

As an independent filmmaker, I strive to do right by other creative people. But the problem of orphan works means that funds that I would pay to a rights holder for, say, a performance in a 50-year old TV show with no full record of credits, means that money must be put in escrow in the unlikely event that this rightsholder emerges. (That's funds that might be better spent making the film). This is a very frustrating situation and often means that different creative choices have to be made.

Help!

Sincerely,  
Beth Harrington

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