

# EDF Streaming Regulations

*Version 1.0*

## 1. INTRODUCTION

These regulations outline the operational responsibilities and relevant information for hosts of EDF events, as well as for potential third-party streaming providers and/or broadcasters.

They apply to all EDF events; however, minor variations may occur depending on the size and budget of each event. Any such variations will be specified in the relevant sections of these regulations.

## 2. FREQUENTLY USED TERMS

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

- EUROS – European Championships
- JEC – Junior European Championships
- CEC – Central European Championships
- NEC – Northern European Championships
- WEC – Western European Championships
- EEC – Eastern European Championships
- REGIONALS – all regional championships (CEC, NEC, WEC, EEC)
- NOC – national organising committee
- HOST BROADCASTER – A designated team within the NOC or a third-party entity responsible for managing and delivering the event's live streaming.

## 3. PRODUCTION SUMMARY FOR ALL EVENTS

### 3.1. Production standard:

HD

### 3.2. Number of courts streamed:

All courts

### 3.3. Number of cameras:

#### 3.3.1. main court:

EUROS & JEC: Minimum 2 cameras. Recommended 3-4 cameras.

REGIONALS: Minimum 1 camera.

#### 3.3.2. side courts:

Minimum 1 camera.

### 3.4. Live graphics:

Minimum: Times and score.

### 3.5. Audio:

Gameplay Audio must be transmitted.

### 3.6. Delivery standard:

SRT or RTMP

### 3.7. Commentators:

For the main court 2 commentators are mandatory at all times.

Commentary on side courts is optional and remains the responsibility of the respective NOC.

## **4. GENERAL REQUIREMENTS FOR HOSTS & HOST BROADCASTERS**

### **4.1. Power, Lighting and Utilities**

Power, lighting, water, and other utilities required for the broadcast within the respective venues shall be provided free of charge by the NOC.

For events played under artificial lighting, the average maintained vertical illumination (towards the camera lens) must be at least 1500 lux, evenly distributed across the court surface, with no shadows or uneven patches.

Additionally, the NOC is responsible for providing both main and back-up power for the Host Broadcaster, graphics operator, and commentary area.

### **4.2. Production facilities**

The NOC must provide sufficient space at each event venue to accommodate a live production compound.

This area must be fully secured with 24-hour security from the time the broadcast equipment is installed until teardown is complete.

After each production day, once the production team has left the compound, the responsibility for safeguarding the production equipment lies with the NOC. The NOC must implement appropriate security measures to ensure that the equipment remains protected and is not tampered with between game days.

### **4.3. Equipment**

Host Broadcasters are responsible for providing all equipment necessary to meet the required production standards, including but not limited to:

- Video transmission: Cameras
- Audio transmission: Microphones
- Graphics transmission: High-performance PC and streaming software

### **4.4. Main Camera Position**

To ensure a consistently high standard of live coverage at EDF events, regulated camera positions have been established for use by the Host Broadcaster.

The main camera must be positioned behind the court, at a minimum distance of 4 meters from the backline. In cases where wide-angle cameras (e.g., GoPros or similar devices) are used, a shorter distance from the backline may be permitted, subject to approval by the EDF Media Department. The maximum distance is determined by the technical capabilities of the camera, particularly its zoom functionality; if sufficient zoom is available, a greater distance may be permitted. The main camera height must be between 3 and 5 meters. Any nets or barriers positioned behind the court should be placed to ensure they remain out of the camera frame during the broadcast.

The EDF Media Department will inspect and approve all camera positions on-site prior to each broadcast.

Please refer to APPENDIX – EDF CAMERA POSITIONS for further details.

#### **4.5. Streaming Staff**

The NOC must provide sufficient staff to operate the livestreaming on all courts for the full duration of the event.

This includes:

- setting up all equipment,
- testing signals and coordinating with the EDF Media Department,
- continuous monitoring throughout the day,
- troubleshooting in case of technical issues,
- shutting down streams at the end of each day, and
- dismantling equipment after the event.

These tasks are not the responsibility of the EDF Media Department or the commentators.

### **5. PRODUCTION**

#### **5.1. GENERAL PRODUCTION**

##### **5.1.1. Production Standard**

The video feed produced by the Host Broadcaster must be a continuous, high-quality broadcast signal, including full international sound and ambient effects for all competition games.

EDF's production standard for all events is High Definition (HD) in 1080/60 or 1080/50 format. While 60 frames per second (fps) is preferred, 50 fps may be used when required by local television standards and/or lighting conditions. The choice between 50 or 60 fps rests with the Host Broadcaster.

The recommended video bitrate is 10,000 Kbps (10 Mbps). If the venue's internet capacity does not support this rate, the bitrate may be reduced—but must not fall below 5,000 Kbps (5 Mbps).

All productions must be delivered in 16:9 aspect ratio with a resolution of 1920x1080. The Host Broadcaster must use modern, state-of-the-art digital equipment, compliant with full HD broadcast technical specifications and standards.

The accompanying audio standard is a stereo sound mix.

##### **5.1.2. Streaming Platform & Delivery Standard**

- All streams must be delivered using either the SRT or RTMP protocols.
- All streams shall be transmitted to the official EDF YouTube channel.
- The EDF Media Department is responsible for the creation and overall setup of the streams.

All relevant stream keys for each broadcast will be provided by the EDF Media Department to the Host Broadcaster at least 2 hours before the stream goes live.

##### **5.1.3. Audio Compliance & Monetization**

To ensure uninterrupted monetization of EDF event streams on YouTube, strict compliance with the following audio-related regulations is required:

- No music may be played inside the venue starting 5 minutes before any stream goes live and lasting until the broadcast has officially concluded.
- No copyrighted music may be included in the stream, whether as part of live venue sound, overlays, or inserted production elements.
- All commercials, promotional clips, and sponsor material intended for use within the stream must be checked in advance for copyrighted music. Only content that is copyright-cleared or royalty-free may be used.

Failure to comply with these requirements may lead to stream takedowns, demonetization, or restrictions on future broadcasts.

#### **5.1.4. General Streaming Rundowns**

Each stream at EDF events shall begin 10 minutes prior to the start of the first game on the respective court. Streams will run continuously across multiple games.

Due to YouTube's time limitations, if games on a single court are scheduled to last longer than 12 hours, two separate streams must be created. Typically, streams are arranged to cover approximately half a day per court.

#### **5.1.5. Audio**

The international audio feed will feature full stereo sound with courtside ambient effects.

#### **5.1.6. Graphics / Overlays**

All streams must include the score and time graphic overlay. These overlays are web-based (URL) and will be provided by the EDF Media Department to the Host Broadcaster prior to the event.

The overlay must be positioned in either the top left or top right corner of the screen.

Additional graphic overlays are permitted but not mandatory:

- EDF logo
- Event logo
- Sponsorship overlays (*approval by the EDF Media Department is mandatory*)

The positioning of any additional overlays must ensure that they do not overlap with the court area.

#### **5.1.7. Picture & Picture Frame**

All court lines must be fully visible within the picture frame. The court backline, located at the bottom of the frame, should be positioned as close as possible to the edge.

When using wide-angle cameras (such as GoPros), no fisheye or similar distortion settings are permitted.

General picture settings — including colour, sharpness, and white balance — are the responsibility of the Host Broadcaster, but must be inspected and approved by the EDF Media Department on-site prior to each broadcast.

### **5.1.8. Commentary**

Commentary is mandatory for the main court and must be provided by two commentators. The commentator booth shall be located inside the venue with an unobstructed view of the court to enable live game commentary. It is the responsibility of the NOC to provide a booth meeting these requirements.

Commentary for side courts is optional and at the discretion of the NOC.

For EUROS and the final day of all other EDF competitions, commentary must be delivered in English. For side courts at events other than EUROS, commentary may be provided in other languages.

EDF will provide English commentators only for EUROS. For all other events, EDF will assist the NOC in securing English commentators for the final day, during which commentary in English is mandatory. For all other broadcast times, the responsibility to provide commentators lies solely with the NOC.

## **5.2. MAIN COURT PRODUCTION**

### **5.2.1. Cameras**

#### **5.2.1.1. Number of Cameras**

In addition to the main camera positioned behind the court, the main court production must include at least one additional court-level camera, preferably two. A commentator camera is also recommended.

#### **5.2.1.2. Type of Cameras**

These cameras may be either hand-held or remotely controlled, but must provide dynamic (moving) footage rather than static shots.

#### **5.2.1.3. Purpose**

Their primary purpose is to capture close-up shots of players between sets as well as replay footage of key moments during the game.

#### **5.2.1.4. Positioning**

Cameras should be positioned courtside, near the center line, angled diagonally to cover both sides of the court. When using remote cameras, tripods must be placed as high as possible to prevent referees or ball retrievers from obstructing the view.

For detailed camera positioning, see APPENDIX – EDF CAMERA POSITIONS.

### **5.2.2. Replays**

Between each set, there is a 30-second break. This time should primarily be used to show replays of the most important actions from the previous set, optionally combined with close-ups.

- Each replay clip should last approximately 5 seconds.
- A maximum of 5 replay clips may be shown per segment.
- Replays must end before the next set begins to avoid missing any live action.

Replay segments must start and end with a replay wipe (stinger). The score and time graphic must be cut out and back in automatically with the stinger.

At halftime and at the end of each game, a replay package featuring the best scenes shall be shown. Its length is at the discretion of the director but should serve as a 2–3-minute highlight reference.

### **5.2.3. Close-Ups**

Close-up shots of players should be used only between sets, not during active play. Their goal is to highlight emotion and intensity.

The framing and artistic style of close-ups is at the discretion of the director.

### **5.2.4. Timeouts**

#### **5.2.4.1. Team Timeouts**

Team timeouts last 1 minute. During this time, either replays or close-ups may be shown. If close-ups are used, cameras should zoom into team huddles.

If coaches are mic'd up, their audio should be included in the stream.

#### **5.2.4.2. Technical Timeouts**

Technical timeouts, usually initiated by referees to resolve issues, should feature close-up shots of the referees.

If referee audio is available, it should also be included in the stream.

### **5.2.5. Coaches & Referee Microphones**

In finals, both coaches and referees must wear clip-on microphones.

Their audio is to be integrated into the stream in accordance with the timeout guidelines in 5.2.4.1 and 5.2.4.2.

### **5.2.6. Additional Graphics**

In addition to the score & time overlay and optional EDF/Event logos (see section 5.1.6), the following graphics are required for main court broadcasts:

#### **5.2.6.1. Match ID**

Each match must include a graphic showing:

- Country names and flags
- Competition category (e.g., Men's Cloth, Mixed Foam)
- Tournament phase (e.g., Group Stage, Quarterfinals)

#### **5.2.6.2. Replay-Wipe (Stinger)**

A replay wipe graphic must be used before and after slow-motion replays.

- It must include the event logo
- Design is flexible, but the duration should be 1–3 seconds

- Creation is the responsibility of the Host Broadcaster, and must be approved by the EDF Media Department before the event

#### **5.2.6.3. Lineups & Rosters**

Before each main court game, roster graphics must be presented fullscreen for both teams. These may be animated or static.

- Roster data will be provided digitally by the EDF Competition Department or the NOC at least one day before the tournament.

For finals, a starting lineup graphic must be shown, including:

- Names, photos, and positions of all 6 starting players
- Nation, flag, category, and the word "Finals"

#### **5.2.6.4. Sponsor-Graphics**

The NOC may include sponsor videos or graphics, subject to the following rules:

- Must be approved by the EDF Media Department at least 1 week prior to the event
- Videos may be shown between games, but must not interfere with the event schedule
- Sponsor graphics may be placed during games, but only outside the court layout

#### **5.2.6.5. Statistics**

if live statistics are available, they may be integrated as:

- A small bar overlay at the top or bottom of the screen
- A fullscreen graphic after each game

#### **5.2.6.6. Lower Thirds**

For interviews, lower third graphics must be shown, including:

- Name
- Role/function
- Flag of the person interviewed

Data will be provided by the EDF Media Department. Design is the responsibility of the Host Broadcaster.

#### **5.2.7. Interviews**

On the main court, interviews must be possible with one player per team after each game. For finals, additional pre-game interviews with coaches must be conducted.

- During regular main court matches, interviews take place at the commentator position.
- For finals, the Host Broadcaster must provide a dedicated interview area next to the court, equipped with a professional backdrop

### 5.3. PRODUCTION RUNDOWN

#### 5.3.1. MAIN COURT

A Slot Time is usually **70 Minutes**. This can be adapted by the EDF Competition Department. If Slot Times are adapted, Main Court Rundowns will also be adapted accordingly.

TIME	ITEM	ON SCREEN	GRAPHIC
-10:00	Go Live	Fullscreen Graphic	
-09:00	Introduction via Commentators	Main Cam	+ MATCH ID
-08:30	Hello from the Commentators	Com Cam	
-06:30	Warm Up - Players	Close Cam	
-05:00	Roster presentation	Main Cam	+ ROSTERS
-03:00	Team Huddles	Close Cam	
-02:00	Referees	Close Cam	+ LOWER THIRD
-01:00	Shakehands Teams	Close Cam	
00:00	Start First Half	Main Cam	+ TIME/SCORE + ADD. GRAPHICS
~25:00	Half Time / Replay-Package	Close Cam	
27:00	Team Huddles and Players	Close Cam	
30:00	Start 2 <sup>nd</sup> Half	Main Cam	+ TIME/SCORE + ADD. GRAPHICS
~50:00	End of Game / Emotions	Close Cam	
~52:00	Replay-Package	Close Cam	
~55:00	Interviews	Com Cam	+ LOWER THIRD
~60:00	Prepare Next Game	Main Cam	

#### 5.3.2. FINALS

A Slot Time is usually **75 Minutes**. This can be adapted by the EDF Competition Department. If Slot Times are adapted, Main Court Finals Rundowns will also be adapted accordingly.

TIME	ITEM	ON SCREEN	GRAPHIC
-15:00	Go Live	Fullscreen Graphic	
-14:00	Introduction via Commentators	Main Cam	+ MATCH ID
-13:30	Hello from the Commentators	Com Cam	
-11:30	Warm Up - Players	Close Cam	
-10:00	Roster presentation	Main Cam	+ ROSTERS
-09:00	Warm Up - Players	Close Cam	
-08:00	Starting Line-Up Presentations	Main Cam	+ LINEUPS
-06:00	Interviews Coaches	Intvw. Cam	+ LOWER THIRD
-03:00	Team Huddles	Close Cam	
-02:00	Referees	Close Cam	+ LOWER THIRD
-01:00	Shakehands Teams	Close Cam	
00:00	Start First Half	Main Cam	+ TIME/SCORE + ADD. GRAPHICS
~25:00	Half Time / Replay-Package	Close Cam	
27:00	Team Huddles and Players	Close Cam	
30:00	Start 2 <sup>nd</sup> Half	Main Cam	+ TIME/SCORE + ADD. GRAPHICS
~50:00	End of Game / Emotions	Close Cam	
~52:00	Replay-Package	Close Cam	
~55:00	Interviews	Com Cam	+ LOWER THIRD
~60:00	Prepare Next Game	Main Cam	



## 6. APPENDIX

### 6.1. PICTURE FRAME – MAIN CAMERA

For optimal framing, the bottom edge of the image should align as closely as possible with the court's backline.



Filming through back nets should be avoided whenever possible, but is permitted if no alternative camera position is feasible.



## 6.2. DEPTH - MAIN CAMERA

The main camera must be of sufficient technical quality to provide adequate depth of field, ensuring that players on the far side of the court are clearly visible.



Wide-angle cameras (such as GoPros) typically lack the necessary depth of field to meet main court production standards and therefore should not be used as the main camera.





## 6.3. OVERLAYS

### 6.3.1. MATCH ID

Match IDs may be displayed either as a partial fullscreen graphic or as a lower third. However, all required information must be included.

This includes the names of the countries, the competition category, and the tournament stage. The example shown is incomplete, as it is missing the country names, category, and stage.



### 6.3.2. TIME AND SCORE

The time and score graphic overlay will be provided by EDF and appears as shown in the example below.



### 6.3.3. LINEUPS

Line-up graphics may be either animated or static. The necessary data will be provided by the EDF Competition Department.

The design and visual style is the responsibility of the Host Broadcaster.

Line-up graphics should not be shown in full fullscreen; instead, they must appear in a semi-fullscreen layout with the main camera feed visible in the background.

Each line-up graphic must include the following elements:

- 6 starting players
- Country name
- Country flag
- Competition category
- Stage of the tournament (e.g., Semifinal, Final)
- The label “Line-Up” or “Starting Line-Up”



#### 6.3.4. ROSTERS

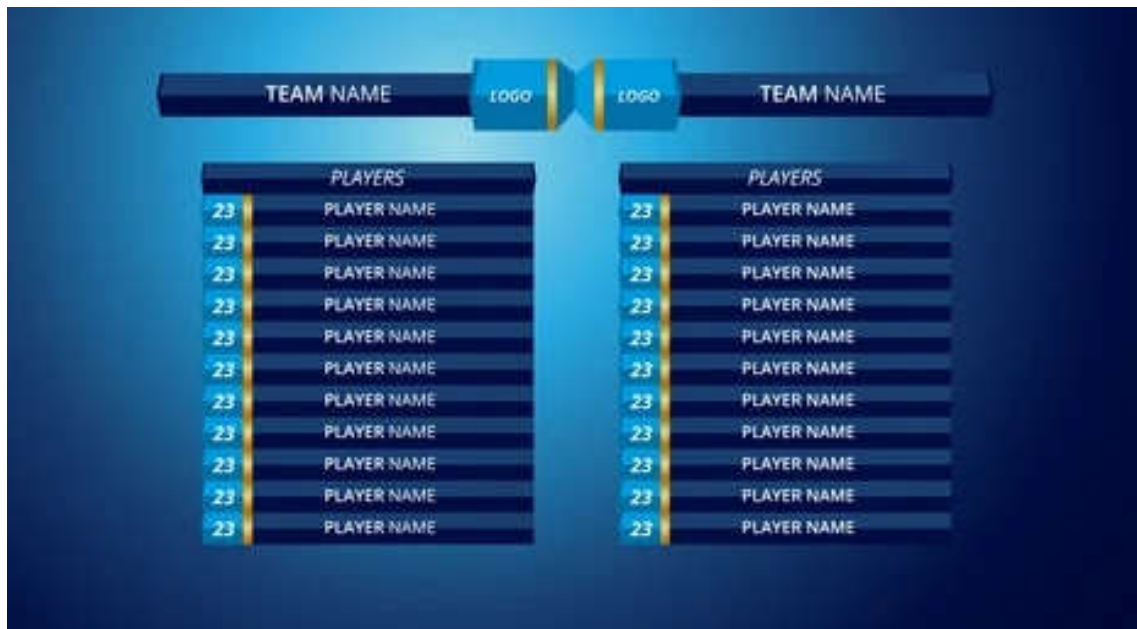
Team roster graphics may be either animated or static. The required data will be provided by the EDF Competition Department.

The design of the graphic is the responsibility of the Host Broadcaster.

Roster graphics must not be displayed in full fullscreen. Instead, they should be presented in a semi-fullscreen layout, with the main camera feed visible in the background.

Each roster graphic must include the following elements:

- 12 players
- 3 retrievers
- 2 coaches
- Country name
- Country flag
- Competition category
- The label “Team Roster” or “Roster”



The following are the four standard camera positions used for a multi-camera main court production.

