

KRISTELIA GARCÍA

University of Colorado Law School • 401 UCB • Boulder, CO 80309 • 303-735-6618 • kristelia@colorado.edu
SSRN: <http://ssrn.com/author=1885418>

ACADEMIC APPOINTMENTS

- UNIVERSITY OF COLORADO LAW SCHOOL**, Boulder, Colorado 2014-Present
Associate Professor
Director of the Intellectual Property Initiative at the Silicon Flatirons Center for Law, Technology, and Entrepreneurship
- YALE LAW SCHOOL**, New Haven, Connecticut 2012-Present
Affiliated Fellow at the Information Society Project
- THE GEORGE WASHINGTON UNIVERSITY LAW SCHOOL**, Washington, DC 2012-2014
Frank H. Marks Fellow in Intellectual Property & Visiting Associate Professor

EDUCATION

- YALE LAW SCHOOL**, New Haven, Connecticut, J.D. 2003
Yale Journal of Law & Technology, Editor-in-Chief
John M. Olin Fellow in Law, Economics and Public Policy
- COLUMBIA UNIVERSITY**, New York, New York, B.A., *cum laude*, Economics 2000
Kluge Scholar (four-year scholarship for academic achievement)
Dean's List (all semesters)
King's Crown Award (for leadership in public service)

PUBLICATIONS AND WORKS-IN-PROGRESS

ARTICLES

- [Copyright and Economic Viability: Evidence from the Music Industry](#), 17 J. EMPIRICAL LEGAL STUD. 4 (2020)(with James Hicks and Justin McCrary)
- [Super-Statutory Contracting](#), 95 WASHINGTON L. REV. 101 (2020)
- [Monetizing Infringement](#), 54 UC DAVIS L. REV. 265 (2020)
- [A Reconsideration of Copyright's Term](#), 71 ALABAMA L. REV. 351 (2019)(with Justin McCrary)
- [Copyright Arbitrage](#), 107 CALIF. L. REV. 199 (2019)
- [Facilitating Competition by Remedial Regulation](#), 31 BERKELEY TECH. L. J. 183 (2016)
- [Penalty Default Licenses: A Case for Uncertainty](#), 89 N.Y.U. L. REV. 1117 (2014)
- [Private Copyright Reform](#), 20 MICH. TELECOMM. & TECH. L. REV. 1 (2013)

CHAPTERS, ESSAYS & OTHER WRITINGS

- [Contracts v. Copyright: Contemporary Musician Income Streams](#) (*Oxford Handbook of Music Law & Policy*, OXFORD UNIVERSITY PRESS 2020)
- [Technological Rights Accretion](#), 36 YALE J. ON REG.: NOTICE & COMMENT (Sept. 19, 2018)
- [Improving the Quality & Consistency of Copyright Infringement Analysis in Music](#), BERKELEY TECH. L.J. COMMENTARIES (Jan. 23, 2018)

[Royalty Securitization](#), HARVARD J. LAW & TECH. DIGEST (Oct. 23, 2017)

WORKS-IN-PROGRESS

Trademark By Proxy

As online shopping platforms like Amazon have grown in popularity and market share, so too have the sellers' ecosystems specific to those platforms. Amazon's Brand Registry program, for example, is touted as helping sellers protect themselves against unauthorized use of their names. Participation in the Brand Registry gives sellers on Amazon access to advertising solutions including something known as the Early Reviewer Program, which helps sellers get initial reviews on new products. As of 2017, participation in Amazon's Brand Registry program requires a seller to have a trademark registered in the U.S. Ostensibly, this requirement was added in an effort to mitigate growing concerns on the platform of counterfeit, fake, and misdescriptive products. In practice, it has led to an explosion of new trademark applications that threaten to overwhelm an already under-resourced USPTO.

All of this is interesting because it inarguably divorces these marks from the very purposes of trademark law; namely, from the ability for a mark to serve as a source identifier. These brands are arguably relying on the strength of Amazon's brand, not their own. Also interesting is the interplay of private v. public regulation in this space. Amazon's private decision to require U.S. trademark registration in order to participate in its coveted Brand Registry program has effectively (albeit presumably unintentionally) subverted the purpose of a public body of law, trademark. Instead, positive reviews, together with fulfillment and delivery by Amazon, are doing the work of trademark here; Is Amazon inducing (inadvertently or otherwise) false trademark registrations? Do these (mostly Chinese) companies even need trademarks at all, or could Amazon just regulate them via private ordering?

Two-Sided Oligopolies

In a two-sided market, buyers and sellers interact through an intermediary or platform, and each party is "paid" (or receives goods/services) based upon that intermediary's success with the other party. The classic example is a credit card company, like Visa. Consumers are only interested in Visa if the sellers they hope to obtain goods and services from accept the card. Similarly, sellers are only interested in contracting with Visa if the company facilitates the sell of their goods and services to lots of prospective buyers. The focus of most research in this area is on the actions and choices of the intermediary, where it cares about different things than the respective parties.

But what about a two-sided market in which one or more of the parties—or even the intermediary itself—is an oligopolist, or a monopolist? What if there is more than one such intermediary? What does this look like? How does it work? The copyright industries offer a unique opportunity to study this phenomenon. In music streaming, for example, we have music buyers (listeners) on one side, and music sellers (labels and publishers) on the other. We also have several, distinct intermediaries: a platform like Spotify, a performing rights organization like ASCAP, and a sound recording collective rights organization like SoundExchange. In the U.S., all of these intermediaries arguably operate in oligopolistic markets. The same can be said of U.S. music sellers, the music publishers and record labels. This project will consider the impact of "nestled oligopolies" or "two-sided oligopolies" on the respective parties and market(s), and will ask whether, and how, regulation should respond, and what impact divergent regulatory choices—such as those made by the EU versus those made by the US—have/have had.

The New Payola (with Christopher Buccafusco)

Payola—sometimes referred to as "pay to play"—is the undisclosed payment, or acceptance of payment, in cash or in kind, for promotion of a song, album, or artist. Traditionally, the term has been used to refer to the practice of record labels paying radio DJs to play certain songs in order to boost popularity and sales. As digital music platforms continue to siphon off listeners from analog radio, a new form of payola has emerged. In this new payola, record labels simply shift their payments from radio DJs to digital music platforms like Spotify, YouTube, and Soundcloud. This article considers how this new payola does and doesn't look like traditional payola, and asks what, if anything, might be done about it.

Copyright Prior Art (with Joseph Fishman)

The concept of prior art is supposedly specific to patent law, defining the universe of information used to assess an invention's novelty and nonobviousness. Copyright law, by contrast, contains neither a novelty nor a nonobviousness requirement. Under black-letter doctrine, an authorial work is copyrightable so long as it's independently created and displays a modicum of creativity, regardless of what other authors might have done in the past. For that reason, most copyright practitioners would probably tell you that the notion of copyright prior art is a non sequitur.

*Except it turns out that many judges today are in fact using that precise notion in copyright infringement cases, often subtly but sometimes downright explicitly. Perhaps this usage is flying under the radar because unlike in patent law, where prior art is used to determine the binary question of protectability, these copyright cases are deploying the concept toward the more open-ended question of a protectable work's scope. For example, a second comer might be allowed to copy a short fragment of a work if similar fragments have appeared previously in the genre; copying a similarly short fragment that is thoroughly unique, by contrast, might be infringing. Indeed, one district court ruling from only days ago went so far as to hold that an expert report that failed to consider the works' prior art was legally irrelevant. (*Johannsongs-Publishing Ltd. v. Lovland*, C.D. Cal. Apr. 3, 2020).*

We intend the project to have both a descriptive and a normative component. Descriptively, we plan to trace the history of such prior-art inquiries in copyright case law, studying whether this phenomenon is genuinely new or instead has some precedent in an earlier era. Normatively, we intend to tackle the question of whether tailoring a work's scope based on prior art is a sensible policy.

Monetizing Noninfringement

Private ordering between licensors and licensees in the content industries can improve efficiency and reduce transactions costs. It can also allow content owners to monetize uses of their work that might otherwise qualify as fair use under current copyright laws. This project explores various case studies of this phenomenon, and considers the normative implications.

SELECTED AWARDS, GRANTS AND FELLOWSHIPS

Milstein Award (for <i>Copyright Arbitrage</i>)	2020
The Honorable Nancy F. Atlas Intellectual Property American Inn of Court Sponsored Scholarship Grant (SSG) for the Legal Academy (in support of <i>Copyright Arbitrage</i>)	2018
Fellow, Institute for Intellectual Property & Information Law (IPIL) Institute	2015
Mark Twain Copyright Fellowship (in support of <i>Facilitating Competition by Remedial Regulation</i>)	2015
Leonardo da Vinci Fellowship Research Grant (in support of empirical research on artists' rights)	2013

SELECTED SCHOLARLY PRESENTATIONS**Monetizing Infringement**

- Chicago IP Colloquium (Chicago-Kent College of Law, Chicago, IL – March 2020)
- 16th Symposium on Emerging Intellectual Property Issues: Opportunities and Challenges in Creative and Innovative Industries (Southern Methodist University Law School, Dallas, TX – February 2020)
- Works-in-Progress Intellectual Property Conference (Santa Clara Law School, San Jose, CA – February 2020)
- *Ipse Dixit* podcast (January 2020)

Copyright and Economic Viability: Evidence from the Music Industry

- Conference on Empirical Legal Studies (Claremont McKenna College, Claremont, CA – November 2019)

Super-Statutory Contracting

- Cardozo Law School Faculty Colloquium (New York, NY – September 2019)

A Reconsideration of Copyright's Term

- Annual Congress of the Society for Economic Research on Copyright Issues (SERCI) (Faculté d'économie, Montpellier, France – July 2019)
- Copyright Scholarship Roundtable (University of Pennsylvania Law School, Philadelphia, PA – June 2019)
- Annual Meeting of the American Law & Economics Association (ALEA)(New York University Law School – May 2019)
- Intellectual Property, Science & Technology Workshop (University of Texas Law School, Austin, TX – December 2018)
- Intellectual Property Scholars Conference (University of California Berkeley School of Law, CA – August 2018)
- Intellectual Property Scholars Roundtable (Vanderbilt Law School, Nashville, TN – April 2017)
- University of Houston Law Center Colloquium (Houston, TX – April 2017)

Copyright Arbitrage

- Loyola Law School's IP Speaker Series (Loyola Law School, Los Angeles, CA – April 2019)
- Copyright Scholarship Roundtable (University of Pennsylvania Law School, Philadelphia, PA – June 2018)
- Law & Technology Speaker Series (Yale Law School, New Haven, CT – April 2018)
- St. Louis University Law School Faculty Workshop (St. Louis, MO – November 2017)

Facilitating Competition by Remedial Regulation

- Copyright Scholarship Roundtable (University of Pennsylvania Law School, Philadelphia, PA – November 2015)
- Spangenberg Center for Law, Technology & the Arts Faculty Colloquium (Case Western Reserve University School of Law, Cleveland, OH – November 2015)
- Brigham Young University Law and Entrepreneurship Colloquium (Provo, UT – October 2015)
- Intellectual Property Scholars' Conference (DePaul University Law School, Chicago, IL – August 2015)
- Searle Center Cable Academic Workshop (Northwestern University Law School, Chicago, IL – May 2015)
- Intellectual Property Law Colloquium (Marquette University Law School, Milwaukee, WI – April 2015)
- Intellectual Property in the Trees Workshop (Lewis & Clark Law School, Portland, OR – November 2014)
- Colorado Bar Association Intellectual Property Section Meeting (Denver, CO – September 2014)
- Intellectual Property Scholars Conference (University of California Berkeley School of Law, Berkeley, CA – August 2014)
- Mark Twain Copyright Fellowship Conference II (George Mason University School of Law, Arlington, VA – June 2014)
- Intellectual Property Scholars Roundtable (Drake University Law School, Des Moines, IA – March 2014)
- Mark Twain Copyright Fellowship Conference I (New Orleans, LA – January 2014)

Penalty Default Licenses: A Case for Uncertainty

- Intellectual Property Scholars' Conference (Benjamin N. Cardozo School of Law, New York, NY – August 2013)
- Searle Center Research Roundtable on the Law and Economics of Digital Markets (Northwestern University School of Law, Chicago, IL – July 2013)

- World Intellectual Property Organization (WIPO) Advanced Research Forum on Intellectual Property Rights (Geneva, Switzerland - May 2013)
- Georgetown-George Washington Pre-Tenure Early Stage Projects Workshop (Georgetown University Law Center, Washington, DC - May 2013)

Private Copyright Reform

- Intellectual Property Scholars Roundtable (Drake University Law School, Des Moines, IA - April 2013)
- Works-in-Progress Intellectual Property Conference (Seton Hall Law School, Newark, NJ - February 2013)
- Scholarship and Teaching Development Workshop: Sharing Scholarship, Building Teachers (Albany Law School, Albany, NY - February 2013)

Contract v. Copyright: Contemporary Musician Income Streams

- The New Music Ecosystem Conference (University of Washington School of Law, Seattle, WA - May 2018)

The Effect of Survivorship Bias on a Winner-Take-All Market

- “Copyright’s Excess: Money and Music in the U.S. Recording Industry” Symposium (Texas A&M University School of Law - February 2019)

Content ID, or, Who Needs the DMCA?

- Digital Millennium Copyright Act at 20 Symposium (Texas A&M School of Law, Fort Worth, TX - March 2018)

Good News for People Who Love Bad News: The Consequences of Private Deal-making for Musicians

- Emerging Dilemmas in Entertainment Law: Resolving Technology’s Ethical Concerns (Whittier Law School, Costa Mesa, CA - November 2016)

Substantial Similarity as Fair Use in Music

- Fair Use in the Digital Age Conference (University of Washington Law School, Seattle, WA - April 2015)

Industry Panels, Commentary, and Conference Moderation

- “Lay Listeners, Sheet Music & Chord Progressions: The Future of Copyright Infringement Analysis,” Host & Moderator, March 5, 2020, University of Colorado Law School, Boulder, Colorado.
- “Content in a Multiplatform World and Related Legal Issues,” Moderator and Faculty, 17th Annual Rocky Mountain Intellectual Property & Technology Institute: IP on the Silver Screen - Lights, Cameras, Action!, May 30-31, 2019, Westminster, Colorado.
- “It’s a Barbie World: Intellectual Property, Rights of Publicity, and the Gender Wars,” Host & Moderator, March 7, 2019, University of Colorado Law School, Boulder, Colorado.
- “Section 512 Safe Harbor: Challenges and Opportunities in User-Generated Content,” Host & Moderator, March 8, 2018, University of Colorado Law School, Boulder, Colorado.
- “Policy and Predictions in an Era of Rapid Technological Change,” Moderator, Regulating Computing and Code Conference, February 12, 2018, University of Colorado Law School, Boulder, Colorado.
- “Blurred v. Bright: The Changing Analysis of Copyright Infringement in Music,” Host & Moderator, March 23, 2017, Silicon Flatirons Center for Law, Technology and Entrepreneurship at the University of Colorado, Boulder, Colorado.
- “Innovation and Incentives in the Creative Arts,” Host & Moderator, March 3, 2016, Silicon Flatirons Center for Law, Technology and Entrepreneurship at the University of Colorado, University of Colorado, Boulder, Colorado.

- “Innovation in the Creation and Distribution of Content,” Host & Moderator, Silicon Flatirons Center for Law, Technology and Entrepreneurship at the University of Colorado, March 5, 2015, Boulder, Colorado.
- “Intellectual Property Strategy and the Long Tail: Evidence from the Recorded Music Industry,” Discussant, Fourth Annual Research Roundtable on the Law and Economics of Digital Markets, Searle Center on Law, Regulation, and Economic Growth, Northwestern University Law, October 9-10, 2014, Chicago, Illinois.
- “Technological Change, Ethics, and the Law,” Panelist, Gathering of the Bench and Bar Conference, October 3, 2014, Boulder, Colorado.
- “The Future of Copyright Competition Policy,” Colorado Bar Association IP Section, September 29, 2014, Denver, Colorado.
- “Beg, Borrow or Steal: Art and Copyright Law,” Presenter, South by Southwest Music Conference, March 14, 2014, Austin, Texas.
- “Compulsory Licenses and Online Music,” Presenter, South by Southwest Music Conference, March 13, 2014, Austin, Texas.
- “Private Rights Creation & Default Penalty Licenses,” Presenter, 7th World Intellectual Property Organization (WIPO) Advanced Research Forum on Intellectual Property Rights, May 28-30, 2013, WIPO, Geneva, Switzerland.
- “The Artist’s Copyright Conundrum,” Presenter, South by Southwest Music Conference, March 14, 2013, Austin, Texas.
- “Yours, Mine and Ours: Ownership of Cultural Capital,” Panelist, Entertainment and the Law Conference, October 19-21, 2012, Yale Law School, New Haven, Connecticut.
- “Copyright,” Moderator, TPRC Annual Research Conference on Communication, Information and Internet Policy, September 21-23, 2012, George Mason University School of Law, Arlington, Virginia.
- “Movies and Music Go Social,” Panelist, Digital LA, September 19, 2011, Santa Monica, California.
- “It’s All About the Music: An Examination of the D.I.Y. Approach to a Music Career,” Panelist, Yale in Hollywood Summit: What Inspires You?, March 5, 2011, New York, New York.
- “Artists Go Social,” Panelist, Digital LA, April 12, 2010, Los Angeles, California.
- “Music Now! Innovations & Business Models,” Panelist, Yale in Hollywood Summit: Leading Through Innovation, March 12, 2010, Universal City, California.

TEACHING EXPERIENCE

Seminar: The Law & Economics of Copyright, University of Colorado Law School, Spring 2018

Copyright Law, University of Colorado Law School, Spring 2016, Spring 2017, Fall 2017, Fall 2018, Spring 2020

Property Law, University of Colorado Law School, Spring 2015, Spring 2016, Spring 2017, Spring 2018

Trademark & Unfair Competition Law, The George Washington University Law School, Spring 2014; University of Colorado Law School, Fall 2014, Fall 2015, Spring 2020

Artistic Freedom & Control in Copyright, The George Washington University Law School, Summer 2013, Summer 2014

Seminar: Opportunities & Challenges in Digital Copyright, The George Washington University Law School, Spring 2013

SERVICETo the Law School

Appointments Committee, Fall 2020 – Spring 2021

Faculty Colloquium Committee, Fall 2019 - present

Law & Economics Program Advisory Subcommittee, Spring 2020

IP, Technology & Telecommunications LLM Faculty Advisor, Fall 2018-present

Appointments Committee, Fall 2018-Spring 2019

Admissions Committee, Fall 2017-Spring 2018

Peer Evaluator for Promotion & Tenure Committee, Fall 2017

Faculty Advisor, Latino Law Students Association (LLSA), Fall 2017-present

Appointments Committee, Fall 2016-Spring 2017

Faculty Sponsor for Sports & Entertainment Law Student Group (SELSA), Fall 2016-Spring 2017

Dean Search Committee, Fall 2015-Spring 2016

Faculty Advisor Program, Fall 2015-Spring 2016

Faculty Sponsor for Silicon Flatirons Student Group (SFSG), Fall 2014-present

Technology Committee, Fall 2014-Spring 2015

Faculty Sponsor for Student Animal Legal Defense Fund (SALDF), Fall 2014-Spring 2015

To the University

Silicon Flatirons Executive Director Search, Spring-Summer 2019

ATLAS Faculty Advisory Board, Fall 2017-present

Director of the Content Initiative, Silicon Flatirons Center for Law, Technology, and Entrepreneurship, Fall 2014-present

To the Profession

Member, Society for Empirical Legal Studies, Spring 2019-present

Member, Society for Empirical Research on Copyright Issues (SERCI), Fall 2018-present

Member, Copyright Society of the United States, Rocky Mountain Division, Fall 2018-present

Member, American Law and Economics Association, Fall 2016-present

Mentor, Techstars Music, Fall 2016-present

BAR MEMBERSHIP

California (admitted 2006)
New York (admitted 2003)

OTHER EMPLOYMENT

UNIVERSAL MUSIC GROUP, Santa Monica, California 2009-2012
Director. Developed and analyzed global digital content strategy for all distributed record label properties. Negotiated, advised and approved the licensing of digital audio, video and mobile content across promotional and commercial platforms, domestic and international.

MYSPACE MUSIC, LLC, Beverly Hills, California 2008-2009
Director. Identified, initiated and negotiated content licensing agreements for use and monetization of digital music content across multiple platforms and campaign formats, online and mobile, streaming and download. Utilized and promoted digital content in accordance with the terms of joint venture and content licensing agreements.

QUINN EMANUEL URQUHART & SULLIVAN, LLP, Los Angeles, California 2006-2008
Associate. Advised music and film clients re licensing and publishing compliance. Researched, drafted, and argued briefs, motions, pleadings and legal memoranda on questions of contract interpretation, intellectual property rights, content licensing, copyright and trademark law.

WACHTELL, LIPTON, ROSEN & KATZ, New York, New York Summer 2002, 2003 - 2006
Associate. Negotiated and drafted asset purchase, partnership, shareholder, employee benefit, confidentiality and other ancillary agreements for multi-million dollar mergers and acquisitions. Researched and drafted briefs on questions of contract interpretation, corporate law, and securities law.

UNITED STATES ATTORNEYS' OFFICE, SOUTHERN DIST. OF TEXAS, Houston Summer 2001
Civil Clerk.

SELECTED PRESENTATIONS, MEDIA, AND EXPERT CONSULTATION

Quoted in “Taylor Swift’s Masters” on NPR MARKETPLACE (Nov. 16, 2020).

Featured in “Can a Computer Algorithm End Music Copyright Law as We Know It?” on WILD WILD TECH (Aug. 26, 2020).

Expert Consultant on “Episode #161: Brian v. Brian,” REPLY ALL (May 14, 2020).

Quoted in Harriet Alexander, “Computer Coders Create Every Melody Possible in Bid to Help Musicians Avoid Copyright Suits,” BLOOMBERG LAW (Feb. 26, 2020).

Quoted in Alexis C. Madrigal, “The Hard Drive With 68 Billion Melodies,” THE ATLANTIC (Feb. 26, 2020).

Quoted in Anandashankar Mazumdar, “Copyright Verdict Against Robin Thicke Hit ‘Blurred Lines’ Stands,” BLOOMBERG BNA PATENT, TRADEMARK & COPYRIGHT LAW DAILY (Mar. 21, 2018).

Featured in Kaley Laquea, “CU Law School Offers New Legal Specialties,” LAW WEEK COLORADO (Aug. 11, 2017).

Featured in “YouTube Draws Musicians’ Ire with Low Royalty Fees,” BLOOMBERG LAW RADIO (July 19, 2017).

Quoted in Anandashankar Mazumdar, “Duran Duran Can’t Yank Back U.S. Rights in 80s Hits,” BLOOMBERG BNA PATENT, TRADEMARK & COPYRIGHT LAW DAILY (Dec. 2, 2016).

Quoted in Anandashankar Mazumdar, “Streaming’s Future Might Be in Negotiated Rates,” BLOOMBERG BNA PATENT, TRADEMARK & COPYRIGHT LAW DAILY (Dec. 21, 2015).

Quoted in Alicia Wallace, “Denver’s Out Front in ‘David and Goliath’ Battle with Billboard Company,” THE DENVER POST (Dec. 8, 2015).

Quoted in Blake Brittain, “‘Dancing Baby’ Ruling Leaves Copyright Concerns in Its Wake,” BLOOMBERG BNA ELECTRONIC COMMERCE & LAW REPORT (Nov. 4, 2015).

Quoted in Blake Brittain, “Musicians More Careful After ‘Blurred Lines’ Case,” BLOOMBERG BNA PATENT, TRADEMARK & COPYRIGHT LAW DAILY (Sept. 17, 2015).

Featured in This Week in Law 311: Risky Business (July 17, 2015).

Quoted in Jason Blevins, “Telluride Foundation says Brazil stole its logo for Olympics,” DENVER POST (July 16, 2015).

Quoted in Anandashankar Mazumdar, “Music Licensing Reform Faces Much Controversy, Requires More Thought,” BLOOMBERG BNA PATENT, TRADEMARK & COPYRIGHT LAW DAILY (Feb. 13, 2015).

Featured in Episode 219: “Future of Copyright in the US, Grammys, Deezer Elite, Rhapsody, Apple As a Label?,” DIGITAL MUSIC TRENDS (Feb. 12, 2015).

Quoted in Felicia Fonseca, “Company seeks rights to names of iconic Grand Canyon lodges,” Associated Press (Jan. 26, 2015).

Cited in EUROPEAN PERSPECTIVES ON BEHAVIOURAL LAW AND ECONOMICS, Klaud Mathis, ed. (Springer 2015).

Featured in Episode 201: “iHeartMedia, U2 Snowballs, Samples & Copyright, Deezer Elite, Alt-J, Facebook & Videos,” DIGITAL MUSIC TRENDS (September 17, 2014).

Expert Testimony in *Estevan Oriol v. H & M Hennes & Moritz, LLP*, 13-CV-05088 (C.D. Cal)(September 25, 2013)(testifying to copyright and trademark infringement issues in iconic photography dispute).

Quoted in Greg Sandoval, “Pandora wins court fight aimed at blocking music from internet radio services,” The Verge (Sept. 18, 2013).

Guest Contributor, “How Private Copyright Deals Are Cutting Artists Out...,” DIGITAL MUSIC NEWS (September 18, 2013).

Featured in “Termination Rights,” FUSE NEWS (September 11, 2013).

Featured in “Disruptive Contracting in Digital Music,” a review of *Private Copyright Reform* by Rebecca Tushnet, JOTWELL (September 10, 2013).

Featured in Episode 142: “Piracy ads cut, six warnings, Gig-it launch, Pandora’s bill, Aimee Mann’s suit,” DIGITAL MUSIC TRENDS (July 26, 2013).

Featured in SXSW 2013 Edition: “Artist Termination Rights,” DIGITAL MUSIC TRENDS (March 13, 2013).