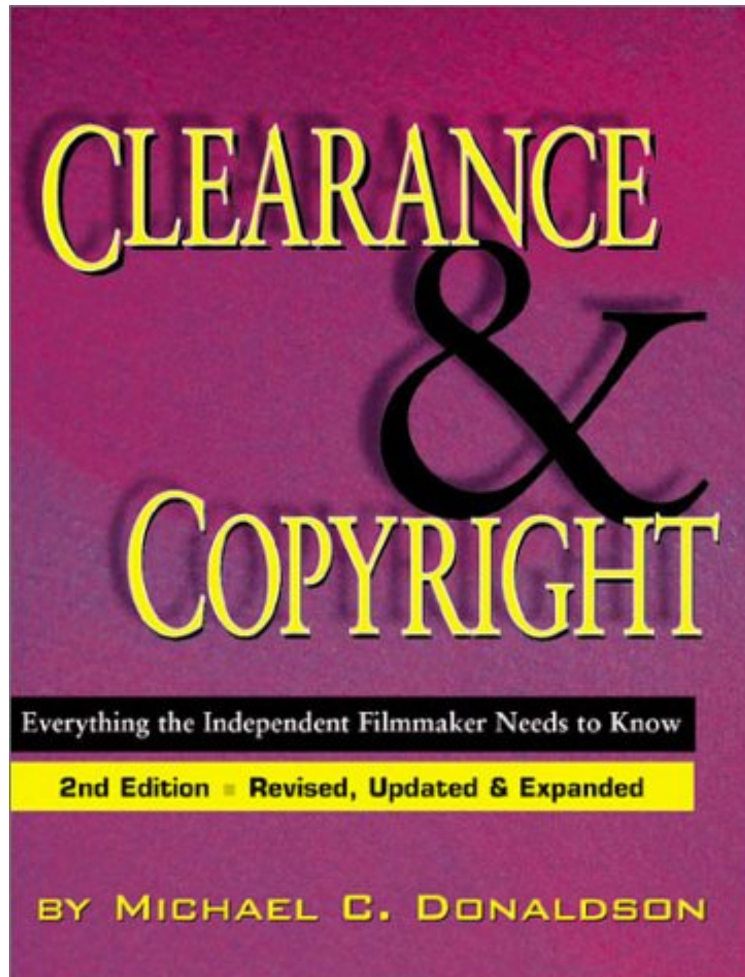


Clearance and Copyright: Everything the Independent Filmmaker Needs to Know

Michael C. Donaldson
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Michael C. Donaldson : Clearance and Copyright: Everything the Independent Filmmaker Needs to Know before purchasing it in order to gage whether or not it would be worth my time, and all praised Clearance and Copyright: Everything the Independent Filmmaker Needs to Know:

1 of 1 people found the following review helpful. Indie Filmmakers need this for their librariesBy CoolbertAs an Independent Filmmaker, this was one of the first books I purchased when I was starting out. Invaluable is an understatement. Basic Templates are given for most of the basic forms needed. Clear explanantion of copyright, trademark, music, hiring, etc is given. I've found that you never know enough on any of those subjects and this book is an excellent starting point. If I can understand it, anybody can. Recommended.0 of 0 people found the following review helpful. Great Value,Great bookBy Lawrence FishWell written and full of advice for any Indy filmmaker. I

learned many things, and will definitely have a positive outcome on my current project. 14 of 14 people found the following review helpful. Must Have for Indy Filmmakers By Phillip Glau If you are serious about making films and in particular documentaries, this is a great book and valuable resource. I can't count the number of times I've consulted it. It clears up a great deal of the myths surrounding 'fair use' and 'public domain'. Many filmmakers wrongly consider a wide variety of things as 'fair use' or 'public domain' and would be well advised to read this book before rolling a frame of film or video on anything bigger than a home movie. It covers privacy rights, music rights (yes, you must pay/clear ALL music that you use except under the most rarest of circumstances. Even a couple of notes from a popular song could result in an expensive injunction against your film.), clearances and issues related to copyright. The 20 bucks you'll spend on this book will save you thousands in legal fees down the road when it comes time to actually show your film outside of your house, be it a film festival, TV distribution, or theatrically. The mistakes you avoid could well mean the difference between acquiring EO insurance and having your film sit on the shelf due to clearance problems. The writing is simple and straight forward and is an easy read for those who might shy away from books on legal issues. While not as in-depth as a Westlaw book or other scholarly legal tome, it provides relevant citations to important cases. It assumes the reader is intelligent but not trained in law.

Now fully and extensively revised, updated, and expanded, this well-written, legalese-free guide provides filmmakers with essential advice on almost every conceivable rights issue they might encounter: from the initial acquisition of material through the rights situations that arise in preproduction, production, postproduction, and final release. Armed with this book, filmmakers can protect themselves and their work from disastrous legal actions and save thousands of dollars in legal fees. CLEARANCE AND COPYRIGHT, the first book devoted to the clearance and copyright issues that affect the film and video community, is a must read for all filmmakers producers, directors, screenwriters whether they make features, shorts, documentaries, or music videos.

"The business end of independent filmmaking is laid out clearly and concisely . . . The contract models are alone worth the price." -- Hollywood Reporter, November 20, 2003 From the Publisher "An indispensable guided tour of an area of law that filmmakers cannot afford to ignore . . . presented in a clear, accessible, and even friendly manner. Read it once for background, then keep it for reference." - Marcia Bloom, Sony Pictures Classics About the Author Tom Kingdom, a freelance director from 1982 through 1996, has worked on several Masterpiece Theatre productions, numerous documentaries and children's programs, and more than two hundred episodic dramas (including EASTENDERS). He has also worked as First Assistant/Production Manager for John Schlesinger, Roland Jaffe, Alan Clark, and many other distinguished directors. He has lectured at schools and universities in England and America and is currently an Associate Professor at Emerson College, Boston.