

YES Delivery Specifications

All required deliverables, agreements and releases must be uploaded to a secure Google Drive assigned by the Company Production Team. Any documents that are not written in English must be accompanied by an English translation.

Note: Company does not accept documents that contain Social Security Numbers. Please ensure this information is redacted from any document included in the Rights Bible.

I. General Delivery Requirements

General. Contractor will:

- notify the Company-designated point-of-contact by email within 24 hours upon delivery of any elements, including to whom assets were delivered;
- fully clear all materials and assets prior to delivering them to Company, as set out in the Agreement;
- deliver large video and audio files to Company via Aspera transfer (or other upload portal designated by Company) or portable hard drive, preferably USB 3.0 or Thunderbolt;
- deliver text and still image files to Company via upload to a portal website designated by Company; and
- deliver text documents to Company in Microsoft Word (.doc or .docx files), PDF files, RTF files, or Google Docs.

File Naming. Contractor will:

- include the official short name and a deliverable type name if specified below for each such Deliverable;
 - if relevant, append the episode number to the file name;
 - start episode numbering with 101, and if relevant for groups of Deliverables, add numbering, eg 01, 02, 03, etc;
 - use 100 as the episode number for feature films, long-form specials, or pilots, and use 200, 300, etc when delivering a Cycle 2 or higher for Subsequent Cycles; and
 - name video master files with a Master ID: [SHOW-TITLE]-[EPISODE#]-[VERSION (YTM, TLM)]-[COUNTRY_CODE#]; and
 - for all other deliverables, append the filename with [SHOW-TITLE]-[EPISODE#].
- Examples: Contractor will name (i) the YouTube Master for the third episode of *Escape the Night* Season 1 as "ETN103YTM01US.mov"; and (ii) the fifth behind-the-scenes photo in the set of marketing assets for the same show as "ETN103_Pic_05.jpg".

II. Deliverables Checklist

Item	Requirements	Due Date
1. Marketing and Publicity Materials	All of the items in this Section 1 are deemed "Marketing Assets" Video: Contractor will follow the same specifications for video elements as for episodic materials, detailed below. Images: Contractor will deliver images in a high quality digital format that is 300 ppi or greater for an 8 x 10 inch print.	
Synopsis of Program	<ul style="list-style-type: none">• Filename: Synopsis of the Series, Feature or Special, as applicable	No later than two (2) weeks after the Effective Date.

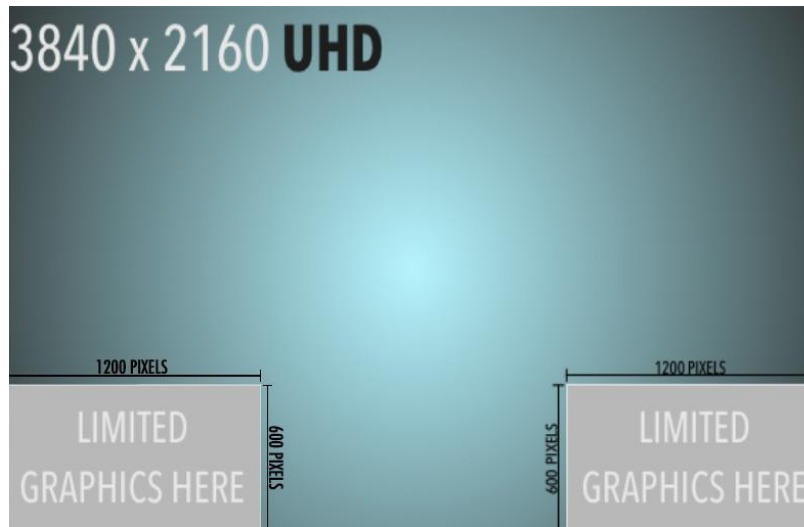
Color Photography	<ul style="list-style-type: none"> One (1) set of at least thirty (30) color stills per episode (or 250 total stills for feature length projects) depicting cast, key scenes, and behind the scenes moments (with Company having the right to approve the specific shotlist). Contractor will include a captions list that includes the following data, if relevant to the shot: <ul style="list-style-type: none"> Corresponding filename of image file Description of shot Name(s) of actor(s) paired with corresponding character(s) depicted Company has the right to approve the photographer and shotlist to be used in connection with unit photography. Company has the right to review and provide feedback/guidance on stills during production. Photos will be in high quality digital format that is 300 ppi or greater for an 8 x 10 inch print. 75% of photos will be of filmed scenes and 25% will be behind-the-scenes. Delivered in RAW and JPEG file formats Filename: Pic 	No later than five (5) weeks prior to Delivery Date.
Colour Frames (Animation) Color Photography alternative	<ul style="list-style-type: none"> One (1) set of at least ten to fifteen (10-15) color frames per episode; this should comprise singles of all characters and a variety of group and environment shots Contractor will include a captions list that includes the following data, if relevant to the frame: <ul style="list-style-type: none"> Corresponding filename of image file Description of shot Name(s) of VOICE actor(s) paired with corresponding character(s) depicted Company has the right to review and provide feedback/guidance on frames chosen Images will be in high quality digital format that is 300 ppi or greater for an 8 x 10 inch print. Delivered in RAW and JPEG file formats Filename: Pic 	
Paygate Preview Clips	If the Program is a series, one (1) teaser clip per episode (or five total teaser clips for feature length projects). Clip cannot be longer than 20% of episode length and must not reveal any spoilers. Company has the right to review and give input on clip selection prior to delivery. If requested by Company, Contractor will insert the Company-designated logo into the Clip prior to delivery. Company has the right to select and approve any third party vendor used in connection with creating the teaser clips.	No later than five (5) weeks prior to episode launch date.
Press Clips	For both episodic and feature length projects, at least three finished (3) press clips (with timecodes) that are :60 - :90 seconds in length for the Program, to be mutually agreed upon by Company and Contractor. Company has the right to review and give feedback on clip selection prior to delivery. Company has the right to select and approve any third party vendor used in connection with creating the press clips.	No later than five (5) weeks prior to Delivery Date.
Marketing Notes	<ul style="list-style-type: none"> Approved principal cast bios Detailed synopses of each episode 	No later than five (5) weeks prior to Delivery Date.

	<ul style="list-style-type: none"> • Synopses of each episode appropriate for an external audience via YouTube Video descriptions • Full cast and crew list (credits) • Any additional context/background useful for press • Filename: MarkNotes 	
Trailer	<p>Trailer: At least one (1) finished trailer subject to the following:</p> <ul style="list-style-type: none"> • Company has the right to select and approve any third party vendor used in connection with creating the Trailer. • Company has the right to review and provide input on clip selection prior to delivery. • The total running time of the trailer will be between 90-120 seconds. • If requested by Company, Contractor will insert the Company-designated logo prior to delivery and Company reserves the right to apply branding. <ul style="list-style-type: none"> • Includes Closed Caption files. • Specs: <ul style="list-style-type: none"> ■ HD 1920x1080 ■ 23.98 or native non-interlaced frame rate ■ Apple ProResHQ ■ Embedded audio split with: dialogue, music, effects, and VO. • Thumbnails: <ul style="list-style-type: none"> • Pilot thumbnail, in the specifications provided by Company. • Trailer thumbnail, in the specifications provided by Company. • Clean version of the thumbnails without text, logos or branding. • Hero Art: <ul style="list-style-type: none"> • 2x3 version of hero art, in editable format (eg. eps, psd) for hero artwork (subject to resizing by Company) 	<p>For scripted and features: No later than ten (10) weeks prior to Launch Date</p> <p>For unscripted: to be delivered concurrently with master for first episode</p>
2. Audiovisual Materials		
Production Dailies (Live-Action)	<ul style="list-style-type: none"> • Contractor will deliver all dailies no later than 24 hours after each day's wrap according to the technical specs outlined in any dailies guidelines provided by Company. • Contractor will upload dailies to Company's designated asset management system. 	Throughout principal photography on a daily basis, as requested by Company and delivered in the manner specified by Company.
Designs & Storyboards (Animation)	<p>Animated programs must deliver designs for principal:</p> <ul style="list-style-type: none"> • Characters • Props • Environments <p>Contractor must also deliver storyboards for every episode or feature. All of the above must be approved by Company before moving onto the next phase.</p> <p>Company will provide notes within 48 business hours if Contractor is based in the United States or 72 hours if Contractor is based outside the United States after receipt.</p>	Based on the Company approved pre-production & production schedule.

	<p>Format: .PDF</p> <p>Naming:</p> <ul style="list-style-type: none"> • ShowTitle_Episode#_Storyboards • ShowTitle_Character • ShowTitle_Prop • ShowTitle_Environment/Location 	
Cuts of Each Episode (Live-Action)	<ul style="list-style-type: none"> • Contractor will deliver at least three (3) cuts per episode or feature for all shows: Rough Cuts (RC), Fine Cuts (FC) and Locked Cuts (LC). Company may require additional cuts, at Company's discretion. • Specials/pilots and/or first episodes of any new series require four (4) cuts: Rough Cut 1 (RC1), Rough Cut 2 (RC2), Fine Cut (FC) and Locked Cut (LC). • Alternate Version: A radio edit/true view version of each special/pilot and/or first episode of any new series, may be requested at Company's discretion • All non-English programs must include English subtitles on all cuts for Company review. • Company will provide notes within 48 business hours if Contractor is based in the United States or 72 hours if Contractor is based outside the United States after receipt. Cuts received by Company after 9:00 am PST will be deemed received the following business day. • If more than two (2) cuts are delivered in a single day, an additional 24 business hours per additional cut will be given to Company to deliver notes. • If the Program has an expected total run time of more than thirty (30) minutes per episode, then no more than three (3) cuts are allowed to deliver per week; episodes with an expected total run time of less than thirty (30) minutes are limited to delivering no more than four (4) cuts per week. • Contractor will upload cuts to Company's designated asset management system. 	Based on the Company approved post-production schedule.
Animated Cuts (Animation)	<p>Contractor will deliver the following materials for review:</p> <ul style="list-style-type: none"> • Animatic Rough Cut • Animatic Fine Cut • Animation Pass • Composite w/ PreMix <p>Company will provide notes within 48 business hours if Contractor is based in the United States or 72 hours if Contractor is based outside the United States after receipt. Cuts received by Company after 9:00 am PST will be deemed received the following business day.</p> <ul style="list-style-type: none"> • If more than two (2) cuts are delivered in a single day, an additional 24 business hours per additional cut will be given to Company to deliver notes. • All non-English programs must include English subtitles on all cuts for Company review. 	Based on the Company approved production & post-production schedule.

	<ul style="list-style-type: none"> • If the Program has an expected total run time of more than thirty (30) minutes per episode, then no more than three (3) cuts are allowed to deliver per week; episodes with an expected total run time of less than thirty (30) minutes are limited to delivering no more than four (4) cuts per week. • Contractor will upload cuts to Company's designated asset management system. 	
YouTube Master	<p>The "YouTube Master" refers to the fully color-corrected, mixed version of each show, complete with all graphics and music, optimized for YouTube exhibition. Version: YTM</p> <p>Video Specifications</p> <ul style="list-style-type: none"> • Frame Size: 3840 X 2160 • Aspect Ratio: 1.78 or 2.1 (letterboxed) • Letterbox: 2:1 accepted • Frame Rate: 23.98 fps or native non-interlaced frame rate • Container and Codec: <ul style="list-style-type: none"> • QuickTime ProRes422 HQ, Rec709 for SDR content • Quicktime ProRes 4444, flagged as Rec2020 when delivering HDR content. • Content Layout: <ul style="list-style-type: none"> • Begin video file at 00:58:30:00 • 75% or 100% Bars and 1 Khz Tone at -20 dbM from 00:58:30:00 to 00:59:29:23 • Black from 00:59:30:00 to 00:59:39:23 • Slate from 00:59:40:00 to 00:59:49:23 <ul style="list-style-type: none"> • Show Title • Episode Title • YT Host Channel • Episode # • Master ID • Audio Configuration • Resolution • Frame Rate • Output Date • TRT • Black from 00:59:50:00 to 00:59:59:23 • Program Start at 01:00:00:00 • Include One (1) Second of Black after end of Program • Commercial blacks, if and as requested by Company along with a Timing Sheet (see <i>Episodic Documents</i>) <p>Video Quality Requirements</p> <ul style="list-style-type: none"> • Utilize highest-quality video. Do not subject video to any more post-production transformation than is absolutely needed. • Video will be color corrected such that care is taken to correct white balance errors, match cameras, and optimize skin tones, such as to: 	No later than the Delivery Date.

- Prevent the viewer from being jarred from the content by technical errors.
- Support the creative “look” of the content.
- Video luminance will be limited to 100 IRE equivalent on a waveform monitor, and video chrominance will be limited to 100 IRE equivalent on a vectorscope.
- Placement of on-screen text:
 - On-screen text must be displayed within the 16x9 Title Safe area per Company’s standards.
 - Where feasible, avoid placing text or graphics in the lower right hand corner of the frame, as shown in the diagram below.



Audio Specifications

- Audio must be embedded on all Master video files in uncompressed 24 bit, 48 kHz format.
- Embedded audio must be delivered in discrete channels (one track per channel). Channel configuration: Channel 1-6 (5.1 Full Mix), Channels 7-8: (Stereo Full Mix)
 - Ch 1: Left
 - Ch 2: Right
 - Ch 3: Center
 - Ch 4: LFE
 - Ch 5: Left Surround
 - Ch 6: Right Surround
 - Ch 7: Stereo Left
 - Ch 8: Stereo Right

Audio Quality Requirements

- Audio will be mixed such that max peaks never go over -1 dbFS.
- The audio mix will be free of clipping and other distortions that would cause a listener to become aware of the audio mix, rather than be engrossed in the content.

	<ul style="list-style-type: none"> Audio will be synchronized to video, no more than 15 milliseconds of variance will be tolerated. 	
Textless Master	<p>The “Textless Master” refers to a fully color corrected and mixed version of each show, identical to the YouTube Master, EXCEPT free of all overlay graphics, lower thirds (including backplates), forced narratives and subtitles, date, location and time identifiers, etc. The timing must not be modified when removing the graphics for the Textless version. The YouTube Master, and Textless Master must line up exactly, frame for frame.</p> <p>Version: TLM</p> <p>A “Semi Textless” Master may be requested for any international versioning which would require only forced narratives and subtitles to be removed, but lower thirds and any other non-story pertinent text to remain burned-in.</p> <p>Video Specifications</p> <ul style="list-style-type: none"> Frame Size: 3840 X 2160 Aspect Ratio: 16:9 Letterbox: If YTM delivers with a letterbox, the Textless Master must receive both a 16x9 full frame master and letterbox master. Frame Rate: 23.98 fps or native non-interlaced frame rate QuickTime ProRes 422 HQ, Rec709 for SDR content QuickTime ProRes 4444, flagged as Rec2020 when delivering HDR content. Content Layout: <ul style="list-style-type: none"> Begin video files at 00:58:30:00 Bars and Tone / Slates: <ul style="list-style-type: none"> 75% or 100% Color Bars and 1 Khz Tone at -20 dbM from 00:58:30:00 to 00:59:29:23 Black from 00:59:30:00 to 00:59:39:23 Slate from 00:59:40:00 to 00:59:49:23 <ul style="list-style-type: none"> Show Title Episode Title YT Host Channel Episode # Master ID Audio Configuration Resolution Frame Rate Output Date TRT Black from 00:59:50:00 to 00:59:59:23 Program Start at 01:00:00:00 Include One (1) Second of Black after end of Program Commercial blacks, if and as requested by Company. <p>Video Quality Requirements</p> <ul style="list-style-type: none"> All attempts must be made to acquire the highest-quality video and not to subject the video to any more post-production transformation 	No later than the Delivery Date.

	<p>than is absolutely needed.</p> <ul style="list-style-type: none"> • Video must be color corrected such that care is taken to correct white balance errors, match cameras, and optimize skin tones, such as to: <ul style="list-style-type: none"> • Prevent the viewer from being jarred from the content by technical errors • Support the creative “look” of the content • Video luminance must be limited to 100 IRE equivalent on a waveform monitor, and video chrominance must be limited to 100 IRE equivalent on a vectorscope. <p>Audio Specifications</p> <ul style="list-style-type: none"> • Audio will be embedded on all Master video files in uncompressed 24 bit, 48 kHz format. • Embedded audio must be delivered in discrete channels (one track per channel). • Channel configuration: Channel 1-6 (5.1 M&E mix), Channels 7-8: (Stereo Full Mix) <ul style="list-style-type: none"> • Ch 1: Left (Fully-Filled M&E, Mix Minus or Full Mix) • Ch 2: Right (Fully-Filled M&E, Mix Minus or Full Mix) • Ch 3: Center (Fully-Filled M&E, Mix Minus or Full Mix) • Ch 4: LFE (Fully-Filled M&E, Mix Minus or Full Mix) • Ch 5: Left Surround (Fully-Filled M&E, Mix Minus or Full Mix) • Ch 6: Right Surround (Fully-Filled M&E, Mix Minus or Full Mix) • Ch 7: Stereo Left • Ch 8: Stereo Right <p>For unscripted or documentary programs the M&E tracks must be mixed minus narration, dipped. Please keep the audio mixed as if the narration was still present. If the program contains no voice over, then deliver the Textless Master with full mix.</p> <ul style="list-style-type: none"> • Audio must be mixed such that average loudness is -24 LKFS, following the guidelines in ATSC A/85 or ITU BS 1770 recommendations. • If the production does not have access to loudness metering, follow this peak level metering guidance: Audio will be mixed such that max peaks never go over -8 dbFS, with average peaks not above -10 dbFS, and reference levels set at -20 dbFS. <p>Audio Quality Requirements</p> <ul style="list-style-type: none"> • The audio mix will be free of clipping and other distortions that would cause a listener to become aware of the audio mix, rather than be engrossed in the content. • Audio will be synchronized to video, no more than 15 milliseconds of variance will be tolerated. 	
HD Downconvert	<p>One (1) H.264 HD Downconvert will be delivered that matches the YouTube Master (YTM), per episode, at the following specs:</p> <p>Video Specifications</p> <ul style="list-style-type: none"> • Frame Size: 1920x1080 • Aspect Ratio: 16:9 	No later than the Delivery Date.

	<ul style="list-style-type: none"> • Frame Rate: 23.98 fps or native • Burned-in: Forced Narratives (if applicable); English subtitles (for Non-English programs only) • Container and Codec: <ul style="list-style-type: none"> • .MP4, H.264 • Data Rate between 10 - 20 mb/s <ul style="list-style-type: none"> • Remove bars & tone, slate, and black from header • Insert one (1) second of black before start of program <p>Audio Specifications</p> <ul style="list-style-type: none"> • Stereo AAC audio at no less than 128 kbps <p>Filename: Master ID + [HD] Ex: ETN103YTM01USHD.mov</p>	
Audio Elements	<p>All audio files are to be delivered as 8 discrete audio channels (5.1 + Stereo) in uncompressed .wav format. This includes both the final mix AND the separated dialogue/music/effect stems. Three sets of audio packages must be delivered:</p> <p>(1) 5.1 + Stereo Print Master Full Mix</p> <ul style="list-style-type: none"> (a) Print Master LEFT (b) Print Master RIGHT (c) Print Master CENTER (d) Print Master LFE (e) Print Master LEFT SURROUND (f) Print Master RIGHT SURROUND (g) Print Master STEREO LEFT (h) Print Master STEREO RIGHT <p>(2) 5.1 + Stereo Fully Filled M&E or Mix Minus Narration, dipped</p> <ul style="list-style-type: none"> (a) M&E LEFT (b) M&E RIGHT (c) M&E CENTER (d) M&E LFE (e) M&E LEFT SURROUND (f) M&E RIGHT SURROUND (g) M&E STEREO LEFT (h) M&E STEREO RIGHT <p>(3) DME Stems</p> <ul style="list-style-type: none"> (a) 5.1 + Stereo Dialogue Stem, including all ADR (b) 5.1 + Stereo Music Stem (c) 5.1 + Stereo Effects Stem, including all Foley (d) Optional VO stem, if applicable <p>Please label and organize all audio files with Master ID and track name. Timecode of all audio elements must match the YouTube Master.</p>	No later than the Delivery Date, unless earlier requested by Company.
Music Files	If requested by Company, Deliver source files of original unmixed, uncut tracks for all music used in program.	No later than the Delivery Date, unless earlier requested by Company.

Timed Text/Closed Caption / Localization Files	<p>All contractual program content (main, hero, bonus, shoulder, etc) must deliver from a Company approved vendor:</p> <ul style="list-style-type: none"> (1) Closed Captions for content originally produced in English for each program in Scenarist Closed Caption format (.SCC) (2) For content originally produced in another language other than English, these files must be delivered: <ul style="list-style-type: none"> (a) Closed Caption file in original language (b) English Subtitles in .ITT format <p>Frame rate must match the native frame rate of source master.</p> <p>The foregoing will meet the following requirements: If there are instances of overlapping subtitles with burned-in forced narratives, the captions and subtitles must be repositioned to avoid overlapping text.</p> <p>When there are instances of forced subtitles burned-in on the video master, the Closed Caption file should not include those lines of text.</p> <ul style="list-style-type: none"> ● Filename: Must match filename of YTM 	Alongside the YouTube Master of each Episode.
Alternate Versions	<p>Censored Versions</p> <p>If requested, an alternate censored version, per Company's direction, of each special, pilot or first episode of a series must be delivered to comply with Company policies. Each censored master must deliver:</p> <ul style="list-style-type: none"> (1) YouTube Master (YTM) UHD, as described above (2) Textless Master only if picture is altered (3) HD Downconvert, as described above (4) Closed Captions and/or English Subtitles, as described below (5) Audio Elements, as described above <p>Call-to-Action aka "CTA" Versions</p> <p>If a CTA version is created, the following additional files must be delivered that removes the CTA:</p> <ul style="list-style-type: none"> (1) YouTube Master (YTM) UHD (2) Textless Master only if CTA contains text or graphic overlays (3) HD Downconvert (H.264 version) (4) Alternate Closed Captions and/or English Subtitles, (5) Audio Elements 	
Livestream	If the program will be exhibited as a livestream, additional specifications and requirements will be provided by Company as necessary.	
3. Dubbing		
Annotated English Script	<p>English language script that all other languages will be derived from. Includes annotations about cultural references, idioms and other plot-pertinent information to ensure that nothing is lost during the translation process.</p> <p>Document - i.e .doc, .xls, .pdf</p>	Before dub recording begins.

Translated KNP	<p>"Key Names and Phrases" consistency sheet used to ensure consistent terminology in all localization assets - i.e. subtitles, dubs.</p> <p>Document - i.e .doc, .xls, .pdf</p>	Before dub recording begins.
Translated Script	<p>Raw translated script that will be sent to QC prior to recording.</p> <p>Document - i.e .doc, .xls, .pdf</p>	Before dub recording begins.
Archival "As Recorded Script"	<p>Final script of what was actually recorded - verbatim to final dubbed audio.</p> <p>Document - i.e .doc, .xls, .pdf</p>	No later than the Delivery Date, unless earlier requested by Company.
Final Dubbed Audio Mix, 5.1 and Stereo	<p>Final QC approved dubbed audio mix in 5.1 and Stereo or Stereo only configurations:</p> <p>5.1+Stereo, Uncompressed Audio 24 bit, 48 khz</p> <ul style="list-style-type: none"> • Channel 1: Left • Channel 2: Right • Channel 3: Center • Channel 4: LFE • Channel 5: Left Surround • Channel 6: Right Surround • Channel 7: Left Stereo • Channel 8: Right Stereo <p>Stereo, Uncompressed Audio 24 bit, 48 khz</p> <ul style="list-style-type: none"> • Channel 1: Left Stereo • Channel 2: Right Stereo <p>File format: .WAV format</p>	No later than the Delivery Date, unless earlier requested by Company.
Final Dubbed Screener Proxy	<p>Video proxy with final dubbed audio.</p> <p>Video Specifications</p> <ul style="list-style-type: none"> • Frame Size: 1920x1080 • Aspect Ratio: 16:9 • Frame Rate: 23.98 fps or native • Burned-in: Forced Narratives (if applicable) • Container and Codec: <ul style="list-style-type: none"> • .MP4, H.264 • Data Rate between 10 - 20 mb/s <ul style="list-style-type: none"> • Remove bars & tone, slate, and black from header • Insert one (1) second of black before start of program <p>H.264 Audio Specifications</p> <ul style="list-style-type: none"> • Stereo AAC audio at no less than 128 kbps <p>Filename: [Master ID] + [HD] - [LANGUAGE] Ex: ETN103YTM01USHD-FR.mov</p>	No later than the Delivery Date, unless earlier requested by Company.

Localized Dubbed Video Master (if required)	Final dubbed UHD / HD master file adhering to YouTube Master specifications noted above.	No later than the Delivery Date, unless earlier requested by Company.
Localized CC / SDH files	Closed captions or SDH for the deaf or hard-of-hearing viewers. Required for accessibility purposes. File formats: *.scc for English *.ITT for all other languages	No later than the Delivery Date, unless earlier requested by Company.
Final Fully-Filled M&E (if applicable)	Final Music and Effects track that matches a video's original language composite track minus the dialog. Only required if modifications were made to the original M&E mixes. 5.1+Stereo, Uncompressed Audio 24 bit, 48 khz <ul style="list-style-type: none"> • Channel 1: Left • Channel 2: Right • Channel 3: Center • Channel 4: LFE • Channel 5: Left Surround • Channel 6: Right Surround • Channel 7: Left Stereo • Channel 8: Right Stereo Stereo, Uncompressed Audio 24 bit, 48 khz <ul style="list-style-type: none"> • Channel 1: Left Stereo • Channel 2: Right Stereo File format: .WAV format	No later than the Delivery Date, unless earlier requested by Company.
Final Dubbed Dialogue & Effects Stems (if applicable)	Final isolated tracks for dialogue and sound effects stems. 5.1+Stereo, Uncompressed Audio 24 bit, 48 khz <ul style="list-style-type: none"> • Channel 1: Left • Channel 2: Right • Channel 3: Center • Channel 4: LFE • Channel 5: Left Surround • Channel 6: Right Surround • Channel 7: Left Stereo • Channel 8: Right Stereo Stereo, Uncompressed Audio 24 bit, 48 khz <ul style="list-style-type: none"> • Channel 1: Left Stereo • Channel 2: Right Stereo File format: .WAV format	No later than the Delivery Date, unless earlier requested by Company.
Dub Cards (per language)	Video files that credits voice actors who voiced major roles in the dubbed audio track.	No later than the Delivery Date, unless

	<ul style="list-style-type: none"> * .MOV / ProResHQ / 3840x2160 * Program source frame rate * Word Doc 	earlier requested by Company.
Dub Cards (compiled - all languages per episode)	<p>Video file containing dub cards for all languages compiled per episode. See definition of dub card above.</p> <ul style="list-style-type: none"> * .MOV / ProResHQ / 3840x2160 * Program source frame rate 	No later than the Delivery Date, unless earlier requested by Company.
Forced Narratives File (if applicable)	<p>Subtitle file used to clarify communications or alternate languages meant to be understood by the viewer.</p> <p>File format: .ITT</p>	
Translated Metadata (if applicable)	<p>Translated episode titles and descriptions.</p> <p>Document - i.e .doc, .xls, .pdf</p>	
EN Localization Lists (if applicable)	<p>Document detailing every event that should be localized and how they should be handled for both dubbing and subtitling.</p> <p>Document - i.e .doc, .xls, .pdf</p>	
4. Episodic Documents (per episode)		
Music Cue Sheets	Spreadsheet in a form approved by Company	No later than the Delivery Date.
Broadcast Transcript	<ul style="list-style-type: none"> • The broadcast transcript will include all spoken/sung dialog as well as a transcript of any on-screen text, forced narratives, including both graphics overlays and signage on video that figures materially into the viewer's understanding of the narrative. • For non-English content, deliver: <ul style="list-style-type: none"> • One (1) broadcast transcript in primary language per episode or feature; and • One (1) broadcast transcript in English per episode or feature. • For feature length projects, an industry standard English language Combined Continuity and Spotting List including all dialogue and spotting, cut-by-cut frame and footage counts of all shots including camera angle, precise scene description, soundtrack music starts and stops. 	No later than the Delivery Date.
Graphics Files	<ul style="list-style-type: none"> • Main Title, static <ul style="list-style-type: none"> ◦ Layered and unmarried files in their native application format (i.e. .PSD, .AI, or .TIFF (layered not flat)) • Main Title, animated <ul style="list-style-type: none"> ◦ 3840x2160, ProResHQ, ProRes4444 or Animation .MOV ◦ Separated from content with an alpha channel 	Within a week after creative lock.
Outlines of each episode or story arcs	<p>Outlines of each episode or story arc must be in English or include an English-language version.</p> <p>For animation this would comprise of character designs overview & episodic treatments. An overall pitch on the environment and props.</p>	As soon as reasonably possible, but no later than 14 days prior to commencement of principal photography of the related

		episode.
Technical Evaluation Report	<ul style="list-style-type: none"> A detailed audiovisual Technical 'QC' report of the YouTube Master (YTM) will be delivered by a Company-approved vendor for every episode, feature, or pilot. Contractor will be responsible for all fixes required to ensure master files are 100% compliant to Company specifications. 	No later than the Delivery Date, unless earlier requested by Company.
Scripts of each episode (Not applicable for non-scripted content)	<ul style="list-style-type: none"> Applicable to all scripted portions of the Program. First episode script will be in English or include an English-language version. Translation for all scripts and and major script rewrites 	As soon as reasonably possible, but no later than 14 days prior to commencement of principal photography of the related episode.
Timing Sheet	<p>If the program will contain ad breaks, then a Timing Sheet must be delivered for each master noting where the ad breaks need to be programmed.</p> <p>All ad breaks must start on a whole second / zero frame i.e. 01:00:08:00.</p> <ul style="list-style-type: none"> Examples of valid ad break timings: 01:00:07:00 or 01:08:30:00 Examples of rejectable ad break timings: 01:00:07:07 or 01:08:30:10 <p>No commercial blacks should be added to your master.</p>	No later than the Delivery Date of the YouTube Master, unless earlier requested by Company.
5. Additional Documents		
Title Clearance & Legal Opinion	<ul style="list-style-type: none"> Worldwide copyright report; and Title report and legal opinion indicating title is clear for use as the title of production and that the E&O insurance policy does not include a title exclusion. 	As soon as practicable on the Effective Date, or as otherwise requested by Company.
Chain of Title	<ul style="list-style-type: none"> Complete and accurate copies of all documents comprising the full and complete chain of title for the production complete and sufficient to grant the rights to Company hereunder in form and approved by Company. Corresponding proof of payments. 	As soon as practicable on the Effective Date, or as otherwise requested by Company
Copyright Certificates	<ul style="list-style-type: none"> Form PA of United States Copyright Registration stamped by the Library of Congress for each script and each episode (or, for feature length projects, the completed film) of the Program. If the stamped certificate has not been returned from the Library of Congress, Contractor shall deliver a copy of the application for filing and proof of payment of the registration fee that accompanied the application to the U.S. Copyright Office and thereafter Contractor shall deliver one copy of the stamped Certificate of Copyright Registration for the scripts and each episode (or the completed film) once Contractor has received the same from the Library of Congress. 	As soon as practicable on the Effective Date, or as otherwise requested by Company
Production Calendar	<ul style="list-style-type: none"> Detailed outline/script schedule. Detailed production schedule, including a detailed GTA document. Includes all Production Personnel start dates, shoot dates, and cuts/notes delivery dates. In English language. 	As soon as practicable on the Effective Date, or as otherwise required by Company.
Proposed Budget	<ul style="list-style-type: none"> Including all costs as set forth in the SOW. Final budget will be in English and in local currency. 	As soon as practicable on the

	<ul style="list-style-type: none"> Clearly itemize line item individual costs, i.e. no large “allowances”. Include budget assumptions page in accordance with any Company-specified requirements. If applicable, tax incentive/rebate applications and approval letters. 	Effective Date, or as otherwise required by Company.
Production Contact List	<ul style="list-style-type: none"> Detailed contact sheet of all executives, department heads, crew, payroll company, insurer, and production company details and vendor partners throughout prep, production, and post production. Include names, phone numbers and email addresses for key production staff. 	As soon as practicable after the Effective Date, or as otherwise requested by Company.
Daily Call Sheet	<ul style="list-style-type: none"> A log outlining the scheduled activities of production for each day of filming. Include crew/cast start/report to times, locations, scenes, specialty labor and gear, hospital access, company moves and production requirements. 	On an ongoing basis throughout principal photography, or as otherwise requested by Company.
Daily Production Report	A log of the work hours of all crew/cast, progress of filming (scenes, setups, pages, omissions), incident reports, insurance claims, and all other consequential updates from the day.	On an ongoing daily basis throughout principal photography, or as otherwise requested by Company.
Cost Reports	<p>Detailing all expenditures to date including; crew/cast payroll, departmental budgetary expenses, operational costs, location/city permitting fees, and all deposits and miscellaneous spends.</p> <ul style="list-style-type: none"> (1) Production cost report (including all cost lines, excluding all suspense lines), with no negative ETCs (2) Trial Balance (3) Open PO Report (sorted by account code) (4) Cost Transaction Ledger (Bible) - includes all cost transaction details (5) Variance report with explanations for adjustments +/- \$5,000 (unless otherwise agreed upon with Company Production) 	<p>As follows:</p> <ul style="list-style-type: none"> Once at end of pre-production; Weekly during principal photography; and During post-production, every three (3) weeks until the Final Delivery Date, or as otherwise requested by Company.
Post-Production Notes	<p>Indicate the editing platform and software version of the project, noting any plug-ins or fonts used.</p> <p>Provide a complete list indicating which post vendors were contracted for offline, online, color, VFX, graphics, and audio and associated points of contact.</p>	No later than the Delivery Date, or as otherwise requested by Company.
Rights Bible and other Miscellaneous Documents	<p>Pre-Production Documents:</p> <ul style="list-style-type: none"> Talent agreements for all above-the-line personnel (e.g., on camera, voice-over, directors, writers and heads of departments) including nudity riders for actors (if applicable), delivered no later than 5 days after signature but always before start of principal photography. Minor Talent agreement - For minors please provide releases signed by both legal guardians and court affirmations (if applicable). If applicable, guild agreements:: <ul style="list-style-type: none"> If SAG production: copy of SAG final cast list in the format approved by SAG, SAG actor agreements, new show 	<p>Pre-Production Documents:</p> <p>As soon as practical after Effective Date, or as otherwise requested by Company.</p>

	<p>information sheet and waivers (if any).</p> <ul style="list-style-type: none"> • If DGA production: copies of DGA form deal memos for all DGA personnel, project information form, and waivers (if any). • If WGA production: copies of all writer agreements for all WGA personnel, weekly work list (in accordance with WGA), notice of tentative writing credits (if applicable) and waivers (if any). • If IATSE production: project information form and waivers (if any). <ul style="list-style-type: none"> • Insurance certificates for General & Commercial Liability, E&O, Auto Insurance and any other special insurance as requested by Company, including a copy of the Confirmation of Coverage, in accordance with the Agreement. • If applicable, game show/competition/contest rules. • If user-generated content will be solicited online as part of the program, site terms, privacy policy, releases and any other information requested by Company • (If requested by Company) Ratings Letter: Delivery to Company of a letter signed by Contractor (in a form provided by Company's approved third party vendor) authorizing such vendor or its designees to file for ratings certificates for the Program throughout the world and any related materials or information requested by Company or Company's approved vendor. • For feature length projects, documentation establishing that the project has obtained rating no more restrictive than "R" (or as otherwise required under the Agreement) by MPAA or an equivalent mark. • Pence Act Compliance Certificate (18 U.S.C. § 2257A via U.S. Department of Justice). <p>Production Documents:</p> <ul style="list-style-type: none"> • Company-approved product placement or branded integration agreement(s), no later than the earlier of (i) seven days after the deal was signed or (ii) filming for the integration. • Laboratory access letter, in a form approved by Company. <p>Post-Production Documents:</p> <ul style="list-style-type: none"> • Clearance log with all materials licensed from third parties listed in order of time code with a corresponding photo of each item. Must be sent to Company Clearance at rough cut for review and finalization per Company approval at locked cut. • Credits <ul style="list-style-type: none"> ○ Final main and end title credits listing all on-screen credits for each episode (if series) or as they appear in the finished feature film. ○ Final Screen Credit Statement setting forth all on-screen credit obligations for all individuals and entities (including logos) including the full text of the related contractual provisions. ○ Paid Advertising Statement setting forth all contractual advertising, credit, name and likeness and approval obligations and restrictions (e.g., third party and talent restrictions, etc.) including any still, merchandising, biography, 	<p>Production Documents: Before the start of Principal Photography and as needed throughout Production.</p> <p>Post-Production Documents: Throughout post-production and as requested by Company.</p>
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	<p>likeness and/or artistic rendering and consultation rights, including the full text of the related contractual provisions.</p> <ul style="list-style-type: none"> ○ Dubbing/Subtitling Restrictions Statement including the full text of the related contractual provisions. ○ Talent Obligation Statement setting forth all lodging and travel accommodation requirements for publicity services, premieres and festivals including any travel, lodging and per diem requirements including the full text of the related provisions of the contract. ○ Approved bios and contact information of all key talent and guest stars. <ul style="list-style-type: none"> ● Rights restriction spreadsheet, in the form provided by Company. ● Final Credits List in PDF or Word Doc listing all main title credits and end credits featured in delivered masters. ● Releases for clips, stills or any other third-party intellectual property (including logos or trademarks) numbered by the first timecode they appear in the episode. ● Any other clearance related documents. ● Final Cost Report which includes the Company-approved final cost report, EFC variance report as requested by Company in accordance with Company's customary parameter, production cost report, trial balance, open PO report (sorted by account code), cost transaction ledger and any other documents reasonably requested by Company. ● If applicable, tax incentive/rebate award letters and related correspondence. ● Final production documents which includes any final call sheets, signed production reports, incident reports (if any) and final schedules for principal photography & post. <p>"Rights Bible":</p> <ul style="list-style-type: none"> ● All materials requested above in Pre-Production Documents, Production Documents and Post-Production Documents, plus the following: <ul style="list-style-type: none"> ● Permits, waivers, location and access agreements. ● If requested by Company, vendor and purchase contracts for tech equipment and post-production services. ● Synchronization and Master Use music licenses and/or composer agreements. ● Agreements regarding 3rd party acquired materials, music cue sheets and composer or licensing agreements fully evidencing Contractor's right to use all music incorporated into the Program. 	<p>Rights Bible: No later than the Delivery Date, unless earlier requested by Company.</p> <p>Other: No later than the Delivery Date, unless earlier requested by Company.</p>
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	<p>Other:</p> <ul style="list-style-type: none"> • Completion of Diversity, Equity and Inclusion reporting and other information requested by Company • If produced outside of the United States, necessary import licenses covering any materials shipped into the United States. If worldwide rights are acquired, Certificates of Origin, in a form provided by Company are required. • If applicable, a copy of the fully executed sound license for the Production (e.g., Dolby SR and SRD) and logo for inclusion on the DVD key art. • Union Residual Schedule (if applicable): A statement indicating all union or guild agreements to which Contractor is a party, a complete list of all personnel (and loanout companies) who are entitled to residuals in connection with the Program and a complete schedule of all residuals due for all media and indemnity against any penalties, fees, charges, expenses, and the like which are incurred as a result of failure to deliver a complete and accurate union residual schedule. (not-applicable to non-guild productions) • Any other documentation reasonably requested by Company in connection with distribution of the Program. • Additional post deliverables as set forth in the “YES Additional Post Deliverables” article of the YouTube Originals Production Manual. 	
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