France 2019, the level of interest in the FIFA Women's World Cup is expected to grow yet again and reach up to 1 billion viewers worldwide.

A record number of rights holders (62 broadcasters) will be present in France during the competition, a significant increase on the 52 that were present in Canada four years ago. What is more, they have requested more than 2,500 accreditations for France 2019 – almost double the 1,414 requested for Canada 2015 and a clear indication of the major media interest in FIFA's flagship women's football competition.

Host broadcast production

The production plan for the FIFA Women's World Cup France 2019™ builds on FIFA's winning broadcast tradition, and is enhanced with innovations and improvements that cater to MRLs' needs.

World-class coverage

Six host broadcast production crews, working from broadcast compounds located outside the stadiums, will provide the feed for all 52 matches. The six teams will be led by a selection of the world's top live football directors. In total, close to 1,000 accredited staff will be working from nine venues around France and the IBC in Paris.

29-camera plan for the FIFA Women's World Cup France 2019™

While the majority of matches will be comprehensively covered with 24 cameras as standard, there will be enhanced set-up for the opening match, semi-finals and final. These include aerial cam, cable cam and ultra motion pole cams behind the goals to capture spectacular saves and goal-mouth action. A further three handheld cameras will capture all the pre- and post-match excitement.

For the camera plan, see appendix 1.

For the camera plan narrative, see appendix 2.

Image quality

All 52 matches will be produced in 1080p UHD/SDR, reflecting the high standards that fans have come to expect in televised elite football coverage. The use of progressive scanning as a baseline production format guarantees enhanced image quality for all MRLs, regardless of their delivery format. A total of eight match feeds will be available in the International Broadcast Centre.

For the multifeed plan, see appendix 3.

The International Broadcast Centre (IBC)

The IBC will be set up in over 5,000m² of the Paris Expo Porte de Versailles, in the south-west of the French capital. As well as being the broadcasting hub of the FIFA Women's World Cup 2019, run by some 230 technical experts, it will also serve as the base of operations for seven MRLs.

Video assistant referees (VAR)

Following its successful introduction at Russia 2018 and the approval of the FIFA Council in March, it has been confirmed that VAR will be used at the FIFA Women's World Cup France 2019.

The VAR team will operate remotely at the IBC in Paris, following the match from the Video Operation Room (VOR) and will be in direct contact with the referee officiating in the stadium via a sophisticated fibre-linked radio system.

For more detailed information on VAR, please visit [FIFA.com/VAR](https://www.fifa.com/VAR).



Content

Broadcasters want to offer their viewers the most personal FIFA Women's World Cup experience possible, which means putting on more and more quality non-live content around the matches.

Responding to this demand, FIFA TV will provide around 1,700 hours of non-live content related to the FIFA Women's World Cup France 2019™, almost double what was produced for the 2015 edition in Canada and constituting the vast majority of content that fans will enjoy on their TVs, radios or multimedia devices.

Broadcasters will be offered ready-for-broadcast items as well as raw footage, all via the FIFA MAX Server, which – for the first time ever – will be available both at the IBC and offsite, allowing broadcasters everywhere full access and full flexibility to create their programming.

A wealth of content

Ahead of the competition, FIFA Films has offered a wealth of bespoke content including an on-screen design package, promotional trailers, a series of preview films, Host City profiles, and classic clips.

Each day during the competition, there will be up to eight hours of new content, including features such as match previews and highlights, as well as additional content generated before, during and after matches, such as interviews and player and team promos.

On match days, broadcasters will also be able to access rolling footage from 2.5 hours before kick-off to one hour afterwards, such as arrivals, post-match press conferences and highlight clips.

After the final, FIFA Films will produce retrospective films of the competition, including a 52-minute official film and a behind-the-scenes story of the winning team.

24 teams, 24 film crews

A large part of the boosted non-live content will come from the dedicated FIFA TV Team Crews, which will each follow one of the 24 participating teams from the moment they arrive in France. They will follow the movements of each participating team, from training sessions through to post-match press conferences, as well as in-depth interviews. This reflects the fans' appetite for getting to know more about teams and individual players, and represents a significant upgrade from the 2015 edition, when there were six FIFA TV Venue Crews, one in each of the Host Cities.

Multimedia content

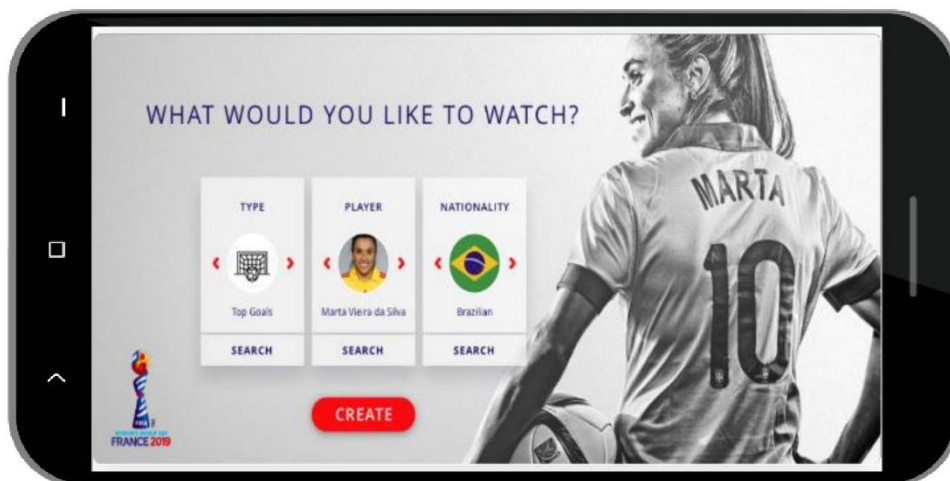
Following on from the success of multilateral B2B social media production used at last year's FIFA World Cup™, FIFA will be offering MRLs tailored social media content – including 360° videos, stills, infographics, and near-live videos – during the FIFA Women's World Cup 2019™ via a dedicated web-based interface. The intuitive interface enables users to download and publish content (available in multiple versions) in just a few clicks.

AI-driven content

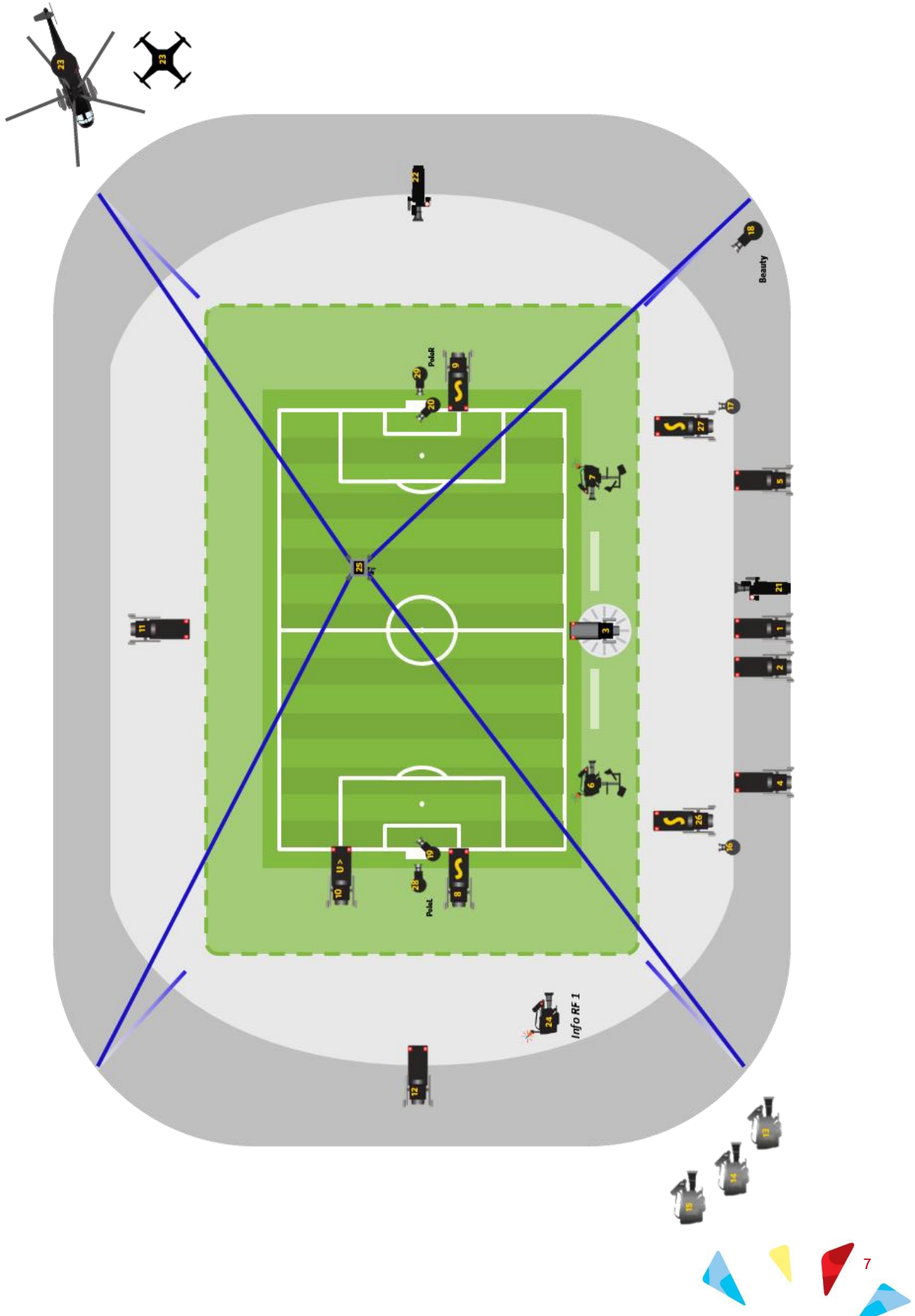
Selected content is generated using sophisticated artificial intelligence (AI) algorithms that learn and adapt to users' preferences. AI-generated content will be used in three main ways. Firstly, to supplement the FIFA Max as a source of content. Secondly, it will be used to create dedicated clips for social media content.

Interactive video widget

Thirdly, and new for the FIFA Women's World Cup France 2019™, FIFA is offering MRLs an interactive video widget which they can easily embed on their websites and digital platforms, enabling fans to create their own highlights via the widget.



Appendix 1: FIFA Women's World Cup France 2019™ stadium camera plan



Appendix 2: FIFA Women's World Cup France 2019™ stadium camera plan narrative

No.	Position
1	Main camera position (Main camera)
2	Main camera position (Main close-up)
3	Centre line, pitch level
4/5	16m high left / 16m high right
6/7	Steadicam left / Steadicam right
8/9	Super Slow Motion. Pitch level, behind goal left / Pitch level, behind goal right
10	Ultra Motion. Pitch level, behind goal far side left
11	Reverse centre high
12	High behind goal left
13/14/15	Handheld cameras for pre- and post-match content (Dressing Room, Team Arrivals, Press Conference, Uni- and Multi-lateral activities + one RRA position)
16/17	Box camera left / Box camera right
18	Beauty camera
19/20	In-goal left / In-goal right
21	Main camera position (Tactical)
22	High behind goal right (Tactical)
23	Aerial camera
24	Infotainment RF Camera
25	Cable Camera
26/27	Super Slow Motion. 6m left / 6m right
28/29	Ultra Motion Polecam behind goal left / behind goal right

Appendix 3: FIFA Women's World Cup France 2019™ multifeed plan

