

Footage Submission Requirements

Introduction

This document provides the submission requirements for moving imagery delivered to Getty Images. We will explain what should be included in each submission and provide all requirements to help insure your submissions are hassle free. If you are planning on shooting a production for Getty Images, please contact your Art Director or Editor to discuss your shoot and the most appropriate capture format.

Changes from Previous Versions

Throughout this document, sections with new or changed information are highlighted and marked with **New!** or **Revised!**. These include changes to the following: requests for additional information in the Submission Log, removal of some requested element inventory information in the Submission Log.

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Submission Overview

A properly organized submission includes all the elements needed for us to accept and market your footage to our clients and should include:

- **Submission Asset** – The motion imagery asset in one of the several accepted formats.
- **Submission Log** – This is the data we upload to our system with your images, for example captions and release status.
- **Releases** – Model and/or Property releases for all the people or property appearing in the submitted footage.

The Submission Log and Releases must be submitted digitally on a CD, DVD±R or hard drive that accompanies the asset submission.

Communications from Getty Images Regarding Footage Submissions

When a submission is received, Getty Images will forward one of three possible letters via email: (1) the submission has been received and has been assigned a 4-digit submission number; (2) the submission has been received, has been found problematic, and requires correction within 30 days; or (3) the submission has been rejected.

When a submission is received and found problematic it will be assigned the letter N plus a 3-digit number. Upon receipt of the corrections within 30 days, the filmmaker will receive a letter via email with the 4-digit submission number.

After a submission has been edited and uploaded, the filmmaker will receive a letter via email confirming the approximate number of images selected, the final Edit Decision List, and an inventory of elements to be returned.

All correspondence regarding submissions will be conducted through footage.postproduction@gettyimages.com

Submission Asset – What Formats are Acceptable for Submission?

Please see the section relevant to your method of shooting for exact submission specifications.

- Digital Film Files - 2K or 4K scans – *page 3*
- Film transferred to High Definition tape or Digital Files – *page 5*
- High Definition - Tape – *page 5*
- High Definition - Digital Files – *page 6*

By prior agreement with us, we will selectively accept:

- 35mm or Super 16 film transferred to Standard Definition (SD) digital files – *page 5*
- Standard Definition (SD) originated on tape and submitted as digital files – *page 7*
- Standard Definition (SD) originated as Digital Files – *page 7*

Varying Frames Rates during Acquisition

Images acquired on film, high definition video or file sequences have essentially one common frame rate during playback: 24 fps (frames per second). If the creative intent is to slow the motion during playback, one must acquire the images at a higher frame rate than 24 fps. If the creative intent is to speed up the motion during playback, one must acquire the images at a lower frame rate than 24 fps. Images acquired at 60 fps, will be posted at 24 fps creating slow(er) motion during playback. Images acquired at 2 fps, will be posted at 24 fps creating fast(er) motion in playback. If shooting in slow/fast motion (different frame rates), transcode your files to 23.98 while preserving the desired speed/motion.

Images acquired at 29.97 i (interlaced), 54.94 I (interlaced), and 60 i (interlaced) will be mastered at 29.97 i, 59.94i or 60 i. All off speed progressive images will be master at 23.98 PsF.

Color Correction

All images must be broadcast safe. There should be no crushed blacks or clipped whites (blacks should not go below 0 IRE; whites should not exceed 100 IRE). If any manipulation or color correction/grading has been applied to the submitted images, clearly mark and provide details in the Conversion Notes section on the Production Log page (the second tab) of the Submission Log. If you want your submission color corrected to Getty Images specifications, please enter "Yes" in the General Information section (the first tab) of the Submission Log. If you enter "No," no further adjustments will be made to the submission to preserve your creative intent. We reserve the right to color correct/grade material if neither is indicated in the Submission Log. **Revised!**

[Creating Digital Files from Digital Camera Acquired Images](#)

Digital images acquired by a digital still camera or in any other digital format must be submitted as digital files.

[Submitting Digital Files](#)

We accept the following media formats for digital submissions:

FireWire (IEEE 1394) or USB 2.0 portable hard drive submissions

When submitting a portable hard drive please ensure to:

- Format your drive to Mac OS, if possible, which minimizes file transfer delays.
- Check your hard drive for viruses before sending it to us.
- Provide the appropriate data cable and power supply for your hard drive submission, both clearly labeled with your name and address.
- Your submission should be the only data on the hard drive.

We cannot accept liability for loss or damage to hard drives.

External hard drives are the most reliable and efficient submission medium, allowing us to process your submission faster and improving your time to market.

We suggest using a FireWire 400 or 800 drive. (USB externally powered drives have been problematic in our experience.) They should be shipped using the original packaging and/or a plastic hard case. Most hard drive failures come from poor-quality drives or packaging that does not sufficiently protect the drive during shipping.

DVD±R media

Format: Universal Disk Format

Please do not use adhesive labels on the surface of the DVD. It is better to label with a permanent marker. DVDs will not be returned.

Keeping Back-up Copies of your work

For all media including tape masters, hard drives and DVDs, it is the responsibility of the contributor to keep a personal copy of all work submitted to Getty Images. Please backup and make copies of all your submissions.

It is our intention to return hard drives and tape masters by courier approximately 45 days after your submission has been uploaded to the website. DVDs will not be returned.

[Digital Film Files – 2K or 4k scans](#)

Digital Film files are a relatively new form of assets accepted for submission and as such their specifications are subject to change. However, if your submission to Getty Images is a Digital Film File, the following minimum criteria should be met:

- Resolution: 2K (defined as 2048 horizontal pixels by a minimum of 1080 vertical pixels) or 4K (defined as 4096 horizontal pixels by a minimum of 2160 vertical pixels)
- Frame rate: 24 or 25 frames per second, or 30 or 60 frames per second for slowdowns
- File compression: uncompressed or lossless
- Color space: RGB or YUV (4:4:4)
- Bit depth: 8-bit, 10-bit, 12-bit or 16-bit – Logarithmic or Linear
- Image file format:
 - Recommended - DPX
 - Other – R3D, Cineon, TIFF, or OpenEXR
- When supplying an image sequence, we recommend you include a QuickTime movie in the Apple ProRes 422 (HQ) codec.

Shooting with the RED ONE Camera *New!*

Getty Images accepts files acquired on the RED ONE camera and we are excited to support this new technology. As with all new technologies, there are some challenges. Currently, there is no ability to resave an edited R3D file.

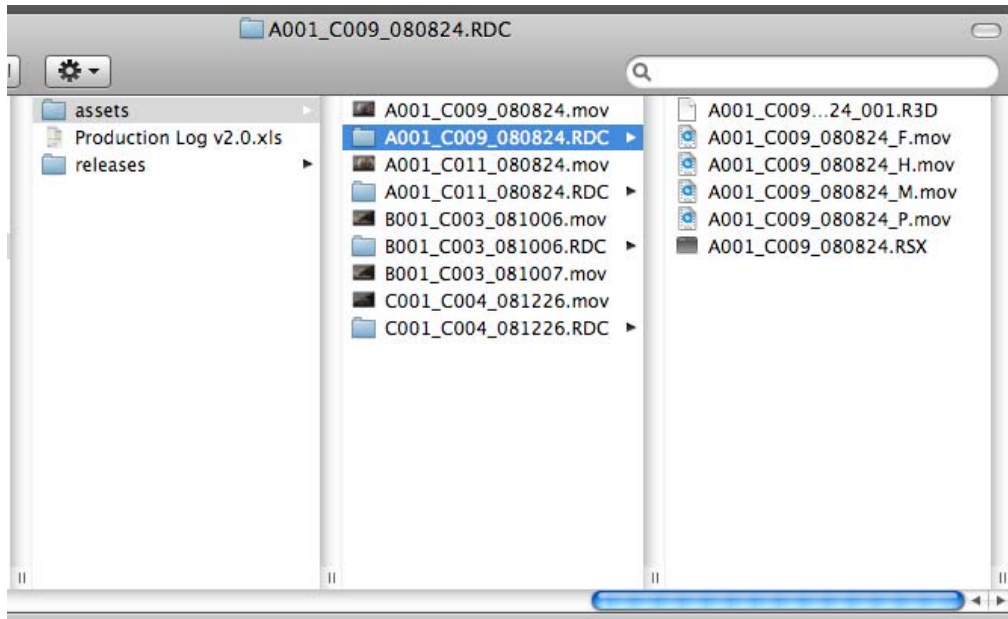
When using a RED ONE camera, wherever possible adopt a 'film style' approach by shooting short takes, rather than shooting with a 'documentary style' that captures much longer takes. This will help you better organize and pre-edit your material after the shoot and will also save you from having to convert large amounts of high resolution, redundant material.

Here are our recommendations when shooting and submitting with the RED ONE camera:

- Shoot in 4K for the best HD result (slow motion effects require lower resolutions)

- Provide Getty Images with both the 4K R3D files and an accompanying HD 1920x1080 23.98 QuickTime file using the REDCODE codec.
- Create the Submission Log from the REDCODE QuickTime files
- Submit a hard drive with all your material included

Your hard drive should look similar to this. Note that there is at least one movie for each RED file folder and they have same base name.



Creating QuickTime with REDCODE codec from the R3D files

Download and install the RED Final Cut Studio Installer (<http://www.red.com/support>). Please refer to the website for minimum hardware and software requirements. Within the installer download, there is a PDF (RED FCS Whitepaper.pdf) with instructions on how to setup and use Final Cut Studio with RED media. The whole document contains excellent information about how to handle RED acquired material.

Once the software is installed and you've read the PDF, the next step is to ingest the RED media as QuickTime with REDCODE. Ingest the RED media into Final Cut Pro using *method 2* on page 10. The Log & Transfer functionality allows the user to set IN and OUT points to remove extra material that should not be considered for submission. Trimming and selecting clips makes reviewing submitted material easier for both the filmmaker and Getty Images. The Log & Transfer also allows for multiple clips to be selected from the original shot material where the content changes enough to make it a different line on the Submission Log.

The Log & Transfer tool ingests the QuickTime clips with REDCODE into the capture scratch location. Verify that the QuickTime movies are using the REDCODE codec within the Final Cut Pro file browser or QuickTime player. Use the clips and the Production Log to record the information needed. The acquisition format and submitted format dropdowns should be set to R3D.

What about color correction?

If you'd like to submit a color corrected file, you can continue to submit a DPX file along with a matching QuickTime ProRes file as outlined above - [Digital Film Files – 2K or 4k scans](#).

Shooting Greenscreen/ Bluescreen / Chroma Key

We accept greenscreen, bluescreen or chroma key material. These submissions must be in a QuickTime file format using an Animation or PNG codec with each file containing an alpha channel with the traveling matte. The QuickTime file should look like an image and a black matte. This provides best ease of use for the majority of our customers. Files with a separate traveling matte file cannot be accepted. As with any keyed images, be particularly careful to eliminate any edge fringing.

Film – Transferred to High Definition tape or Digital Files

OCN Acquisition

Because a 16/9 aspect ratio best serves the entire industry, we strongly recommend shooting 16/9 (not full academy) while protecting 4/3 within the 16/9. For additional information please see **Aspect Ratio Change in Mastering**.

Getty Images recommends shooting:

- Original Camera Negative (OCN):
 - Recommended – 35mm 3 perf, 35mm 4 perf, and Super 35 with its native 16/9 aspect ratio
 - Other – 16mm, Super 16
- Be aware that both Super 35 and 35mm OCN lose image area when telecined or scanned to 16/9.
- During telecine, please reduce use of DVNR (Digital Vision Noise Reduction). Although there are many purposes for it, it can process the image too much, making the result like a painted picture.

Telecine

A telecine typically captures native full frame high definition at 1920 horizontal by 1080 vertical pixels at 14 bit color depth, RGB color space, 4:4:4.

Getty Images supports the following:

Preferred:

Sony HDCAM SR 10-bit RGB color at 4:4:4

Other acceptable formats:

Panasonic HD D-5 10-bit YUV color at 4:2:2

Sony HDCAM 8-bit YUV color at 3:1:1

Viewing copy for logging with visible timecode to assist in logging your submission.

Timecode – Record out with continuous non-drop frame timecode.

Scanning

Scanners typically scan at 2K (2048 x 1556 pixels). To accommodate 16/9, this should be cropped to 1920 x 1080 or 2048 x 1080. These images should be submitted as digital files, preferably on a hard drive.

Getty Images recommends recording out to:

DPX image sequences 10-bit Log 4:4:4 (cropped to 16/9)

Frame Rate

Preferred:

23.98 PsF

Other acceptable formats:

25P or 30P (played back at 23.98)

High Definition – Tape

- 30 seconds of color bars should be at the head of each original master camera tape.
- Timecode should be continuous and ascending on each tape (camera set for “**Rec Run**”).
- All attributes of asset supplied on tape (lines of resolution, frame rate, color space, bit depth) should be native to the acquisition or transferred to standard.

HD needs to be provided in one of two sizes: 1080 or 720.

1080 lines of resolution

Pixel dimensions: 1920 x 1080

Media formats: HDCAM, HDCAM SR, and HD D-5

Frame rate:

- Recommended – 23.98, 24, or 25 frames per second (fps)
- Other – 30 fps (please note that this frame rates does not easily convert to PAL formats)

Frame composition:

- Recommended – progressive frames
- Other – interlaced (please note that interlaced material may not convert to other formats easily. For example, HD 1080 60i has difficulty converting to HD 1080 24p or Standard Definition PAL without visual artifacts.)

720 lines of resolution

Pixel dimensions: 1280 x 720

Media formats: HDCAM SR, HD D-5, or DVCPRO HD (please note any intended slowdowns/time-lapse within the production logs)

Frame rate:

- Recommended – 23.98, 24, or 25 frames per second (fps)
- Other – 30 or 60 fps (please note that these frame rates do not easily convert to PAL formats)

Frame composition:

- Always progressive frames

High Definition – Digital Files

HD needs to be provided in one of two sizes: 1080 or 720.

1080 lines of resolution

Pixel dimensions: 1920 x 1080

Media formats: HDCAM, HDCAM SR, HD D-5, XDCAM HD, P2, HDV, and QuickTime H.264 (Canon 5D Mark II)

Frame rate:

- Recommended – 23.98, 24, or 25 frames per second (fps)
- Other – 30 fps (please note that this frame rates does not easily convert to PAL formats)

File format: QuickTime (QT) movie

Frame composition:

- Recommended – progressive frames
- Other – interlaced (please note that interlaced material may not convert to other formats easily. For example, HD 1080 60i has difficulty converting to HD 1080 24p or Standard Definition PAL without visual artifacts.)

Video codec accepted:

- Recommended – 10-bit or 8-bit Uncompressed 4:2:2 – codec is part of the Final Cut Studio 2's install or available free from AJA website (www.aja.com) - look for links to the codecs at the bottom of http://www.aja.com/html/support_kona3_swd.html
- Recommended – Apple ProRes 422 (HQ) – codec is part of Apple Final Cut Studio 2's install
- AJA Kona RGB 10-bit Uncompressed codec (derived from HDCAM SR 4:4:4 material)
- Photo-JPEG - 95% spatial quality or higher
- XDCAM HD - higher data rate preferable
- HDV codec - higher data rate preferable
- Animation codec – used only for greenscreen, bluescreen or chroma key material
- PNG codec – used only for greenscreen, bluescreen or chroma key material

Audio codec (if applicable): Linear PCM, Stereo (L and R) 24-bit or 16-bit sampling rate

The Canon 5D Mark II creates QuickTime movies using the H.264 video codec. Please follow the submission requirements by converting the files to QuickTime using an appropriate video codec noted above. **New!**

720 lines of resolution

Pixel dimensions: 1280 x 720

Media formats: HDCAM SR, HD D-5, or DVCPRO HD (please note any intended slowdowns/time-lapse within the production logs), HDV, XDCAM HD, and P2

Frame rate:

- Recommended – 23.98, 24, or 25 frames per second (fps)
- Other – 30 or 60 fps (please note that these frame rates do not easily convert to PAL formats)

File format: QuickTime (QT) movie

Frame composition:

- Always progressive frames

Video codec accepted:

- Recommended – 10-bit or 8-bit Uncompressed 4:2:2 – codec is part of the Final Cut Studio 2's install or available free from AJA website (www.aja.com) - look for links to the codecs at the bottom of http://www.aja.com/html/support_kona3_swd.html
- Recommended – Apple ProRes 422 (HQ) – codec is part of Apple Final Cut Studio 2's install
- AJA Kona RGB 10-bit Uncompressed codec (derived from HDCAM SR 4:4:4 material)
- Photo-JPEG - 95% spatial quality or higher
- XDCAM HD - higher data rate preferable
- HDV codec - higher data rate preferable

- Animation codec – used only for greenscreen, bluescreen or chroma key material
- PNG codec – used only for greenscreen, bluescreen or chroma key material

Audio codec (if applicable): Linear PCM, Stereo (L and R) 24-bit or 16-bit sampling rate

Standard Definition – Any method of acquisition

Getty Images will selectively accept Standard Definition material (NTSC or PAL) and submission of Standard Definition footage is only by prior agreement with us.

Pixel dimensions: NTSC – 720 x 486 (non drop frame); PAL – 720 x 576

Media formats: MiniDV, DV, DVCAM, DVCPRO, DVCPRO 50, Betacam SP, Digital Betacam

These media of acquisition/mastering should be transferred in their native format to a digital file and supplied on either a Portable Hard Drive (either a FireWire or USB 2.0 drive) or DVD±R.

NTSC

Pixel dimensions:

- Recommended - 720 x 486
- Optional - 720 x 480

Frame rate: 29.97 fps

File format: QuickTime (QT) movie

Video codec accepted:

- Recommended – 10-bit or 8-bit Uncompressed 4:2:2 – codec is part of the Final Cut Studio 2's install or available free from AJA website (www.aja.com) - look for links to the codecs at the bottom of http://www.aja.com/html/support_kona3_swd.html
- Recommended - Apple ProRes 422 (HQ) – codec is part of Apple Final Cut Studio 2's install
- Photo-JPEG - 95% spatial quality or higher
- Animation codec – used only for greenscreen, bluescreen or chroma key material
- PNG codec – used only for greenscreen, bluescreen or chroma key material

Audio codec (if applicable): Linear PCM, Stereo (L and R) 24-bit or 16-bit sampling rate

PAL

Pixel dimensions: 720 x 576

Frame rate: 25 fps

File format: QuickTime (QT) movie

Video codec accepted:

- Recommended – 10-bit or 8-bit Uncompressed 4:2:2 – codec is part of the Final Cut Studio 2's install or available free from AJA website (www.aja.com) - look for links to the codecs at the bottom of http://www.aja.com/html/support_kona3_swd.html
- Recommended - Apple ProRes 422 (HQ) – codec is part of Apple Final Cut Studio 2's install
- Photo-JPEG - 95% spatial quality or higher
- Animation codec – used only for greenscreen, bluescreen or chroma key material
- PNG codec – used only for greenscreen, bluescreen or chroma key material

Audio codec (if applicable): Linear PCM, Stereo (L and R) 24-bit or 16-bit sampling rate

Metadata Submission Requirements

Almost as important as the assets you submit to Getty Images is the data you supply about those assets. Metadata includes all information about the assets you are submitting: how it was shot, what you are submitting, the subject matter and details about the model and property releases. The metadata you submit via the Submission Log is imported directly into our database and allows us to more quickly upload it to our web site. In addition, this information increases the “saleability” of the footage by providing details that our clients will use in their search.

IMPORTANT: All submissions must use the current version (v2.2) of the Submission Log by **July 15, 2009** or they will be rejected. Please be sure to download the newest template of the Submission Log available in the Submissions section of www.gettyimages.com/contributor prior to logging your submission. *Revised!*

When you submit your content, along with the assets, the following items should be included:

- **Submission Log** – The Submission Log includes tabs for the following information:
 - **General Information** – Your name, shoot description, inventory of delivered assets, etc.
 - **Production Log** – A log capturing the details of the footage you are submitting
 - **Model & Property Details** – The names and details for all the released people or property appearing in the submitted footage
 - **HELP** – Assistance/explanations for properly completing the Submission Log
- **Releases** – Scans of the model and property releases.

The above must be submitted digitally on a CD, DVD±R or hard drive that accompanies the asset submission.

The following sections detail exactly how to complete each of the metadata items.

Submission Log

A template of the Submission Log is available in the Submissions section of www.gettyimages.com/contributor. Also in the Submissions section, you can refer to a sample Submission Log for examples of how metadata should be input.

General Information

This is the first tab of the Submission Log where the following information for your submission should be entered:

- **Date of Submission** – The date you are sending the submission (not the shoot date) in Year/Month/Day format (YYYY/MM/DD). For example August 28, 2008 would be 2008/08/28.
- **Production Company** – Your production company name or filmmaker name
- **Contact Name** – Name of person at your company to contact with questions. *New!*
- **Contact E-mail Address** – Your e-mail address where we can contact you with submission questions.
- **Contract Number** – Your 7-digit Getty Images contract ID.
- **Project Code** – Applicable only for those filmmakers who are contributing as part of a larger Getty Images directed project.
- **Shoot Description/Title** – Your title for the production
- **Intended Licensing Model** – The licensing model you are requesting for your footage. Please use the drop-down options of “Rights Ready” or “Royalty Free.” Use “Both” if you permit us the flexibility of selecting the license model best suited for your material – this is the preferred option and maximizes the sales potential for your submission.
- **Do you want the submission color corrected to Getty Images specifications?** – If you want us to color correct your footage select “Yes.” If not, enter “No.” *Revised!*
- **Is Submission an approved final edit?** – If you have edited your submission according to Getty Images selection criteria, select “Yes.” Otherwise, enter “No.” (Most submissions are not final edits.) *Revised!*
- **Footage Restrictions** – Unless your contract specifies a restriction on your footage, Getty Images will assume that all submitted footage is free of any restrictions. If there are no restrictions, you may leave this field blank. Otherwise, please consider any restriction you place on your footage carefully – all restrictions limit the use of the footage and take away from possible sales. Restrictions should include:
 - Industry – products or services that are affected
 - Territory – countries, regions, etc. that are affected
 - Duration – when the restriction ends
- **Submission Inventory** – This section is a physical description of the materials sent in your submission; *Revised!*
 - **Number of cassettes** (tape submissions) - number of cassettes included in the submission
 - **Number of hard drives** (digital submissions) – number of hard drives included in the submission
 - **Number of DVD±Rs** (digital submissions) – number of DVD±Rs included in the submission (Note: DVD±Rs are not returned to you.)

Production Log

The Production Log is comprised of five sections:

- **Footage Identification** – References the assets you've supplied
- **Shot Descriptors** – Provide details about the shots
- **Release Information** – Explains the release status of the footage
- **Capture/Acquisition Format** – Identifies how the footage was acquired/created
- **Submitted Format** – Details about the clips you are providing Getty Images

About Logging Your Footage

The Blue Boxes - To assist in logging your material, you will find on line 8 that some of the fields are light blue. Any information you enter in the blue boxes will be assumed to apply to ALL the clips in the submission. This feature eliminates the need to type the same information for every clip in a submission where the information does not change. For instance, if your entire submission were shot on 35mm film, you only need to enter it once in the appropriate blue box on line 8 and we will know that all your clips were shot on 35mm film. Note: This feature can only be used if the information applies to ALL the clips in the submission.

Drop-Down Lists – As mentioned earlier, the metadata you provide will be imported directly into our systems. It's important to ensure the information you provide is consistent and matches the values our systems use. As such, many of the fields on the Production Log use controlled values that are contained within a drop-down list. When you enter the field, you will see a button with a down arrow:



Clicking the arrow will allow you to see the list of accepted values for that field. Those are the only values you can enter within that field.

Maneuvering in the Spreadsheet – The Submission Log has been locked and formatted to ensure consistency in submissions. **Please do not remove any tabs, alter the formatting, remove columns or fields, or otherwise tamper with the spreadsheet.** Changes will only cause the ingestion to fail and delay getting your footage to the site.

We've made one change on the Production Log to better facilitate entering information. The left-hand columns referring to the Hard Drive/DVD±R are now frozen so they will remain displayed as you scroll to the right of the spreadsheet. **Revised!**

Also, please be reminded that you can always make the spreadsheet view larger or smaller by selecting View from the Excel Menu Bar and the Zoom option. Depending on your monitor display, you may find it necessary to see more or less of the spreadsheet by using this option.

Logging from a Proxy – Unless you capture the information on set, you will likely use a viewable proxy to log your footage. Be certain the proxy you are using is identical to the original. The standard video reference is visible timecode. If the proxy is created from the original, please instruct the facility to include visible timecode on the proxy.

When to enter a new line in the log

When logging sequences of clips, model information and shot descriptors should remain the same throughout. If any of the following changes from one clip to another, you must log it separately:

- Released models or properties appearing in the clip change
- Shoot location changes
- Shoot date changes

Alternatively, if the above information remains the same and you are submitting tape, it is not necessary to log each and every clip individually. Sequences of similar shots can all be logged as a single entry in the Production Log as long as the models are the same and the shoot date and location are the same.

PLEASE NOTE: **We will only consider selection of footage that is logged on the Production Log.** If material is submitted, but not logged on the Production Log, it will not be imported into our systems and not considered for submission to our collections.

Illegal Characters:

Because your production log will be uploaded directly into our production tools, it is very important you refrain from using any diacritic characters which will halt the process. These include the following:

& , ' " < > * = + - / \ | { } [] ; : ? `

Other than numbers and letters, only an underscore “_” is acceptable.

If you have any questions on how to best log your submission, please email you inquiry to Footage.Questions@gettyimages.com.

Shot Identification

Content may be supplied in either a digital (Hard Drive/DVD±R) or analog (Tape) format.

- **Hard Drive/DVD±R** – there are three required fields for digital submissions:
 - **Hard Drive/DVD±R ID** – the unique identifier that appears on the submitted hard drive or DVD±R (Character Limit: 20)
 - **Directory/Folder** – the directory in which the files are stored on the hard drive or DVD±R (Character Limit: 20)
 - **Original Filename** – the filename of the clips. The filename entered in the log should be identical to the file on the Hard Drive or DVD±R. (Character Limit: 50) *Revised!*
Note: Do not use any illegal (diacritic) characters including & , ' " < > * = + - / \ | { } [] ; : ? `
- **Tape** – there are three required fields for tape submissions:
 - **Tape ID** – the unique identifier that appears on the submitted tape (Character Limit: 8)
 - **Time IN** – the starting timecode for the shot in HH:MM:SS:FF format (hours:minutes:seconds:frames). We prefer that the first tape starts with hour 1 (01:00:00:00), second tape with hour 2 (02:00:00:00), etc.
 - **Time OUT** – the ending timecode for the clip in HH:MM:SS:FF format

Shot Descriptors

This section of the Production Log provides details about the subject matter appearing in the clips.

- **Description** (Required) – A description of what is seen in the footage (Character Limit: 256)

Descriptions should:

- Describe only what is seen in the footage
- Use the present tense

The description should not include:

- Model names or ethnicities
- Trade names or the copyright symbol ©
- The production title or publicity plug/account
- References to preceding shots
- Technical notes

Note: In order to avoid confusion between Editorial (documentary) and Creative (directed) content, please indicate in the Description if the footage is a recreation of a historical event.

- **Shoot Date** (Required) - Enter the date footage was shot in Year/Month/Day (YYYY/MM/DD) format. For instance, August 28, 2008 would be entered as 2008/08/28.
- **Shoot Location** (Required) - There are three fields for the shoot location. Please avoid using abbreviations when entering the location.
 - **City** – The city or town where the footage was shot (Character Limit: 250)
 - **State/Province** – The state or province where footage was shot (Character Limit: 250)
 - **Country** – The country where footage was shot (Character Limit: 250)
- **Color or Black and White** (Required) - Only “Color” or “Black and White” are acceptable values for this field.
- **Shot Speed** (Required) – Identify the shot speed of the footage you are submitting. Only the following values are accepted: “Real Time,” “Slow Motion” or “Time Lapse
- **Suggested Keywords** - This field allows you to include up to eight suggested keywords for your footage. We ask that you focus on conceptual terms when making these suggestions. By suggesting conceptual keywords, you help us understand the intent of the footage, beyond what is visible in the shot. A list of the [100 most common conceptual terms](#) is available on www.gettyimages.com/contributors.

Release Information

There are three fields in this section: Release Category, Release Identification and Model Age Range.

- o **Release Category** (Required) – Clips are categorized depending on the release status of the models and/or property appearing within the clip. There are three Release Categories:
 - C1 = **Fully released content** – Releases for all people and/or property appearing in the footage have been secured and included in the submission.
 - C2 = **Unreleased content** – People or property appearing in the footage may require a release, but no release is available. Also, use this category for content that has both released and unreleased people and property.
 - C3 = **Unreleased, but no release required** (e.g., clips of mountains, sky, waves, etc.) – There are no people or property appearing in the footage that would require a release.

The entirety of the clip must be considered when assigning release categories. For instance, a clip in which all models are released except for one person, must NOT receive the C1 code (all necessary releases have been secured) – even if the un-released person is visible only briefly.

- o **Model and Property Release Identification** – For content to be considered released (“C1” as described in the previous section), we require scanned copies of the releases and the ability to identify the model in the footage. This is because many of our clients will require copies of the releases as a condition to licensing the shot.

Remember, even if you have shot a model or property in the past, a new releases should be obtained for every shoot.

Every release submitted by you must have an ID following these guidelines:

- One release per person/property and one ID per release
- IDs must be unique within the submission. Don’t use the same ID for more than one release.
- Do not use any illegal (diacritic) characters including & , ‘ < > * = + / \ | { } [] : ; ? . The only non-alphanumeric characters accepted are underscores (_) and dashes (-).
- IDs must be a continuous string. In other words, no spaces.
- Do not use words in the IDs.
- Do not include the model’s name in any way.
- Do not exceed 20 characters
- Example of proper and improper release IDs:
 - MR001 - best
 - PR-05 - good
 - 20081122_A - good
 - MR:001 - not good – Don’t use illegal characters
 - MR 001 - not good – Don’t use spaces
 - Woman1 - not good – Don’t use words
 - Janet - not good – Don’t use names

Thus the Model and Property Release Identification field identifies the model(s) or property that appears in the clip along with a brief description.

The preferred format for entering this information is to enter the model’s description, then a colon, then the model’s Release ID. (MODEL DESCRIPTION: RELEASE ID). If more than one model appears in the footage, the entries are separated by a comma.

For example:

Release Category	Model and Property Release Identification
C1	Woman: MR001
C2	
C1	woman in red: MR001, woman in white: MR002
C1	Man in car: MR003, man pumping gas: MR004, woman in car: MR001, car: PR001

- **Model Age Range** – The Model Age Range is intended to capture the range of the model's true age (as opposed to the age of the character being portrayed), or in the case of multiple models in the clip, the age of the youngest model. This field should only be completed if you are supplying releases for the talent. If people are not released, leave this field blank.

We need this data so customers can identify images where the minimum age of a model would prohibit specific industry usages. For instance, in the US and model used in alcohol or tobacco advertising must be at least 25 years old.

For any clip, whether there's one model or a group with a variety of age ranges, use one of the following:

- **All Under 18** – use only when all models are 17 years old or younger.
- **Some Under 18** – use when the youngest model is 17 years old or younger (e.g., mother with baby, group of elderly people with one 15 year-old-boy, family shot with baby).
- **Above 18** – use when the youngest model is 18 – 20 years old.
- **Above 21** – use when the youngest model is 21 – 24 years old.
- **Above 25** – use when the youngest model is 25 – 29 years old.
- **Above 30** – use when the youngest model is at least 30 years old.
- **Unknown** – use when the age of the model is unknown.

Capture/Acquisition Format

This section of the Production Log captures how the footage was originally shot.

- **Camera Used** – Enter the brand/model of camera used when shooting the footage, if known.
- **Media Type (Required)** – The following values are accepted for this field:

16mm OCN	DVCPRO 25 PAL
16mm OCN Super	DVCPRO 50 NTSC
35mm OCN	DVCPRO 50 PAL
35mm OCN Super	DVCPRO HD
35mm Super 3 perf	HD D5
Betacam SP NTSC	HDCAM
Betacam SP PAL	HDCAM SR 4:2:2
Digital Beta NTSC	HDCAM SR 4:4:4
Digital Beta PAL	HDV
Digital Image Sequence - DPX	P2 MXF
Digital Image Sequence - JPEG	QuickTime
Digital Image Sequence - RAW	R3D
Digital image Sequence - TIFF	XDCAM HD
DV / DVCAM NTSC	XDCAM NTSC
DV / DVCAM PAL	XDCAM PAL
DVCPRO 25 NTSC	
- **Frame Rate (Required)** – Choose the frame rate closest to the frame rate used in acquisition.

<12	30
12	48
15	50
23.98	59.94
24	60
25	>60
29.97	

- **Frame Size** (Required) – Choose from one of the values listed below or enter whatever other frame size you may have used.
 - >4K
 - >2K
 - 4096x2160
 - 2048x1080
 - 1920x1080
 - 1280x720
 - 720x576
 - 720x486
 - 720x480

Note: >2K means greater than 2000 horizontal pixels; >4K means greater than 4000 horizontal pixels
- **Interlaced/Progressive** (Required) - The following values are accepted for this field:
 - Interlaced
 - Progressive
- **Original Clip ID** – If you have your own clip identifiers that you would like us to retain for cross-referencing purposes, please enter it here. This data is not required.
- **Original Production Title** – For footage sourced from an edited production, you may enter the original film or production title here. It is not required.

Submitting Format

This section captures details about the assets you are submitting to Getty Images.

- **Media Type** (Required) – The following values are accepted for this field:
 - Betacam SP NTSC
 - Betacam SP PAL
 - Digital Beta NTSC
 - Digital Beta PAL
 - Digital Image Sequence - DPX
 - Digital Image Sequence - OpenEXR
 - Digital Image Sequence - TIFF
 - DVCPRO HD
 - HD D5
 - HDCAM
 - HDCAM SR 4:2:2
 - HDCAM SR 4:4:4
 - QuickTime – Apple ProRes 422 (HQ)
 - QuickTime - DV / DVCPRO
 - QuickTime - DVCPRO 50
 - QuickTime - DVCPRO HD
 - QuickTime - HDV
 - QuickTime - Photo JPEG
 - QuickTime - Uncompressed 10-bit 4:2:2
 - QuickTime - Uncompressed 10-bit RGB Codec
 - QuickTime - Uncompressed 8-bit 4:2:2
 - QuickTime - XDCAM HD
 - R3D

- **Frame Rate** (Required) – The accepted values are identical to those listed under Capture/Acquisition Format. Only those frame rates in the dropdown list are accepted.
- **Frame Size** (Required) – The accepted values are identical to those listed under Capture/Acquisition Format. Only those frame sizes in the dropdown list are accepted.
- **Interlaced/Progressive** (Required) – The accepted values are identical to those listed under Capture/Acquisition Format.
- **Conversion Notes** – Any notes explaining the conversion or transfer between the acquisition and submission formats.

Intended Playback Frame Rate

Please indicate the rate desired for playback. This is a required field. The following values are accepted for this field:

23.98
24
25
29.97
30

Example – The material was captured at 720 60p and the intent is to playback at 24 fps showing a slowdown of the material.

Model and Property Details

The Submission Log also includes a separate tab for all of the details for the releases you provide. Each model must be identified by a unique ID you create (Release ID) that corresponds to the shot's Release Identification field.

As mentioned earlier, every release submitted by you must have an ID following these guidelines:

- One release per person/property and one ID per release
- IDs must be unique within the submission. Don't use the same ID for more than one release.
- Do not use any illegal (diacritic) characters including & , ' < > * = + / \ | { } [] ; : ? . The only non-alphanumeric characters accepted are underscores (_) and dashes (-).
- IDs must be a continuous string. In other words, no spaces.
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Woman1	- not good – Don't use words
Janet	- not good – Don't use names

The following information (if available) should be provided for each released model or property appearing in the footage.

Field Name	Description	Field Type	Required	
			For Models	For Property
Release ID	Your unique ID for this model or property.	Text (20 character)	Yes	Yes
Property or Model?	"Model" if release is for a person "Property" if release is for property	Value List	Yes	Yes
First Name	Model or Property Owner's First Name	Text (40 character)	Yes	Yes
Last Name	Model or Property Owners Last Name	Text (40 character)	Yes	Yes
Property Description	If property, describe briefly	Text (40 characters)	No	Yes
Date of Birth	Date of birth in Year/Month/Day format	YYYY/MM/DD	Yes	No
Ethnicity	Race or ethnicity as reported by the model on the release – do <u>not</u> fill-in otherwise.	Text (30 characters)	No	No
Gender	Male or Female	Value List	Yes	No

Note: We have removed the address, telephone number and e-mail address fields from the Model and Property Details log. We no longer request this information.

HELP

This new tab in the Submission Log is intended to assist and explain various fields within the log. HELP supplements this document and includes much of the same information found here. The HELP section is organized by tab and field name.

Releases

Unless prior arrangements have been made, you must submit only Getty Images approved releases. Please check the Getty Images contributor website for the latest version of the approved releases. Digital copies of the releases are to be provided with each submission. The release should be readable, with all information viewable by Getty Images. Before any release is sent to a client, Getty Images redacts all personal information and leaves only the release ID visible.

Specs for digital copies of releases:

- o File size: approximately 1MB
- o Scan size: 100%
- o Resolution: 72 pixels per inch
- o Color mode: RGB
- o File type: JPEG

- o Each release filename must be identical to the Release ID used in the Submission Log for that model. (Be sure to reference the ID naming requirements listed in the previous section.)
- o All releases for minors must be signed by a parent or legal guardian.
- o Include only releases that apply to the footage submitted.

Final Preparation of your Submission

- Accurately label all the components of your submission (Assets, Logs, DVDs, External Drives, tapes, etc.).
- Complete the Submission Log, available in the 'Submissions' section of www.gettyimages.com/contributors.
- Ship your submission to:

Getty Images, Inc.
Footage Submissions
75 Varick Street
New York, NY 10013 USA
Tel: +1 646 613 4000

Rejections and Resubmissions

All material should be sent as one package to expedite submission throughput which improves your time to market. Incomplete submissions will be kept for a maximum of 30 days. If the missing pieces are not received within this time, the submission will be returned to the filmmaker.

Resubmissions are allowed once all material has been gathered.