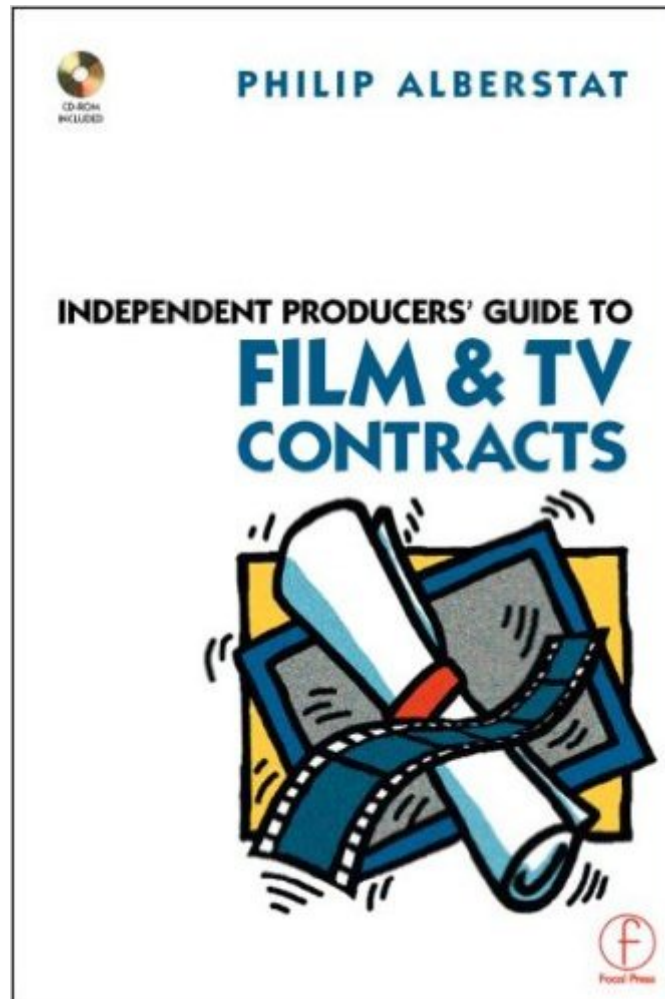


The book was found

Independent Producers' Guide To Film And TV Contracts



Synopsis

First time film-makers, producers and writers will find this Independent Producers' Guide an essential reference tool. The numerous examples of typical legal agreements contained in the book are wide ranging; from the deals that a producer must make at the outset of a project to acquire source rights, through to production and co-production and distribution arrangements for the finished product. Each agreement is closely annotated with comments and guidelines on how the deals are structured. They provide simple explanations of provisions contained within the agreements, identifying potential pitfalls faced by producers as well as giving general advice. The accompanying free CD-ROM contains templates of all agreements found in the book. These are intended to be downloaded and tailored for your own use. Philip Alberstat is a media finance and production lawyer specialising in film, television and broadcasting. He has worked on films such as *The 51st State*, *Goodbye Mr Steadman*, *Tooth* and numerous television programmes and series. He is on the editorial board of *Entertainment Law Review* and is the author of *The Independent Producers Guide to Film and TV Contracts* (2000), and *Law and the Media* (2002). Philip is involved in raising finance for film and television productions and negotiating and structuring film and television deals. He undertakes corporate and commercial work and handles the intellectual property aspects of broadcasting and finance transactions. He has also executive produced numerous film and television productions. He won an Emmy Award in 2004 as an Executive Producer of the Film, "The Incredible Mrs. Ritchie". Philip joined Osborne Clarke as a partner in February 2002. Prior to that he was Head of Legal and Business Affairs with one of the largest independent TV production companies in the UK. He was previously Head of Media at Baker & McKenzie and began his career at Olswang. He was winner of the Lawyer/Hifal Award for Solicitor of the year in 1997 and is listed in Legal Experts in the area of Film Finance/Media.

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Customer Reviews

On first glance, this book seems quite a find; it comes with a CD-ROM complete with all the contracts discussed in the manuscript. The book's format is also very user-friendly; the left hand page displays contractual language, while the right hand page explains the "legalese" in lay-person's terms. The scope of the book covers the major contracts any indie producer (film or TV) will undoubtedly use. But there's a catch (and a BIG one at that)...The book is written by an English attorney, and seems tailored to English law. The U.S. publisher has neglected to indicate this fundamental split anywhere on the cover. Although American Law originally came from English Common law, there are just too many differences between the two systems today to make this a reliable source for American producers and attorneys unfamiliar with the differences between both systems. A case in point is the book's treatment of Copyright law. The English system is a bit different than ours; copyright terms and policy issues are often at variance with U.S. law. These subtle differences will probably slip by most producers and attorneys unfamiliar with U.S. intellectual property law. Bottom line: it is a good book if you are well-grounded in American contract and I.P. law and want to see how the English handle entertainment contracts. But if you aren't well versed in differences between the two legal systems, the ease of downloading a contract form that may not comport with American law might get you into more trouble than its worth.

I found this book to be very helpful and informative. Although a British legal system book, the fundamentals of filmmaking and legal issues around them are very well set out. Because the industry is global this book really does shed a lot of light on the subject matter. The CD Rom with the book is also very helpful

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