



MAY 15-16, 2014 • INDIANAPOLIS, IN

# *LEVERAGING* **CREATIVITY**

Artists, Entrepreneurship, and Intellectual Property Law

Produced by the Indiana Arts Commission and the Indiana University Maurer School of Law

**Leveraging Creativity: Artists, Entrepreneurship, and Intellectual Property Law** is produced by the Indiana Arts Commission and the Center for Intellectual Property Research at the Indiana University Maurer School of Law. Additional support is provided by Indiana University's New Frontiers in the Arts & Humanities Program, the Indiana University Jacobs School of Music and the National Endowment for the Arts.



# Welcome

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Greetings!

On behalf of the Indiana Arts Commission and the Center for Intellectual Property Research at the Indiana University Maurer School of Law, welcome to **Leveraging Creativity: Artists, Entrepreneurship and Intellectual Property Law**. Whether you are here for the artist workshop, the academic conference, or both, we are thrilled you are joining us.

This conference has been a year-long collaborative effort among our Advisory Committee of artists, arts administrators, lawyers and intellectual property experts. It is our hope that throughout this conference, you have the opportunity to learn, discuss and engage with each other as much as possible.

The first part of the conference – an artists’ workshop – will focus on the entrepreneurial skills that artists need in order to advance their careers. The second part – an academic conference – will focus on current intellectual property issues arts administrators, lawyers, and scholars may face when working with artists. We firmly believe that our communities, our state, and our fields are stronger when we all have a fuller understanding of these issues.

**Leveraging Creativity** would not be possible without the generosity of our supporters. Thank you to Indiana University’s New Frontiers in the Arts & Humanities Program, the Indiana University Jacobs School of Music, and the National Endowment for the Arts. Thank you, too, to the Indiana State Museum, the Eiteljorg Museum of American Indians and Western Art, and the Herron School of Art and Design for providing us with such wonderful facilities.

At the close of the program, we would appreciate your feedback regarding this conference. There is an evaluation included in your materials and an electronic version will be available following the conference.

We hope that this conference is inspiring and productive for you. This is an important conversation and we are glad you are a part of it.

Sincerely,



Lewis C. Ricci  
Executive Director  
Indiana Arts Commission



Mark D. Janis  
Robert A. Lucas Chair of Law  
Director,  
Center for Intellectual Property Research  
at IU Maurer School of Law



Marshall Leaffer  
Distinguished Scholar in Intellectual Property Law  
Center for Intellectual Property Research  
Center for Intellectual Property Research  
at IU Maurer School of Law

# Advisory Committee & Sponsors

## Advisory Committee

**Center for Intellectual Property Research  
at Indiana University Maurer School of Law**

**Indiana Arts Commission**

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**Leveraging Creativity: Artists, Entrepreneurship, and Intellectual Property Law** is produced by the Indiana Arts Commission and the Center for Intellectual Property Research at the Indiana University Maurer School of Law. Additional support is provided by Indiana University's New Frontiers in the Arts & Humanities Program, the Indiana University Jacobs School of Music and the National Endowment for the Arts.

# Conference Agenda

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Leveraging Creativity is one part artists' workshop and one part academic conference. With the exception of the keynote lunches and the Thursday networking reception, all sessions take place at the Indiana State Museum at 650 West Washington St., Indianapolis, IN 46204.

## The Artists' Workshop

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### May 15, 9:00 a.m. Registration (Great Hall)

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Registration opens at the check-in table. A resource/networking area will also open at this time. Continental breakfast will be provided.

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### May 15, 9:30 a.m. Welcoming Remarks (Dean & Barbara White Auditorium)

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Introductory remarks from the conference planning committee.

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### May 15, 9:45 a.m. Breakout Blitz (Dean & Barbara White Auditorium)

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Mini-presentations introducing the topics that will be covered more fully in the breakout sessions throughout the day.

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### May 15, 11:15 a.m. Breakout Sessions

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Conference attendees choose from any of the following breakout sessions to attend. Each will be an hour long.

#### **Business Planning for the Arts (L.S. Ayres Tea Room)**

**Mark S. Long, President, Long Performance Advisors, LLC**

A session on how to create and adjust business plans for the arts, including developing new businesses, planning for existing businesses, and adjusting for new business directions. Included will be product/service assessments, approaches to the market, pricing techniques, understanding your customer, and basic facets of business plans. This session is specifically directed at performing, creating, managing and directing the arts and the delivery of the arts to the public, and planning for these types of business endeavors.

#### **Placemaking, Cross-sector Collaboration, Healthcare, Innovation and other buzz words. (Board Room)**

**Laura Zabel, Executive Director, Springboard for the Arts**

How can artists take advantage of the trends that come with shifts in the way we think and talk about our communities? How can the arts community participate and help when big changes happen in our systems and culture? Let's talk about strategies to engage with the policy, civic and cultural fields around these big issues.

#### **Exhibiting and Promoting Your Artwork: A Guide for Emerging Visual Artists (Museum Conference Room)**

**Shannon M. Linker, Director of Artist Services and Gallery 924, Arts Council of Indianapolis**

For many beginning and/or emerging visual artists, the first question is "how do I get my art out there"? "Where do I start?" Sometimes it seems that luck or knowing the right people is the only way, and those things always help, but there is a strategy and a timeline that can help you chart your plan as well. This session can help take some of the guesswork out of this seemingly mysterious process.

#### **Using Social Media to Promote Yourself and Your Work (Earl A. Goode Education Center)**

**Dr. Sarah "Intellagirl" Smith-Robbins, Sr Director of Emerging Technologies, Kelley Executive Partners, Indiana University**

In this session you will learn how easy it is to use commonly available social media tools such as Twitter, Facebook, and Tumblr to build your brand online. You will learn how to promote yourself and your work directly to consumers as well as to the arts community.

#### **Build A Website For Free – The Artist's Way (Dean and Barbara White Auditorium)**

**Mark W. Bell, Author and PhD candidate, Indiana University Department of Telecommunications**

This workshop will cover why an artist needs a website, how to do it yourself, and how to set one up as cost-effectively as possible. You will learn how to represent yourself online, look professional and show off your creative work. This session will cover hosting, making pages, getting them on the internet, working with images and interacting with visitors.

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### May 15, 12:30 p.m. Lunch and Keynote Address (Eiteljorg Museum)

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The conference will move to the neighboring Eiteljorg Museum for lunch and a keynote from Laura Zabel of Springboard for the Arts in St. Paul, Minnesota addressing the mutual relationship between artists and communities.

## May 15, 1:45 p.m.

## Breakout Sessions

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Conference attendees choose from any of the following breakout sessions to attend. Each will be an hour long.

### **Business Planning for the Arts (L.S. Ayres Tea Room)**

**Mark S. Long, President, Long Performance Advisors, LLC**

A session on how to create and adjust business plans for the arts, including developing new businesses, planning for existing businesses, and adjusting for new business directions. Included will be product/service assessments, approaches to the market, pricing techniques, understanding your customer, and basic facets of business plans. This session is specifically directed at performing, creating, managing and directing the arts and the delivery of the arts to the public, and planning for these types of business endeavors.

### **How to Write a Successful Grant Proposal (Dean and Barbara White Auditorium)**

**Janet Bloch, Artist, Author, and Education Director, Lubeznik Center for the Arts**

This is an introductory session to help artists write a grant, fellowship, or residency proposal. The session leader will address the basics of writing a strong project narrative, selecting work samples, preparing a budget and devising assessment tools. Participants will receive useful handouts.

### **Marketing for Non-Marketers (Earl A. Goode Education Center)**

**Joshua Lingenfelter, Director of Marketing, Clowes Memorial Hall of Butler University**

Learn the basics of designing and implementing marketing plans that leverage low cost promotional methods, while providing opportunities to research, reflect and react.

### **Fame and Fortune in the Music Industry\* (Board Room)**

**Dr. Monika Herzig, Musician and Senior Lecturer in Arts Administration, IU School of Public and Environmental Affairs**

Participants will explore typical record contract terms, current income streams in the music industry, and a variety of career models. After a short discussion period, we will engage in a simulation game of the reality of recording artists followed by a discussion of the outcomes and alternative models.

*\*Note: This session will run 1:45 p.m. - 4:00 p.m.*

### **Exhibiting and Promoting Your Artwork: A Guide for Emerging Visual Artists (Museum Conference Room)**

**Shannon M. Linker, Director of Artist Services and Gallery 924, Arts Council of Indianapolis**

For many beginning and/or emerging visual artists, the first question is “how do I get my art out there”? “Where do I start?” Sometimes it seems that luck or knowing the right people is the only way, and those things always help, but there is a strategy and a timeline that can help you chart your plan as well. This session can help take some of the guesswork out of this seemingly mysterious process.

## May 15, 3:00 p.m.

## Breakout Sessions

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Conference attendees choose from any of the following breakout sessions to attend. Each will be an hour long.

### **Placemaking, Cross-sector Collaboration, Healthcare, Innovation and other buzz words. (L.S. Ayres Tea Room)**

**Laura Zabel, Executive Director, Springboard for the Arts**

How can artists take advantage of the trends that come with shifts in the way we think and talk about our communities? How can the arts community participate and help when big changes happen in our systems and culture? Let's talk about strategies to engage with the policy, civic and cultural fields around these big issues.

### **Copyright Law for Artists: Protecting Your Work & Avoiding Infringement (Museum Conference Room)**

**Robert S. Meitus, Partner, Meitus Gelbert Rose LLP**

This session will explain how U.S. Copyright law works and simple steps artists can take to fully protect their creative works. We will also discuss the creative process and when inspiration crosses over into copyright infringement. The session will focus on practical application of copyright law to the creative arts.

### **Marketing for Non-Marketers (Dean and Barbara White Auditorium)**

**Joshua Lingenfelter, Director of Marketing, Clowes Memorial Hall of Butler University**

Learn the basics of designing and implementing marketing plans that leverage low cost promotional methods, while providing opportunities to research, reflect and react.

### **Fame and Fortune in the Music Industry\* (cont'd) (Board Room)**

*\*Note: See 1:45 p.m. Breakout Sessions for description.*

**Using Social Media to Promote Yourself and Your Work (Earl A. Goode Education Center)**

**Dr. Sarah “Intellagirl” Smith-Robbins, Sr Director of Emerging Technologies, Kelley Executive Partners, Indiana University**

In this session you will learn how easy it is to use commonly available social media tools such as Twitter, Facebook, and Tumblr to build your brand online. You will learn how to promote yourself and your work directly to consumers as well as to the arts community.

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**May 15, 4:15 p.m.                      Networking Reception (Herron School of Art and Design)**

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An opportunity to network with fellow conference attendees and presenters with the Herron School of Art and Design’s 2014 M.F.A. Exhibition as a backdrop. Hors d’oeuvres will be provided and a cash bar.

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**May 16, 9:00 a.m.                      Hands-on Planning**

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This session will be devoted to further developing the ideas explored on day 1 into actionable steps for conference attendees. Attendees choose from any of the following sessions. Each will be 90 minutes.

**Writing a Marketing Plan (Earl A. Goode Education Center)**

**Joshua Lingenfelter, Director of Marketing, Clowes Memorial Hall of Butler University**

Attendees will take the initial steps to writing and implementing a marketing plan for their specific practice.

**How to Write a Successful Grant Proposal - Part 2 (Museum Conference Room)**

**Janet Bloch, Artist, Author and Education Director, Lubeznik Center for the Arts**

This is a more in-depth follow-up session to yesterday’s “How to Write a Successful Grant Proposal.” In this session participants will actually begin writing a proposal and develop a budget. Participants are encouraged to bring proposal ideas to the workshop. Participants will receive useful handouts.

**One-on-One Q&A Opportunities (Board Room)**

The following breakout session presenters from day 1 will be available for 10-minute Q&A opportunities. **Please sign up in advance at the registration table on day 1.**

Mark W. Bell, Author and PhD candidate (Websites)  
Indiana University Department of Telecommunications

AJ Correale, Member (Legal Issues)  
Frost Brown Todd

Dr. Monika Herzig, Musician and Senior Lecturer in Arts Administration (Music Industry)  
IU School of Public and Environmental Affairs

Shannon M. Linker, Director of Artist Services & Gallery 924 (Visual Arts Industry)  
Arts Council of Indianapolis

Sarah “Intellagirl” Smith-Robbins, PhD, Sr Director of Emerging Technologies (Social Media)  
Kelley Executive Partners, Indiana University

Laura Zabel, Executive Director (Buzz words)  
Springboard for the Arts

## The Academic Conference

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### May 16, 8:00 a.m. Registration (Great Hall)

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Registration and a resource/networking area will open at this time. Continental breakfast will be provided.

### May 16, 8:30 a.m. Panel #1 (Dean & Barbara White Auditorium)

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#### Performance, Performers, and the New World of Music Licensing (75 minutes)

**Lydia Loren, Lewis and Clark Law School**

*The New Age of New Media Music Licensing*

**John Simson, American University Kogod School of Business and Practitioner, Lommen Abdo**

*The 9 Billion Dollar Disaster: How the U.S. Recording Industry Lost a Fortune for the Lack of Performance Rights in Master Recordings*

**Daniel J. Gervais, Vanderbilt University**

*Performers Rights in Comparative Perspective*

**Mary LaFrance, University Nevada, Las Vegas School of Law**

*Performers as Authors?*

### May 16, 9:45 - 10:15 a.m. - Break

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### May 16, 10:15 a.m. Panel #2 (Dean & Barbara White Auditorium)

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#### Artists, Artistic Taste, and Artistic Movements (75 minutes)

**Roberta R. Kwall, DePaul University College of Law**

*Living Gardens, Living Art and Living Tradition*

**Elizabeth Townsend Gard, Tulane University Law School & Yvette Liebesman, St. Louis University School of Law**

*Kamil Kubik: The Artist and Copyright Observed*

**Christine Farley, American University Washington College of Law**

*No Comment: Will Prince v. Cariou Alter Copyright Judges' Taste in Art?*

**Olufunmilayo "Funmi" Arewa, University of California, Irvine**

*Transformation, Innovation and Formalization: Copyright and Routinization of Artistic Movements*

### May 16, 11:30 a.m. Lunch and Keynote Address (Eiteljorg Museum)

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The conference moves to the neighboring Eiteljorg Museum for a keynote address from Marybeth Peters, Practitioner, Oblon Spivak and ex-Register of Copyrights. *Copyright Law and the Challenges Ahead*. Lunch will be provided.

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**May 16, 1:15 p.m. Panel #3 (Dean & Barbara White Auditorium)**

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Differential Treatment of Music and Sound Recordings/Developing Issues in Termination of Transfer (75 minutes)

**Michael Landau, Georgia State University College of Law**  
*Are Congress and the Courts Treating Music Differently?*

**June Besek, Columbia Law School**  
*Pre-1972 Sound Recordings: Why the Law Treats Them Differently*

**Robert S. Meitus, Indiana University Maurer School of Law and Practitioner, Meitus Gelbert Rose**  
*Section 203 Terminations of Copyright Transfers in the Music Industry: Practical Issues and Pitfalls*

**R. Anthony Reese, University of California, Irvine**  
*Be Careful Where You Live When You Die: Termination of Copyright Transfers and Marriage Inequality*

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**May 16, 2:30 - 2:45 p.m. - Break**

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**May 16, 2:45 p.m. Panel #4 (Dean & Barbara White Auditorium)**

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Substantial Similarity, Fair Use, and Cultural Exchanges in Popular Music (75 minutes)

**Jessica Litman, University of Michigan Law School**  
*Silent Similarity*

**Mark E. Avsec, Practitioner, Benesch, Friedlander, Coplan & Aronoff**  
*Mashups, Infringement, and Fair Use*

**Michael W. Carroll, American University Washington College of Law**  
*Uptempo Fair Use: Applying Fundamental Principles in a Rapidly Evolving Musical Environment*

**Arpan Banerjee, Jindal Global Law School, India**  
*East-West Exchanges in Popular Music*

# Speaker Bios

## The Artists' Workshop



**Mark W. Bell** is a PhD candidate at Indiana University in the department of Telecommunications and the author of several technical books. He has been creating websites since the early 1990s and teaches at IU and IUPUI in the areas of digital story-telling and interactive design. Mark spends his free time creating movies, stories and music.



**Janet Bloch** is the author of a workbook for artists, *Strategic Marketing Tools for Visual Artists*. She earned a Master of Fine Arts from the School of the Art Institute of Chicago. Bloch is the recipient of numerous grants including an Illinois Arts Council Visual Artists Fellowship, a National Endowment of the Arts Regional/ Midwest Fellowship and two Artist's Grants from the Indiana Arts Commission. Bloch has had several solo exhibits nationwide. Her work is in collections of the South Bend Regional Museum of Art, Illinois State Museum, Deloitte and Eaton Corporations. She has been selected as a finalist in three public transit projects. Since 2009 she has served as the education director at Lubeznik Center for the Arts in Michigan City, Indiana.



**AJ Correale** has over 20 years of legal experience in the entertainment industry. During this time, AJ has served as counsel to numerous award-winning artists, producers, record labels and a wide variety of entertainment companies. His national practice is primarily focused on transactional and litigation matters in the entertainment, media, advertising and technology industries. AJ represents a diverse group of clients, including major and independent record labels, established and developing recording artists, record producers, songwriters, entertainment industry executives, fashion models, television and film producers, and a wide variety of large and small companies. Prior to joining Frost Brown Todd, AJ was Senior Counsel and Chair of the Entertainment Department at Ice Miller. In addition, he served as president and chief operating officer to a privately held technology company, where he was involved in all aspects of legal, financial and strategic operations of the company. AJ was previously the vice-president of legal affairs and anti-piracy at EMI Records, and the director of business affairs at Sony Music. His experience also includes working at two of the music industry's top law firms, Grubman Indursky & Shire, and Greenberg Traurig.



**Dr. Monika Herzig** is an Indiana University faculty member, the author of *David Baker – A Legacy in Music* and an active touring and recording jazz artist. *Jazz Times* described her latest release “Come With Me” on Owl Studios as a subtle affair of voicings and taste. With her performance groups she has opened for groups such as Sting, Yes, Santana, and more and has been featured at many major jazz clubs and festivals throughout the United States and in Europe. More info and sound samples at [www.monikaherzig.com](http://www.monikaherzig.com).



**Joshua Lingenfelter** (@jlingenfelter) gained recognition for Clowes Memorial Hall by using new media and technology which has expanded Clowes' customer demographic from age 65 to age 45 and experienced the highest single ticket sales increase in 10 years, all while reducing spending. In 2012, Joshua's work led to Clowes being named one of the Top 100 Theatres in the World by *Pollstar Magazine*. He was named one of 2011's Generation Next Award Nominees by *Venues Today Magazine* and is a frequent guest lecturer around the country. Joshua has served as a marketing consultant for AEGLive, Broadway Across America, the Broadway League, and many more. In 2011 Joshua took on the role of producer for Chef Robert Irvine's “Robert Irvine LIVE.” Joshua holds a Bachelor of Science in Music Business and a Master of Business Administration from Butler University.



**Shannon M. Linker** is the Director of Artist Services and Gallery 924 for the Arts Council of Indianapolis. She has been with the council for 12 years. Along with curating and managing the council's gallery space, Shannon serves the local professional artist community by creating programs and services intended to help build their careers. Programs such as the on-line artist database, the weekly Artist Opportunities E-newsletter, and artist professional development workshops are key aspects of her role at the council. In 2007 she led the development of the Be Independent: Buy Indy Art movement that continues to create visibility for local artists and independent business owners in the city. Shannon also oversees the council's public art program, which creates and facilitates public art opportunities for the city of Indianapolis as well

private entities. Shannon has taught Art Appreciation at the college level for six years and currently serves on the advisory board for IDADA (Indianapolis Downtown Artists and Dealers Association) and Ivy Tech Community College School of Visual Arts. She holds a BFA in Art History from the University of North Texas and a MA in Art History from Texas Woman's University.



**Mark S. Long** is the President of Long Performance Advisors, LLC, a consulting company focused on accelerating efforts in incubation, technology transfer, sales and marketing, and small business formation/management and economic development. Long is also currently a Senior Lecturer in Entrepreneurship and Management at the Indiana University Kelley School of Business, and a 2010/2012 winner of the IU Trustees Teaching Award. He is the former President and CEO of the Indiana University Research and Technology Corporation (IURTC), which owns and operates the Indiana University Emerging Technologies Center (IUETC), a life sciences incubator. Long has more than twenty-five years of experience in clinical diagnostics in sales, marketing, and technical services, holding additional positions at Coulter Corporation and Baxter Diagnostics. He is the author of *Put It In Writing II* and *Wholesale Economic Development*. Long holds an A.S. degree in Medical Laboratory Technology from Indian River Community College, Ft. Pierce, Florida (2007 Distinguished Alumni Award Winner); B.S. degree in Biology from Florida State University in Tallahassee, Florida; and an M.S. degree in Molecular Biology from Florida State University. He attended both Florida Atlantic University and Indiana University for work on his Ed.D.



**Robert S. Meitus** chairs Meitus Gelbert Rose LLP's Entertainment & Media Law practice and serves as counsel for a wide range of clients including recording artists, record labels, filmmakers, authors and creative business clients in a range of industries such as print and broadcast media, fashion and other areas. His practice largely involves negotiation of agreements, work with intellectual property protection, clearance and licensing and generally serving as business/legal counsel to numerous creative clients. The firm's clients have included a diverse array of talent such as The Alan Parsons Project, Sufjan Stevens' Asthmatic Kitty Records, Cage the Elephant, Foxygen, Trixie Whitley, Ron Artest, as well as institutional clients such as the Indiana University Jacobs School of Music, Emmis Broadcasting and the NCAA. Meitus is an adjunct professor of law at the Indiana University Maurer School of Law, teaching Entertainment Law and a music law clinical course. Meitus received his J.D. from Indiana University School of Law, his masters of international affairs from Columbia University, and his B.A. from Wabash College. He also performs in his band Blue Sky Back and lives in Bloomington, IN, with his singer-songwriter wife, Carrie Newcomer, whom he also manages.



**Dr. Sarah "Intellagirl" Smith-Robbins** is the Senior Director of Emerging Technologies at Kelley Executive Partners at Indiana University. She is also a member of the Marketing faculty at the Kelley School of Business, where she teaches digital and social media marketing courses. She has advised over 100 universities and businesses in the use of social and mobile technologies for learning, marketing, and process improvement. In her free time, Sarah sculpts, paints, knits, and creates works of geeky creativity with her 12 year old triplets.



**Laura Zabel (\*keynote)** is executive director of Springboard for the Arts, an economic and community development agency based in Minnesota. Springboard provides programs that help artists make a living and a life; and programs that help communities tap into the resource that artists provide. Some of Springboard's projects include: Community Supported Art (CSA), which connects artists directly with patrons; the Artists Access to Healthcare program, and the Irrigate project, a national model for how cities can engage artists to help reframe and address big community challenges. Springboard's programs have been replicated in over 50 communities across the country. Laura is a frequent speaker on topics related to arts and community development at convenings such as the Aspen Ideas Festival, Urban Land Institute and Americans for the Arts. Laura was recently named one of the 50 most influential people in the U.S. Nonprofit Arts and received the 2012 Visionary Leader award from the MN Council of Nonprofits. Laura serves on advisory boards for the Knight Foundation, Twin Cities LISC and the University of Kansas. Laura is also an actor and lives in Minneapolis with her comedy writer husband, Levi Weinhausen, and their 7-year old daughter.

## The Academic Conference



**Olufunmilayo ("Funmi") Arewa** is Professor of Law and Anthropology (by courtesy) at the University of California, Irvine. Prior to joining the faculty at U.C. Irvine, she held positions at Northwestern University School of Law and Case Western Reserve University School of Law. She writes in the areas of intellectual property, music, film, law and technology, law and society, accounting, corporate and securities law, and private equity. She has served as an expert witness in matters related to venture capital and securities regulation and as a consultant for the Nelson Mandela Institution, Inc. and the World Bank Institute. She is the Vice Chairman of the Nigeria Copyright Expert Working Group. Before becoming a law professor, she worked for close to a decade in business and legal capacities at law firms, startup companies and a venture capital firm. Arewa served as an Economic Officer in the U.S. Foreign Service, where she was posted in Montevideo, Uruguay, and was a Visiting Lecturer at the Center for Afroamerican and African Studies (CAAS) at the University of

Michigan. She earned a A.B. and J.D. from Harvard University, M.A. and Ph.D. in anthropology from the University of California, Berkeley, and A.M. in applied economics from the University of Michigan.



**Mark E. Avsec** is a partner and Vice-Chair of the Innovations, Information Technology & Intellectual Property (3iP) Practice Group of Benesch, Friedlander, Coplan & Aronoff, LLP. Avsec has also practiced extensively with the Corporate and Securities Practice Group. A copyright, trademark, and media lawyer by trade, and a litigator and business attorney, he focuses his practice on consumer products, music, and other entertainment-related licensing matters, as well as mobile commerce and “old” and “new” media issues. Avsec provides general legal support to various types of museums, technology, consumer products, media, music, film, software, creative content, and content distribution companies. Before becoming a lawyer, Avsec earned a living as a studio musician, producer and songwriter, writing over 500 songs and producing or performing on more than 35 albums for, among other artists, Carlos Santana, Bon Jovi, Donnie Iris, Mason Ruffner and Wild Cherry. Avsec is an American Music Award winner and has been nominated for two Grammy Awards. He regularly teaches and is a frequent speaker on entertainment, intellectual property, and media topics. He serves as an Adjunct Law Professor at Case Western Reserve University School of Law. He is also a faculty member at the Great Lakes Sports and Entertainment Academy, a joint program of Case Western Reserve University School of Law and Cleveland-Marshall College of Law, Cleveland State University, where he has taught music and entertainment law since 2012. He has participated as a faculty member for the Federal Judicial Center and the Berkeley Center for Law & Technology where he has presented on copyright law basics and infringement analysis to federal judges.

Avsec is a member of the Board of Trustees of the Contemporary Youth Orchestra in Cleveland, Ohio and in residence at Cleveland State University. He is a member of The American Society of Composers, Authors & Publishers and is a former chairperson of The Volunteer Lawyers for the Arts section of The Cleveland Bar Association. He serves as a member of the Cleveland Foundation’s Rock and Roll Hall of Fame Foundation Scholarship Fund Selection Committee and in 2008, 2012, and 2013 was named an Ohio “Super Lawyer” for Intellectual Property. Mr. Avsec is a member of the Leadership Cleveland Class of 2014. He earned his B.A. summa cum laude in 1992 and his J.D. magna cum laude in 1994 from Cleveland State University.



**Arpan Banerjee** is Assistant Professor, Assistant Dean (Student Initiatives) and Executive Director, Centre for Intellectual Property and Technology Law, at Jindal Global Law School, India. Banerjee is also an affiliated faculty member with the Center for Intellectual Property Research at the Indiana University Maurer School of Law. He is a graduate of the National University of Juridical Sciences, India and King’s College, London. His interests lie in the areas of copyright law, trademark law and media law. Banerjee has published widely, and is currently co-authoring the 7th edition of Narayanan on the Law of Trade Marks and Passing Off, India’s leading treatise on trademark law. He was a Cegla Scholar at the University of Tel Aviv and was also selected to attend the WIPO-WTO 10th Colloquium for Teachers of Intellectual Property Law in Geneva. Banerjee is a member of ATRIP and serves on the Academic Committee of the INTA. He previously taught at the Indian Institute of Technology, Kharagpur. Before joining academia, Banerjee practised law full-time. He worked on a broad range of IP litigation and prosecution matters, and advised clients ranging from Fortune 500 companies to small enterprises.



**June M. Besek** is the Executive Director of the Kernochan Center for Law, Media and the Arts at Columbia Law School in New York, where her research and teaching focus on copyright and related rights. She currently serves on Council for the American Bar Association’s Intellectual Property Law Section. She is on the editorial board of the Journal of the Copyright Society of the U.S.A. and the board of advisors of the Columbia Journal of Law & the Arts. She is also a member of the board of Volunteer Lawyers for the Arts, New York. She earned her law degree from New York University School of Law and her undergraduate degree, in economics, from Yale University.

Besek is the author of many articles and studies on copyright law, as well as on legal issues concerning pre-1972 sound recordings. See, e.g., *Constitutional Obstacles: Reconsidering Copyright Protection for Pre-1972 Sound Recordings* (with Eva Subotnik), 37 COLUM. J. L & ARTS (forthcoming 2014); *Copyright and Related Issues Relevant to Digital Preservation and Dissemination of Unpublished Pre-1972 Sound Recordings by Libraries and Archives* (CLIR & Library of Congress 2009); *Copyright Issues Relevant to Digital Preservation and Dissemination of Pre-1972 Commercial Sound Recordings by Libraries and Archives* (CLIR & Library of Congress 2005).



**Michael W. Carroll** is Professor of Law and the Director of the Program on Information Justice and Intellectual Property (2009- present) at the American University Washington College of Law. He teaches and writes about intellectual property law and cyberlaw. Carroll’s research focuses on the search for balance in intellectual property law over time in the face of challenges posed by new technologies. His research includes projects about the social costs imposed by one-size-fits-all intellectual property rights and about the history of copyright in music. Carroll is recognized as a leading advocate for open access over the Internet to the research that appears in scholarly and scientific journals. He has written white papers and has given numerous presentations to university faculty, administrators, and staff around the country on this issue. He also speaks about and promotes publication of open educational resources and open scientific data.

Carroll is a founding member of Creative Commons, Inc. (2001 – present), a global organization that provides free, standardized copyright licenses to enable and to encourage legal sharing of creative and other copyrighted works. He also serves on the Board of the Public Library of Science (2012- present) and recently completed service on the National Research Council’s Board on Research Data and Information (2008-2013). He is a member of the Editorial Board of *I/S Journal of Law and Policy* for the Information Society (2006

- Present). In addition, he is a Non-Resident Fellow at the Center for Democracy and Technology (2009-Present) and a member of the Advisory Board of Public Knowledge (2009-Present)

Prior to joining the WCL faculty, Carroll taught at the Villanova University School of Law (2001-09), and he served as a law clerk to Judge Judith W. Rogers, U.S. Court of Appeals for the D.C. Circuit, and Judge Joyce Hens Green, U.S. District Court for the District of Columbia. He practiced law at Wilmer, Cutler & Pickering (1996-97;2000-01) (now WilmerHale) in Washington, D.C. Prior to entering law school, Carroll was a journalist in Chicago, a high school teacher in Zimbabwe, and a project assistant at the Africa-America Institute, where he worked on providing election monitoring and election assistance in Africa. He is a graduate of the Georgetown University Law Center and the University of Chicago



**Christine Haight Farley** is a Professor of Law at American University Washington College of Law. She teaches Intellectual Property Law, Trademark Law, International and Comparative Trademark Law, International Intellectual Property Law and Art Law. Farley served as Associate Dean for Faculty and Academic Affairs from 2007 to 2011 and as Co-Director of the Program on Information Justice and Intellectual Property from 2005 to 2009. She is the author of numerous articles on intellectual property law and her casebook on international trademark law will be published this year. Farley has taught at the University of Puerto Rico, the University of Paris Ouest, and at Monash University in Prato, Italy. She has given lectures on intellectual property law in Australia, Canada, Columbia, Cuba, France, Italy, Jordan, Korea, Mongolia, Namibia, Panama, Peru, Portugal, Russia, Scotland, Switzerland and Turkey and frequently appears in the media as an expert. Before teaching, Farley was an associate specializing in intellectual property litigation with Rabinowitz, Boudin, Standard, Krinsky & Lieberman in New York.



**Daniel Gervais** is a Professor of Law, Director of the Vanderbilt Intellectual Property Program, and Faculty Director of the LL.M. Program at Vanderbilt Law School. Gervais focuses on international intellectual property law, having spent 10 years researching and addressing policy issues on behalf of the World Trade Organization (WTO), the World Intellectual Property Organization (WIPO), the International Confederation of Societies of Authors and Composers (CISAC) and Copyright Clearance Center, Inc. (CCC). He is the author of *The TRIPS Agreement: Drafting History and Analysis*, a leading guide to the treaty that governs international intellectual property rights. Before joining Vanderbilt Law School in 2008, Gervais was acting dean of the Common Law Section at the University of Ottawa, where he also served as vice-dean for research and received funding for his research from the Social Sciences and Humanities Research Council of Canada and from the Ontario Ministry of Research and Innovation. Before entering the academy, he practiced law with Clark Woods and as a partner with the technology law firm BCF in Montreal. He also served as a consultant and legal officer at the WTO, as Head of the Copyright Projects section of the WIPO, and as vice-president of international relations at CCC. In addition, he chaired the sectoral work on culture, communications and information at the Canadian Commission for UNESCO, and was a consultant with the Paris-based Organization for Economic Cooperation and Development. Gervais is a panelist (domain name) at the WIPO Arbitration and Mediation Centre. He has been a visiting professor at numerous international universities, a visiting scholar at Stanford Law School, and is a visiting lecturer at the University of Amsterdam. In 2012 he was the Gide Loyrette Nouel Visiting Chair at Sciences Po Law School in Paris. He is editor-in-chief of the peer-reviewed *Journal of World Intellectual Property* and editor of [tripsagreement.net](http://tripsagreement.net).



**Roberta Rosenthal Kwall** is the Raymond P. Niro Professor of Intellectual Property Law at DePaul University, the director of the Center for Intellectual Property Law & Information Technology (CIPLIT®), and co-director of the Center for Jewish Law & Judaic Studies. Prior to teaching at DePaul, she practiced intellectual property law at Sidley & Austin in Chicago and clerked for Judge Leonard I. Garth, U.S. Court of Appeals for the 3rd Circuit. Kwall earned her JD from the University of Pennsylvania, where she served as comment editor of the law review, and her AB magna cum laude from Brown University, where she was Phi Beta Kappa.

Kwall has written many articles on numerous facets of intellectual property law, which have been published in law reviews such as Texas, Southern California and Vanderbilt. She is the co-author of leading casebooks in both intellectual property and real property, both of which are published by Foundation Press. Her particular areas of expertise include moral rights and the right of publicity, and she has written a seminal book on moral rights titled *The Soul of Creativity: Forging a Moral Rights Law for the United States* (Stanford University Press 2010). Her current scholarship focuses on illustrating the Jewish tradition's meaning for human existence, including the connections between Judaism and intellectual property, creativity theory, feminist theory and cultural analysis theory. She is working on a book, *Forging Jewish Tradition through Law and Culture*, which will be published by Oxford University Press in 2015.

Kwall has served in an advisory capacity to the Office of the General Counsel on the federal Visual Artists Rights Act. In 1999, she served as the chair of the Intellectual Property Section of the American Association of Law Schools. She received the DePaul University College of Law Outstanding Teaching Award in 1985; the DePaul University Excellence in Teaching Award in 1996; the College of Law's Outstanding Faculty Achievement Award in 1999 for her work with the law school's nationally ranked intellectual property program; and the DePaul University Spirit of Inquiry Award in 2002 for her internationally renowned scholarship. In addition, in 2006, she was designated as one of the 10 Best Law Professors in Illinois by Chicago Lawyer magazine.



**Mary LaFrance** joined the faculty of the William S. Boyd School of Law (University of Nevada, Las Vegas) in 1999. She received her J.D. with High Honors from the Duke University School of Law in 1986, where she served as Executive Editor of the Duke Law Journal. She also received her M.A. in Philosophy from the Duke University School of Graduate Studies in 1986. After clerking for Judge Harry T. Edwards of the United States Court of Appeals for the District of Columbia Circuit, LaFrance practiced for three years with the Washington, D.C. office of Fried, Frank, Harris, Shriver & Jacobson. In 1990, LaFrance joined the faculty at the Florida State University College of Law, where she taught intellectual property, taxation, and entertainment law, and also served on the faculty of the Florida State University School of Motion Pictures, Television, and Recording Arts. LaFrance has authored three books: *Intellectual Property Cases and Materials* (West 3d ed. 2007) (with David Lange and Gary Myers), *Understanding Trademark Law* (LexisNexis 2005), and *Copyright in a Nutshell* (West 2008). Her articles have been published in numerous law reviews, including the Southern California Law Review, the Vanderbilt Law Review, the Emory Law Journal, the Santa Clara Computer and High Technology Law Journal, the Journal of Intellectual Property Law, and the Virginia Tax Review. From 2001-2004, she served as the law school's Associate Dean for Academic Affairs. LaFrance's teaching and research interests include domestic and international intellectual property law, as well as the taxation of intellectual property.



**Michael B. Landau** developed the Georgia State University College of Law's Intellectual Property Curriculum and is the Faculty Advisor to the Intellectual Property Society. He is also a member of the University's Intellectual Property Advisory Committee, the group that reviews the disclosure of inventions by GSU faculty. He is an internationally recognized authority on Intellectual Property and Entertainment Law issues. He is the co-author of the nine-volume treatise *Lindley on Entertainment, Publishing and the Arts: Agreements and the Law*, one of the leading reference sets in its field and *The Entertainment Law Review*. Landau also writes the Copyright and Trademark Sections of West's Federal Administrative Practice Manual as well as the annual supplements to Entertainment Law. In addition to his books, Landau has had over 50 articles and book chapters on topics related to Intellectual Property, Art Law, Entertainment Law, and Freedom of Expression published in the United States, the United Kingdom, Canada, and Finland. Landau also lectures extensively. He has presented papers or has been an invited guest lecturer at numerous law schools in the United States and Europe and regularly lectures for the State Bar of Georgia, Georgia Lawyers for the Arts, and the American Bar Association.

Landau's J.D. is from the University of Pennsylvania Law School. In 2005- 2006, he was a Fulbright Scholar at the IPR Center of the University of Helsinki, and a Fulbright Professor of Law at the Hanken Swedish School of Business and Economics. Prior to entering academia, Landau practiced law with the New York firms of Cravath, Swaine & Moore and Skadden, Arps, Slate, Meagher & Flom, representing entertainment, technology, and media clients. Prior to entering the legal profession, Professor Landau was a professional musician in Pennsylvania and New York.



**Yvette Joy Liebesman** is an Assistant Professor of Law at Saint Louis University School of Law. She teaches several Intellectual Property Law courses, as well as Trusts & Estates, and is the faculty adviser for the school's IP Concentration. Liebesman is a 2006 cum laude graduate of Georgetown University Law Center, and earned her first undergraduate degree in 1986 in the school's College of Arts and Sciences. In addition, she holds degrees from Rutgers (BA, magna cum laude, in Physics) and Scripps Institution of Oceanography (MS in Earth Sciences). During law school, Liebesman received the ABA/BNA Excellence in Intellectual Property Law Award (given to the student with the highest GPA in IP law), earned First Prize in the 2006 ASCAP Nathan Burkan Memorial Competition at Georgetown Law, and was the recipient of the 2006 Giles Sutherland Rich American Inn of Court Scholarship Award. Immediately after law school, Liebesman clerked for the Honorable Helen E. Hoens of the Supreme Court of New Jersey, then practiced in the intellectual property transactional group at Ropes & Gray LLP in Boston, MA.

Liebesman's research interests focus on Copyright and Trademark law, and their intersection with art, science and technology. Last year, she was the recipient of the International Trademark Association's Ladas Award for writing excellence on the subject of trademarks and related matters, which is regarded as the top national award in trademark scholarship. She is often interviewed and quoted in the press regarding current copyright and trademark issues, including the ABA Journal and CBS News over the Mike Tyson tattoo/Hangover Part II controversy.



**Jessica Litman**, the John F. Nickoll Professor of Law at the University of Michigan, is the author of *Digital Copyright* and the co-author, with Jane Ginsburg and Mary Lou Kevlin, of the casebook *Trademarks and Unfair Competition Law: Cases and Materials*. Before rejoining the Michigan faculty in 2006, Litman was professor of law at Wayne State University in Detroit, a visiting professor at NYU Law School and at American University Washington College of Law, as well as a professor at the University of Michigan Law School from 1984-90. In addition, she has taught copyright law at the University of Tokyo as part of the Law Faculty Exchange Program. Litman is a past trustee of the Copyright Society of the USA and a past chair of the American Association of Law Schools Section on Intellectual Property. In addition to serving on the advisory board for the Public Knowledge organization, she is a member of the Intellectual Property and Internet Committee of the ACLU, the Advisory Council of the Future of Music Coalition, the advisory board of Cyberspace Law Abstracts, and the American Law Institute. She graduated from Reed College, earned an MFA at Southern Methodist University, and holds a J.D. from Columbia Law School.



**Lydia Loren** is the Robert E. Jones Professor of Advocacy and Ethics at the Lewis & Clark Law School in Portland, Oregon. Loren's areas of expertise include intellectual property generally and copyright law in particular. The third edition of her popular casebook *Copyright in a Global Information Economy* (2010 co-authored) was recently published by Aspen Publishing and is widely adopted at law schools across the nation. Her casebook *Intellectual Property Law: Cases and Materials* Ver. 3.0 2012 (co-authored) is available digitally from Semaphore Press. She has published widely in law reviews, including the Florida Law Review, Washington University Law Quarterly, George Mason Law Review, Case Western Reserve Law Review and the Journal of Intellectual Property Law on topics including creative commons licensing, music copyrights in the age of the internet, copyright misuse through contract behavior, criminal copyright infringement, the proper scope of the derivative work right in the digital age, and economic analysis as it relates to the copyright doctrine of fair use. Loren's recent article in the Wake Forest Law Review explores mechanisms in the Copyright Act that are meant to deter abuse of the Internet notice and takedown provisions.

After graduation from law school Loren clerked for the Honorable Ralph B. Guy, Jr., of the U.S. Court of Appeals, Sixth Circuit. She then joined the law firm of Bodman, Longley & Dahling in Detroit, where she was involved in all aspects of intellectual property protection. Her practice included copyright and trademark counseling, application, prosecution, licensing, and enforcement litigation. During the 2006-2007 academic year Loren served as the first woman dean of Lewis & Clark Law School. In 2010 she was named the Kay Kitagawa & Andy Johnson-Laird IP Faculty Scholar in recognition of her exemplary teaching and scholarship in Intellectual Property law.



**Robert S. Meitus** chairs Meitus Gelbert Rose LLP's Entertainment & Media Law practice and serves as counsel for a wide range of clients including recording artists, record labels, filmmakers, authors and creative business clients in a range of industries such as print and broadcast media, fashion and other areas. His practice largely involves negotiation of agreements, work with intellectual property protection, clearance and licensing and generally serving as business/legal counsel to numerous creative clients. The firm's clients have included a diverse array of talent such as The Alan Parsons Project, Sufjan Stevens' Asthmatic Kitty Records, Cage the Elephant, Foxygen, Trixie Whitley, Ron Artest, as well as institutional clients such as the Indiana University Jacobs School of Music, Emmis Broadcasting and the NCAA. Meitus is an adjunct professor of law at the Indiana University Maurer School of Law, teaching Entertainment Law and a music law clinical course. Meitus received his J.D. from Indiana University School of Law, his masters of international affairs from Columbia University, and his B.A. from Wabash College. He also performs in his band Blue Sky Back and lives in Bloomington, IN, with his singer-songwriter wife, Carrie Newcomer, whom he also manages.



**Marybeth Peters (\*keynote)**, the eleventh Register of Copyrights of the United States, serving from 1994 through 2011, joined Oblon Spivak's Trademark and Copyright practice groups as Senior Counsel. She spent almost 45 years in the Copyright Office, first as a music examiner, later as attorney-adviser in the Office of the General Counsel and chief of both the Information and Reference and Examining Divisions. From 1983 to 1994 she held the position of policy planning adviser to the register, focusing on policy and international issues and serving on many U.S. delegations. During 1989 and 1990 she was a consultant in copyright law at the World Intellectual Property Organization (WIPO) in Geneva, Switzerland. In 1993 she served as acting general counsel of the Copyright Office. During 1976 and 1977 she had the responsibility of training the Office staff, the copyright industries, and the public in the 1976 Copyright Act. A byproduct of that training was her General Guide to that act.

During her tenure she was instrumental in the consideration and enactment of many amendments to the copyright law and testified before Congress on numerous occasions. As director of the U.S. Copyright Law, she was responsible for implementing many new laws, including The Uruguay Round Agreements Act of 1994, the 1995 Digital Performance Right in Sound Recordings Act, the Sonny Bono Copyright Term Extension Act, and The Digital Millennium Copyright Act, which included provisions legislation implementing two WIPO treaties and included a triennial Office rulemaking concerning circumvention of technological protection measures used by copyright owners to protect their works (known as the section 1201 rulemaking, as well as provisions limiting liability in certain circumstances of online service providers and protecting the design of vessel hulls. Additionally, she was responsible for a number of studies with legislative recommendations for Congress on contentious copyright law issues, such as statutory licenses, a possible exception for digital distance education, the protection of databases, and issues related to orphan works (works whose copyright owners are unlocatable).

Peters is an expert on copyright office registration practices and served as head of the Board of Reconsideration (which dealt with requests to register claims when the Examiner had refused to register the claim to copyright reflected in the application. She was also involved in litigation against her or the Office, where the Office was represented by the Department of Justice. She was deeply involved in the Google Book Settlement Litigation and the U.S. Statements of Interest which lead to the denial of the settlement.

From 1986 to 1995, Peters lectured in the Communications Law Institute of The Columbus School of Law, the Catholic University of America, and previously served as adjunct professor of copyright law at The University of Miami School of Law and at The Georgetown University Law Center. In 2011 she taught a condensed course on International Copyright at John Marshall School of Law. She also is a guest lecturer at many law schools. Because of her interest in legal education, she serves on the Intellectual Property Advisory Committees of three law schools: The George Washington University Law School, the John Marshall Law School and the Franklin Pierce Intellectual Property Center of the University of New Hampshire.

Peters enjoys teaching copyright law and is a frequent speaker on copyright issues. She delivered the 1996 Horace S. Manages Lecture at Columbia University School of Law, the 2004 Brace Memorial Lecture at NYU School of Law, and the 2010 Distinguished Finnegan Lecture at the Washington College of Law, American University. She has made hundreds of presentations to bar associations, authors, publishers, motion picture and record companies, librarians, educators and to the public.



**R. Anthony Reese** is Chancellor's Professor of Law at the University of California, Irvine. He specializes in copyright, trademark, and Internet aspects of intellectual property law. Before coming to Irvine, he spent a decade on the faculty at The University of Texas at Austin, and he has been a Visiting Professor at New York University School of Law and at Stanford Law School. He has also taught copyright law in international programs at the University of Victoria (British Columbia); St. Peter's College, Oxford University; and the University of St. Gallen, Switzerland.

Reese has published numerous articles on copyright law and digital copyright issues in a variety of U.S. and foreign law reviews and edited volumes, and has spoken widely on those issues. His current research interests include various aspects of the termination of transfer provisions in U.S. copyright law, and the preservation of works of authorship. He is a co-author of the casebooks *Copyright, Patent, Trademark and Related State Doctrines* (with Paul Goldstein); *Copyright: Cases & Materials* (with Bob Gorman and Jane Ginsburg); and *Internet Commerce* (with Margaret Jane Radin, and John Rothchild).

Before entering teaching, Reese was a Research Fellow in the Program in Law, Science and Technology at Stanford Law School, and practiced intellectual property law with Morrison & Foerster in San Francisco, where he remains Special Counsel. He clerked for the Honorable Betty Binns Fletcher on the U.S. Court of Appeals for the Ninth Circuit after earning his J.D. degree with distinction from Stanford University. Before law school, he earned his B.A. degree in Russian Language and Literature from Yale University, and worked for several years in international educational exchange, including two years teaching in the People's Republic of China.



**John Simson** has been in the music industry since his signing in 1971 as a recording artist and songwriter. Simson's career has included stints as a manager, handling the career of 5X Grammy winner, Mary Chapin Carpenter, special advisor to Harry Belafonte for music and television projects, and a 30 year career as an entertainment lawyer advising clients on copyright and business issues in film, television, music and the visual arts. He most recently served as the Executive Director of SoundExchange from 2001-2010, an organization he helped launch in 2001. Simson received an Emmy nomination for his music supervision of the PBS series, "American Roots Music" and was named the Outstanding Volunteer Lawyer by Washington Area Lawyers for the Arts on their 10th Anniversary celebration. Simson was at the forefront of the battle for artist's rights and their ability to be paid for their work online and has been featured on NBC Nightly News, Marketplace, CNN and many other news outlets. He is a frequent lecturer on music industry and copyright issues. Simson currently serves as the Chairman of the Board of the National Recording Preservation Board of the Library of Congress, is a Board member of CINE and the Music Manager's Forum. He is a 1994 Alumnus of Nashville's Leadership Music Program and currently President of the Washington, D.C. Chapter of the Grammy organization. Simson previously taught Entertainment Law at Washington College of Law.



**Elizabeth Townsend Gard** is an associate professor of law at Tulane University Law School, co-director and co-founder of Tulane's Center for Intellectual Property Law & Culture, and director and co-inventor of the Durationator(r) Copyright Experiment, a software program that determines the worldwide copyright status of every kind of cultural work. Before joining the faculty at Tulane in 2007, she taught at Seattle University School of Law as a visiting assistant professor and a justice faculty fellow at the Center for the Study of Justice in Society, and in 2005-06, she taught intellectual property at the London School of Economics, where she also held a Leverhulme Trust Research Postdoctoral Fellowship. Since 2004, she has been a non-resident fellow at the Stanford Law School Center for Internet and Society.

She earned her PhD in European History from UCLA in 1998, where she received a number of fellowships and grants, including a Schlesinger Library Dissertation Grant, a Harry S. Truman Library and Museum Research Grant, and a Collegium of University Teaching Fellowship. She earned her JD and LLM in International Trade from the James E. Rogers College of Law, University of Arizona, where she received a James E. Rogers LLM Graduate Fellowship, among other grants and fellowships. During law school, she served as a clerk on a number of NAFTA arbitration cases, including the Chapter 20 cross-border trucking case between Mexico and the United States.

Townsend Gard's work has been published in *Vanderbilt Law Review*, *DePaul Law Review*, *Cardozo Arts & Entertainment Law Journal*, the *Journal of the Copyright Society of the USA*, *Journal for Internet Law*, *Columbia Journal for Law and the Arts*, and *Santa Clara Computer & High Tech Law Journal*. She has authored two chapters, one for Edward Elgar's *Entrepreneurship and Innovation in Evolving Economies*, and the other a co-authored piece with Ron Gard in *Modernism and Copyright*, published by Oxford University Press. Her current work focuses on two areas: social media and copyright law (analyzing the availability of accessible and informative copyright information for users of various social media sites in Flickr, Facebook, Pinterest, and Wikipedia) and copyright duration (including the Golan case, but also rule of the shorter term, and other issues related to determining how long copyright lasts in any jurisdiction). With Ron Gard, she is beginning a Tulane University spin-out, Limited Times LLC, that will provide self-help legal educational resources to artists, scholars, filmmakers, content owners, digitizers, and anyone else needing copyright help, which utilizes the research and work of the Durationator(r) Copyright Experiment. In addition to her specialization in copyright, she teaches property, art law, trademarks, international intellectual property, and intellectual property.

# Venues

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## Indiana State Museum

650 West Washington St., Indianapolis, IN 46204

Aside from the keynote lunches and networking reception, all conference sessions will take place at the Indiana State Museum in White River State Park in downtown Indianapolis.

## Eiteljorg Museum of American Indians and Western Art

500 West Washington St., Indianapolis, IN 46204

Located next door to the Indiana State Museum along the Canal Walk, the Eiteljorg Museum will be the host site for the keynote lunches both days of the conference.

## Herron School of Art and Design, IUPUI

Eskenazi Hall, 735 W. New York St., Indianapolis, IN 46202

Herron School of Art and Design is located on the campus of Indiana University-Purdue University Indianapolis, just across the Indianapolis Cultural Trail from the rest of the conference.

## Parking

The Eiteljorg Museum is generously providing complimentary parking in the White River State Park (WRSP) underground garage to conference attendees until 6pm both days of the conference. The WRSP underground garage is shared by the Indiana State Museum and Eiteljorg Museum. Enter the garage from Washington Street.

The Herron School of Art & Design is a short 5-minute walk down the Indianapolis Cultural Trail from the Indiana State Museum. Should you choose to drive, though, there is a visitors' parking garage just West of Herron's Eskenazi Hall.

# Things to do in Indianapolis

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The following events are just a small sample of what's happening in downtown Indianapolis during the conference. All are within walking distance of the conference. For additional information and opportunities, please refer to **Visit Indy's website at [visitindy.com](http://visitindy.com)**.

## Eiteljorg Museum of American Indians and Western Art

10:00 a.m. - 5:00 p.m.  
650 West Washington St., Indianapolis, IN 46204

Explore the Eiteljorg Museum's galleries and special exhibitions, including *Ansel Adams*, showcasing 75 photographs personally chosen by the late photographer to represent the best of his life's work. Wear your conference nametag for complimentary admission.

## Happy Hour at the Symphony

Thursday, May 15 6:30 p.m.  
Hilbert Circle Theatre  
45 Monument Circle, Indianapolis, IN 46204

Artists-in-Residence Time for Three joins the Indianapolis Symphony Orchestra to perform their signature mash-ups. Doors open at 5pm with complimentary food and drink samples followed by a one hour concert at 6:30 p.m. Concert, food and drinks included in ticket price. Tickets are \$25 in advance; \$30 day of event.

## Indianapolis Cultural Trail

<http://www.indyculturaltrail.info/>

The Indianapolis Cultural Trail is a 7.5-mile urban bike and pedestrian path that connects neighborhoods, Cultural Districts and entertainment amenities. Pick up the Cultural Trail along the Canal & White River State Park by the conference location.

## Indiana State Museum

10:00 a.m. - 5:00 p.m.  
500 West Washington St., Indianapolis, IN 46204

Explore the galleries and current exhibitions, including *Fearless Furniture*, of the Indiana State Museum. Tickets are \$10 for Adults or \$8.50 for groups of 15 or more.

## Herron Galleries

10:00 a.m. - 5:00 p.m.  
Eskenazi Hall, Herron School of Art & Design, 735 W. New York St., Indianapolis, IN 46202

Located on the campus of Indiana University-Purdue University Indianapolis, Herron School of Art & Design houses three galleries with rotating exhibitions open to the public. During the conference, all three galleries will feature the 2014 M.F.A. Thesis Exhibition.







