



FDUK 2022 Submission Guidelines

Hello Fulldome fans! The following guidelines are for submitting fulldome films, which we define as pre-rendered or linear fulldome works. If you would like to submit a live performance (real-time or interactive fulldome works) or a presentation (talks, demos or workshops) then please get in touch with us directly via the contact form on our website:

<https://www.fulldome.org.uk/contact/>

Deadlines

The submission deadlines for FDUK 2022 are as follows:

March 21 st	Online Submissions Open
June 10th	Online Submissions Close
August 1 st	FDUK 2022 line-up announced
September 1 st	Delivery of final full-resolution video files for selected films
November 4 th	FDUK 2022 begins!

Submission Categories

Fulldome film submissions are split into two categories:

- Feature Films (any duration)
- Short Films (maximum 10 minutes duration)

Submission Procedure

1. All films must be submitted by **June 10th 2022** in order to be considered for screening at the festival. This requires two actions: You must fill in the online submission form and then upload a preview version of your film. The online submission form is available here:

<https://www.fulldome.org.uk/submission-form/>

Please provide a link to an online streamable version of your film (which could be hosted on a website such as YouTube, Vimeo or Dropbox) and also a persistent link to a downloadable copy of your film (via FTP, Dropbox or another file hosting platform of your choice).

2. All of the submitted films will reviewed by the curation team of FULLDOME UK. The curation team will decide which films will be selected to be part of the FDUK 2022 screening programme.
3. The FULLDOME UK curation team will inform all film producers whether their film has been shortlisted for screening, before the FDUK 2022 line-up is announced on **August 1st 2022**.
4. If your submitted film is selected for screening at FDUK 2022, then you will need to provide the final full-resolution film, either on a physical drive (HDD, SSD or USB stick) or via a download link, by the final delivery date of **September 1st 2022**.

Juried Short Film Competition

If your submitted film is selected for screening at FDUK 2022 and it fits the Short Film category (maximum 10 minutes duration) then it will be entered in to a juried competition. If your film is longer than 10 minutes duration, but you would like to enter it into the Short Film competition, we will accept an edited (shortened) version for inclusion. Awards will be given out for the following five categories, all chosen by the independent jury panel:

- Best Use of Dome
- Best Sonic Experience
- Best Experimental Work
- Best Narrative Work
- Best Student Work

Additionally, there will be a single 'Best of the Fest' film chosen by the jury, which will win a cash prize.

Submission Technical Specifications (Frame Format)

All films submitted to FDUK 2022 must have been especially created to be for curved, hemispherical screens. This is a fulldome festival after all. Films that were originally created for a flat screen of any kind cannot be accepted.

Dome Master Format

The preferred frame format for all submitted videos is Dome Master, also known as a circular fisheye. The video appears as a circular image on a square background. This is the standard frame format for fulldome films.

The field of view should be either 180-degrees or 210-degrees. The first option is most common for fulldome films intended to be played in planetariums, as they commonly have a 180-degree screen located above the audience. Some fulldome venues have a 210-degree screen, where the video image reaches all the way down to the floor. Two venues in particular: the Satosphere in Montreal, Canada and the Market Hall Dome in Plymouth, UK both have 210-degree screens.

VR Equirectangular Format

While our preferred frame format is Dome Master, if your film has been created in VR (equirectangular) format and you would like to submit it to FDUK 2022, then please get in touch. We are able to play this format directly in the dome, but there are some additional technical requirements for delivering your film.

Submission Technical Specifications (Preview Video)

Please provide a link to an online streamable version of your film (which could be hosted on a website such as YouTube, Vimeo or Dropbox) and also a persistent link to a downloadable copy of your film (via FTP, Dropbox or another file hosting platform of your choice). This link can be unlisted or password protected as necessary. The preferred preview video file specifications are as follows:

Resolution:	2k (2048 x 2048 pixels)
Frame Rate:	30fps or 60fps
Video Format:	MPEG-4 using either the h.265 (HEVC) codec or the h.264 (AVC) codec
Video Bitrate:	10Mbit/s (minimum)
Audio Format:	Stereo or 5.1 channels, embedded in the MPEG-4 file

Other digital media file formats will be accepted such as MOV, WMV, AVI, MKV. Please avoid codecs that are non-standard. File size for the preview video should ideally be no larger than 5GB. You can use an online file transfer service such as Dropbox or WeTransfer, but please ensure the links are persistent and will not expire until after the submission deadline.

Submission Technical Specifications (Final Delivery Video)

If your submitted film is selected for screening at FDUK 2022, please send the final delivery version as a high quality, full resolution MPEG-4 file, using the specifications below. We will accept files encoded using either the h.265 (HEVC) codec or the older h.264 (AVC) codec, but please note the different bitrate requirements for the two codecs.

MPEG-4 / h.265

Resolution: 4k (4096 x 4096 pixels)
Frame Rate: 30 or 60fps
Video Format: MPEG-4 using the HEVC (h.265) codec.
Video Bitrate: 60Mbit/s (for 30fps content) or 120Mbit/s (for 60fps content)
Audio Format: Two-channel (stereo) embedded in the MPEG4 file.
Multi-channel (5.1) supplied as separate mono uncompressed WAV or AIFF.

MPEG-4 / h.264

Resolution: 4k (4096 x 4096 pixels)
Frame Rate: 30 or 60fps
Video Format: MPEG-4 using the HEVC (h.264) codec.
Video Bitrate: 100Mbit/s (for 30fps content) or 200Mbit/s (for 60fps content)
Audio Format: Two-channel (stereo) embedded in the MPEG4 file.
Multi-channel (5.1) supplied as separate mono uncompressed WAV or AIFF.

Encoding your film at the correct bitrate is **really** important. Unfortunately we have received a lot of films in the past where the bit rate was far too low and the films suffered from very bad compression artefacts when viewed on the dome. We want your film to look its best, and we are sure you do too!

Here are some more recommended encoding settings for your Final Delivery MPEG-4 file:

- Square Pixels
- Main Profile, Level 6.2
- CBR (constant bitrate)
- Higher or Highest Quality

Please also provide an up-to-date copy of the 2k-resolution Preview video file on your media drive or download link. This is especially important if you have made any changes to your film between the initial submission and the final delivery.

In addition to the Final Delivery video file, the Preview video file and any separate audio files (if your film features more than stereo audio), please could you share a few still frames that we can put in the festival programme and use to promote your film at the event. A short film synopsis and an artist bio, supplied as a plain text file would also be appreciated.

Submission Technical Specifications (Final Delivery Audio)

If your film is stereo, please embed the two audio channels within your Final Delivery MPEG-4 file. We suggest the following audio encoding settings:

Audio Codec: AAC
Sample Rate: 48 kHz
Audio Quality: High
Audio Bitrate: 320 kbit/s

If your film is multi-channel (5.1 Surround) then please embed the stereo (Left and Right) channels within your Final Delivery MPEG-4 file as per above. This will allow us to check audio sync. Please also supply all the audio channels as separate uncompressed 48kHz WAV or AIFF mono audio files.

The 5.1 Surround standard uses the following six channels:

Left, Centre, Right, Surround Right, Surround Left, Low-Frequency

These channels are abbreviated as: L, C, R, Rs, Ls, LFE

Your file names should look like this: `FilmName_(version)_(channel name).(file extension)`

MyFilm_v1_L.wav
MyFilm_v1_C.wav
MyFilm_v1_R.wav
MyFilm_v1_Rs.wav
MyFilm_v1_Ls.wav
MyFilm_v1_LFE.wav

Your audio files must be exactly the same duration as your video file. To ensure synchronization, the audio file must begin with the first frame of the video. Please add black frames at the beginning of your video or add silent sections at the beginning of the audio files as necessary, in order to ensure correct audio-visual sync. Be careful, if for example you add titles after you have completed your film, that the audio files are extended to accommodate this.

Custom Audio Formats

The Market Hall Dome in Plymouth has a unique 19.1 channel spatial audio sound system. If you would like to supply a custom multi-channel or spatial audio soundtrack for your film then please get in touch. Each of the 19.1 channels in the dome can be addressed individually. The venue also supports the playback of higher order ambisonic audio files,

Submission Terms and Conditions

The following criteria apply to all submissions to the festival:

1. All entries must have been completed or released after 1st August 2021.
2. You must own the rights for the distribution and use of the work (both video and audio) and ensure that no copyrights or third-party rights are infringed. If you are not the copyright holder, you must be authorised to approve exhibition of the work on behalf of the copyright owner. The participating content provider indemnifies FULLDOME UK against action by law in regard to the breach of any national or international copyright law(s) as the result of the exhibition of the work(s) through FULLDOME UK.
3. You hereby give FULLDOME UK non-exclusive, royalty-free rights to screen your work at the festival and to advertise that fact on our website and in publicity materials. Each content provider will remain the copyright holder of the provided media. Each production will be properly credited during screening at FULLDOME UK.
4. You are welcome to submit more than one film for consideration. You may also submit both a long-form and short version of the same film, if you would like it to be entered into the Short Film competition. Please complete a separate Entry Form for each work submitted.
5. FULLDOME UK requests permission to keep an archive copy of your submitted film. Following previous festivals, we have been approached with commercial and non-commercial opportunities which we have been able to pass on to artists. Keeping an archive of the work makes the whole process a lot easier, should this opportunity arise. We will never share your work, pass it on to any third-party, or allow it to be viewed outside of FULLDOME UK events without your express permission. If you do not wish to agree to this, please check the relevant box on the Entry Form.
6. FULLDOME UK is not responsible for any late or missing materials pertaining to the festival.
7. The submitted works must meet the minimum technical specifications for data formats outlined on the previous pages.
8. The submission deadline for the final full-resolution media for all films that have been selected for screening is 1st September 2021. Any films received after this date may not be screened at the festival.
9. FULLDOME UK works with three partner fulldome festivals around the world: Fulldome Festival Jena (Germany), Dome Fest West (USA) and Dome Under (Australia). Details of all submissions to FULLDOME UK will be shared with these partner festivals for possible inclusion within their screening programmes. You are also encouraged to submit your films to these festivals directly.
10. All submissions selected for screening at FDUK 2022 and our three partner festivals will be eligible for nomination to the 'Best of Earth' fulldome awards, which will take place in March 2023.
11. By submitting work(s) to FULLDOME UK and signing the Entry Form, you agree to all of the above Terms and Conditions.