

LJ

## CONTACT INFORMATION



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## EDUCATION

**Master's, Film and Television Production, USC School of Cinematic Arts, 2006**

**BA, History, Kenyon College, 2003**

## KEY SKILLS

- Feature and episodic directing
- Physical production and scheduling
- Budgets \$2M to \$30M+
- Cost reporting and hot costs
- Director, producer, below-the-line crew, and performer union agreements
- Distributor and streamer deal points
- State tax incentive programs (LA, GA, NM, NY)
- Talent and agency negotiations
- Slate development and packaging
- Fellowship and mentorship programs

# Lisa Jackson

Filmmaker

## ABOUT ME

Eighteen years of feature and episodic work as a director-producer. Produced or directed nine features and two limited series with combined production spend north of \$46M. Guild member with recurring relationships at A24, Neon, and two mid-major streamers.

## PROFESSIONAL EXPERIENCE

**DIRECTOR / EXECUTIVE PRODUCER | BLACKWATER BEND PRODUCTIONS, AUSTIN, TX**  
2018 - PRESENT

- Directed and executive produced the six-episode limited series Ridgeline for a top-five streamer; delivered on a \$28M budget, on schedule, with 92 shooting days across Texas and New Mexico.
- Directed two indie features (both under \$5M) that opened theatrically through Neon and an independent film distributor with a combined domestic gross around \$6.4M.
- Built and ran a company slate of four projects in active development, two of which are set up at studios with attached talent.
- Hired and mentored two directing fellows through a company-funded program placing underrepresented directors on second unit.
- Managed relationships with heads of physical production, marketing, and business affairs at three different distributors.

**PRODUCER | JUNEGRASS FEATURES, LOS ANGELES, CA**  
2013 - 2018

- Produced four narrative features in the \$2M to \$9M range, all of which premiered at Sundance, the Austin genre-and-music festival, or the Toronto international festival.
- Negotiated cast deals through the three major talent agencies on ensembles of 6 to 12 name actors.
- Ran physical production across shoots in Louisiana, Georgia, and British Columbia, hitting incentive thresholds on every project.
- Closed a first-look deal with a specialty distributor covering two of the four titles.
- Recovered a stalled production by restructuring the schedule mid-prep, which brought the budget back in line after a location fell out.

**LINE PRODUCER / UNIT PRODUCTION MANAGER | COTTONWOOD LINE PRODUCTIONS, NEW ORLEANS, LA**  
2009 - 2013

- Line-produced three features and two long-form pilots in the Southeast during the peak of the Louisiana incentive era.
- Managed weekly hot costs and cost reports for productions between \$3M and \$11M, closing each within 2% of final approved budget.
- Built department head teams from scratch for out-of-town shoots.
- Handled union relations across the below-the-line crew union, Teamsters Local 399, and the performer union.

**PRODUCTION MANAGER | ROWAN & FINCH MEDIA, NEW YORK, NY**

2006 - 2009

- Rose from production coordinator to PM across commercials, docs, and one indie feature.
- Ran crew payroll, box rentals, and vendor accounts for three simultaneous jobs at peak.
- Oversaw the crew-up on a 21-day feature that later sold to a streamer in a domestic-only deal.
- Trained four coordinators who went on to PM their own shows.