

2026 per-platform targets (target | ceiling | behaviour)

■ Spotify / YouTube / TIDAL / Amazon / SoundCloud	-14 LUFS	-1 dBTP	Normalized at playback
■ Apple Music (Sound Check)	-16 LUFS	-1 dBTP	Normalized; turns down only
■ Deezer	-15 LUFS	-1 dBTP	Normalized at playback
■ Podcast - stereo / mono	-16 / -19 LUFS	-1 dBTP	Recommendation
■ AES streaming - music / speech	-16 / -18 LUFS	-1 dBTP	AES TD1008 recommendation
■ EBU R128 broadcast	-23 LUFS (+/-0.5)	-1 dBTP	Hard delivery spec
■ ATSC A/85 (US)	-24 LKFS	-2 dBTP	Hard spec; CALM Act for ads
■ Netflix (cinematic)	-27 LKFS dialog-gated	-2 dBTP	Hard spec; dialogue-only
■ TikTok / Instagram / Meta	no published target	-1 dBTP	Adaptive (xHE-AAC); ~-14 seen

The one calculation the tool runs

Playback gain = your loudness - platform target. Example: -9 LUFS - (-14 LUFS) = -5 dB, turned down 5 dB.

Pass when |your loudness - target| <= tolerance AND your true peak <= the ceiling.

Remember

- Streaming normalizes at playback - you cannot out-loud it; mastering hot only loses dynamic range.
- Broadcast and cinema are pass-or-fail delivery specs - an off-target file is rejected.
- Gain the platform applies = your loudness - the target. e.g. -9 - (-14) = -5 dB (turned down).
- Mono lands ~3 LU louder than stereo at the same LUFS: a -19 mono file matches a -16 stereo one.
- Netflix -27 LKFS is dialogue-only - never compare it to a whole-programme LUFS number.
- LUFS and LKFS are the same unit (Europe vs US broadcast). True peak needs an oversampling meter.
- YouTube and Apple Sound Check only turn down - a quiet master plays weak, never boosted.
- Hold true peak at -1 dBTP (-2 for broadcast/Netflix); lower at low bitrate, encoders overshoot.