



Production Guidelines

Business & Legal Affairs (BALA)

Creative Music Strategy (CMS)

Production Clearances & Licensing Operations (PCLO)

Addendum to Delivery Requirements 2023

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Deliverables Distribution Contacts

Department	Deliverable or Questions	Contact
Business & Legal Affairs (BALA)	Composers Questions (for related submissions see below CMS contacts)	Catherine Corsello catherine.corsello@paramount.com
	Game Show Prizing Approvals	Anne Gorfinkel anne.gorfinkel@@paramount.com
	Production FORMS (e.g. location agreements, appearance releases, etc.)	Nick assigned BALA representative
	Title searches, Trademark and Copyright Questions	Matthew Howard matthew.howard@paramount.com
	Copyright chain of title requests or copyright recodation submissions (e.g. option agreements, assignments, etc.)	Laurie Lawrence-Dillon Paramount Media Networks 1515 Broadway New York, NY 10036 laurie.lawrence-dillon@paramount.com
	Deliverables Submissions	Stephen Calhoon stephen.calhoon@paramount.com
	Union Submissions	Donna Watts c/o Nickelodeon 1515 Broadway, 41 st Fl. New York, NY 10036 donna.watts@nick.com Any production with access to Scenechronize should upload union documents there as well.
Production Clearances & Licensing Operations	PCLO FORMS (e.g. Tracking Report, Showlog, etc.)	Maryam Pakneshan maryam.pakneshan@paramount.com
	Deliverables Submissions Clearance Tracking Reports and Show Logs	Maryam Pakneshan maryam.pakneshan@paramount.com
Creative Music Strategy (CMS)/ MUSIC	Licensed THEME Song questions and clearance	Sabrina Del Priore sabrina.delpriore@paramount.com
	CMS FORMS (e.g. Music Tracking Report)	Tracielyn Jones tracielyn.jones@paramount.com
	Music Cue Sheet questions & training	Email cuesheets@NICK.com
	Music Library questions/set up	Jay Biegelsen jay.biegelsen@paramount.com
	Composer Submissions - Music (including stems/titles)	Chelsea Castillo/NICK Music chelsea.castillo@paramount.com Michael Kanfer michael.kanfer@paramount.com
	Composer Submissions - Metadata - Agreements *See below for Music submissions	PLEASE INCLUDE all 3 contacts below on composer submissions. Catherine Corsello catherine.corsello@paramount.com Michael Kanfer michael.kanfer@paramount.com Kimberly Chambers Kimberly.chambers@paramount.com
	Music Cue Sheet Submissions	Tracielyn Jones tracielyn.jones@paramount.com
	Music Credit Obligations Check	Sabrina Del Priore sabrina.delpriore@paramount.com Tracielyn Jones tracielyn.jones@paramount.com
Insurance		Nick Production Management

Underlying Rights Documentation

I. BUSINESS & LEGAL AFFAIRS (BALA) REQUIREMENTS

In addition to the agreements referenced by Creative Music & Licensing Strategy (CMS) / Production Clearances & Licensing Operations (PCLO) below and upon completion of each production cycle, the following **Business & Legal Affairs (BALA)** related Deliverables must be delivered **electronically** to the appropriate Network BALA representative (see page 3 above for appropriate contacts). **PLEASE SEE PAGE 8 FOR INSTRUCTIONS REGARDING SAVING DOCS ELECTRONICALLY.**

❖ **Final payment will not be made by Network until all of the delivery requirements described in the Production Guidelines and this BALA CMS/PCLO Addendum have been received and approved by the Network.**

A. Safe Harbor Certification: ProdCo's obligation to deliver a copy of its safe harbor certification should have been delivered to applicable Network prior to commencement of production; however, if the certification has not yet been delivered, please provide a copy with your final deliverables.

B. Insurance Requirements: the Network must receive a copy of insurance certificates at the beginning of production evidencing Portfolio Package, General & Auto Liability, Workers Compensation and Errors & Omissions policies.

The Network maintains a program of insurance for all Third Party projects through HUB Entertainment Industry Solutions, a Division of HUB International Insurance Services, Inc. ("HUB"). Please contact your Production Management representative for an introduction to the HUB team. **Should you want to discuss insurance coverage through another carrier, please contact your Prod Mgmt representative to discuss in more detail. Per your contract, the proposed carrier and policy would be subject to our approval.** Prod Mgmt will work alongside you to ensure a smooth process.

CLEARANCE – Insurance policy must cover the number of years the project is being cleared. UNLESS OTHERWISE APPROVED BY YOUR NETWORK CMS, and PCLO REPRESENTATIVE, ALL PROJECT CLEARANCES SHOULD BE SECURED AS FOLLOWS: All media now known or hereafter devised, regardless of delivery network or end user device, on a worldwide basis, in perpetuity. Rights granted shall apply to all versions of the project in whole or in part including stand-alone clips and shall include promotions in all media now known or hereafter devised.

IMPORTANT NOTE: *"Viacom Inc., Paramount Media Networks, their parent(s), subsidiaries, related and affiliated companies, joint ventures, successors, licensees, customers as now exist or may hereafter exist including their officers, directors, employees, agents, assigns and representatives" are added as an additional insured. Networks should be named additionally insured on all policies except for Worker's Compensation.*
The Network must receive a copy of insurance certificate at the beginning of production.

****Upon Network's request, Third party must supply a copy of the insurance bid.****

****Upon Network's request, Third party must supply a copy of the E&O bid.****

C. Agreements/Other Documentation:

- 1) All talent agreements, including but not limited to, acting talent, voice over talent, presenters, singers, dancers, etc.
- 2) Production creative agreements; including, but not limited to: executive producers, directors, creators, writers, stage manager, etc.
- 3) Any other production work-for-hire agreements, including but not limited to, choreographer, casting, consultants, lighting, director of photography, art director, costume, hair, make-up, wardrobe, etc.
- 4) Trade Outs/Product Placement Agreements & Product Agreement Summary Chart/Trade Outs Grid
- 5) Production Agreements for 3rd party (e.g. Animation or graphics house, etc.)

- 6) Any back-up documentation related to the use of minors in the presentation (e.g., work permits, etc.).
- 7) Vendor Agreements
- 8) Promotional Agreements
- 9) Union Residual Checklist: **see page 10** below and see page 35 of the Production Guidelines for the corresponding union deliverable requirements.
- 10) Title clearances (unless the Network has agreed to clear title)
- 11) Composer / Lyricist agreements for all original composed music. All Composer / Lyricist materials are to be delivered via e-mail, including link to appropriate FTP site or other storage means, to the respective PCLO personnel on page 3.

II. PARAMOUNT MUSIC LIBRARY

Please be sure to contact a Network CMS Representative prior to accessing and/or selecting Paramount Global Music Library tracks for your show.

Paramount currently has broad agreements in place with numerous music libraries that typically grant distribution rights via All forms of Media (excluding Theatrical), throughout the World, in Perpetuity. This music may be used as music beds within projects produced by or for the Network, and thus these agreements can extend to the production companies with which we work.

THEME SONGS: The Network directly handles all Theme Song clearances for third-party owned songs and respective licensing for both in-house and 3rd party produced projects/series. **Should you wish to consider a Paramount Global Library Track OR popular recording for use as the project's/series' THEME SONG**, please connect with the Network Executive Producer assigned to the project as well as the appropriate CMS Representative (see page 3) to discuss potential clearance.

Should you wish to consider an **original composed track** as a Theme song, please see Section III below.

A Theme use typically consists of the same song being incorporated into the project/series in one or more of the following scenarios: Show Open and/or Close (including End Credit Roll); bumper music; scene transitions; and/or music beds.

REPORTING OF PARAMOUNT GLOBAL MUSIC LIBRARY USAGE / MUSIC CUE SHEETS*:

IMPORTANT!! The Network MUST report and track Paramount Global Music Library usage properly; therefore producers MUST declare all uses on a MUSIC CUE SHEET. Music Cue Sheets MUST include ALL relevant information for each cue/cut/track including, but not limited to, the track name, composer (if available), timing, name of record label retaining master recording rights if applicable, publishing information, the related PRO affiliation and Music Library (label) name (i.e., Extreme Production Music, Jingle Punks, Vanacore, etc.). This information is readily available for your convenience.

If you have any questions regarding Paramount Global Music Library options and/or questions regarding music cue sheet information and/or access and training on “Q” – Paramount Media Networks' electronic music cue sheet database and submission system - please contact your Network CMS representative for **“Music Cue Sheet questions and training”** (see page 3).

***Additional information regarding Music Cue Sheets and VMN's electronic cue sheet submission system, “Q”, is located on page 7.**

III. CREATIVE MUSIC STRATEGY (CMS) / PRODUCTION CLEARANCES & LICENSING OPERATIONS (PCLO) CLEARANCE & DELIVERABLE REQUIREMENTS

CLEARANCE RIGHTS/TERM REQUIREMENTS:

Once ready to begin securing clearances for any 3rd party elements being considered for use within the project, FIRST CONNECT with the Network CMS with regard to Music and with the Network PCLO Representative with regard to visual elements (e.g. set dressing, prop, artwork, fonts, photos, footage) assigned to your project to confirm the Rights/Terms required for all such clearances. Third party elements can include but are not limited to the following:

- Music Publishing
- Master Recordings
- Footage Clips – Feature Films, TV Shows, Concerts, etc.
- Stock Footage
- Photos
- Artwork/Props/Set Dressing/Costumes
- Brands/Logos
- Fonts
- Choreography
- Name and Likeness
- Materials Releases
- Appearance/Guest Release – should be secured from anyone interacted with / focused upon during filming.
- Location Agreements – should be secured for any location featured whether or not identifiable on screen including public or private buildings/homes (exterior and/or interior) and any other form property in/on which filming takes place.

UNLESS OTHERWISE APPROVED BY YOUR NETWORK CMS and PCLO REPRESENTATIVE, ALL PROJECT CLEARANCES SHOULD BE SECURED AS FOLLOWS:

All media now known or hereafter devised, regardless of delivery network or end user device, on a worldwide basis, in perpetuity. Rights granted shall apply to all versions of the Project in whole or in part including stand-alone clips and shall include promotions in all media now known or hereafter devised.

THEME SONGS: Again, the Network directly handles all Theme Song clearances for third-party owned songs and respective licensing for both in-house and 3rd party produced projects/series. **Should you wish to consider a piece of popular music for use as the project's/series' THEME SONG**, please connect with the Network Executive Producer assigned to the project as well as the appropriate CMS representative (see page 3) to discuss potential clearance.

Should you wish to consider a **Paramount Global Music Library** track as a Theme Song, please connect with the Network Executive Producer assigned to the project as well as the appropriate CMS representative (see page 3) to discuss potential use.

Finally, should you wish to consider an original **Composed Track** as a Theme Song, please connect with the appropriate Network representative as indicated by **“Composer Questions”** (see page 3).

DELIVERABLES REQUIREMENTS

The following DELIVERABLES should be completed DURING the production process as each are required for delivery at the conclusion of the project. Please deliver each of the following documents **electronically** to the appropriate CMS and PCLO representative (see page 3). **PLEASE SEE PAGE 8 FOR INSTRUCTIONS REGARDING SAVING DOCS ELECTRONICALLY.**

IMPORTANT! The Clearance Tracking Report(s), Show Log(s) and Music Cue Sheet(s) for the production should cross-reference each other and therefore no discrepancies should exist between these reports.

- A. Completed Clearance Tracking Report for Music Elements and Visual Elements** (See **“CMS FORMS, and PCLO FORMS”** Network contact information page 3) Template with instructions) Acts as primary clearance resource throughout production. Each element cleared for the production (songs, footage, photos, logos, etc.) must be listed within this document along with the timing of each use, writer names, detailed descriptions of each element (including but not limited to footage, photos, artwork, and periodicals), publisher/copyright owner information including contact name, company name, address, phone, fax and e-mail, related PRO (for music publishing), clearance status (approved/denied/pending), clearance terms (including media, territory, license term, and promotional rights), and related license fees.

Any discrepancies/restrictions to the initial license terms requested MUST be addressed with the CMS and PCLO representative assigned to the program AND noted in the Comments column of this report for future reference should such discrepancies/restrictions be mutually agreed upon.

B. Completed Show Log (See “PCLO FORMS” Network contact information page 3) A Show Log for each production/episode is required for all Program/Episode, documenting all original and licensed VISUAL and AUDIO elements.

The Show Log lists each visual element chronologically as it appears in the production along with the related time codes (time in and time out*). Such visual elements include **original footage/imagery** shot for the specific production as well as any and all **3rd party elements** (i.e., any form of footage, photos, newspaper/magazine/book content, etc.) AS WELL AS AUDIO/MUSIC (licensed, library, stock, and/or composed) as it appears within the production. Descriptions of each visual element must be included along with related copyright owner information (contact name, company name, address, phone, fax, and e-mail).

***Please note that time codes in and out for visual elements and audio/music elements will not necessarily match and thus Actual Time columns exist for both VIDEO (Footage, Photos, Video clips, etc.) and AUDIO/MUSIC elements.**

C. License/Agreement(s) (See “PRODUCTION FORMS” Network contact information page 3) i.e., on-camera Guest/Appearance Releases & Location Agreements, Film Permits, Footage Licenses and Materials Releases (Materials Releases submitted covering use of Photographs should be accompanied by a copy of each original photograph). Please also provide any other agreements that may have been negotiated by the production company on behalf of the Network (i.e., music synchronization license agreements, master recording agreements, etc.).

All on-camera Guest/Appearance Releases must be fully executed and include the following information: name, address, and date of birth for those performers who render on-camera services or otherwise appear on-camera in the production and signature of parent/guardian when MINORS are involved. ***Please use the most current version of these Network forms, which will be provided under separate cover as referenced above. When sending these forms electronically to third parties, please always convert to “pdf” beforehand so that you, the ProdCo, controls if changes are made to the form before it’s signed.***

D. Song Information Sheets

Please email song information sheets to cuesheets@nick.com. Contact Maryam Pakneshan (maryam.pakneshan@paramount.com) with questions or concerns regarding song information sheets.

E. Completed Music Cue Sheet via “Q” - Detail all music used in program, including licensed, library, stock, and composed music. Includes actual timings used of each song as it appears within the program along with related time codes (time in and time out), writer/composer name(s), publisher/copyright owner information including the related PRO(s), type of music usage (i.e., Visual/Vocal, Background/Vocal, Visual/Instrumental, Background Instrumental, Video Excerpt), Record Label / Music Library name (if applicable), and source of music used (e.g., album track, music video, live performance, etc.). If including original composed music, the following publishers should be listed:

- Nickelodeon Publishing Companies:
- Tunes by Nickelodeon Inc. (ASCAP)
 - Music by Nickelodeon Inc. (BMI)
 - Nickelodeon Notes Inc. (SESAC)

Please refer to your CMS contact for “**Music Cue Sheet questions and training**” (see page 3) to set up a quick 15-20 minute Q access/information session that will cover the following:

- New Cue Sheet Creation
- Headers
- Music Database Searches
- Adding Manual Entries

PLEASE NOTE: Music Cue Sheets are no longer accepted via email.

IV. Instructions for saving BALA/CMS/PCLO Deliverables Electronically

- A. Please deliver and sort all BALA/CMS/PCLO documents by document type and episode # (or if document applies to entire Season, Season #) in accordance with the naming conventions below.
- B. **We expect that BALA/CMS/PCLO deliverables will be delivered in PDF format EXCEPT for the Clearance Tracking Report (delivered as Word Document) and the Music Cue Sheets (submitted via Q).**
- C. Documents that are the same themed (e.g., appearance releases, location agreements, etc.) can be scanned in bulk by episode and in accordance with the below naming conventions.
- D. **ANY VARIATION FROM the Network’s STANDARD FORMS OR THE AGREED UPON FORM FOR YOUR PROJECT (e.g., mark-ups, deletions, additions, etc.) MUST BE SAVED INDIVIDUALLY.** In other words, do not include marked-up/negotiated documents within a bulk scan of standard forms.
- E. **Please save all BALA/CMS/PCLO documents in the following order:**
 - 1) Network standard form agreements that have been negotiated/marked-up (e.g., standard agreements supplied by Network that have been changed in any way [see *sub-paragraph D*, above]).
 - 2) Third Party standard form agreements (e.g., any agreement not supplied by Network).
 - 3) Network standard form agreements with no changes (see *sub-paragraph C*, above).

V. Naming Convention for BALA/CMS/PCLO Electronic Docs

Electronic Naming Convention for all Bulk BALA/CMS/PCLO Documents (except for negotiated/marked-up agreements):

Document Type – Program Name – Episode # (or if document applies to entire Season, Season #)

Examples:

Document Type	Naming Convention	Requested Delivery Format
Appearance Releases	"Appearance Releases - SpongeBob SquarePants - 101"	(Deliver in PDF format)
Location Agreements	"Location Agreements - SpongeBob SquarePants - 101"	(Deliver in PDF format)
Showlog	"Showlog - SpongeBob SquarePants - 101"	(Deliver in PDF format)
Tracking Report	"Tracking Report - SpongeBob SquarePants - Season 1" **Please note: You will have two separate tracking reports. One for music and one for non-music elements. Please work with your CMS and PCLO contacts for a template of each.	(Deliver as Word Document)

***Or* (if applies):**

Document Type – Publisher (or other entity e.g., Record Label, Photo House, Film/TV Studio, etc.) – Program Name – Episode #

Examples:

Document Type	Naming Convention	Requested Delivery Format
Synchronization License	"Synchronization License – Warner Chappell Music, Inc. - SpongeBob SquarePants – 101"	(Deliver in PDF format)

***Or* (if negotiated/marked-up individually scanned agreements):**

Document Type – Name of Contracting Party -- Program Name – Episode # (or if document applies to entire Season, Season #)

Examples:

Document Type	Naming Convention	Requested Delivery Format
Talent Agreement	"Talent - Martina McBride - SpongeBob SquarePants - Season 1"	(Deliver in PDF format)
Appearance Release	"Appearance Release - Taylor Swift - SpongeBob SquarePants - 101"	(Deliver in PDF format)

The naming convention should be used for all types of agreements, not just those shown as examples (e.g., participant agreements, vendor agreements, composer deals, etc.), that you're scanning to submit with your deliverables.

VI. Form of Submission for BALA/CMS/PCLO Documentation:

The BALA CMS/PCLO agreements and documentation should be sent via any of the following methods of submission:

- A. EMAIL:** If submitting via email, the submission should be in a password protected Zip Folder so that the recipient can only open the folder with the password AND the password should only be given to the BALA, CMS, and PCLO representative, as the case may be, in a separate correspondence from the Zip Folder submission. In other words, you should send the password protected Zip Folder in one email and send a follow-up email only to the appropriate BALA, CMS, and PCLO representative, as the case may be, with the actual password.
- B. CD ROM/DVD:** If submitting via an actual CD ROM/DVD, then said CD ROM/DVD should be mailed only to the appropriate BALA, CMS, and PCLO contact, as the case may be.
- C. Third Party Source:** If the ProdCo prefers to use a third party source such as Dropbox or YouSendIt, then the ProdCo should upload the scanned materials and provide the appropriate BALA, CMS, and PCLO contact with the link to said third party account. Network prefers Dropbox over YouSendIt because YouSendIt takes longer to download on our system. This option may not always be a viable option should Paramount decide to block these accounts (e.g., there may come a point in time where these account links will not pass through our firewall).

In all of the above submission scenarios, the ProdCo should only be submitting the BALA, /CMS, and PCLO docs to the respective BALA, /CMS, and PCLO contact. Copy your Production Management rep. The ProdCo should NOT be copying everyone on these submissions since some of the documents contain personal identifiable information (e.g., SSN).

- D. When scanning the BALA/CMS/PCLO deliverables:** ProdCo should always scan the docs at **300 dpi or below**. The electronic submissions should be no greater than 15 MB per email; meaning that if the submission is greater than 15 MB, then the ProdCo will need to submit in more than one email.

RESIDUALS CHECKLIST

DUE NO LATER THAN A DAY AFTER PREMIERE OF EPISODE

SHOW NAME: _____ SEASON: _____ EPISODE # _____ NETWORK: _____

Episode Name: _____ Payroll Company: _____ **Please check the boxes of the guilds applicable to this production:**

Production Company Name: _____ Length of Program: _____ WGA DGA SAG-AFTRA

Principal Photography Date: _____ Production Accountant: _____ IATSE DGA side letter No. 6 NON- UNION

State(s) Filmed: _____ Phone #: _____ AFM DGA Paragraph 1.102b

Series Budget (per episode): _____ E-Mail: _____ GUILDS (outside USA) - Specify: _____

ITEM	X	DESCRIPTION	SCENECHRONIZE PATHS
TO BE PUBLISHED THROUGHOUT PRODUCTION AND AT WRAP *All Folders in Scenechronize Studio Tab under RESIDUALS folder*			
PRODUCTION			
ACCOUNTING		> Final Payroll Register/Payroll Audit Report * 1 per episode should include SAG-AFTRA, DGA and WGA days worked and initial comp <i>Naming: ShowNameSeason_EpsNumber_PayrollRegister</i> * Must tag episode number	Studio Documents > ACC - Residuals > Production > Accounting
FINAL CREDIT LIST		> Final Credit List (by episode) <i>Naming: ShowNameSeason_EpsNumber_FinalCredits</i> * Must tag episode number	Studio Documents > ACC - Residuals > Production > Final Credit List
OVERALL SIDE LETTER		> Overall Side Letter for SERIES OR Letter of Adherence for the SERIES <i>Naming: ShowNameSeason_SeriesOverallSideLetter (or Letter of Adherence)</i> * Must tag episode number	Studio Documents > ACC - Residuals > Production > Overall Side Letter
SPECIAL OVERALL AGREEMENTS		> Special Overall Agreement for each guild OR Letter of Adherence for each guild (if applicable) <i>Naming: ShowNameSeason_GUILDNAME_SpecialOverallAgreement (or Letter of Adherence)</i> * Must tag episode number	Studio Documents > ACC - Residuals > Production > Special Overall Agreements
RESIDUALS CHECKLISTS		> This Checklist: When all items have been uploaded, please publish this from to Scenechronize * All items and this checklist are due no later than a day after the premier of each episode <i>Naming: ShowNameSeason_ResidualsChecklist_EpNumber_Approved</i> * Must tag episode number	Studio Documents > ACC - Residuals > Production > Residuals Checklists
SAG-AFTRA (including Loop Group and Voiceover Talent)			
CAST LIST *By episode		> Confidential Final Cast List (not screen credits) * MUST include loan out company names along with FULL SSN's/Fed ID numbers <i>Naming: ShowNameSeason_EpsNumber_FinalCastList</i> * Must tag episode number	Studio Documents > ACC - Residuals > SAG-AFTRA > Cast List
TIME SHEETS *Must be uploaded weekly		> SAG-AFTRA Talent Time Cards <i>Naming: ShowNameSeason_Time Card_LastName,FirstName_WE_MM.DD.YY</i> * Must tag episode number	Studio Documents > ACC - Residuals > SAG-AFTRA > Time Sheets
SERIES REGULARS CONTRACTS		> SAG-AFTRA Talent Contracts for Main Cast * MUST include loan out company names along with FULL SSN's/Fed ID numbers <i>Naming: ShowNameSeason_EpsNumber_TalentContract_LastName,FirstName_SeriesRegular</i> * Must tag episode number	Studio Documents > ACC - Residuals > SAG-AFTRA > Series Regulars Contracts
GUEST TALENT CONTRACTS		> SAG-AFTRA Other Talent Contracts * MUST include loan out company names along with FULL SSN's/Fed ID numbers <i>Naming: ShowNameSeason_EpsNumber_TalentContract_LastName,FirstName</i> * Must tag episode number	Studio Documents > ACC - Residuals > SAG-AFTRA > Guest Talent Contracts
DEAL MEMOS		> SAG-AFTRA Deal Memos	Studio Documents > ACC - Residuals > SAG-AFTRA > Deal Memos
DELETED TALENT		> SAG-AFTRA - List of Any Talent DELETED From Final Version <i>Naming: ShowNameSeason_EpsNumber_Actor Deletions</i> * Must tag episode number	Studio Documents > ACC - Residuals > SAG-AFTRA > Deleted Talent

DGA		
CONTRACTS	> DGA Director Contract * MUST include loan out company names along with FULL SSN's/Fed ID numbers <i>Name: ShowNameSeason_EpsNumber_DirectorContract_DirectorName</i> * Must tag episode number	Studio Documents > ACC - Residuals > DGA > Contracts
CREDIT DETERMINATION	> DGA - Credit Determination Letter (CRD) (if applicable) <i>Naming: ShowNameSeason_EpsNumber_CRDLetter</i> * Must tag episode number	Studio Documents > ACC - Residuals > DGA > Credit Determination
WGA		
WRITER CONTRACTS	> WGA writer(s) Longform Agreement(s) * MUST include loan out company names along with FULL SSN's/Fed ID numbers <i>Naming: ShowNameSeason_EpsNumber_WriterAgreement_WriterName</i> * Must tag episode number	Studio Documents > ACC - Residuals > WGA > Contracts
CREDITS	> Notice of Tentative Writing Credits from WGA (NTWC) <i>Naming: ShowNameSeason_EpsNumber_NTWC</i> * Must tag episode number	Studio Documents > ACC - Residuals > WGA > Credits
IATSE		
PRORATION CHECKLIST	> Completed IATSE Proration Checklist (FORM D) * Not required if filmed under the videotape agreement <i>Naming: ShowNameSeason_IATSE_ProrationChecklist</i> * Must tag episode number(s)	Studio Documents > ACC - Residuals > IATSE
MUSICIANS		
CONTRACTS	> AFM Contract for the Production <i>Naming: ShowNameSeason_AFM_Contract</i> * Must tag episode number(s)	Studio Documents > ACC - Residuals > Musicians > Contracts
AFM FORMS	> AFM FORM B-8 (if live musicians are included in the production) <i>Naming: ShowNameSeason_AFM_FormB-8</i> * Must tag episode number (s)	Studio Documents > ACC - Residuals > Musicians > AFM Forms

FOR QUESTION ABOUT ITEMS ON THIS FORM, PLEASE CONTACT THE RESIDUALS DEPARTMENT:

Nickelodeon and Awesomeness: Donna Watts donna.watts@nick.com
MTV, Comedy Central and VH1: Melissa Martinez melissa.martinez@paramount.com
TV Land, Spike/Paramount, and CMT: Michaela King michaela.king@paramount.com
All general residual inquiries: Jo-Ellen Boon jo-ellen_boon@paramount.com

PRODUCTION SIGNOFF:

Completed by: _____ **Date:** _____

E-mail: _____ **Phone:** _____