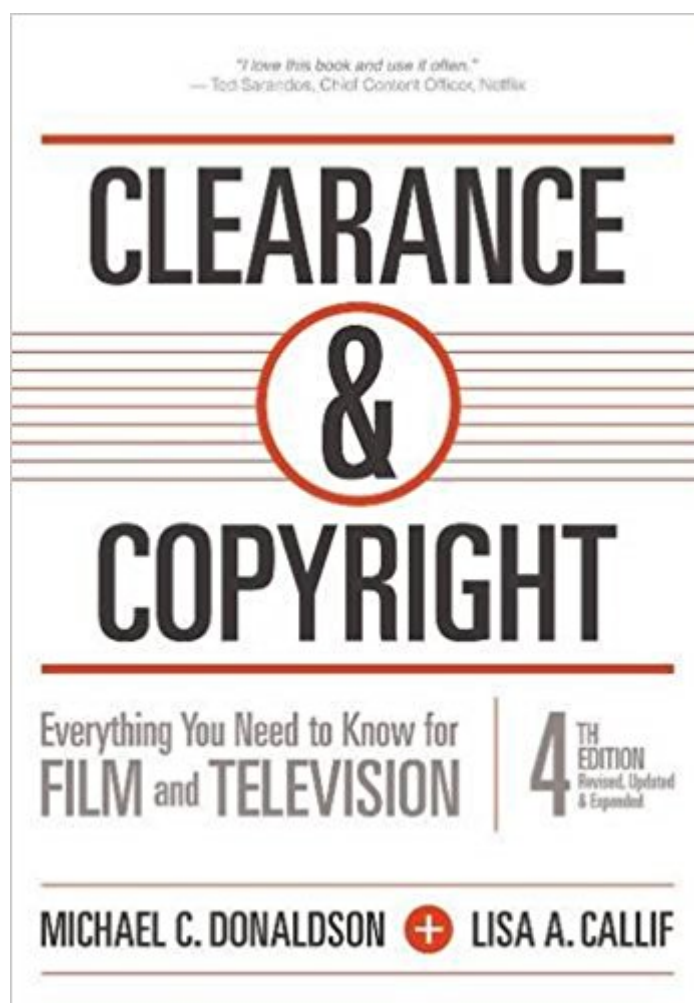


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Clearance & Copyright, 4th Edition: Everything You Need To Know For Film And Television



Synopsis

Clearance and Copyright is the industry-standard guide to almost every conceivable rights issue that filmmakers, videomakers, television producers, and Internet content creators might encounter. From the initial acquisition of material through the rights issues that arise during preproduction, production, postproduction, and release, this legalese-free guide--now extensively revised, updated, and expanded--will help you protect yourself and your work from disastrous legal actions. Among this edition's new features are links to 25 downloadable contracts and 50 illustrative film clips. Michael C. Donaldson is a Los Angeles-based, entertainment lawyer with more than 45 years of experience in copyright and entertainment issues. He has been called the Obi-Wan Kenobi of Fair Use by the American Bar Association Journal. Lisa A. Callif was named by The Daily Journal as one of the Top 100 Women Lawyers in California (2014). Her primary focus is on representing independent filmmakers.

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"If you only buy one book to guide you through the various challenges facing you as a filmmaker, this is that book. With great clarity, it covers subjects that are simply not covered in any other book and answers questions you may not have even thought to ask." --- John Welsh, President of Film Independent "Everything you need to know about clearance and copyright is in this book, a must for everyone in the film business." --- Barbara Boyle, Associate Dean of Entrepreneurial Activities and Special Initiatives, UCLA School of Theatre, Film and Television "Let's make a movie.' It's never that simple. Donaldson + Callif have written

anÃ A invaluable book on the A to Z of pitfalls that all independent filmmakers should be aware ofÃ A before they start to shoot one frame of film. Essential reading." --- Piers Handling, Director and CEO, Toronto International Film FestivalÃ A "If you are serious about producing,Ã A the information contained in this book is invaluable.Ã A I'll revisit in time and time again." --- Jon Gerrans, Co-President, Strand Releasing"Finally, there is one place to go for all the answers." --- Geoffrey Gilmore, Director of Film Festival, Sundance InstituteÃ A "Entertainingly written and surprisingly accessible, this thorough, thoughtful presentation of all rights-clearance and copyright issues should be required reading for all independent filmmakers. The book lays everything out in ways that will save countless directors and producers endless grief and expense." --- Darryl Macdonald, Seattle International Film Festival"Donaldson provides anÃ A indispensable guided tourÃ A of an area of law-filled with landmines - that filmmakers cannot afford to ignore. A wealth of information is presented in a clear, accessible, and even friendly manner. Read it once for background, then keep it for reference." --- Marcie Bloom, Sony Pictures ClassicsYou cannot show your film, even at many festivals, unless it is properly cleared from a legal point of view. This book has all the answers even to questions you haven't thought of yet. -- John Cooper, Festival Director "Sundance"This book sets the standard for all those in the entertainment industry who work on clearance and copyright issues. -- Tom Ortenberg, CEO "Open Road Films"If you only buy one book to guide you through the various challenges facing you as a filmmaker, this is that book. With great clarity, it covers subjects that are simply not covered in any other book and answers questions you may not have even thought to ask. -- Josh Welsh "President of Film Independent"While digital production and distribution have lowered the cost and complexity involved in getting your film to market, clearances and copyright issues have never been more complex. This book has never been more valuable and relevant. It is the bible for clearance professionals, creators and distributors. -- Ted Sarandos, Chief Content Officer "Netflix"

Michael C. Donaldson is a Los Angeles-based, entertainment lawyer with more than 45 years of experience in copyright and entertainment issues. He has been called the Obi-Wan Kenobi of Fair Use by the American Bar Association Journal. Lisa A. Callif was named by The Daily Journal as one of the Top 100 Women Lawyers in California (2014). Her primary focus is on representing independent filmmakersÃ A Find out more at: donaldsoncallif.com

This terrific book is a "must-have" for filmmakers, be they fiction or non-fiction, documentary or dramatic. To those not in the legal profession, the matter of copyrights and clearances seems like a

dark, scary jungle we all wish we didn't have to go through but authors Michael Donaldson and Lisa Callif are there like friendly guides to help you stay out of danger and get to the other side safely. Co-written by one of the master architects of "Fair Use" for documentarians, why make your film making journey all the more treacherous? Mr. Donaldson discusses his heroic efforts that brought Errors and Omissions Insurance companies into the world of documentaries. He certainly deserves a medal for that! This book is quite an enjoyable read, full of real-world examples that will often amaze you. Yes, even the big boys of the feature film world get bit from time to time. Learn from their mistakes. You'll be told quite clearly what you can do, can't do, must do and must not do. If I had read this before I started to make my film, I'd probably have enjoyed the journey a lot more!

Solid. Real world advice by those who are actually doing it. I beg you, the true indie to read it, twice. Somebody has to tell you to about the real world. Downloading the forms if you have the hard copy like I did could be a little clunky but it's worth the effort to type out the links. I assume the Kindle version might be a click away to the forms. You got the script, you want to get your project going, don't mess it up on a legal technicality that will kill your deliverables. I have nothing to do with Donaldson's law firm and as an indie producer I insist you read it and also check out all the great and real advice they have on YouTube too.

I am the co founder of Chippendales and during that time dealt with our trademarks a great deal. After selling that I was a music lawyer and now I do business affairs and project development in films. Michael and Lisa's book is terrific. It is my go to bible for matters of clearance and copyright. It is so detailed that a screenwriter was having problems filing a copyright and I was able to open to the chapter in the book and walk her through it on the phone. The downloadable forms are an added plus. This book is a must for anyone involved in the business side of making films, TV or music

This book can be really boring if you're not into entertainment law, but it is super informative and useful. If you want to go into entertainment law or be a producer, it is super important to read and gives a good, relevant overview

It's become a cliché to say this, but the following is absolutely true of this book. Any question you could possibly have in regards to copyright and anything that you think might be related is answered here. Filmmakers of all skill levels should have this book on standby from pre to post production.

Best of all, Donaldson and Callif have, rather impressively, made this kind of exciting to read?
Extremely dense, not remotely dry

This book is great because it covers so many things you would have never thought about. The writing in this book is also relaxed and is easily readable by people of all ages/education levels. Right now I am a college Freshman and it's really nice to be able to read this book since I am making a feature film. This book shows/gives great examples of cases and explains step by step what everything means. I personally think anyone who is a writer/director/producer should have this book as you will use it often.

using this as a reference text while I'm in graduate school earning my MFA. I'm so glad I purchased it. The book delves into fair use, familiarity, and basic copyright theory without giving me too much information. It is well-organized and written by an expert in the field. For film and television writers, this book, IMHO, is indispensable.

I had the 3rd edition and could not figure out why I should upgrade. The film clips alone are one of the sole reasons you should get this book. The boilerplate contracts are a nice touch, but it really comes down to understanding what conversation one should have with your attorney. Tons of information to sift through. Great book!

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