



CLAUDIA ROGGERO

Italian Lawyer (Avvocato) · Copyright, Entertainment
& International Co-Productions

CONTACT

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KEY SKILLS

Chain of title and clearance
Co-productions and treaties
Tax credit and Italian public funding
AI and copyright
Talent and author agreements
Licensing and distribution

EDUCATION

2010

LL.M. in Entertainment Law
University of Westminster, London

2010

LEGo – Leisure, Entertainment and
Governance, Malmö University

2009

Certificate in Media Management and
Documentary Production, New York
University

2003

Admitted to the Rome Bar

2000

Law degree
University of Genoa

1998–99

Erasmus, Universitat de València

LANGUAGES

Italian – native
English – fluent
Spanish – fluent

OTHER ACTIVITIES

ALAI Italian Group
Editorial board, DIMT – *Diritto Mercato
Tecnologia*
Founder of the DANDIpedia legal blog
Film critic for Cinefacts, column
[#Storto D'Autore](#)
Co-founder of MOSSA APS,
contemporary art residency in Genoa

PROFILE

Italian lawyer specialising in copyright and audiovisual law. In 2015 I founded DANDI.media, a law firm with offices in Rome and Genoa, where I am now a partner alongside Avv. Donato Di Pelino. I advise production companies, authors and talent on rights acquisition, development and production agreements, international co-productions, access to the Italian tax credit and Ministry of Culture funding, and the exploitation of works in distribution; on some projects I also work with producers as executive producer. I trained in Italy, the United Kingdom, the United States and Sweden, and worked in intellectual property firms in Rome and Florence, for a television production and distribution group in London and for a talent management agency.

Since Italian Law 132/2025 came into force, I have focused specifically on artificial intelligence in film and television: protection of works created with the help of AI, AI clauses in agreements with authors and performers, and the requirements of public funding calls and the tax credit. I write, teach and speak at festivals on these topics.

ARTIFICIAL INTELLIGENCE IN FILM AND TV

- AI clauses in agreements with authors, performers and crew; talent voice and likeness; text and data mining opt-out.
- AI requirements of Ministry of Culture funding calls and the tax credit; chain-of-title review for works made with AI tools.
- Advice to companies developing AI-based formats and audience products.
- 30-hour workshop “[AI e diritti nel cinema: dal progetto al pitch](#)” (AI and rights in film: from project to pitch), Civica Scuola di Cinema Luchino Visconti, Milan, with the support of Lombardia Film Commission (September 2026).
- Speaker at the panel “[Confronti sull'applicazione dell'IA nel settore cinematografico](#)” (on the use of AI in the film industry), Lago Film Fest, Barefoot Industry Days, 21 July 2026.

PROFESSIONAL EXPERIENCE

Founder and Partner

DANDI.media Studio Legale, Rome and Genoa · 2015 – present

- **Executive producer** and legal counsel on an Italy–Canada–France feature film co-production: entry of new Canadian and French co-producers, negotiation and drafting of the co-production agreements in line with the bilateral treaties and the requirements for national status of the film.
- Co-production deal memos for first features and associate production agreements, including registration with the Italian Public Cinematographic and Audiovisual Register (PRCA).
- Italian counsel for foreign producers, distributors and law firms, including clearance of clips and archive footage under the exceptions of Italian copyright law.
- Options and assignments of underlying rights, chain of title and clearance for films, series and adaptations.
- Agreements with authors, screenwriters, performers and crew, including the personnel of a national tour by a major Italian artist.

- Recording and music publishing agreements; sync licences, including international requests for Italian repertoire.
- Pre-litigation disputes with broadcasters and producers on copyright, image rights and privacy.
- Co-production development between Italy, Eastern Europe and the Balkans.

Entertainment and Media Lawyer

IPC S.r.l., talent management agency, Rome · 2012 – 2015

- Financing structures for films and co-productions combining public funding, tax credit, pre-sales and bank finance.
- Talent, production and distribution agreements for the agency and its artists; distribution of music and audiovisual content on digital platforms.

Entertainment Lawyer

DCD Media plc, London · 2010

- Legal review of programmes acquired from abroad before broadcast: factual entertainment, reality, formats and documentaries.
- Production, distribution, co-production, commissioning and production services agreements for the UK television group.

Intellectual Property Lawyer

Studio Legale SIB, Florence · 2010 – 2012

- Trademarks, unfair competition, design, copyright and domain names; anti-counterfeiting actions in Italy and abroad; IP portfolio exploitation.

Entertainment and Media Lawyer

VBL Law Firm, Rome · 2008 – 2010

- Production, co-production, associate and executive production and distribution agreements; assignment of rights in treatments, screenplays and soundtracks; image rights and sponsorship.

Intellectual Property Lawyer

Jacobacci & Partners S.p.A., Rome · 2006 – 2008

- Litigation and advice on trademarks, copyright and unfair competition for Italian and foreign clients; transfer of rights in commissioned works.

Trainee, then Copyright Lawyer

Studio Legale Avv. Michele Lo Foco, Rome · 2000 – 2005

- Film agreements: rights in treatments, screenplays and soundtracks, associate and executive production, co-production and distribution; court hearings.

TEACHING

- Il Sole 24 Ore Business School, Rome – Master in Audiovisual Product Management; [Civica Scuola di Cinema Luchino Visconti](#), Milan.

PUBLICATIONS

- C. Roggero, D. Di Pelino, "In the age of artificial intelligence, Italy chooses the human element: the rewriting of Article 1 of its Copyright Act", *Entertainment Law Review* (Sweet & Maxwell), 2026, issue 8.
- C. Roggero, D. Di Pelino, "[Intelligenza artificiale nel cinema: le regole dal progetto al pitch](#)" (AI in film: the rules from project to pitch), *Altalex*, October 2026, in Italian.
- C. Roggero, D. Di Pelino, "[Intelligenza artificiale nei contratti dell'entertainment](#)" (AI clauses now required in Italian entertainment contracts), *Diritto.it*, September 2026, in Italian.
- C. Roggero, D. Di Pelino, "[Italia-Corea: il master non è l'opera](#)" (Italy-Korea: the master is not the work), *MediaLaws*, October 2026, in Italian.
- "Colourisation and the right to preserve the integrity of a film" and "How audience's perception of sexual violence in films can influence BBFC's valuation", *Entertainment Law Review*, vol. 22, 2011.
- *Il Dandi. Istruzioni di diritto d'autore per creativi* and two other books on copyright, including *Il Copyright su YouTube: come funziona* (2019), in Italian.
- Contributions to *Practitioner's Manual for Trademark Prosecution and Litigation in the EU* (Sweet & Maxwell, 2011) and *Diritto & Giustizia* (Giuffrè, 2004–06). Author profiles on [Lexology](#) and [Altalex](#).