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Admitted to practice law – New York (1982) and California (1984).

July, 1997-Present – Director, Entertainment & Media Law Institute & Concentration Program, Professor of Law, Associate Professor of Law, Visiting Associate Professor of Law, **Loyola Law School**, Los Angeles. Advanced courses in Copyright Law, Entertainment Law, and Motion Picture Production and Finance. Supervise entertainment internship program. Faculty adviser to Loyola Entertainment Law Review and Entertainment & Sports Law Society.

2008-Present—Co-Editor in Chief, *Journal of the Copyright Society of the U.S.A.*

2004-Present—Professor of Law, Munich Intellectual Property Law Center, Munich, Germany. Co-teach comparative Entertainment Law course in LLM program associated with Max Planck Institute.

Summer 2004, 2006—Professor of Law—University of San Diego Law School International Summer Program. Taught International Entertainment Law in Paris and London.

1999-Present—Special Counsel, Kaye Scholer, LLP. Entertainment agreements, intellectual property and other matters.

March, 1996 – February, 1997 – Assistant General Counsel, **Turner Broadcasting System, Inc.** Los Angeles. Supervise staff of attorneys, paralegals and support staff handling all aspects of feature film development, production and distribution for motion picture division of major media company. Similar responsibilities to those at Twentieth Century Fox.

December, 1990 – February, 1996 – Senior Vice President, Production/Worldwide Acquisition Legal Affairs, Vice-President, Production Legal Affairs, **Twentieth Century Fox Film Corporation**, Los Angeles. Supervise and administer staff of attorneys, paralegals and support personnel handling all aspects of studio feature film development, production and distribution. Supervise outside counsel. Develop and implement substantive policies and administrative systems in sophisticated law department. Coordinate legal department activities with other studio departments, including business affairs, creative affairs, production, marketing, distribution, labor, tax, risk management and accounting. Consult on complex copyright and related issues and structure of rights acquisition, film financing and other transactions.

Spring, 1987 – May, 1996 –Adjunct Professor, **University of Southern California Law Center**, Los Angeles – “Copyright and Entertainment Law”. Intensive law school course focusing on U.S. copyright law and related areas, including basic international copyright, right of publicity, legal protection of ideas, U.S. equivalents of “moral rights”, and unfair competition as it relates to titles and characters. Introduction to basic legal and business relationships in various entertainment industry sectors, including motion picture production and distribution, music publishing, recording artist deals, live theater and book publishing.

July, 1989 – November 1990 – Vice President, Senior Production counsel, **MGM/UA Communications Co.**, Los Angeles. Responsible for negotiation of substantial motion picture

transactions and for supervising overall legal matters for high budget motion pictures. Oversee theatrical music business and creative affairs, including supervision of staff.

January, 1989 – July 1989 – Vice President, Business Affairs, **Morgan Creek Productions**, Los Angeles. Negotiated motion picture rights and talent agreements for this small successful independent motion picture production and distribution financing company. Liaison with and supervision of staff of outside attorneys with respect to all aspects of development, production and distribution of motion pictures.

September, 1986 – December 1988 – Senior Counsel, **United Artists Pictures (MGM/UA Communications, Co.)**, Los Angeles. Responsible for all aspects of motion picture development, financing, production and distribution as well as music, television and home video projects.

April, 1984 – August 1986 – Associate, Motion Picture/Television Department, **Mitchell, Silberberg & Knupp**, Los Angeles. Experience included structuring transactions; negotiation and preparation of documents for motion picture finance, production and distribution entities; ancillary rights acquisition and exploitation (home video, merchandising, pay-per-view and other television); music publishing and records. Represented and advised talent (producers, writers, directors and actors), and production companies (studios and independents).

September, 1981 – March, 1984 – Associate, Entertainment Department, **Paul, Weiss, Rifkind, Wharton & Garrison**, New York City. Similar to above, but with a focus on theater and musical theater, including structuring of transactions for complex Broadway musical theatre author agreements and licensing agreements, international motion picture co-financing agreements, life story rights acquisition agreements, U.S. and foreign motion picture distribution agreements, copyright and trademark research and counseling; representation of documentary and underground filmmakers, film distributors and exhibitors.

May, 1979 - May, 1981 -- Legal Assistant, **Arista Records**, New York City. Assisted general counsel in a variety of record and music transactions.

1971 - 1977 -- Artist manager, singer/songwriter, guitarist in regional rock band.

EDUCATION

Columbia University Law School – J.D. 1981.

Top 5% of class.

Harlan Fiske Stone Scholar.

Member, Columbia Law Review (July 1979 – January, 1980).

Volunteer Lawyers for the Arts (1980-81).

Robert Noxon Toppon Prize (Constitutional Law).

Chairman, Columbia Advocates for the Arts (1979).

Editor, Columbia-VLA Journal of Law & the Arts (1981)

Law School Senator (1979-1981).

Yale College – Special Student, 1976-1977 (Economics).

Yale College – B.A. 1971 (Psychology/Political Science).

Magna cum laude.

National Merit Scholar.

AFFILIATIONS

Los Angeles Copyright Society – Member 1985-Present, President, 1996-97. President-Elect, 1995-96. Vice-President, 1994-95. Secretary, 1993-94. Treasurer, 1992-93. Trustee, 1989-1998. Assist in development and administration of monthly programs on copyright and entertainment industry topics. Guest speaker, 1991 – 1996, delivering popular semi-annual lectures on recent developments in copyright law (with Professor Lionel Sobel).

Copyright Society of the U.S.A. -- Trustee, 1997-2000.

Journal of the Copyright Society of the USA—Editorial Board 2001- 2008. Co-Editor in Chief, 2008 – Present.

Executive Committee, Entertainment Law & Intellectual Property Section, Los Angeles County Bar Association—2008-09, Member; 2009-10, Secretary; 2010-11, Treasurer & Vice-Chair; 2012-13, Chair.

Yale in Hollywood—Chair, Legal & Business Subcommittee.

Speaking Engagements – Numerous lectures and participation on panels regarding copyright and entertainment industry topics for a variety of organizations, including Media Law Defense Council, Mel Nimmer Foundation, Copyright Society of the U.S.A., Los Angeles County Bar Association, Los Angeles Copyright Society, Los Angeles Intellectual Property Lawyers Association, Beverly Hills Bar Association, U.S.C. Law Center Entertainment Law Society, Norman Lear Center, Association of Independent Music Publishers, California State Bar, American Film Institute, Sundance Film Festival, California Lawyers for the Arts, U.C.L.A., Thomson & Thomson, Association for the Advancement of Teaching & Research in Intellectual Property, Max Planck Institute, and others.

Awards—Beverly Hills Bar Association Annual Entertainment Law Award for Outstanding Academic Scholarship (2002).

Recent Publications:

- “Copyright Law” and “Trademark Law” Sections of Intellectual Property Chapter, *THE JOURNALIST’S GUIDE TO LAW SCHOOL* (Routledge, 2013)
- “Now You Own It, Now You Don’t: Copyright and Related Rights in Magic Productions and Performances,” in *Law and Magic* (Christine Corcos, Ed., 2010)
- “Overview: The Many Means of Celebrity”; Chapter in *IAEL 2005 Annual* (published by International Association of Entertainment Lawyers in conjunction with Midem international music/record market).
- Co-author (with Simensky, Selz, Lind, Burnett & Palmer), *ENTERTAINMENT LAW* (3d Ed., Lexis/Nexis, 2003).
- “All the World’s Not a Stooge: The ‘Transformativeness Test for Analyzing a First Amendment Defense to a Right of Publicity Claim Against Distribution of a Work of Art,” 27 *Colum. J.Law & Arts* 1 (2003).
- “A Panel Discussion: Potential Liability Arising from the Dissemination of Violent Music,” 22 *Loyola of L.A. Ent.L.Rev.* 237 (2002)(Moderator).
- “Not a Spike Lee Joint? Issues in the Authorship of Motion Pictures Under U.S. Copyright Law,” 49 *UCLA L.Rev.* 225 (2001).

- “Foreword”, Symposium: Legal and Business Issues in the Digital Distribution of Music, 20 Loyola of L.A. Entertainment L.Rev. 207 (2000).
- “Recent Developments in Right of Publicity,” 46 J. of the Copyright Society of the USA 467 (1999).
- “The Right of Publicity: Towards a Comparative and International Perspective,” 18 Loyola of L.A. Entertainment Law Journal 421 (1998).
- “Legal Issues Arising from the Use of Real People in the Media--Outline,” U. of Texas School of Law Entertainment Law Institute (April, 1999).