USC UNIVERSITY PARK CAMPUS
LOS ANGELES, CALIFORNIA
SATURDAY
OCTOBER 22, 2016

USC GOULD SCHOOL OF LAW – BEVERLY HILLS BAR ASSOCIATION

2016 INSTITUTE ON ENTERTAINMENT LAW AND BUSINESS

KEYNOTE SPEAKER
TED SARANDOS
CHIEF CONTENT OFFICER, NETFLIX

Above and Beyond: The Transforming World of Entertainment

FEE INCLUDES CONTINUING EDUCATION CREDIT FOR ATTORNEYS (MCLE) AND ACCOUNTANTS (CPE), MEALS, BREAKS, PARKING AND ELECTRONIC SYLLABUS

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Join over 750 of the Industry’s prime movers for an unrivaled networking and learning opportunity.

get the inside scoop
Whether you are a lawyer, executive, agent, producer or accountant, you will get the inside scoop you need to navigate the Industry successfully.

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For almost 60 years, the USC-BHBA Institute on Entertainment Law and Business has been the top 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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8:35 AM
Welcome and Introductions
*USC Bovard Auditorium*

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Marc R. Staenberg
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8:45 AM
The Industry: Trends, Fads and Transformation

Continuing his popular discussion, Jeffrey Cole provides 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.

9:30 AM
Protecting Reputation and Privacy Comparisons with the U.S., U.K. and Europe: Tools and Tips

Certain inalienable rights are fundamentally important to everyone. Free speech is the cornerstone of democracy – but it is treated differently in the U.S. (where free speech is a trump card) than in the U.K. and Europe (where it is balanced against personal privacy). The panelists will explain what legal tools apply in the U.S. and the U.K./Europe, show how this has been done, how they are adopted and how are they developing. They will also share how the U.S. and the U.K. (and European countries) might cooperate more effectively with each other in this area, and what we can learn from each other’s legal systems.

10:30 AM
Networking Break

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10:45 AM
**Studio Library Exploitation**

Studios’ film and television libraries are among their most valuable assets and are expanding at a significant rate. As consumer access flourishes through on-demand streaming and electronic sell-through, studios are challenged to reduce their reliance on the profit margins from sales of physical goods and make deeper catalogue titles which attract contemporary and future audiences. These panelists will explain the state of the industry and what comes next.

**Mike Dunn**  
President  
Twentieth Century Fox  
Home Entertainment  

**Steven J. Schoch**  
Chief Executive Officer  
Miramax  

**MODERATOR**  
**Thomas A. White**  
Artist Rights Consultant

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11:30 AM
**Superdeals: The Expanding Multiverse of Comic Books**

It doesn’t take X-ray vision to see that comic book properties have steadily become some of the greatest revenue-drivers of studios and networks today, accounting for billions of dollars per year across all platforms, from domestic and international box office, to home video, television, video games, merchandising, conventions and, oh yes, comic books and graphic novels. Our panel of industry experts share their invaluable knowledge and insights into the meteoric (and continuing) rise of the comic book as an industry superpower.

**Peter Cuneo**  
Chairman  
Valiant Entertainment  
Executive Chairman  
Iconix Brand Group  
Chief Executive Officer  
Cuneo & Company, LLC  

**Tom DeSanto**  
Producer and Writer  
Paladin Entertainment  

**Louis D’Esposito**  
Co-President  
Marvel Studios  

**Eric Reid**  
Literary Agent  
William Morris Endeavor

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12:20 PM
**Fasten Your Headsets: The New Reality is Virtual**

Entertainment and technology companies are betting billions of dollars that virtual reality is the “next big thing,” revolutionizing how we experience entertainment content – movies, video games, sports, concerts and more. Our expert panelists, each of whom is at the forefront of VR content creation and knows the gear required to experience it, will introduce us to the brave, exciting new world of VR, discuss the challenges of monetizing and driving consumer adoption of this technology and provide their predictions for the future of the newest mass medium.

**Dr. Richard Marks**  
Senior Research Engineer  
Head of PlayStation Magic Lab  
Sony Interactive Entertainment  
San Mateo, CA  

**Guy Primus**  
Co-Founder  
Chief Executive Officer  
The Virtual Reality Company  

**Ted Schilowitz**  
Futurist, Twentieth Century Fox  
Chief Creative Officer, Barco Escape  

**MODERATOR**  
**Shaun C. Clark**  
Sheppard, Mullin, Richter & Hampton LLP

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1:10 PM
**Morning Program Adjournment**
One of *Time Magazine*’s 100 Most Influential People of 2013, Ted Sarandos has led content acquisition for Netflix since 2000.

From its roots as a U.S. DVD subscription rental company, Netflix is now the world’s leading Internet television network with nearly 60 million members in more than 50 countries. With the 2013 releases of *House of Cards*, *Hemlock Grove*, *Arrested Development*, *Orange is the New Black*, *Turbo F.A.S.T.*, *Derek*, and *Lilyhammer*, Ted led the transformation of Netflix into an original content powerhouse that is changing the rules of how serialized television is produced, released and distributed globally. In its first two years of releasing original series, documentary films, children’s shows and comedy specials, Netflix was recognized by the film and TV industries with 45 Emmy nominations, 15 Daytime Emmy nominations, two Oscar nominations and 10 Golden Globe nominations.

With more than 20 years’ experience in the home entertainment business, Ted is recognized as a key innovator in the acquisition and distribution of films and television programs. Ted has also been producer or executive producer of several award winning and critically acclaimed documentaries and independent films, including the Emmy nominated *Outrage* and *Tony Bennett: The Music Never Ends*.

Ted serves on the board of Exploring The Arts, a non-profit focused on arts in schools. He also serves on the Film Advisory Board for Tribeca and the Los Angeles Film Festival, is an American Cinematheque board member, is an American Film Institute trustee and is an Executive Committee Member of the Academy of Television Arts & Sciences.

1:20 PM

**Luncheon and Keynote Presentation**

**Interview with Ted Sarandos**

*USC Ronald Tutor Campus Center Ballroom*

Join Ted Sarandos, Chief Content Officer at Netflix, for a 30 minute conversation with Bruce Ramer about the current landscape of the entertainment industry.

**Ted Sarandos**

Chief Content Officer

Netflix

**Bruce M. Ramer**

Gang, Tyre, Ramer & Brown, Inc.

**syllabus**

Your registration fee includes a practical and up-to-date analysis of Institute topics transmitted 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. The Syllabus can be purchased online after the Institute at [http://law.usc.edu/cle/entertainment](http://law.usc.edu/cle/entertainment) for $60 (electronic download format) or $150 (print format). For more information, email [cle@law.usc.edu](mailto:cle@law.usc.edu) or call our office at (213) 821-3580.
That’s My Idea! Law and Best Practice in the Realm of Idea Submission
Sharing ideas is the lifeblood of the entertainment industry, but the process remains rife with legal pitfalls. Our panel of experts will provide a comprehensive background of the evolution of idea submission law, including the hottest current topics. They will also share practical strategies for protecting ideas and best practices to avoid liability for those on the receiving end of idea submissions.

New Media and the Guilds: Rates, Rules and Residuals
Working with digital content requires understanding the guilds’ new media provisions and policies. Their 2008 contract language reflected a world where content was short, raw, scantily scripted and economically marginal, but even after a 2014 refresh, the ground continues to shift as SVOD services circle the globe and upend film and television; linear and digital battle even while morphing into each other; apps replace channels; OTT services, skinny bundles and day and date releases emerge; business models are in flux; the Internet’s ubiquity ethos strains against window, territory and platform boundaries; and new media budgets range from absurd to astronomical. Our panel untangles the knots so that you can work effectively with Hollywood’s unions.

Common Missteps and Misunderstandings in Copyright
Copyright is the most complicated and fastest evolving area of intellectual property law, with constantly shifting guideposts. But you don’t have to be Nimmer to have a sophisticated grasp of copyright basics and practice. Our panel will discuss copyright bedrocks as well as the more nuanced notions of which non-copyright expert lawyers should be aware, including the definition of copyright; copyright registrations and corrections; works made for hire; Copyright Office records searches; parody; fair use; copyright duration/termination of transfers; recordation of documents; and copyright infringement litigation risks.

continued>>>

The following sessions will run concurrently and repeat at 4:00 PM.

Tania Hoff
Vice President, Litigation
NBCUniversal

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Kulik Gottesman Siegel & Ware LLP
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Gail Migdal Title
ADR Services, Inc.

Jennifer Gaudry
National Director of Residuals Claims
SAG-AFTRA

Michael Z. Maizner
Loeb & Loeb LLP
MODERATOR
Sabrina M. Stephenson
Head of Labor Relations
Netflix

Vincent H. Chieffo
Greenberg Traurig, LLP
Mark E. Halloran

continued>>>
Mapping Music’s Evolving Global Geometry
With the growth of music streaming revenues and the gradual sales decline in digital downloads and physical goods, rights owners and royalty participants continue to confront issues such as inadequate licensee payment rates; transparency in source tracking of micro-transaction data; obscured selective advances from pooled resources; and digital distributor payments to multiple unverified royalty claimants of the same repertoire. Performing rights organizations also are diversifying and offering songwriters and publishers a more competitive marketplace of ideas, specializations and efficiencies. Join our experts as they navigate through the mire to the money!

Walk the Walk: Identifying and Eliminating Bias in the Workplace
The legal profession has been consciously grappling with deep-rooted and often subtle issues of diversity, inclusion and bias within the legal profession. The panelists examine what changes have occurred through the film Walk the Walk, in which scenes and dialogue reflect real-life experiences of the people who were interviewed. The panelists will identify and address the issues portrayed in the film and offer suggestions to eliminate bias in the legal profession.

3:45 PM
Networking Dessert Break

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

5:00 PM adjournment

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Senior Vice President, Recorded Music Rights Administration
Warner Music Group

Randy Grimmett
Chief Executive Officer
Global Music Rights

Matthew A. Hurewitz, CPA
Managing Director
Hurewitz And Company
RoyaltyAuditors.com

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Johnson & Johnson LLP

Gary D. Roberts
Executive Vice President
Fox Group Legal
Fox Entertainment Group

Carol Ross-Burnett
Manager of Diversity & Inclusion
Sheppard, Mullin, Richter & Hampton LLP

MODERATOR
Judith A. Gilbert
Former Vice President
State Bar of California

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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 and simulation workshops taught by senior transactional and litigation attorneys, practice experience through our Intellectual Property and Technology Law Clinic, and internship opportunities at leading media and technology firms. Students who wish to specialize in entertainment law have the opportunity to earn a Certificate in Entertainment Law, including courses at the USC School of Cinematic Arts. Interested in learning more about our program, students and graduates? We encourage you to browse our website at http://lawweb.usc.edu/why/academics/certificates/entertainment.cfm or contact the Director, Professor Jonathan Barnett, at jbarnett@law.usc.edu. USC Gould School of Law students can earn academic credit through the “entertainment practicum,” in which students acquire practical experience in the legal departments of media and entertainment firms. Interested in learning more about this opportunity? Contact Professor Valerie Barreiro at vbarreiro@law.usc.edu.
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The registration fees are outlined on the inside back cover of this brochure and include all sessions, the luncheon with Ted Sarandos, all refreshment breaks, parking and an electronic download of the Institute Syllabus. Early registration is encouraged as space is limited and the Institute typically sells out.

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TAX
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registration form

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Office hours are 9:00 a.m. to 5:00 p.m. Pacific time
2016 INSTITUTE ON ENTERTAINMENT LAW AND BUSINESS

Above and Beyond: The Transforming World of Entertainment

Don’t Miss Luncheon Keynote TED SARANDOS of Netflix!

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