

AMAZON STUDIOS

Post Delivery Guidelines: Live Action Series

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Amazon Studios
Post Production Operations
LAX22, 9336 West Washington Blvd, Culver City CA 90232

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1 INTRODUCTION

1.1 PURPOSE, SCOPE, AND INTENDED AUDIENCE

This document outlines post production and delivery requirements as directed by Amazon Studios (AS) for live action series (Scripted and Unscripted). The Line Producer and Post Production Team for all AS live action series should carefully review this document **prior** to first budget review and refer to it throughout production and post production to maintain adherence to AS guidelines.

1.2 COMMUNICATIONS WITH AMAZON STUDIOS POST

Except where noted, all communications related to post production for an AS show should be directed to the show's designated Amazon Studios Post Production Executive (AS Post Exec), including questions about Post Delivery Guidelines. If you lack AS Post Exec contact information, please email the most appropriate alias:

US Scripted Series Post	post-scripted-domestic@amazon.com
US Unscripted Series Post	post-unscripted@amazon.com
International Scripted Series Post	intl-scripted-post@amazon.com
International Unscripted Series Post	intl-unscripted-post@amazon.com
India Post	in-og-post@amazon.com

2 SETTING UP POST

2.1 DOCUMENTATION

Before and throughout production, each show needs to provide documentation and information regarding the planned and actual production and post media pipeline (from capture to delivery and archive).

AS utilizes Amazon Studios instances of Box.com (Box) for all documentation relating to an AS show. Your AS Post Exec will create and provide access to a drop folder on Box for the post team to share documents outlined below. For security purposes, do not use a personal instance of Box to warehouse or convey Amazon Studios files or documents, and do not provide access to any AS files, documents or Box folders to anyone who does not have authorization to view them.

Your AS Post Exec will also share access to a Box folder called the Post Doc Bundle. The Post Doc Bundle contains templates, forms, and examples for your reference when preparing and submitting deliverables and documents to AS.

2.2 POST KICK-OFF CALL

Prior to the start of principal photography, your show's post production team should reach out to your AS Post Exec to schedule a 60-minute call to introduce AS Post Production personnel, discuss general plans, and address questions regarding information contained in this document. During the Post Kick-off call, please provide your AS Post Exec with contact information for the post team so that Box credentials may be created.

Please read this document thoroughly ahead of the call.

2.3 SHOW CODE

AS assigns every show a four-letter show code to track the production through final delivery. If you do not receive confirmation of the show code, please contact your AS Post Exec. The AS show code must be used for all material file naming conventions. **Please include the show code in the beginning of each subject line of all emails sent to AS.** For security purposes, avoid using the show code and the full show name in the same communication.

2.4 CAMERA REQUIREMENTS

The production should distribute its **intended capture workflow** to all pertinent production departments and facilities via a memorandum or document. This document should cover the capture resolution, recording format, aspect ratio, and color pipeline for all cameras used. Productions must finalize this workflow document before principal photography. Camera tests should be used to test the workflow, and the workflow document should be amended as needed. The production should send the capture workflow document, and any subsequent amendments to it, to your AS Post Exec for review and approval as soon as possible.

In any capture workflow, two copies of camera source files should always be made, at least one of which should be archived. (See [ARCHIVE](#))

Confirm which MD5 Checksum or XXhash Software will be used during production to validate the integrity of all captured footage. The Checksum Software product name and version number should be included in the capture workflow document. Checksum Reports should be uploaded to Box daily.

2.4.1 APPROVED CAMERAS

AS requires **all original content to be captured in UHD resolution or greater** (3840 x 2160 pixels) and prefers cameras with 4K+ sensors. Any exceptions require approval of AS Senior Leadership and must be communicated through your AS Post Exec. (See [UHD HDR WORKFLOW](#))

The most common cameras used for UHD productions are:

ARRI Alexa (LF & 65)	Panasonic Varicam (LT or 35)	Sony (FX9, FS7, F55, F65, Venice)
Canon (C700, C500 or C300)	RED (Monstro, Helium or Gemini sensors)	

Other cameras can be used; however, they must be thoroughly “field tested” on previous productions and you must present a comparable workflow for Amazon Studios review. All productions, including any planning to shoot on film, must obtain approval of the camera and shooting format from AS Post Production Management prior to start of shooting.

Camera information should be clearly listed in the [POST VENDOR SHEET](#).

2.4.2 CAPTURE RESOLUTIONS

see [APPENDIX 1](#)

2.4.3 FRAME RATE

It is required to shoot natively progressive at 23.976p, 24p, 25p, 29.976p, or 30p. Any deviation from those options requires AS Post Exec approval. AS strongly advises against mixing frame rates within a program or deviating from the

original capture frame rate in any deliverables. If either approach is required, AS requires proper conversion techniques (Alchemist, Episode, Teranex, etc.) and recommends testing in advance of delivery. (See [APPENDIX 1](#))

2.4.4 ASPECT RATIO

It is required to shoot in 1.78 16x9 Full Frame aspect ratio. (See [APPENDIX 1](#)). **If it is creatively determined that your show will be captured or mastered at an aspect ratio other than 1.78 16x9 Full Frame, please inform your AS Post Exec immediately. Special approval is required before shooting any other aspect ratio.** Not all cameras can capture theatrical aspect ratios in UHD resolution.

If shooting in multiple aspect ratios, notify your AS Post Exec. Framing charts will be required and should be supplied as part of your dailies circle take turnover.

2.4.5 COLOR PIPELINE REQUIREMENT

To ensure that the images captured maintain the highest dynamic range with the widest color gamut, and to optimize color preservation and workflow, we highly recommend using camera native color space or ACES. (See [APPENDIX 1](#))

2.5 PROGRAM RUN TIMES

- “Half hour” programs should fall between 22-28 minutes of total program time.
- “One hour” programs should fall between 48-54 minutes of total program time.

If any episode exceeds the maximum or falls short of the recommended run time, you must reach out to your AS Post Exec and AS Creative Executive for approval as this may impact Guild payments and residuals.

2.6 SELECTING AND ENGAGING POST VENDORS

AS strives for productions to work with post vendors best suited for each show. **Consult with your AS Post Exec regarding creative post vendors and obtain express approval from your AS Post Exec prior to engaging vendors.**

As-Broadcast Scripts (ABS), Closed Captioning (CC), Audio Description (AD), and Quality Control (QC) are the responsibility of the production. ABS are required by the time that production masters are provided to the QC vendor. Quality Control should include in-scope all Original Version Masters, CC and AD files and should not be conducted by the same vendor(s) that creates CC or AD files. Quality Control of the CC files should be a watch down of the entire file for caption accuracy. AD files should be a 5 point check for sync. If timing does not allow for AD and CC quality control by a different vendor (e.g., for live or near-live shows), reach out to your Post Exec for approval to bypass this.

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The following are preferred vendors:

Vendor	Location	Contact	ABS	CC	AD	QC
Deluxe Media Inc.	Burbank, CA	818-526-3000, Deluxe-AD@bydeluxe.com	X	X	X	
Eurofins	Burbank, CA	Jamie Kuzma 818-559-7200, Mastering@eurofins-dms.com				X
Los Angeles Duplication & Broadcasting, Inc. (LADB)	Burbank, CA	818-525-1860, Amazon@ladb.com	X	X	X	
Roundabout Entertainment	Burbank, CA	Jeanette Zepeda 818-842-9300, Amazonstudios@roundabout.com	X	X	X	X
Visual Data Media Services	Burbank, CA London, UK	Burbank: Jill Petrizzi jpetrizzi@visualdatamedia.com , 818-558-3363 London: James Greenwall jgreenwall@visualdatamedia.com , +44 (0) 20 8962 2600	X	X	X	X
WGBH/Media Access	Burbank, CA	Ian McDonald 818-562-3344, ian_mcdonald@wgbh.org	X	X	X	

If you would like to consider using other service providers, please consult your AS Post Exec in advance.

For international series, please reach out to your Post Exec for information on approved vendors in your territory. (See [COMMUNICATIONS WITH AMAZON STUDIOS POST](#))

AS directly commissions and coordinates localization for series directly via its third-party vendor Deluxe; however, you will be responsible for specific deliveries and communication with Deluxe. For questions regarding Localization, contact AS Localization (Originals-Localization@Amazon.com).

2.7 DELIVERABLES DUE AT THE START OF PRODUCTION

The following documents are **due at the start of principal photography and should be updated throughout production and post production**. Please find templates in the Post Doc Bundle. See [APPENDIX 8](#) for file naming conventions.

DOCUMENTS TO BE UPLOADED TO YOUR SHOW BOX.COM FOLDER:

- ☐ [Post Production Schedule](#)
- ☐ [Post Milestone Calendar](#)
- ☐ [Cuts and Dailies Distribution Lists](#)
- ☐ [Post Vendor Sheet](#)
- ☐ [Production and Post Production Contact Sheet](#)
- ☐ End to End Workflow Sheet

2.7.1 POST PRODUCTION SCHEDULE

A detailed schedule, including production and post production activities, must be emailed to your AS Post Exec as well as uploaded and shared via Box **as soon as possible and updated every Friday through completion of final episode delivery**. It must be in a monthly long-form calendar format clearly labeled with creation dates and version numbers for tracking.

AS doesn't dictate the type of format used. Please make sure this schedule tracks all post milestones including but not limited to Editors Cuts, Directors Cuts, Producers cuts, studio and network turn overs, lock dates, online, color correction, mix dates, QC and final delivery.

Any changes to the schedule must be communicated on this calendar.

2.7.2 POST MILESTONE CALENDAR

AS requires a Post Milestone Calendar (PMC). **The PMC must be updated and submitted via email to your AS Post Exec and uploaded to Box weekly every Friday through completion of final episode delivery.**

Once you have submitted the first PMC for your show, any further changes to any Final Delivery Dates for any episode must be approved by your AS Post Exec. Unapproved late deliveries past any Final Delivery Date may impact your show's launch date.

PMC email distribution must include the following recipients:

- AS Post Exec
- AS Post Production team alias (see [COMMUNICATIONS WITH AMAZON STUDIOS POST](#))
- AS Originals Localization (Originals-Localization@Amazon.com)
- Localization Vendor (fld_amazon@bydeluxe.com)
- QC Vendor (Please reach out to your AS Post Exec to confirm)
- The AS Development Coordinator assigned to the series
- The AS Production Coordinator assigned to the series

More recipients may be added to the Post Milestone Calendar distribution as needed.

All Amazon Original series are required to use the PMC template provided in the Post Doc Bundle for communication of delivery dates. This template integrates with internal Amazon tooling, limits customization, and limits the number of Amazon Cuts to 3. If additional AS Cuts are required and agreed upon by the Producers and Creative Executives, they must also be tracked on the PMC. If you require an adjusted template, contact your AS Post Exec.

At the discretion of your AS Post Exec, a Best Practices document with guidelines for uploading PMCs may be included in the Post Doc Bundle. Please consult your AS Post Exec if you need any additional support.

2.7.3 CUTS AND DAILIES DISTRIBUTION LISTS

Distribution list templates for PIX and MediaSilo can be found in the Post Doc Bundle (see 2.8 Cuts and Dailies Distribution). AS will provide a list of key AS personnel for cuts distribution. Please add all dailies and cuts recipients from the production team that will participate in regular distribution. Please upload completed, full distribution lists to Box and share with your AS Post Exec for approval. If any staff changes occur over the course of the production, please update the distribution lists, upload a new version to Box, and share with your AS Post Exec for approval. (See [CUTS AND DAILIES DISTRIBUTION](#) and [CONTENT SECURITY](#))

2.7.4 POST VENDOR SHEET

The Post Vendor Sheet tracks all vendors utilized for the show. Once initially completed, the Post Vendor Sheet should be uploaded and shared via Box with your AS Post Exec for approval. If new vendors are added (i.e., additional VFX houses, ADR stages, etc.), this form must be updated and submitted as a revision for renewed approval by your AS Post Exec. A final version, reconciled with all vendors and personnel (past and present), is due with wrap paperwork for all pilots and series.

2.7.5 PRODUCTION AND POST PRODUCTION CONTACT SHEET

Please provide a Production and Post Production Contact Sheet with all crew members, post production team members, vendors and key stakeholders via email to your AS Post Exec and upload to Box. If any contact information changes during production, please update the Contact Sheet, upload a new version to Box, and email your AS Post Exec.

A document template is not provided in the Post Doc Bundle at this time; please use your discretion when developing the required documentation.

2.8 CUTS AND DAILIES DISTRIBUTION

AS utilizes PIX System for dailies and cut distribution on most scripted productions. AS utilizes MediaSilo for cut distribution on most Unscripted productions. **A member of the show's post team must be designated as the Gatekeeper (PIX) or Project Owner (MediaSilo).**

It is not acceptable to post dailies, cuts, or any material to Dropbox, Vimeo, YouTube, Google Drive, Hightail, WeTransfer, or any other file sharing service without written consent from AS. DVDs must not be used for any distribution.

To set up a MediaSilo account, please contact your AS Post Exec. To set up PIX and receive Amazon's discounted episodic rate, please contact Amazon@PIXSystem.com.

2.8.1 DAILIES DISTRIBUTION (SCRIPTED ONLY)

AS recommends uploading only circle takes for dailies distribution unless specifically requested by AS Creative Executives. All dailies should have LUTs applied and all takes should be delivered as single clips. Long string-outs are **not** permitted for online viewing due to varying streaming bandwidths and the inability to jump to specific clips or scenes.

The DP, Director, Production Designer, Executive Producers, Line Producer, and Editorial staff are the only crew-members guaranteed viewing access, and should access dailies from a dedicated secure production site or office only. The editorial gatekeeper may grant other members of the crew access to dailies upon request based on legitimate need. Please reach out to your AS Post Exec for approval.

Directors and DPs can be given "take home" access to dailies provided on an individually-coded, password-secure tablet provided by production, managed according to Content Security protocols, loaded by the production's Digital Image Technician (DIT), and delivered to the director and DP at the conclusion of each shooting day. If a production utilizes a dailies vendor or system that does not provide this option, discuss alternate options with your AS Post Exec. **Dailies should never be downloaded to personal devices.**

Under no circumstances should any crew member be granted access to download dailies.

2.8.2 CUT ACCESS (SCRIPTED ONLY)

Per union rules, editor and director cuts must be distributed only to the designated recipients. Only streaming access should be granted. In the case of bandwidth limitations, SD streaming should be utilized.

If crew members require locally downloaded files of cuts to work effectively, they may receive files via the “Send for Download” method in PIX. To obtain “Send for Download” permissions, please reach out to your AS Post Exec for approval. PIX will need to encode the file with an individualized watermark, which will delay file delivery by a few hours, and devices/environments will need to be vetted and secured.

3 CONTENT SECURITY

3.1 ASSET SECURITY

Assets are any materials generated throughout the course of production. Asset access should be granted only to key personnel for legitimate business purposes.

All systems used by production companies and post vendors to store or share assets must be approved by AS and have security measures in place to prevent unauthorized access. This is especially relevant for systems storing or sharing assets that are sensitive to piracy such as unreleased concept art, scripts, video or audio files. Please consult your AS Post Exec to confirm that your internal system, and your post vendors’ systems, are approved.

For user authentication on systems that store or share assets, AS prefers two-factor authentication. If this is not an option, then Single Sign-On (SSO) or regular password authentication can be used. Under no circumstances should assets be stored on systems that can be accessed without password protection.

The Gatekeeper/Project Owner is responsible for managing PIX and MediaSilo distribution lists and must ensure lists remain current and accurate at all times. Distribution lists are subject to AS review. Only users included on the distribution lists may be granted access to view content. **Under no circumstances should any crew member be granted download access.** (See [CUTS AND DAILIES DISTRIBUTION](#))

When distributing content, links should be password-protected and set to expire within 2 business days unless approved by your AS Post Exec. When transferring an asset file, passwords may be shared via email, text, or verbally, but should be sent “out of band” (i.e., through a different method). For example, if emailing a vendor a link, text or verbally relay the link password to the recipient. Never include the password in the same email as the asset file transfer link.

All content storage and transporting drives must be encrypted at all times (including backups and LTOs).

3.2 ASSET WATERMARKING

All cuts, including AS cuts and Locked Cuts, should have a watermark burned into the lower center of the frame over video, set at 25% opacity, and maintained on-screen at all times. The watermark should read:

“Property of <Production Company Name>, <Individual Recipient Name>, <date>”

If the watermark consistently interferes with any graphics or subtitles, reach out to your AS Post Exec to confirm an alternate placement, as long it remains legible and over video/program (not in letter-boxing or pillar-boxing).

An asset watermark example is available for reference in the Post Doc Bundle.

Asset distribution systems such as PIX and MediaSilo may be configured to automatically watermark assets for AS upon upload. It is the production’s responsibility, however, to ensure watermarking is performed.

If you have questions regarding setting up asset watermarks or opacity level, please contact your AS Post Exec.

3.3 ASSET DELIVERY AND STORAGE SYSTEMS/DEVICES

PIX, MediaSilo, Reach Engine, AS-managed S3 buckets, Nightraven, and Originals Access (Moxion), and AWS Snowball devices are approved for distributing or storing AS assets beyond the physical and/or digital confines of production and post vendor facilities. Aspera file transfers or download links are preferred for Final Audio Package delivery. (See [FINAL AUDIO PACKAGE](#)). Secure file transfer is preferred for archiving assets within a specific AWS S3 location designated for AS. (See [ARCHIVE](#)).

Approved storage devices are required within the production environment and post vendor facilities. A list of approved storage devices is available here: <https://amznstudios.app.box.com/s/qjvry7ic20cnjwidwp06ifzi0rkbzqt>

If your production or post vendors need to use systems or devices not listed, consult your AS Post Exec.

4 AMAZON STUDIOS CUTS AND LOCKED CUTS

4.1 AMAZON CUT AND LOCKED CUT SPECS

See [APPENDIX 2](#) for file specifications and [APPENDIX 8](#) for file naming conventions.

For Non-English Local Originals: English Creative Review Forced Narrative Subtitles (see Section 10.1) are required to be burned into picture for Amazon Cuts 1, 2, and 3 and the Locked Cut. These subtitles allow international stakeholders to properly review content. They are not used for translation or other Localization purposes. We recommend that productions start translation prior to Amazon Cuts, update translations to match the Amazon Cut and Locked Cut versions, and then burn-in during playout for delivery to Amazon Studios. To ensure efficiency, we advise the production company to perform a Quality Control spot-check and grammar review internally. Use of a 3rd party Quality Control vendor for English Creative Review Subtitles is not required.

4.1.1 CUT TESTING

Please check with your AS post executive for specifications and timelines for all studio and network testing.

4.2 PRODUCTION NUMBERS

Each episode must have a 3-digit production number that is assigned at production and carried through to delivery. **The production number should never change.** If the episode air order is non-sequential, please communicate the approved air order to your AS Post Exec.

4.3 CUT DISTRIBUTION

With each cut delivery, in addition to any automatic notifications from PIX and/or MediaSilo, please send an email notifying all recipients that a cut has been posted. The email subject line should include the show code, episode number, cut version, and date, and the email should include a continuity file as an attachment. A final continuity, conforming to the Locked Cut, is due at final delivery of each episode. Please refer to the Continuity Template in the Post Doc Bundle.

Unscripted series do not require continuity documentation.

4.4 AMAZON STUDIOS CUTS

AS requires 3 Amazon Cuts before locking an episode:

- **Amazon Cut 1 (AC1):** Producer's Cut.
- **Amazon Cut 2 (AC2):** Addresses first round of Amazon notes.
- **Amazon Cut 3 (AC3):** "Proposed Locked Cut" addressing 2nd round of notes; should have all credits confirmed.

Any additional Amazon Cuts must be agreed upon by the Producers and Creative Executives.

AS requires 2-3 business days to review any cut before providing notes.

Please check with your post executive for specifics regarding cut cadence and naming conventions for cuts.

4.5 LOCKED CUTS

Locked Cuts should have finalized timecodes and no further editorial changes. Locked Cuts should be delivered after their AC3 versions and should include Final Main Title. AS requires the following be delivered for every Locked Cut:

1. A downloadable version of each Locked Cut uploaded to MediaSilo and/or PIX (See [APPENDIX 2](#)).
2. An editable version of the most recent production draft script (.FDX or .RTF preferred), or any other script reference materials, uploaded and shared via Box along with an email notification to your AS Post Exec.
3. Preliminary Log of Licensed Stock Footage & Still Photos, uploaded and shared via Box with an email notification to your AS Post Exec. See a Log of Licensed Stock Footage & Still Photos Template in the Post Doc Bundle.
4. Split track .wav files delivered as separate audio tracks (Ch.1 Dialogue, Ch.2 Sound Effects, Ch.3 Stereo Music L, Ch.4 Stereo Music R) via PIX and/or MediaSilo (see [APPENDIX 3](#)).

If cuts are conformed after Locked Cut delivery, AS Localization requires the following:

1. Downloadable version of revised, Locked Cut. Please use same delivery method agreed upon for all Locked Cuts.
2. Timecode-specific breakdown of changes made within the episode.

Please send via email to AS Localization (Originals-Localization@Amazon.com) and the **AS Post team alias**. (See [COMMUNICATIONS WITH AMAZON STUDIOS POST](#))

5 GLOSSARY OF KEY NAMES AND PHRASES

It is important for Amazon Studios to obtain a Glossary of Key Names and Phrases to support foreign language translation and localization. If you have any questions about the Glossary of Key Names and Phrases or are unsure if it is necessary for your show, please reach out to your AS Post Exec.

The Glossary should include a column of key names and phrases in the original content language and translations for each term into other languages in corresponding columns. Translations should be provided for every language in which translations already exist or are especially critical. For formatting purposes, please find a template Glossary of Terms in your Post Doc Bundle.

The Glossary should be uploaded to Box and emailed to your AS Post Exec as a Microsoft Excel spreadsheet at the time Locked Cuts are submitted.

Please note: Final translations for localization are the responsibility of Amazon Studios and potential variations to production-supplied terms may require discussion between AS Localization and the production's creative team.

6 CREDITS

For information on how to create and submit Credits for Amazon Studios, please refer to the Amazon Television Credits Guidelines for Global Original Series within the Post Doc Bundle. If you need to contact the AS Credits Team, please email AS-Credits@amazon.com.

7 AUDIO

7.1 FINAL PRODUCTION MASTER FILE AUDIO LEVELS AND SPECIFICATIONS

- All audio content must be delivered as 48 kHz/24-bit uncompressed PCM (Broadcast Wave) files.
- Audio must be free from distortion, dropouts, aliasing, and other objectionable artifacts.
- LFE channel must be filtered using a low-pass filter @ 120 Hz 24 dB/octave.
- Audio levels must be referenced to -20dBFS on a digital peak-reading meter (0vu/+4dbu equivalent analog signal).
- Peak audio levels must not exceed -2dBTP (True Peak). The use of true peak limiting is acceptable for this purpose.
- Please consider mixing for near field environments keeping in mind ATSC A/85 (US) or EBU R128 (EU) standard target loudness levels.

Note: Prime Video will apply a dialogue normalization level (Dialnorm) value of -23 to all program audio streams in order to provide consistent audio level between programs, interstitials, and other content. The resulting audio transmission will occur within a range of -23LKFS +/- 1 or -23LUFS +/- 1 (1770-1 dialogue-gated).

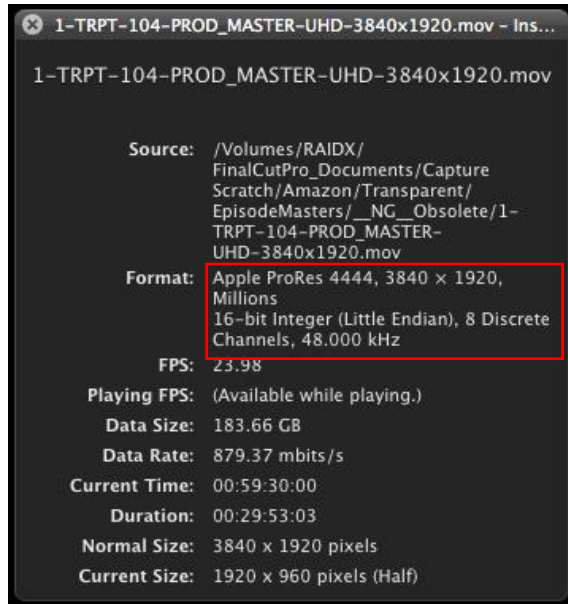
7.2 PRODUCTION MASTER AUDIO CHANNEL ALLOCATION

See [APPENDIX 3](#)

All audio on Production Master Files must be delivered as 8 discrete mono channels* (5.1 + 2.0) in SMPTE/ITU order. Please refer to APPENDIX 2 for track layout specifications.

Interleaved audio will be rejected. Please confirm with your finishing facility that final deliverables have the required discrete audio channels. **If you deliver interleaved audio, you will be asked to re-deliver again at your own expense.**

Incorrect Audio Layout:



Correct Audio Layout:



7.3 DOLBY ATMOS

If you are considering mixing in Dolby Atmos, please consult your AS Post Exec. AS will provide workflow and delivery instructions along with technical specifications for Dolby Atmos deliverables separate from these Post Delivery Guidelines. In addition to the Printmaster and Stems ([Appendix 3](#)), Amazon requires delivery of two pre-encoded .EC3 files and ADM BWF Archival files for series mixing in Atmos.

7.4 PRINTMASTER, M&E, AND INDIVIDUAL AUDIO DELIVERIES AND SPECIFICATIONS

AS requires the delivery of the Printmasters and stems for archival and localization purposes via Aspera Faspex transfers or download links.

All Printmasters and stems should always match the format, duration, levels, treatment and tone the domestic mix embedded in the final Production Master.

All audio package names should contain the delivery date to identify the most current package.

If M&E elements were created for a series, the final audio packages must be delivered to Deluxe (fld_amazon@bydeluxe.com) for M&E QC after picture has passed QC. Additionally, the final audio package should be delivered at wrap via an Aspera Dropbox link that will be provided to Production as the series gets closer to wrap. The final audio package delivered at wrap should include the QC-approved M&E elements.

Deluxe can provide an Aspera Faspex dropbox link if needed. Please discuss with the corresponding Localization Manager at Amazon Studios (originals-localization@amazon.com) to request the link.

Note: Please deliver audio in one complete package, not piecemeal.

Please see [APPENDIX 3](#) for full list of technical specs and required stems, and [APPENDIX 8](#) for file naming conventions.

7.5 MUSIC & EFFECTS TRACKS (M&E)

All M&E tracks should be fully-filled and include all music (source, score, etc.), sound effects, room tone (ambience/backgrounds) and Foley as they occur in the domestic mix. Any production effects (PFX) that overlap with dialogue must be replaced/covered with cut SFX or foley.

Unscripted M&E's do not need to be fully filled.

Note: Non fully-filled M&E files will automatically be rejected for fixes.

7.5.1 EXAMPLES OF ELEMENTS TO INCLUDE IN THE M&E (IF APPLICABLE):

- Kissing, grunting, groaning, coughing, sneezing, breathing, reactions, or other noises/intonations not discernible as specific language/dialogue that are made by a character **who does not speak/has no dialogue**.
- Generic crowd noises, cheers, or reactions with no discernible language or dialogue of any kind.
- Background/ambience and room tone beds.
- Instrumental music separated from any performance/cast vocals. Live performance instrumental music must be re-recorded clean of vocals.
- Baby crying if the baby has no discernible dialogue or is from an effects library
- Sourced (licensed footage) clips with audio (e.g., movies, TV shows, radio broadcasts, commercials) without discernible language or dialogue (see below if dialogue is present)

7.5.2 EXAMPLES OF ELEMENTS THAT SHOULD NOT BE INCLUDED IN THE M&E

- Any discernible dialogue of any kind, including foreign language, or walla.
- Vocals or non-verbal sounds made by main or ancillary characters with dialogue lines (e.g., kissing, grunting, groaning, coughing, sneezing, breathing, reactions). These elements will likely be re-recorded by foreign language voice talent (See OPTIONALS)
- Dialogue from licensed clips or "programming" scripted/created for the episode. Licensed clips may include movies, TV shows, radio broadcasts, commercials, etc.
- Discernible futzed dialogue (Intercoms, PA announcements, radio "chatter", TV, phones)
- Reverb sounds or dialogue "treatments"

7.5.3 OPTIONAL STEMS

Optional stems should be delivered along with the M&Es, and can be provided across multiple sets of stems when the events overlap or occur simultaneously.

AS requires the delivery of M&E/optional track mapping documentation if available.

Materials should be provided at the same time the event occurs during program, meaning the Optional stem(s) should run the entire duration of the episode.

ELEMENTS TO INCLUDE IN THE OPTIONALS (IF APPLICABLE):

- All on-screen performance or cast vocals (clean/separated from accompanying music).
 - If performances are recorded live, and vocals are married to the accompanying music, the instrumentals need to be rescored/re-recorded and supplied in an Optional stem. These instrumentals must match the domestic mix/es level, treatments, fades, and tone. The original married performance should also be supplied as-is in an additional Optional stem.
- If two or more characters are singing at the same time, vocals should be split-out to two optional stems (if recorded separately)

- Foreign language lines (even if the foreign language is spoken by a character who speaks English). In some cases, if a character speaks multiple languages interchangeably or two languages overlap, there is no need to place in the Optionals.
- Foreign language group or walla
- Kissing, grunting, groaning, breathing, sneezing, coughing, reactions, or intonations from speaking characters that have been omitted from the M&E, provided they do not overlap dialogue
- Source (licensed footage clips) with audio that includes discernible language should be provided AS-IS in one set of Optional stems.
 - An additional Optional stem should also be supplied to replicate the sourced footage, free of any discernible dialogue. Any MX, FX, video ambience, etc. that was married to dialogue in the source footage (i.e. audience clapping or laughing, door bells, TV static, commercial jingle music, etc.), should be recreated with suitable sound-alikes.

For Animated Series only:

- All non-verbal vocalizations voiced by an actor without any spoken dialogue (i.e. creatures, animals, objects, etc.).
- If vocalizations have been treated with effects or plugins, please make sure the Optional track includes the raw untreated vocalizations

If you doubt whether something should go in the M&E or an optional stem, please place it in an optional stem. Time-permitting, you may also contact AS Localization (Originals-Localization@Amazon.com) for additional guidance.

7.6 PRO TOOLS SESSION FILE AND ADDITIONAL DELIVERABLES

See [APPENDIX 3](#) for PT session configuration and format.

AS requires a list of plugins, external hardware, and general treatments used in the mix to create any special dialogue effects. Please reach out to originals-localization@amazon.com prior to delivering the audio packages for M&E QC if your program contains any of these elements.

8 MUSIC

Please refer to the [Music Deliverables Policy](#) and [Music Docs Bundle](#) on Box. Please direct all inquiries regarding music delivery to AS Music Delivery (TV-Cuesheets@Amazon.com).

Music deliverables should be uploaded to a dedicated Music folder on Box separate from the Post Deliverables Box folder. Please contact AS Music Delivery (TV-Cuesheets@Amazon.com) for a link to the upload/delivery location on Box.

A summary of music delivery requirements can be found below. See [Music Deliverables Policy](#) for full detail.

(MD1) Music Cue Sheets: Cue Sheets must be completed and checked-in via RapidCue within 1 week of the series final mix date (or episode for weekly releases). Please see the [Music Deliverables Policy](#) and [Rapid Cue Training Guide](#) for detailed instructions on cue sheet completion.

(MD2) Commercial Music Licenses and Documentation: Templates for quote requests/confirmation letters, master/sync licenses, and music licensing reports can be found in the [Music Docs Bundle](#). All commercial music licensing documentation must be completed and delivered before the series release date. All music licensing rights music include All Media Excluding Theatrical (AMXT), including in-context promotional rights.

(MD3) Music Rights Contract Agreements: Required contracts include all music key hires including: composer, music supervisor, music producer, original songwriter, and work-for-hire deals. All music key hires must be reviewed and approved in writing by AS Music **before** they are offered a position. (See [Music Deliverables Policy](#) for additional details)

(MD4) Music Audio Deliverables: Audio files in .wav format for original score, original songs, and commercial music must be delivered to Box within 1 week of the series final mix date (or episode for weekly releases). Please see the [Music Deliverables Policy](#) for additional details on file type and file naming format.

(MD5) X-Ray Music List: A track list of all licensed commercial music must be delivered to Box within 1 week of the series final mix date (or episode for weekly releases). List should include song title, artist name, and in/out time codes; please find template in [Music Docs Bundle](#).

(MD6) Vanacore Music Library Documents (Unscripted Only):

Vanacore Music Library Schedule A Master/Sync License Agreement: Fully-executed Master/Sync Agreement with Vanacore Music Library indicating that the use of music in the Production falls under Amazon's overall blanket agreement (if any Vanacore music cues were used).

Vanacore Custom Track List: Complete track list of custom original music cues created by Vanacore Music Library (if applicable).

9 UHD HDR WORKFLOW

9.1 UHD VIDEO ASSEMBLED MASTER (VAM) CREATION

AS recommends allocating an additional 15% increase in time and budget for online due to the increased render times and processing power needed to create a UHD Video Assembled Master (VAM) for color timing. When relinking offline EDLs to create the VAM, always maintain the bit depth matching highest camera source for flexibility in color grading. Bit depth should be minimum 10-bit, maximum 16-bit; if you wish to capture bit depth outside this range, discuss with your Post Exec.

The VAM needs to be archived as a .dpx sequence after all QC rejections have been addressed. (See [FINAL ARCHIVE AND ELEMENTS DELIVERY](#), plus [APPENDIX 8](#) for file naming conventions).

9.2 UHD COLOR TIMED MASTER (CTM) CREATION

At the completion of color timing, a Color Timed Master (CTM) file must be created. The CTM should be fully titled.

Please reach out to AS Creative (Creative-Originals@Amazon.com) to determine if AS Marketing needs a ProRes output of your CTM for early promo creation.

The CTM needs to be archived as a .dpx sequence after all QC rejections have been addressed. (See [FINAL ARCHIVE AND ELEMENTS DELIVERY](#), plus [APPENDIX 8](#) for file naming conventions).

9.3 HIGH DYNAMIC RANGE (HDR)

AS and Prime Video (PV) require all Scripted programs to grade and deliver content in High Dynamic Range (HDR) in addition to Standard Dynamic Range (SDR). Selected Unscripted series will grade in HDR; this should be determined in discussion with your AS Post Exec during preliminary budget conversations.

HDR allows for more vibrancy and clarity of colors on televisions that support the technology. HDR also gives colorists greater latitude and more creative tools to assist in delivering the highest quality product.

Please confer with prospective post facilities to make sure they possess the equipment and training to grade in HDR. AS prefers to have HDR content graded on a Sony BVM-300 or Sony BVMHX310 monitor. Please consult with your AS Post Exec to discuss delivery details, budgeting and other factors associated with HDR content creation.

All HDR Production Master Files must be delivered with the same formatting as the UHD SDR Production Master Files. Please differentiate UHD SDR and UHD HDR Production Master Files using file naming conventions. (See [APPENDIX 2](#))

9.3.1 HDR METADATA

HDR metadata must be uploaded to Box upon UHD HDR Production Master File delivery for QC. (See [APPENDIX 4](#) , plus [APPENDIX 8](#) for file naming conventions).

9.4 DOLBY VISION

If considering final color in Dolby Vision, please consult with your AS Post Exec.

10 ACCESSIBILITY

Prime Video requires additional timed text and audio deliverables to ensure content is accessible to all customers. AS prefers that these files are created at a preferred vendor (See [SELECTING AND ENGAGING POST VENDORS](#)). All accessibility files must be submitted to AS through AS-managed Box folder(s) with watermarking enabled.

10.1 FORCED NARRATIVES (FN)

At AS, Forced Narratives (FN) refer to subtitles that are included to translate foreign dialogue for viewers or for same-language dialogue requiring clarity. Bold, coloring or other stylizations are not recommended, and if included, will likely not appear as intended on Prime Video. As an exception, timed text may be italicized.

Forced Narratives do not refer to locator text (i.e. 'Los Angeles, 'June 5, 1972'); these instances of text should not be included in the FN file. If the episode only contains locator text, there is no need to deliver the FN Timed Text File with its Production Master file.

Identifiers, such as character names or name/title inclusions, can be excluded from the FN Timed Text File. They should be treated similarly to locator text and included in the Lower Thirds Spotting List. (See [LOWER/CHYRON SPOTTING LIST](#))

Any Forced Narratives must appear in picture on the following files created for Amazon: Amazon Cuts, Locked Cut, VIS and Clean Screeners and the Split Track Master.

Prime Video will use the following Timed Text files to display Forced Narratives to viewers. FNs will appear automatically on Prime Video and do not require the viewer to turn them on (like closed captions).

Any burned-in Forced Narratives that your show requires should be discussed with your Post Exec.

If an episode contains Forced Narratives, AS requires the following 3 Timed Text files (with file-naming conventions modified as appropriate):

- [CC or SDH]_FN: Forced Narratives only
- [CC or SDH]_SANS-FN: Closed Captions or Subtitles for the Deaf and Hard-of-Hearing without Forced Narratives
- [CC or SDH]_FULL: Closed Captions or Subtitles for the Deaf and Hard-of-Hearing with Forced Narratives

The presence of Forced Narratives in an episode should also be noted in the name of the Production Master Files in addition to triggering the creation of the 3 Timed Text Files listed above. (See [APPENDIX 8](#))

If there are no forced narratives, only the [CC or SDH] SANS-FN file will be needed for delivery.

10.2 TIMED TEXT DELIVERABLES

These files are not to be automated and require special care to ensure proper timing, spelling, and accuracy. (See [APPENDIX 2](#))

Font stylizations (bold, underline, etc.) are generally not recommended for timed text files, and if included may not appear as intended. As an exception, timed text may be italicized. However, to ensure timed text elements do not overlap any on-screen text, please include positional data (i.e., top, bottom, left, right, center)

Timed text files must be delivered to your AS Post Exec (via Box) and to your QC vendor at the same time as Master Delivery to QC. **Production personnel or your QC vendor must thoroughly check closed caption files for accuracy, readability, and consistency, and parties must confirm they have done so with your AS Post Exec prior to delivery.**

10.3 AUDIO DESCRIPTION (AD) FILES

Audio Description is an additional audio deliverable containing a track of narrative dialogue describing a television program's key visual elements. These descriptions are inserted into natural pauses in the program's dialogue and make video programming more accessible to blind or visually-impaired individuals. All series must deliver 1 corresponding AD file per episode. AD vendors require the following source materials:

- Final, full color, fully-texted QT proxy inclusive of all final effects, title work and credits, on-screen text, and final audio embedded
- Production Script
- All Final Audio Stems

Drafting, scripting, and recording AD typically takes 2-3 days per episode. AD is due with Production Master Files at Final Delivery, so plan accordingly when supplying materials to the AD vendor. AD voice casting is at the Producer's discretion.

The following AD deliverables must be delivered to the QC Vendor:

- Stereo audio only **.mov** file of Audio Description fully mixed with program audio and timed exactly to match running length of total program. (Frame rate should match program; uncompressed PCM; 2 track discrete mono)
- Narrative Split **.wav** (Dialogue-only track)
- Pro Tools session containing project and Audio Description stems
- Audio Description Script

Once these AD deliverables have passed QC, the production must instruct the QC vendor to send these deliverables to Amazon Studios' AWS S3 bucket.

11 AS-BROADCAST SCRIPTS

An As-Broadcast Script (ABS) is a written description of the visual and audible content of the final version of a show. An ABS is a useful asset for localization, ratings determinations, and long-term archiving.

ABS should follow the below parameters:

- Include all dialogue and on-screen text verbatim, along with in- and out- timecodes
- Include character names
- Tag the speaker for each line of dialogue
- Translate any foreign dialogue
- Exclude scene descriptions
- Include one discrete ABS for each individual episode
- Format the ABS in Word (.docx) or Excel (.xlsx)

ABS should be uploaded to Box, with a notification sent to your AS Post Exec, by the time that Production Master files are submitted to the Quality Control vendor. In some cases, your AS Post Exec may request ABS earlier in the process.

An ABS template can be found in the Post Doc Bundle. For file naming conventions, see [APPENDIX 8](#).

12 SEMI-TEXTLESS MASTERS

Amazon Studios' guidelines regarding semi-textless masters (STMs) depend on the type of content being produced:

1. For US Scripted Originals, if an episode has Forced Narratives burned into picture, then AS will request the QC facility create an STM (Semi-Textless Master). Production should deliver a video file with Forced Narratives burned into picture to the QC Facility that includes "PROD_FN" in the filename. The QC facility will create the corresponding STM with "STM" appended in the filename. Unless otherwise specified by your AS Post Exec, the production is not responsible for ordering or paying for the STM.
2. For US Unscripted Originals, Production should deliver Textless and Fully-Texted Production Master files to the QC Facility. The QC Facility will evaluate both and create corresponding STM. Unless otherwise specified by your AS Post Exec, the production is responsible for ordering and paying for the STM.
3. For non-US Originals, please reach out to your Post Exec for how Forced Narratives should be incorporated.

13 TEXTLESS ELEMENT REELS

Textless elements include a clean version of any occurrence of text or graphics placed over video during the course of the episode. Please deliver any graphics or visual effects that utilize text with textless versions whenever possible.

A Textless Element Reel is required for each episode and must be delivered as a separate file. AS recommends that textless elements are built from a final online sequence to ensure accuracy. The Textless Element Reel must accompany each SDR and HDR (if applicable) final Production Master File when delivered to QC.

Main Title Sequences must be delivered as a textless element **with each episode**.

Examples of texted material that should be delivered clean in the Textless Element Reel include:

- Scenes that indicate reference such as 'Later that day', 'Beaumont, 12 Noon'
- Scenes that contain Forced Narratives
- Scenes, cards, chyrons, etc. with English text inserted that may need to be replaced for foreign dubbing

If your show has a considerable amount of text and a full textless master would be applicable, consult your AS Post Exec.

See [APPENDIX 2](#) for Textless Reel specifications and formatting. For file naming conventions, see [APPENDIX 8](#).

Textless Reels need to be archived as a .dpx sequence after all QC rejections have been addressed, rendered at the same bit depth as the highest original camera source. Bit depth should be minimum 10-bit, maximum 16-bit; if you wish to capture bit depth outside this range, discuss with your Post Exec. (See [FINAL ARCHIVE AND ELEMENTS DELIVERY](#))

14 PREPARING FOR FINAL DELIVERY

The following documents and deliverables should be uploaded to Box at Final Delivery (either Final Delivery of the first episode or Final Delivery of each episode). Document templates and examples can be found in the Post Doc Bundle. For file naming conventions, see [APPENDIX 8](#).

14.1 DISTRIBUTION LIST

A fully reconciled PIX or MediaSilo Distribution List must be uploaded to Box at the time of Final Delivery of the first episode. (See [CUTS AND DAILIES DISTRIBUTION](#))

14.2 GRAPHIC/MAIN TITLE ELEMENTS

If the production has created any graphic text elements, please deliver the project files with each episodic delivery to Box. If the production created a Main Title sequence, please deliver Main Title project files with the first episodic delivery or earlier if available. All project files should include design files, fonts, and all layered elements.

Avid Title Tool is not allowed.

14.3 CLEARANCE AND RELEASE LOG

Completion of this log is required to reference for locating all third-party materials utilized in each episode. **Filling out this log does not replace going through the proper clearance channels when initially obtaining third party material.**

For Unscripted series, please reach out to your AS Post Exec for more information.

14.4 CHARACTER DELETION/ADDITION REPORT (SCRIPTED ONLY)

This document tracks any actors or characters that have been cut from or added to the final version of each episode.

14.5 FONT MEMO

Please provide a font memo that indicates all fonts utilized throughout the program (see example in Post Doc Bundle). This memo will serve as a glossary for new, created fonts and commonly used fonts and will be important for maintaining a consistent look when the program is localized for international distribution. Please deliver this font memo with each episodic final delivery.

In the event the production is using an uncommon font that was not originally created for the program (for example, font was purchased or downloaded from a subscription site), AS asks that terms of licensing be obtained and submitted to Production Legal for prior approval. If the font is used or modified in a dynamic or animated title sequence, the license should hold that such changes to the font are allowable.

14.6 LOWER THIRDS/CHYRON SPOTTING LIST

The Lower Thirds Spotting List (LTSL) should include all text within each episode excluding credit beds and main title sequences. For episodes with no on-screen text, please check the box at the top of the form to note this.

Please deliver one spreadsheet for each episode. Each file should be included as part of each episode's final delivery and submitted alongside each episode for QC. Final versions for each file should also be uploaded to Box for archival purposes. For International Originals where production supplies an STM (version without forced narratives burned into picture, aka PROD), AS requires that these forced narrative events be captured in the LTSL as reference for the QC facility.

14.7 VOCAL LEAD SHEETS

For original music compositions, deliver vocal lead sheets to AS Localization (Originals-Localization@Amazon.com). If one or more episodes do not contain original compositions, please fill out and submit the Vocal Lead Sheet Exemption form provided in the Post Doc Bundle.

14.8 CONTENT METADATA

This information is customer-facing and displayed on the detail pages prior to playback on Prime Video. The Post Doc Bundle includes an Excel template with general instructions and an example. Further detail on how each piece of information should be entered can be found in the Excel template by selecting and hovering over the red flagged cells. Synopses and other creative descriptions should be sourced from your show's writer(s)/EP(s).

For Non-English Shows, Content Metadata is required in English and OV.

Please submit a first draft of the season metadata at the delivery of the Locked Cut of the first episode. The fully approved Content Metadata is due at delivery of the Locked Cut of the last episode.

14.9 FINAL HD SCREENER VERSION

Please create and upload **two HD screeners** (clean and visible timecode) to MediaSilo:

- A final **visible (VIS) timecode H.264 screener** must be a proxy of the pre-QC Master, delivered 24-48 hours after Master delivery for QC.
- A final **clean H.264 screener** must be a proxy of the fully QC-approved Master, delivered 24 hours after QC pass.

These files should be 1-2GB for a 30-minute program. See [APPENDIX 2](#) for file specifications and [APPENDIX 8](#) for file naming conventions.

Please note that for all territories Forced Narratives (FNs) are required to be burned into picture. For Non-English Local Original Series, please note that English Creative Review Forced Narrative Subtitles are required to be burned into picture for the visible and clean Final HD Screeners. These subtitles allow international stakeholders to properly review content. They are not used for translation or other Localization purposes. To ensure efficiency, we advise the production company to perform a Quality Control spot-check and grammar review internally. Use of a 3rd party Quality Control vendor for English Creative Review Subtitles is not required.

To deliver screeners to Amazon Studios via MediaSilo, please reach out to your AS Post Exec for credentials. This upload will not be viewable by anyone outside of AS Post Production including the parties uploading content. Once files finish uploading, they are no longer visible to the person uploading them.

Be sure to place assets in the UPLOADED CONTENT folder and not in the root directory. Assets must be placed individually into the folder, not grouped together in another subfolder.

14.10 FINAL LIST OF FILE NAMES

Please obtain from your QC vendor a final list comprising the names of all of the files shared with Amazon Studios for mastering. Please confirm that this list is complete and accurate and send confirmation, along with a copy of the list, to your AS Post Exec.

14.11 SPLIT TRACK MASTER (FOR PROMOS/MARKETING)

No more than 72 hours after final QC approval of the UHD SDR Production Master File, please provide a full HD resolution version of the completed program with split tracks. This file should be a fully color-corrected, fully mixed, ProRes 422 HQ [1920x1080] version, frame rate matching source. This file should have a spot-check QC performed prior to delivery to Amazon Studios. (See [APPENDIX 2](#))

Please upload QC-approved Split Track Masters to Reach Engine. Consult your AS Post Exec for access to Reach. Please include textless at tail (after program). A Full Textless Version may also be required for some Unscripted series.

Split Track Masters, Full Textless Versions, and Quality Control for both are the responsibility of the production.

14.12 LAB ACCESS LETTER (FOR CO-PRODUCTIONS AND ACQUISITIONS ONLY)

Physical Delivery of Laboratory Access letters, in the form to be mutually agreed upon by the parties, must give AS joint access to all negative (physical or digital) and duplicating materials listed therein and must be executed by the production company/lead studio and by each laboratory in possession of any and all of the materials specified in the Co-Production or Acquisition Agreement.

14.13 CLIP REUSE FORM

The Clip Reuse form tracks all reused material used in each episode. Once picture is Locked, upload this form to Box and email a copy to the show accountant for payment. Please use this singular form for any clips reused from the same series. This form should not be used for tracking stock or licensed material. This form will be utilized by Amazon Studios' residuals department and show accountants to track and complete payment.

These forms are not required for First-Run License (1RL) shows. For Co-Productions, please consult with your AS Post Exec to determine if this is needed.

15 QUALITY CONTROL (QC)

Final Production Master Files are considered delivered once the episode passes a full QC with one of Amazon's Preferred Vendors. QC will include a content pass and address all technical levels.

Each production is responsible for delivering Production Master Files, Timed Text Files, and Audio Description Files directly to the QC vendor. Production Master Files should be considered stream-ready prior to sending to the QC vendor. Please send follow-up emails to both the QC vendor and your AS Post Exec to confirm each upload/delivery has completed. Please make sure to include the Lower Thirds/Chyron Spotting List with the delivery of Production Master Files to the QC vendor. For file naming conventions, see [APPENDIX 8](#).

The QC vendor will return a QC report within 2 business days of delivery.

Determine with the QC vendor how fix files should be delivered. Final Passing/Approved QC Reports should be delivered to AS Post Production via upload to Box and email to your AS Post Exec, along with other related documents, if any. For easier referencing, the Final Passing/Approved QC Report should have the same file name and version number as the final QC pass file. Costs for QC (delivery and fixable errors) are the responsibility of the Production.

15.1 DELIVERY FOR QC

Before delivery of the first episode, please allow for 5-10 business days to identify and set up a delivery protocol with the assigned QC vendor. The QC process for each episode should proceed as outlined below. Please contact your AS Post Exec if changes are needed:

1. **Delivery:** Deliver the Production Master file & Textless Element Reel to the QC Facility by the date designated as “Delivery for QC” on the PMC Grid. For file naming conventions, see [APPENDIX 8](#).
2. **Review and Fix:** Once the first pass of QC notes has been returned, please review them, determine if fixes are needed, and perform fixes deemed necessary. AS does not require that all fixes be addressed unless they are egregious and/or pull the viewer’s attention away from the episode itself.
3. **QC Reports:** Please revise and return the rejected report to your AS Post Exec, AS Mastering (originals-mastering@amazon.com), AS Localization (originals-localization@amazon.com), and the QC facility. Please specify what was fixed, what wasn’t, and why (i.e. ‘Creative Intent’).
4. **Video Rejections:** 1-2 rejections can be sent as patch files directly to the facility handling QC. 3 or more rejections require re-delivery of the entire file to the QC vendor. Please send fix files to the QC facility in file packages per episode. **Do not combine episodes.**
5. **Audio Rejections:**
 - a. Any audio hit fixes require a full re-delivery of the master file to the QC vendor.
 - b. If QC yields no audio issues, please proceed with delivery of the final audio package to Deluxe for M&E QC (See [M&E DELIVERY](#)). Final delivery is not considered complete until the episode’s accompanying M&E passes QC.
 - c. Rejections should be addressed by the sound facility, followed by a full re-delivery of the entire package of audio deliverables. Follow file naming guidelines for all re-deliveries. (See [APPENDIX 2](#)).

Please plan at least 2 weeks between Delivery for QC and Final Delivery to address potential rejections and fixes.

15.2 HARDING ANALYSIS

Shows may need to pass a qualitative analysis known as the “Harding Test” or “Harding Analysis” to check the program for instances of photo-sensitivity that could cause seizures for viewers.

Please consult your AS Post Exec to determine if a Harding Test is required. If your series requires a Harding Test and it fails to pass, it must be corrected and re-delivered until it passes. Post must allow time for corrections after delivery. Costs for the Harding Analysis (and any corrections and re-deliveries) are the responsibility of the Production.

16 FINAL ARCHIVE AND ELEMENTS DELIVERY

The production is responsible for supervising the archival process including all packing and shipping. You must ensure that all the required paperwork is included and that it matches all delivered media. For questions regarding archival material and/or file specifications, please contact your AS Post Exec. **Any elements that do not meet defined requirements will be sent back to the show for re-packing at the show’s expense.**

16.1 COPYRIGHT FILE

Following QC passing of all episodes, a Copyright File is required for each episode. From the Final SDR version of the show (using the clean screener as the source), create the following file and pay attention to the final file size of 500MB.

- .mov for each episode of the QC approved final Master (do not marry multiple episodes into one file).
- File Size cannot exceed 500 MB.
To meet the size limit the file can be compressed as a .zip file to meet the 500 MB size limitation.
- See [APPENDIX 8](#) for file naming convention.
- Upload the file to MediaSilo.
 - MediaSilo Login URL: <https://amzn.mediasilo.com>
 - Username: uploader
 - Password: *Reach out to the AS Post Exec for your password*
- Use the upload link at the top of the interface. This upload will not be viewable by anyone outside of AS Post Production including the parties uploading content. Once files finish uploading, they are no longer visible to the person uploading them.
- Place assets in the “Uploaded Content” folder, not in the root directory. Assets must be placed individually into the folder, not grouped together in a subfolder.
- Send an email notification of upload to AS Post Exec.

16.2 ASSETS FOR ARCHIVE

All original elements used in the program must be delivered to AS at wrap with a corresponding checksum report (.MD5 preferred). This includes, but is not limited to, the following items:

- **All camera masters, original production sound, and source footage** including physical tape media if applicable.
- **Editorial elements and sequences** (e.g., Avid projects, Premiere files, Photoshop files).
- **Graphics files** (e.g., Main titles, main title projects, artwork, fonts).
- **VAMs** rendered as .dpx sequences per frame of picture at the same bit depth as the highest original camera source (10-16 bit depth), running the entire length of program, in sequential order, starting at frame 0. They should match the final versions for Prime Video distribution. **Also archive the final distribution versions of VAMs, Avid bins, and EDLs.** See [APPENDIX 2](#) for file specifications. If sequences exist in file formats other than .dpx, please contact your AS Post Exec for approval.
- **CTMs** rendered as .dpx sequences per frame of picture at the same bit depth as the highest original camera source (10-16 bit depth). They should match the final versions for Prime Video distribution. **Please archive the final EDL for each episode along with color-correction project files.** See [APPENDIX 2](#) for file specifications. If sequences exist in file formats other than .dpx, please contact your AS Post Exec for approval.
- **Textless Element Reels** rendered as .dpx sequences at the same bit depth as the highest original camera source (10-16 bit depth). Textless Reels for archive should exclude titles and graphic overlays. They should match the final versions for Prime Video distribution and include all visual effects. If sequences exist in a different file formats than .dpx, please reach out to your AS Post Exec for approval.
- **HDR Metadata** for HDR series.
- **VFX assets and ancillary material** per contractual agreement between AS and visual effects vendors.
- **Color grading project files.** Please consult your AS Post Exec if the post vendor does not release these.
- **Final music, sound effects, and any other audio files.**
- **And all other media** not mentioned above.

For file naming conventions, see [APPENDIX 8](#). For archive folder structure, see [APPENDIX 10](#).

16.3 ARCHIVE

AS requires all productions deliver final archive elements and source materials for archival and preservation purposes into a specific location within Amazon Web Services S3 cloud storage. Archive materials (as outlined in 16.2) are required to be sent via secure file transfer through Nightraven, a cloud-based solution that enables studio productions to set up bucket-to-bucket (B2B) transfer between the post facility and Studios' S3 show bucket.

NIGHTRAVEN is the preferred method of file transfer due to the speed in which it is able to transfer content from one location to another, and this method reduces AS dependency on sending a physical device to facilities around the globe. Please ask your AS Post Exec to connect you with the Nightraven team to initiate setup using the Nightraven tool for delivery to AS.

AWS SNOWBALL is recommended for productions that cannot utilize secure file transfer via Nightraven in areas where facilities have limited internet access or low internet bandwidth. Snowball is a physical device that can be sent to productions around the globe and at no cost to the show. This method is used for its large storage capacity and for its non-dependency on the internet to transfer media. If utilizing an AWS Snowball, a device will be couriered to the production. Once uploads to the device are complete, please ship using a delivery service as specified on the Snowball device itself.

Snowball is not available in Mexico, Mumbai, and some Latin American countries. The country must be within an AWS region for Amazon Studios to order a Snowball. Visit this link to see the [AWS Regions](#). Please consult with AS Technology to discuss use of AWS Snowball.

The AS Media Asset Management team will generate a manifest of all assets delivered to Studios for archive for production to verify to ensure full receipt of delivered materials. Please ensure that data on all media matches the manifest exactly as it may be used to retrieve show elements depending on the specific request/need.

AS recommends that all textless materials, master graphics, and final episodes are organized into a structure that reflects the content on a per episode basis whenever possible. This will greatly reduce time to restore, should assets be requested from the archive, and simplify access requests.

See **APPENDIX 8** for [file naming conventions](#)

Amazon Studios requires that the show deliver Dailies, VAM, and CTM files as a baseline, minimum delivery when uploading to Snowball or sending via file transfer. In accordance with AS spec, Studios is to receive final delivery in .dpx format, unless finishing in HD or otherwise agreed upon with the Post Executive, and the files must contain delivery of each sequence timed to the frame rate of the show in sequential order starting at frame 0.

16.4 FINAL MASTER DELIVERY CHECKLIST

Please find the Master Episodic Delivery Checklist in the Post Doc Bundle. **A checklist needs to be filled out and submitted for every episode delivered.** Please use it as a guide to confirm all materials have been submitted for each delivery. No episode will be considered "Final Delivered" until all required paperwork and assets are received by AS.

17 SCREENERS FOR CAST AND CREW

Amazon Studios policy allows for an H.264 stereo screener download to be provided to credited cast or crew 30 days after launch. Please refer parties to the Media Services Team (Media-Services@amazon.com) for fulfillment of those requests.

APPENDIX 1: CAMERA RECORD SPECIFICATIONS

Primary Camera	3840 x 2160 resolution or higher
B/C Cameras	We strongly advise additional cameras match the Primary Camera resolution. 1920 x 1080 (HD) capture is acceptable in limited amounts; please confirm with your AS Post Exec.
Frame Rate	23.976p, 24p, 25p, 29.976p, or 30p (See FRAME RATE)
Aspect Ratio	1.78 16x9 Full Frame (See ASPECT RATIO)
Bit Depth	12-bit minimum for primary camera; 10-bit minimum for B/C cameras; 16-bit maximum
Compression	Refer to guidelines of the particular camera selected Primary Camera: Intra-frame compression should always be utilized B/C Cameras: Inter-frame compression acceptable but not preferred
Color Space	LOG (or camera equivalent)
Lens	Common spherical lenses are approved. If you want to use anamorphic lenses, consult your AS Post Exec.

APPENDIX 2: VIDEO FILE SPECIFICATIONS

For file naming conventions, see [APPENDIX 8](#).

Language Metadata should be reflected in all QuickTime video files.

SDR PRODUCTION MASTER FILE	
PICTURE SPEC	AUDIO SPEC
First Frame of Program: 00:00:00:00 No B&T, slate, or logos before the FFOP Image Format: Apple ProRes 422 (HQ) Bit Depth: 10-bit minimum, 16-bit maximum Color Space: Linear RGB REC709 UHD (Ultra HD) Resolution: 3840 x 2160 HD Resolution: 1920 x 1080 Picture Aspect Ratio: 16x9 1.78 Image (framing within should match creative intent) Pixel Aspect Ratio: 1:1 Square Pixels Scan Type: Progressive by default Frame rate: 23.976p, 24p, 25p, 29.976p, or 30p Delivery and production frame rate must match	Codec: Uncompressed PCM in WAV container Bit depth: 24-bit Sample Rate: 48 kHz 5.1 surround mix + 2.0 stereo mixdown Channel Mapping: Channel 1 – Left Channel 5 - Left Surround Channel 2 – Right Channel 6 - Right Surround Channel 3 – Center Channel 7 - Left Total Channel 4 – LFE Channel 8 - Right Total All audio channels must be discrete mono tracks; interleaved audio is NOT accepted
File Format Container: .mov	

HDR PRODUCTION MASTER FILE	
PICTURE SPEC	AUDIO SPEC
First Frame of Program: 00:00:00:00 No B&T, slate, or logos before the FFOP Image Format: Apple ProRes 422 (HQ) Bit Depth: 10-bit minimum, 16-bit maximum Color Space: Rec2020 container; P3 subset (D65 whitepoint) Resolution: 3840 x 2160 (Ultra HD) Picture Aspect Ratio: 16x9 1.78 Image (framing within should match creative intent) Pixel Aspect Ratio: 1:1 Square Pixels Scan Type: Progressive by default Frame rate: 23.976p, 24p, 25p, 29.976p, or 30p Delivery and production frame rate must match Maximum Luminance (YUV): 1000 nit (cd/m ²) EOTF: SMPTE ST 2084	Codec: Uncompressed PCM in WAV container Bit depth: 24-bit Sample Rate: 48 kHz 5.1 surround mix + 2.0 stereo mixdown Channel Mapping: Channel 1 – Left Channel 5 - Left Surround Channel 2 – Right Channel 6 - Right Surround Channel 3 – Center Channel 7 - Left Total Channel 4 – LFE Channel 8 - Right Total
Deliver a Transcoder Report from master DPX/TIFF sequence confirming nit values within range. If Transcoder is not utilized, provide a comparable report.	
File Format Container: .mov	

TIMED TEXT DELIVERABLES

Match specs to Production Master above, except the following:

- Same frame rate as the Master files (i.e. a show mastered in 23.976 NDFTC should have 23.976 NDFTC timed text files)
- One of the following timed text formats is required for all episodes:
 1. Closed Captions (CC)
 2. Subtitles for the Deaf and Hard-of-Hearing (SDH)
- “Pop on” styling is required for all AS content
- Deliver in each of the following formats: (1) .ITT & (1) TTML with .DFXP extension
- For Japanese originals, please delivery as Lambda Cap (.cap) files
- Bold, italics, or other stylizations are not recommended for timed text files
- Include positional data to ensure timed text elements do not overlap any on-screen text

AUDIO DESCRIPTION DELIVERABLES

Match specs to Production Master above, except the following:

- Same frame rate as the Master files
 - Deliver as audio only .mov
- Audio Specifications:**
- **Codec:** Uncompressed PCM in .mov container (audio only)
 - **Bit Depth:** 24-bit
 - **Sample Rate:** 48kHz
 - 2.0 stereo mixdown of program audio and AD narrative dialogue
 - **Channel Mapping:** Channel 1 Left Total; Channel 2 Right Total

HDR/SDR - TEXTLESS ELEMENT REEL FILE

Match specs to Production Master above, except the following:

- Hour 00 TC, to match Production Master
- Start Head Formatting at: 00:00:00:00, 3 sec of black, 5 sec of slate, 2 sec black
- Textless shots must be frame accurate to Production Master
- Textless shots should be provided in sequential order, as they pertain to the episode
- Shots must have in/out points set on hard cuts, where no dissolves or transitions are present
- Textless shots must be provided on a frame matching to the Production Master’s timecode

EXAMPLE: If the Production Master first locator is at 00:02:36:12, provide textless shot at 00:00:00:12 on the Textless Element Reel

HD - SPLIT TRACK MASTER FILE

PICTURE SPEC

- ProRes 422 HQ Master
- File must be a mixed and fully color corrected
- Frame rate matching source
- Resolution: 1920x1080
- 8 Second Slate – Start at 00:59:50:00
Label “Split Track Master” include Show Title, Episode title, Show Code, Episode #, Date, and Audio Config (No B&T needed)
- 2 Pop – Start at 00:59:58:00
- First Frame of Program – Start at 1:00:00:00

AUDIO SPEC

- 4 discrete audio channels assigned as follows:
- | | |
|-----------------------------|----------------------------|
| Channel 1- Mono Dialogue | Channel 2- Mono SFX |
| Channel 3 - Lt Stereo Music | Channel 4- Rt Stereo Music |

TEXTLESS AT TAIL

- 2 Seconds of black between last frame of program and slate
- 2 Second Textless Slate
- Textless material

File Format Container: .mov

REMINDER: Textless shots must be provided on a frame matching to the Production Master’s timecode. See above for example

HD SCREENERS (CLEAN & VISIBLE TIMECODE)	
PICTURE SPEC	AUDIO SPEC
<p>Same head/tail formatting as Production Master</p> <p>Image Format: H.264</p> <p>Frame rate: same as source</p> <p>Aspect Ratio: 16x9, 1.78 Image</p> <p>Resolution: 1920x1080</p> <p>Data Rate: up to 10,000 kbps</p> <p>Key Frames: Auto</p> <p>Frame Rec: Yes/checked</p> <p>Quality Setting: High</p> <p>Encoding: Faster encode (Single-pass) Use Best quality (Multi-pass) for dark content</p> <p>Note: Non-English Local Original Series must have burned-in English subtitles for creative review</p>	<p>Format: AAC</p> <p>Sample Rate: 48 kHz</p> <p>Channels: Stereo (LR)</p> <p>Quality: Normal</p> <p>Target Bit Rate: 192 kbps</p> <p>Note: Audio must be set to Stereo (LR); we do not accept dual mono tracks</p> <p>Confirm the audio is correct in QT Pro</p> <p>File size around 1-2GB for a 30-min program</p>
File Format Container: .mov	

DAILIES, AS CUT, AND LOCKED CUT SPECS	
PICTURE SPEC	AUDIO SPEC
<ul style="list-style-type: none"> • QuickTime .mov file type • Codec: H.264, No slate • Always watermarked "Property of <Production Co.>, <Individual Recipient Name>,<date>" • VIS TC-start TC at hour "0" center top of frame • Fast Start header (important!) • Recommended 1280 x 720 frame size • Data Rate: restricted to 2400 kbps • Specify "NLTC" (Non-Locked Timing Cut) or "LTC" (Locked Timing Cut) • Note: Non-English Local Original Series must have English forced narrative subtitles burned-in to AS Cuts and Locked Cuts for creative review 	<p>Low Complexity/"LC" AAC or MPEG-4 audio compression</p> <p>Scratch or offline audio should be included and split out as follows:</p> <ul style="list-style-type: none"> • Channel 1: Mono Dialogue • Channel 2: Mono SFX • Channels 3 & 4: Stereo Music <p>Please inform your editors and AEs that this split configuration is how audio should be exported for online reference.</p>

VIDEO ASSEMBLED MASTER (VAM)

- Include VAMs for both the SDR and HDR Production Masters (or HD for HD only series)
- .dpx format
- Individual .dpx sequences per frame of picture
- Same bit depth as the highest original camera source (10-16 bit depth)
- Sequences should run the entire length of program and be in sequential order
- Start at frame 0
- Textless; exclude titles and graphic overlays
- Exclude color correction
- Include all visual effects
- Match final versions for Prime Video distribution

COLOR TIMED MASTER (CTM)

- Include CTMs for both the SDR and HDR Production Masters (or HD for HD only series)
- .dpx format
- Individual .dpx sequences per frame of picture
- Same bit depth as the highest original camera source (10-16 bit depth)
- Include texted and textless versions
- Start at frame 0
- Including color correction, titles, graphic overlays, and all visual effects
- Match the final versions for Prime Video distribution

SEMI-TEXTLESS MASTER SDR (through QC vendor)	
PICTURE SPEC	AUDIO SPEC
First Frame of Program: 00:00:00:00 No B&T, slate, or logos before the FFOP No Forced Narratives, but all other text elements should remain in the program (i.e., locations, identifiers) The file should end after the last frame of the AS logo/LFOP Image Format: Apple ProRes 422 (HQ) Bit Depth: 10-bit minimum, 16-bit maximum Color Space: Linear RGB, Rec.709 Resolution: 3840 x 2160 (Ultra HD) Picture Aspect Ratio: 1:1 Square Pixels Pixel Aspect Ratio: 1:1 Square Pixels Scan Type: Progressive by default Frame rate: 23.976p (frame rate should match source)	Codec: Uncompressed PCM in WAV container Bit depth: 24-bit Sample Rate: 48 kHz 5.1 surround mix + 2.0 stereo mixdown Channel Mapping: Channel 1 – Left Channel 5 - Left Surround Channel 2 – Right Channel 6 - Right Surround Channel 3 – Center Channel 7 - Left Total Channel 4 – LFE Channel 8 - Right Total
SEMI-TEXTLESS MASTER HDR (through QC vendor)	
PICTURE SPEC	AUDIO SPEC
First Frame of Program: 00:00:00:00 No Forced Narratives, but all other text elements should remain in the program (i.e., locations, identifiers) The file should end after the last frame of the AS logo/LFOP Image Format: Apple ProRes 422 (HQ) Bit Depth: 10-bit minimum, 16-bit maximum Color Space: Rec2020 container; P3 subset (D65 whitepoint) Resolution: 3840 x 2160 (Ultra HD) Picture Aspect Ratio: 16x9 1.78 Image (framing within should match creative intent) Pixel Aspect Ratio: 1:1 Square Pixels Scan Type: Progressive by default Frame rate: 23.976p, 24p, 25p, 29.976p, or 30p Delivery and production frame rate must match Maximum Luminance (YUV): 1000 nit (cd/m ²) EOTF: SMPTE ST 2084	Codec: Uncompressed PCM in WAV container Bit depth: 24-bit Sample Rate: 48 kHz 5.1 surround mix + 2.0 stereo mixdown Channel Mapping: Channel 1 – Left Channel 5 - Left Surround Channel 2 – Right Channel 6 - Right Surround Channel 3 – Center Channel 7 - Left Total Channel 4 – LFE Channel 8 - Right Total
Deliver a Transkoder Report from master DPX/TIFF sequence confirming nit values within range. If Transkoder is not utilized, provide a comparable report.	
File Format Container: .mov	

APPENDIX 3: AUDIO FILE SPECIFICATIONS








For file naming conventions, see [Appendix 8: File Naming Conventions](#).

PRO TOOLS SESSION FILE
Pro Tools Session Stem Mix Session Files (.ptx)
<ul style="list-style-type: none"> Software version 9.x or later Audio files within the Audio folder: .wav format (we do not accept .aif files) Timecode in the .wav files should conform exactly to the original Production Master
The Stem Mix Pro Tools session should consist of a folder containing:
<ul style="list-style-type: none"> Session icon clearly labeled Audio Folder







PRINTMASTER AND STEMS			
<ul style="list-style-type: none"> Render: 24bit depth, 48kHz Deliver in the native format in which the show was mixed (i.e. 23.98, 25p, etc.) Each file must be Broadcast Wave format (.wav) Files must be multiple mono, not interleaved Each stem must be saved as a distinct, self-contained (Pro Tools) session 			
Audio Configuration: The track layout of the stem or mix. 6 Track = 6TRK, 5 Track = 5TRK, 2 Track = 2TRK, 1 Track = MONO			
Mix/Stem: The following are the printmasters and stems required for delivery:			
5.1 Original Version (OV) Printmaster	OV_PM	5.0 Foley Stem	FOLEY_STEM
Lt/Rt Original Version (OV) Printmaster	OV_PM	5.1 Fully Filled Effects Stems (for M&E)	FFX_STEM
5.1 M&E Printmaster	ME_PM	5.1 Optional Stem (if applicable)	OPT_STEM
Lt/Rt M&E Printmaster	ME_PM	5.0 Vocals Stem (if applicable)	VX_STEM
5.0 Dialogue Stem	DX_STEM	5.0 Background Stem (if applicable)	BG_STEM
5.1 Music Stem	MX_STEM	5.0 Group Stem	GRP_STEM
5.1 Music Stems Undipped (if available)	MX_STEM_UNDIPPED	Mono Dialogue Guide	MONO_DX_GUIDE
5.1 Effects Stem	FX_STEM	Mono Dia./Mono FX/Stereo Music Stem	DME_STEM
For Unscripted series, when applicable, the following additional stems are required:			
5.1 Mix minus narration	MIX_MINUS_NARR_STEM	5.0 Narration Stem (if applicable)	NARR_STEM
LT/RT Mix minus narration	MIX_MINUS_NARR_STEM	LT/RT Narration Stem (if applicable)	NARR_STEM
Track Layouts: Identify the track location as follows:			
5.1 Track Locations:	L, R, C, LFE, LS, RS	Lt/Rt Track Locations:	Lt, Rt
5.0 Track Locations:	L, R, C, LS, RS	D/M/E Track Locations:	Mono DX, Mono FX, MX L, MX R

Examples: Tumble Leaf (Season 1- Ep. 103)




6TRK

-  TUMB_103_6TRK_OV_PM
 -  TUMB_103_6TRK_OV_PM_20190130.L.wav
 -  TUMB_103_6TRK_OV_PM_20190130.R.wav
 -  TUMB_103_6TRK_OV_PM_20190130.C.wav
 -  TUMB_103_6TRK_OV_PM_20190130.LFE.wav
 -  TUMB_103_6TRK_OV_PM_20190130.LS.wav
 -  TUMB_103_6TRK_OV_PM_20190130.RS.wav






5TRK

-  TUMB_103_5TRK_DX_STEM
 -  TUMB_103_5TRK_DX_STEM_20190130.L.wav
 -  TUMB_103_5TRK_DX_STEM_20190130.R.wav
 -  TUMB_103_5TRK_DX_STEM_20190130.C.wav
 -  TUMB_103_5TRK_DX_STEM_20190130.LS.wav
 -  TUMB_103_5TRK_DX_STEM_20190130.RS.wav



2 TRK

-  TUMB_103_2TRK_ME_PM
 -  TUMB_103_2TRK_ME_PM_20190130.L.wav
 -  TUMB_103_2TRK_ME_PM_20190130.R.wav

DME

-  TUMB_103_DME_STEMS
 -  TUMB_103_MONO_DX_GUIDE_20190130.wav
 -  TUMB_103_MONO_FX_20190130.wav
 -  TUMB_103_2TRK_MX_STEM_20190130.L.wav
 -  TUMB_103_2TRK_MX_STEM_20190130.R.wav

MONO

-  TUMB_103_MONO_DX_GUIDE_20190130
 -  TUMB_103_MONO_DX_GUIDE_20190130.wav

APPENDIX 4: HDR TECHNICAL METADATA SPECIFICATIONS

Metadata File:
<ul style="list-style-type: none"> 1 file required per episode SMPTE2086 metadata Whole numbers only; decimals will prohibit a correct encode Specify the HDR monitor and settings used for color & format as follows: "G(#, #) B(#, #) R(#, #) WP(#, #) L(Peak Luminance, Min Luminance)" Include MaxCLL & MaxFALL data set described below For reference, please see HDR_metadata_example.txt included in Post Doc Bundle Any white on-screen text or graphics should not exceed peak luminance of 1000 nits
<p>Example: A monitor in p3 color space with D65 white point set to a peak luminance of 1000nits, the values would be:</p> <p style="text-align: center;">G(13250, 34500) B(7500, 3000) R(34000, 16000)</p> <p style="text-align: center;">WP(15635, 16450) L(10000000, 0)</p>
MaxCLL & MaxFALL:
<p>Should be calculated from the .tiff or .dpx sequence</p> <p>Set in/out points for calculation to include picture only (do not include logos/credits)</p> <p>Format: --max-cll "[MaxCLL],[MaxFALL]"</p>
<p>Example: --max-cll "1000,35087. TEXTLESS ELEMENTS"</p>

APPENDIX 5: APPROVED EXTERNAL STORAGE DEVICES

For a list of Amazon Studios approved external storage devices, please see Amazon Studios' Approved Encrypted Drives Guideline document located at: <https://amznstudios.app.box.com/s/qjvry7ic20cnjwidwpy06ifzi0rkbzqt>

In addition to the devices list on this document, LTO tapes are also permitted as storage devices. LTO tapes must use AES 128 bit key encryption and secure tape handling procedures must be maintained, including delivery tracking, a "chain of custody" record of hand-offs, and a secure tape storage location.

APPENDIX 6: QC VENDOR ADDENDUM

SEMI-TEXTLESS MASTERS

For Domestic Originals, if an episode has Forced Narratives burned into picture, then AS will request the QC facility create an STM (Semi Textless Master). Production should deliver a file to the QC Facility that includes "PROD_FN" in the filename. The QC facility will create the corresponding STM with "STM" appended in the filename. Unless otherwise specified by your AS Post Exec, the production is not responsible for ordering or paying for the STM.

For International Originals, the production should always deliver to the QC Facility an STM file (without forced narratives burned into picture). The STM file should have "PROD" appended in the file name.

Please check with your post executive for specifics about the workflow that applies for your show.

APPENDIX 7: ENGLISH CLOSED CAPTIONS

Your captioning vendor should use the following as a guide when creating captions for Amazon Originals.

- **ACRONYMS:** Acronyms must be checked for accurate punctuation against approved reference material and/or official websites (i.e. www.fbi.gov). If an acronym is part of a character or company name listed in the end credits, use the punctuation and spelling in the credits.
- **ANNOTATIONS:** Notes must be made in the Comments field for cast/crew name verification, character name verification, song/lyrics client verification, place name verification, brand name verification, episodic consistency timecode reference, feature dialogue timecode reference in bonus, and any contradictions to the spec.
- **CHARACTER LINE LIMIT:** 32 characters per line (preset in file) for a Closed Caption file; 42 for SDH.
- **CHARACTER NAMES:** All character name spellings need to be verified against the end credits. No other source, including supplied files/scripts, is acceptable for final verification. Any character names that do not appear in the end credits need to be submitted to the client for final verification.
- **CONTINUITY:** Do not use continuation dots or hyphens when a sentence is split between two continuous subtitles. Use three dots to indicate abrupt breaks in speech or when there is a pause within a sentence running over two subtitles:

Of all the places

Caption 1 Of all the places ...

Caption 2 ... You had to come here.

Use three dots following by a space to indicate pauses or mid-sentence pick-ups.

Of all the places in the world...

... you had to come here.

- **DIALECTS AND MISPRONUNCIATIONS:** Dialects and accents are captioned per audio and scripts, if available. Deliberate misspellings and mispronunciations are captioned per audio and scripts, if available. Non-standard dialogue (unusual speech patterns, stammering) must be included or identified.
- **DIALOGUE:** All plot pertinent dialogue must be captioned, and takes precedence over background dialogue. Background dialogue must be included if clearly audible, even if it is not in the supplied script. Abridged text is acceptable due to caption timing and character line limit. Edit down by removing content rather than paraphrasing wherever possible. Background dialogue must be indicated with an appropriate identifier if not clearly audible. Extraneous dialogue such as “yes,” “no,” “OK,” “thank you,” “oh,” “hey,” “huh” and stand-alone character names should be included. Hesitation utterances such as “er,” “um,” “uh” can be included in CC files, if plot relevant. Use a dash followed by a space if two characters speak in one caption with a maximum of one character speaking per line. Two-speaker captions are center-aligned and left-justified.

- Wait, Stephen.

- Do you have the documents, Monica?

There should be no blank lines between lines of dialogue within a caption. Do not use dashes to indicate an abrupt break in speech. Wait-- Should be: Wait...

- **DURATIONS:** Minimum 20 frames, Maximum 8 seconds. Optimal for one full line of text is 2 seconds. Optimal for two full lines of text is 4 seconds.
- **FORCED NARRATIVES:** See [FORCED NARRATIVES](#) Forced Narratives should only appear as part of the CC_Full file.
- **FOREIGN DIALOGUE:** Whole conversations in a language other than English should not be captioned. If there are burn-ins in the texted masters, the first time the burn-ins start, an identifier such as [speaking German] should be included. If the master is textless, an identifier such as [speaking German] should be included at each scene change. Foreign words should be included in translations with correct spelling and punctuation. Accents on all capital letters and on the following characters are not available in CC files: ð, ï, oe, ù. Please use e, i, oe, and u if needed. Accents are acceptable for SDH files. Foreign words or phrases should be italicized unless they have become part of common usage. If the word or phrase exists in the approved reference material unitalicized, it is part of common usage and should not be italicized. Do not italicize foreign locations.
- **FRAME GAPS:** There are no frame gaps between consecutive titles in CC files.

AMAZON STUDIOS

- **LINE BREAKS:** Line breaks must follow correct syntax if possible. Prepositional phrases should remain in the same line if possible.
- **NUMBERS:** Write-out 1 to 10 (e.g. one, two, three). Represent 10 or above written numerically (e.g. 11, 12, 13). If a number begins a sentence, write it out. These rules are flexible in some cases for aesthetic purposes.
- **NUMBER OF LINES PER CAPTION:** Two preferred, three maximum. Three-line captions should only be used if required for timing or reading speed issues.
- **PLACEMENT:** Captions are placed to the left, right, or center of the screen, underneath the speaker. Basic left, right and center placements will provide the required indication. All captions are left-justified. Off-screen speaker dialogue should be centered with a speaker I.D. if they have not been previously identified in the scene. Off-screen speaker dialogue should be centered with a speaker I.D. if the speaker does not continue from the previous subtitle and the speaker is not seen at any point while the caption is displayed.
- **POETRY:** Do not italicize. Use quotes if read, do not use quotes if recited, with one quotation mark at the start of the poem and one at the end. Capitalize each verse. No punctuation at the end of sentences. Do not edit down. Use spelling from the reference source.
- **PUNCTUATION:** There should be no spaces before punctuation marks.
- **QUOTES:** Use double quotation marks "" without spaces and single quotation marks ' ' for quotes within quotes (e.g., "Charlie said it: 'Everything's OK.'"). Quotation marks should be used at the start and end of a quote and not at the start of every caption. In Americanized files, closing quotes should follow the period/full stop (e.g., "Jack."). In Anglicized files, if the punctuation is part of the quote, it should be inside the quote. (e.g., "She said, 'I hate ellipses.'") If the punctuation is not part of the quote, it should be outside the quote. (e.g., "He could not bear to use the word 'love'"). Use quotes for dialogue that is being read and for song titles.
- **RAISED CAPTIONS:** Raise caption or subtitle text to top of screen to avoid clashing with on-screen text or graphics in lower third of the screen
- **READING DIRECTION:** Left to Right.
- **READING SPEED:** 220 WPM.
- **REPETITIONS:** Caption if time permits.
- **SONGS:** Use generic song I.D. or sound descriptor unless sung on-screen by character. Song lyrics must be obtained from a dubbing script or dubbed master if available. All song lyrics are in italics. Use an upper case letter at the beginning of each sentence, not each line. Use continuation dots if a song continues in the background but it is not captioned. Only use question marks and exclamation marks, not other punctuation. If lyrics cannot be verified or are difficult to understand, a song ID only can be used. Song IDs are in quotes [♪ [Carrie Underwood: "Ever, Ever After"]]. CC song lyrics have one music note at the beginning and end of each subtitle and two music notes at the end of the last verse:

Caption 1: ♪ *Just find who you love* ♪

Caption 2: ♪ *Through true love's kiss* ♪

Use three continuation dots if a song fades out. Do not use a music symbol if it fades out or is interrupted.

When using identifiers in songs, the identifier comes before the music symbol (e.g., [both] ♪ *Summer loving* ♪)

- **SPEAKER IDs/SOUND EFFECTS:**

All speaker identifications should be mixed case if a **proper noun**, lower case if not, and inside brackets before the line of dialogue being captioned:

[Barbara] Help me!

[man] Help me!

All sound effects should be lower case and enclosed within brackets:

[screeching]

Sound effects should only be included when they are plot-pertinent.

They should not be included if the sound is visually apparent: [laughing] onscreen and [knocking] with hand in full view are not required.

- **TIMING:** Time to audio. Subtitles can be spotted in a few frames earlier if extra time is required for IDs. If audio comes in 5 frames or less before a shot change, spot in-time 5 frames before that or spot in-time on shot change; choose the option that prevents flicker and looks best with the material. If audio goes out 5 frames or less after a shot change, spot out-time 1 frame before the shot change. If there are consecutive captions within 10 frames of each other, close the gaps between captions.

APPENDIX 8: FILE NAMING CONVENTIONS

All deliverables and assets submitted to Amazon Studios should follow the below file naming conventions. If you have questions, please reach out to your AS Post Exec.

Please note the following:

- Dates should be formatted YYYYMMDD. For example, June 10, 2021, should be formatted: 20210610.
- “Original” file version is the 1st delivery of an asset. “Re-delivery” of a file refers to a new version of a file that is uploaded or delivered. If the original file needs to be re-uploaded due to upload errors or other issues, it should keep the same, original file name.
- Revision numbers (“R#”) should be documented in total, not per day. For example, if you re-deliver a file to Amazon Studios 4 times across 2 days, the fourth file should include “R4” in the file name.
- Aspect ratios and frame rates specified within the file naming convention should exclude periods (i.e., “178” or “2398”, not “1.78” or “23.98”).
- Aspect ratios should always include 3 digits (i.e., 178, 200, 235).
- For Language-Locale Codes, see Appendix 9. Generally, they should follow the format xx-XX for Language-Locale (i.e., “en-US” for American English).
- Use “MOS” to indicate no language or audio.
- Capitalization in file names is ultimately immaterial, but adhering to capitalization as specified is preferred.

File	File Version	File Naming Convention	Example
Deliverable Assets			
UHD HDR Production Master File	No Forced Narratives, Original	[Show Code]_[Production#]_[Language-Locale]_PROD_UHD_HDR_[Aspect Ratio]_[Frame Rate]_[Creation Date].[file_extension]	XXXX_102_en-US_PROD_UHD_HDR_178_2398_20190131.mov
	With Forced Narratives, Original	[ShowCode]_[Production#]_[Language-Locale]_PROD_FN_UHD_HDR_[Aspect Ratio]_[Frame Rate]_[Creation Date].[file_extension]	XXXX_102_en-US_PROD_FN_UHD_HDR_178_2398_20190131.mov
	No Forced Narratives, Re-Delivery	[Show Code]_[Production#]_[Language-Locale]_PROD_UHD_HDR_[Aspect Ratio]_[Frame Rate]_[Creation Date]_R[#].[file_extension]	XXXX_102_en-US_PROD_UHD_HDR_178_2398_20190131_R1.mov
	With Forced Narratives, Re-Delivery	[ShowCode]_[Production#]_[Language-Locale]_PROD_FN_UHD_HDR_[Aspect Ratio]_[Frame Rate]_[Creation Date]_R[#].[file_extension]	XXXX_102_en-US_PROD_FN_UHD_HDR_178_2398_20190131_R1.mov
UHD SDR Production Master File	No Forced Narratives, Original	[Show Code]_[Production#]_[Language-Locale]_PROD_UHD_SDR_[Aspect Ratio]_[Frame Rate]_[Creation Date].[file_extension]	XXXX_102_en-US_PROD_UHD_SDR_178_2398_20190131.mov
	With Forced Narratives, Original	[ShowCode]_[Production#]_[Language-Locale]_PROD_FN_UHD_SDR_[Aspect Ratio]_[Frame Rate]_[Creation Date].[file_extension]	XXXX_102_en-US_PROD_FN_UHD_SDR_178_2398_20190131.mov
	No Forced Narratives, Re-Delivery	[Show Code]_[Production#]_[Language-Locale]_PROD_UHD_SDR_[Aspect Ratio]_[Frame Rate]_[Creation Date]_R[#].[file_extension]	XXXX_102_en-US_PROD_UHD_SDR_178_2398_20190131_R1.mov
	With Forced Narratives, Re-Delivery	[ShowCode]_[Production#]_[Language-Locale]_PROD_FN_UHD_SDR_[Aspect Ratio]_[Frame Rate]_[Creation Date]_R[#].[file_extension]	XXXX_102_en-US_PROD_FN_UHD_SDR_178_2398_20190131_R1.mov

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HD SDR Production Master File	No Forced Narratives, Original	[Show Code]_[Production#]_[Language-Locale]_PROD_HD_SDR_[Aspect Ratio]_[Frame Rate]_[Creation Date].[file_extension]	XXXX_102_en-US_PROD_HD_SDR_178_2398_20190131.mov
	With Forced Narratives, Original	[ShowCode]_[Production#]_[Language-Locale]_PROD_FN_HD_SDR_[Aspect Ratio]_[Frame Rate]_[Creation Date].[file_extension]	XXXX_102_en-US_PROD_FN_HD_SDR_178_2398_20190131.mov
	No Forced Narratives, Re-Delivery	[Show Code]_[Production#]_[Language-Locale]_PROD_HD_SDR_[CreationDate]_[Aspect Ratio]_[Frame Rate]_[Creation Date]_R[#].[file_extension]	XXXX_102_en-US_PROD_HD_SDR_178_2398_20190131_R1.mov
	With Forced Narratives, Re-Delivery	[ShowCode]_[Production#]_[Language-Locale]_PROD_FN_HD_SDR_[Aspect Ratio]_[Frame Rate]_[Creation Date]_R[#].[file_extension]	XXXX_102_en-US_PROD_FN_HD_SDR_178_2398_20190131_R1.mov
UHD Semi- Textless Master	SDR, Original	[Show Code]_[Production#]_[Language-Locale]_STM_UHD_SDR_[Aspect Ratio]_[Frame Rate]_[Creation Date].[file_extension]	XXXX_102_en-US_STM_UHD_SDR_178_2398_20190131.mov
	HDR, Original	[ShowCode]_[Production#]_[Language-Locale]_STM_UHD_HDR_[Aspect Ratio]_[Frame Rate]_[Creation Date].[file_extension]	XXXX_102_en-US_STM_UHD_HDR_178_2398_20190131.mov
	SDR, Re-Delivery	[Show Code]_[Production#]_[Language-Locale]_STM_UHD_SDR_[Aspect Ratio]_[Frame Rate]_[Creation Date]_R[#].[file_extension]	XXXX_102_en-US_STM_UHD_SDR_178_2398_20190131_R1.mov
	HDR, Re-Delivery	[ShowCode]_[Production#]_[Language-Locale]_STM_UHD_HDR_[Aspect Ratio]_[Frame Rate]_[Creation Date]_R[#].[file_extension]	XXXX_102_en-US_STM_UHD_HDR_178_2398_20190131_R1.mov
HD SDR Semi- Textless Master	SDR, Original	[Show Code]_[Production#]_[Language-Locale]_STM_HD_SDR_[Aspect Ratio]_[Frame Rate]_[Creation Date].[file_extension]	XXXX_102_en-US_STM_HD_SDR_178_2398_20190131.mov
	SDR, Re- Delivery	[Show Code]_[Production#]_[Language-Locale]_STM_HD_SDR_[Aspect Ratio]_[Frame Rate]_[Creation Date]_R[#].[file_extension]	XXXX_102_en-US_STM_HD_SDR_178_2398_20190131_R1.mov
Timed Text Files	Closed Captions, Original	[ShowCode]_[Production#]_[Language-Locale]_[CC]_[Creation Date].[file_extension]	XXXX_102_en-US_CC_20190611.scc
	Full File, Original	[ShowCode]_[Production#]_[Language-Locale]_[SDH]_[FULL]_[Creation Date].[file_extension]	XXXX_102_en-US_SDH_FULL_20190611.itt
	No Forced Narratives, Original	[ShowCode]_[Production#]_[Language-Locale]_[SDH]_[SANS_FN]_[Creation Date].[file_extension]	XXXX_102_en-US_SDH_SANS_FN_20190611.itt
	Forced Narratives, Original	[ShowCode]_[Production#]_[Language-Locale]_[SDH]_[FN]_[Creation Date].[file_extension]	XXXX_102_en-US_SDH_FN_20190611.itt
	Closed Captions, Re-Delivery	[ShowCode]_[Production#]_[Language-Locale]_[CC]_[Creation Date]_R[#].[file_extension]	XXXX_102_en-US_CC_20190611_R1.scc
	Full File, Re-Delivery	[ShowCode]_[Production#]_[Language-Locale]_[SDH]_[FULL]_[Creation Date]_R[#].[file_extension]	XXXX_102_en-US_SDH_FULL_20190611_R1.itt
	No Forced Narratives, Re-Delivery	[ShowCode]_[Production#]_[Language-Locale]_[SDH]_[SANS_FN]_[Creation Date]_R[#].[file_extension]	XXXX_102_en-US_SDH_SANS_FN_20190611_R1.itt
	Forced Narratives, Re-Delivery	[ShowCode]_[Production#]_[Language-Locale]_[SDH]_[FN]_[Creation Date]_R[#].[file_extension]	XXXX_102_en-US_SDH_FN_20190611_R1.itt
UHD Textless Full File	SDR, Original	[ShowCode]_[Production#]_[Language-Locale]_FULL_TEXTLESS_UHD_SDR_[Creation Date].[file_extension]	XXXX_102_en-US_FULL_TEXTLESS_UHD_SDR_20181212.mov
	HDR, Original	[ShowCode]_[Production#]_[Language-Locale]_FULL_TEXTLESS_UHD_HDR_[Creation Date].[file_extension]	XXXX_102_en-US_FULL_TEXTLESS_UHD_HDR_20181212.mov
	SDR, Re-Delivery	[ShowCode]_[Production#]_[Language-Locale]_FULL_TEXTLESS_UHD_SDR_[Creation Date]_R[#].[file_extension]	XXXX_102_en-US_FULL_TEXTLESS_UHD_SDR_20181212_R1.mov
	HDR, Re-Delivery	[ShowCode]_[Production#]_[Language-Locale]_FULL_TEXTLESS_UHD_HDR_[Creation Date]_R[#].[file_extension]	XXXX_102_en-US_FULL_TEXTLESS_UHD_HDR_20181212_R1.mov
HD SDR Textless Full File	SDR, Original	[ShowCode]_[Production#]_[Language-Locale]_FULL_TEXTLESS_HD_SDR_[Creation Date].[file_extension]	XXXX_102_en-US_FULL_TEXTLESS_HD_SDR_20181212.mov
	SDR, Re-Delivery	[ShowCode]_[Production#]_[Language-Locale]_FULL_TEXTLESS_HD_SDR_[Creation Date]_R[#].[file_extension]	XXXX_102_en-US_FULL_TEXTLESS_HD_SDR_20181212_R1.mov

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UHD Textless Element File (No Audio or Language)	SDR, Original	[ShowCode]_[Production#]_MOS_ELMT_UHD_SDR_ [Creation Date].[file_extension]	XXXX_102_MOS_ELMT_UHD_SDR_ 20181212.mov
	HDR, Original	[ShowCode]_[Production#]_MOS_ELMT_UHD_HDR_ [Creation Date].[file_extension]	XXXX_102_MOS_ELMT_UHD_HDR_ 20181212.mov
	SDR, Re-Delivery	[ShowCode]_[Production#]_MOS_ELMT_UHD_SDR_ [Creation Date]_R[#].[file_extension]	XXXX_102_MOS_ELMT_UHD_SDR_ 20181212_R1.mov
	HDR, Re-Delivery	[ShowCode]_[Production#]_MOS_ELMT_UHD_HDR_ [Creation Date]_R[#].[file_extension]	XXXX_102_MOS_ELMT_UHD_HDR_ 20181212_R1.mov
HD Textless Element File (No Audio or Language)	SDR, Original	[ShowCode]_[Production#]_MOS_ELMT_HD_SDR_ [Creation Date].[file_extension]	XXXX_102_MOS_ELMT_HD_SDR_ 20181212.mov
	SDR, Re-Delivery	[ShowCode]_[Production#]_MOS_ELMT_HD_SDR_ [Creation Date]_R[#].[file_extension]	XXXX_102_MOS_ELMT_HD_SDR_ 20181212_R1.mov
HD Screener (Clean or Visible Timecode)	OV Clean, Original	[ShowCode]_[Production#]_[Language-Locale]_SCREENER_CLEAN_ HD_[Resolution]_[Creation Date].[file_extension]	XXXX_102_ta- IN_SCREENERS_CLEAN_HD_ 1920x1080_20190829.mov
	OV Visible Timecode, Original	[ShowCode]_[Production#]_[Language-Locale]_SCREENER_VISTC_ HD_[Resolution]_[Creation Date].[file_extension]	XXXX_102_ta- IN_SCREENERS_VISTC_HD_ 1920x1080_20190903.mov
	OV Clean, Re-Delivery	[ShowCode]_[Production#]_[Language-Locale]_SCREENER_CLEAN_ HD_[Resolution]_[Creation Date]_R[#].[file_extension]	XXXX_102_ta- IN_SCREENERS_CLEAN_HD_ 1920x1080_20190829_R1.mov
	OV Visible Timecode, Re-Delivery	[ShowCode]_[Production#]_[Language-Locale]_SCREENER_VISTC_ HD_[Resolution]_[Creation Date]_R[#].[file_extension]	XXXX_102_ta- IN_SCREENERS_VISTC_HD_ 1920x1080_20190903_R1.mov
	Non- Engl.OV with Engl. Creative Review SUB, Clean, Original	[ShowCode]_[Production#]_[Language-Locale]_SCREENER_CLEAN_ HD_ENGSUB_[Resolution]_[Creation Date].[file_extension]	XXXX_102_ta- IN_SCREENERS_CLEAN_HD_ ENGSUB_1920x1080_20190829.mov
	Non- Engl.OV with Engl. Creative Review SUB, Visible Timecode, Original	[ShowCode]_[Production#]_[Language-Locale]_SCREENER_VISTC_ HD_ENGSUB_[Resolution]_[Creation Date].[file_extension]	XXXX_102_ta- IN_SCREENERS_VISTC_HD_ ENGSUB_1920x1080_20190903.mov
	Non- Engl.OV with Engl. Creative Review SUB,Clean, Re- Delivery	[ShowCode]_[Production#]_[Language-Locale]_SCREENER_CLEAN_ HD_ENGSUB_[Resolution]_[Creation Date]_R[#].[file_extension]	XXXX_102_ta- IN_SCREENERS_CLEAN_HD_ ENGSUB_1920x1080_20190829_R1. mov
	Non- Engl.OV with Engl. Creative Review SUB, Visible Timecode, Re-Delivery	[ShowCode]_[Production#]_[Language-Locale]_SCREENER_VISTC_ HD_ENGSUB_[Resolution]_[Creation Date]_R[#].[file_extension]	XXXX_102_ta- IN_SCREENERS_VISTC_HD_ ENGSUB_1920x1080_20190903_R1. mov

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Split Track Master File	Original	[ShowCode]_[Production#]_[Language-Locale]_SPLITS_MASTER_HD_[Creation Date].mov	XXXX_102_en-US_SPLITS_MASTER_HD_20191205.mov
	Re-Delivery	[ShowCode]_[Production#]_[Language-Locale]_SPLITS_MASTER_HD_[Creation Date]_R[#].mov	XXXX_102_en-US_SPLITS_MASTER_HD_20191205_R1.mov
Textless Split Track Master File	Original	[ShowCode]_[Production#]_[Language-Locale]_SPLITS_MASTER_TEXTLESS_HD_[Creation Date].mov	XXXX_102_en-US_SPLITS_MASTER_TEXTLESS_HD_20191205.mov
	Re-Delivery	[ShowCode]_[Production#]_[Language-Locale]_SPLITS_MASTER_TEXTLESS_HD_[Creation Date]_R[#].mov	XXXX_102_en-US_SPLITS_MASTER_TEXTLESS_HD_20191205_R1.mov
Dailies, Amazon Cuts, Locked Cuts	Amazon Cut 1	[Show Code]_[Production#]_[Language-Locale]_AZS_CUT1_[Creation Date].[file_extension]	XXXX_102_en-US_AZS_CUT1_20191205.mov
	Amazon Cut 2	[Show Code]_[Production#]_[Language-Locale]_AZS_CUT2_[Creation Date].[file_extension]	XXXX_102_en-US_AZS_CUT2_20191205.mov
	Amazon Cut 3	[Show Code]_[Production#]_[Language-Locale]_AZS_CUT3_[Creation Date].[file_extension]	XXXX_102_en-US_AZS_CUT3_20191205.mov
	Locked Cut	[Show Code]_[Production#]_[Language-Locale]_LOCKED_CUT_[Creation Date].[file_extension]	XXXX_102_en-US_LOCKED_CUT_20191205.mov
	Locked Cut Re-Delivery	[Show Code]_[Production#]_[Language-Locale]_LOCKED_CUT_[Creation Date]_R[#].[file_extension]	XXXX_102_en-US_LOCKED_CUT_20191205_R1.mov
Co-Production or 1RL: Dailies, Amazon Cuts, Locked Cuts	Cut 1	[Show Code]_[Production#]_[Language-Locale]_AZS_[STUDIO]_CUT1_[Creation Date].[file_extension]	XXXX_102_en-US_AZS_ALCON_CUT1_20201115.mov
	Cut 2	[Show Code]_[Production#]_[Language-Locale]_AZS_[STUDIO]_CUT2_[Creation Date].[file_extension]	XXXX_102_en-US_AZS_ALCON_CUT2_20201115.mov
	Cut 3	[Show Code]_[Production#]_[Language-Locale]_AZS_[STUDIO]_CUT3_[Creation Date].[file_extension]	XXXX_102_en-US_AZS_ALCON_CUT3_20201115.mov
	Locked Cut	[Show Code]_[Production#]_[Language-Locale]_LOCKED_CUT_[Creation Date].[file_extension]	XXXX_102_en-US_LOCKED_CUT_20201115.mov
	Locked Cut Re-Delivery	[Show Code]_[Production#]_[Language-Locale]_LOCKED_CUT_[Creation Date]_R[#].[file_extension]	XXXX_102_en-US_LOCKED_CUT_20201115_R1.mov
Pro Tools Session Files		Refer to specifications in the Guidelines	
Printmaster and Stems		[ShowCode]_[Production#]_[AudioConfiguration]_[MixStem]_[Creation Date].[Track].wav	XXXX_102_6TRK_DOM_PM_20190130.L.wav
Final Audio Package		[Show Code]_[Production#]_[Language-Locale]_Final_Audio_Package_[Creation Date].[file_extension]	XXXX_102_en-US_FINAL_AUDIO_PACKAGE_20201115.[zip]
HDR Metadata	Original	[ShowCode]_[Production#]_HDR_METADATA_[Creation Date].[file_extension]	XXXX_203_HDR_METADATA_20201115.txt
	Re-Delivery	[ShowCode]_[Production#]_HDR_METADATA_[Creation Date]_R[#].[file_extension]	XXXX_102_HDR_METADATA_20201115_R1.txt
Copyright File	Original	[Show Code]_[Production#]_COPYRIGHTFILE_[Creation Date].[file_extension]	XXXX_102_COPYRIGHTFILE_20201115.mov
	Re-Delivery	[Show Code]_[Production#]_COPYRIGHTFILE_[Creation Date]_R[#].[file_extension]	XXXX_102_COPYRIGHTFILE_20201115_R1.mov
As-Broadcast Scripts	Original	[SHOW CODE]_[PROD#]_[Language-Locale]_ABS_[CREATION DATE].[file_extension]	XXXX_102_en-US_ABS_20201115.docx
	Re-Delivery	[SHOW CODE]_[PROD#]_[Language-Locale]_ABS_[CREATION DATE]_R[#].[file_extension]	XXXX_102_en-US_ABS_20201115_R1.docx
Audio Description files	Original	[ShowCode]_[Production#]_[Language-Locale]_AD_STEREO_[Creation Date].[file_extension]	XXXX_102_en-US_AD_STEREO_20201115.mov
	Re-Delivery	[ShowCode]_[Production#]_[Language-Locale]_AD_STEREO_[Creation Date]_R[#].[file_extension]	XXXX_102_en-US_AD_STEREO_20201115_R1.mov
Audio Description Scripts	Original	[SHOW CODE]_[PROD#]_[Language-Locale]_AD_SCRIPT_[CREATION DATE].[file_extension]	XXXX_102_en-US_AD_SCRIPT_20201115.docx
	Re-Delivery	[SHOW CODE]_[PROD#]_[Language-Locale]_AD_SCRIPT_[CREATION DATE]_R[#].[file_extension]	XXXX_102_en-US_AD_SCRIPT_20201115_R1.docx
M&E Files		Refer to specifications in the Guidelines	

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File	File Naming Convention	Example
Archive Files		
Video Assembled Master (VAM)	[ShowCode]_[Production#]_VAM_[Standard]_[Resolution]_[Sequence#].[file_extension]	XXXX_102_VAM_UHD-SDR_3840X2160_00152420.dpx
Color Timed Master (CTM)	[ShowCode]_[Production#]_CTM_[Texted or Textless]_[Standard]_[Resolution]_[Sequence#].[file_extension]	XXXX_102_CTM_TEXTLESS_UHD_SDR_3840x2160_00086765.dpx
Forms, Documents, and Reports		
Approved Credits	[ShowCode]_[Production#]_CREDITS_[Creation Date].[file_extension]	XXXX_102_CREDITS_20201005.xlsx
Final Continuity	[ShowCode]_[Production#]_FINAL_CONTINUITY_[Creation Date].[file_extension]	XXXX_102_FINAL_CONTINUITY_20201005.xlsx
Post Production Schedule	[ShowCode]_S[Season#]_POST_SCHEDULE_[Creation Date].[file_extension]	XXXX_S1_POST_SCHEDULE_20201005.xlsx
Post Milestone Calendar	[ShowCode]_S[Season#]_POST_MILESTONE_CALENDAR_[Creation Date].[file_extension]	XXXX_S1_POST_MILESTONE_CALENDAR_20201005.xlsx
Cuts and Dailies Distribution List	[ShowCode]_S[Season#]_CUTS_DAILIES_DISTRO_LIST_[Creation Date].[file_extension]	XXXX_S1_CUTS_DAILIES_DISTRO_LIST_20201005.xlsx
Post Vendor Sheet	[ShowCode]_S[Season#]_POST_VENDOR_SHEET_[Creation Date].[file_extension]	XXXX_S1_POST_VENDOR_SHEET_20201005.xlsx
Production & Post Contact Sheet	[ShowCode]_S[Season#]_PROD_POST_CONTACT_SHEET_[Creation Date].[file_extension]	XXXX_S1_PROD_POST_CONTACT_SHEET_20201005.xlsx
Glossary of Key Names and Phrases	[ShowCode]_S[Season#]_KNPGLOSSARY_[Creation Date].[file_extension]	XXXX_S1_KNPGLOSSARY_20201005.xlsx
Log of Licensed Stock Footage & Still Photos	[ShowCode]_S[Season#]_STOCK_FOOTAGE_LOG_[Creation Date].[file_extension]	XXXX_S1_STOCK_FOOTAGE_LOG_20201005.xlsx
Character Deletion Reports	[ShowCode]_S[Season#]_CHARACTER_DELETION_REPORT_[Creation Date].[file_extension]	XXXX_S1_CHARACTER_DELETION_REPORT_20201005.docx
Font Memo	[ShowCode]_S[Season#]_FONT_MEMO_[Creation Date].[file_extension]	XXXX_S1_FONT_MEMO_20201005.docx
Lower Thirds/ Chyron Spotting List	[ShowCode]_[Production#]_LOWER_THIRDS_SPOTTING_LIST_[Creation Date].[file_extension]	XXXX_102_LOWER_THIRDS_SPOTTING_LIST_20201005.xlsx
Vocal Lead Sheets	[ShowCode]_[Production#]_VOCAL_LEAD_SHEET_[SongName]_[Creation Date].[file_extension]	XXXX_102_VOCAL_LEAD_SHEET_ASONG_20201005.pdf
Vocal Lead Sheets Exemption Form	[ShowCode]_[Production#]_VOCAL_LEAD_SHEET_EXEMPTION_[Creation Date].[file_extension]	XXXX_102_VOCAL_LEAD_SHEET_EXEMPTION_20201005.docx
Approved Content Metadata	[ShowCode]_S[Season#]_CONTENT_METADATA_[Creation Date].[file_extension]	XXXX_S1_CONTENT_METADATA_20201005.xlsx
Lab Access Letter	[ShowCode]_S[Season#]_AZS_LAB_ACCESS_LETTER_[VENDOR]_[Creation Date].[file_extension]	XXXX_S1_AZS_LAB_ACCESS_LETTER_DELUXE_20201005.pdf
Archived Dailies & Inventory Manifest	[ShowCode]_S[Season#]_Dailies_INVENTORY_MANIFEST_[Creation Date].[file_extension]	XXXX_S1_Dailies_INVENTORY_MANIFEST_20201005.xlsx
Archived VAM & Inventory Manifest	[ShowCode]_S[Season#]_VAM_INVENTORY_MANIFEST_[Creation Date].[file_extension]	XXXX_S1_VAM_INVENTORY_MANIFEST_20201005.xlsx
Archived CTM & Inventory Manifest	[ShowCode]_S[Season#]_CTM_INVENTORY_MANIFEST_[Creation Date].[file_extension]	XXXX_S1_CTM_INVENTORY_MANIFEST_20201005.xlsx
Final Archival Elements & Inventory Manifest	[ShowCode]_S[Season#]_ELEMENTS_INVENTORY_MANIFEST_[Creation Date].[file_extension]	XXXX_S1_ELEMENTS_INVENTORY_MANIFEST_20201005.xlsx

Archived Audio & Inventory Manifest	[ShowCode]_S[Season#]_AUDIO_INVENTORY_MANIFEST_[Creation Date].[file_extension]	XXXX_S1_AUDIO_INVENTORY_MANIFEST_20201005.xlsx
QC Report See Section 15: Quality Control (QC)	“OV Master File Name” + _[PASS/FAIL].[file_extension] “OV Master File Name” + _R[#]_[PASS/FAIL].[file_extension]	XXXX_102_en-US_PROD_UHD_HDR_178_2398_20190131_FAIL.pdf XXXX_102_en-US_PROD_UHD_HDR_178_2398_20190131_R1_PASS.pdf
Disclaimer Cards	[ShowCode]_[Production#]_DISCLAIMER_[Standard]_[FrameRate]_[Creation Date].mov	XXXX_102_DISCLAIMER_UHD_HDR_24_20191205.mov
Final Filenames	[ShowCode]_S[Season#]_FINAL_FILENAMES_[Creation Date].[file_extension]	XXXX_S1_FINAL_FILENAMES_20201005.xlsx

APPENDIX 9: LANGUAGE-LOCALE CODES

Refer to the following language codes when creating file names for deliverables. If you have questions, please reach out to your AS Post Exec.

Locale refers to the region of the originating language.

Prime Video Language-Locale Codes					
Language-Locale	Applicable Assets	Code	Language-Locale	Applicable Assets	Code
Afrikaans (South Africa)	All Assets	af-ZA	Hungarian (Hungary)	All Assets	hu-HU
Albanian (Albania)	All Assets	sq-AL	Icelandic (Iceland)	All Assets	is-IS
Amharic (Ethiopia)	All Assets	am-ET	Indonesian (Indonesia)	All Assets	id-ID
Arabic	Timed Text/Metadata Only	ar-001	Irish (Ireland)	All Assets	ga-IE
Arabic (Algeria)	Video/Audio only	ar-DZ	Italian (Italy)	All Assets	it-IT
Arabic (Bahrain)	Video/Audio only	ar-BH	Italian (Switzerland)	All Assets	it-CH
Arabic (Egypt)	Video/Audio only	ar-EG	Japanese (Japan)	All Assets	ja-JP
Arabic (Iraq)	Video/Audio only	ar-IQ	Kannada (India)	All Assets	kn-IN
Arabic (Jordan)	Video/Audio only	ar-JO	Kazakh (Kazakhstan)	All Assets	kk-KZ
Arabic (Kuwait)	Video/Audio only	ar-KW	Khmer (Cambodia)	All Assets	km-KH
Arabic (Lebanon)	Video/Audio only	ar-LB	Kinyarwanda (Rwanda)	All Assets	rw-RW
Arabic (Libya)	Video/Audio only	ar-LY	Konkani (India)	All Assets	kok-in
Arabic (Morocco)	Video/Audio only	ar-MA	Korean (South Korea)	All Assets	ko-KR
Arabic (Oman)	Video/Audio only	ar-OM	Kyrgyz (Kazakhstan)	All Assets	ky-KZ
Arabic (Qatar)	Video/Audio only	ar-QA	Lao (Lao People's Democratic Republic)	All Assets	lo-LA
Arabic (Saudi Arabia)	Video/Audio only	ar-SA	Latvian (Latvia)	All Assets	lv-LV
Arabic (Syria)	Video/Audio only	ar-SY	Lithuanian (Lithuania)	All Assets	lt-LT
Arabic (Tunisia)	Video/Audio only	ar-TN	Luxembourgish (Luxembourg)	All Assets	lb-LU
Arabic (United Arab Emirates)	Video/Audio only	ar-AE	Macedonian (Macedonia)	All Assets	mk-MK
Arabic (Yemen)	Video/Audio only	ar-YE	Malay (Brunei)	All Assets	ms-BN
Armenian (Armenia)	All Assets	hy-AM	Malay (Malaysia)	All Assets	ms-MY

AMAZON STUDIOS

Azerbaijani (Azerbaijan)	All Assets	az-AZ
Basque (Spain)	All Assets	eu-ES
Belarusian (Belarus)	All Assets	be-BY
Bengali (Bangladesh)	All Assets	bn-BD
Bengali (India)	All Assets	bn-IN
Bihari (India)	All Assets	bh-IN
Bislama (Vanuatu)	All Assets	bi-VU
Bulgarian (Bulgaria)	All Assets	bg-BG
Burmese (Myanmar)	All Assets	my-MM
Cantonese (Hong Kong)	Video/Audio only	yue-HK
Cantonese (Mainland China)	Video/Audio only	yue-CN
Catalan (Spain)	All Assets	ca-ES
Chinese (Simplified)	Timed Text/ Metadata Only	zh-CN
Chinese (Simplified)	Timed Text/ Metadata Only	zh-Hans
Chinese (Traditional)	Timed Text/ Metadata Only	zh-Hant
Chinese (Traditional) (Taiwan)	Timed Text/ Metadata Only	zh-TW
Chinese Mandarin (Mainland China)	Timed Text/ Metadata Only	cmn-Hans
Chinese Mandarin (Mainland China)	Timed Text/ Metadata Only	cmn-Hant
Chinese Mandarin (Mainland China)	Video/Audio only	cmn-CN
Chinese Mandarin (Singapore)	Video/Audio only	cmn-SG
Chinese Mandarin (Taiwan)	Video/Audio only	cmn-TW
Croatian (Croatia)	All Assets	hr-HR
Czech (Czech Republic)	All Assets	cs-CZ
Danish (Denmark)	All Assets	da-DK
Divehi (Maldives)	All Assets	dv-MV
Dutch (Belgium)	All Assets	nl-BE
Dutch (Netherlands)	All Assets	nl-NL
English (Australia)	All Assets	en-AU
English (Belize)	All Assets	en-BZ
English (Canada)	All Assets	en-CA
English (India)	All Assets	en-IN
English (Ireland)	All Assets	en-IE
English (Jamaica)	All Assets	en-JM
English (New Zealand)	All Assets	en-NZ
English (Philippines)	All Assets	en-PH
English (South Africa)	All Assets	en-ZA
English (Trinidad & Tobago)	All Assets	en-TT
English (UK)	All Assets	en-GB
English (US)	All Assets	en-US
English (Zimbabwe)	All Assets	en-ZW
Estonian (Estonia)	All Assets	et-EE
Faroese (Faroe Islands)	All Assets	fo-FO

Malayalam (India)	All Assets	ml-IN
Maltese (Malta)	All Assets	mt-MT
Manipuri (India)	All Assets	mn-in
Marathi (India)	All Assets	mr-IN
Marshallese (Marshall Islands)	All Assets	mh-MH
Mongolian (Mongolia)	All Assets	mn-MN
Nauruan (Nauru)	All Assets	na-NR
Nepali (Nepal)	All Assets	ne-NP
Norwegian Bokm (Norway)	All Assets	nb-NO
Norwegian Nynorsk (Norway)	All Assets	nn-NO
Oriya (India)	All Assets	or-IN
Persian (Iran)	All Assets	fa-IR
Polish (Poland)	All Assets	pl-PL
Portuguese (Brazil)	All Assets	pt-BR
Portuguese (Portugal)	All Assets	pt-PT
Punjabi (India)	All Assets	pa-IN
Punjabi (Pakistan)	All Assets	pa-PK
Romanian (Romania)	All Assets	ro-RO
Russian (Russia)	All Assets	ru-RU
Samoan (Samoa)	All Assets	sm-WS
Sanskrit (India)	All Assets	sa-IN
Serbian (Serbia)	All Assets	sr-RS
Sherdukpen (India)	All Assets	sdp-IN
Shona (Zimbabwe)	All Assets	sn-ZW
Sinhala (Sri Lanka)	All Assets	si-LK
Slovak (Slovakia)	All Assets	sk-SK
Slovenian (Slovenia)	All Assets	sl-SL
Somali (Somalia)	All Assets	so-SO
Spanish (Argentina)	All Assets	es-AR
Spanish (Bolivia)	All Assets	es-BO
Spanish (Chile)	All Assets	es-CL
Spanish (Colombia)	All Assets	es-CO
Spanish (Costa Rica)	All Assets	es-CR
Spanish (Dominican Republic)	All Assets	es-DO
Spanish (Ecuador)	All Assets	es-EC
Spanish (El Salvador)	All Assets	es-SV
Spanish (Guatemala)	All Assets	es-GT
Spanish (Honduras)	All Assets	es-HN
Spanish (Latin America)	All Assets	es-419
Spanish (Mexico)	All Assets	es-MX
Spanish (Nicaragua)	All Assets	es-NI
Spanish (Panama)	All Assets	es-PA

AMAZON STUDIOS

Filipino (Philippines)	All Assets	fil-PH
Finnish (Finland)	All Assets	fi-FI
French (Belgium)	All Assets	fr-BE
French (Canada)	All Assets	fr-CA
French (France)	All Assets	fr-FR
French (Luxembourg)	All Assets	fr-LU
French (Monaco)	All Assets	fr-MC
French (Switzerland)	All Assets	fr-CH
Galician (Spain)	All Assets	gl-ES
Georgian (Georgia)	All Assets	ka-GE
German (Austria)	All Assets	de-AT
German (Germany)	All Assets	de-DE
German (Liechtenstein)	All Assets	de-LI
German (Luxembourg)	All Assets	de-LU
German (Switzerland)	All Assets	de-CH
Greek (Greece)	All Assets	el-GR
Gujarati (India)	All Assets	gu-IN
Hebrew (Israel)	All Assets	he-IL
Hindi (India)	All Assets	hi-IN
Hindi (Japan)	All Assets	hi-JP

Spanish (Paraguay)	All Assets	es-PY
Spanish (Peru)	All Assets	es-PE
Spanish (Puerto Rico)	All Assets	es-PR
Spanish (Spain)	All Assets	es-ES
Spanish (United States)	All Assets	es-US
Spanish (Uruguay)	All Assets	es-UY
Spanish (Venezuela)	All Assets	es-VE
Swahili (Kenya)	All Assets	sw-KE
Swedish (Finland)	All Assets	sv-FI
Swedish (Sweden)	All Assets	sv-SE
Syriac (Syria)	All Assets	syr-SY
Tajik (Tajikistan)	All Assets	tg-TJ
Tamil (India)	All Assets	ta-IN
Tatar (Russia)	All Assets	tt-RU
Telugu (India)	All Assets	te-IN
Thai (Thailand)	All Assets	th-TH
Tigrinya (Eritrea)	All Assets	ti-ER
Turkish (Turkey)	All Assets	tr-TR
Turkmen (Turkmenistan)	All Assets	tk-TM
Ukrainian (Ukraine)	All Assets	uk-UA
Urdu (Pakistan)	All Assets	ur-PK
Uzbek (Uzbekistan)	All Assets	uz-UZ
Vietnamese (Vietnam)	All Assets	vi-VN

APPENDIX 10: ARCHIVE FOLDER STRUCTURE

The folder structure of archive assets is important to help ensure searchability, completeness, and accuracy of records. Please structure archival files into a folder structure as follows:

Root Folder:

Show Name_Season#

Example: The Boys_S1

Sub folders:

- Dailies (or Original Camera Files/Masters)
 - Broken out by shoot day
 - *Example:* The Boys/Original Camera Files/Day 23
- VAM
 - Broken out by episode #
 - *Example:* The Boys/VAM/THBY 101/
- CTM
 - Texted
 - Broken out by episode #
 - *Example:* The Boys/CTM/Texted/THBY 101/
 - Textless
 - Broken out by episode #
 - *Example:* The Boys/CTM/Textless/THBY 101/
- Editorial Bin Files (e.g. Avid, Premiere)
- Color Correction Project Files (e.g. Resolve)
- HDR Metadata (HDR only series)

APPENDIX 11: KEY CHANGES FROM VERSION 10.1 TO 10.2

The following is a summary of key changes made from Post Delivery Guidelines document version 10.1 to version 10.2:

Reference to new **Naming Conventions** added to most segments.

- 1.1 PURPOSE, SCOPE, AND INTENDED AUDIENCE
 - “prior to first budget review” added
- 1.2 Communications with Amazon Studios POST
 - new email aliases introduced
 - India mail alias added
- 2.1. Documentation.
 - “Amazon Studios instances of Box.com...” added
 - “For security purposes, do not use a personal instance of Box to warehouse or convey Amazon Studios files or documents, and do not provide access to any AS files, documents or Box folders to anyone who does not have authorization to view them” added.
- 2.3 SHOW CODE
 - “For security purposes, avoid using the show code and the full show name in the same communication.” added
- 2.4. CAMERA REQUIREMENTS
 - XXhash added
- 2.4.1. APPROVED CAMERAS
 - FX9 added
 - non-UHD Camera exception removed, 4k+ sensor preference added
- 2.6. SELECTING AND ENGAGING POST VENDORS
 - “As-Broadcast Scripts (ABS), Closed Captioning (CC), Audio Description (AD), and Quality Control (QC) are the responsibility of the production. ABS are required by the time that production masters are provided to the QC vendor. Quality Control should include in-scope all Original Version Masters, CC and AD files and should not be conducted by the same vendor(s) that creates CC or AD files. Quality control of CC and AD files should include at least a 5-point spot check. If timing does not allow for AD and CC quality control by a different vendor (e.g., for live or near-live shows), reach out to your Post Exec for approval to bypass this.” updated
 - updated vendor information
- 2.7 DELIVERABLES DUE AT THE START OF PRODUCTION
 - End to End Workflow Sheet added
- 2.7.1. POST PRODUCTION SCHEDULE
 - Required details for PPS added
- 2.8.1 DAILIES DISTRIBUTION (SCRIPTED ONLY)
 - “...and should access dailies from a dedicated secure production site or office only.” added
 - ... “managed according to Content Security protocols”... added
- 2.8.2 CUT ACCESS (SCRIPTED ONLY)

-“and devices/environments will need to be vetted and secured.” added

3.1. ASSET SECURITY

- “illegitimate” changed to “unauthorized”
- “All content storage and transporting drives must be encrypted at all times (including backups and LTOs).” added

3.3. ASSET DELIVERY AND STORAGE SYSTEMS/DEVICES

- ... “AS-managed S3 buckets, Nightraven, and Originals Access (Moxion),” added
- “Secure file transfer is preferred for archiving assets within a specific AWS S3 location designated for AS. (See [ARCHIVE](#))” removed
- “A list of approved storage devices is available here: <https://amznstudios.app.box.com/s/qjvry7ic20cnjwidwpy06jfzi0rkbzqt>” – added

4.1 AMAZON CUT And Locked Cut SPECS

- “See [APPENDIX 2 for file specifications and APPENDIX 8 for file naming conventions](#).
- [For Non-English Local Originals](#): English Creative Review Forced Narrative Subtitles (see Section 10.1) are required to be burned into picture for Amazon Cuts 1, 2, and 3 and the Locked Cut. These subtitles allow international stakeholders to properly review content. They are not used for translation or other Localization purposes. We recommend that productions start translation prior to Amazon Cuts, update translations to match the Amazon Cut and Locked Cut versions, and then burn-in during playout for delivery to Amazon Studios. To ensure efficiency, we advise the production company to perform a Quality Control spot-check and grammar review internally. Use of a 3rd party Quality Control vendor for English Creative Review Subtitles is not required.” added

4.1.1 CUT TESTING

- New segment added

4.4 AMAZON STUDIO CUTS

- “Please check with your post executive for specifics regarding cut cadence and naming conventions for cuts.” added

4.5 Amazon Studio Cuts

- “AS requires 2-3 business days...” updated
- “Please check with your post executive for specifics regarding cut cadence and naming conventions for cuts.” added

5 GLOSSARY OF KEY NAMES AND PHRASES

- New segment added

6 Credits

- Credits segment no longer part of the Post Delivery Guidelines.

7 AUDIO

Comprehensive rework

9 UHD HDR WORKFLOW

- “AS reserves the right to alter these guidelines at any time as UHD workflows evolve” removed

9.1 UHD VIDEO ASSEMBLED MASTER (VAM) CREATION

AMAZON STUDIOS

- “Bit depth should be minimum 10-bit, maximum 16-bit; if you wish to capture bit depth outside this range, discuss with your Post Exec.” Added

9.4 DOLBY VISION

- “If considering final color in Dolby Vision, please consult with your AS Post Exec.” added

10 ACCESSIBILITY

- “All accessibility files must be submitted to AS through AS-managed Box folder(s) with watermarking enabled.” added

10.1 FORCED NARRATIVES (FN)

- “As an exception, timed text may be italicized.” Added
- “Any Forced Narratives must appear in picture on the following files created for Amazon: Amazon Cuts, Locked Cut, VIS and Clean Screeners and the Split Track Master.” Added
- “Prime Video will use the following Timed Text files to display Forced Narratives to viewers. FNs will appear automatically on Prime Video and do not require the viewer to turn them on (like closed captions).” added
- “Any burned-in Forced Narratives that your show requires should be discussed with your Post Exec.” added

10.2. TIMED TEXT DELIVERABLES

- “Font stylizations (bold, underline, etc.) are generally not recommended, please include positional data (i.e., top, bottom, left, right, center)” clarification on stylization.

10.3 AUDIO DESCRIPTION (AD) FILES

- “All series must deliver 1 corresponding AD file per episode.....” added
- “....uncompressed PCM; 2 track discrete mono)” added
- “• Stereo audio only .mov” changed file format.

11 AS-BROADCAST SCRIPTS

- New segment added

12 SEMI-TEXTLESS MASTERS

- New segment added

13 TEXTLESS ELEMENT REELS

- “Bit depth should be minimum 10-bit, maximum 16-bit; if you wish to capture bit depth outside this range, discuss with your Post Exec. (See [FINAL ARCHIVE AND ELEMENTS DELIVERY](#))” added

14.3 CLEARANCE AND RELEASE LOG

- Filename changed, was STOCK FOOTAGE AND STILL LOG

14.6 LOWER THIRDS/CHYRON SPOTTING LIST

- “Please deliver one spreadsheet for each episode. Each file should be included as part of each episode’s final delivery and submitted alongside each episode for QC. Final versions for each file should also be uploaded to Box for archival purposes.” Changed. Was one list for all Episodes
- “For International Originals where production supplies an STM (version without forced narratives burned into picture, aka PROD), AS requires that these forced narrative events be captured in the LTSL as reference for the QC facility.” added

14.8 CONTENT METADATA

- Filename changed, was Metadata Form
- “For Non-English Shows, Content Metadata is required in English and OV.” added

14.9 FINAL HD SCREENER VERSION

- “Please note that for all territories Forced Narratives (FNs) are required to be burned into picture. For Non-English Local Original Series, please note that English Creative Review Forced Narrative Subtitles are required to be burned into picture for the visible and clean Final HD Screeners. These subtitles allow international stakeholders to properly review content. They are not used for translation or other Localization purposes. To ensure efficiency, we advise the production company to perform a Quality Control spot-check and grammar review internally. Use of a 3rd party Quality Control vendor for English Creative Review Subtitles is not required.” Added
- Upload credentials replaced with: “To deliver screeners to Amazon Studios via MediaSilo, please reach out to your AS Post Exec for credentials.”

14.10 FINAL LIST OF FILE NAMES

- New segment added

14.13 CLIP REUSE FORM

- New segment added

15 QUALITY CONTROL (QC)

- ...“ Timed Text Files, and Audio Description File” ... added
- “For easier referencing, the Final Passing/Approved QC Report should have the same file name and version number as the final QC pass file.” Added

15.1 DELIVERY FOR QC

- 3. AS Mastering alias added

16 FINAL ARCHIVE AND ELEMENTS DELIVERY

- “The production is responsible for supervising the archival process including all packing and shipping. You must ensure that all the required paperwork is included and that it matches all delivered media. For questions regarding archival material and/or file specifications, please contact your AS Post Exec. Any elements that do not meet defined requirements will be sent back to the show for re-packing at the show’s expense.” added

16.1 COPYRIGHT FILE

- Updated segment, was: Copyright DVD

16.2 ASSETS FOR DELIVERY

- New Subsegment structure.
 - VAM: “ (10-16 bit depth), running the entire length of program, in sequential order, starting at frame 0” added
 - HDR Metadata for HDR series. Added

16.3 ARCHIVE

Segment comprehensively reworked

APPENDIX 1: CAMERA RECORD SPECIFICATIONS

- Bit Depth: 16-bit maximum – added

APPENDIX 2: VIDEO FILE SPECIFICATIONS

- For file naming conventions, see [APPENDIX 8](#). – added
- File Name examples removed from all assets

SDR PRODUCTION MASTER FILE

- Bit Depth: 16-bit maximum – added

HDR PRODUCTION MASTER FILE

- Bit Depth: 16-bit maximum – added
- Maximum Luminance (YUV): 1000 nit (cd/m2) – added
- Export Settings: PQ Legal Range YUV (0-770) – deleted

HDR/SDR - TEXTLESS ELEMENT REEL FILE

- “HDR/SDR – “ added

HD - SPLIT TRACK MASTER FILE

- “HD – “ added

TIMED TREXT DELIVERABLES

- .cap files added

AUDIO DESCRIPTION DELIVERABLES

- New segment added

SPLIT TRACK MASTER FILES

- Resolution: 1920x1080 – added
- 8 Second Slate – Start at 00:59:50:00
Label “Split Track Master” include Show Title, Episode title, Show Code, Episode #, Date, and Audio Config (No B&T needed) – added
- 2 Pop – Start at 00:59:58:00 – added
- First Frame of Program – Start at 1:00:00:00 – added
- **First Frame of Program:** 00:00:00:00 – deleted
No B&T, slate, or logos before the FFOP – deleted
- Add slate with series title, episode title, episode number, creation date, audio channel segments, and video specifications; exclude bars and tone and two-pop – deleted
- TEXTLESS AT TAIL – section added
- 2 Seconds of black between last frame of program and slate – added
- 2 Second Textless Slate – added
- Textless material – added

HD SCREENERS (CLEAN & VISIBLE TIMECODE)

- Non-English Local Original Series must have burned-in English subtitles for creative review – added

DAILIES, AS CUT, AND LOCKED CUT SPECS

- Non-English Local Original Series must have English forced narrative subtitles burned-in to AS Cuts and Locked Cuts for creative review – added

VIDEO ASSEMBLED MASTER (VAM)

- New segment added

COLOR TIMED MASTER (CTM)

- New segment added

SEMI-TEXTLESS MASTER SDR (through QC vendor)

- New segment added

SEMI-TEXTLESS MASTER HDR (through QC vendor)

- New segment added

APPENDIX 3: AUDIO FILE SPECIFICATIONS

- For file naming conventions, see Appendix 8: File Naming Conventions. – added

PRO TOOLS SESSION FILE

- The Stem Mix Pro Tools session should consist of a folder containing:
 - Fade Folder deleted
- Terms
 - Domestic - deleted
 - Original Version (OV) – added

APPENDIX 5: APPROVED EXTERNAL STORAGE DEVICES

- Guidelines and Specification Approved External Storage Devices – deleted
- For a list of Amazon Studios approved external storage devices, please see Amazon Studios' Approved Encrypted Drives Guideline document located at:
<https://amznstudios.app.box.com/s/qjvry7ic20cnjwidwpy06jfzi0rkbzqt> – added

APPENDIX 6: QC VENDOR ADDENDUM

- New segment added

APPENDIX 7: ENGLISH CLOSED CAPTIONS

- New segment added

APPENDIX 8: FILE NAMING CONVENTIONS

- New segment added

APPENDIX 9: LANGUAGE-LOCALE CODES

- New segment added

APPENDIX 10: ARCHIVE FOLDER STRUCTURE

- New segment added

APPENDIX 11: KEY CHANGES FROM VERSION 10.1 TO 10.2

- updated

APPENDIX 12: KEY CHANGES FROM VERSION 10.2 TO 10.2.1

The following is a summary of key changes made from Post Delivery Guidelines document version 10.2 to version 10.2.1:

APPENDIX 8: FILE NAMING CONVENTIONS

- Typos in naming conventions corrected
 - Page 42 – “1178” changed to “178” in HD SDR Production Master File > With Forced Narratives, Original section
 - Page 44 – MMDDYY changed to YYYYMMDD for ‘Final Audio Package’, ‘HDR Metadata’, ‘Copyright File’, ‘As Broadcast Scripts’, and ‘Audio Description Files’ sections
- Added Audio Description Scripts naming convention

APPENDIX 13: KEY CHANGES FROM VERSION 10.2.1 TO 10.2.2

The following is a summary of key changes made from Post Delivery Guidelines document version 10.2.1 to this document, version 10.2.2:

APPENDIX 8: FILE NAMING CONVENTIONS

- Typos in naming conventions corrected
 - Page 41 – UHD SDR Production Master File > No Forced Narratives, Re-Delivery & With Forced Narratives, Re-Delivery
 - Creation date had incorrect placement in the ‘File Naming Convention’ column
 - Page 43 – HD Screener (Clean or Visible Timecode) > OV Clean, Re-Delivery
 - double entry for “Resolution” removed
 - Page 43 – HD Screener (Clean or Visible Timecode) > Non-Engl. OV with Engl. Creative Review SUB, Clean, Re- Delivery
 - added an “S” to “ENGUB” – should be “ENGSUB”
 - removed the “S” from “ENGSUBS” in the example
 - Page 43 – HD Screener (Clean or Visible Timecode) > Non-Engl. OV with Engl. Creative Review SUB, Visible Timecode, Re-Delivery
 - removed the “S” from “ENGSUBS” in the example
 - Page 44 – Copyright File > Original, Re-Delivery
 - removed space between bracket and “P” for “Production”
 - removed space before “COPYRIGHTFILE”
 - Page 44 – HDR Metadata > Original, Re-Delivery
 - Removed space before “METADATA”
 - Page 46 – last item under appendix 8
 - added bracket to show code