

RESOLUTION ALLEY

Considering Arbitration or Mediation for Licensing Disputes

By Theodore K. Cheng

Resolution Alley is a column about the use of alternative dispute resolution in the entertainment, arts, sports, and other related industries.

It is commonplace in the entertainment, arts, and sports industries for parties to enter into licensing arrangements for any variety of different business reasons. Unfortunately, despite good intentions and much optimism when those deals are consummated, disputes over those agreements are themselves also a common occurrence. For example, a photographer may decide to license his or her catalog for use in connection with a theater production, but keeping track of which photographs are being used by the producers immediately becomes a challenge, leading to uncertainty over the appropriate amount of royalties that are due. A merchandising firm specializing in bobbleheads and other likenesses of celebrities may approach a popular National Football League team to discuss the potential of making figurines of star players in football uniforms, but the end products bear little resemblance to the actual players, and the reproduced team trademarks do not comply with the specifications provided by the league.

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It would not be surprising to turn to commencing a traditional federal or state court action as an almost knee-jerk reaction to solving these kinds of licensing problems. However, in resorting to litigation, how often do we think about the additional transaction costs that are incurred in choosing this particular way to resolve the dispute? For example, it goes without saying that it costs money to resolve disputes. Yet it is also important to remember that the true costs can be both direct and indirect. Direct costs could encompass e-discovery and document production costs, deposition expenses, expert witness fees, and, of course, legal fees. Indirect costs could include negative publicity, reputational harm, loss of employee productivity, and lost business opportunities because resources are being directed towards resolving the dispute. Moreover, the longer it takes to achieve a resolution, the greater the likelihood that all of these costs will have an adverse impact on future growth and profitability. Further, as the dispute wears on, both the licensor and licensee derive

increasingly fewer benefits from their underlying agreement.

In that regard, disputes also unavoidably take up time, and, as Benjamin Franklin once noted, "Time is money." Worse yet, disputes spend time on one's behalf. Three-time Pulitzer Prize-winning American poet, writer, and editor Carl Sandburg once said that, "Time is the coin of your life. It is the only coin

you have, and only you can determine how it will be spent. Be careful lest you let others spend it for you." Every metric of time diverted to handling a dispute is not being devoted to furthering the core business interests of either the licensor or licensee. Disputes also hold the parties hostage to a particular moment or moments in time. Most poignantly, the point in time when the dispute arose becomes the focus and remains so until the dispute is resolved.

Money and time are the most obvious transaction costs, although the loss of emotional capital can be equally, if not more, debilitating. David Packard, the late co-founder of Hewlett-Packard, said: "A group of people get together and exist as an institution we call a company so they are able to accomplish something collectively that they could not accomplish separately—they make a contribution to society, a phrase which sounds trite but is fundamental." A business is nothing but the passion, dedication, and commitment of its people, and, as Jack Welch, former CEO of GE, said, "It goes without saying that no company, small or large, can win over the long run without energized employees who believe in the mission and understand how to achieve it." Individuals who can direct their emotional capital toward what they enjoy doing are the ones who contribute the most to the business objectives and, consequently, to overall success. At the same time, individuals who are compelled to invest emotionally in issues having little or nothing to do with the business objectives—such as an unresolved dispute—are likely to find themselves impeded in their ability to participate meaningfully and, thus, feel disheartened, dis-



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couraged, and demoralized. Devoting energies towards resolving disputes requires an expenditure of emotional capital that will almost always take a negative toll.

Finally, putting faith in the courts to achieve a resolution means ceding ultimate control over the outcome to someone other than the parties to the dispute, namely, the judge and/or the jury. Influential management consultant Peter Drucker once said, "Management is doing things right; leadership is doing the right things." Steering a business in line with its mission, growing profitability, respecting and responding to its customers, and safeguarding its reputation are all responsibilities over which management must exercise proper control. Disputes, however, hold the potential to diminish management's ability to control one or more of these areas. In a court proceeding, both licensors and licensees have little to no control over the outcome, creating the potential for results that could adversely impact each of their respective businesses.

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Considered together, these transaction costs point to one inescapable conclusion: The more we rely on court litigation to achieve our dispute resolution goals, the more money, time, and emotional capital we expend to secure an outcome over which we have less control. Litigation is an appropriate dispute resolution mechanism in certain circumstances, but it has many serious limitations, including the inability to accommodate a customized process for the dispute in question; appearing before a decision maker who more than likely has little to no expertise in the subject matter of the dispute, and the inability to maintain true confidentiality because of the public nature of the proceedings.

Licensing disputes have long been resolved competently, cost-effectively, and expeditiously by arbitrators and mediators who either work wholly outside of the court systems or in court-annexed programs designed to offer litigants an alternative to slavishly following court procedural rules. These processes afford the parties a great degree of flexibility, because at their core they are processes that the parties contractually agreed to undertake utilizing parameters determined, for the most part, by the parties themselves. Even after a dispute arises, the better practice by arbitrators and mediators is to engage

the parties and their counsel to continue tailoring the process to fit the dispute in question, assisting the parties to design a process that makes sense to them and their business priorities. One design option to consider is placing reasonable limitations on the scope of information exchange so as to avoid the broad and nearly unfettered discovery found in court litigation. For example, the parties could agree to informally exchange information in advance of a mediation session, eliminate depositions, severely restrict the use of interrogatories, or exchange witness statements in advance of the hearing in lieu of conducting direct examinations.

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The parties could also consider setting aside extended time for *ex parte* communications with the mediator in order to help crystallize their positions and bring the parties closer to a resolution, placing restrictions on motion practice, and agreeing to limit the number of expert witnesses or even agreeing to retain joint expert witnesses.

Licensing disputes are essentially breach of contract actions, and, depending on the context, they may call for having a facilitator or decision maker who possesses sufficient subject matter knowledge and/or expertise to understand the true parameters of the dispute. That knowledge or expertise could be focused on the industry in which the licensing arrangement was consummated. It could also include substantive knowledge of the legal framework applicable to such arrangements. Unlike in a court proceeding, the parties can choose a neutral based upon relevant criteria, such as copyright or trademark expertise, prior experience in or with the industry, reputation, temperament, prior arbitration or mediation experience, availability, and a host of other factors. Thus, selecting the appropriate mediator or arbitrator can often maximize the likelihood that a resolution can be achieved, in that that selection may be critical to being able to work with a neutral who can appreciate both the legal issues and the technical industry concepts involved.¹

As a drafting matter, the parties can require in their licensing agreement that the neutral has specific subject matter and/or industry expertise. One place to look for potentially eligible neutrals is the Silicon Valley Arbitration and Mediation Center,² which annually promulgates its "List of the World's Leading Technology Neutrals."³ This free and publicly available list "is peer-vetted and limited to exceptionally qualified arbitrators and mediators known globally for their experience and skill in crafting business-practical legal solutions in the technology sector." It is an excellent resource for at least identifying arbitrators and mediators who have significant experi-

ence in intellectual property and technology disputes, many of whom also have prior substantive experience in the entertainment, arts, and sports industries.

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Although arbitration and mediation both involve engaging the services of a neutral third-party akin to a judge, unlike a court proceeding, both are also confidential processes. The neutral and any provider organization administering the proceedings are obligated to maintain the confidentiality of the proceedings and may not disclose any of the particulars to the general public. The parties themselves can also agree to maintain confidentiality over any arbitration or mediation proceeding. However, absent governing law, court rule, or the parties’ agreement, neither process is inherently confidential, and there are limitations on maintaining confidentiality.⁴ Notwithstanding those limitations, the ability to maintain confidentiality in both arbitration and mediation proceedings is a significant distinguishing factor in selecting that dispute resolution mechanism. Thus, for example, avoiding the potential for unwanted publicity associated with filing a lawsuit—particularly one involving prominent celebrities or well-known corporations—can be agreed to in the licensing agreement itself before any dispute has arisen.

Moreover, because licensing arrangements, in many instances, contemplate an ongoing relationship of some kind once the dispute has been resolved, the confidentiality afforded by both arbitration and mediation can perhaps be modestly helpful in preserving that relationship.

Finally, when disputes arise in an international or cross-border context, being able to have an arbitration award recognized and enforced in most countries in the world through the operation of the Convention on the Recognition and Enforcement of Foreign Arbitral Awards (also known as the New York Convention) is a distinct advantage over pursuing litigation in any particular country’s local courts.⁵

Conclusion

Choosing to use arbitration and/or mediation as alternatives to court litigation in the parties’ licensing agreement is something that should be seriously considered. These processes have the potential to address many underlying concerns when a dispute arises, such as designing and tailoring the dispute resolution mechanism to

better fit the dispute in question, ensuring that the neutral third-party who will be either be adjudicating the dispute or assisting the parties in facilitating a negotiated resolution has the appropriate level of knowledge and expertise with the subject matter of the dispute and/or the industry, and maintaining confidentiality over the proceedings. The two processes can even be combined in what is known as a “step” or “tiered” dispute resolution clause, which would typically require the parties to attempt good faith negotiations by themselves as a first step, followed by the initiation of a formal mediation proceeding if the parties need the assistance of a neutral, and then finally, the commencement of an arbitration proceeding only after the mediation has failed to achieve a facilitated resolution. In that way, the parties’ shared interest in resolving the dispute cost-effectively and expeditiously can be better realized.

Endnotes

1. See, e.g., Douglas Shontz, Fred Kipperman, and Vanessa Soma, “Business-to-Business Arbitration in the United States: Perceptions of Corporate Counsel,” Rand Institute for Civil Justice, at 1-2, 32 (2011) (finding that a majority of respondents in a study reported that arbitrators are more likely to understand the subject matter of the arbitration than judges because they can be selected by the parties), available at www.rand.org/content/dam/rand/pubs/technical_reports/2011/RAND_TR781.pdf.
2. See <https://www.svamc.org>.
3. See <https://svamc.org/techlist>.
4. See Theodore K. Cheng, *Maintaining Confidentiality in Arbitration*, NYSBA Entertainment, Arts and Sports L. J., Vol. 28, No. 2, at 25-26 (2017) (discussing parameters of confidentiality in arbitration proceedings, including some of the limitations).
5. See Theodore K. Cheng, *Arbitration of Art and Cultural Heritage Disputes*, NYSBA Entertainment, Arts and Sports L. J., Vol. 28, No. 3, at 32 (2017) (discussing the advantages of the New York Convention).

Theodore K. Cheng is an independent arbitrator and mediator, focusing on commercial, intellectual property, technology, entertainment, and labor/employment disputes. He has been appointed to the rosters of the American Arbitration Association (AAA), the CPR Institute, FINRA, Resolute Systems, the Silicon Valley Arbitration & Mediation Center’s List of the World’s Leading Technology Neutrals, and several federal and state courts. Mr. Cheng also has over 20 years of experience as an intellectual property and commercial litigator. More information is available at www.linkedin.com/in/theocheng, and he can be reached at tcheng@theocheng.com.

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