

SPL Motion requirements

Digital requirements

Submissions should be QuickTime files.

The submission should be of discrete clips, not long reels of unedited footage.

Each clip should have a short, unique name. As we will import your file names into our database, please do not use any characters that may confuse it. Use underscores instead of spaces, and keep names alphanumeric. Please avoid:

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Please also avoid accents, circumflexes, umlauts, tildes, cedillas or any other such marks, and avoid letters outside the standard 26 of the Modern basic Latin alphabet, such as:

ı œ Σ ø π å ß ð ƒ Δ æ Ω ç μ

Submission delivery

Submissions should be mailed to us on a portable hard drive, data DVD (not playable/video DVD) or data Blu-ray disc. If you only have a few clips to send it might be easier to use a web-based delivery system such as FTP, or a system such as YouSendIt or Dropbox. Please contact us for more details if you're unsure.

| | |
|-----------|--|
| Preferred | Firewire 400/800 or USB 2.0 hard drive |
| Accepted | DVD± or Blu-ray Disc recordable |
| See below | Tape, film |

Every effort should be made to submit the footage in an electronic format. If you are in doubt about how to do this, please contact us. We will gladly loan you a removable hard drive onto which to transfer your footage for submission – please contact us to arrange this. If you have your own hard drive, we will endeavour to return this to you within 30 days of receipt. Our video editors use Mac computers, therefore it makes it easier for us if you format the drive to Mac OS (Extended, Journaled).

We will only accept submissions on tape or film in exceptional cases, for instance ultra high-speed or historical footage, and you should contact us before submitting your footage if this is the only format in which you have it.

Resolution

| | |
|-----------|--|
| Preferred | 4K 2K |
| Accepted | HD (1920x1080 or 1440x1080) HD (1280x720) SD PAL (720x576) SD NTSC (720x486) Other (see below) |

We accept that many imaging techniques do not produce files that match those broadcast resolutions. For material produced through these techniques, for example sequences of MRI scans, microscope cameras, high-speed sensors etc, please send us the files in their native (uncompressed) format, and we will work them up in house.

If you are shooting new material, we strongly advise you to shoot in true HD, as that is the best way to future-proof your submission. While we will still accept new SD material at this time, the marketable life of footage shot at this resolution is likely to be short, certainly for broadcast purposes, and for all uses in the medium term.

Frame rate

| | |
|-----------|----------------------|
| Preferred | 24 frames per second |
| Accepted | 25 |
| | 29.97 |
| | 23.96 |
| | 50 |
| | 60 |
| | 59.94 |

Shooting at 24 frames per second allows for easy conversion to both European (25fps) and North American (29.97fps) standards. As is the case with resolution, we accept that some scientific imaging techniques do not produce these motion picture- and broadcast-based frame rates. We will accept material at different frame rates in these cases, but please advise us of the fact before your submission. In the case of animations from stills, such as timelapse footage or sequences of scans, please take as many stills as you can and aim towards 24 per second. If this is not feasible, we may speed up or otherwise edit your footage in house to reduce jerkiness.

If you are deliberately submitting footage designed to be viewed at a different frame rate, you must inform us of this in your submission information.

Compression and video codecs

| | |
|-----------|------------------------------|
| Preferred | Uncompressed 8-bit or 10-bit |
| Accepted | Apple ProRes (HQ) |
| | Photo JPEG best quality |
| | HDV codec |
| | AVC-Intra |
| See below | AVCHD/H.264, MPEG-2, |

We will not generally accept material that has been compressed for web viewing, or with consumer level codecs, for instance AVCHD/H.264. We also do not accept broadcast-based codecs (MPEG-2 long GOP) except in exceptional cases. As a rule clients want clips with as little compression as possible, for more control in editing. If the material is unique or rare or shows something that's not really possible to capture with larger, heavier true HD cameras, we will accept material shot like this. Some examples would include storm chasing (portability is key) or close-ups of surgery (lightness and unobtrusiveness key), but please contact us if you are unsure. We are very unlikely to accept highly compressed material when we have it already at higher bit rates, or when other libraries do. As a rough guide, if your material is shot with a bit rate lower than 50Mbps, we are likely to apply this rule.

If your material is non-camera/animation based, for instance medical scans or electron micrographs, then the above criteria are unlikely to apply. We will review all such material based on the content.

Style and standards

The following is a list of things that is likely to see the clips excluded:

- Shaky camera work
- Subject outside 4:3 centre of 16:9 frame
- Subject not in focus
- Insufficient illumination

Duration not befitting subject
Cluttered, busy frame

Please contact us for more information on any of those points.

Clip Information (metadata)

The information you submit with your clips will determine how quickly and easily they are uploaded to our website. The more information the better. We have a spreadsheet with our desired fields, which you can request by contacting us. In brief, the required information is:

Title: this should concisely sum up the point of the clip. Please keep it below 40 characters.

Caption: this can be used for more detail than the title, for instance scientific names of animals and plants, location of the shoot, or any information specific to certain points in the clip.

Keywords: good keywording is essential for clients as it helps them find what they need with the minimum of hassle. If you have taken the clip to illustrate a specific point please ensure that you suggest it as a keyword, as well as keywording the subject, location and other relevant terms. Please do not add dozens of irrelevant keywords, for instance of peripheral or background objects, general and vague terms etc. These merely serve to pollute searches, and no-one enjoys clicking through dozens of search results pages to find the clip they want.

Clips submitted with little or no information will take a lot longer to be uploaded, and may be excluded altogether.

Releases

If your clips include people, you must supply a signed model release form for the models. If you don't have your own forms please contact us and we will send you ours.

The same goes for property and objects. Many things, such as trademarks, designs and models of car, architecture and illumination, and private property or locations to which an entrance fee is charged, will not allow clips of those subjects to be sold commercially, and will pursue unlicensed users of such material. If you are shooting such subjects it is your responsibility to contact the rights holder and arrange a release. As with models, please contact us for more details if you're unsure.

In most cases clients will simply not buy clips that are not released, and as such we will not accept them.

The contract

The full version of the contract is available on the website. Briefly the essential points are:

You always retain copyright in the work, unless an explicitly non-standard agreement is made (for instance if we pay outright for the work on commission)

We prefer to be your exclusive agency: we pay 50% for exclusive clips and 40% for non-exclusive clips

We require worldwide distribution rights

We pay you quarterly as long as your account exceeds £100, if not payment is carried over to the next quarter until the account passes that sum