



NEWSLETTER

An Entertainment Industry Organization

Celebrity Branding

By Mark Roesler

The President's Corner

If you attended last week's panel, you were treated to hearing some of the industry's top executives tell us how they succeeded in digitally distributing their content AND actually lived to get paid for it. Thank you to our moderator, Chris Castle, for presenting a first rate panel and to Shawn Lemone and Diane Snyder-Ramirez for all their behind the scenes help in organizing the panel.

Tonight's panel, moderated by our own John Bitrick and Cheryl Hodgson, takes on the world of brand licensing. They will preside over a highly regarded and renowned set of panelists on the subject that includes Robert Bader, Martin Cribbs, Jeff Jampol, Greg Rohan, and Mark Roesler. I freely admit that this is a topic for which I know almost nothing. So I'll be looking forward to getting schooled.

Next month, is our new and improved annual CCC Holiday Party on Monday, December 12th. Please save the date.

After the holidays, moderators Robert Linden (Associate Director of Television Music at CBS) and Dan Rimas (Director of TV Music at NBCUniversal) will head up a film & TV panel on Tuesday, January 10th that we're calling EARGASM - The explosion of music in TV, Film, and New Media.

And at the risk of repeating myself yet again...if you're not already a member, I'd like to encourage you to join the CCC. Believe it or not, we don't make a lot on the dinners. Your membership fees go a long way to supporting our not-for-profit organization in its mission to educate members of the entertainment industry on key issues pertaining to the owners and users of intellectual property.

Eric Polin
President, California Copyright Conference.

According to Forbes, "the most powerful people in the entertainment business this year--earned \$4.5 billion over the last 12 months by starring in films, playing basketball, walking the catwalk and more."

This fascination with celebrities has only increased the muscle behind a celebrity brand. Dead or alive, the long-term marketing capabilities of famous personalities are extensive and international.

Early History

But just over 100 years ago, the burgeoning movie industry did not want, or need, any so-called "movie stars." The motion picture industry had no intention of creating or promoting "stars." That concept happened almost by accident.

Players who performed in early, silent motion pictures were not given screen credit and were not even identified by name. Audiences came to see "the picture show," but not any particular performers in the movie. Financial backers and movie producers saw no need to publicize the unknown people who were in plentiful supply to perform as actors in the silent movies they were making. They knew that this publicity would lead to performers wanting additional compensation for their work.

However, Mary Pickford came along and her dimpled face framed with distinctive golden curls changed the landscape of the film industry. The first bona fide celebrity was America's sweetheart, known as "the world's greatest box office draw." And Mary Pickford was an astute businesswoman. At a time before women could vote in this country, she had parlayed her intellectual property rights into financial freedom and almost total control over the films she appeared in.

Others came along and did the same. Charlie Chaplin was one. Douglas Fairbanks was another. Then Pickford married Fairbanks and together with Chaplin and D.W. Griffith, they formed their own motion picture production company called United Artists. And, "Celebrities" have defined Hollywood ever since.

From these early days of Hollywood, the "stars" were even given credit above the film titles. The executives in Hollywood learned that celebrities had the power to sell their movies to the public. They knew if they wanted to be successful, they had to recognize the power in those celebrities.

Today – Celebrities as Brands

And over the years, the public's fascination with celebrities has never waned. Lady Gaga has been named 2011's Most Powerful Celebrity. And, she has rightfully earned the title with \$90 million in earnings over the past year. Other celebrities on the list include Oprah Winfrey, Justin Bieber and Elton John.

In an industrial world crazed with "brandmania," it is important to remember that brands are not limited to corporate business. A personality such as Neil Armstrong, Bill Elliott or Bettie Page and James Dean is a brand, and can become a desired mark no different from that of the recognized marks of Apple iPods, Starbucks coffee or Louis Vuitton purses.

Brands are identifiers. A brand is everything an individual or corporation does and much more than just a logo or trademark. Brands must be simple, distinct, powerful and desirable, because at the end of the day, a brand is most accurately described as whatever the consumer thinks of when he or she comes in contact with it.

Before powerhouse corporate brands like Coca-Cola and Nike emerged, celebrities ran the field as the first "original" brands. Celebrity status gave the original brands influence in the marketplace. It was the popularity of timeless icons such as James Dean and Jackie Robinson that made them brands, whether or not they intended to become such.

Products or endorsements by famous personalities possess an impressive amount of clout. There is no doubt Jean Harlow inspired the platinum blonde, Audrey Hepburn established the pixie cut and Jacqueline Kennedy Onassis could make or break a designer. The raven hair and thick, straight bangs became synonymous with the beauty of pin-up legend Bettie Page and the jeans and white t-shirt that often clothed the sensitive, yet seemingly impermeable skin of rebel James Dean begat the very essence of "cool."

Celebrities and their estates have become increasingly savvy in licensing their image or likeness. In a market saturated with more noise than ever before, celebrities who have asserted their extended brand potential are working it with unprecedented success.

Given the consumer influence many celebrities wield, it is logical for companies to align themselves with a particular celebrity in order to associate their products or services with that celebrity's goodwill. The value of a celebrity endorsement or license is typically based on the emotional response and immediate recognition that the public has for a celebrity. It is this amorphous notion of brand equity that taps into the motivations for companies to dedicate substantial resources and revenue to align themselves with a popular celebrity.

A number of current celebrity figures are benefiting from this alignment between personality and product. The Kardashians' Sears line is expected to make over \$200 million dollars this year while Jessica Simpson's fashion brand projects its annual sales figures to rise to \$1 billion dollars. Even legends like Bettie Page, who made Forbes 2011 List of The Top-Earning Deceased Celebrities, or James Dean, despite passing away decades ago, are generating millions of dollars each year.

Businesses and personalities alike must fight through clutter and competition in order to build a foundation and distinguish themselves. Just as a newborn business brand must struggle to substantiate its claim in the market, the birth of a celebrity is much the same. Famous personalities have to fight the way to the top of their arena and then continue to validate their position. Once established, they can choose from immense avenues to propagate their brand. Celebrities have the power to give something a name and personality, and as such they have the advantage over the new business brands who are still stuck trying to make a name for themselves. Consumers are also apt to shell out more when purchasing the brand of a celebrity whom they idolize or admire than for a more generic brand.

Unfortunately, celebrity status doesn't always translate into instant success. The business branding principles of quality and function apply just the same to famous personalities. And while fame is notoriously fickle, so are consumers. As the preservation of a celebrity brand is crucial, each product or service association must be chosen wisely to ensure it is in step with their desired image. Similarly, the keeper of a deceased personality such as James Dean is required to make decisions that will maintain the brand – hence not approving products such as James Dean cigarettes. Instead, fans appreciate much more tasteful tributes, like artwork and inspired clothing lines.

Furthermore, in addition to directing a percentage of the profits derived from utilizing a star's persona to the celebrity or the celebrity's estate, branding ensures that they will retain the most possible control in regards to how their image or likeness is commercialized.

Right of Publicity – Publicity Rights Protect A Celebrities Brand

In order to gain control of their brand, celebrities need to rely on basic intellectual property rights like trademark and copyright law, including the right of publicity.

The concept of this "right of publicity" has evolved over time. Throughout the 110-year history of these doctrines it has become a very unpredictable and inconsistent body of law, both in the United States and internationally.

New York was the first state to allow an individual to protect their name or likeness. That state passed in 1903 a Civil Rights Law §§ 50 – 51 which made the unauthorized use of a living individual's name, portrait or picture a misdemeanor. This statute was a personal right, distinct to a living person. It was a "right of privacy" that an individual had themselves and thus not a "property" right that was transferable.

Many states and countries recognize these rights, even after an individual has died. In the United States, as many as 14 states specifically recognize post mortem rights by statutory provisions. This makes sense because these rights are now regarded as property rights, not personal

rights as in the early statutes like New York's. Just like real property is descendible at death, so is the property right of a celebrity's right of publicity.

States like Indiana is recognized for having the most comprehensive and progressive right of publicity law, providing protection for up to 100 years after the death of a celebrity, regardless of where a celebrity was domiciled at their death.

Today it is generally recognized that a person has "the right to protect his or her name, likeness, image and voice from being commercially exploited without consent" The "name" includes the signature, nicknames and former names while "likeness" includes drawings, paintings, and prints and the "image" includes photos, videos, and film. All of these elements of legal protection allow celebrities to protect the goodwill that they have created for themselves.

In the United States, only New York and Wisconsin have been found not to recognize certain elements of post mortem rights. Ironically, New York was the first to recognize these personality rights for living people in the United States. To fill the void where New York and Wisconsin do not extend some post mortem right of publicity protection, Lanham Act Section 1125(a) has been found to extend to deceased individuals, indicating possible federal protection against claims of false connection.

Internationally, there are different arrays of protection for the right of publicity in terms of scope, duration and transferability. The scope of protection varies widely from limited protection of the signature to complete protection of any element of a persona that serves to identify a person in the minds of the public. Duration of rights also varies greatly from no post mortem protection found in the United Kingdom to 10 years for Germany, 20 years for Romania, and 50 years for Mexico and of course up to 100 years and even beyond in the US.

In terms of transferability, countries like Greece, India, Japan, Mexico, Romania and the United States allowed licenses as well as transfers of rights, while Austria recognized neither, so the right of publicity could only be used by the celebrity.

Trademarks

Because of varying laws with respect to this legal doctrine of the right of publicity, trademarks are useful to maximize protection of celebrities around the world. To trademark a name of a living individual, the individual must consent to the registration. This gives the celebrity a unique position to protect his name through trademark law and carve out a form of protection. To trademark the name of a deceased individual, although consent of the individual isn't possible, the interaction between trademark law and right of publicity make it challenging for others who do not possess the right of publicity to successfully register trademarks in a given celebrity's name.

Through such use of trademark laws, protection of a celebrity's brand value and the public policy goals for consumer protection, property rights, economic efficiency, and universal concepts of justice all become closely intertwined. Those public policy goals are incorporated in the United States in the Lanham Act, Trademark Act of 1946, and are shared in trademark laws throughout the world, whose globally shared public policy goals came into form in various international treaties, such as the Paris Convention and World Trade Organization's Trade Related Aspects of Intellectual Property Rights. Trademark laws become most relevant with respect to celebrities where famous and well-known marks are concerned because celebrities and famous trademarks share common traits in the fact that they are "well known" and/or "famous".

That is because famous celebrities, through their endorsements and sales of their own products, become inseparable from the products or service they endorse or sell. In trademark terms, they perform the "source identifying function" for products and services. In effect, a celebrity is like a "famous walking trademark".

Through combination of greater scope of protection afforded by the famous and well-known marks doctrine and the evolving, albeit inconsistent, protection afforded by the "right of publicity", a celebrity's brand can maximize its protection and generate millions of dollars annually for a celebrity.

Technology and Celebrities of the Future

The future of celebrity branding has endless possibilities. Technology is taking the branding of celebrities to a whole new dimension. From computer generated imagery to the widespread use of social media, celebrities are able to form relationships and garner influence over their fans like never before. And for deceased celebrities, this means they can endorse products that didn't even exist in their lifetimes.

In 1990, CMG Worldwide allowed some of their clients like James Deanto be used by Diet Coke in a commercial featuring Elton John and Humphrey Bogart, which at that time was regarded as one of the most successful commercials on television.

Thirteen years later, they worked with Paramount to allow their client, Sir Laurence Olivier, to co-star in Sky Captain and the World of Tomorrow (2004).

Today, technology is even better and more deceased celebrities are being considered for starring roles in upcoming movies. This poses many business and moral questions like: "Should agents allow their clients to literally be created as a new image? Will future generations really be remembering these "legends" for what they really did, or what technology did for them?"

It is the speed and the depth of technology that presents this increasing plethora of opportunities for celebrities. While Coca-Cola has gradually established its enormous brand value over a 125 year period, a celebrity can come on the scene and become a brand with incredible swiftness. We saw that with Mary Pickford and Charlie Chaplin almost 100 years ago when they became household names in only a few years. But today, social media can even dramatically shorten that window for a celebrity. We see that with teen star Justin Bieber, who is now a worldwide phenomenon. He came from virtual obscurity into a YouTube sensation in a matter of months. He epitomizes the new viral age that we live in.

Conclusion

Clearly, a whole new definition of a celebrity's "career" has developed. Artists, managers and their legal representatives are going to have to move forward with a new mindset in protecting and managing their careers.

Even though the films of 100 years ago, in which Charlie Chaplin and Mary Pickford starred in, were silent, the celebrity status of these film stars certainly was not. They set in motion an ongoing fascination with celebrities that demanded the evolution of legal rights for celebrities past and present, to protect their valuable intellectual property rights.

By using trademarks to supplement the inconsistencies and shortcomings of right of publicity, and with the ever changing technology and social media, celebrities can live on in our memories and as brands.

DO FAMOUS FACES WORK IN ADVERTISING?

By Martin Cribbs

In the 'digital age', tracking the results of advertising's effectiveness is more measurable than ever before. While focus groups and Nielsen ratings are still a central part of marketers' testing tools, the explosion of online advertising allows companies to track results in real time: you see an ad, you click and buy. But is that the most important measure for advertisers? A 14 year old pop prince might make a certain soda cool to a 14 year old girl but will it move her mother? Or her football-jock brother?

The use of celebrities in advertising – and whether that translates into sales - in a perennial question of the advertising trades. Do famous people work at getting our attention? The qualified answer is yes. As the owner of a branding and licensing consultancy that represents the estates of deceased legendary icons, one may think me biased. However, the qualifier in my answer is this: unless the celebrity used – or the famous landmark, piece of music, etc. – is so famous that the majority of people viewing the ad recognize it, the answer is no.

Even as a consumer who is relatively "plugged in", I often don't recognize the latest starlet or pop star. Therefore, if they are used in advertising, there is no personal impact for me; my purchase isn't going to be influenced by their celebrity. However, when a legendary icon is used, it always gets my attention and achieves the number one objective of advertisers: to make a brand impression. If I'm flipping through a magazine and see model dressed as a scientist, it may or may not stick with me. However, if the same ad employed Einstein it would get my attention on the most visceral level and register an impression. The same holds true for music. Whereas tens of millions of consumers might recognize a current pop song or like its catchy tune, *hundreds* of millions will recognize a classic pop song from the Beatles or Elvis or The Supremes.

Unfortunately, the use of current stars is subject to the vagaries of their behavior or personal circumstances. There is nothing like a salacious sex scandal or a celebrity's Prada perp walk to kill the attractiveness of a famous endorser. With legendary icons, any notoriety tends to be glamorized, mythologized, and cemented.

Therefore, the next time advertisers mull over the use of celebrities in advertising (and grouse over the mega-millions paid), they would be well advised to look to history for their next famous face.

Panelist Biographies

ROBERT S. BADER

Robert S. Bader is the Vice President of Marketing and Production for HLC Properties, Ltd. and Bing Crosby Enterprises. He is also the curator of the Bing Crosby Archive and recently produced the public broadcasting special, *The Legendary Bing Crosby*. He is currently at work on an ongoing series of Bing Crosby DVDs and CDs comprised of material from Bing Crosby's vast film and tape archive.

Bader is also the writer and producer of the Warner Bros. documentary, *The Dawn of Sound: How Movies Learned to Talk* and the producer of the CBS network special, *The Honeymooners 50th Anniversary Celebration*. His other credits include the Westwood One Radio Network series, *The Lost Lennon Tapes*, *John Fogerty: The Making of Revival*, and *We Believe*, a documentary about the Chicago Cubs and their fans..

As Video Production Director for Shout! Factory, Bader produced numerous archival DVD releases, including five acclaimed sets devoted to *The Dick Cavett Show*, and two collections of *You Bet Your Life* with Groucho Marx. His other credits include *The Tomorrow Show* with Tom Snyder, *The Bill Cosby Show*, *Good To See You Again*, *Alice Cooper*, *That Girl*, *The Johnny Carson Show*, *Hootenanny* and several titles for Major League Baseball. He has also produced several DVDs for Time-Life and is currently working on a comprehensive collection of *The Honeymooners Lost Episodes* for MPI Media and Jackie Gleason Enterprises.

Bader is also the editor of *Groucho Marx and Other Short Stories and Tall Tales*, an anthology of the comedian's lost writings, which will be issued in a newly expanded edition in the fall of 2011. His next book is devoted to the Marx Brothers' vaudeville stage career and will be published in 2012.

MARTIN CRIBBS

One of the country's foremost thought leaders on celebrity licensing and branding, Martin has worked with advertising agencies, corporations, manufacturers, retailers, and non-profits in conceptualizing, developing, and implementing brand strategies that maximize intellectual property rights. In that capacity, he has worked closely with companies such as Disney, Coca-Cola, and the Campbell Soup Company and licensed rights to mega-brands such as Mercedes, Nike, Nestle, Absolut Vodka, and many others. Prior to founding Cribbs Consulting IP Consulting, Martin was Director of Global Business Development for the Rights Services division of Corbis, a multi-national media services company privately owned by Bill Gates. He was also charged with managing all aspects of the international product and advertising licensing businesses of Corbis' exclusive roster of clients including the estates of Albert Einstein, the Wright brothers, Steve McQueen, Maria Callas, and Sigmund Freud among others.

Martin got his start working for the estate of Andy Warhol – his first job in New York City. As the estate developed, Martin served as Director of Licensing for The Andy Warhol Foundation where he built a small novelty merchandise business into a fully realized international brand with over 45 product lines across all categories, and retail sales of in excess of \$40 million worldwide. Cribbs also oversaw commercial advertising licensing for Warhol.

In his spare time, Martin has traveled extensively; India and Egypt are his favorite places so far. Stateside, he loves to jog “the loop” in New York's Central Park with his posse of friends and his pug, Buddy – the family mascot.

JEFFREY JAMPOL

GRAMMY® Award winner and Emmy®-nominated film producer **Jeffrey Jampol**, President of **JAM, Inc.**, manages rock legends **THE DOORS**, the Estates of **JIM MORRISON**, **JANIS JOPLIN**, **PETER TOSH** and **RICK JAMES**, and is a consultant to the **ESTATE OF MICHAEL JACKSON**. Jampol produced, with Dick Wolf, the 2010 Doors theatrical documentary, *When You're Strange*, narrated by Johnny Depp, for which Jampol and Wolf won the **2011 GRAMMY® Award**, and were nominated for a **2010 Emmy®**. Jampol is also producing the 2013 Janis Joplin theatrical documentary, and is the producer, along with the Gershwin Estate, of the new Janis Joplin musical, *One Night With Janis Joplin*, which had its world premiere at the Portland Center Stage Theater in May 2011.

2012 marks Jampol's 15th year as the Lead Instructor of The Music Business NOW, formerly at **UCLA**, and now presented by the **NYU/Clive Davis Institute of Recorded Music** and **The Recording Academy®**, hosted by **Creative Artists Agency** in Los Angeles, CA.

Mr. Jampol has been a panelist and featured speaker for The Darden School Of Business at the University Of Virginia, California Lawyers for the Arts, South By Southwest Music Conference, The Recording Academy®, The Learning Annex, Los Angeles Songwriter's Academy, Nashville Music Conference, North By Northeast Music Conference, BMI, North By Northwest Music Conference, Loyola Marymount University, West Los Angeles Law School and Pepperdine School of Law.

MARK ROESLER

CMG Worldwide chairman and CEO Mark Roesler has successfully positioned his 27-year-old marketing and management company as the dominant force in the evolving intellectual property arena "Before we started working in this area, deceased celebrities or their estates had no rights to their name or images," Roesler says. CMG Worldwide is the exclusive business agent for over 200 of the world's most sought after and recognizable celebrities, including: entertainment giants Marilyn Monroe and James Dean; sports legends Babe Ruth, Jackie Robinson and Vince Lombardi; musical entities Chuck Berry and Billie Holiday, and historical figures Mark Twain and Malcolm X.

In 1981, Roesler's talents were secured to protect Norman Rockwell's artwork when he signed on with Curtis Publishing, long time supplier of The Saturday Evening Post, and licensing manager of the painter's artwork after his death in 1978. Through his attentive efforts to protect the artwork, Roesler discovered that families of famous deceased personalities were in need of the same legal defense to safeguard their loved ones' names and likenesses. As Roesler diligently created the ground work for a company that could take on such a momentous- and unheard of- task, he was selected as the business agent for the Elvis Presley estate.

Needless to say, Roesler's legal foresight and personal intuition were dead on- no pun intended. Today, he is internationally recognized as the world's foremost authority on intellectual property rights involving celebrities, credited with helping to establish guidelines that delegate the control of a celebrity's image or likeness. Still as industrious as ever, Roesler continues to make history with legal battles that have shaped the emerging area of intellectual property law. In 1988 he took the field against Major League Baseball and earned the right for retired players to be shown in their team uniforms while endorsing a product or service. Several years later, Roesler locked horns with entertainment conglomerate Warner Bros. when they claimed ownership of the lucrative merchandising and endorsement rights to James Dean because the star was under contract with them when he died. Roesler maintained Dean's family possessed those rights, and in 1992 the courts agreed. Countless stars and their estates have since used the landmark case to effectively protect and market their names and likenesses-benefited immeasurably from the pursuits of this relentless entrepreneur.

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Roesler's 1993 high profile legal battle with Malcolm X director Spike Lee established that Malcolm X's widow, Betty Shabazz, controlled the rights to the "X" used in association with her husband. Lee was ordered to pay Shabazz a licensing fee. In 1994, Roesler was the driving force behind the instatement of Indiana's Right of Publicity Statute, now regarded as the most progressive and celebrity friendly worldwide. The Statute protects the image and likeness of a famous personality for 100 years, and is the model for states looking to enact or amend Right of Publicity legislation, including California, Illinois, Washington and Ohio.

Roesler's savvy, groundbreaking reputation in the often-murky waters of intellectual property precedes him. He is frequently called on by celebrities from Bill Cosby, to Richard Nixon, to Muhammad Ali as an advisor and expert witness. At the 1997 O.J. Simpson civil trial, he received international acclaim as the authority whose testimony brought some closure to the families of Nicole Brown Simpson and Ronald Goldman. Roesler definitively established Simpson's future worth as \$25 million, and his creditability resulted in the jury's award of that exact amount. Although Simpson filed an appeal to reduce damages, the decision was upheld in January 2001, and Roesler's testimony once again deemed a fair and accurate assessment.

Roesler's burgeoning corporation, CMG Worldwide, is headquartered in Indianapolis, with an additional office in Los Angeles. "People used to ask, 'Why aren't you based in New York or Los Angeles?'" Roesler says. "But our market is international, and advances in technology have enabled us to efficiently market and protect our clients around the world."

The evolution of the Internet has also given Roesler and his team of lawyers a whole new world to conquer. They constantly fight, and consistently win, battles with cyber squatters who misappropriate the names and images of their clients on the Internet. CMG has retained numerous domain names for their clients, including MarilynMonme.com and BabeRuth.com, and are at the forefront in the removal of pornography on Web sites for clients such as Sophia Loren.

"It gives me great pleasure to be a part of a company that represents, protects and markets the greatest legends in history," Roesler says. "The possibilities in this business are limitless, and we are continually seeking new ways to best serve our clients."

For more on CMG Worldwide chairman and CEO Mark Roesler, please visit markroesler.com.

GREG ROHAN

Greg Rohan is an owner and President of Heritage Auctions, the world's third largest auction house with 400 employees and sales exceeding \$700M. His responsibilities include overseeing the firm's private client group and working with top collectors in every field in which Heritage is active. During his career, Greg has handled more than \$1 billion of rare coins, collectibles and art. He has worked with collectors, consignors, and their advisors regarding significant collections of books, manuscripts, comics, currency, jewelry, vintage movie posters, sports and entertainment memorabilia, decorative arts, and fine art, to name just a few. Greg is a past Chapter Chairman for North Texas of the Young Presidents' Organization (YPO), and is an active supporter of the arts. Greg co-authored "The Collectors Estate Handbook," winner of the Robert Friedberg Award for numismatic book of the year. He previously served two terms on the seven-person Advisory Board to the Federal Reserve Bank of Dallas. He and his wife, Lysa, live in Dallas and New York City.

Moderators

JOHN BITRICK

John Bitrick is Vice President/Relationship Manager of the Entertainment Division at City National Bank.

Raised in San Francisco, and trained as a child in piano at the San Francisco Conservatory of Music, and later trained as an opera singer, John developed a love of music very early in life.

In the 1980's John obtained an MBA in International Finance and worked for a major international bank developing relationships and structuring credit facilities for multinational fashion and consumer products companies.

Joining his musical avocation with his graduate business and finance education, John has continued to make contributions to the music world through his work as a Relationship Manager with the Entertainment Division of City National Bank in Beverly Hills.

CNB's Entertainment Division is the largest entertainment focused division in California, Nevada, and New York, offering unique private banking services in the areas of complex account management, tailored credit facilities, and wealth management services. John serves on a team with a unique focus on and understanding of the Music Industry; the team has structured millions of dollars in credit facilities for creative artists in the industry. The relationship team focuses not only on music copyrights, but more broadly on IP rights in general. CNB's Entertainment Division has long-term relationships with the largest business managers, entertainment lawyers, and high-profile institutions in the industry.

CHERYL HODGSON

Attorney Cheryl Hodgson creatively guides clients in protecting and profiting value artistic and intellectual property rights. She began her career as a talent agent, and artist manager in the music industry working with artists such as Steve Martin and Jimmy Buffett and managing artists for the legendary Bill Graham in San Francisco. Cheryl serves as legal counsel in corporate, new media, and entertainment related matters, and has litigated numerous cases in music industry involving recording and publishing agreements, trademarks, copyrights, and the right of publicity.

Cheryl represents a wide spectrum of clients in the music industry, entertainment, and consumer products, overseeing royalty income collection, global registration, licensing and enforcement of trademarks; and brand licensing. Cheryl is founder and President of Canto Novo Music a music publishing company. And is Past President of the California Copyright Conference. She is a member of the Arbitration and Mediation Panel of the World Intellectual Property Association, is currently serving a two year term on the Emerging Issues Committee of the International Trademark Association, and has been a featured speaker at many events.

She writes regularly at the www.brandaideblog.com

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