

The (Skewed) Structure of Copyright

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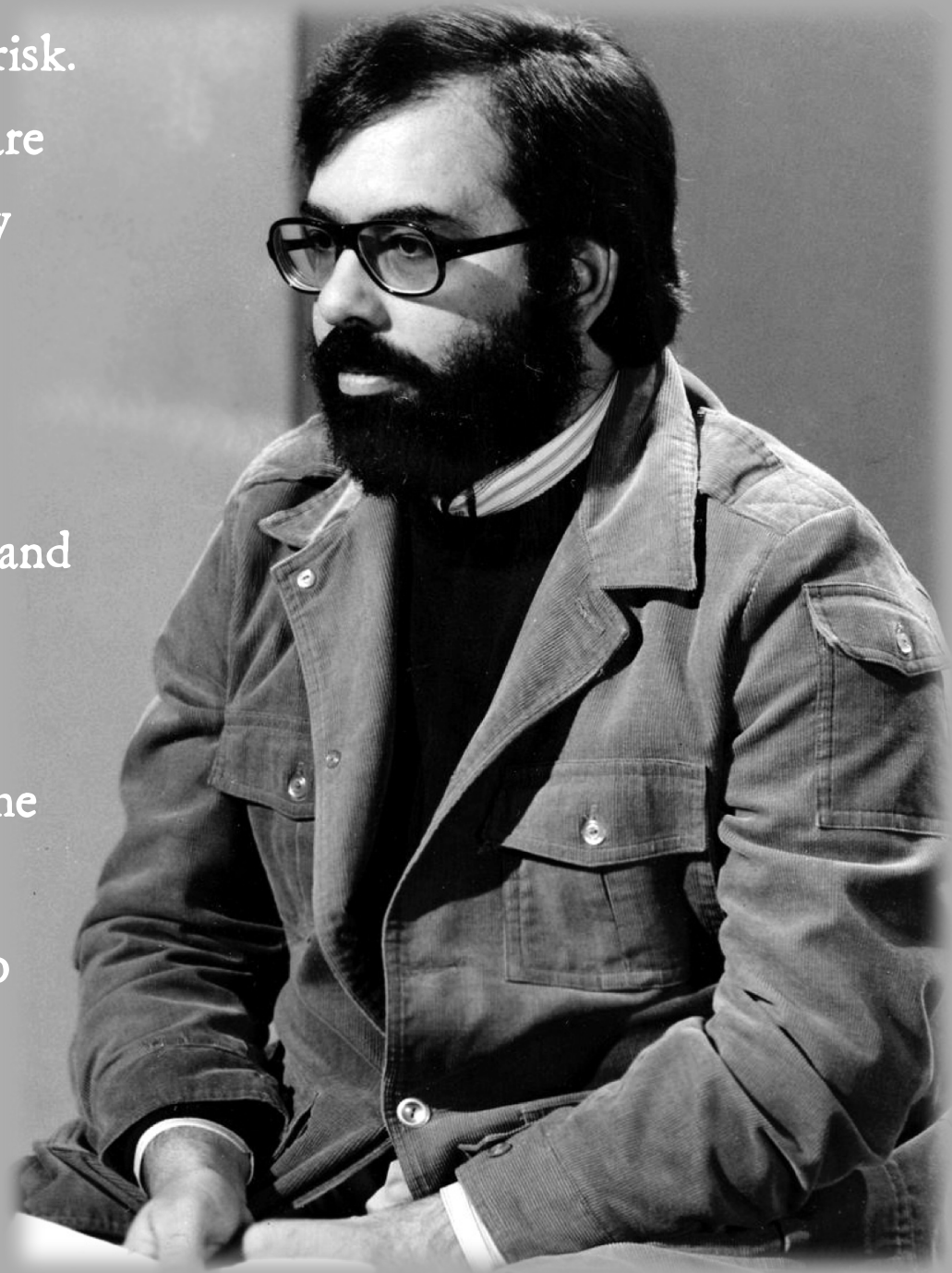
VANDERBILT
LAW SCHOOL

I feel Bollywood music has got stereotyped and conventional in certain aspects. As audiences, we need to be more receptive to change and accept newer trends which I'm hoping will happen over a period of time. . . . Movies are just revamping old songs and playing it safe. More risks can change the scenario for the better rather than remaining stagnant . . .



An essential element of any art is risk.
If you don't take a risk then how are
you going to make something really
beautiful, that hasn't been seen
before. . . .

You try to go to a producer today and
say you want to make a film that
hasn't been made before; they will
throw you out because they want the
same film that works, that makes
money. . . . They don't want you to
take chances.



DC AND MARVEL COMIC BOOK MOVIES (32)

2015:

- Avengers: Age of Ultron
- Ant-Man
- The Fantastic Four

2016:

- Deadpool
- Superman v. Batman: Dawn of Justice
- Captain America: Civil War
- X-Men: Apocalypse
- Suicide Squad
- Doctor Strange
- The Sinister Six
- The Sandman
- Gambit

2017:

- The Wolverine 2
- Guardians of the Galaxy 2
- Wonder Woman
- The Fantastic Four 2
- Thor: Ragnarok
- Black Panther
- The Justice League Part One
- Female superhero Spider-Man spinoff

2018:

- The Flash
- Avengers: Infinity War — Part I
- Captain Marvel
- Untitled 20th Century Fox Marvel project
- Aquaman
- Inhumans
- The Amazing Spider-Man 3

2019:

- Shazam!
- Avengers: Infinity War — Part II
- Justice League Part Two

2020:

- Cyborg
- Green Lantern



OTHER SEQUELS AND MAJOR FRANCHISES

2015:

- Taken 3
- Hot Tub Time Machine 2
- The Transporter Legacy
- The Second Best Exotic Marigold Hotel
- Paranormal Activity: The Ghost Dimension
- Insurgent (2nd of 4 "Divergent" movies)
- Furious 7
- Paul Blart: Mall Cop 2
- Mad Max: Fury Road
- Pitch Perfect 2
- Insidious: Chapter 3
- Jurassic World
- Ted 2
- Terminator: Genisys
- Magic Mike XXL
- Minions
- Sinister 2
- Maze Runner: Scorch Trials
- Hotel Transylvania 2
- London Has Fallen
- SPECTRE
- Friday the 13th Part 2 in 3-D
- The Hunger Games: Mockingjay — Part 2
- Star Wars: Episode VII — The Force Awakens
- Mission: Impossible 5

2016:

- Kung Fu Panda 3
- Alvin and the Chipmunks: Roadtrip
- The Nut Job 2
- Ride Along 2
- Allegiant: Part 1
- Beverly Hills Cop 4
- The Best Man Wedding
- The Huntsman
- Alice in Wonderland: Through the Looking Glass
- Teenage Mutant Ninja Turtles 2
- Now You See Me 2
- Finding Dory
- ID Forever Part I
- The Bourne Identity 5
- Ice Age 5
- Planet of the Apes 3
- The Smurfs 2
- Ninjago
- Fantastic Beasts and Where to Find Them
- Star Wars stand-alone movie no. 1
- Avatar 2
- The Conjuring 2: The Enfield Poltergeist

2017:

- Kong: Skull Island
- Allegiant: Part 2
- Pacific Rim 2
- Terminator 2
- The Batman Lego Movie
- How to Train Your Dragon 3
- Despicable Me 3
- Pirates of the Caribbean: Dead Men Tell No Tales
- The Croods 2
- Avatar 3
- Star Wars: Episode VIII

2018:

- Madagascar 4
- Godzilla 2
- Terminator 3
- Puss in Boots 2: Nine Lives & 40 Thieves
- Fantastic Beasts and Where to Find Them 2
- Avatar 4

2019:

- Star Wars stand-alone movie no. 2
- Star Wars: Episode IX

2020:

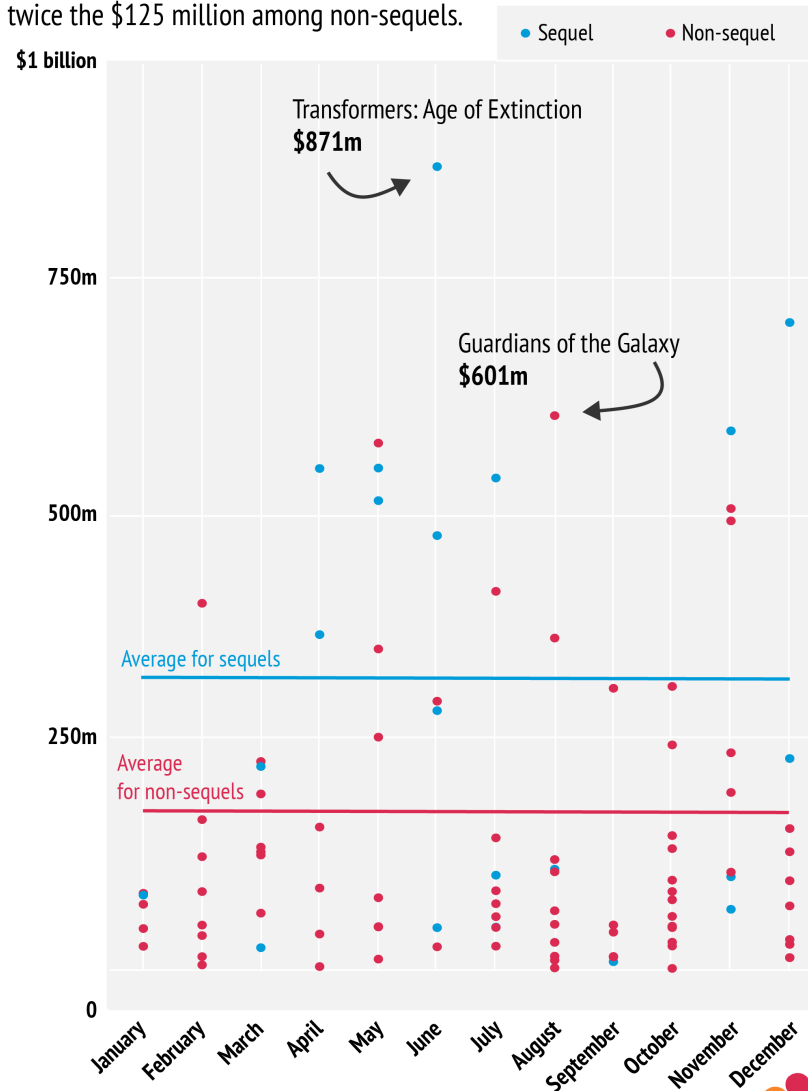
- Fantastic Beasts and Where to Find Them 3

Source: Mark Harris,
Grantland.com



Better the second time around

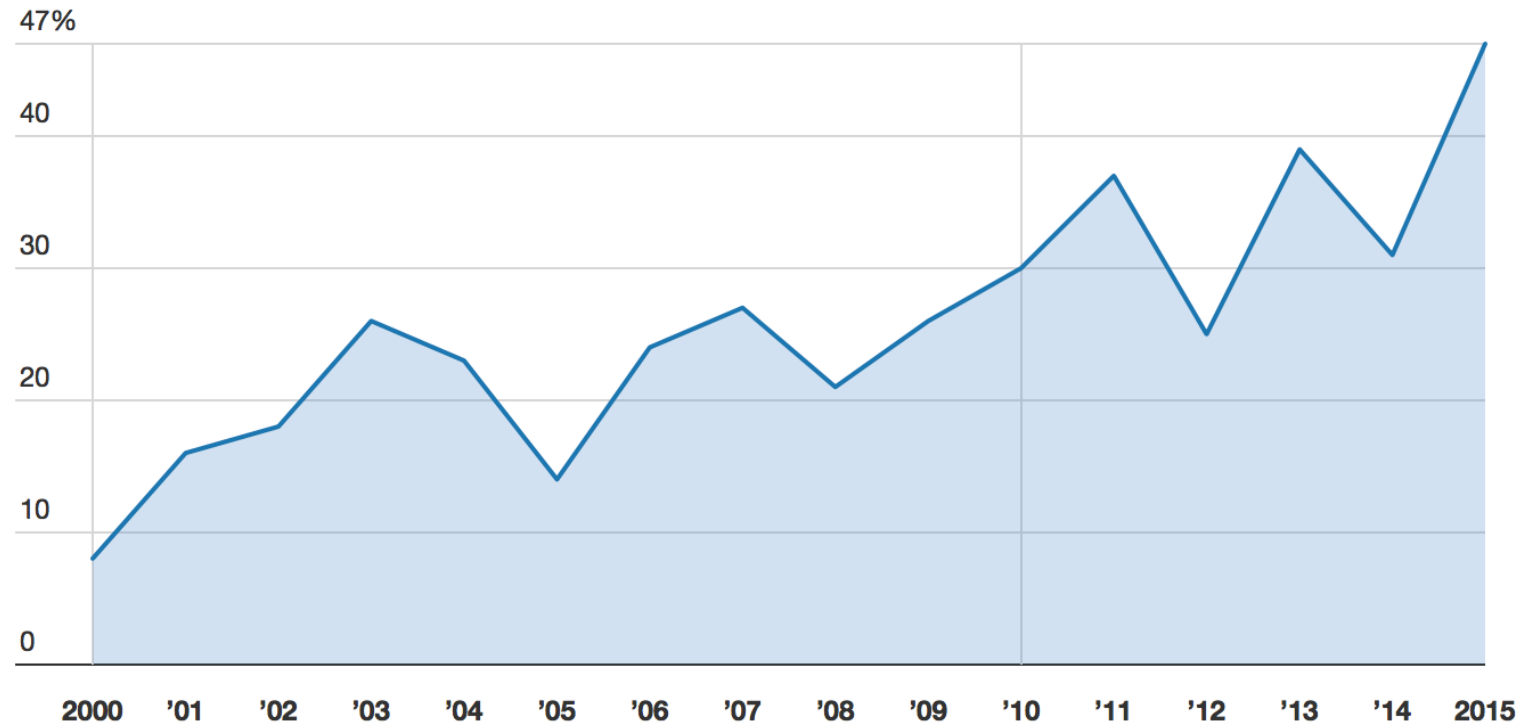
Original movies often make more at the box office, but they also cost more to produce. In 2014, sequels had an average box office return of \$307 million, more than twice the \$125 million among non-sequels.



Note: Gross box office return is global box office minus production budget.
Source: OpusData



% of Top Box Office Revenue from Sequels



Source: Jan Dawson, Variety



ACADEMY AWARDS



The Birdcage

How Hollywood's toxic (and worsening) addiction to franchises changed movies forever in 2014

by MARK HARRIS ON DECEMBER 16, 2014

I did not begin 2014 by imagining that the most resonant movie moment of the 12 months to come would be a quiet, resigned stare-down in a bathroom. But it has been that kind of year. Alejandro G. Iñárritu's *Birdman* tells the story of an actor trying to outrun a character that threatens to devour him. Birdman is his support system, his claim to fame, the devil on his shoulder, and the demolisher of his soul. In short, it's his best and worst self, depending on his mood. The film is a flight of fancy, but it's a very sad one; the wind beneath its wings is a crisp and rather bleak message about what movies are right

Top STORIES



The Weight of the Interim Label

by BILL BARNWELL

ACADEMY AWARDS

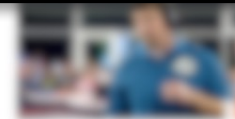
The Birdcage

How Hollywood's toxic (and forever in 2014)

by MARK HARRIS ON DECEMBER 14

If you asked a bunch of executives without a creative bone in their bodies to craft a movie lineup for which the primary goal is to prevent failure, this is exactly what the defensive result would look like. It's a bulwark that has been constructed using only those tools with which they feel comfortable — spreadsheets, P&L statements, demographic studies, risk-avoidance principles, and a calendar. There is no evident love of movies in this lineup, or even just joy in creative risk. Only a dread of losing.

I did not begin 2014 by imagining that the next 12 months to come would be a quiet, restful year. It has been that kind of year. Alejandro G. Iñárritu's *Birdcage* intrudes a character that threatens to devour the studio to fame, the devil on his shoulder, and the demolisher of his soul. In short, it's his best and worst self, depending on his mood. The film is a flight of fancy, but it's a very sad one; the wind beneath its wings is a crisp and rather bleak message about what movies are right



the night of the
Interim Label
by BILL BARNWELL

Financially, I would be more secure knowing that a particular piece of work has already done well at the box office.



Photo Credit:
Bollywood
Hungama

