Learn the key concepts of entertainment law business and practice from a faculty of more than 25 of Canada's top experts and dealmakers. This practical, industry-focused program is designed for lawyers and non-lawyers alike.

Program Director
Susan Abramovitch
Gowling Lafleur Henderson LLP

“Very wide breadth of info, covering a lot of topics. Overview was great. Good to see how various aspects of Entertainment Law all interact.”
Laurie Christianson, Manager of Contracts and Documents, Aboriginal Peoples Television Network
Do you have what it takes to navigate the pitfalls and get the deals done?

The world of arts and entertainment – whether it be music, film, television, live theatre, games or books – can be very creative and exciting. It is also a very challenging and complex environment particularly for those working behind-the-scenes. If you are working in the industry, as a producer, business affairs professional, artist or lawyer, it is essential that you have a solid understanding of the legal aspects of your work. The Osgoode Certificate in Entertainment Law was created to provide those with or without a law degree with a comprehensive and practical overview of entertainment law in Canada.

Now in its fourth year, led by Program Director Susan Abramovitch, and taught by a highly distinguished faculty of experts drawn from the music, film, television, gaming, live stage events and publishing industries, this Certificate covers the key principles you need to know, together with practical insights, strategies and tactics for tackling the most pressing issues in entertainment law. This is a one-of-a-kind opportunity to acquire a comprehensive overview, and to “drill down” into the key issues and challenges that you will likely encounter. You will also receive materials prepared by OsgoodePD’s expert faculty which will serve as a valuable ongoing resource.

Don’t miss this exclusive opportunity to get insights and advice from over 25 of Canada’s top entertainment law experts on what it takes to navigate the pitfalls and get deals done.

What You Will Learn

- What it takes to get a deal done in the music, film, television, book publishing, live stage and gaming industries
- Issues to consider when negotiating with “the talent”
- How the collective bargaining process works
- How tariffs in music are set and how collective rights translate into royalties for artists
- The effect of the “Copyright Pentalogy” on the rights of artists, producers and distributors
- The rights that construct the chain of title and how to avoid drafting pitfalls that would undermine it
- How to effectively navigate the clearance process
- Strategies to employ when negotiating and drafting option, distribution, format and licensing agreements for film and television
- The importance of boilerplate clauses in contracts and the risks inherent in using them
- How to maximize access to government funding and benefit from tax credits
- Financing a co-production: what you need to know
- How to understand net profits

Who Should Attend

- Producers
- Business Affairs Analysts
- Directors of Business Development/ Business Affairs
- Development Executives
- Artists
- In-House Counsel
- Entertainment Lawyers in Private Practice
- Union and Guild Professionals
- Publishers
- Contract Managers and Administrators
- Rights Managers and Directors
- Funding Administrators
- Policy Advisors
THE OSGOODE CERTIFICATE IN ENTERTAINMENT LAW

Learn the foundations of entertainment law together with other professionals from across the entertainment industry spectrum. Our expert faculty will equip you with the practical strategies and knowledge you need, in an inclusive, interactive learning environment.

THE CURRICULUM

DAY 1
Monday, January 25, 2016, 9:15 a.m. – 4:30 p.m.

The program begins with a “big picture” panel presentation that will set the stage for the next five days. This panel will give you a top-level understanding of what it takes to get a deal done in each of the music, film, television and gaming industries. Experts will cover:

• Key players in the industry
• Types of deals
• Rights involved in negotiating a deal

Panelists will then drill down what you need to know to negotiate and draft talent contracts. Specifically, the panelists will discuss:

• Special issues to consider when negotiating with writers, actors and directors, including:
  - compensation
  - term
  - non-competes
  - cross-branding
  - perks

• Understanding the impact of guild agreements
  - how the collective bargaining process works
  - the effects of guild agreements when minimum standards are exceeded

Faculty
Susan Abramovitch, Gowling Lafleur Henderson LLP
Dina Appleton, Senior Vice President, Business and Legal Affairs, Entertainment One
Ken Dhaliwal, Dentons Canada LLP
Trevor Fencott, Chairman, PopReach Inc.
Hilary Goldstein, Buchli Goldstein LLP
Kelly Jenkins, Director, Business Affairs, Temple Street Productions
Reynolds Mastin, Chief Negotiator & Chief Legal Officer, CMPA
John Robinson, Counsel, Entertainment One Television

The focus will then shift towards an understanding of who owns rights to the various art forms, how these rights are acquired and what can be done to protect these rights. Days 2 & 3 will drill down on these issues in significant detail in order to ensure that you have a thorough appreciation of the issues involved, including:

• The effect of the “Copyright Pentalogy” on the rights of artists, producers and distributors
• The rights that construct the chain of title and how to avoid common drafting pitfalls that would undermine the chain
• How to effectively navigate the clearance process, including:
  - finding the source of a right
  - requesting a clearance
  - understanding the timing involved in clearances and factoring this into other production decisions
  - what to do when a clearance is not approved
  - the lawyer’s role in reviewing the clearance reports and insurance forms and the risks inherent in the process

Faculty
Casey Chisick, Cassels Brock & Blackwell LLP
Gilles Daigle, General Counsel and Head of Legal Services, SOCAN
Alan Hollingsworth, Vice President & Partner, Hub International Limited
Tara Parker, Goodmans LLP
Richard Pfohl, General Counsel, CONNECT Music Licensing
Kevin Sartorio, Gowling Lafleur Henderson LLP
David Steinberg, Dentons Canada LLP

DAY 2
Tuesday, January 26, 2016, 9:00 a.m. – 4:15 p.m.

Day 2 will pick up where the first day left off and continue to examine the essentials of negotiating and drafting talent contracts, specifically in the music industry. The panelists will discuss:

• Collective Administration in Music
  - what music rights lend themselves to collectivization
  - how tariffs in music are set
  - how collective rights translate into royalties for artists

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• The underlying rights to be considered in live stage agreements when the material is in the public domain, copyrighted or commissioned under copyright
• Theatre venue agreements and investor and grant agreements

You will then hear from a panel of legal practitioners and business leaders with respect to social media and emerging law. This session will explore the various common legal issues facing businesses engaged in social media.

The remainder of the day will consist of an in-depth session on film and television agreements, taught by experienced producers, lawyers and entertainment executives. This panel will provide you with a thorough understanding of the details you need to consider when negotiating or drafting various types of agreements.

Faculty
Jamie Brown, Chief Executive Officer & Executive Producer, Frantic Films
Dean J. Chenoy, Miller Thomson LLP
Asha Daniere, EVP, Business and Legal Affairs, Blue Ant Media
Scott Garvie, Senior Vice President, Shaftesbury Films Inc.
Michael Levine, Chairman, Westwood Creative Artists
Rich Rapkowski, Senior Vice President, Business and Legal Affairs, Entertainment One

Day 4 begins with a look at the foundations of an entertainment agreement and the boilerplate clauses that are commonly used, such as those relating to:
• Representations and warranties
• Indemnification provisions
• Choice of law/choice of venue
• Assignment of rights
• Termination

The examination of entertainment agreements will continue with a specific focus on the music industry. Experts will discuss the differences between licensing and distribution agreements in music, including the rights granted and allocation of responsibilities for marketing, promotion and recording.

In the afternoon, the program will begin its focus on how to maximize and understand your profits. You will learn from those who control, count and analyze the money earned and spent in the Canadian entertainment industry. They will discuss what you need to know to ensure that you are maximizing your ability to receive government funding and benefit from the tax credits available.

Faculty
Susan Abramovitch, Gowling Lafleur Henderson LLP
Darlene Gilliland Tonelli, Inter Alia Law
Leonard Glickman, Cassels Brock & Blackwell LLP
Nicholas Kluge, Gowling Lafleur Henderson LLP
Johanne Mennie, Director, Canadian Audio-Visual Certification Office (CAVCO), Department of Canadian Heritage
Stephen Selznick, Cassels Brock & Blackwell LLP
Bob Tarantino, Dentons Canada LLP

Day 5 concludes the program’s look at how to maximize your money and understand your profits. It will include discussion about what you need to know when financing a co-production the different tax credits available, how they relate to the CAVCO points and how to structure agreements to maximize your benefits.

The day will also have a session focusing on alternate Canadian film financing structures. Topics will include:
• The pros and cons
• Domestic “Canadian content”
• CRTC co-ventures
• International treaty co-productions
• Service productions

The program will then conclude with a look at gaming and cross-over rights followed by a panel discussion on various issues encountered by in-house counsel in the entertainment industry.

Faculty
Alex Dhanjal, Partner, Technology and Media Tax Incentives, KPMG Canada
Lisa Drolet, Director, Business Affairs, Entertainment One
Mark Le Blanc, General Counsel, TVO
Jean-Martin Masse, Barrister & Solicitor
Carolyn Stamegna, Goodmans LLP
David Zitzerman, Goodmans LLP
Austin Wong, Director, Business and Legal Affairs, DHX
Chris Pang, Vice President, Legal Affairs, Shaw Media

“Well worth the money. Great info for non-lawyers.”
Marija Blazanin, Legal Assistant, Plava Group
The Osgoode Certificate in Entertainment Law draws on the expertise and experience of leading entertainment lawyers, agents and executives, including:

Susan Abramovitch, Gowling Lafleur Henderson LLP
Dina Appleton, Senior Vice President Business and Legal Affairs, Entertainment One
Jamie Brown, Chief Executive Officer & Executive Producer, Frantic Films
Dean J. Chenoy, Miller Thomson LLP
Casey Chisick, Cassels Brock & Blackwell LLP
Gilles Daigle, General Counsel and Head of Legal Services, SOCAN
Asha Daniere, EVP, Business and Legal Affairs Blue Ant Media
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Department of Canadian Heritage
Chris Pang, Vice President, Legal Affairs, Shaw Media
Tara Parker, Goodmans LLP
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Carolyn Stamegna, Goodmans LLP
David Steinberg, Dentons Canada LLP
Bob Tarantino, Dentons Canada LLP
Austin Wong, Director, Business and Legal Affairs, DHX
David Zitzerman, Goodmans LLP

“Learning something new every day. All the speakers were great. Subject matter very relevant and interesting.”
Alwyn Kumst, The Picture Man Inc.

“The best CPD programme I have attended in the past 10 years. Comprehensive & comprehensible.”
Lynda Covello, LPC Consulting International

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This program sells out quickly. Reserve your spot today.

The Osgoode Certificate in Entertainment Law
Winter 2016

Name: ___________________________ Title: ___________________________

Firm/Company: ___________________________ Practice Area: ___________________________

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Fee Per Delegate
$2,995 plus HST

Fees include attendance, program materials, continental breakfast, lunch and refreshments for each of the 5 days of the program. The price does not include accommodations. Please inquire about group discounts and financial assistance. Dress is business casual.

Payment Options — Payment must be made prior to the program
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Cancellations/Rainchecks/Substitutions
If you are unable to attend the program your organization may name a replacement. A full refund will be issued for cancellations received a minimum of 21 days before the program start date. Written cancellations received after January 4, 2016 will be subject to an administration charge of $700. Non-attendance or withdrawal after the program start date will incur a full program fee. Payment must be received by January 11, 2016.

Program Changes
We will make every effort to present the certificate program as advertised, but it may be necessary to change the dates, location, speakers or content with little or no notice. In the event of program cancellation, York University and Osgoode Hall Law School’s liability is limited to reimbursement of paid fees.

OsgoodePD has been approved as an Accredited Provider of Professionalism Content by the LSUC.

Eligible CPD/MCLE hours: LSUC (ON): 32.75 CPD Hours (29.75 Substantive; 3.0 Professionalism); NYCLE Board: 36.0 Credit Hours in the Area of Professional Practice for Transition and Non-Transitional Lawyers (on-site only).

OsgoodePD programs may be eligible for CPD/MCLE credits in other Canadian jurisdictions. To inquire about credit eligibility, please contact cpd@osgoode.yorku.ca.

For Further Program–Related Information
Please contact: Stéphane McRoberts, Program Lawyer at 416.619.4351 or email smcroberts@osgoode.yorku.ca

Certificate of Program Completion
You will receive a certificate upon completion of The Osgoode Certificate in Entertainment Law. Participants must attend all program modules and pass a take-home exam to receive a certificate.

Location
Osgoode Professional Development
Downtown Toronto Conference Centre
1 Dundas St. W., 26th Floor
Toronto, ON, M5G 1Z3

4 Convenient Ways to Register

1. MAIL your registration form to:
   Osgoode Professional Development
   Downtown Toronto Conference Centre
   1 Dundas St. W., 26th Floor
   Toronto, ON, M5G 1Z3

2. ONLINE at www.osgoodepd.ca

3. FAX your registration to 416.597.9736

4. CALL US at 416.597.9724 or 1.888.923.3394