



IFF Production & Streaming Guidelines

Version 2026

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1. PRODUCTION SIGNAL

The International signal/feed is produced in High Definition with international stereo sound including graphics.

- IFF logo watermark must be embedded to the lower right-hand corner of the stream
- No advertisements are allowed in the streaming without prior agreement of the IFF
- The production team is responsible for the upload and the transfer of the signal to the defined channels
- The stream must have basic match statistics (teams + time + score) embedded in the top lefthand corner of the signal at all times
 - IFF does not provide graphics for the events, exception Women's & Men's WFC and U19 Women's & U19 Men's WFC plus the Champions Cup
 - It is up to the organiser to include the time into the stream
 - All onscreen graphics (eg. replay swipes, pre-event graphics) are the responsibility of the production company, based on their agreement with the LOC, and must be approved by IFF
- There must be a dedicated internet connection for the signal/streaming in each venue and the stream must have sufficient upload capacity (at least 20 MB upload) to secure the quality of the product
- All production must have a minimum quality of High Definition 1080p, bitrate not higher than 8,5 Mbit
- Commercials and sponsor logos are not allowed to be included in the stream without prior agreement of the IFF
 - This includes the pre-roll and what is displayed in the period breaks and possible outros
- For the international signal, a clean feed must be provided – no commentary or advertisements (IFF embedded logo should be included and basic match graphic)
- The IFF bumper &/or an approved event bumper should be used at the beginning of all videos – streaming, highlights and interviews
 - In a highlights and interviews the bumper should not be longer than 3 seconds, max 5 seconds
- There needs to be a graphic at the end of every period where the games/results and stats are shown from the current game
- All music to be used for highlights videos &/or streaming must have the correct approvals and copyright permissions

1.1 Video signal format:

- HD 1080p/50 (or /25), aspect ratio 16:9
- For further information check [THIS LINK](#)

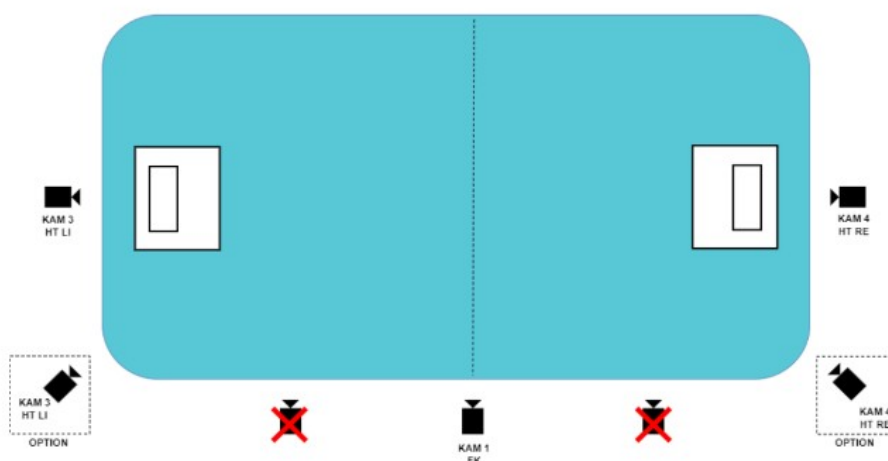
1.2 Audio signal configuration:

- TV stereo international sound – channel 1 and 2
- Channel 3 and 4 free for commentary
- Additional channels might be needed for commentary
- For further information check [THIS LINK](#)

1.3 Camera positions:

The minimum requirements for an IFF event are:

- 1 + 2 camera set up
- One (1) camera is the lead camera
- The (2) cameras are behind the two goals



- Cam1: It is the leading camera. Has to be operated and set up on the half line, higher than ground floor level
- Cam3: It is the camera behind the goal and can be stationary. If there is no place behind the goals, it could be set up in the corner – but then ideally higher than field level
- Cam4: It is the second camera behind the goal and can be stationary. If there is no place behind the goals, it could be set up in the corner – but then ideally higher than field level

2. STREAMING TO THE IFF MEDIA PLATFORM (IFF TV APP)

2.1 Streaming Set Up

- All matches will be shown and scheduled on the IFF MEDIA PLATFORM approx. 3-5 weeks prior to the event start by the IFF
- Testing of the streaming should be done on-site no later than 24hrs prior to the first match in each venue
- The names and email addresses of the main production team staff must be provided to IFF
- There is a specific guideline how to work on the IFF MEDIA PLATFORM (Instructions for Livestreaming in the IFF Media Platform)
- Do NOT use any of the scheduled events for testing the streaming

2.2 Streaming Actions

- It is the responsibility of the production team to do the encoder settings and connect to the livestream event
- Each scheduled livestream has a specific Stream URL and Stream Key values which is linked to all planned streams
- Each match is scheduled in the IFF MEDIA PLATFORM for 10-20 (to be defined) mins prior to the actual match start time
- The livestream should be started at the scheduled time. Do not start the stream earlier than this because everything that is streamed also then becomes part of the uploaded video after the match, and we don't want 20 minutes of empty court at the start of the video
- Teams enter the court at approx. 7-8 mins prior to the match and then the stream follows the standard pre-match protocols (team introduction, team line-up announcements etc)
- STOP the livestream only after the prize ceremonies have been completed after the match
- The full rundown will be provided by the IFF prior to the event

2.3 LIVE Highlights during the game

- There is the possibility to add / tag live highlights to the single games via the IFF MEDIA PLATFORM. When applied the system will create an immediate replay of the goal in the IFF APP. This tagging must be done manually through a mobile phone.
- There is a specific guideline how to set up those live highlights on the streams in the IFF MEDIA PLATFORM (Instructions for IFF Live highlights tagging)
- It is recommended that the person who is operating this task has some floorball knowledge. The reason: after the game all those highlights will be automatically compiled as a highlight of the game. We don't want to see highlights which run several minutes.
- Definition of highlights:
 - Every goal is always a highlight
 - Then there are only two situations where a highlight is needed
 - If the goal chance is crystal clear, that there must be a goal. Such like a 100% chance, virtually empty net chance
 - When the goalkeeper makes a monster save
 - It's ok if there are all goals and 2-4 more highlights per game

2.4 Additional video tasks

- Player interviews must be recorded after each match as a separate video and uploaded to the IFF MEDIA PLATFORM. The responsibility of who produces the interviews for this will depend on the agreement between the production company and LOC
- Those interviews can be done on a mobile phone with an external microphone added. Important to record in landscape format
- The interviews should NOT be included to the match stream but as a separate file to the match time line
- Match highlights (approx. 2-3mins in length) must be uploaded to the IFF MEDIA PLATFORM within 2hrs of the completion of the match (ONLY IF there will be NO LIVE Highlights tagging according 2.3)

- The responsibility for all uploads should be agreed upon between the Production company and the LOC
- A copy of each match, highlight video and player interview (in the highest quality possible) must be provided to the IFF and the participating teams. This can be done with a download link (from dropbox, onedrive or similar) or on an external memory drive at the end of the game

3. REPLAY OF THE GAME UPLOADS TO THE IFF MEDIA PLATFORM (IFF TV APP)

There is no need to upload the streams to another platform. After the live stream has finished it will be automatically available for replay and stored on the time line of the specific game.

4. GOAL REVIEW INSTRUCTIONS

- The production company should provide the necessary equipment for the video goal review process. This should be either:
 - A monitor that shows the feed from the production room with access to multiple camera views as well as the equipment to enable the referees to review the video themselves;
 - OR
 - The monitor with audio contact to the production room who will control what the referees see as per their requests during the communication
- Video goal review is possible for the purpose of checking **whether the ball has crossed the goal line** according to the rules of the game. **This is the only reason for which a review can be called**
- Referees and teams have the possibility to request a review of a goal / no goal situation according to the applicable IFF Video Goal review regulations (please refer to separate document)
- The following video production actions will depend on how the video feed is provided to the referees, but as a minimum, when a goal review is called by the referees the following should take place:
 - A replay of every applicable camera angle should be played ONCE. The choice of which camera replays are used is at the discretion of the producer but should include all of those which could be used by the referees to determine the outcome of the situation in question
 - Once the applicable replays are shown then either match highlights (excluding the reviewed situation), beauty shot, or selected live camera footage should be shown
 - Once the decision of the referees is indicated it is then permitted for any number of replays of the reviewed situation to be shown. **VERY IMPORTANT:** Only replays using the same footage as that provided to the referees to review the situation should be shown
- Where possible, no replays of reviewed situations should be shown on video screens (eg LED or jumbotron) within the venue

5. Various

5.1 Match Restart

- The production company should provide some system for the match secretariat table to indicate when the match should be start for each period and restart after a goal has been scored (ie. after replays have been shown) – usually only necessary when there is Live TV involved.
- Preferably this is indicated with a light located at the match secretariat visible to the referees on the field of play.

5.2 Access Video Crew during filming

5.2.1 Time out (30 secs)

- A handheld camera and sound equipment (eg. boom mic) can access the bench of the team that called the time out, as signalled by the referees
- Only fixed cameras may film the other team bench, with no audio access

5.2.2 Powerbreak (30 secs)

- Only applicable if it is a TV production and agreed with the TV station(s)
- A powerbreak will be called by the referees at the first break in play after 10mins of match time in each period
- A handheld camera and sound equipment (eg. boom mic) can access either team bench

5.3 Intermission

- During intermissions, the venue audio should be muted (or reduced to the lowest level possible). This reduces the likelihood of any copyright claims on the streamed videos as during the intermissions is when full length songs are played, which are more likely to create copyright issues