

Production & Rights Protocol

PUBLIC PRINCIPLES / ENGLISH / VERSION 1.0 / 15 SEPTEMBER 2026

This public summary explains the principles set out in DELTMÅNE's Generative Production & Rights Master Protocol. It supports our approach to human-directed hybrid filmmaking, from development through production and delivery.

The underlying operational Master Protocol v1.0 is complete as a framework; formal company adoption and role-holder approvals remain to be completed. Publishing these principles does not establish that every procedure has been implemented on every project or that any asset has been cleared.

01 Human creative direction

Every project begins with human creative intention. Story, screenplay, character development, direction, selection and editing remain responsibilities assigned to people. Generative tools can support exploration and execution; the creative team decides what is retained, revised or rejected.

The framework calls for a record of meaningful human choices, linked to the versions actually used. Documentation describes those contributions without assuming that every generated element is exclusive or protected by copyright.

02 Provenance and rights

The framework requires the intended use of an asset to be considered alongside its sources, licences, permissions and restrictions. Uploading material to a service, transforming it and using the result are separate steps to review.

Images, footage, text, music and sound may involve several rights holders. Public availability or a paid subscription is not treated as proof that all intended uses are authorised. Missing evidence must be resolved before the affected external use.

03 People, likeness and voice

Identifiable people and synthetic replicas require particular care. The framework calls for specific authorisation and review of the source material, intended portrayal and permitted uses when reproducing a real person's likeness or voice.

Cases involving minors, vulnerable people, deceased persons or sensitive portrayals require additional assessment. Any proposed reliance on an exception requires qualified review. Personal information and permissions belong in restricted project records.

Production & Rights Protocol

PUBLIC PRINCIPLES / ENGLISH / VERSION 1.0 / 15 SEPTEMBER 2026

04 Tools, data and suppliers

A provider's name alone does not establish suitability. The relevant service, model, subscription plan, terms and settings need to be assessed for the proposed operation. The same review extends to production suppliers and subcontractors.

The framework addresses confidentiality, provider reuse of inputs, access, retention and the handling of personal data. Changes to a service or a project's intended use trigger a review of the affected workflow.

05 Transparency and traceability

Audiences and production partners should be able to understand the role of generative material where disclosure is required or appropriate. The framework calls for disclosure suited to the content, its context and the channel in which it appears.

Development concepts, reconstructed scenes and final production material must be described accurately. Asset records connect sources, selected versions, human contributions and review decisions. Metadata can support this record; it does not by itself establish rights or authenticity.

06 Review before release

Before a pitch, public extract or final delivery, the exact version and intended use need review against the relevant rights, permissions, contracts and recipient requirements. A concept's development status does not authorise every later use.

Unresolved issues lead to a hold, correction, replacement or exclusion of the affected material. Release approval is assigned to named people and applies to the identified version and use. New territories, formats or promotional extracts may require a new review.

Scope of this publication

This is a statement of production principles, not legal advice, an external audit or a compliance certification. It does not guarantee copyright protection, funding eligibility or acceptance by a producer, broadcaster or distributor. Project-specific decisions depend on the actual materials, evidence and applicable requirements.

Project registers, releases, contracts and approval records are maintained separately. This summary does not reproduce those operational records.

Technology does not direct the film.
The filmmaker directs the technology.