

COLLECTIVE BARGAINING AGREEMENT

BETWEEN

WRITERS GUILD OF AMERICA, EAST, INC.

AND JIGSAW PRODUCTIONS, INC.

MAY 1, 2026 – APRIL 30, 2029

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**COLLECTIVE BARGAINING AGREEMENT BETWEEN
WRITERS GUILD OF AMERICA, EAST, INC.
AND JIGSAW PRODUCTIONS, INC.**

Article 1 – Recognition and Scope

As used in this Agreement, the terms “Company” and “Jigsaw” are used to refer to the employer, Jigsaw Productions, Inc, which owns and operates subsidiary entities that produce long form audio-visual content or any podcast connected to such productions for distribution by third party distributors such as Showtime, Netflix, HBO, CNN, etc., such as *Death Row Stories*, *The Crime of the Century*, *Tiger*, *Murder on Middle Beach*, and similar future productions.

The Company recognizes the Writers Guild of America, East, Inc. (the “Guild” or the “Union”) as the exclusive collective bargaining representative within the meaning of Section 9(a) of the National Labor Relations Act of a unit of freelance employees employed by the Company within the United States to produce long form non-dramatic video content and podcasts connected to such content, for distribution by third party distributors in the following job titles, including those performing the same or substantially similar work:

Archivist

Archival Producer (for series only, when employed to work directly on a production and compensated on a weekly basis)

Assistant Accountant

Assistant Production Office Coordinator

Associate Producer

Co-Producer

Development Producer (when employed to work directly on a production and compensated on a weekly basis)

Field Producer

Line Producer

Office Production Assistant

Payroll Accountant

Post Producer

Post-Production Supervisor (series only)

Post-Production Coordinator

Production Accountant

Postproduction Assistant

Production Coordinator

Production Supervisor

Researcher

Segment Producer

At the beginning of each month, the Company will provide to the Union a list of all unit employees, including their dates of hire, job titles, compensation, email, phone number, salary, project, and length of contract/project. The Company agrees not to use the title 'Story Producer' and 'Production Manager'; rather the Company agrees to use "Post Producer" and "Production Supervisor".

The parties recognize and acknowledge that the Company and its predecessors have a current and past practice of utilizing outside contractors to perform work covered by this Agreement on occasion. The Company will continue to have the right to utilize outside contractors to perform work covered by this Agreement in a manner and scope generally consistent with that practice.

Article 2 - Management Rights

Except to the extent expressly abridged by a specific provision of this Agreement, the Company reserves and retains, solely and exclusively, all of its rights to manage the business, as such rights existed prior to the WGAE's becoming the collective bargaining representative of the employees covered by this Agreement. The sole and exclusive rights of management, except to the extent expressly abridged by a specific provision of this Agreement, shall include, but are not limited to, the Company's rights: to establish or continue policies, practices, and procedures for the conduct of its business, including but not limited to the production and exploitation of Company programming, and, from time to time, to change or abolish such policies, practices, and procedures; to determine and, from time to time, re-determine the manner, location, and methods of its operations; to discontinue operations or practices in whole or in part; to transfer, sell, or otherwise dispose of its business relating in any way to Company operations, in whole or in part; to select and to determine and, from time to time, re-determine the number and types of represented employees required; to assign work to such represented employees in accordance with the requirements determined by the Company, to establish and change work schedules and assignments, to transfer and promote represented employees, or to layoff, suspend, or terminate represented employees at any time and for any reason; to make and enforce reasonable rules for employee conduct, performance, and safety; to subcontract bargaining unit work to third parties for legitimate business reasons; and otherwise to take such measures as the Company may determine to be necessary for the orderly or economical Company operation

Article 3 – No Strike, No Lockout

- A. During the term of the Agreement, neither the Guild, nor any represented employees, shall engage in any strike (including any sympathy strike), picketing, or other interference in the conduct of the business of the Company (including calling for any boycott against the Company) for any reason whatsoever. During the term of this Agreement, the Company shall not lock out any represented employees with respect to any operations covered by this Agreement. The Guild shall take reasonable affirmative steps to assure that its members comply with this provision.
- B. Bargaining unit employees shall not be required to handle or perform struck work.
- C. Bargaining unit employees whose jobs require them to work from a specific location shall not be required to cross picket lines in situations where they may fear for their personal safety and shall discuss with their manager or supervisor how to perform the job in a safe manner.

Article 4 – Union Security

- A. Except where prohibited by law, the Company agrees that it will not continue any employee in its employ under this collective bargaining agreement (“Agreement”) unless they are a member in good standing of the Union, has made application for membership in the Union or for “agency fee” status within thirty (30) days following the beginning of their employment, or the effective date of this Agreement, whichever is later.
- B. Except where prohibited by law, the failure of any employee covered hereunder to be or become a member in good standing of the Union by reason of a refusal to tender the initiation fees or periodic dues and assessments uniformly required on a percentage basis of gross wages or incorporated with dues so uniformly required shall obligate the Company to discharge such person upon written notice to such effect by the Union unless such dues and/or initiation fees are tendered within thirty (30) days after such notice is received by the Company and the employee.
- C. Nothing in this Article shall be construed to require the Company to cease employing any employee if the Company has reasonable ground for believing that:
 - i. membership in the Union was not available to such employee on the same terms and conditions generally applicable to other members;
 - ii. such employee’s membership in good standing in the Union was denied or terminated for reasons other than failure of the employee to tender periodic dues and initiation fees uniformly required by the Union as a condition of acquiring or retaining membership in good standing.

Article 5 – Dues Checkoff

The Company agrees that upon thirty (30) days' notice thereafter from the Guild, it shall deduct initiation fees and membership dues and assessments uniformly required on a percentage basis of gross wages or incorporated with dues as designated by the Guild upon receipt from each employee who individually and in writing signs a voluntary check-off authorization card in the form and in the manner provided below and provided that all other circumstances comply with all applicable provisions of the federal law.

WRITERS GUILD OF AMERICA

“I, the undersigned, hereby authorize and direct Jigsaw Productions, Inc. (the “Company”), to checkoff from my wages every week union membership dues and assessments uniformly required as well as initiation fees, if owing, as promulgated by the Union according to the procedure set forth in the constitution of the WGA and pay same to the Writers Guild of America, East, Inc., 250 Hudson Street, New York, New York 10013.

This authorization and assignment shall be irrevocable for the term of the applicable collective bargaining contract between the Guild and the Company, or for a period of one year from the date appearing hereon, whichever is sooner, and shall automatically renew itself for successive yearly periods or applicable contract year period unless and until I give written notice to terminate to the Company and the Guild at least twenty (20) days prior to the expiration date of the present contract or the one-year period from date of signature. If no such notice is given, my authorization shall be irrevocable for successive periods of one year thereafter with the same privilege of revocation at the end of each such period.”

SIGNATURE: _____ DATE: _____

The Guild shall indemnify and save the Company harmless from any claims, suits, judgments, attachments and from any other form of liability as a result of making any deduction in accordance with the foregoing authorizations and assignments.

The Company shall provide a copy of the current Jigsaw Productions - WGAE Agreement to all employees hired into bargaining unit positions.

Article 6 – Job Descriptions

Job descriptions for job classifications covered by this Agreement are attached as Appendix A.

Article 7 – Workplace Transparency

The Company shall provide its organizational chart, including reporting structure for each production to bargaining unit employees hired for such production at the beginning of the production. The organizational chart shall also indicate Jigsaw Productions' company executives.

Article 8 – Health and Safety

- A. The Company agrees to provide employees with safe physical working conditions.
- B. Failure to provide safe physical working conditions shall be a matter which may be taken up under the grievance and arbitration provisions of this Agreement.
- C. The Company shall maintain and distribute a system for reporting and investigating injuries, illness or other accidents that occur because of work activities.
- D. An employee shall have the right to refuse to perform work that is unsafe.

Article 9 – Labor Management Committee

- A. Jigsaw and the Guild will establish a Joint Labor-Management Committee for the purpose of meeting and discussing employee concerns and matters affecting relations between the parties, including among others, diversity, training, new technology, editorial independence, workload, overtime, work process, health and safety issues such as room temperature, and other such matters.
- B. The committee shall meet at least quarterly to discuss workplace matters with the option, in case of emergency, to meet sooner.

Article 10 – Nondiscrimination and Inclusion within the Unit

- A. The Company reaffirms its commitment to promoting diversity in its workforce as one of its core values. Accordingly, the Company will not discriminate against bargaining unit members based on race, ethnicity, creed, color, national origin, native language or dialect, sex, age, physical or mental disability, criminal record, DACA status, marital and/or parental status, sexual orientation, religion, gender identity, gender expression, veteran status, pregnancy, childbirth, genetic characteristics, union activity, or any other factor protected by applicable law with respect to all phases of employment, including recruiting, hiring, promotion or demotion, transfer, layoff or other forms of termination, rates of pay, assignments and benefits.
- B. The Company will make a concerted effort to advertise open positions in the unit widely, in particular in places with high exposure to underrepresented groups, to attract a diverse candidate pool, as well as on Jigsaw's website and social media accounts. When possible, the job will be posted publicly for a minimum of two (2) weeks. This will include black, indigenous, people of color, people who identify as LGBTQ, people with disabilities, and people from lower income socioeconomic backgrounds. Additionally, the Company will give the Union and the labor management committee the opportunity to review the Organization's application and hiring procedures and provide guidance and make recommendations to the Company addressing obstacles to historically marginalized groups. Such recommendations may include but are not limited to procedures to decrease

unconscious and conscious biases when reviewing applications. The Company will make good faith efforts to consider these recommendations and address these concerns.

- C. It shall be the employee's and applicant's choice to identify their race, gender, sexual orientation and/or ethnicity based on EEOC guidelines and to change their identification at any time. The Company will not assign an identification to any employee who chooses not to self-identify. Nothing herein shall prohibit the Company from fulfilling all applicable legal reporting requirements. The Company will provide the Union with semi-annual reports on the diversity of employees and freelancers within the Unit, aggregated sufficiently to protect individual privacy.
- D. When the Company seeks candidates for a vacant bargaining unit position not being created for a specific candidate or for purposes of promoting an existing bargaining unit employee, the Company will interview candidates from groups traditionally underrepresented in the industry (i.e., Black, indigenous, people of color, or those identifying as LGBTQ+) prior to making a hiring decision. When a position is created for a specific candidate the Company will notify the Union in writing after the employee has accepted the position as to the basis for the decision not to post and interview for the position.
- E. The Company will conduct a climate survey, in consultation with the Union and the Diversity Committee on survey design. Following the survey, the Company will share the results with Union leaders and the heads of the Labor management committee provided those individuals agree to keep the results confidential. Based on aggregate data on diversity/inclusion and on the climate survey results, The Company will work in good faith with Union leaders and the labor management committee to identify and determine needs, if any, for staff-wide trainings on diversity and inclusion. Topics for such trainings may include, but are not limited to, anti-oppression, anti-discrimination, and unconscious bias. Upon such determinations, the parties will cooperatively attempt to identify an appropriate trainer and/or curriculum, and to implement the training in a timely manner.
- F. The Company does not tolerate harassment based on any of the factors listed above, and shall maintain a sexual harassment policy and provide training in accordance with New York state law.
- G. Every six (6) months after the adoption of this Agreement, the Company will conduct a pay equity analysis for the Unit, considering gender, race and ethnicity, education and socioeconomic status (to the extent that such data is available), as well as other relevant factors such as skill level, performance and experience and will share results (aggregated sufficiently to protect individual privacy) with the labor management committee. In the event that pay equity issues are apparent, The Company will engage leadership of the Union and the Labor Management Committee to address such issues.

- H. The Company shall maintain and distribute procedures for a Unit employee with a disability, or the Union on such an employee's behalf, to request a disability-related accommodation. Upon receiving such a request, the Company shall make best efforts to provide a practical accommodation. Such accommodations include, but are not limited to, physical workplace accommodations, alternative means of participating in all-staff meetings, trainings, retreats and other meetings. All Unit employees will receive a copy of these procedures upon hire. The Company shall also define inclusion in the Employee Handbook, as well as establish a strategy for increasing inclusivity in tandem with increasing diversity in conjunction with the Labor Management Committee.
- I. For the purposes of recruitment of traditionally under-represented candidates, the Company upon request shall provide resources to employees whose role it is to hire. This includes but is not limited to information on where to post jobs, as well as providing a pool of employees to recruit from.

Article 11 – Anti-Harassment

- A. The Company will continue to provide its employees with a safe and respectful work environment. Should an employee believe that they are being placed in an unsafe, unhealthy work environment that does not meet Company expectations or policy, the employee should immediately escalate the concerns to their supervisor or HR, or any other channels provided to employees to report such concerns. Employees may, at their sole and complete discretion, bring a Union representative with them to meetings in which they wish to make a harassment complaint. All concerns raised with the Company will be properly handled and addressed. When an employee brings a complaint to the Company, the Company shall provide a list of counselors covered under the current health insurance plan. Employees shall not be retaliated against for raising concerns under this Agreement.
- B. In the event an employee brings a discrimination or harassment complaint through the Company's internal complaint procedures (in handbook or sideletter), any settlement agreement, separation agreement or release between the Company and employee will not contain a non-disclosure or non-disparagement agreement unless such agreement is the complainant's preference and is agreed to by the Union and the Company.
- C. Nothing in this Agreement prevents an employee from seeking a legal remedy for discrimination or harassment.
- D. The Company shall continue to enforce its anti-harassment policy, ensure that the policy is available to all employees, and inform all employees of the policy on an annual basis.
- E. Upon request, the company will meet with the Guild to discuss Company policies regarding sexual harassment and discrimination, including procedures for reporting, investigating, and resolving complaints.

- F. The employee shall provide a safe outlet for every employee to communicate their pronouns.
- G. The Company shall provide mandatory anti-harassment training to all employees in accordance with state law.

Article 12 – Discipline

- A. PROBATIONARY PERIOD: During the first sixty (60) days of employment on a production, employees shall be considered to be in a probationary period, during which the Company has the sole discretion to terminate employment. There shall not be a new probationary period for employees who have passed the probationary period and are rehired within twelve (12) months of the end of their employment with the same title and who were not dismissed for just cause.
- B. The Company shall have the right to discipline, demote, suspend, or discharge a bargaining unit employee for just cause (subject to sections (C), (D) and (E) of this Article), which shall include but is specifically not limited to:
 - i. Misconduct;
 - ii. Poor work performance that is not subject to section (E) below;
 - iii. Insubordination; and/or
 - iv. Failure to comply with Company policies or procedures.

The Company shall follow the principles of progressive discipline for terminations under this section (B). However, the Company reserves the right to combine or skip steps depending on the circumstances of each situation and the nature of the offense. The Union reserves the right to challenge the Company's combining or skipping steps as violative of progressive discipline.

In addition to any other evidence or justification, the Company may demonstrate that it has just cause through the use of progressive discipline. In such circumstance, however, the Union reserves the right to assert that other elements of just cause have not been met, including, but not limited to, evidence of disparate treatment or the failure to properly investigate the allegations that gave rise to the discipline at issue.

Employees discharged for just cause shall not be entitled to severance or termination pay.

- C. The Company shall have the right to immediately discharge a bargaining unit employee for gross misconduct, without applying the principles of progressive discipline, which shall include but is specifically not limited to: 1) theft; 2) fraud; 3) gross insubordination; 4) embezzlement; 5) misappropriation, or reckless or willful destruction of Company or Employer property; 6) physical violence or

threats of physical violence; 7) plagiarism or fabrication; 8) sexual or other harassment in the workplace; 9) flagrant professional misconduct. If the Union chooses to arbitrate a termination for gross misconduct, the only question for the arbitrator will be whether the employee engaged in gross misconduct. A bargaining unit employee discharged for an offense referenced in this section (C) shall not be entitled to severance or termination pay.

- D. The Company retains the right to determine the size of its workforce. Accordingly, decisions regarding layoffs, job eliminations and reductions-in-force are reserved to management under Article 2 – Management Rights of this Agreement.
- E. Nothing herein shall restrict the Company from discharging an employee for subjective, non-discriminatory reasons relating to creative differences.

Article 13 – Grievance and Arbitration

- A. Except as specifically excluded for elsewhere in this Agreement, any complaint, controversy, dispute, or claim (herein, collectively, a “grievance” or “grievances”) between the parties hereto arising during the term of this Agreement with respect to the provisions of this Agreement or its interpretation or any alleged breach thereof, shall be discussed promptly and in good faith by the designated representatives of the parties in an effort to attain an amicable settlement.
- B. All grievances must be presented by the grieving party to the non-grieving party in writing, no later than forty-five (45) calendar days after the grieving party knew or with due diligence should have known of the circumstances giving rise to the grievance. The Company and the Union shall meet within ten (10) calendar days of receipt of the written grievance.
- C. If the grievance is not resolved, the grieving party may, within thirty (30) calendar days following the grievance meeting (or, if the parties fail to meet as prescribed above, within forty-five (45) calendar days of presenting the written grievance), submit the grievance to arbitration before an impartial arbitrator. The Company and the Union shall attempt to agree upon a mutually satisfactory impartial arbitrator. If the parties are unable to agree on a mutually satisfactory arbitrator within ten (10) calendar days after written request to arbitrate, the grieving party may submit the grievance to arbitration before an impartial arbitrator selected in accordance with the Labor Arbitration rules and procedures of the American Arbitration Association. The arbitrator shall have jurisdiction and authority solely to interpret, apply, and/or determine the meaning of any provision of this Agreement, and shall have no power to change, add to, or subtract from any provision, or to disregard any filing deadline referenced in this Article.
- D. The determination of the arbitrator shall be final and binding upon the Company, the Union, and/or the represented employee(s); and the costs of the arbitration (e.g., arbitrator’s fee, filing fees) shall be borne equally by the Company and the Union,

and each party shall bear its own other costs, legal fees, and expenses relating to the arbitration.

- E. The time periods in this Article 13 may be waived or held in abeyance only by written agreement between the parties. Arbitration shall be the sole and exclusive procedure for resolving disputes hereunder, and the arbitration award shall be a party's sole and exclusive remedy, provided that either party may proceed in court to confirm or vacate an award according to law.

Article 14 – Professional Development

- A. Bargaining unit employees may continue to request to attend relevant professional development opportunities. The Company shall continue to evaluate and approve such requests on a case-by-case basis in its good-faith discretion.
- B. Within 6 months of ratification of this Agreement, the Company and the Union will form a committee to create a mentorship program for the bargaining employees with the goal of fostering internal growth within Jigsaw.

Article 15 – Staffing on Multiple Productions

- A. For renewals on shows, the Company shall solicit feedback from the bargaining unit, before negotiations (if feasible), with the streamer or network.
- B. If an employee is asked to work on more than one show, the Company will give a formal offer that outlines the salary and work effort breakdown for the different shows.
- C. Jigsaw will not retaliate if an employee refuses to work on more than one show.

Article 16 – Career Development and Staffing

- A. Jigsaw employees shall be afforded the opportunity to apply for all open positions within the organization and may exercise such right without retaliation.
- B. Each employee shall be afforded the opportunity to meet with their supervisor at least once per year (or at least once during the term of employment if more than 3 months but less than one year) for the purposes of receiving a review of their performance and an opportunity to discuss the employee's career opportunities. Evaluations conducted under this section shall not be used by the Company to discipline any employee.
- C. If an existing employee applies for a posted position, or formally requests a promotion, raise or title change in writing, the response will be provided in writing within 21 days.

- D. The employee may request feedback on their application or request from their supervisor or a designated Company representative. Such feedback, which need not be in writing, shall be provided in a timely manner not to exceed 21 days.
- E. Upon the request of an employee, the Company shall inform the employee of any minimum qualifications for a job to which the employee may aspire, including educational requirements, work experience, and skills. It is expressly understood that while such information may serve to provide the minimum qualifications for a position, they may not be the only criteria the Company uses in evaluating job candidates, and the decision as to whom to hire remains within the sole discretion of the Company, unless otherwise specified in this Agreement.
- F. All salary increases not required by this Agreement shall be communicated to employees in writing.
- G. Bargaining unit members shall have the opportunity to anonymously review management.

Article 17 – Work Week and Work Day

- A. The Company may require non-exempt employees to render services for more than forty (40) hours or on more than five (5) days in any week, subject to the payment of overtime for any time worked in excess of forty (40) hours. Employees must request and receive the express approval of management for any overtime hours before working such hours.
- B. Employees will have breaks and time for meals during working periods. Employees will be provided, at a minimum, with a meal break every six hours. In addition, Employees are encouraged to take additional periodic breaks throughout the day, with one break every three hours at a minimum.

Article 18 – Appropriate Work Resources

Bargaining unit employees may request that the Company provide access to industry-related resources that are directly relevant to their job duties. Such requests shall be given due consideration by the Company, and will not be arbitrarily denied. Decisions shall be based in part upon the Company's evaluation of the direct need for the request, the costs associated with the request, and the discretion of the Company as to the need for any associated project. The Company may seek alternative methods of fulfilling such requests, for example, the purchase of group subscriptions.

Article 19 – Rest Periods

- A. Except where production needs dictate otherwise in the determination of management, the Company will make every effort to ensure that there is a minimum 10 hour rest period between the time a non-exempt bargaining unit employee leaves

work (e.g., clocks out in the case of hourly employees) and the time the employee returns to work the next morning (e.g. clocks in the case of hourly employees).

- B. When the rest period is less than 10 hours, a non-exempt bargaining unit employee shall receive time and one-half (1 ½ x) for all hours of the 10 hour rest period; provided, however, that nothing herein shall limit the Company from offering an employee paid-time-off in lieu of the financial penalty set forth in this Section.
- C. This payment shall be paid only to the individual whose rest period was invaded.
- D. The additional payment shall be based on the individual employee's straight time hourly rate and shall be paid for the actual time invaded.

Article 20 – Remote Work

The Company recognizes that flexible work arrangements can be mutually beneficial and that artificially mandated 5-day-in-the-office work weeks are counterproductive. At the same time, the Company also believes that in-person attendance for some employees is essential during shooting periods and that in-person interaction at the office is critical to the creative process, and is vital for the professional education of employees. Accordingly, the Company agrees to give good-faith consideration to requests from bargaining unit employees to work remotely on a case-by-case basis, subject to operational and creative needs.

Article 21 – Editorial Standards

- A. The Company will make a good-faith attempt to accommodate requests from bargaining unit members that do not wish to work on content for which advertisers or sponsors have approval over content in the published work.
- B. The Company shall disclose to the Union in a timely manner all new majority-stake investors in the Company.
- C. Bargaining unit employees shall not be assigned to create content which is demonstrably false, or may be reasonably construed to violate ethical journalistic standards.

Article 22 – Individual Employment Agreements

- A. Notwithstanding anything to the contrary, any individual employment agreements shall comply with Article 12 of this Agreement and any At-Will provisions shall be superseded by such Article.
- B. The Company will not include any post-employment Non-Compete obligations in any individual employment agreements. To the extent any Non-Compete provision is included, it shall be null and void.

- C. Each individual employment agreement is hereby deemed to be amended to include the following provision: "Nothing in this Agreement prohibits employees from exercising their rights under Section 7 of the NLRA."

Article 23 – 6th and 7th Day Pay for Non-Hourly Employees

When a non-hourly rate employee is specifically directed by a supervisor to work on a sixth or seventh consecutive day within the same workweek (Sunday to Saturday), the Employer shall pay that employee \$350 or provide a comp day. The decision to provide a comp day or \$350 shall be at the Employer's discretion. Either the comp day should be taken or \$350 paid out within a month (30 calendar days)

Article 24 – Termination Fees/ Severance

- A. The Employer shall use its best efforts to notify the Guild of possible layoffs at least twenty (20) days in advance and will also use its best efforts to secure funding from the studio/network/financier to provide severance pay to laid-off employees up to four (4) weeks of salary. The failure to provide severance pay shall not constitute a violation of this Agreement.
- B. In the event that an employee enters into a written agreement with the Employer for a specific project to work for the duration of that project, the Employer shall use its best efforts to secure funding from the studio/network/financier to provide two (2) weeks salary if the project is canceled prior to the scheduled or anticipated start date provided for in the written agreement. The failure to provide such additional compensation shall not constitute a violation of this Agreement.
- C. In cases of discharge relating to Article 12 – Discipline, Section E, the employee will be given at least two (2) weeks to improve, or two (2) weeks pay in lieu of notice.

Article 25 – Holidays

- A. The Employer will provide a calendar by January 2nd with the 10 (ten) designated days off for the year.
- B. The Employer will announce each year the dates on which these holidays will be observed. In the event that a holiday falls on a weekend, the company shall observe the holiday on the Friday before or Monday after, at the Employer's discretion.
 - i. New Year's Day
 - ii. Martin Luther King Jr Day
 - iii. President's Day
 - iv. Memorial Day
 - v. Juneteenth

- vi. Fourth of July
 - vii. Labor Day
 - viii. Thanksgiving
 - ix. Day after Thanksgiving
 - x. Christmas Day
- C. If a bargaining unit employee is assigned or required to work on one of the ten (10) Company designated holidays, hourly employees hired by the week shall be paid \$350 per day or 1.5x their regular hourly rate, whichever is greater, for all hours they are directed to work on the holiday, and weekly employees shall be paid an additional \$350 per day.
- D. Jigsaw will use its best efforts to provide two (2) weeks' advance notice when an employee will be required to work on a holiday.

Article 26 – Vacation

An employee shall be entitled to 1 day of vacation accrued every 10 weeks/50 business days of employment. Vacation Days shall not be unreasonably denied. Such vacation days may be assigned in the sole discretion of management. Any accrued and unused vacation days not taken shall be paid out when the individual's employment on the project terminates.

After an employee has completed the first 2 weeks/10 business days of employment under this Agreement, Jigsaw will permit such employee to take 1 day of unpaid vacation before the employee's first day of paid vacation is earned. If such employee completes the remainder of the first 10 week/50 business days of employment under this Agreement, Jigsaw will retroactively pay to such employee the first day of earned vacation as compensation for the unpaid vacation day already taken. Except for the one occasion described in this paragraph, an employee may not take vacation before it is earned. Vacation Days shall not be unreasonably denied.

The employer, in its discretion, may advance vacation days.

Article 27 – Sick Days

All employees, including employees outside of NYC, shall be entitled to sick leave as per the NYC Safe and Sick leave Law.

Article 28 – Bereavement Leave

Bargaining unit employees shall receive at least five (5) days paid time off in the event of a death of an immediate family member, defined as spouses, domestic partners, parents, siblings, children and grandparents or other family members designated by the employee at time of hire.

Article 29 – Entertainment Industry Benefit Plan

- A. The Employer agrees, in addition to all wages and other sums required to be paid hereunder, to make contributions on behalf of each employee covered by this agreement to the Entertainment Industry Benefit Plans ("The Plan") or its lawful successor. During the life of this Agreement, the Employer will make contributions on behalf of each such employee to the Entertainment Industry Flex Plan for health benefits, as follows:
- i. During the period from the first full payroll period of May 2026 up to the first full payroll period in May 2027, the Employer will make contributions on behalf of each such employee in the sum of: \$35.00 per work day for health benefits;
 - ii. During the period from the first full payroll period of May 2027 up to the first full payroll period in May 2028, the Employer will make contributions on behalf of each such employee in the sum of: \$36.00 per work day for health benefits; and
 - iii. Starting with the first full payroll period in May 2028 and thereafter, the Employer will make contributions on behalf of each such employee in the sum of: \$37.00 per work day for health benefits.

For purposes of this Article 29. A., contributions will be made for time actually worked or taken off as sick time. Contributions will not be made with respect to any other paid **time not worked, such** as holidays, vacation or bereavement time.

- B. The Entertainment Industry Flex Plan and Entertainment Industry 401(k) Plan are Trusts, operated pursuant to the terms and provisions of written Trust Agreements and employer agrees to be bound by all the terms and conditions of the Trust Agreements as they may be amended from time to time, including all decisions and determinations made by the Trustees or any impartial umpire as authorized by the Trust Agreements.
- C. Payment of contributions to The Plan as herein provided must be received by The Plan by the 15th day of the calendar month following the payroll month in which the Employee worked and shall be deemed delinquent thereafter. Payment of contributions to The Plan is otherwise subject to the rules, regulations and procedures of The Plan. Voluntary employee contributions have a limitation of 85% and must be remitted as soon as they may be segregated from the general assets of the employer, but in no event be received later than 15 business days after the day the funds are withheld from Employee's wages in accordance with 29 CFR 2510.3-102. For more information go to www.flexplan.com/remit or www.ei401kplan.com/remit.

Payments and remittance report should be mailed to:

Entertainment Industry Benefit Plans
PO Box 60669
Los Angeles CA 90060-0669

Article 30 – Expenses and Equipment

The Company will provide employees with laptops. In the event that an employee is required by the Company to work outside of the office, the Company will reimburse the employee for cell or Internet service, as applicable and required to complete assigned job duties; provided, however, that no supplement shall be due if the employee has an unlimited cell/data plan.

Article 31 – Appropriate Work Resources

- A. Bargaining unit employees may request that the Company provide access to industry-related resources that are directly relevant to their job duties. Such requests shall be given due consideration by the Company, and will not be arbitrarily denied. Decisions shall be based in part upon the Company's evaluation of the direct need for the request, the costs associated with the request, and the discretion of the Company as to the need for any associated project. The Company may seek alternative methods of fulfilling such requests, for example, the purchase of group subscriptions.
- B. If Company requires Employees to stay overnight on location, Employee will be paid a minimum per diem of \$75 per day, provided, however, that if meals are supplied, the per diem will be reduced by \$25 if any meal is provided. If a higher rate is negotiated by a bargaining unit employee, that will become the rate for the whole field team. Meal breaks will be provided as required by law.
- C. If Employee's service on a given work day concludes between hours of 10:00 pm and 5:00 am (local time) Employee shall, subject to supervisor approval, be entitled to expense up to Fifty Dollars (\$50) for transportation. Employees shall utilize taxi/Lyft/Uber or other similar car service. Black car or limo service are not eligible for reimbursement without prior approval from a supervisor. Upon timely submission of receipts and supervisor approval, the reimbursement will be added to the Employee's next regular paycheck.

Article 32 – Dark Week

- A. The Company will use its best efforts to communicate the number of Dark weeks at the start of the project.
- B. In the event that the specific dates for dark weeks are not communicated at least 2 months in advance of the dark week, employees will be paid at 50% of salary for such dark week, up to a maximum of two (2) dark weeks.

Article 33 – Compensation

- A. Minimum compensation rates for each bargaining unit employee job title, effective as of the first full payroll period of May 2026, May 2027, and May 2028, respectively, are set forth in Appendix B – Minimum Wage Scales. (These rates reflect an annual increase of 2% per year.)
- B. The Company shall comply with all legal requirements as to overtime compensation. The regular workweek for employees hired on a weekly basis shall be 50 hours (Sunday to Saturday). All non-exempt employees will receive time and one-half (1.5x) their base hourly rate for all hours actually worked over 40 in the workweek (Sunday to Saturday), subject to any additional requirements imposed by state law. All overtime must be pre-approved by a non-bargaining unit supervisory employee or their designee. There shall be no pyramiding of overtime or other fees or penalties under this Agreement.
- C. The parties agree that the minimum wages in Appendix B may be reduced by up to 25% for projects that have not yet been greenlit (i.e., “in development”). When this reduction is invoked, the Company agrees that such prospective employees may attempt to individually negotiate back end pay in the form of a percentage or flat fee if such project is successfully greenlit or sold under certain conditions, for example to a major streamer or distributor; or a certain minimum budget or payment achieved.
- D. The parties agree that the minimum wages in Appendix B may be reduced by up to 25% for work performed on low budget projects. ‘Low Budget’ is defined to mean a budget of \$500,000 or less for each 30-minute of run time, with pro rata low budget increases for run times longer than 30 minutes, e.g., a 45-minute run time with a budget at or below \$750,000 or a 1-hour run time with a budget at or below \$1,000,000.

Article 34 – Separability

If any provision of this Agreement violates or requires either party to violate any applicable laws, to that extent, such provision shall be of no effect. All other provisions of this Agreement shall remain in full force and effect.

Article 35 – Entire Agreement; Opportunity to Bargain

It is the intent of the parties that the provisions of this Agreement will supersede all prior agreements and understandings, oral or written, expressed or implied, between such parties or between the Company and individual employees. The parties acknowledge that they have had a full opportunity to bargain over all matters contained in this Agreement. Any modification, amendment or supplemental agreement shall be of no force and effect unless reduced to writing and approved by the signatories hereto and executed after the effective date of this Agreement.

Article 36 – Successor

This Agreement shall be binding on any successor of the Company, which will abide by the Agreement's terms and conditions for the duration of the Agreement.

Article 37 – Term of Agreement

This Agreement shall be effective from May 1, 2026 through April 30, 2029. If any provision of this Agreement violates or requires either party to violate any applicable laws, to that extent, such provision shall be of no effect. All other provisions of this Agreement shall remain in full force and effect.

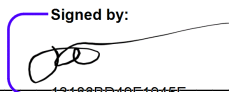
In the event any Article or Section of this Agreement is held invalid or enforcement of or compliance with which has been restrained as set forth above, the parties shall enter into immediate collective bargaining negotiations for the limited purpose of arriving at a satisfactory replacement for such Article or Section during the period of invalidity or restraint.

In the event that the Company is sold in the form of an equity transaction, then the Company and the Union shall continue to adhere to the terms of this Agreement for its duration.

In the event that the Company sells substantially all of its assets in the form of an asset transaction, and the purchaser hires as a majority of its employees, employees who are bargaining unit employees at the time of the sale, then the purchaser shall be required to assume and adopt this Agreement for the balance of its term from and after the date of the purchase, and the Union assents to the purchaser's assumption and adoption of this Agreement for the balance of its term from and after the date of the purchase and employment of the bargaining unit employees hired by the purchasers.

AGREED AND ACCEPTED:

**WRITERS GUILD OF AMERICA,
EAST, INC.**

Signed by:


**PHIL ANDREWS
DEPUTY DIRECTOR FOR NON-FICTION
AND ORGANIZING**

7/9/2026

DATE

JIGSAW PRODUCTIONS, INC.


[Alex Gibney \(Jul 9, 2026 19:55:17 EDT\)](#)

**ALEX GIBNEY
FOUNDER**

07/10/2026

DATE

SIDELETTER #1

None of the rates or terms in this Agreement shall be effective for the current season of any show or feature that is in production or has been greenlit. Those productions are listed below.

Unveiled

God Save Texas

Octopus

Dark Money

Sopranos

Paul Simon

Boris Becker

Future of Porn

SF Sound

Sue Bird

Project M

AfghanPapers

Kids Don't Know What's Best

Orwell

Klarsfeld

AGREED AND ACCEPTED:

**WRITERS GUILD OF AMERICA,
EAST, INC.**

Signed by:


**PHIL ANDREWS
DEPUTY DIRECTOR FOR NON-FICTION
AND ORGANIZING**

7/9/2026

DATE

JIGSAW PRODUCTIONS, INC.


[Alex Gibney \(Jul 9, 2026 19:55:17 EDT\)](#)

**ALEX GIBNEY
FOUNDER**

07/10/2026

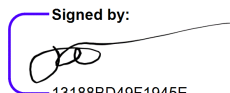
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SIDELETTER #2

The Union recognizes that Jigsaw aspires, first and foremost, to produce thought-provoking content that reveals human character and promotes meaningful societal impact, which can include content with limited potential commercial appeal. It is critical to Jigsaw's mission that it continue to have the ability to produce such content, even where budgets are constrained. The parties acknowledge that there may be occasions when the minimum wage rates in this Agreement could prove to be a barrier to Jigsaw producing low-budget productions and the parties share the desire to work together to ensure that Jigsaw has the flexibility to take on such projects. Accordingly, while Jigsaw acknowledges that low-budget projects will be covered by this Agreement, the Union correspondingly commits to work with Jigsaw to establish rates, on a case-by-case basis, that conform to the budgetary limitations of low-budget projects. Upon notice from Jigsaw of its desire to bargain terms for a low-budget project, the Union agrees to meet with Jigsaw and negotiation appropriate rates.

AGREED AND ACCEPTED:

**WRITERS GUILD OF AMERICA,
EAST, INC.**

Signed by:

13188BD49F1945E...

**PHIL ANDREWS
DEPUTY DIRECTOR FOR NON-FICTION
AND ORGANIZING**

7/9/2026

DATE

JIGSAW PRODUCTIONS, INC.


Alex Gibney (Jul 9, 2026 19:55:17 EDT)

**ALEX GIBNEY
FOUNDER**

07/10/2026

DATE

APPENDIX A – JOB DESCRIPTIONS

ROLE DESCRIPTIONS AND RESPONSIBILITIES DOCUMENTARY/NON-FICTION SERIES FOR TV OR STREAMING PLATFORMS

Definitions:

“OWNERS” The network/streamer and/or executives at the production company (or companies) responsible to the networks and/or companies financing and distributing a television series.

“PRODUCTION COMPANY EXECUTIVES” Executives at the production company (or companies) responsible to the networks and/or companies financing and distributing a television series.

ROLE: LINE PRODUCER

JOB DESCRIPTION:

Position reports to Supervising Producer & Showrunner

Directly oversees and manages show budget, and works with Showrunner, Supervising Producer and Director(s) to manage the team and aspects of production, post-production, and delivery.

Primary Credits: LINE PRODUCER

Primary Responsibilities: Responsible for tracking and managing the budget, and for keeping the project on budget and on schedule. The LP will meet weekly/monthly (or more as needed) with the Production Company accounting team to go through the show bible and will meet with the Supervising Producer to report on the show’s spending.

- Responsible for all finances and production management for the series, and handles the following reports as requested by Production Partners and Network:
- Cost reports and corresponding financial documents (general ledger, trial balance, bank statement, Network invoice, etc.)
- Payment schedule revisions
- Regular meetings with Network’s finance and production management
- Regular weekly or bi-weekly meetings with Production Company Executives and company finance department to review cost reports, schedules and budget status
- Creates variance reports for all partners, and must be prepared to speak on behalf of all spending and changes in spending between reports
- Updates and problem-solves issues in the edit schedule in conjunction with the Post Supervisor.
- Legal coordinator for series, wrangler and point-person for production counsel ensuring all project contracts are in place and adhere to Network legal delivery requirements.
- Negotiates all new hires (rates and deal memos), and manages weekly payroll approvals
- Manages all Union (DGA, WGA (MBA contract), SAG) and insurance matters on the series

- Works with the team to come up with creative ways to produce project shoots. Oversees the execution of all filming logistics, including:
 - travel, hotel, vehicle rentals, cash advances, camera approvals, equipment orders, vendors, etc.
- Manages and processes other vital production documentation such as permits, insurance, contracts, equipment, etc.
- Works with project Producers and team to come up with the most efficient production plan for all project shoots
- Ensures shoots adhere to Network & Production Company guidelines & COVID protocols, including working with COVID and health/safety related consultants and applicable guild and Network teams on creating production, safety and testing plans ahead of each shoot
- Responsible for ensuring that the project is meeting all Production Company and Network standards, and that all deliverables are being completed and uploaded to servers on the agreed-upon schedule.
- Stays abreast of Network's milestones/deliverables schedule, and ensures the team members who are responsible for each deliverable are aware of that responsibility and are fulfilling it.
- Works with Showrunner, Supervising Producer, the Post Supervisor, and production team on coordinating post-production elements, including:
 - Keeps track of all post-production vendors and costs, including composer, music licensors, graphics, & archival licensors
 - Oversees the execution of all project physical & paper deliverables, and ensures that they're uploaded to the right servers on schedule
- Manages the project schedule and budget and immediately informs Production Company Executives, Supervising Producer, other project senior producers, and Production Company finance department of any anticipated extension to schedules for delivery by episode, and any anticipated potential overage or “breakage” requests before putting into action a plan that would result in such changes to schedule and/or overages.
- Manage the final delivery requirements of Production Company and Network/Owners (documents and, together with Post Supervisor, physical assets) including the delivery of the final “Delivery Bible” (digital and hard copy) to Production Company

**ROLE: PRODUCTION SUPERVISOR for SERIES
(similar to former role of “Production Manager”)**

Primary Credits: PRODUCTION SUPERVISOR

Reports to: Supervising Producer (or Line Producer, if applicable)

Primary Responsibilities: *Oversees all day-to-day physical production (including pre-production) under the guidance of Supervising Producer (or Line Producer, if applicable); oversees physical production team, including Production Coordinator, accounting team, schedule and project logistics through to completion of physical production and in tandem with Post Production Supervisor in post-production.*

Production Supervisor to include, but not limited to, the following responsibilities and tasks:

- Maintain and support production schedule, production staffing structure, and production guidelines, including safety protocols
- Assist in the sourcing negotiating and hiring of various production roles together with Showrunner and other producers
- Manage Production Coordinator and, by extension, Assistant Production Coordinator and Production Assistants and other production related team members
- Manage and delegate the logistics of international shooting including VISAs and local government and film industry approvals and permits
- Work with Supervising Producer (or Line Producer, if applicable) and series' senior producers to prepare and maintain the most efficient production plan for interview, b-roll and "re-creation" shoots
- Manage and ensure adherence to local, city, state and international permits and regulations and guild and union (if applicable) applications, contracts and adherence
- Assist Associate Producers and Producers with creating the schedule for each shoot day working with Producers, Associate Producers and Field Producers, and ensure shoot days stay on schedule and on budget
- Manage task the creation and distribution of call sheets and production reports to Associate Producers and/or Production Coordinators
- Negotiate crew and team member hires (rates and deal memos), equipment/other vendor and location rentals, shoot location hires and other shoot management as directed by Line Producer/Supervising Producer
- Manage and distribute relevant information and forms relating to payroll, third-party paid participant payments and communication with accounting team including vendor requirements, invoices, payment schedules and follow up
- Work with Line Producers to track shoot costs and ensure production on budget. The Production Supervisor will work with the Supervising Producer (or Line Producer, if applicable) to re-allocate resources for unanticipated cost, schedule and budget modifications
- Oversee the technical execution of the remote production workflow
- Work with project Producers to create and ensure an efficient and safe production plan for all location shoots and work with Jigsaw to help ensure safety in production offices
- Ensure production and remote shoots adhere to Production Company, Network/Owner guidelines and COVID-19 filming and production office protocols.
- Oversee the execution of all production logistics including:
 - travel, hotel, vehicle rentals, camera approvals, equipment orders, shooting locations, etc.
 - processing of other vital production documentation such as call sheets, permits, insurance certificates, contracts, equipment, etc.
 - ensure crew and vendors are paid promptly and following various labor laws, contractual obligations etc.
 - Point of contact for all field production issues regarding safety, medical, technical, delays etc.
- Approve crew and staff time cards.
- Approving POs, check requests, petty cash and p-card reconciliations with Accounting.

- If issued a p-card or petty cash, Production Supervisor is responsible for collecting receipts and reconciling their own p-card/petty cash float.
- Manage legal and insurance matters (working closely with Supervising Producer [or Line Producer, if applicable]) to ensure that the series team is meeting best practices and protecting the project, the communities we are working in, the company and its project team members
- Coordinate with Post Supervising Producer to assist them with their management of post deliverables, tracking deliverables, tracking and overseeing credits and approvals, overseeing finishing, project wrap and communication regarding any schedule extensions/delays and budget issues.
- other production logistics as needed
- Attend scouts and be on shooting location sets as necessary

ROLE: PRODUCTION COORDINATOR for SERIES

Primary Credits: PRODUCTION COORDINATOR

Reports to: Production Supervisor (a.k.a. Production Manager)

Primary Responsibilities: *Working directly for, and coordinating the efforts of, the project Production Supervisor who oversees all day-to-day physical production (including pre-production and transition to post-production); liaising with, as delegated by Production Supervisor, the physical production team and accounting team. Processing, proper filing and distribution of the various required production related documentation/assets equipment, forms etc. to the appropriate team members, Production Company Executives, and Network/Owners as applicable.*

Supporting, coordinating and helping to execute the Production Supervisor's responsibilities that may include the following responsibilities and tasks as delegated by Production Supervisor:

- Assist Production Supervisor with execution of the production schedule, production guidelines, and assisting with safety protocols via Jigsaw/Imagine's safety team and COVID and health/safety related consultants", or a COVID Safety Coordinator/APOC), when applicable, both on-location and in the production office
- Work with Production Supervisor, Associate Producers and Field Producers to coordinate the production plan for shooting including interviews, b-roll and "re-creation" shoots to ensure shoot days stay on schedule
- Assist Associate Producers with creation of call sheets and production reports
- distribution of call sheets and production reports to team members, Jigsaw and Network/Owners as directed by Production Supervisor
- Assist Production Supervisor with coordinating the signing and filing/distribution of all agreements relating to crew, equipment/other vendor rentals, locations, insurance certificates and third-party services/assets including archive, travel, hotel, vehicles, shooting and other permits etc.
- assist in management and ensuring adherence to local, city, state and international permits and regulations and guild and union (if applicable) applications, contracts and adherence

- Assist with coordinating the technical execution of the remote production workflow
- As directed by Production Supervisor, coordinate production and remote shoots plans adhering to Jigsaw and Network/Owner guidelines and COVID-19 filming and production office protocols
- Collecting, organizing, and entering invoices, check requests, reimbursements, reconciliations, to Accounting Department.
- If issued a p-card or petty cash, Production Coordinator is responsible for collecting receipts and reconciling their own p-card/petty cash float.
- as directed by Production Supervisor, coordinating the execution of production logistics including:
 - travel, hotel, vehicle rentals, camera approvals, equipment orders, etc.
 - processing of other vital production documentation such as call sheets, permits, insurance certificates, contracts, equipment, etc.
 - timecard completion and submission from team members
 - follow up and communication with crew and vendors to ensure outstanding payments are made promptly
 - coordinating any efforts relating to resolving any field production issues, including medical, technical, delays etc.
- When applicable the setting up and closing down of the production office for each project.
- ordering equipment and other needed supplies
- as delegated by Production Supervisor, preparation and distribution of shooting schedules, crew and cast lists, call sheets, production reports, movement/travel orders and the distribution of any “scripts” and revisions;
- the coordination of all travel, accommodation, work permits, visas, medical examinations and immunizations for project team members, crew and cast, to conform with Production Company insurance and foreign travel requirements;
- Assisting with the ordering, importing and exporting of equipment and booking of personnel as directed by the Production Supervisor;
- coordinating the pick-up and delivery of equipment and personnel
- coordinating the shipment of film and sound tape to and from set, laboratories, edit locations and production office as directed by Production Supervisor and Post Supervising Producer
- other production logistics as needed from Production Supervisor
- coordinate with Post Supervising Producer (or Post Production Assistants) with regards to any needs from production to Post for graphics, visual effects, music, archival, tracking deliverables, tracking and overseeing credits and approvals, and project wrap
- uploading and organizing production deliverables to Jigsaw project shared drive.
- uploading production deliverables to applicable network portals.

ROLE: ASSISTANT PRODUCTION OFFICE COORDINATOR (APOC) for SERIES

Primary Credits: APOC or ASSISTANT PRODUCTION OFFICE COORDINATOR

Reports to: Production Coordinator and, by extension, Production Supervisor (a.k.a. Production Manager)

Primary Responsibilities: *Working directly for, and coordinating/assisting the efforts of, the project Production Coordinator and Production Supervisor who oversee all day-to-day physical production (including pre-production and transition to post-production); Processing, proper filing and distribution of the various required production related documentation/assets to the appropriate project team members. Helps to manage the “paper” flow of the entire production.*

Supporting, coordinating and helping to execute the Production Supervisor’s and Production Coordinator’s responsibilities that may include the following responsibilities and tasks as delegated by Production Coordinator or Production Supervisor:

- communicating to project team members production guidelines, and safety protocols relating to both on-location production and working in the production office
- assisting to coordinate the overall production plan for shooting including interviews, b-roll and “re-creation” shoots including coordinating and communicating logistics for each specific shooting day and various production related meetings
- distribution of call sheets and production reports to team members, Jigsaw and Network/Owners as directed by Production Supervisor
- coordinate the signing and filing/distribution of all agreements relating to crew, equipment/other vendor rentals, locations, insurance certificates and third-party services/assets including archive, travel, hotel, vehicles, shooting and other permits etc.
- assist/coordinate the technical execution of the remote production workflow
- assist/coordinate production and remote shoots plans adhering to Jigsaw and Network/Owner guidelines and COVID-19 filming and production office protocols
- assist Coordinator with collecting, organizing, and entering invoices, check requests, reimbursements, and reconciliations to Accounting Department.
- If issued a p-card or petty cash, APOC is responsible for collecting receipts and reconciling their own p-card/petty cash float
- as directed by Production Supervisor and/or Production Coordinator, coordinating the execution of production logistics including:
 - sourcing and securing travel, hotel, vehicle rentals, camera approvals, equipment orders, etc.
 - processing and filing/distribution of other vital production documentation such as call sheets, permits, insurance certificates, contracts, equipment, etc.
 - timecard completion and submission from team members
 - assisting follow up and communication with crew and vendors to ensure outstanding payments are made promptly
 - coordinating any efforts relating to resolving any field production issues, including medical, technical, delays etc.
 - other pre-production, production and post-production logistics as needed from Production Coordinator
 - Collection and filing of all releases and deal memos from each shoot day (talent, background, crew, locations etc.)
- may include meeting with and transporting interview subjects and other experts on the project subject matter
- may be required to travel to on set locations during scouting and production in the field

- may do production “runs” to assist with production office resources, equipment and other resource pick-ups and delivery
- may be required to be in office or on set
- assist in uploading and organizing production deliverables to Jigsaw project shared drive
- assist in uploading production deliverables to applicable network portals

ROLE: CO-PRODUCER for SERIES

Primary Credit: CO-PRODUCER

EXAMPLE 1 (NOT A COVERED POSITION)

Co-Producer credit for individuals; related to underlying source material, expert in subject matter, relationship to subjects featured in production, providing consultation on or access to subjects or creative assets. Works directly with company executives, Showrunner, lead producers and Line Producer.

EXAMPLE 2

Co-Producer credit for project team member with significant experience (e.g. prior verifiable work success on multiple non-fiction projects over multiple years with recommendations) as Associate Producer, Field Producer or other creative producer roles.

As delegated by Showrunner and senior Producers and working with Director(s) and Supervising Producer/Line Producer, oversees production team, and schedule, and communications with ATL team in a creative and logistical capacity.

Responsibilities for Co-Producer may include:

- Work with Showrunner, Producers and Supervising Producer/Line Producer to plan and execute most efficient production plan for shoots that meet the editorial and creative goals of the project within budget and schedule constraints
- Assist in the sourcing negotiating and hiring of various production roles together with Showrunner and other producers
- Oversee field production team, and communications with ATL team in a creative and logistical capacity
- Work with Producers and Supervising Producer/Line Producer to create editorial and production guidelines for shooting teams, including setting clear goals for how much and what content needs to be captured during shooting
- Work with Supervising Producer/Line Producer ensuring shoots adhere to network deliverables, specifications and protocols
- Responsible for the successful execution and production planning of shoots, including traveling to set when necessary and for ensuring shoot days on schedule
- Supervise Associate Producers, Field Producers and shooting crew to ensure permits and releases are secured in the field, start work and timecards for all crew are obtained and submitted to payroll on time, and provide all necessary support, track shooting costs and keep team on budget
- Manage creation and distribution call sheets, production reports and other necessary production related forms
- Oversee Associate Producers, Archival Producers, Researchers and post teams

- Work with Production Supervisors or Line Producers to negotiate crew hires (rates and deal memos)
- Ensure that all show team members (editorial, post, and production management) are communicating clearly and goals are being met
- Meet with Production Company Executives, Showrunner, Producers, Supervising Producer/Line Producer and Post Supervisor weekly to go over series status -- schedule, budget, and personnel
- Responsible for team member management and well-being
- Work with Showrunner and Director(s) to set creative direction in post:
 - Set the style for music, archival, and graphics
 - Creative point of contact for outside post vendors (e.g. composer, color correct, sound design, and graphics)
 - Supervise Edit teams in post:
 - Meet often with each team in post to make sure they are updated on creative direction, to engage in episode progress (or problems), and make sure the teams are hitting their milestones on schedule
 - Review content string outs early in the edit with Showrunner and Director(s)
 - Ensure post-production workflow requirements are met with Supervising Producer/Line Producer
 - Work with Showrunner, Producers, Supervising Producer/Line Producer and Post Supervisor to create edit plan:
 - Ensure teams meet schedule deadlines
 - Communicate with Post Supervisor regarding project editorial, edit team members and needs/changes
 - Work with Director and senior producers to assist in crafting of episode treatment/s
 - Conduct subject pre-interviews as requested by senior producers / Director
 - Craft interview questions for senior producers / Director as requested
 - Conduct field interviews as necessary
- prepare creative for main titles and end credits and ensure adherence to contractual obligations including preparation and review of paid ad/contractual credits memos prepare creative for and manage GFX, and VFX elements move to Co-Producers
- lead, prepare and provide materials and contractual restrictions for marketing, publicity, trailers, key art and press releases move to Co-Producers

EXAMPLE 3

Co-Producer credit for project team member with significant experience (e.g. prior verifiable work success on multiple non-fiction projects over multiple years with recommendations) as Associate Producer, or other creative producer experience.

This role is intended to support the Director & Producer in pre-production, interview preparation and edit.

Reports to project senior producers and Showrunner

Responsibilities for Co-Producer may include:

- working with directors and producers to prepare creative summaries/treatments drafts for the episodes and/or overall series
- Perform, organize and manage research process on story/potential topics/subjects ensuring meticulous organization of notes and assets
- Work with Director(s) and Producers to prepare interview questions, conduct pre-interviews, and conduct interviews when appropriate
- Ensure detailed notes from interviews are executed and distributed to creative team members
- Liaison and point of contact for interview subjects, as directed by Showrunner and Producers
- Obtain and keep records of all appearance, location and material releases in connection with production and interview subjects
- Work with Producers and Post Producers to pull selects of interviews for editorial team
- Support the edit process with any additional research and fact checking
- Support the Post Production Supervisor with any story/content related Production Company, Network/Owner deliverables
- Additional duties as delegated by senior Producers
- Work with Director and senior producers to assist in crafting of episode treatment/s
- Conduct subject pre-interviews as requested by senior producers / Director
- Craft interview questions for senior producers / Director as requested
- Conduct field interviews as necessary

ROLE: ASSOCIATE PRODUCER for SERIES

Primary Credit: ASSOCIATE PRODUCER

Reports to senior Producers, and/or Director

Primary Responsibilities: *Managing creative and logistics of the series working with, supporting and reporting to more senior Producers and/or Director(s) on a project, noting each project will have specific needs and reporting based on the creative and production approach.*

Associate Producer may include the following responsibilities and tasks:

- Working with directors and producers to prepare creative summaries/treatments drafts for the episodes and/or overall series
- Assist in the sourcing, of various production roles together with Showrunner and other producers and in some instances negotiating and hiring of field crew
- Perform, organize and manage research on story/potential topics/subjects
- Outreach, coordination and correspondence to potential subjects and subject experts
- Working with the episode director/more senior producers prepare subject interview draft questions conducting pre-shoot interviews and assist conducting interviews in the field.
- Manage and/or source and secure archive assets, track archive and third-party material costs, negotiate licensing agreements key terms, working with (if applicable) Archival Producer and managing Researchers

- Oversee and work with researchers for fact checking including deliverables with detailed annotated notes with sources
- Contribute to the planning of shoots, including logistics, research on potential locations and b-roll opportunities and which may include sourcing, shooting crews, locations, vendors, insurance and permitting, and preparing and executing shoot schedules, call sheets and production reports in conjunction with Production Supervisors and Production Coordinators
- Ensure securing of all appearance, location, and material releases in conjunction with production team that conform to Production Company and Network/Owner protocols and requirements
- Assist directors and senior producers to work with episode editors on story and helping ensure each episode works together with the series as a whole and which may include preparing episode/series outlines, treatments
- Assist with coordinating editorial notes on cuts of each episode from various parties including project team members, Production Company Executives, Network/Owners and other related parties, and track changes from cut to cut
- Support logistical elements when necessary, including tracking receipts, contracts, reconciling -Pcard, payments and petty cash (if issued a P-card or petty cash, AP is responsible for collecting receipts and reconciling their own P-card/petty cash float).
- Directly manage researcher/s and interns working on their project
- Coordinate and attend project legal calls
- Work with the Researcher, production management, and Archival producing team (when applicable) to track and license archival materials
- Create and/or supervise creation of Fair Use and “no “promotion” footage logs
- Assist Director and senior producer as requested with edit outlines, finding source soundbites and footage / materials for the project
 - May assist in preparation of creative for main titles and end credits and ensure adherence to contractual credit obligations including preparation and review of paid ad/contractual credits memos
 - Assist preparing creative for and manage GFX, and VFX elements
 - Assist preparing and providing materials and contractual restrictions for marketing, publicity, trailers, key art and press releases
- May include meeting with and transporting interview subjects and other experts on the project subject matter
- May be required to travel to on set locations for scouting and production in the field and post production houses
- May do production “runs” to assist with equipment, props and other resource pick-ups and delivery
- May be required to be in office or on set

ROLE: ARCHIVAL PRODUCER

Primary Credits: depending on experience and Network/Owner credit restrictions/requirements
ARCHIVAL PRODUCER, ASSOCIATE PRODUCER, CO-PRODUCER

(NOTE: not a “covered position” when working as a consultant on a flat fee, working independently, not “exclusive” but rather working with “guidance” from production without direct day-to-day management)

Primary Responsibilities: *Managing the approach, sourcing and logistics of the overall research for the series and ensuring the proper tracking and securing (legally and financially) of archive assets within budget constraints. Takes guidance from creative team and senior producers including Post Production Supervisor, may manage Researchers.*

Reports to senior producers and Post Production Supervisor

Archival Producer may include the following responsibilities and tasks:

- Meet with full creative team to discuss project creative and logistic goals, scope of work and archive budget and schedule constraints
- Discuss treatments and outlines for the project
- Compile a running request list of archival footage from creative and editorial team
- Outreach to external vendors for footage sourcing and rate negotiation
- Field editor footage requests and work with Associate Producer and Researcher to secure appropriate footage
- Contribute sourcing ideas and contacts to the project as appropriate
- Maintain running footage log with potential budget costs
- Work with Post Supervisor and creative team to report running estimated archival costs in a timely manner
- Fully understand and comport with production company fair use policies and procedures
- Review and seek legal assistance as necessary for all footage licensing contracts
- Initial review for standard legal contracts
- Attend all legal calls for clearances
- Manage fact checking of story descriptions, treatments and final scripts of episodes and ensure at least two sources for each claim or topic
- ensure all archival is properly licensed or cleared for fair use
- bring interesting archival found along the way to the creative team, including pitching bites for story
- manage researcher's tasks and responsibilities
- continuously sourcing and suggesting alternative archive assets to keep on budget

ROLE: RESEARCHER

Primary Credits: RESEARCHER

Primary Responsibilities: *Sourcing and helping to secure creatively appropriate print, video and other media assets for the specific needs of the production. Responsibilities for Researcher delegated by Associate Producers and/or Archival Producer. creating or working with tracking databases. Takes guidance from creative team and senior producers.*

Reports to: Associate Producer(s) and Archival Producer

- Research, source track and secure pertinent news articles, books, periodicals, video and social media content related to project topics and subjects utilizing various sources including databases (e.g. Lexus Nexis)
- Prepare a timeline of events relating to topics and subject of the project
- Create contact information for relevant research assets
- Help supervise interns in the research process
- Research and scout potential interview B-Roll and recreation locations
- Fully research and investigate all potential archival materials sourcing needs. Work with Associate Producer and /or Archival Producer to ensure materials are secured, and properly loaded into the necessary systems in a timely manner for editorial and producing team
- Assist Associate Producer and/or Archival Producer with logging footage and any fair use materials, creating EDLs, fair use logs, fact check scripts, and ad/promo logs
- Fact check story descriptions, treatments and final scripts of episodes and ensure at least two sources for each claim or topic
- Participate in project legal calls relating to archive assets and “Fair Use”
- Maintain meticulous research filing and organizational folders within project drive
- Assist with field shoots on potential interview questions to be asked based on archival research
- Transcribe field and/or episode scripts and transcripts as requested.

ROLE: FIELD PRODUCER

Primary Credits: FIELD PRODUCER

Primary Responsibilities: *Supporting the creative directives of the Director and more senior producers managing the preparation and the execution of the shooting process on location noting each project will have specific needs and reporting based on the creative and production approach.*

Field Producer may include the following responsibilities and tasks:

Reports to:

- Work with the Director and senior producers of the series to plan and execute physical production in the field ensuring both the logistics , safety and creative goals are achieved
- Research, prepare treatments and produce field production and conduct interviews in the field when appropriate
- Manage field pre-production including sourcing key field crew
- Manage the creation and execution of the shooting schedules
- Prepare options for selection of on-camera talent, locations, and other field logistics
- Oversee all aspects of field production including compliance with guilds, unions and local government entities
- Manage technical field team members and resources
- Ensure field production is on schedule, within budget constraints
- Manage all required field production paperwork including contracts, deal memos, releases and production reports and ensure properly executed and distributed to the appropriate production personnel

ROLE: PRODUCTION ACCOUNTANT

Primary Credits: ACCOUNTANT or PRODUCTION ACCOUNTANT

Primary Responsibilities: *Management of the project financial related accounting reporting, reconciliation, bill receipt and payment process, checks, ACH, wires, cash credit cards, Cashed, PCards, sales tax (if applicable or exemption paperwork). Manage in conjunction with Jigsaw head of finance, fund flow and financial documentation of entire project.*

Reports to: Supervising Producer and adhering to Production Company and Network/Owner reporting, procedures and protocols.

Responsibilities may include the following (certain responsibilities may be delegated to Assistant Accountants with management and oversight from Accountant):

- Set up of accounts, including project bank account following Production Company/Network/Owners policies and procedures and as delegated by Production Supervisor/Line Producer
- In conjunction with Jigsaw head of finance, set up of project into financial reporting system (e.g. Entertainment Partners, Smart Accounting Global Vista, etc.) with proper account codes and format required by Network/Owner and Production Company based on final approved “going-in” budget.
- In conjunction with Jigsaw head of finance, create cash flow schedule with Supervising Producer/Line Producer for payments from Network/Owner and payments to Production Company for Production Company services including rentals, Executive Producer/Producer fees and Production Company fees
- On-time generating and distribution of required (from Network/Owner and Production Company) financial reports including, but not limited to; Cost Reports, Trial Balances, Ledger, Journals, Open Purchase Orders, Bank Reconciliations, “Bible”, credit card (P Card and Cashed) reconciliations, petty cash reports and reconciliations etc. these reports may be generated by team Assistant Accountants with Accountant oversight and responsibility
- Manage the funds flow for the entire production
- Intake of receipts, invoices and bills with Supervising Producer/Line Producer for approvals, entering of transactions cross checking with open Purchase Orders and bills, and timely processing of payments for all project related parties including crew, vendors, government organizations, unions etc.
- Maintain Purchase Order system including entering, tracking and reconciling
- Process Supervising Producer/Line Producer approved petty cash requests and enter, track, reconcile and report all transactions
- Set up and distribution of credit cards, cashed cards, Pcards as instructed by Supervising Producer/Line Producer Including instructing producers and team members on reconciliation process and required delivery of receipts
- Run various requested financial reports for Production Company, Supervising Producer/Line Producer on request
- Enter the reconciled bank/credit card/PCard and Cashed statements
- General daily project accounting bookkeeping

- Review bills and invoices for accuracy and manage any discrepancies with vendors
- Process check requests and wire/ACH set up and approvals
- Manage audit request documentation (from tax authorities, Guilds, Network/Owners etc.)
- Monthly closing and filing of the project accounting reports and uploading the appropriate and required Production Company and Network/Owner shared drives
- Other periodical reporting as needed to Jigsaw and Imagine
- Work with production team to manage tax credit filings (if applicable).

Basic Qualifications

- Experience with Network/Owner audit requirements and process
- Experience and familiarity with accounting/payment guild requirements, regulations and processes as it relates to guild members on a project (e.g. DGA, WGA, SAG)
- Experience and familiarity with government requirements, regulations and processes relating to payroll and sales tax etc.
- Experience working with international currencies
- Proficiency in Microsoft Excel (and/or other spreadsheet programs), Smart Accounting, Global Vista

ROLE: ASSISTANT PRODUCTION ACCOUNTANT

Primary Credits: ASSISTANT ACCOUNTANT or ASSISTANT PRODUCTION ACCOUNTANT

Primary Responsibilities: *The duties of the Assistant Accountant, as delegated by the Production Accountant, shall include the thorough knowledge of any applicable union, guild and government regulations required in preparation of crew and cast payroll; posting of all journals into ledgers and accounts books/platforms to trial balance; reconciliation of bank, petty cash, Pcard, Cashet and credit card transactions, record keeping and other related duties required in organization and maintenance of an accounting office for projects. Production Accountant may delegate the support and execution of the Production Accountant responsibilities for a project.*

Reports to: Accountant and adhering to reporting, procedures and protocols from Production Company, Network/Owner, applicable guilds/unions and government entities.

ROLE: PAYROLL ACCOUNTANT

Primary Credits: PAYROLL ACCOUNTANT or PAYROLL CLERK

Reports to: Accountant and adhering to reporting, procedures and protocols from Production Company, Network/Owner, applicable guilds/unions and government entities.

- Process all crew payroll with the approval of each project's Supervising Producer, Line Producer, Production Supervisor, and/or Post Supervisor.
- Work under the direction of each project's Production Accountant to ensure the timely posting of payroll costs for cost reporting purposes.

- Manage and train Payroll Assistant and/or Payroll Clerk.
- Act as the main intermediary between Crew/Managers/Producers and the payroll company.
- Provide ad hoc payroll reports and information to authorized parties upon request.

ROLE: POST PRODUCER

Primary Credits: POST PRODUCER

Primary Responsibilities: *This role is intended to support the Director and senior creative producers on the project on the creative approach to overall story structure for the series and each episode working with producers research team, field producers and editorial team Reports to senior creative producers*

Post Producer responsibilities may include:

- Create and revise outlines, story maps and guides for research and editorial teams
- In consultation with Director(s) and creative producers, prepare questions for subject pre-interviews and shoot interviews and, in certain instances, conduct pre-interviews and shoot interviews
- Guide and help organize research approach for story and approach to interview subjects
- Liaison and point of contact for subjects
- Organize and pull relevant suggested selects from interview transcripts
- Attend shoots as necessary and summarize key story points and soundbites attained for creative and editorial team
- Support the Post Production Supervisor and editors with any story/content related needs and ensure having a thorough knowledge of all recorded interviews and archival
- Guide research on potential topics and interview subjects
- Work with archival team to identify materials needed, and making choices together for most relevant assets with alternatives, staying in sync with budget constraints
- Work with editors and graphics team to support story structure

ROLE: POST PRODUCTION SUPERVISOR for SERIES ONLY

Primary Credits: POST PRODUCTION SUPERVISOR

Primary Responsibilities: *Management of the entire post production process of the series as the primary point of contact and channel of communication amongst the project producers, creative team, post production team, vendors and the accounting team. Responsibility for ensuring post production is on schedule and within budget constraints.*

Responsibilities may include the following (certain responsibilities may be delegated to Post Production Coordinator with management and oversight from Post Production Supervisor):

Reports to project lead producer (or Showrunner) working in conjunction with Supervising Producer/Line Producer:

- Once on-boarded to a project, review of post-production budget, Network/Owner delivery requirements and schedules and advise to any re-allocations of project resources and schedule within the constraints of the overall budget and schedule
- With creative direction from Producers and Director(s) source, negotiate and hire post production team including editors, assistant editors, post production coordinators and assistants
- Source bids from post vendors including, Graphics, Sound, Color, Laboratory, Visual Effects, Composer, etc., facilitate the selection process with lead creatives and negotiate and secure final contracts with vendors
- Serve as point of contact between field crew and post: ensure post receives footage in timely fashion and crew is providing updated logs. Alert crew with any technical issues with received footage. Facilitate processes and protocols including equipment needed for field to ensure safe and timely delivery of field assets and materials (shuttle drives, additional backup drives, labels for tape stock, etc.) to production offices and editorial teams
- Communicate required technical specifications to field and editorial teams and ensure adherence
- Manage the organization of footage as it is received from the field including upkeep of detailed post logs
- Manage transcriptions: coordinate with producers what footage needs to be sent out for transcription. Supervise transcribers and tracking
- Communicate regularly with Production Company Executives, Supervising Producer/Line Producer on team members and progress and any changes to project schedules, staffing, delivery dates, etc. and as appropriate with Network/Owners
- Manage the sourcing negotiating and hiring of various post production roles together with Showrunner and other producers
- Manage the technical workflow and documentation of archive related assets
- Manage and monitor Assistant Editors schedules, tasks and prioritization of their assignments
- Working with Engineering to monitor and organize all backups and storage of media assets
- Works with Director, Showrunner, Supervising Producer, Editor and Producer to source music for the Project and ensure it conforms to all Legal and technical deliverables
- Works with Producing team to help give creative feedback on GFX/VFX, coordinates and manages the technical workflow for all GFX and VFX
- Manage the creation of “lower thirds,” opening title sequences and on screen credits working with legal and production management to prepare paid ad and credit legal memos and corresponding documentation Monitor and manage the required post production related promotional deliverables
- Management of all internal and Network/Owner exports of cuts, trailers and any related security protocols
- Directly manage offline deliverables and coordination of these deliveries between AEs and finishing facilities
- Attend supervised sessions in color and mix when requested and attend all final review sessions for color and mix

- Manage timely delivery of all final post deliverables including documents and physical assets (including all domestic and international requirements) and follow up with written communication to Production Company and Network/Owners confirming delivery

ROLE: POST PRODUCTION COORDINATOR for SERIES

Primary Credits: POST PRODUCTION COORDINATOR

Primary Responsibilities: *Directly support the project Post Production Supervisor's responsibilities and workflow, coordinating the smooth running of the post-production process logistics and tracking progress. Post Production Supervisors may delegate the coordination and execution of certain of the Post Supervisor's project responsibilities.*

Reports to: Post Production Supervisor

Post Production Coordinator responsibilities may include:

- Assist Post Supervisor to update the Post calendar, working on both internal and network cut schedules
- Ensure clear communication amongst project departments and team members on needs of post production process and tracking of scheduled, in progress and completion of post production workflow
- Assist Post Production Supervisor with tracking and delivery when needed of required post production related deliverables.
- Schedule post production related meetings with appropriate project team members including internal reviews of cuts, creative and logistic meetings, and meetings for vetting and creative approach with post production vendors (e.g. lab, edit, sound, color, GFX, VFX)
- Work with Production Management to track drives going into the field, make team aware of data usage during Production, assist with return of drives to Editorial and Engineering and backing up all data, turning around drives to go back into the field
- Work with Post Supervisor, Production and Editorial to track notes for creative, GFX/VFX, Music, credits, Conform, Color and Mix
- Work with Post Supervisor, executives, Director and Producer to facilitate the creative and execution of opening title sequences and all relevant main titles credits working with legal and production management to prepare paid ad and credit legal memos and corresponding documentation
- Acknowledge and respond to post related issues from team members, vendors, Production Company and Network/Owners
- Daily contact with editorial teams
- Assign responsibilities to and mentoring of post production assistants, trainees & interns

ROLE: SEGMENT PRODUCER

Primary Credit: SEGMENT PRODUCER

As delegated by Showrunner and senior Producers and working with Supervising Producer/Line Produce, and Director(s), may oversee individual episode(s), (but usually not all episodes of series) including the creative approach and management of production team, budget and schedule, and communications with ATL team in a creative and logistical capacity.

Reports to senior producers and Showrunner

Responsibilities for Segment Producer may include:

- Work with Showrunner, Producers and Supervising Producer/Line Producer to plan and execute most efficient production plan for episode shoot that meet the editorial and creative goals of the project within budget and schedule constraints
- Oversee the creative approach to the episode working with Director(s) and Showrunner, managing archival approach, sourcing subjects, creating episode story outlines, interview questions etc.
- Oversee field production team, and communications with ATL team in a creative and logistical capacity
- Work with Producers and Supervising Producer/Line Producer to create editorial and production guidelines for shooting team, including setting clear goals for how much and what content needs to be captured during shooting
- Work with Supervising Producer/Line Producer ensuring shoots adhere to network deliverables, specifications and protocols
- Responsible for the successful execution and production planning of shoots, including traveling to set when necessary and for ensuring shoot days on schedule
- Supervise Associate Producers, Field Producers and shooting crew to ensure permits and releases are secured in the field, start work and time cards for all crew are obtained and submitted to payroll on time, and provide all necessary support, track shooting costs and keep team on budget
- Ensure creation and distribution call sheets, production reports and other necessary production related forms
- Oversee Associate Producers, Archival Producers, Researchers and post teams
- Manage negotiation of crew hires (rates and deal memos)
- Ensure that that all show team members (editorial, post, and production management) are communicating clearly and goals are being met
- Meet with Production Company Executives, Showrunner, Producers, Supervising Producer/Line Producer and Post Supervisor weekly to go over series status -- schedule, budget, and personnel
- Responsible for team member management and well-being
- Work with Showrunner and Director(s) to set creative direction in post:
 - Set the style for music, archival, and graphics
 - Creative point of contact for outside post vendors (e.g. composer, color correct, sound design, and graphics)
 - Supervise Edit teams in post:
 - Meet often with each team in post to make sure they are updated on creative direction, to engage in episode progress (or problems), and make sure the teams are hitting their milestones on schedule
 - Review content string outs early in the edit with Showrunner and Director(s)
 - Ensure post production workflow requirements are met with Supervising Producer/Line Producer
 - Work with Showrunner, Producers, Supervising Producer/Line Producer and Post Supervisor to create edit plan
 - Ensure teams meet schedule deadlines

- Communicate with Post Supervisor regarding edit team member and needs/changes
- Work with Director(s) and producers to prepare creative summaries/treatments drafts for the episode(s)
- Perform, organize and manage research process on story/potential topics/subjects ensuring meticulous organization of notes and assets
- Work with Director(s) and Producers to prepare interview questions, conduct pre-interviews, and conduct on-camera interviews when appropriate
- Ensure detailed notes from interviews are executed and distributed to creative team members
- Liaison and point of contact for interview subjects, as directed by Showrunner and Producers
- Obtain and keep records of all appearance, location and material releases in connection with production and interview subjects
- Work with Producers and Post Producers to pull selects of interviews for editorial team
- Support the edit process with any additional research and fact checking
- Support the Post Production Supervisor with any story/content related Production Company, Network/Owner deliverables
- Additional duties as delegated by senior Producers

ROLE: DEVELOPMENT PRODUCER for SERIES

Primary Credits: DEVELOPMENT PRODUCER, ASSOCIATE PRODUCER

Primary Responsibilities: *Work with Producers, Showrunner and Director(s) to help manage the transition from the development phase of the project to the pre-production and production phase focused on the creative approach.*

Reports to: Showrunner, and other senior project producers

Responsibilities may include:

- Tailoring treatments and creative approach to work within the constraints of the overall budget and schedule and creative goals of the series
- Source, liaise with and introductions to production team of key creative elements including any writers of underlying material, key subjects, directors and other relevant creative participants/contributors
- Suggest and participate in the breakdown of the episodic story arc over the series
- Bridge the transition and dissemination of materials, ideas and resources from development to production

ROLE: PRODUCTION ASSISTANT and POST PRODUCTION ASSISTANT

Primary Credits: or PRODUCTION OFFICE ASSISTANT or POST PRODUCTION ASSISTANT

Reports to: Production management team or Post Production management team and may be assigned to assist any member of the project's production or creative team throughout the project process.

Primary Responsibilities: *Position is entry level with production assistants providing necessary support throughout the project production process potentially assisting and reporting to different departments and team individuals based on the needs of the production at any given time.*

Responsibilities may include (but not limited to):

- office related tasks including; answering and forwarding call emails, mail and other communications to project team members
- distribute various memos and information to team members, vendors, Network/Owners and Production Company
- ordering, pick-up and delivery of equipment, supplies and other office and production items
- taking meal orders, pick up/delivery and distributing to team members
- office organization, filing, copying, etc.
- providing directions, contact information, shoot schedules, call sheets and other production documents to various participants on the project
- research, scout, provide logistics for various locations for offices, shooting, post, travel, accommodations, equipment etc.
- research creative elements of project as directed
- assist in filing/distribution of all agreements relating to crew, equipment/other vendor rentals, locations, insurance certificates and third-party services/assets including archive, travel, hotel, vehicles, shooting and other permits etc.
- assist in coordination of any production logistics
- collection and filing of all releases and deal memos from each shoot day (talent, background, crew, locations etc.)
- may include driving and transporting crew, interview subjects, producers, directors, props, equipment, paperwork etc.
- may be required to travel and transport others to/from on-set locations during scouting, production and wrap in the field and to various vendors and production related locations
- may do production “runs” to assist with production office resources, equipment, location and other resource pick-ups and delivery
- may be required to be in office or on set

DOCUMENTARY FEATURE FILM ROLES

When compared to non-fiction TV series, feature film roles have a greater range of responsibilities (including creative, money management, research, archive, field production, etc.) and fewer roles to manage the process. In addition, the time frame from start to completion is typically over a much longer period of time.

Producers (excluded)-Leadership role that manages the teams, the creative (with the Director) and the overall budget and schedule.

Associate Producers (“Co-Producer” for APs with more seniority and experience)

-Report to and work directly with Producers and may be tasked in a variety of areas including; coordinating and managing production shoots, overseeing and executing the archival process and

delivery requirements and overseeing and assist sourcing of interview subjects, locations, music cue research, etc.

Associate Producers may be supported by managing **Researchers** and **Production Assistants** on the project.

Producers, Associate Producers, and Assistants are all participating and working with each other on both creative and logistical responsibilities. The goal, on features, is to create a training ground for producers who manage creative and budget.

Post Production Supervisors (excluded) may be hired on a negotiated flat rate or partial/week rate and report to lead Producers on the project.

APPENDIX B – MINIMUM WAGE SCALES

<u>Title</u>		<u>May 2026</u>	<u>May 2027</u>	<u>May 2028</u>
Archivist	Exempt	\$1,947.81	\$1,986.77	\$2,026.50
Archival Producer	Exempt	\$2,326.55	\$2,373.08	\$2,420.55
Assistant Accountant	10-hour day	\$1,947.81	\$1,986.77	\$2,026.50
Assistant Production Office Coordinator	10-hour day	\$1,623.18	\$1,655.64	\$1,688.75
Associate Producer	10-hour day	\$1,677.28	\$1,710.83	\$1,745.05
Co Producer	Exempt	\$2,218.34	\$2,262.71	\$2,307.96
Development Producer	Exempt	\$3,029.93	\$3,090.53	\$3,152.34
Field Producer	Exempt	\$2,542.98	\$2,593.84	\$2,645.71
Line Producer	Exempt	\$3,354.57	\$3,421.66	\$3,490.09
Production Office Asst./Post Production Asst.	10-hour day	\$1,352.65	\$1,379.70	\$1,407.29
Payroll Accountant	10-hour day	\$1,947.81	\$1,986.77	\$2,026.50
Post Producer	Exempt	\$2,813.51	\$2,869.78	\$2,927.17
Post Production Supervisor (series only)	Exempt	\$3,354.57	\$3,421.66	\$3,490.09
Post-Production Coordinator	10-hour day	\$1,731.39	\$1,766.02	\$1,801.34
Production Accountant	10-hour day	\$3,138.14	\$3,200.91	\$3,264.92
Production Coordinator	10-hour day	\$1,731.39	\$1,766.02	\$1,801.34
Production Supervisor	Exempt	\$2,434.77	\$2,483.46	\$2,533.13
Researcher	8-hour day	\$1,352.65	\$1,379.70	\$1,407.29
Segment Producer	Exempt	\$2,542.98	\$2,593.84	\$2,645.71