Hollywood Selfie:
Framing the Issues Driving Media Today

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

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Join over 700 of the Industry’s prime movers for an unrivaled networking and learning opportunity.

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

For 60 years, the USC-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 Introductions
_USC Bovard Auditorium_

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Mark E. Halloran
Institute Co-Chair

Mary S. Leding
Institute Co-Chair

Marc R. Staenberg
Chief Executive Officer
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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.

Jeff Cole, Ph.D.
Director
Center for the Digital Future
Research Professor
USC Annenberg School for Communication and Journalism

9:45 – 10:30 AM
Hot Issues in the Music Industry

Leading experts will address the latest developments in music streaming and subscription services, the rise of licensing revenue from production, advertising, and other uses, the question of how well or poorly the industry is being managed in view of high levels of corporate concentration, and the likely impact of proposed and pending music legislation on business here, in Europe, and elsewhere.

Jeff Brabec
Vice President, Business Affairs
BMG

Michael L. Nash
Executive Vice President,
Digital Strategy
Universal Music Group

Peter Paterno
King, Holmes, Paterno & Soriano LLP

MODERATOR
Todd Brabec
Co-Author, _Music Money and Success_
Former Executive Vice President, ASCAP

10:30 – 10:45 AM
Networking Break
10:45 – 11:30 AM
Repairing Reputations in the Internet Era
Masters from the fields of litigation (civil and criminal), media (social and print) and crisis management will discuss protection of individual and corporate reputations in the Internet era, where unfiltered information and deliberate misinformation can spread like wildfire, leading to immediate and irremediable harm. This panel will debate the do's and don'ts in representing targets, from threatened publication through litigation, providing a guide on how to deal with damaging media coverage (whether on traditional outlets or via social media/Internet websites) as well as input through the prism of insurance carriers, police and prosecutor agencies, internal corporate investigations, court proceedings (e.g. the litigation privilege and anti-SLAPP motions) and settlements (including the viability of non-disclosure and non-disparagement agreements).

Matthew Belloni
Editorial Director
The Hollywood Reporter
Blair Berk
Tarlow & Berk PC
Howard Bragman
Founder and Chief Executive Officer
La Brea Media
MODERATOR
Stanton “Larry” Stein
Russ August & Kabat

11:30 AM – 12:15 PM
The Impact of the #MeToo Movement and Best Practices
For executives, agents, and lawyers alike, the MeToo movement has fundamentally changed the rules of the road and everyone is scrambling to catch up. This panel will share new industry expectations and best practices for protecting talent interests and safeguarding producer/distributor assets including a discussion of training regimes, bonding and insurance coverage, contractual protections, new resources for managing talent relations, how to navigate disaster scenarios that require all or any of re-casting, re-editing, changing credits, balancing competing considerations of due process of the accused and supporting whistleblowers, and exploring resources for “leveling the playing field” like legal defense funds and no-quote laws.

Steve Mangel
President
UniFi Completion Guarantors
Cheryl Snow
Gang, Tyre, Ramer, Brown & Passman, Inc.
Susan Sprung
Associate National Executive Director
Chief Operating Officer
Producers Guild of America
MODERATOR
Ivy Kagan Bierman
Loeb & Loeb LLP

12:15 – 1:00 PM
Evolving Entertainment Models
Evolving technologies have impacted the traditional entertainment business and audience members will understand exactly how and why as this panel highlights resulting changes in the television business model. The analog world has given way to the digital world and traditional ad-supported networks have seen their markets reduced by basic and premium cable. Now they face a seismic shift as Subscription Video On Demand (SVOD) offered via internet networks such as Netflix and Amazon, flaunt massive market size and spending power, dwarfing traditional network and cable companies. Because of the structure of the SVOD services (no advertisers, timeslot limitations, “season” constraints or standards and practices and unlimited viewings sometimes with an international reach) these SVOD services, while in some ways emulating traditional TV models, have adopted new models and deal structures to accommodate their changed ways of doing business. This state of the art panel will discuss not only the current landscape but its future as well.

Jonathan Anschell
General Counsel, CBS Television
Executive Vice President
Deputy General Counsel
Corporate Secretary
CBS Corporation
Robert Getman
Jackoway Austen Tyerman
Wertheimer Mandelbaum Morris Bernstein Trattner & Klein, PC
Conrad Riggs
Television Producer
Former Head of Television Business
Amazon Studios
MODERATOR
Keith G. Fleer
Keith G. Fleer, A Professional Corporation
JENNIFER SALKE is the Head of Amazon Studios. She oversees all aspects of television and film development as well as production for Amazon’s entertainment division. This includes implementing an overall long-term content strategy for both units along with overseeing the short-term goals of launching upcoming series and films as well as ongoing support of current series. Upon Ms. Salke joining the Amazon team, the studio signed the ReFrame agreement, supporting a formal action plan to further gender parity in the media industry.

Prior to Amazon, Ms. Salke was President of NBC Entertainment, a title she had held since July 2011. She was responsible for comedy development, drama development, current programming, casting and diversity programming initiatives, as well as the entirety of Universal Television operations, which includes parallel divisions of development, programming and casting. Ms. Salke served as Executive Vice President of Creative Affairs at Twentieth Century Fox Television. In 2002, Ms. Salke joined Twentieth Century Fox as Senior Vice President of Drama Development. She began her career at Aaron Spelling Productions.

ATTORNEYS. Minimum Continuing Legal Education (MCLE): USC Gould School of Law, a State Bar of California-approved MCLE provider, certifies that this activity qualifies for minimum continuing legal education credit in the amount of 6.25 hours, of which 1 hour may apply to legal ethics credit. This event may or may not meet the requirements for continuing legal education in other states. Please check with the bar association or Supreme Court in the state in which you are seeking credit to determine if this event is eligible.

ACCOUNTANTS. Continuing Professional Education (CPE): This program meets the guidelines set by the California State Board of Accountancy in the amount of 5 hours.
Bankruptcy: The Reality Show

Bankruptcy is where there is critical interplay between intellectual property rights and executory contract law and where those complicated security documents may come front and center. This panel of leading practitioners will discuss the issues emerging out of the latest entertainment company bankruptcies and update you on what you need to know to protect your clients’ interests in advance of bankruptcy. Learn why and when you need a security interest, copyright mortgage, and UCC, along with the breadth of the collateral that should be secured. The panel will update you on critical Bankruptcy Code sections and the latest cases on copyright and trademark licenses in bankruptcy, and discuss what really happens in the bankruptcy of an entertainment company including how pre-bankruptcy protections may play out in a real-world setting.

Chain of Title Review: Do They Own What They’re Selling?

The demand for new content is exploding. This means increasing competition for underlying works – old movies, television series, novels, short stories, articles, comics, books, and graphic novels, as well as existing content libraries. But the producer who claims to “control” the exclusive motion picture or television rights may only have a limited, tenuous hold on the rights that he or she is offering for sale and the owner of a film library may have no idea what they really own. So how does a studio ensure that it is actually acquiring the rights it is paying for? Our expert panelists will provide the details of how to thoroughly review the chain-of-title to any project as well as highlight some newer concerns such as intervening bankruptcies, what to do about security interests, turnaround rights, copyright termination rights, “missing links” and conflicting transfers.

Ethics Update: What You Need to Know

Learn about recent developments involving core ethical principles affecting the day-to-day practice of lawyers. This experienced panel will discuss several important decisions impacting how lawyers represent clients while fulfilling their professional obligations. Issues will include developments regarding the attorney-client privilege and confidentiality, disqualification and imputation, lawyer liability, and other fundamental principles related to the law governing lawyers.
Insurance Policies in the Entertainment Field

The focus of this panel will be not only on common entertainment insurance coverage but some of the more unique twists of recent note that entertainment practitioners should be aware of. Did you know that a homeowners’ policy might provide the insured protection from a defamation suit? That your client engagement letter should exclude any obligation to determine if the client’s cause of action would be covered under any insurance policy? That you might have to hire a specialized lawyer to enforce insurance coverage? What’s actually covered under an E&O policy? That if you need unique coverage, there is insurance that can be designed just for your needs – so long as it is consistent with public policies? Come hear the panel as they explore these questions and more.

What Every Production Counsel Should Know About Acquiring Music

In response to your requests, we bring you practical knowledge about the process of securing music rights for use in film, television, video games and other audio-visual works. Both routine and complex procedures will be addressed, including retaining composers and music supervisors, identifying rights holders, songwriter and artist consents, music spotting sessions, production music sources, sound recording and music publishing licensing, budgets, standby clearance alternatives and more.

3:45 – 4:00 PM
Networking Dessert Break

4:00 – 5:00 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

Syllabus

Your registration fee includes the Institute Syllabus, which highlights and expands upon today’s panel, 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. The Syllabus can be purchased online after the Institute at http://gould.usc.edu/cle/entertainment for $60 (electronic download format) or $150 (print format). For more information, email clereg@law.usc.edu or call our office at (213) 821-3580.
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Senior Executive Vice President, Content Design and Production
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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-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.

Become a Beverly Hills Bar Association member and join colleagues in the largest Entertainment Law Section in the country. BHBA Entertainment and IP, Internet & New Media MCLE programs are held monthly. All Entertainment and IP, Internet & New Media programs are also available online. Go to www.bhba.org.
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 hotel accommodations information, please visit our website at http://gould.usc.edu/cle/entertainment or contact Wendy Wiley Willett at (213) 821-3579.

BADGE PICK UP
Badges will be held at Will Call, located in front of Bovard Auditorium from 7:30 a.m. until 12:45 p.m. and in the lobby of the USC Gould School of Law from 2:45 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.

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

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TAX
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60th Annual Institute on Entertainment Law and Business

Hollywood Selfie:
Framing the Issues Driving Media Today

Don’t Miss
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Amazon Studios’ Jennifer Salke!

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