



SIR RAH ENTERTAINMENT GROUP

POST-PRODUCTION & DELIVERY PLAN

MR. WENDELL · Final Priority from the Gap Analysis Roadmap



EXECUTIVE SUMMARY

Finish for the Buyer You Don't Have Yet

There's no distributor attached, so there's no specific delivery spec to finish against: and waiting for one before finishing the episodes is backwards, since a finished cut is what attracts festival programmers and buyers in the first place. The right move, and the one this plan is built around, is to **finish to a generic, high-end professional spec now**: proper M&E splits, standard captioning, a clean textless master. That keeps the door open for festivals immediately and for whichever buyer eventually shows up, without redoing finishing work twice.

This closes out the tenth and final item from the Gap Analysis roadmap. Like the others, it's a planning framework: actual vendor bids, technical specs, and delivery contracts should be confirmed with a post-production supervisor and, once one exists, the buyer's actual delivery requirements.





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The Post-Production Pipeline

- **Offline edit:** assembly, editor's cut, director's cut, producer's cut, working toward picture lock. For a lean 3-episode shoot, cutting one episode while the next is still shooting can meaningfully shorten the overall post schedule.
- **Picture lock:** the point where editorial stops changing the cut and every downstream department (color, sound, music, titles) can finish against a fixed timeline. Changing picture after lock cascades cost and rework into everything that follows: protect this milestone.
- **Color correction & grading:** conforming to the show's visual language already set in the treatment: clean, upscale interiors contrasted with raw emotional moments, naturalistic lighting with subtle warmth.
- **Sound post:** dialogue edit and cleanup, ADR where needed, sound design, Foley, and final mix.
- **Music:** score or library licensing (already budgeted), plus a **cue sheet** for every piece of music used: a required deliverable, not an optional extra, and how performance royalties get tracked and paid later.
- **Titles & graphics:** main title sequence, episode cards, end credits.
- **Cleanup:** minor digital fixes (boom shadows, modern-day signage in the background, the wedding-flashback footage's treatment) rather than heavy VFX: this show doesn't need a visual-effects budget, just a cleanup pass.
- **Final QC (quality control) pass:** the technical compliance check every real distributor requires before accepting delivery: audio loudness, video technical specs, caption accuracy, and timing. Failing QC means a rejected delivery and a costly redo cycle.





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Two Different Finish Lines

These get conflated, but they're sequential and genuinely different in scope. Knowing which one is needed when keeps post-production from being over- or under-built at the wrong moment.

FESTIVAL / BUYER SCREENER

A much lighter lift: a compressed digital file meeting a specific festival's or buyer's screener spec, needed to get episodes in front of programmers and financiers in the first place. This is the near-term target once the shoot wraps, and it's what the Marketing Plan's festival submission strategy depends on.

FULL DISTRIBUTOR DELIVERABLES

The complete technical and legal package (Section 3) a real buyer requires before they'll actually license and air or stream the show. This comes later, once a deal exists, and is a meaningfully bigger lift than a screener: but finishing to a high generic spec now (Executive Summary) means most of the heavy lifting is already done when that day comes.





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What's Actually in a Deliverables List

- **Full-resolution picture master** in a high-quality codec, plus a **textless master** (no titles or graphics burned in) for international versioning.
- **M&E track** (music and effects, with dialogue removed): required for foreign dubbing, and easy to forget if not planned for during the sound mix.
- **Final audio deliverables**: the mixed master plus stems, in whatever channel configuration the eventual buyer specifies.
- **Captions and subtitles**: closed captions/SDH at minimum.
- **Legal and paperwork deliverables**: the E&O certificate of insurance, chain-of-title documentation, cue sheets, credits list, and signed talent/location releases: all things already being assembled across the LLC & Attorney Checklist, the E&O & Production Insurance Checklist, and the Location Agreement Checklist.
- **Marketing materials**: key art, stills, and an EPK, building directly on the sizzle reel and marketing assets from the Marketing & Awareness Plan.
- **Technical compliance**: loudness, color space, and resolution specs, confirmed against whichever buyer's actual requirements apply once one exists.





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Budget Reality Check

The Production Budget workbook's Post-Production tab already lines up with this plan: Editor(s), Color, Sound Mix, Music, Titles, and a “Deliverables, QC & Mastering” line (\$2,500 Low / \$12,000 High). That last line is worth a second look.

- A full deliverables package: textless master, M&E splits, multiple caption formats, paperwork assembly, and a real QC pass: commonly costs more than a bare “export a file” assumption. Treat the current placeholder as a starting point to be revisited once a post-production supervisor or vendor gives a real quote, the same way the E&O and insurance placeholders were flagged for revisiting once broker quotes came in.
- The festival-screener finish line is far cheaper than the full deliverables package: most of the near-term post budget should assume a screener-quality finish, with full-deliverables costs revisited once a distribution conversation is real.





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Timeline

Feb 2027: Principal photography on Episodes 101 to 103. Where the schedule allows, begin cutting the earliest-shot episode while the rest of the block is still in production.

Post-Wrap (Est. 4 to 8 Weeks): Complete offline edits toward picture lock for all three episodes.

Following 4 to 6 Weeks: Color, sound post, music/cue sheets, titles, and cleanup against locked picture.

Following 2 to 4 Weeks: Festival/buyer screener finish: the near-term target, feeding directly into the Marketing Plan's festival submission strategy.

Once a Buyer Is Real: Assemble the full distributor deliverables package: most of the technical work is already done if the screener finish followed the generic high-end spec recommended here.





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Action Checklist

- [] Engage a post-production supervisor or lead editor early enough to plan the offline schedule against the Feb 2027 shoot dates.
- [] Protect picture lock as a real milestone before color, sound, and titles begin finishing work.
- [] Plan the sound mix to produce a clean M&E split from the start, not as an afterthought.
- [] Prepare a cue sheet as music choices are finalized, not after the mix is done.
- [] Finish the near-term cut to a generic high-end spec suitable for both festival screeners and a future distributor, rather than waiting on a buyer's spec that doesn't exist yet.
- [] Get a real quote for the full deliverables package once a post-production vendor is engaged, and update the Production Budget's placeholder figure accordingly.
- [] Keep the E&O certificate, chain-of-title materials, and cue sheets organized together so the legal/paperwork half of the deliverables list is ready whenever a buyer asks.





Glossary

Picture Lock: The point at which editorial stops changing the cut and downstream departments begin finishing work against a fixed timeline.

M&E; Track (Music & Effects): An audio mix with dialogue removed, used for foreign-language dubbing; a standard, expected delivery item.

Cue Sheet: A document listing every piece of music used in a program, with timing and composer/publisher information, used to track and pay performance royalties.

Textless Master: A version of the finished picture with no titles, credits, or graphics burned in, used for international versioning.

QC (Quality Control) Pass: A technical compliance check: audio levels, video specs, caption accuracy: that a distributor performs before accepting delivery.

Deliverables List: The full set of technical, audio, caption, and legal/paperwork items a buyer requires before licensing or airing a finished program.





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