

● A reference from DistroDash

The Complete Film Deliverables Checklist

Every item a producer typically owes an indie distributor when a feature closes. Video, audio, captions, artwork, metadata, and legal. Technical specs pulled from the current Netflix, Amazon Prime Video, and Apple TV+ partner portals plus the SMPTE standards those refer to.

WHAT'S INSIDE

65 items across 7 categories.
Structured as a standard feature all-rights delivery. Documentary and short-form variants are lighter.

WHO THIS IS FOR

Delivery coordinators, technical ops, asset managers, producers, post supervisors, attorneys. Anyone who has to make a delivery deadline stick.

Why this exists.

Every acquisition deal comes with a delivery schedule tucked into the back of the contract as an exhibit. Between 40 and 80 items. Video masters, audio, captions, key art, cast lists, chain of title, E&O certificates, music cue sheets. The bulk of the minimum guarantee doesn't move until every one of them is delivered and accepted, which on most indie features means the producer is holding out for 60 to 90 percent of the money.

Nobody publishes what a delivery schedule actually contains. Producers see one for the first time about ten minutes before their attorney signs. Then they have three months and a bunch of vendors to line up.

This document is the schedule, laid out. Print it, mark it up, hand it to your post supervisor and your attorney. It's organized as a comprehensive all-rights delivery for a feature (the most common shape of an indie deal). Documentary and short-form variants are lighter: no theatrical, no international M&E, fewer legal items.

Accuracy note. Every technical spec here was checked against the current Netflix, Amazon Prime Video, and Apple TV+ partner-portal documentation plus SMPTE and DCI standards, as of August 2026. Specs change quarterly. Buyer-specific requirements, insurance minimums, and accessibility rules vary by deal, territory, and platform. Check the current docs for your specific buyer and talk to your entertainment attorney and insurance broker before you lock the delivery schedule. Where a number could reasonably vary between deals, we've said so.

1 · Video Masters

7 items

2 · Audio

8 items

3 · Accessibility & Localization

6 items

4 · Marketing & Artwork

8 items

5 · Metadata

13 items

6 · Legal & Contracts

18 items

7 · Supplemental

7 items

01 Video Masters

The picture. Every indie deal needs an archival master, delivery-ready packages for whichever platforms the sale covers (IMF for streaming, DCP for theatrical), and a screener the acquisitions team can watch on their laptop without piracy risk.

☐ Archival master (ProRes)

REQUIRED

The mezzanine you'll never delete. ProRes 422 HQ if the film is SDR, ProRes 4444 XQ if it's graded HDR. Native resolution (HD or UHD) and native frame rate matching the shoot. No pulldown. One second of black and silence at head and tail. Full multi-channel audio embedded (5.1 or Atmos) with stereo fold-down included. Color primaries and transfer characteristics flagged in the file metadata so a downstream encoder doesn't have to guess.

Wrapper .mov

Codec ProRes 422 HQ /
4444 XQ

Resolution HD or UHD

Frame rate Native

Bit depth 10 or 12-bit

Color Rec.709 SDR / P3 D65
HDR

☐ IMF package (streaming delivery master)

IF STREAMING

The thing tier-1 streaming actually wants. **SMPTE ST 2067-21 Application 2E**, required by Netflix for every delivery and accepted by Amazon, Apple TV+, and Disney+. JPEG 2000 video in MXF, uncompressed PCM audio in MXF, IMSC1.1 subtitles, CPL/PKL/AssetMap XML metadata. Everything modular, so the platform can spin up a territory-specific version without re-encoding the whole master. HD (1920×1080) or UHD (3840×2160). 10-bit SDR (Rec.709) or 12-bit Dolby Vision (P3 D65 PQ). Run it through Photon, Netflix's open-source validator, before you hand it over. Photon catching an error is a lot cheaper than the QC lab catching it.

Standard SMPTE ST 2067-21
App 2E

Video codec JPEG 2000

Max 800 Mbps UHD
bitrate ≤30fps

Audio PCM in MXF

Subtitles IMSC1.1

Validator Photon

☐ Dolby Vision HDR metadata + SDR trim pass

IF HDR

If the film is HDR-graded, you owe two things beyond the master. A Dolby Vision XML metadata sidecar with **Level 1 metadata on every frame** (CM v2.9 or v4.0). And a separately-graded SDR trim pass. Auto-tone-mapped down-conversions don't count. Netflix and Apple both bounce them. Get the colorist to do the trim pass while the theatrical grade is fresh in their head, not six months later.

Metadata Dolby Vision XML

CM version 2.9 or 4.0

SDR trim Manually graded

☐ Textless master

OPTIONAL

A full-length version of the feature with all on-picture text and graphics stripped out so foreign markets can composite localized versions. **Take out:** main titles, opening and end credits over picture, location and time stamps, lower thirds, infographics, animated text. **Leave alone:** production logos, diegetic text (signs, papers within the story), brand logos that are part of the narrative. Some deals ask for textless elements instead: a shorter reel containing only the sections where text appears. Read the contract before your VFX house does the wrong one.

Format Matches master

Content Full feature, text removed

☐ DCP (Digital Cinema Package)

IF THEATRICAL

SMPTE DCP. Interop DCPs still work in most theaters but nobody's proud of shipping one anymore. Package contents: ASSETMAP, VOLINDEX, CPL (Composition Playlist), PKL (Packing List), video track file (JPEG 2000 in MXF, 250 Mbps max per the DCI spec), audio track file (48 or 96 kHz, 24-bit PCM, 5.1 minimum in SMPTE channel order), and optional subtitle track (SMPTE ST 428-7 XML). Color is XYZ, 12-bit, gamma 2.6. Container is 2K (2048×1080) or 4K (4096×2160), which are DCI dimensions, not UHD. Filename has to follow the ISDCF Digital Cinema Naming Convention or projectionists will have questions.

Package SMPTE DCP

Video codec JPEG 2000, 250 Mbps max

Color space XYZ 12-bit, gamma 2.6

Container 2K or 4K DCI

Audio 48/96 kHz PCM, 5.1 min

Naming ISDCF DCNC

☐ Trailer master

REQUIRED

Same format specs as the feature master. Theatrical trailers attached to MPA-member studio releases cap at **2:30** under the MPAA voluntary guideline. One exception per studio per calendar year, usually spent on a summer tentpole. Teasers run :60 to :90. Streaming trailers are typically 60 to 150 seconds. If the deal includes TV or digital spots, you'll also owe :30, :15, and social cutdowns in 1:1 and 9:16.

Format Matches feature master

Duration $\leq$ 2:30 theatrical

☐ Screener copy

OPTIONAL

H.264 in MP4 is standard; H.265/HEVC is fine and increasingly common. Bitrate around 8-15 Mbps for HD, 20-30 for UHD. Awards and press screeners usually want two layers of watermarking: a visible burn-in with the recipient's name, email, and a timestamp that cycles or moves to prevent cropping; and a forensic invisible watermark that survives re-encoding (NexGuard, Verimatrix, Cinavia, Friend MTS are the usual providers). Stereo AAC at 128-256 kbps. Password-protect the download link and set a short expiration. Every unattended screener eventually gets leaked.

Codec H.264 or H.265

Bitrate 8-15 Mbps HD

Watermark Visible +
forensic

02 Audio

Where indie deliveries get bounced. Nine times out of ten it's the channel order in the 5.1, or an M&E that isn't actually fully filled.

☐ Stereo composite mix

REQUIRED

The full stereo. Dialogue, music, effects. 48 kHz, 24-bit BWF (plain WAV works but you lose the timecode metadata in the header). **Loudness target depends on where it's going:** -24 LKFS for US broadcast under the CALM Act, -23 LUFS for EU under EBU R128, -27 LKFS dialog-anchored for Netflix. True peak stays under -2 dBTP for streaming, -1 for broadcast. Sync it with a 1 kHz 2-pop two seconds ahead of program start plus five seconds of room tone at head and tail. If the mixer forgot the 2-pop, send it back.

Format .wav / BWF

Sample rate 48 kHz

Bit depth 24-bit

Channels Stereo (L, R)

Loudness -24 / -23 / -27
LKFS

Sync 2-pop + 5s tone

☐ **5.1 surround mix****REQUIRED**

Six discrete channels in **SMPTE order (L R C LFE Ls Rs)**. Netflix, Amazon, and Apple all reject the older ITU/broadcast order. If your dub stage calls it "5.1 broadcast layout," that's ITU. Politely correct them. Deliver as six separate mono WAVs with obvious naming: `title_51_L.wav`, `_R.wav`, `_C.wav`, `_LFE.wav`, `_Ls.wav`, `_Rs.wav`. An interleaved 6-channel BWF works too if the channel-order flag is set correctly, but most streamers prefer the split files because they're impossible to get wrong. LFE low-passed at 120 Hz. Loudness and sync match the stereo.

Format `.wav` / BWFChannels L, R, C, LFE, Ls,
Rs

Order SMPTE

LFE filter 120 Hz LPF

Delivery 6× mono preferred

☐ **Dolby Atmos home mix****IF CONTRACTED**

Only deliver Atmos if the deal actually asks for it. Netflix accepts Atmos on Originals but doesn't require it, and no smaller platform requires it either. When you do deliver: it's an ADM BWF (Audio Definition Model in Broadcast Wave Format) mixed in a room that's at least 7.1.4. Dolby certification of the room isn't required (Netflix confirmed that publicly a few years ago). Beds and objects separated. Groups labeled Dialog, Narration, Group ADR, Music, Effects, Backgrounds, Foley. 48 kHz, 24-bit. Ship the Atmos Master File set (`.atmos`, `.atmos.audio`, `.atmos.metadata`) for archival too. The 5.1 and 2.0 renders can be auto-generated from the master.

Format ADM BWF

Mix room 7.1.4 minimum

Archival `.atmos` file set☐ **M&E, stereo****REQUIRED**

Fully filled. Every non-dialogue sound in the film has to be present: ambience, foley, principal music, source music, effects, walla. Pan and level matched to the original mix so a foreign dub sits on top and sounds identical except for the language. Zero dialogue leakage. Check the sub-audible range for bleed from omni mics; that's where indie M&Es routinely fail QC. If your production had a lot of walla or non-verbal vocals (crowd chatter, grunts, laughter, screams), send a separate "optional fills" track so a dub mixer can choose what to keep and what to replace.

Format `.wav` / BWF

Sample rate 48 kHz

Bit depth 24-bit

Fill Fully filled

☐ **M&E, 5.1****OPTIONAL**

The surround version of the M&E for international dubbing. SMPTE channel order (L R C LFE Ls Rs). Same "fully filled" rule as the stereo M&E. Any deal that includes international sales will ask for this.

☐ Dialogue stem

OPTIONAL

Just the dialogue. Production dialogue, ADR, narration. No music, no effects. Has to be paintable on top of the M&E to reconstruct the full mix. Same 2-pop and head/tail as the composite. Used for dub replacement, alternate ADR passes, and cases where a line has to come out.

☐ Music stem

OPTIONAL

The music, on its own. Score and source together or as separate sub-stems if the mix session had them split. Save this one. If a sync license lapses two years after release, the music stem is how you replace the cue without opening a session file that may or may not still work on a machine you own.

☐ SFX / foley stem

OPTIONAL

Hard effects, foley, backgrounds. One stem or separated sub-stems, whatever your mix stage delivered.

03 Accessibility & Localization

Captions, subtitles, continuity. Legally required in most territories (FCC 47 CFR § 79 in the US, AVMSD in the EU, Ofcom in the UK). The single biggest change here in the last five years is that SCC is a legacy format. Tier-1 streaming wants TTML-based files.

☐ Closed captions (SDH)

REQUIRED

Subtitles for the deaf and hard-of-hearing: verbatim dialogue plus sound descriptions and speaker IDs. Delivered as a bundle covering wherever the film is going. **IMSC1.1** or **TTML1** for Netflix (they have a "Netflix Text Profile" subset that's the actual spec, not just base TTML). **iTT** for Apple TV+, which is another TTML flavor unique to Apple. **SRT** for Amazon and as the universal fallback. **SCC** (CEA-608/708) if the deal includes US broadcast rights, because that's still what over-the-air needs. UTF-8 encoding, correct language code. Netflix's timing rules apply across formats: minimum 5/6 second per event, maximum 7 seconds, 2-frame minimum gap between events. FCC caption quality rules apply everywhere in the US: accuracy, synchronicity, completeness, placement.

Netflix TTML1 / IMSC1.1

Apple iTT

Amazon SRT / TTML / iTT

US
broadcast SCC (CEA-
608/708)

Encoding UTF-8

☐ **Forced narrative subtitles**

OPTIONAL

A separate track that appears only when foreign-language dialogue or on-screen text needs translation. If a Russian character speaks Russian in an English-language film, those lines get forced-narrative subtitled for English viewers. Not the same as full-dialogue subtitles. Same format bundle as captions.

☐ **Combined Continuity and Spotting List (CCSL)**

REQUIRED

The traditional theatrical delivery document. A timecoded transcript of every line of dialogue, narration, and song lyric, plus shot-by-shot continuity and subtitle spotting cues. For a feature it runs 100 to 300 pages of "shot 47, EXT. WAREHOUSE, DAY. CU on Sarah's hand." A foreign dubbing house works from this document. PDF plus editable DOCX so the buyer can work with the text.

☐ **Main and end title text**

OPTIONAL

Verbatim text of all on-screen main titles, chapter cards, lower thirds, and end credit crawl. For localization and dubbing houses adapting the film into other languages. PDF plus editable DOCX.

☐ **Foreign language subtitles**

OPTIONAL

Per-language subtitle files for territories beyond the original language. ISO 639 language code in the filename. UTF-8 encoding. Full Unicode support for non-Latin scripts (Chinese, Japanese, Arabic, Hebrew with RTL). Translated from the CCSL, not machine-translated. Machine translation shows up in QC and gets rejected.

☐ **Photosensitive Epilepsy (PSE) compliance report**

IF UK/ANIMATED

A Harding FPA test pass certificate confirming the picture doesn't exceed PSE thresholds for flashing images, luminance changes, or patterns (the standard is ITU-R BT.1702). Required for UK broadcast under Ofcom Broadcasting Code Rule 2.12. Netflix requires PSE testing for all animated content regardless of territory. Increasingly requested for EU delivery. The certificate is a PDF from an approved vendor (Harding, Cambridge Research Systems). Costs a few hundred pounds and takes about a week.

04 Marketing & Artwork

The kit that sells the film. What the distributor uses internally to pitch, what downstream platforms slap on their tiles, and what press uses when they cover the release.

☐ **Key art (layered source file)****REQUIRED**

Clean poster art. No festival laurels, no billing block, no review quotes on the base layer. Fully layered PSD, with the title treatment on its own editable text layers (not rasterized into the background) and photography embedded at native resolution. **Minimum 3840 pixels on the long edge.** That's Netflix's canvas floor and it's the number to hit for any tier-1 platform in 2026. Platforms want the art in multiple aspect ratios: vertical 2:3 poster, horizontal 16:9 billboard, 1:1 square for social, 9:16 vertical for mobile and TikTok. RGB (Adobe RGB or sRGB) for digital, CMYK only if the deal includes print. Ignore DPI. Only pixel dimensions matter for digital delivery.

Format .psd or .eps

Min width 3840px Long edge

Layers Required

Color mode RGB (CMYK if print)

Variants 2:3, 16:9, 1:1, 9:16

☐ **Title treatment****OPTIONAL**

The film's logotype as a separate file, on transparent background, in layered PSD or vector EPS/AI. Multiple color variants: black on transparent, white on transparent, on-image color version. Delivered separately from the poster so it can be reused across every downstream marketing asset without rebuilding it. Saves your marketing team weeks when localization starts.

☐ **Production stills (high resolution)****REQUIRED**

At least 20 images. Hero portraits of each principal, key scene stills, ensemble shots, dramatic beats. Shot by a unit photographer during production, not framegrabs pulled from the edit. Talent approves everything per the standard cast contract. **IPTC metadata embedded on every file:** photographer, copyright, caption, date, subject. Any press desk that ingests at scale (which is most of them) auto-rejects images missing IPTC. TIFF (uncompressed or LZW) or JPEG at max quality. Minimum 3000 pixels on the long edge. Adobe RGB preferred, sRGB fine.

Format .tiff or .jpeg

Min width 3000px Long edge

Quantity 20+ images

Metadata IPTC required

☐ **Behind-the-scenes photos****OPTIONAL**

Another 20 or so on-set images: director, DP, actors between takes, camera and lighting setups, crew at work. Same technical requirements as production stills. IPTC metadata identifying subjects (who's in the frame, what they were doing) matters a lot more here since a random on-set photo without context is useless to a press desk.

☐ **Trailer (marketing version)**

REQUIRED

The web-optimized H.264 MP4 that gets distributed. This is different from the ProRes trailer master in Video Masters; this one's the lower-bitrate version people actually watch. 60 to 150 seconds for streaming, 2:30 max for MPA-attached theatrical. 5-15 Mbps HD, 20-30 Mbps UHD. Also usually requested: a teaser (:60 to :90), TV spots (:30 and :15), and social cutdowns in 9:16 vertical and 1:1 square. Someone has to make them all.

☐ **Electronic press kit (EPK)**

REQUIRED

A PDF plus an organized folder. What goes inside: logline (one or two sentences), short synopsis (50 to 100 words), long synopsis (300 to 500 words), production notes (five to twenty pages of story background, director's approach, on-set anecdotes), director's statement, cast bios (about 250 words per principal), crew bios covering the above-the-line and key creative roles (director, DP, producer, composer, editor, production designer), selected filmographies, full cast and crew lists, publicity photos (or pointers to the separate stills deliverables), a technical fact sheet (runtime, aspect ratio, sound format, shooting format, country, year), and publicity contact info. The PDF is for print journalists; the folder is for anyone who needs to grab pieces of it.

☐ **Behind-the-scenes video / featurette**

OPTIONAL

A documentary-style making-of piece, or shorter featurettes on specific topics (the score, the cinematography, the location). Usually 3 to 10 minutes each. Ship an H.264 MP4 for web plus a ProRes 422 version if broadcast press might use it.

☐ **Promotional clips for press**

OPTIONAL

Two to four short scene clips from the film, cleared for press use with no NDA restrictions on what's shown. Usually :30 to 1:30 each. Also useful: interview footage with cast and director (5 to 30 minutes each, uncut) and 5 to 20 minutes of B-roll on-set footage without dialogue that news outlets can cut into their own segments.

05 Metadata

Structured facts about the film that feed the distributor's catalog and every downstream platform. Wrong or missing here becomes wrong or missing on every VOD platform where the film shows up.

☐ **Full cast list****REQUIRED**

Every cast member with character names, in billing order per the contract. Getting the billing order wrong is a fast way to get an angry call from an agent.

☐ **Full crew list****REQUIRED**

Key crew with titles and departments. Above-the-line at minimum; below-the-line as far down as the payroll company can pull.

☐ **Short synopsis / logline****REQUIRED**

One or two sentences that describe what the movie is. Max 200 characters. Gets used in catalog tiles, streaming carousels, IMDb summaries, and anywhere else a paragraph won't fit.

☐ **Long synopsis****REQUIRED**

The full-paragraph version for catalog listings, press releases, and platform detail pages. 200 to 2000 characters. Doesn't spoil the ending.

☐ **Runtime****REQUIRED**

Total runtime, ideally to the second (01:47:23). Some deals want a note on whether it includes end credits, which can add a couple of minutes depending on the crawl.

☐ **Genre****REQUIRED**

Primary genre. Industry-standard vocabularies exist: the IMDb/IMDbPro list is the practical one, EIDR has a more granular taxonomy for programmatic use. Titles usually carry one to three genres.

☐ **Content rating****OPTIONAL**

MPA rating (G, PG, PG-13, R, NC-17, Unrated) or the equivalent from whichever territory-specific board rated it (BBFC in the UK, ACB in Australia, and so on). Unrated is fine to note if you didn't submit for a rating. The actual rating certificate is a separate legal deliverable.

☐ **Original language****REQUIRED**

The original spoken language of the film.

☐ **Country of origin**

REQUIRED

Country of production. Co-productions list multiple countries with treaty-defined percentage splits, which get complicated fast if the film qualifies for national tax credits in more than one place.

☐ **Year of completion**

REQUIRED

Year the film was finished. This is the year on the copyright card, not the year of first festival play or theatrical release.

☐ **Festival selections and awards**

OPTIONAL

Festival selections, nominations, wins. Format is usually "Festival Name, Year, Selection or Award." Gets used in marketing materials and platform listings. Leave off the ones nobody will recognize.

☐ **EIDR ID**

OPTIONAL

The Entertainment Identifier Registry ID for the title. Format looks like 10.5240/XXXX-XXXX-XXXX-XXXX-XXXX-C. Register at eidr.org. EIDR is funded by MovieLabs, CableLabs, Comcast, Amazon, Google, Netflix, Sony, and the majors, and it's how they cross-reference titles across programmatic supply chains. Increasingly expected on tier-1 delivery. Get it before the platform asks.

☐ **IMDb ID**

OPTIONAL

IMDb title ID once assigned. Format tt0000000. Every downstream system that touches your film uses it as the cross-reference.

06 Legal & Contracts

The paperwork that proves the distributor legally has the right to distribute the film. Where indie deals stall. One missing release, one lapsed sync license, one E&O certificate that names the wrong company as Additional Insured, and delivery grinds until it's fixed.

☐ **Chain of Title****REQUIRED**

A package, not a document. A binder tracing ownership of every creative element in the film from source material through the current rights holder. Underlying literary rights if the film is adapted from anything (book, article, play, life rights). Original screenplay: writer employment agreement, WGA Certificate of Authorship, USCO Form PA copyright registration. Subsequent writer agreements. Production company assignment of the screenplay. Producer agreements. Financier and investor rights (LLC operating agreements). Distributor and sales agent assignments to whoever is currently selling. Underlying music rights. Talent agreements. Prepared by production counsel or a title-clearance company. Typically runs 200 to 500 pages. If yours is 30 pages, it isn't done.

☐ **E&O insurance certificate****REQUIRED**

The one where the numbers on the internet are all slightly out of date. Industry baseline for indies is still **\$1,000,000 per occurrence / \$3,000,000 aggregate**, \$10,000 deductible, 3-year term. That covers most indie deals. Tier-1 platforms and higher-profile titles sometimes want \$3M/\$5M or \$5M/\$5M. Ask the acquiring distributor what they need before you buy the policy. Coverage has to trigger on copyright infringement, defamation, invasion of privacy, right of publicity, plagiarism, and breach of underlying-materials contracts. The distributor and its subsidiaries have to be named as Additional Insured on the actual certificate, not just the policy. Waiver of Subrogation usually included as a rider.

☐ **Copyright registration: screenplay****REQUIRED**

USCO certificate on Form PA (Performing Arts). Register the screenplay before or during production. WGA registration is not a substitute for USCO. Only USCO registration lets you claim statutory damages if you have to sue over infringement.

☐ **Copyright registration: motion picture****REQUIRED**

USCO Form PA for the completed film. Register on completion; a deposit copy is required. The Berne Convention gives you automatic international protection but doesn't replace the US registration.

☐ **Title search and clearance report****REQUIRED**

Three reports, usually delivered as one package. The Title Report searches USPTO, state trademark registries, existing film/TV titles, and domain names for conflicts (usual vendors: Thomson CompuMark, Dennis Angel Title Reports). The Script Clearance Report reviews the screenplay for potential rights issues: character names conflicting with real people, product mentions, song lyrics, visible logos (usual vendors: De Forest Research, Act One Script Clearance). The Copyright Search Report confirms no prior conflicting registration.

☐ **Key cast agreements****REQUIRED**

Fully executed contracts or deal memos for all cast appearing in main titles (top 5 to 10 billed roles). Includes the long-form agreement or deal memo, the SAG-AFTRA Standard Agreement if the film is union, Certificate of Engagement, riders covering nudity/stunts/likeness/publicity/moral clauses, Consent to Use of Likeness in perpetuity, and W-9 or W-8BEN tax forms.

☐ **Key crew agreements****REQUIRED**

The above-the-line and key creative crew contracts, all with work-for-hire language and full IP assignment. Director's Agreement (DGA where applicable), Writer's Agreement plus WGA Certificate of Authorship (this one is critical for chain of title to hold together), Producer's Agreements, and contracts for the DP, editor, composer, and production designer. Below-the-line crew are covered through payroll company documentation rather than delivered individually.

☐ **Music license agreements****REQUIRED**

Every pre-existing recording needs two licenses: a synchronization license from the publisher for the composition, a master use license from the label for the recording. Original score is usually covered by a single composer work-for-hire that grants both. Grants have to cover all media (theatrical, non-theatrical, home video, SVOD, AVOD, TVOD, FAST, broadcast, international), all territories, in perpetuity, and all contexts (film, trailer, TV spots, promos, EPK, festivals, awards screeners). The trailer sync is often a separate negotiation. If the license doesn't explicitly cover the trailer, it isn't covered. Read the fine print before you cut the trailer.

☐ **Music cue sheet****REQUIRED**

Every piece of music in the film with cue number, title, composer(s) and percentage share with PRO affiliation, publisher(s) and percentage share, duration, in/out timecodes, and use type coded per ASCAP conventions (VV visual vocal, BV background vocal, VI visual instrumental, BI background instrumental, TO theme open, TC theme close, L logo). Delivered as PDF plus Excel/CSV. Filed with the PROs (ASCAP, BMI, SESAC in the US; PRS in the UK; SACEM in France; GEMA in Germany) for royalty tracking. The industry-standard "RapidCue" format lets you email it to cuesheets@rapidcue.com and populate ASCAP and BMI at the same time. Excel is preferred over PDF because PROs re-key PDF submissions by hand.

☐ **Composer agreement****OPTIONAL**

Contract with the composer for original score. Specifies work-for-hire status, assignment of all copyrights (composition and sound recording) to the production company OR retention by the composer with a sync/master grant, delivery of all masters/stems/mix files, the publishing arrangement (buyout, co-publishing, or 50/50), and the composer's PRO affiliation.

☐ **Stock footage and acquired footage licenses**

OPTIONAL

Licenses for every stock or archival clip in the film. Include a stock footage log: source (Getty, Shutterstock, Pond5, National Archives, Library of Congress, news network archives), license terms, timecode in and out, duration, license reference number. Terms sheet confirming the license actually covers all delivery media, territories, and term.

☐ **Location releases**

REQUIRED

A signed release for every filmed location. Private property releases plus governmental filming permits for public spaces. One release per location. If you shot in a coffee shop and didn't get the owner to sign, that scene is a liability.

☐ **Personal / talent releases**

REQUIRED

Signed release from every on-camera person not covered by a SAG contract. Documentary subjects. Extras with speaking roles. Real-world bystanders visible in the frame. For biopics or dramatizations of real people, add depiction releases from the individuals portrayed (or their estates).

☐ **Laboratory Access Letter**

REQUIRED

Also called the "Lab Letter" or Delivery Materials Access Letter. Authorizes the distributor to request masters and materials from your post facility, lab, or storage vendor directly. Without it, if you become unreachable, the distributor can't pull materials from the vault. Single most-forgotten legal document in indie delivery. Get your post house to give you the template.

☐ **MPA rating certificate**

OPTIONAL

If the film is US-rated by the MPA (formerly MPAA), the rating certificate PDF from CARA. If it's unrated or Not Yet Rated, skip. Equivalent territory rating certificates (BBFC in the UK, ACB in Australia, and so on) if you got them.

☐ **QC report**

OPTIONAL

Technical quality control report from a third-party approved lab. Buyer-specific: Netflix maintains a Netflix Preferred Vendors (NPV) list, Amazon and Apple have their own approved-vendor lists. Report covers video and audio anomaly detection (dropped frames, macroblocking, freeze frames, audio pops, phase issues, loudness measurement) and file integrity. Standard automated tools: Interra Baton, Tektronix Cerify, Venera Pulsar. Common QC houses in the US: Chace, Deluxe, Picture Head. In the UK: Molinare, ENVY.

☐ **Guild residuals documentation**

OPTIONAL

Setup documentation for the ongoing residual obligations. Varies by guild. SAG-AFTRA: Final Cast List with SAG-AFTRA IDs, signed Contract, Preliminary and Final Cast Reports, Residuals Reporting information, performer Direct Deposit forms. DGA: Director's contract, Deal Memo, Weekly Work List. WGA: Notice of Tentative Writing Credits, Final Writing Credits, Writer's Agreement, Certificate of Authorship. IATSE and crew unions are typically handled through your payroll company (Entertainment Partners, Cast & Crew).

☐ **Tax forms**

REQUIRED

W-9 for the US persons or entities receiving royalty payments. W-8BEN or W-8BEN-E for non-US rights holders to establish tax treaty benefits and the correct withholding rate. State withholding forms as applicable (California FTB Form 590 and so on).

07 Supplemental

Bonus content and delivery infrastructure. Optional per deal, but frequently requested for physical-media releases, streaming platform extras, and international value-add packages.

☐ **Audio commentary**

OPTIONAL

Director or cast commentary track. WAV, 48 kHz, 24-bit. Sync-locked to picture. Usually recorded well after the film is finished and everyone's had a chance to forget who deserved credit for what.

☐ **Making-of featurette**

OPTIONAL

Documentary-style making-of piece, usually 20 to 60 minutes for a feature. Same picture and audio format as the master.

☐ **Deleted scenes**

OPTIONAL

Deleted or extended scenes. Everything in this category still needs music and effects rights cleared. An unlicensed music cue in a deleted scene makes the deleted scene unusable.

☐ **Outtakes / bloopers**

OPTIONAL

Outtake and bloopers reel. Usually shorter than everyone remembers it being.

☐ **Interview footage****OPTIONAL**

Cast and crew interviews, 5 to 30 minutes per subject, uncut. Different from the promotional press clips; these are for the physical-media package or the streaming extras tab.

☐ **Storyboards / concept art****OPTIONAL**

Production storyboards or concept art. Useful for physical-media bonus content and marketing when the film has a distinctive visual approach.

☐ **Delivery manifest and file checksums****RECOMMENDED**

A document listing every file delivered: filename, size, MD5 or SHA-256 checksum, and which line item on the delivery schedule it satisfies. Standard practice for tier-1 delivery. Lets the distributor verify integrity after transfer, and gives both parties an auditable record when the argument about what was delivered comes up eighteen months from now. PDF summary plus a CSV or JSON with the raw checksums.

Turn this checklist into a workflow.

DistroDash is a platform for indie film distributors. Load this schedule as your delivery template once. Apply it to every deal. Give the producer a guided portal that shows them exactly what to send and validates every file at upload. Catch the mono audio, the flat PSD, and the expired E&O before they hit your review queue.

Get early access at distrodash.com

Sourced from the Netflix Post Partner Portal, Amazon Prime Video partner specs, Apple TV+ / iTunes Video and Audio Asset Guide, SMPTE standards (ST 2067, ST 428, ST 429, ST 430), the DCI Digital Cinema System Specification, ISDCF Digital Cinema Naming Convention, US Copyright Office Circular 45, FCC 47 CFR § 79, Ofcom Broadcasting Code, ASCAP/BMI cue sheet guidelines, and standard industry practice as covered by Wrapbook, Kelly Insurance Group, Carbon Arc Media, Rev, and Gotham Lab. Current as of August 2026.

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