

ENTERTAINMENT LAW: THE ROAD FROM LICENSING TRADITIONAL TALENT TO INFLUENCERS



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WHAT IS ENTERTAINMENT LAW?

It's easier to define what entertainment law is not. It is *not* a body of law, but rather many areas of law applied to the entertainment industry, namely:

- Intellectual property law (trademarks, copyright, right of publicity)
- Contract law
- Corporate law
- Labor & Employment law
- Immigration law

As technology evolves, so does the application of these areas of law



HOW HAS ENTERTAINMENT LAW EVOLVED WITH THE CONVERGENCE OF TECHNOLOGY AND MEDIA?

- Traditional entertainment lawyers specialized in one area
- They represented specialized talent (e.g., writers, directors, producers, on-camera talent)
- Or they were on the “other side” (e.g., studio, network, production company)
- Today, our role is not limited to drafting and negotiating one type of agreement, but rather we play an integral role in building our client’s career (or in other words, their brand)



WHO DO WE REPRESENT? NO TWO CLIENTS ARE THE SAME...

Individuals – “Talent”	Corporate Entities
• Recording Artists • Songwriters • Music Producers • Actors • Directors • TV/Film Producers • TV/Film Writers • General Celebrities • Reality Show Stars • Authors • Influencers	• Music Production Companies • Music Publishing Companies • TV/Film Production Companies • Blogs • Mobile App Companies • Any Corporate Entity that Engages Talent and/or Licenses or Creates Entertainment Content • Film Funds

EVOLUTION OF MY CAREER: BEGINNING WITH LICENSING

- 2007: I started working at CMG Worldwide – their tagline was “we turn celebrity personalities into brands”
- They had three main verticals: representation of (1) iconic deceased personalities (e.g., Marilyn Monroe, James, Dean, Jackie Robinson); (2) brands (ILNY, BHOF); and (3) reality TV personalities
- As reality TV evolved, there were licensing opportunities for unknown people who had a TV platform (licensing was no longer for celebrities/traditional talent only)



EXAMPLES OF LICENSING CLIENTS



EVOLUTION OF MY CAREER: UNSCRIPTED TV

- 2011: “We will teach you TV deals if you can handle the licensing opportunities for our existing clients”
- I left CMG and went to Fox Rothschild where I worked on both the talent and production sides of reality TV
- I represented talent, producers and production companies
- Anyone that had an iPhone was a producer and could put together a sizzle and shop a show



RECENT DEAL – KIM ZOLCIAK SEASON 6 “DON’T BE TARDY” AND KASHMERE SKIN CARE (UNSCRIPTED TV AND LICENSING)

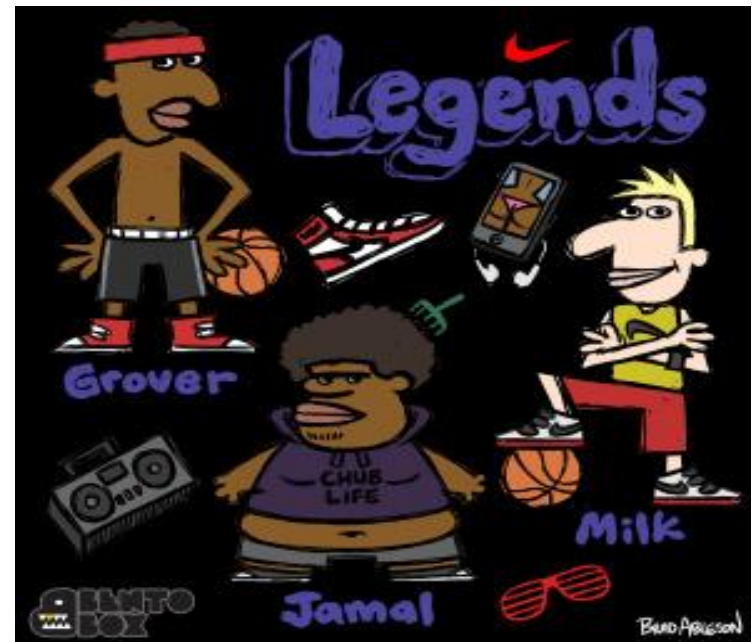


EVOLUTION OF MY CAREER: SCRIPTED TV

- Reality tv stars wanted to prove they could “act”
- I had to learn scripted tv deals
- And how to navigate the strong hold the networks had on their reality tv talent
- Even in the scripted space, “talent” didn’t want to only act, they wanted to produce, write and create



RECENT DEAL – JOSIAH JOHNSON AND QUINN HAWKINS -W- COMEDY CENTRAL (SEASONS 1 + 2)



EVOLUTION OF MY CAREER: YOUTUBE CLIENTS AND EXAMPLES OF LEGAL SERVICES

- 2015: “Can you do a licensing deal for Cute Girls Hairstyles?” And so it began...
- CUTE GIRLS HAIRSTYLES (MCN, Branded Content Deals, Licensing Deals, Trademarks, Employment, Corporate)
- BROOKLYN and BAILEY (Music)
- THE KING OF RANDOM (Risk assessment)
- Subscribers range from 3.5M-8M



EVOLUTION OF MY CAREER: INFLUENCERS

2016: “Do you know someone who could be our in-house counsel?”

