network
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get the inside scoop
Whether you are a lawyer, executive, agent, producer or accountant, you will get up-to-date information you need to navigate the industry successfully.

don’t miss out
For over 60 years, the USC Gould-BHBA Institute on Entertainment Law and Business has been the premiere conference in the nation for entertainment professionals. Join the Industry’s most powerful players for an in-depth examination of the hottest entertainment law issues, latest deals and up-to-the-minute business perspectives.

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8:45 – 9:00 AM  
Welcome and Opening Remarks  
*USC Bovard Auditorium*

9:00 – 9:45 AM  
The Industry: Trends, Fads and Transformation

Returning again this year is our digital and entertainment futurist, Jeff Cole, sharing highlights from his ongoing study of how the Internet impacts content and society. Using data from the study, he provides eye-opening facts on consumers’ use of media, including the scope of user-generated and professionally-produced content and its effect on traditional media content.

9:45 – 10:45 AM  
Media M&A Landscape: The Rise of the Trillion Dollar Companies and the View Ahead

Following a multi-year streak of some of the most significant and Industry-shaping acquisitions/mergers in recent history, leading practitioners and experts will discuss the drivers for media M&A, the most significant issues faced in connection with media corporate deal-making, and the impact rampant consolidation is having on the Industry - from content creation and distribution to competition, licensing models and employment. The expert panel will discuss their views on the impact of recent deals, the integration issues stemming from recent consolidation, and the impact the rise of the mega-company is having on historical media consumption models.

10:45 – 11:00 AM  
Networking Break  
Sponsored by Signature Resolution

11:00 AM  
Morning Program Resumes  
*USC Bovard Auditorium*
11:05 AM – 12:05 PM
Legal Jeopardies that Cause Nightmares for Lawyers

Leading experts will offer tips to help attorneys in the entertainment industry avoid legal jeopardies that can arise in the context of in house, transactional, and litigation practices. For example: What must an attorney do to protect himself or herself from malpractice, State Bar action, or otherwise being a defendant? When does an attorney’s demand letter cross the line into extortion? Can an attorney be liable for defamation based solely on the contents of a letter? What are common conflicts of interest in the entertainment industry, including those affecting in house attorneys? What are the special considerations that apply to representing minors? What are some of the hazards that can arise from the traditional 5% fee agreements or other contingent arrangements? Who is or should be responsible for procuring tolling agreements for clients with profit participation interests in entertainment properties, and what are the consequences of not doing so? What issues require that a client be advised in writing?

1 HOUR OF MCLE LEGAL ETHICS CREDIT AVAILABLE

12:05 – 1:05 PM
The Musical Artist and the Representation Team

Recording artist, producer and composer, Trent Reznor, and his team of core professionals will explore the challenges and continuing evolution of their roles within a changing music business, including the merging of music with other media, as well as where it looks to be headed. The panel will discuss the typical demands and expectations made by musical artists of each team member separately and collectively (including when the lawyer needs to drive certain discussions and when the lawyer needs to get out of the way) and the team’s role in maximizing the musical artist’s business opportunities, while at the same time considering the risks to reputation and integrity that can arise in touring, motion picture and television scoring, music licensing for advertising purposes and related activities. The discussion will also touch on issues relating to the enforcement of rights while remaining mindful of a musical artist’s reputation.

1:05 – 1:15 PM
Morning Program Adjournment

Passing Period to USC Ronald Tutor Campus Center Ballroom

Neville L. Johnson
Johnson & Johnson LLP
Stanton “Larry” Stein
Russ August & Kabat

Marc P. Geiger
Global Head of Music
WME
Jeannette Perez
President, Global Synch &
Brand Partnership
Kobalt Music
Trent Reznor
Recording Artist,
Producer and Composer
John Silva
President and CEO
Silva Artist Management

MODERATOR
Zia F. Modabber
Katten Muchin Rosenman LLP

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Zia F. Modabber
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syllabus

Your registration fee includes the Institute Syllabus, which highlights and expands upon today’s panels, transmitted to you via an electronic download prior to the Institute. Print copies of the Syllabus can be purchased in advance of the Institute at a discounted price, as set forth on the inside back cover of this brochure. For more information, visit http://gould.usc.edu/cle/entertainment, email cle@law.usc.edu or call our office at (213) 821-3580.
JOHN LANDGRAF, Chairman of FX Networks and FX Productions, oversees all aspects of entertainment and business operations for FX Networks, including FX, FXM, FXX, FX Productions (FXP), the digital video-on-demand platform FXNOW, and the commercial-free service FX+.

Mr. Landgraf joined FX as President of Entertainment in January 2004 and was elevated to President and General Manager of FX Networks in May 2005. He was named CEO in June 2013 and Chairman in March 2019. Since joining FX Networks, he has increased the amount of its original programming six-fold, largely through the creation of FX Productions (FXP). His legacy of acclaimed and award-winning programs began with *Rescue Me* and continued with *Damages, Sons of Anarchy, Justified, The League and The Americans*. In 2018, FX Networks received 50 Emmy® Award nominations and won 12 Emmy Awards, the most of any basic cable network.

Before joining FX, Mr. Landgraf was President of Jersey Television, a company he co-founded in 1999 along with former Jersey Films partners Danny DeVito, Michael Shamberg and Stacey Sher. From 1994-1999, he was Vice President of Primetime Series at NBC, helping to develop or oversee shows including *The West Wing, Profiler, Suddenly Susan, ER and Friends*. He began his television career at Sarabande Productions as Director of Development in 1988, rising to the level of Senior Vice President.

Mr. Landgraf has been named Chair Appointee to the Executive Committee of the Academy of Television Arts and Sciences Board of Governors. In May 2012, he received the Vanguard Award for Programming from the NCTA. He was also named *Adweek’s* TV Executive of the Year in both 2013 and 2016, and *The Hollywood Reporter’s* TV Executive of the Year in 2017.
Addressing the Challenge of Unlicensed Uses
With the continued proliferation of unauthorized uses of copyrights, trademarked brand names and other protected rights and corresponding losses in sales and licensing revenues – owners and investors are applying technology and assertive approaches to bring infringers into compliance and to stem losses. Topics will include identification of potentially infringing activity, strategic considerations, compliance-seeking and transactional resolutions, redress approaches including claims and defenses, and possible complications from (e.g., non-geoblocked) programming containing unlicensed elements extending into foreign markets where domestic remedies may not apply.

Blurred Lines: An Attempt to Make Sense of Fair Use Law
There are few areas of entertainment law less clear than the application of the fair use defense. While the statutory law is intended as a limitation on copyright which attempts to balance the interest of copyright holders and the public interest in the creation of derivative works and wider distribution of those works, the Copyright statute fair use test is purposely vague, and case law in the area often give rise to conflicting and tortured results. This panel will examine: (1) the four-factor test built into the federal code, (2) the application of the law in the context of parody, criticism, and news reporting, including attempting to answer such unanswerable questions as how much copying can be done before one loses the defense, and (3) the inherent dangers of relying on an affirmative defense, long before any specific claim, when producing audiovisual works and music. The panel will also offer useful practice tips to guide attorneys through the minefield of pre-publication review of the works which depend on a fair use defense.

Co-Financing and Marketing Films for Maximum US/China Box Office
The last decade has seen an increase in films which combine Chinese and Western elements, such as underlying rights, screenwriters, directors, actors and producers, which are designed to optimize returns in the burgeoning Chinese theatrical market as well as in traditional Western theatres such as in the U.S. There are also unique and tricky issues in both the financing structures and dual-headed marketing plans for these complicated films. Our distinguished panel will give a broad view of the financing landscape, as well as specific issues, including division of distribution rights, creative approvals, avoiding Chinese censorship, and qualifying for theatrical distribution in China, including the use of Chinese/Western co-production models. The panel will conclude by looking forward at this growing market.
Deal Making in the Pits of the Streaming War
This panel will explore the latest in deal making trends, pitfalls and challenges with the rise of new internet network TV giants. What are the new norms and where do the old guards stand? How are the traditional linear TV distributors fighting this streaming war? With the backend buyout model (with no chance for homerun hits like Friends) are show creators leaving money on the table? What does this mean for talent, their representatives, studios, production companies, syndicated shows, advertisers, and the rest of the Industry? The panelists will tackle TV deal making now, during peak TV, considering all the cost-plus models (with no backend) and all the mega-mergers (with conglomerates striving to achieve a trillion dollar market cap).

Ethics Update: Fundamental Rule Changes Affecting Entertainment Lawyers
In November 2018, amended rules of professional conduct adopted by the California Supreme Court went into effect. The amended rules contain substantive changes to existing rules, as well as the adoption of several new rules. This panel will highlight changes to the rules that are likely to impact the everyday practices of entertainment lawyers. Rules considered will include topics such as conflicts of interest, imputation, fee sharing, safekeeping of funds, managerial responsibilities, discrimination and other important issues of professional responsibility.

Talent Agencies Act and How It Impacts Attorneys
Like lawyers, talent agencies must be licensed under California law, and under the Talent Agencies Act only licensed agencies are allowed to procure employment for talent (which has been held in two matters—the standing of which decisions is challenged by some). Yet in times like these, “procuring” employment has fallen to a variety of representatives. When do lawyers’ activities cross the line into services which are licensed to talent agencies to exclusively perform? When a lawyer “procures employment” as defined by the Labor Commissioner, is that a violation of the California Rules of Professional Conduct? Does the Talent Agencies Act prohibit lawyers from engaging in negotiations and drafting of talent agreements without the auspices of an agent, activities which are allowable to lawyers in any other field? What jeopardy might befall an attorney whose actions enter into the domain of the Talent Agencies Act? Our experts will navigate these murky areas and examine recent Labor Commissioner cases involving talent lawyers.

Networking Dessert Break
Sponsored by Aerlex Law Group

Afternoon Panels – Second Session
The concurrent sessions held at 2:45 PM repeat at 4:00 PM. Attend a second session of your choice!

Adjournment
The Media, Entertainment & Technology Law Program at the USC Gould School of Law offers students a unique educational experience that addresses the complex mix of legal and business issues in content and technology markets. Our innovative curriculum prepares students for practice through courses in intellectual property and business law taught by our research faculty, skills-oriented workshops taught by transactional and litigation attorneys, and experiential learning through our Intellectual Property and Technology Law Clinic. Students who wish to specialize in entertainment law have the opportunity to earn a Certificate in Media and Entertainment Law, including courses at the USC School of Cinematic Arts. For further information, we encourage you to browse our website at http://gould.usc.edu/academics/certificates/entertainment/standalone/ or contact the Director, Professor Jonathan Barnett, at jbarnett@law.usc.edu. USC law students can earn academic credit through externships at the legal departments of media and entertainment firms. Interested in learning more about this opportunity? Contact Laurie Serafino at lserafino@law.usc.edu.
REGISTRATION
The registration fees are outlined on the inside back cover of this brochure and include all sessions, the luncheon and refreshment breaks, parking, the Institute app (an online guide to the Institute) and an electronic download of the Institute syllabus. Early registration is encouraged as space is limited and the Institute typically sells out.

CANCELLATIONS
All registrations and purchases are final and non-refundable.

LOCATION, PARKING AND HOTEL ACCOMMODATIONS
The Institute will be held at the beautiful University of Southern California University Park Campus. Learn more about USC at http://www.usc.edu. Your registration fee includes parking at the USC Figueroa Street Parking Structure. Detailed parking instructions will be emailed to you upon registration. For information about nearby hotel accommodations, please visit our website at http://gould.usc.edu/cle/entertainment or contact Wendy Wiley Willett at (213) 821-3579.

CHECK IN AND BADGE PICK UP
Badges will be held at Will Call, located in front of Bovard Auditorium from 7:30 a.m. until 1:00 p.m. and in the lobby of the USC Gould School of Law from 2:30 p.m. until 5:00 p.m. If you arrive just before the luncheon session, proceed directly to the USC Ronald Tutor Campus Center Ballroom and pick up your badge at the USC Gould School of Law after the luncheon. No badges will be mailed.

DRESS CODE
We recommend business casual attire and comfortable shoes for walking around the University Park Campus.

EXHIBITORS
Exhibitor space is limited, so reserve your space as soon as possible. Visit our website at http://gould.usc.edu/cle/entertainment or call our office at (213) 821-3580.

SPECIAL REQUIREMENTS
USC Gould School of Law welcomes the participation of individuals with disabilities at our continuing legal education events. If you require special accommodations or have any questions, please contact the USC Gould Continuing Legal Education office at cle@law.usc.edu or call (213) 821-3580.

To request a special luncheon meal, check the appropriate box in the registration form on the inside back cover of this brochure. The Institute cannot accommodate special meal requests without advance notification.

TRUST AND ESTATE
November 22, 2019
The Westin Bonaventure Hotel & Suites – Los Angeles, California

CORPORATE COUNSEL
December 4, 2019
California Club – Los Angeles, California (courtesy of Club member Ian Campbell)

TAX
January 27-29, 2020
Millennium Biltmore Hotel – Los Angeles, California

Email us at cle@law.usc.edu to join our mailing list and receive the latest updates about our programs.
registration form

2019 INSTITUTE ON ENTERTAINMENT LAW AND BUSINESS
Saturday, October 26, 2019 | USC University Park Campus

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contact information

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WEBSITE: http://gould.usc.edu/cle

Office hours are 9:00 a.m. to 5:00 p.m. Pacific time
2019 INSTITUTE ON ENTERTAINMENT LAW AND BUSINESS

IMPLOSION/EXPLOSION: SHOCK WAVES OF CHANGE IN ENTERTAINMENT

Don't Miss Luncheon Keynote FX Networks' Chairman John Landgraf!