



CENTER FOR THE PROTECTION
OF INTELLECTUAL PROPERTY

ANTONIN SCALIA LAW SCHOOL
GEORGE MASON UNIVERSITY

THE EVOLVING MUSIC ECOSYSTEM

SEPTEMBER 9-11, 2020

VIRTUAL PROGRAM



ANTONIN SCALIA
LAW SCHOOL

KEYNOTE SPEAKER
ROSANNE CASH

THE EVOLVING MUSIC ECOSYSTEM

SEPTEMBER 9-11, 2020

WELCOME!

The past year has seen major changes to the music ecosystem and the laws and policies integral to its viability. For example, while the Music Modernization Act (MMA) provided a much-needed update to the way artists' creative contributions are recognized and supported in the digital age, debates over royalties, infringement, piracy, and new distribution models remain.

Diverse issues surrounding ownership and control of data, music festival arrangements, and the nature of artists' roles in the gig economy also made headlines. Despite encouraging steps forward and seemingly unlikely partnerships, arriving at a place of balance in music—where respect for artists and others on the music production side is just as important as facilitating innovative models for listener access—requires more work and cooperation.

This unique conference continues a dialogue on music ecosystem begun by CPIP Executive Director Sean O'Connor while at the University of Washington School of Law in Seattle. In its inaugural year in the D.C. area, the conference aims to bring together musicians, music fans, lawyers, artist advocates, business leaders, government policymakers, and anyone interested in supporting thriving music ecosystems in the U.S. and beyond.

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9.9.20

PROGRAM
9.10.20

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9.11.20

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CENTER FOR THE PROTECTION
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#CPIPMUSIC2020

10:30 – 10:45 AM

OPENING REMARKS & INTRODUCTIONS

Prof. Sandra Aistars

Antonin Scalia Law School, George Mason University, *Director of Copyright Research and Policy & Senior Scholar*, Center for the Protection of Intellectual Property (@cpipgmu)

Prof. Sean M. O'Connor

Antonin Scalia Law School, George Mason University, *Executive Director*, Center for the Protection of Intellectual Property (@ProfSeanOConnor | @cpipgmu)

10:45 – 11:45 AM

SESSION 1

IMPLEMENTING THE MUSIC MODERNIZATION ACT

The Music Modernization Act was enacted in 2018 and Mechanical Licensing Collective, Inc. was designated to administer the new composition database and blanket licensing system. This panel will consider issues in the implementation of the new licensing regime as well as in the associated Classics Protection and Access Act and Allocations for Music Producers Act.

MODERATOR

Prof. Mark Schultz

University of Akron School of Law, *Director*, Intellectual Property & Technology Law Program, *Senior Scholar*, Center for the Protection of Intellectual Property (@markfschultz1 | @AkronLaw)

PANEL

Danielle Aguirre

Executive Vice President & General Counsel, National Music Publishers' Association, *Board Member*, Mechanical Licensing Collective (@DMAguirre11 | @NMPAorg | @MLC_US)

Adam Gorgoni

Composer, Founding Member, Songwriters of North America (@gorgoni_adam | @wearesonaLA)

Lisa Selden

Global Head of Publisher Operations, Spotify (@Spotify)

Regan Smith

General Counsel & Associate Register of Copyrights, United States Copyright Office (@reganasmith | @CopyrightOffice)

11:45 AM – 12:00 PM

BREAK

12:00 – 1:00 PM

SESSION 2

THE CHANGING NATURE OF SOUND RECORDING RIGHTS

The sound recording category of music copyrights has been more limited in some ways than the composition category. They received no federal protection before 1972 and then afterwards did not apply to terrestrial radio broadcasts. The recent Music Modernization Act extended a measure of protection to pre-'72 sound recordings, while proposed legislation would allow sound recording owners to seek compensation from terrestrial radio stations for public performances of the works similar to the system for digital webcasters and streaming. The panel will discuss the current state of sound recordings, their curious history under U.S. law, and their future in the digital streaming age.

MODERATOR

Prof. Steven D. Jamar

Howard University School of Law, *Associate Director*, Howard Intellectual Property Program, *Associate Director for International Programs*, Institute for Intellectual Property and Social Justice (@howardlawschool | @IPSocialJustice)

PANEL

Todd Dupler

Managing Director, Advocacy & Public Policy, Recording Academy (@ToddDupler | @GRAMMYAdvocacy)

Mikael "Count" Eldridge

Music Producer, Engineer, Mixer, Remixer, Mastering Engineer, & Filmmaker, Vertebrae Productions (@count_sf)

Brienne Jackson

Assistant General Counsel, Licensing & Enforcement, SoundExchange (@SoundExchange)

Eric Schwartz

Partner, Mitchell Silberberg & Knupp (@MSKLLP)

5:00 – 6:15 PM

NETWORKING IN HONOR
OF JAY ROSENTHAL

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10:45 – 11:45 AM

SESSION 3

WHAT IS THE SCOPE OF A MUSICAL COMPOSITION?

Music copyright is unusual in that it can consist of two separate kinds of registered works. Musical compositions are the underlying song, most easily thought of in terms of notated sheet music. Sound recordings are particular performances captured in a recording. This panel focuses on current hot topics in the composition rights. Panelists will consider: how to determine the scope of composition for composers not fluent in written notation (including social justice aspects); whether and how juries should be used in assessing substantial similarity between works; new distribution and licensing models; whether it makes sense to distinguish composition from sound recordings in today's beats forward studio-based composition approach for pop music; and AI compositions.

MODERATOR

Prof. Sean M. O'Connor

Antonin Scalia Law School, George Mason University, *Executive Director*, Center for the Protection of Intellectual Property (@ProfSeanOConnor | @cpipgmu)

PANEL

Prof. Robert Brauneis

George Washington University Law School, *Co-Director*, Intellectual Property Law Program (@RobertBrauneis | @gwlaw)

Richard S. Busch

Partner, Litigation Section & Head of Entertainment and Intellectual Property Sections, King & Ballow (@BlurredLaws | @KingBallow)

Robert Clarida

Member & Partner, Reitler Kailas & Rosenblatt (@reitlerlaw)

Prof. Joseph Fishman

Vanderbilt Law School (@jpfishman | @vanderbiltlaw)

11:45 AM – 12:00 PM

BREAK

12:00 – 1:00 PM

KEYNOTE LUNCH / FIRESIDE CHAT

Live Stream
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PLEASE JOIN US FOR A FIRESIDE CHAT WITH ROSANNE CASH AND PROF. SANDRA AISTARS

Rosanne Cash

Singer, Songwriter, & Author (@rosannecash)

Prof. Sandra Aistars

Antonin Scalia Law School, George Mason University, *Director of Copyright Research and Policy & Senior Scholar*, Center for the Protection of Intellectual Property (@cpipgmu)

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1:00 – 1:15 PM

BREAK

1:15 – 2:15 PM

SESSION 4

THE NEW ROLE OF RECORD LABELS & PLATFORMS

From mp3s to YouTube to Spotify, the way we listen to music in the digital age has changed considerably over the past twenty years. At a time when physical copy records and full-length albums have been replaced by the streaming single, what role does a record label play? And as traditional lines between creator, copyright owner, and distributor continue to blur, how will labels and streaming services work together to ensure that artists are appropriately compensated and incentivized? This panel will explore recent developments in copyright law as they apply to the music industry and look ahead to how music ecosystems will evolve in the coming years.

MODERATOR

Prof. Loren Mulraine

Director of Music and Entertainment Law Studies, Belmont University College of Law, *Of Counsel*, Bone McAllester Norton (@LorenMulraine | @BelmontLaw)

PANEL

Mark Baker

Vice President, Public Policy & Government Affairs, Warner Music Group (@warnermusic)

Mitch Glazier

Chairman & Chief Executive Officer, Recording Industry Association of America (@mitch_glazier | @RIAA)

Garrett Levin

President & Chief Executive Officer, Digital Media Association (@garrettlevin | @digitalmediausa)

Prof. Larry Miller

NYU Steinhardt, *Director*, Music Business Program (@larrysmiller | @NYUMusicBiz)

10:45 – 11:45 AM

SESSION 5

THE POWER OF DATA OWNERSHIP
& ANALYTICS

Access to consumer data and the ability to process and respond to it is perhaps the most valuable component of our digital global ecosystems—no matter the industry. In the music business, collecting and analyzing data about listeners and their habits is occurring on a massive scale, and it's informing the development of new business models and platforms. But questions of ownership and data sharing loom large, as musicians increasingly realize the value of knowing more about their fans. This panel will discuss the current state of data collection and analytics in the music industry and explore ways that big data can foster creative ecosystems for all stakeholders.

MODERATOR

Prof. Sean Pager

Michigan State University College of Law (@MSULaw)

PANEL

Prof. Serona Elton

University of Miami Frost School of Music, *Director*, Music Business & Entertainment Industries Program, *Head of Educational Partnerships*, Mechanical Licensing Collective (@SeronaElton | @frostschoolum | @MLC_US)

Prof. Tonya M. Evans

Pennsylvania Dickinson Law School (@IPProfEvans | @DickinsonLaw)

Joshua Friedlander

Senior Vice President, Research & Economics, Recording Industry Assoc. of America (@joshpfried | @RIAA)

Prof. Jake Linford

Florida State University College of Law (@LinfordInfo | @FSUCollegeofLaw)

Will Page

Visiting Fellow, London School of Economics and Political Science, *Former Chief Economist*, Spotify (@LSEecon)

11:45 AM – 12:00 PM

BREAK

12:00 – 1:00 PM

SESSION 6

ARTIST MANAGEMENT & THE
BUSINESS OF MUSIC

In today's music business, when artists can act as their own producers, promoters, booking agents, managers, etc., is there still a need for traditional representation? What is the role of an artist manager? How has it evolved as the internet and interconnectivity have grown? This panel will bring together artists, managers, lawyers, and venue owners to discuss the constant evolution of artist representation and the business of music.

MODERATOR

Prof. Robert Heverly

Albany Law School (@robheverly | @AlbanyLaw)

PANEL

Prof. Olufunmilayo Arewa

Temple University Beasley School of Law (@TempleLaw)

Prof. Ralph Jaccodine,

Berklee College of Music, *President*, Ralph Jaccodine Management/Black Wolf Records, *Co-Founder*, Boston Managers Group (@rjaccodine)

Lita Rosario

Principal, WYZ Girl Entertainment Consulting, *Adjunct Professor*, Kogod School of Business, American University (@wyzgirl2016 | @BusinessatAU)

Simon Tam

Founder & Executive Director, The Slants (@SimonTheTam | @theslants | @theslantsfound)

1:00 – 1:15 PM

BREAK

1:15 – 2:15 PM

SESSION 7

SUPPORTING ARTISTS & COMMUNITIES

Recognition and support to local artists and musicians is vital to the preservation of creative and culturally diverse communities. Whether full-time professional musicians or part-time hobbyists, creative individuals' contributions to their communities is invaluable and difficult to measure. But like many who make a living through artistic endeavors, musicians often struggle to find steady work and lack the benefits that many of us take granted. Musicians also often encounter mental health and substance abuse issues at a greater rate than non-artists. The panel discusses ways that a vibrant music scene can benefit a community, ways that communities can give back, and resources available to musicians in need.

MODERATOR

John C. Good

Executive Director, Washington Area Lawyers for the Arts (@WALADC)

PANEL

Yudu Gray Jr.

Co-Founder, House Studios (@yudugrayjr)

Jennifer Leff

Senior Director, MusiCares (@MusiCares)

Erik Philbrook

Vice President of Marketing & Creative Director, American Society of Composers, Authors and Publishers (@ErikPhilbrook | @ASCAP)

Prof. Ying Zhen

Wesleyan College (@orangecat606 | @WesleyanCollege)

2:15 – 2:30 PM

CLOSING REMARKS

Prof. Sean M. O'Connor

Antonin Scalia Law School, George Mason University, *Executive Director*, Center for the Protection of Intellectual Property (@ProfSeanOConnor | @cpipgmu)



Prof. Sandra Aistars

Antonin Scalia Law School, George Mason University, *Director of Copyright Research and Policy & Senior Scholar*, Center for the Protection of Intellectual Property (@cpipgmu)

Sandra Aistars is Director of Copyright Research and Policy and a Senior Scholar at CPIP. She also leads the law school's Arts & Entertainment Advocacy Program. Professor Aistars has over twenty years of advocacy experience on behalf of copyright and other intellectual property owners. She has served on trade missions and been an industry advisor to the Department of Commerce on intellectual property implications for international trade negotiations; worked on legislative and regulatory matters worldwide; frequently testified before Congress and federal agencies regarding intellectual property matters; chaired cross-industry coalitions and technology standards efforts; and is regularly tapped by government agencies to lecture in U.S. government-sponsored study tours for visiting legislators, judges, prosecutors, and regulators. Immediately prior to joining Scalia Law, Professor Aistars was the Chief Executive Officer of the Copyright Alliance – a nonprofit, public interest organization that represents the interests of artists and creators across the creative spectrum. While at Scalia Law, she continues to collaborate with the Copyright Alliance as a member of its Academic Advisory Board. Professor Aistars currently serves on the boards of the Washington Area Lawyers for the Arts (WALA) and the Institute for Intellectual Property and Social Justice (IIPSJ), and she is a trustee of the Copyright Society of the USA (CSUSA). Professor Aistars has also previously served as Vice President and Associate General Counsel at Time Warner Inc. She began her legal career in private practice at Weil, Gotshal and Manges LLP.



Danielle Aguirre

Executive Vice President & General Counsel, National Music Publishers' Association (NMPA), *Board Member*, Mechanical Licensing Collective (@DMAguirre11 | @NMPAorg | @MLC_US)

Danielle Malito Aguirre serves as NMPA's Executive Vice President and General Counsel. She was recognized as a 2018 Billboard Women in Music Executive of the Year and in 2019 was inducted into the Billboard Women in Music Hall of Fame. Danielle currently oversees NMPA's legal, business and policy objectives. Her efforts have led NMPA to realize significant royalty rate increases before the Copyright Royalty Board and were critical to passage of the Music Modernization Act, which became law in October 2018. Ms. Aguirre serves on the board of the newly created Mechanical Licensing Collective—established pursuant to the MMA—and has been integrally involved

in the development of that entity. Under her leadership, NMPA has aggressively defended the copyrights of its members, resulting in high profile licensing agreements, settlements and judgements that have recovered over \$200 million for music publishers and songwriters. Prior to joining NMPA, Mrs. Aguirre was an attorney at Paul, Weiss, Rifkind, Wharton and Garrison LLP. She received her JD from the University of Pennsylvania Law School and her BA from Georgetown University.



Prof. Olufunmilayo Arewa

Temple University
Beasley School of Law
(@TempleLaw)

Olufunmilayo (“Funmi”) Arewa's major areas of scholarly research include technology, music, business, entrepreneurship, copyright, film, and Africana studies. Prior to becoming a law professor, she practiced law for nearly a decade, working in legal and business positions primarily in the entrepreneurial and technology startup arena, including law firms and companies in the Silicon Valley and New York. She also served as Chief Financial Officer and General Counsel of a venture capital firm in Boston. Before becoming a lawyer, she was a Visiting Lecturer at the Center for Afroamerican and African Studies (CAAS) at the University of Michigan and served as a Foreign Service Officer in the U.S. Department of State in Washington, D.C. and Montevideo, Uruguay. In 2019, she was a Fellow at the Käte Hamburger Center for Advanced Study in the Humanities at Universität Bonn for a research project entitled Disruptive Technologies, Digital Colonialism, and the Construction of Commercial Law in Africa. In 2015, she received a German Academic Exchange Service (DAAD) Faculty Visit Research Grant at Humboldt-Universität zu Berlin for a research project entitled Cultural, Legal, and Business Considerations in the Diffusion of Jazz in Germany, a project that is connected to her forthcoming book on the development of global markets for African American music. She served as Vice Chair of the Nigeria Copyright Expert Working Group. She has also worked as a consultant on various projects, including engagements relating to education and scientific and technological capacity in Africa, and as lead consultant on a project examining the feasibility of establishing a venture capital fund in the Eastern Caribbean. In addition to her book on African American music, she is also currently writing a book on technology disruption in Africa. She received an M.A. and Ph.D. (Anthropology) from the University of California, Berkeley, an A.M. (Applied Economics) from the University of Michigan, a J.D. from Harvard Law School, and an A.B. from Harvard College. In addition to writing about music, Professor Arewa has studied classical voice for many years.



Mark Baker,
Vice President,
Public Policy & Government Affairs,
Warner Music Group
(@warnermusic)

Mark T. Baker joined Warner Music Group (WMG) in November 2017 where he is responsible for developing and advocating policy positions on behalf of WMG. He serves as the primary liaison with government and regulatory bodies globally, and represents WMG at key trade associations regarding public policy matters. He is based in New York. He has extensive experience working on international trade, public policy, and regulatory issues; multilateral, regional, and bilateral trade negotiations; intellectual property rights; tax and tariff policies; and standards and technical barriers to trade. Prior to joining WMG, Mr. Baker worked for Diageo, the world's leading beverage alcohol producer, in various public policy capacities, including: Director, Global Trade and Regulatory Affairs (Brussels); Head, Global Tax Public Affairs (London); Head, Public Policy and International Trade for Diageo Latin America & Caribbean (Miami); and Director, International Trade Affairs (Washington, DC). Before joining Diageo, Mr. Baker was Vice President, International Trade, at the Distilled Spirits Council of the United States (DISCUS) from 1999-2002. Mr. Baker began his career at the U.S. Department of Commerce as a Presidential Management Fellow in 1995. Mr. Baker holds a Master of Arts in Law and Diplomacy from the Fletcher School of Law and Diplomacy at Tufts and Harvard Universities, where he was named "most outstanding graduating student," and a Bachelor of Arts with highest honors from The University of Texas at Austin. He held a Fulbright research fellowship in Buenos Aires, Argentina, before beginning his graduate studies. He speaks Spanish.



Richard S. Busch
Partner, Litigation Section & Head
of Entertainment and Intellectual
Property Sections, King & Ballow
(@BlurredLaws | @KingBallow |
@blurredlawsandlife)

Richard S. Busch is a Partner and Head of the Entertainment and Intellectual Property Sections of King & Ballow. His practice areas include Litigation (State and Federal), Entertainment Litigation, and Intellectual Property Litigation. Prior to joining the firm, Mr. Busch served as Law Clerk to the Honorable John V. Parker, Chief Judge of the United States District Court for the Middle District of Louisiana. Mr. Busch has litigated, and won many of the landmark music related cases over the last 15 years, including *FBT v. Aftermath Records*, which established that Eminem's recording agreement entitled him and his production company to 50 percent of the label's net receipts for permanent download revenue (which spawned numerous class action), and the "Blurred Lines" copyright infringement case. Mr. Busch most recently brought numerous actions against Spotify alleging that Spotify streams musical compositions on its platform without license or payment to publishers and songwriters, and challenging the constitutionality of the Music Modernization Act. Mr. Busch's extensive knowledge, accomplishments, and contributions to entertainment and media law, as well as his stellar track record, has placed him as a top music industry lawyer and he has been honored by Billboard and The Hollywood Reporter for several years. In just the last month he has been featured in both Billboard and Rolling Stone Magazine. Mr. Busch is also the architect of his own popular podcast "Blurred Laws & Life" in which he discusses cutting edge legal issues each week with various guests.



Prof. Robert Brauneis
George Washington University
Law School
*Co-Director, Intellectual Property Law
Program*
(@RobertBrauneis | @gwlaw)

Robert Brauneis is the Michael J. McKeon Professor of Intellectual Property Law at The George Washington University Law School. He has written widely in copyright law, including a casebook and several articles on copyright in music. He was the inaugural Kaminstein Scholar in Residence at the Copyright Office in 2013-2014.



Rosanne Cash
Singer, Songwriter, Author
(@rosannecash)

Photo credit: Michael Lavine Photography

One of the country's pre-eminent singer/ songwriters, Rosanne Cash has released 15 albums of extraordinary songs that have earned 4 Grammy Awards and 12 nominations, as well as 21 top 40 hits, including 11 No. 1 singles. Cash is also an author whose four books include the best selling memoir *Composed*, which the Chicago Tribune called "one of the best accounts of an American life you'll likely ever read." Her essays have appeared in The New York Times, Rolling Stone, the Oxford American, the Nation and many more print and online publications. A new book, *Bird On A Blade*, blending the images of acclaimed artist Dan Rizzie with strands

of lyrics from a variety of Cash's songs has just been published by UT Press. In addition to regular touring, Cash has partnered in programming collaborations with Carnegie Hall, Lincoln Center, San Francisco Jazz, Minnesota Orchestra and The Library of Congress. She was awarded the SAG/AFTRA Lifetime Achievement award for Sound Recordings in 2012 and received the 2014 Smithsonian Ingenuity Award in the Performing Arts. She was chosen as a Perspective Series artist at Carnegie Hall for the 2015-16 season, and curated a series of American roots music, including her own performance. She has an ongoing association with Carnegie Hall as a Creative Partner. She also served as 2015 Artist-in-Residence at the Country Music Hall of Fame and Museum in Nashville and was inducted into the Nashville Songwriters' Hall of Fame that same year. And for the 2017-2018 seasons she was a Resident Artistic Director at SFJAZZ. In 2018 Cash was awarded with the Spirit of Americana: Free Speech Award by the Americana Music Association and received an honorary doctorate degree from the Berklee College of Music. Cash is currently writing the lyrics for a musical, Norma Rae, with John Leventhal, composer, and John Weidman, book writer.



Robert Clarida

Member & Partner,
Reitler Kailas & Rosenblatt
(@reitlerlaw)

Bob Clarida is a partner at Reitler Kailas & Rosenblatt, LLC in New York. He has extensive experience in all aspects of copyright law and has litigated a number of high-profile copyright matters and significant appeals in several Circuits. Bob speaks and writes frequently on copyright issues, is the author of the treatise COPYRIGHT LAW DESKBOOK (2d ed., BNA 2016), co-authors the regular copyright law column in the New York Law Journal, and is a featured presenter of "Recent Developments In Copyright" each year at the annual meeting of the Copyright Society of the USA. He also teaches a seminar on emerging intellectual property issues at Columbia Law School and is the past chair of the Copyright and Literary Property Law Committee of the New York City Bar Association. He earned his J.D. in 1993 from Columbia University after he earned a Ph.D. in music composition from SUNY Stony Brook in 1987; received a Fulbright fellowship to the Musicology Institute of Gothenburg University, Sweden; taught music theory and popular music history at Dartmouth College; and wrote music for several downtown dance companies in New York. With British musicologist Philip Tagg, he co-founded the Mass Media Music Scholars' Press (www.tagg.org/mmmisp/publications.html), which focuses on musical semiotics and cultural studies in the field of popular music.



Todd Dupler

Managing Director,
Advocacy & Public Policy,
Recording Academy
(@ToddDupler | @GRAMMYAdvocacy)

Todd Dupler is the Managing Director, Advocacy & Public Policy for the Recording Academy, the organization internationally known for the annual GRAMMY Awards. In this role, Dupler works with Academy leadership to develop policy positions on issues affecting the music community, and represents the interests of the Academy's members before Congress and federal agencies. In addition, he manages GRAMMYS on the Hill Advocacy Day and District Advocate, the Academy's signature grassroots advocacy programs. Dupler also coordinates state and local advocacy with the Academy's 12 regional chapters. With over two decades of experience in Washington, D.C., Todd Dupler has extensive knowledge of Capitol Hill and the legislative process. He previously served as legislative director for Rep. Lamar Smith during Smith's tenure as chairman of the House Judiciary Subcommittee on Courts, the Internet and Intellectual Property. Dupler also served on the legislative staff for Rep. Kevin Brady and Sen. Phil Gramm. In addition, he was a Presidential appointee at the U.S. Department of Labor and has experience in state government. Dupler received his J.D. from the Georgetown University Law Center and his Bachelor of Arts degree in history and political science from Baylor University. He is a member of the State Bar of Texas and serves on the board of the Texas State Society of Washington, D.C.



Prof. Serona Elton

University of Miami Frost School of Music, Director, Music Business & Entertainment Industries Program;
Head of Educational Partnerships, The Mechanical Licensing Collective
(@SeronaElton | @univmiami | @FrostSchoolUM | @MLC.US)

Serona Elton is a professor, the Associate Dean of Administration, and the Director of the Music Business and Entertainment Industries Program at the University of Miami Frost School of Music. She also serves as Head of Education Partnerships for The Mechanical Licensing Collective (The MLC), where she directs The MLC's efforts to engage future members of the music industry currently studying music business and related subjects at colleges and universities across the country and around the world. Previously, Elton worked for Warner Music Group, where she held the position

of Vice President, Product Management, and EMI Recorded Music, North America, where she was Vice President, Mechanical Licensing and Repertoire Data Services. She has also provided consulting services to Sony Music Entertainment, Universal Music Group, Zumba Fitness, and other music-related companies. A respected expert, Elton has written numerous articles, book chapters, and academic papers about the music industry and directed several industry conferences. She is recognized by many for her extensive insight into mechanical licensing, royalties, contract summarization and management, rights management, record company operations and music industry information management. Elton is very active in numerous music industry organizations and is currently the Immediate Past Chair of the Florida Bar, Entertainment, Arts, and Sport Law Section. Previously, she has served as President of the Music and Entertainment Industry Educators Association (MEIEA), a member of the Recording Academy Board of Governors for the Florida Chapter, and a Trustee of the Copyright Society of the USA. Additionally, the Leadership Music alumnus has provided expert commentary for Billboard and CNN.com and has made multiple appearances on NPR's Marketplace. Elton is also a Yamaha Master Educator. Elton holds a B.S.B.A. in Finance from the University of Florida, an M.M. in Music Media and Industry from the University of Miami and a J.D. from Brooklyn Law School. She is a member of the New York Bar and Florida Bar. Elton resides in Miami, Florida.



Prof. Tonya M. Evans

Visiting Full Professor,
Pennsylvania State Dickinson
Law School
(@IPProfEvans | @DickinsonLaw)

Tonya M. Evans, Esquire, is Visiting Full Professor of Law at Penn State Dickinson Law School. Prior to Dickinson Law, Professor Evans served as Associate Dean of Academic Affairs and Professor of Law at the University of New Hampshire School of Law, where she created and directed the school's Blockchain, Cryptocurrency & Law online professional certificate program and developed its world-class instructor pool and curriculum. She is also the former Chair of the Intellectual Property & Technology Online Programs. Professor Evans has expertise in the areas of intellectual property, new technologies (including blockchain and distributed ledger technology), entrepreneurship & innovation (including advisor to startups), entertainment law, trusts & estates, and municipal finance. She writes, speaks, and teaches primarily about the intersections of copyright and new technologies, blockchain and the law, and trusts and estates. Professor Evans is chairperson of the Maker DAO's Maker Ecosystem Growth Foundation and a member of the Consensus Grants Advisory Board, Bermuda Global FinTech Advisory Board, International Telecommunications Union (ITU)

Focus Group on Digital Currency including Digital Fiat Currency, and the ITU Focus Group on Application of Distributed Ledger Technology. She also participates as an observing member of the Global Blockchain Business Council. Professor Evans serves on the Intellectual Property Committee of the Advisory Council to the Court of Federal Claims. She also received the inaugural Enterprise Blockchain Award in the category of Governance and Policy Leadership during the 2019 Blockchain Revolution Global Conference in Toronto. Professor Evans is a graduate of Northwestern University (Dean's List) and Howard University School of Law (cum laude). She also served as the Howard Law Journal editor-in-chief. She is licensed to practice law in PA, NJ, NY and DC.



Mikael "Count" Eldridge

*Music Producer, Engineer, Mixer,
Remixer, Mastering Engineer, &
Filmmaker,* Vertebrae Productions
(@count_sf)

Grammy nominated music and film producer, Count Eldridge, is a recording artist, has worked for indie and major labels, scored films, and has worked on recordings for artists such as DJ Shadow, Frank Sinatra, Radiohead, No Doubt, New Order, RUN DMC, Tycho, Run the Jewels, The Revivalists, Zoe Keating, Mavis Staples, and many more. Count is also a filmmaker whose documentary 'Unsound', addresses the unintended consequences of the internet revolution- from piracy to fake news. He is also a founding member of what is now the Artist Rights Alliance, helping to deal with issues affecting creators in the internet age.



Prof. Joseph Fishman

Vanderbilt Law School
(@jpfishman | @vanderbiltlaw)

Joseph Fishman's research focuses on intellectual property, particularly its relationship to creativity and the creative process. He is also interested in how law shapes the production and consumption of music. His work has appeared or is forthcoming in leading journals, including the Harvard Law Review, NYU Law Review, and the University of Pennsylvania Law Review. Professor Fishman joined Vanderbilt's law faculty in fall 2015 after serving as a Climenko Fellow and Lecturer in Law at Harvard Law School. He earned his A.B. magna cum laude from Harvard College with a joint major in music and religion, his M.Phil. in musicology from

the University of Cambridge, and his J.D. cum laude from Harvard Law School. After law school, he was a law clerk for Judge Jeffrey R. Howard of the U.S. Court of Appeals for the First Circuit and for Judge Miriam Goldman Cedarbaum of the U.S. District Court for the Southern District of New York. He practiced as an associate at Jenner & Block in the firm's content, media and entertainment group, where he specialized in litigation involving the music industry, before entering the legal academy.



Joshua Friedlander

*Senior Vice President,
Research & Economics*
Recording Industry Association
of America
(@joshpfried | @RIAA)

Joshua P. Friedlander is the Senior Vice President of Research and Economics at the Recording Industry Association of America (RIAA) in Washington DC. He joined the RIAA in 2005, and is responsible for data analysis and market research at the trade organization. The results of his work are frequently used as standard measures of the US music industry, and are commonly referenced in news publications. Prior to joining the RIAA, Josh worked in equity research at Prudential Securities, and received his MBA from the Johnson School at Cornell University.



Mitch Glazier

Chairman & Chief Executive Officer,
Recording Industry Association of
America (RIAA)
(@mitch_glazier | @RIAA)

Mitch Glazier is Chairman and CEO of the Recording Industry Association of America (RIAA). He serves as Chairman of the Board of RIAA, Chairman of the Board of Musicians on Call, the charity that brings the healing power of music to the bedsides of patients in hospitals and health care facilities around the country, and serves on the Boards of IFPI, Leadership Music, SoundExchange and the Lutheran Church of St. Andrew in Silver Spring, Maryland. For more than 20 years, Glazier has been at the forefront of building the new music ecosystem. He helped build the unprecedented coalition that mobilized to enact the Music Modernization Act (MMA). As the senior House Judiciary Committee intellectual property counsel, he helped draft and pass pioneering legislation that paved the way for the streaming economy, including the Digital Performance Right in Sound Recordings Act to assure that music creators are compensated for use of their music by digital partners.



John C. Good

Executive Director
Washington Area Lawyers for the Arts
(@WALADC)

John C. Good melds art and law together as Executive Director of Washington Area Lawyer for the Arts. Since 1983, Washington Area Lawyers for the Arts has supported artistic expression and creative innovation by serving the legal needs of the Washington DC, Virginia and Maryland arts and cultural communities. A 501(c)(3) not-for-profit organization, WALA provides access to education, advocacy, and legal services through workshops and seminars, legal clinics, and pro bono legal referral services. Before joining WALA, John enjoyed a successful career as a non-profit executive with premiere arts presenters including The John F. Kennedy Center, Wolf Trap Farm Park, the Washington Performing Arts Society, Fairfax Symphony Orchestra, Galveston Island Outdoor Musicals, and Blues Alley. He is the founder of the Virginia Jazz Service Organization, and is President of GMG Events, an entertainment and special events production group. Often sought-after as a consultant, John has worked with, among others, The Washington Ballet, The Lynchburg Fine Arts Center, Eclipse Chamber Orchestra, The Burton Awards for Legal Achievement, and Funding the Future Live, and has executive produced the University of Virginia JAZZFEST, the Association for Independent Music 1992 through 1998 INDIE Awards, and the 1997 and 1998 JazzTimes Conventions. An enthusiastic speaker, he has presented many lectures and seminars on the music business at conferences, colleges, high schools and at The Brookings Institution. John has served on the Board of Directors of the Washington Area Music Association, Capital Area Performers Organization, and Community Arts Agencies of Virginia, and has been an Advisory Panelist for the Virginia Commission for the Arts and the DC Commission on the Arts and Humanities, and Mid-Atlantic Arts Foundation. As a performer, John can frequently be heard playing trombone and bass in many of the area's symphony orchestras, chamber groups, jazz big bands, and pit orchestras. John earned his BMM from James Madison University. He currently resides in Alexandria, Virginia, with this wife, Trina, and their four children, Kaspar, Scott, Mina and Zara.



Adam Gorgoni

Composer, Founding Member,
Songwriters of North America
(@gorgoni_adam | @wearesonaLA)

Composer Adam Gorgoni's scoring credits include Sundance favorite Starting Out In The Evening, Deauville Grand Prize Winner The Dead Girl, cult comedy classic Waiting, the HBO documentary I Knew It Was You, and many others. Recent television work includes USA Network's Necessary Roughness, the CW series Aliens In America, Lorne Michaels' ABC comedy Sons and Daughters, as well as shows for NBC, Disney, Discovery Channel, Bravo, and National Geographic. Gorgoni also has extensive experience in music for advertising, with clients including Toyota, AT&T, IBM, Mastercard. Recently Adam has begun to indulge his longtime love of musical theater as a co-producer of the groundbreaking musical Head Over Heels, which debuted in 2018 on Broadway to critical acclaim. Following the passage of the Music Modernization Act (MMA) in Oct. 2018, Adam — a SONA founding member and board member — was asked to oversee a national nomination process choosing a handful of songwriters (out of hundreds of applicants) to be part of the "Music Licensing Collective." Moving forward, this committee will have the responsibility of overseeing the implementation of this historic legislation. Adam is proud to be part of a movement that will ensure music creators will be paid fairly in the digital age. He is deeply committed to SONA and especially enjoys continual conversations with an expanding group of legislators who wish to support this mission.



Yudu Gray Jr.

Founder,
House Studio DC
(@yudugrayjr)



Prof. Robert Heverly

Albany Law School
(@robheverly | @AlbanyLaw)

Robert Heverly is an associate professor of law at Albany Law School, having joined Albany Law School's faculty in 2010. Robert formerly taught at Michigan State University College of Law after having served as a faculty member and the director of the

Masters in Law (LL.M.) in Information, Technology and Intellectual Property at the University of East Anglia in Norwich, England. Prior to moving to England, Robert was a Resident Fellow with the Information Society Project at Yale Law School. Robert was also on the staff at the Government Law Center of Albany Law School and returned to direct the Center for a short period on an interim basis after he returned to Albany Law as a faculty member. Robert researches and writes in areas at the intersection of technology, law and society, including drones, robots, AI, and human augmentation. He teaches classes in Torts, cyberspace law, and copyright law, among others. He has published articles and book chapters on drones, intellectual property, and the internet, and his article on liability of compromised system owners in denial of service attacks is forthcoming in the Florida State University Law Review. Robert has held the position of Chair of the American Association of Law Schools' Internet and Computer Law Section, is a member of the American Bar Association and the New York State Bar Association, and was the Reporter for the Uniform Law Commission's "Uniform Tort Law Relating to Drones Act." He holds a J.D. from Albany Law School and an LL.M. from Yale Law School and is an Affiliated Fellow with the Information Society Project at Yale Law School.



Prof. Ralph Jaccodine

Berklee College of Music, *President,*
Ralph Jaccodine Management/Black
Wolf Records, *Co-Founder,* Boston
Managers Group
(@rjaccodine)

Ralph Jaccodine has 4 decades of working in the music business managing and promoting artists as diverse as Bruce Springsteen, Rush, Kiss to Livingston Taylor, Martin Sexton and Ellis Paul. He started promoting concerts in Allentown, Pa. and at the University of Notre Dame. Then after a career in commercial real estate, he started an indie record label and artist management company in 1992. He is the founder and has been running the Boston Managers Group, a 150+ professional organization for 25 years. He is a frequent speaker at industry events including NPR and various podcast interviews. Ralph has a full roster of management artists and teaches full time on the faculty of Berklee College of Music in the Music Business/Management department in Boston, Ma.


Brienne Jackson

*Assistant General Counsel,
Licensing & Enforcement,
SoundExchange
(@SoundExchange)*

Brienne Jackson's primary role is the enforcement of the statutory license that SoundExchange administers to benefit artists and copyright owners. To that end she, along with the rest of the Licensing & Enforcement team, is responsible for bringing digital radio services into compliance with the statutory license. Brienne also oversees general litigation and the audits of digital radio services using the statutory license. Prior to joining SoundExchange, Brienne was an associate at Ropes & Gray LLP, where she focused on government enforcement matters and litigation. Brienne also served as an Assistant Attorney General at the Massachusetts Office of the Attorney General's Trial Division. She received her J.D. from Harvard Law School and her B.A. from Iowa State University.


Prof. Steven D. Jamar

*Howard University School of Law;
Associate Director, Howard Intellectual
Property Program; Associate Director
for International Programs, Institute
for Intellectual Property and Social
Justice (IIPSSJ)
(@howardlawschool | @IPSocialJustice)*

Prof. Steven D. Jamar teaches AI & the Law, Copyrights, Licensing IP, Constitutional Law, and other courses at Howard University School of Law. In 2002 Professor Jamar co-founded the Institute for Intellectual Property and Social Justice, Inc., (IIPSSJ) with Prof. Lateef Mtima, IIPSSJ's director. IIPSSJ is an NGO dedicated to advocating for social justice in the field of intellectual property. Prof. Jamar is also the Associate Director of the Howard Intellectual Property Program. His scholarly work is wide ranging with published articles on comparative law and intellectual property, copyright and social justice, freedom of expression, freedom of religion, legal rhetoric, and various human rights topics. He wrote a constitutional law coursebook entitled *Constitutional Law: Power, Liberty, Equality* (Aspen Wolters-Kluwer 2017). Prof. Jamar and Prof. Mtima are currently working on writing and editing a Handbook on Intellectual Property and Social Justice (publication expected 2021).


Jennifer Leff

*Senior Director,
MusiCares
(@MusiCares)*

Jennifer Leff, LCSW is a Senior Director at MusiCares, the charity of the Recording Academy. Prior to her work at MusiCares for the past ten years, Jennifer had a private practice in New York City where she worked with adults and couples, many of whom were in the creative arts world. In addition to her private practice, she was the Director of an outpatient mental health clinic and also worked in hospital settings with individuals living with severe and persistent mental illnesses. She currently serves on the Steering Committee for Behind the Scenes Foundation's Mental Health and Suicide Prevention Initiative.


Garrett Levin

*President and Chief Executive Officer,
Digital Media Association (DiMA)
(@garrettlevin | @digitalmediausa)*

Garrett Levin is the President and Chief Executive Officer of the Digital Media Association (DiMA)—the leading organization advocating for the digital music innovations that have created unparalleled consumer choice and revolutionized the way music fans and artists connect. Prior to DiMA, Garrett was Senior Vice President and Deputy General Counsel at the National Association of Broadcasters (NAB), where he was the point person on all copyright-related issues, including the historic passage of the Music Modernization Act. He previously served as senior counsel to Senate Judiciary Committee Ranking Member Patrick Leahy, as a copyright policy attorney at the U.S. Patent & Trademark Office, and as a litigator specializing in digital copyright issues. Before attending law school, Garrett edited award-winning documentaries, including *The Three Pickers* and the Peabody Award-winning *The Rise and Fall of Jim Crow*. Garrett graduated with a B.F.A. in Film and Television Production from New York University. He holds a J.D., magna cum laude, from Duke University School of Law, as well as an M.A. in Cultural Anthropology from Duke.

**Prof. Jake Linford**

Florida State University
College of Law
(@LinfordInfo | @FSUCollegeofLaw)

Professor Linford is the Loula Fuller & Dan Myers Professor at Florida State University College of Law. He focuses his scholarship on Intellectual Property, Contract, and Privacy Law. He teaches Contracts, Copyright Law, Trademarks and Unfair Competition, and Information Privacy. Professor Linford received his J.D. from the University of Chicago, where he was a member of The University of Chicago Law Review, graduated with high honors and was elected to the Order of the Coif. Prior to joining the Florida State law faculty, Professor Linford litigated copyright and trademark matters with the law firm of Pattishall, McAuliffe, Newbury, Hilliard & Geraldson, LLP, in Chicago and clerked for the Honorable M. Margaret McKeown of the United States Court of Appeals for the Ninth Circuit.

**Prof. Larry Miller**

Director, Music Business Program,
NYU Steinhardt
(@larrysmiller | @NYUMusicBiz)

Professor Larry Miller is a music and technology entrepreneur, advisor and host of the Musonomics podcast. He teaches undergraduate and graduate courses Music Entrepreneurship, Music Analytics, Strategic Marketing, Global Music Management and the Business Structure of the Music Industry. He advises music creators and rights holders on public policy and litigation, and provided expert testimony before the Copyright Royalty Board and in arbitration, and supports media and technology companies and their financial sponsors on capital formation and growth strategy, digital product/service development, acquisitions and restructuring. Previously, Larry was a Partner at L.E.K. Consulting and a senior member of the firm's media and entertainment practice. He later served as Executive Vice President and General Manager of MediaNet. Larry founded and operated Or Music, a Grammy Award winning independent record label and music publisher where he signed, recorded and published multi-platinum artists Los Lonely Boys and Matisyahu; he was Vice President of Market Development at AT&T Labs Research, and began his career as a broadcaster at Tribune, NBC Radio Entertainment and WHTZ/Z100 New York, regarded as the most successful startup in U.S. radio history as the station went from "worst to first" within 72 days of signing-on in the country's most competitive radio market.

Larry has commented on CBS, ABC, CNBC, CNN, Fox News and NPR; in the Wall Street Journal, New York Times, Time, Business Week, Financial Times, The Economist, Los Angeles Times and Billboard. He is the author of "Same Heart/New Beat: How Record Labels Amplify Talent in the Modern Music Marketplace." His article "Metadata: How to Develop the Foundation for the Music Business of Tomorrow" was published in The Licensing Journal, and "Paradigm Shift: Why Radio Must Adapt to the Rise of Digital" was published in Entertainment and Sports Lawyer, the ABA Forum on the Entertainment and Sports Industries. He earned an MBA at Columbia Business School, and previously served as Entrepreneur-in-Residence and Adjunct Faculty member in the Music Business program at NYU-Steinhardt. Larry is also a Clío Award winning voice-over actor.

**Loren Mulraine, Esq.**

Professor of Law, Director of Music and Entertainment Law Studies, Belmont University College of Law, Of Counsel, Bone McAllester Norton, PLLC
(@LorenMulraine | @BelmontLaw)

Loren Mulraine is a law professor, entertainment attorney, and advocate for creator's rights. As Director of Music and Entertainment Law Studies at Belmont University, his courses include Intellectual Property, Copyright, Entertainment Law, Entertainment Practice, Film & Television Transactions, Media Law, and Sports Law. His scholarship interests include the intersection of IP and social/economic justice, global IP rights, and entrepreneurship. Mr. Mulraine's transactional practice focuses on music, film and television clients and covers a full range of issues in IP, business, contracts, copyright terminations, business expansion and start-ups, and sales and purchase of publishing catalogs. His clients have included Grammy and Dove award-winners, Gold and Platinum-selling artists and writers, management companies, producers, filmmakers, and indie record labels. Before joining Belmont in 2012, he served as a professor at Middle Tennessee State University, where he chaired the Department of Recording Industry and served as interim Associate Dean of the College of Mass Communication. He previously worked as a government contracts attorney with the Federal Aviation Administration in Washington, D.C. Mr. Mulraine is also a noted gospel artist, songwriter and producer with six solo recordings. His studio credits include performing as a vocalist on the Grammy award-winning "Tribute: The Songs of Andrae' Crouch." Mr. Mulraine received a Juris Doctor from Howard University School of Law and a Bachelor of Arts, in Radio, Television, and Film from University of Maryland.

**Prof. Sean O'Connor**

Antonin Scalia Law School,
George Mason University
Executive Director, Center for the
Protection of Intellectual Property
(@ProfSeanOConnor | @cpipgmu)

Sean O'Connor joined CPIP as a Senior Scholar in 2014 and as Executive Director in 2019. He is Professor of Law at Antonin Scalia Law School, George Mason University. Prior to joining Scalia Law, Professor O'Connor was Boeing International Professor of Law at the University of Washington School of Law in Seattle. His research focuses on intellectual property and business law with regard to start-ups and commercializing technology and arts innovation. His teaching and law practice specialize in transactions and the strategic role of the general counsel. Professor O'Connor received his law degree from Stanford Law School, a master's degree in philosophy from Arizona State University, and a bachelor's degree in history from University of Massachusetts. He is currently working on *Method+ology* and the *Means of Innovation* to be published by Oxford University Press. His scholarly articles can be downloaded here.

**Erik Philbrook**

*Vice President of Marketing
and Creative Director*,
American Society of Composers,
Authors and Publishers (ASCAP)
(@ErikPhilbrook | @ASCAP)

Erik Philbrook serves as ASCAP's VP and Creative Director. In addition to writing and editing, producing video and managing content for ASCAP's various media channels, he has interviewed and written about many of today's leading songwriters and composers from across the musical spectrum, from legendary icons to today's emerging artists. He hosts VERSED: The ASCAP Podcast, which explores issues and opportunities important to today's music creators, and has helped lead ASCAP's advocacy efforts in protecting songwriter rights in the digital age. He also plays an essential role in the success of high-profile ASCAP events such as the Sundance ASCAP Music Café and the ASCAP "I Create Music" EXPO (recently renamed the ASCAP Experience), where he has interviewed many top music creators, including Tom Petty, Alicia Keys, Usher, ELO's Jeff Lynne, Ingrid Michaelson, Jimmy Jam and Terry Lewis, Fergie of The Black Eyed Peas, legendary U2 producer Steve Lillywhite and many others.

**Prof. Sean Pager**

Michigan State University
College of Law
(@MSULaw)

Sean Pager is Professor of Law at Michigan State University and Associate Director of the Michigan State Intellectual Property, Information & Communications Law Program. He earned his J.D. degree at the University of California at Berkeley, graduating in the Order of the Coif. Following law school, he practiced as a litigation associate at Howard Rice in San Francisco and clerked for the Honorable Judge James Browning on the U.S. Court of Appeals for the Ninth Circuit. Prior to entering academia, Professor Pager earned an LL.M. in International Law from the European University Institute in Florence, Italy, while studying on a Fulbright Fellowship. Professor Pager's scholarship explores the interplays between global intellectual property law and international economic governance. Much of his recent work has focused on the development of creative industries. He is particularly interested in legal capacity issues related to "Creative Upstarts," a rubric that embraces both independent artists and emerging content industries in the developing world. Professor Pager is a member of the Academic Advisory Board of the Copyright Alliance.

**Lita Rosario**

Principal
WYZ Girl Entertainment Consulting
LLC, *Adjunct Professor*, The Kogod
School of Business, American University
(@wyzgirl2016 | @BusinessatAU)

Lita T. Rosario is the principal of WYZ Girl Entertainment Consulting a boutique entertainment and intellectual property law and consulting firm in Washington D.C. She has served on the Washington D.C. Chapter of Recording Academy (Grammy) Board of Governors and serves on the Board of Directors for the Black Entertainment and Sports Lawyers Association (BESLA). She is admitted to the State Bars in New York, Massachusetts, and the District of Columbia, the federal Court Bars for Southern District of New York, the District Court for the District of Columbia, the 2nd Circuit Courts of Appeal and the Supreme Court of the United States. She was elected as Chair of the D.C. Bar's Arts, Entertainment, Media, and Sports Law Section for 2012-2013. Rosario is an expert in copyright recapture and was successful in securing the ownership rights for Afrika Bambaataa & Soul Sonic Force for arguably the most sampled song in Hip Hop --- "Planet Rock," and all songs that sampled "Planet Rock." Rosario has represented members of Parliament Funkadelic, including Garry Shider (Diaper Man) and George Clinton, in matters to regain ownership of their catalogs, including the iconic hits records "Atomic Dog," and "One Nation Under A Grove"

and the estate of a founder of KC & the Sunshine Band. Rosario has secured favorable decisions in the 2nd Circuit and 11th Circuit Courts of Appeal on copyright issues involving Justine Timberlake's multi-platinum hit Suit & Tie and KC & The Sunshine Band; assisted with a 9th Circuit appeal by George Clinton in connection with the copyright ownership dispute of the Funkadelic Masters; was a contributing author for an amicus brief with the Institute for Intellectual Property and Social Justice in the 9th Circuit Court of Appeals for the case involving infringement of Marvin Gaye's Got To Give It Up by Pharrell Williams and Robin Thicke's in Blurred Lines; and authored a Petition for Writ of Certiorari before the United States Supreme Court on a statute of limitations issue involving copyright renewal ownership claims under Section 304 of the Copyright Act. Rosario began her career in entertainment law as a co-founder and co-owner of University Music Entertainment, a music production company that produced multi-platinum recording artists DRU Hill, Mya and ultimately SISQO. Rosario went on to represent such artists as Missy Elliott, Crystal Waters, Tank and Robin S. She has secured back royalties for many artists and songwriters including, Peaches & Herb, Mr. Cheeks, and Pig Pun. She has acted as an expert/consultant in litigation matters involving Lauren Hill and NE-YO, as well as the Zapp Estate, Sean Levert Estate and Gerald Levert Estate matters. Rosario has represented clients in songwriter and author disputes for the mega hit records "Who let the Dogs Out," "Blame it on the Alcohol," and "Thong Song." She has secured ownership rights for her clients in all cases. Rosario has lobbied Congress on artist rights issues and is an outspoken advocate for artist rights! Rosario began her career as a corporate/securities law attorney at Gaston Snow & Ely Bartlett in Boston and then Shearman & Sterling in New York. Rosario is a graduate of Howard University, where she served as President of the School of Communications Student Council, Chairman of the HUSA Policy Board and Co-Captain of the Debate Team.



Prof. Mark F. Schultz
*Goodyear Tire & Rubber Company
Endowed Chair in Intellectual Property
Law, University of Akron School of
Law, Director, Intellectual Property
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Professor Mark F. Schultz is the Goodyear Tire & Rubber Company Endowed Chair in Intellectual Property Law and the Director of the Intellectual Property and Technology Law Program at the University of Akron School of Law. He teaches and writes primarily in the area of intellectual property. Prior to coming to Akron, he was a professor at Southern Illinois University School of Law for 16 years and was

co-founder and a leader of the Center for Protection of Intellectual Property (CPIP) at George Mason University in Washington, D.C., where he remains a non-resident Senior Scholar. He also serves as a Senior Fellow of the Geneva Network, a UK-based think tank focused on international IP, trade, and public health. His research concerns the law and economics of the global intellectual property system. As an influential voice in public policy debates regarding intellectual property, he speaks frequently around the world about the connection between secure and effective intellectual property rights and flourishing national economies and individual lives. He has testified before the U.S. Congress on copyright issues at the invitation of both the U.S. House of Representatives and the U.S. Senate. He has spoken at programs hosted by the U.S. Patent and Trademark Office, the U.S. Trade Representative, the U.S. Copyright Office, the World Intellectual Property Organization, and the World Trade Organization, as well as numerous academic institutions, think tanks, and industry groups. He currently is chair of the Academic Advisory Board of the Copyright Alliance.



Eric Schwartz
Partner,
Mitchell Silberberg & Knupp LLP
(@MSKLLP)

Eric Schwartz has over 30 years of experience as a copyright attorney providing counseling on U.S. and foreign copyright laws – including rights, exceptions, ownership, and enforcement issues – relating to new technological uses, social media, as well as “traditional media” in film, recorded music, music publishing, book publishing, entertainment and business software. Most recently he has focused on counseling and transactional services, in particular on music publishing and recorded music agreements, and for the production and distribution of feature and documentary films. As one example, he served as Chief Production Counsel for the Emmy-nominated PBS series “Soundbreaking” – an eight hour documentary about the history of recorded music (the “legacy project” of legendary producer Sir George Martin). The series aired nationwide in 2016, and also has been broadcast in over 30 territories abroad. In addition to serving as production counsel (and working on the financing and distribution agreements), Eric received a producer credit (“Producer for Higher Ground”) for assistance with the production, including working with the writers and directors shaping the content of the series. As production counsel he negotiated and drafted talent agreements with over 200 recording industry luminaries such as Paul McCartney, Ringo Starr, Joni Mitchell, Bonnie Raitt, Tom Petty, Elton John, Smokey Robinson, among many others, and, with other MSK counsel negotiating the archival agreements (over 150 in the series) for

all moving image and photographic material used in the series, as well as for all of the music in the series. Eric is also an expert on film and recorded music archival legal (i.e., “back catalog”) and preservation issues; his pro bono work on these issues was profiled in the Washington Post (August 2011). He is also an adjunct professor on music licensing and U.S. and international copyright law, most recently at American University’s Washington College of Law, and previously at Georgetown University Law Center.



Lisa Selden

Global Head of Publisher Operations,
Spotify
(@Spotify)

Ms. Selden is a digital media executive with deep publishing expertise, and sits on the Board of Directors of the Digital Licensee Coordinator. As the Global Head of Publishing Solutions for Spotify, Ms. Selden is responsible for ensuring publishers get paid quickly and accurately. Ms. Selden works with a combination of operations teams at publishers, multiple vendors / back offices and internal Spotify staff to improve matching and copyright accuracy. Ms. Selden also oversees the roadmap and development for Spotify publishing systems. Prior to joining Spotify in July 2018, Ms. Selden was the Senior Vice President, Digital Operations and Head of Songwize, ASCAP’s administration business. She processed U.S. streaming performing royalties for Amazon, Apple, Pandora and YouTube. Ms. Selden also launched ASCAP’s first ever claiming deal on YouTube’s claiming platform. In addition, she led the data collaboration with BMI, which entailed a deep dive analysis and comparison of musical works copyright metadata, data and business rules and policies and practices in order to build an implementation roadmap. Earlier in her career, Ms. Selden served as Senior Vice President, Strategy, Operations and Business Development in the digital group at Viacom’s music brands (MTV, VH1 and CMT) for eleven years. She licensed music videos and other music rights for Viacom’s digital platforms. Ms. Selden also launched a publishing business within Viacom. She created a high quality library of music from its TV shows that generated revenue by licensing to other TV programmers around the world. Ms. Selden’s first foray into digital music was in business development for the legal Napster, for four years beginning in 2001. She executed a variety of partnerships with hardware manufacturers and retailers to get more subscribers to the digital music service. Ms. Selden has an MBA from the NYU Stern School of Business.



Regan Smith

General Counsel & Associate
Register of Copyrights,
United States Copyright Office
(@reganasmith | @CopyrightOffice)

Regan Smith is the General Counsel and Associate Register of Copyrights for the United States Copyright Office. She was appointed to the position effective May 27, 2018. In her position as General Counsel, Smith provides legal guidance to the various divisions and programs of the Office, including the national registration and recordation systems, and she is frequently called upon by congressional offices, the U.S. Department of Justice, and other federal agencies for advice and assistance. She also has primary responsibility for the formation and promulgation of regulations and the adoption of legal positions governing policy matters and practices of the Copyright Office. Since joining the Office, Smith has been involved in music copyright issues, including advising congressional offices with respect to the Music Modernization Act, and she now leads the Office’s efforts to implement this historic law through regulatory and other activities on behalf of the Register of Copyrights. Before joining the Copyright Office, Smith spent several years in private practice, where she represented a variety of clients in matters concerning copyright, technology, media, and related intellectual property issues. Smith earned her JD from Harvard Law School, and her BA in philosophy and political science from the University of Michigan. Prior to attending law school, Smith worked at a start-up enterprise on various film, theatrical, music, and emerging media projects.



Simon Tam

Founder & Executive Director
The Slants
(@SimonTheTam | @theslants |
@theslantsfound)

Simon Tam is an author, musician, activist, and troublemaker. Tam is best known as the founder and bassist of The Slants, the world’s first and only all-Asian American dance rock band. He helped expand civil liberties for minorities by winning a unanimous victory at the Supreme Court of the United States for a landmark case, *Matal v. Tam*, in 2017. He also leads The Slants Foundation, a nonprofit that supports arts and activism projects for underrepresented communities. Tam has been a keynote speaker, performer, and presenter at TEDx, SXSW, Comic-Con, The Department of Defense, Stanford University, and over 1,300 events across four continents. He has set a world record by appearing on the TEDx stage 13 times.

As a communications expert, Tam designed one of the first college-accredited social media and digital marketing certificates in the United States. His approach to cultural competency in marketing has been taught to hundreds of Fortune 500 companies and public service organizations. In 2016, Simon joined President Barack Obama, George Takei, Jeremy Lin, and other celebrities in the #ActToChange campaign to fight bullying. Simon Tam continues to fight for justice by serving on multiple nonprofit boards, developing innovative solutions to social problems, and sharing a message of radical optimism.

**Dr. Ying Zhen**

Associate Professor of Business

and Economics,

Wesleyan College

(@orangecat606 | @WesleyanCollege)

My major fields of specialization are Labor Economics and Music Business. As a member of Music Industry Research Association (MIRA), it was my honor to work with Professor Alan B. Krueger of Princeton University on the Survey of Well-being of Musicians in the United States from December 2017-June 2018. As invited by a senior editor of Routledge, I am currently writing a book with my three coauthors: *Markets and Artists in Music: With a Focus on Comparisons between the United States and China* (Title Tentative). This monograph integrates economic theories and empirical research to shed light on the economic forces shaping the music industry today. It contributes to the relevant literature by focusing on a comparison between the music industry in the United States and China, exploring the issues in the music labour markets of both countries, such as gender and racial discrimination, drug use and abuse and mental health, career challenges and entrepreneurship. Their interactive relationships, such as gender and racial earning differentials is also explored. In particular, this book deeply explores copyrights, the mental health of musicians, music industry creative destruction under COVID-19, LGBTQ musicians, along with music marketing. I consider economics a universal science, which should be open to everyone. My ultimate goal is to help students see the world through the eyes of an economist, making them appreciate the beauty of economics and become civilized world citizens. B.A.(Media Economics) Communication University of China 2007; M.A.(Economics) Clark University 2009; Ph.D.(Economics) Clark University 2012.

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