



**CENTER FOR THE  
Protection of  
Intellectual Property**

George Mason University School of Law

# Authors, Attribution, and Integrity

A SYMPOSIUM ON MORAL RIGHTS

April 18, 2016 | Washington, DC

# **Authors, Attribution, and Integrity: Examining Moral Rights in the United States**

**This symposium, co-sponsored by the U.S. Copyright Office and the George Mason University School of Law and its Center for the Protection of Intellectual Property, will examine the role of moral rights protection in the United States.** The day-long symposium brings together authors, scholars, and other stakeholders for a broad discussion of copyright issues related to moral rights. Topics include the historical development of moral rights and various means for providing them, the value that authors place on moral rights generally and individual moral rights specifically, the various ways these rights are provided for under current law, and new considerations for the digital age. Further study of moral rights under U.S. copyright law was among the recommendations made by the Register of Copyrights in testimony before Congress last spring and was requested by the Ranking Member of the House Judiciary Committee. This symposium will launch the Copyright Office's further analysis on this subject. The proceedings will be published by the *George Mason University Journal of International Commercial Law*.

## MONDAY, APRIL 18, 2016

---

9:00 am – 9:15 am

### WELCOME

Speakers

**Maria A. Pallante**

Register of Copyrights and Director of the U.S. Copyright Office

**Sandra Aistars**

Clinical Professor at the George Mason University School of Law and Senior Scholar and Director of Copyright Research and Policy at the Center for the Protection of Intellectual Property

---

## SESSION 1

### Overview of Moral Rights

9:15 am – 10:10 am

This introductory discussion will focus on several topics, including: the historical development of moral rights, including international treaty obligations; how moral rights differ from economic rights—philosophically, legally, and practically for authors; and a brief comparative overview of other countries’ frameworks for moral rights and their effectiveness.

Speakers

**June M. Besek**

The Kernochan Center for Law, Media and the Arts at Columbia Law School

**Professor Daniel J. Gervais**

Vanderbilt Law School

**Professor Mark Schultz**

Center for the Protection of Intellectual Property at the George Mason University School of Law

**Eric J. Schwartz**

Mitchell Silberberg & Knupp LLP

Moderator

**Karyn Temple Claggett**

U.S. Copyright Office

---

## SESSION 2

### The U.S. Perspective

10:10 am – 11:10 am

This panel will provide an overview of the current state of protection of moral rights in the United States, including discussion of the “patchwork” approach of federal and state laws, as well as judicial opinions.

Speakers

**Allan Adler**

Association of American Publishers

**Duncan Crabtree-Ireland**

SAG-AFTRA

**Mickey Osterreicher**

National Press Photographers Association

**Michael Wolfe**

Authors Alliance

**Professor Peter K. Yu**

Texas A&M University School of Law

Moderator

**Aurelia J. Schultz**

U.S. Copyright Office

---

11:10 am – 11:20 am

### Break

## SESSION 3: KEYNOTE

11:20 am – 12:20 pm

## The Most Moral of Rights: The Right to be Recognized as the Author of the Work

Professor Jane C. Ginsburg, Columbia Law School



**JANE C. GINSBURG** is the Morton L. Janklow Professor of Literary and Artistic Property Law at Columbia University School of Law, and Faculty Director of its Kernochan Center for Law, Media

and the Arts. She teaches Legal Methods, Copyright Law, International Copyright Law, and Trademark Law, and is the author or co-author of casebooks in all four subjects, as well as of many articles and book chapters on domestic and international copyright and trademark law. With Professor Edouard Treppoz, she is the co-author of *International Copyright: US and EU Perspectives* (Edward Elgar 2015). With Professor Robert A. Gorman, she is the co-author of *Copyright: Concepts and Insights* (Foundation Press 2012), and with Professor Sam Ricketson, of *International Copyright and Neighbouring Rights: The Berne Convention and Beyond* (Oxford University Press 2006). With Professor Rochelle Dreyfuss and Professor François Dessemontet, she was a Co-Reporter for the American Law Institute project on *Intellectual Property: Principles Governing Jurisdiction, Choice of Law and Judgments in Transnational Disputes* (2008). A graduate of the University of Chicago (BA 1976, MA 1977), Professor Ginsburg received a JD in 1980 from Harvard, and a Diplôme d'études approfondies in 1985 and a Doctorate of Law in 1995 from the University of Paris II. She is a Corresponding Fellow of the British Academy, a Member of the American Philosophical Society, a Member of the American Academy of Arts and Sciences, and an Honorary Fellow of Emmanuel College, University of Cambridge.

*Speaker's summary:* The U.S. Constitution authorizes Congress to secure for limited times the exclusive right of authors to their writings. Curiously, those rights, as enacted in our copyright laws, have not included a general right to be recognized as the author of one's writings. Yet, the interest in being identified with one's work is fundamental, whatever the conception of the philosophical or policy basis for copyright. The basic fairness of giving credit where it is due is fully compatible with both the author-regarding and the public-regarding aspects of copyright.

Most national copyright laws guarantee the right of attribution (or "paternity"); the leading international copyright treaty, the Berne Convention, requires that Member States protect other Members' authors' right to claim authorship. But, apart from an infinitesimal (and badly drafted) recognition of the right in the 1990 Visual Artist's Right Act, the U.S. has not implemented that obligation. Perpetuating that omission not only allows a source of international embarrassment to continue to fester; it also belittles our own creators. Copyright not only protects the economic interests in a work of authorship, it also secures (or should secure) the dignitary interests that for many authors precede monetary gain. Without established and enforceable attribution rights, U.S. copyright neither meets international norms nor fulfills the aspirations of the constitutional copyright clause.

This presentation will briefly survey sources of attribution rights within the current copyright law, particularly copyright management information, and then will consider how our law might be amended to provide for a right of authorship attribution.

---

12:20 pm – 1:15 pm

**Lunch Break** *(on your own)*

---

**SESSION 4**

1:15 pm – 2:15 pm

**The Importance of Moral Rights to Authors**

This panel will offer perspectives on why authors value moral rights, which moral rights authors find most valuable, and how they protect these rights. Discussion will include authors' perspectives on whether moral rights have taken on new meaning in the digital environment, and how uses of their creative works are fostered and/or challenged by emerging technologies.

Speakers	<b>Melvin Gibbs</b>	Musician/composer
	<b>David Lowery</b>	Songwriter/recording artist
	<b>Yoko Miyashita</b>	Getty Images
	<b>Professor Sean O'Connor</b>	University of Washington School of Law
	<b>Scott Turow</b>	Author
Moderator	<b>Kimberley Isbell</b>	U.S. Copyright Office

---

**SESSION 5**

2:15 pm – 3:15 pm

**The Intersection of Moral Rights and Other Laws**

This panel will discuss moral rights in the contexts of licensed and unlicensed uses of copyrighted works (including fair use and orphan works) and how authors use business arrangements and contracts to supplement statutory moral rights, as well as the interplay between moral rights and free speech, including commercial speech and political debate.

Speakers	<b>Professor Sonya G. Borneau</b>	Georgetown University Law Center
	<b>Paul Alan Levy</b>	Public Citizen Litigation Group
	<b>Eugene Mopsik</b>	American Photographic Artists
	<b>Katherine C. Spelman</b>	Lane Powell PC
	<b>Nancy E. Wolff</b>	Cowan, DeBaets, Abrahams & Sheppard LLP
Moderator	<b>Brad A. Greenberg</b>	U.S. Copyright Office

---

3:15 pm – 3:30 pm

**Break**

---

**SESSION 6**

3:30 pm – 4:35 pm

**New Ways to Disseminate Content and the Impact on Moral Rights**

This panel will invite perspectives from representatives from various content sectors regarding how moral rights are addressed in contractual transactions and distribution practices, issues related to licensed and unlicensed use of copyrighted works, and how businesses are addressing moral rights issues when developing new business models to disseminate works. Discussion will also include how authors use new and emerging technologies, platforms, and business arrangements to supplement statutory moral rights via contract and private ordering.

Speakers	<b>Chris Castle</b>	Christian L. Castle, Attorneys
	<b>Alec French</b>	Thorsen French Advocacy, representing Directors Guild of America
	<b>Steven Marks</b>	Recording Industry Association of America
	<b>Scott Martin</b>	Paramount Pictures Corporation
	<b>Stanley Pierre-Louis</b>	Entertainment Software Association
Moderator	<b>Roxana Robinson</b>	Authors Guild
	<b>Maria Strong</b>	U.S. Copyright Office

---

**SESSION 7**

4:35 pm – 5:00 pm

**Concluding Session: Where Do We Go From Here?**

This concluding session will serve as a wrap-up of the day's discussion and provide an opportunity to address possible avenues for the Office's further study of this issue.

Moderators	<b>Katie Alvarez</b>	U.S. Copyright Office
	<b>Matthew Barblan</b>	Center for the Protection of Intellectual Property at the George Mason University School of Law

---

## Welcome



**Maria A. Pallante** is United States Register of Copyrights and Director of the U.S. Copyright Office. As the Register of Copyrights, she directs the legal, policy, and business activities of the United States Copyright Office. The Copyright Office administers important provisions of

Title 17, including the nation's copyright registration and recordation systems and certain statutory licenses. The Register and her staff lead public discussions in the field of copyright law, act as principal advisors to Congress on matters of domestic and international copyright policy, and support a variety of intellectual property efforts across the U.S. government, including appellate litigation, trade negotiations, and treaty implementation. Register Pallante assumed her duties on June 1, 2011, after serving five months as Acting Register. She has extensive experience as an intellectual property lawyer in both the public and private sectors. Register Pallante is a graduate of the George Washington University Law School. She earned her bachelor's degree in history from Misericordia University in Pennsylvania, where she was also awarded an honorary doctorate of humane letters.

Under Register Pallante's leadership, the Copyright Office commenced a multi-year evaluative process to address complexities in the copyright system and to prepare the Office for future challenges. Register Pallante and her staff have worked closely with Congress in recent years to review the nation's copyright laws. In support of this process, she has delivered to Congress the following policy studies: *The Making Available Right in the United States* (2016), *Orphan Works and Mass Digitization* (2015), *Copyright and the Music Marketplace* (2015), *Resale Royalties: An Updated Analysis* (2013), *Copyright Small Claims* (2013), *Federal Copyright Protection for Pre-1972 Sound Recordings* (2011), *Legal Issues in Mass Digitization: A Preliminary Analysis and Discussion Document* (2011) and *Report on Marketplace Alternatives to Replace Statutory Licenses* (2011). Several studies are underway on issues such as Section 512, Section 1201, software-enabled consumer products, as well as work regarding a pilot project for certain mass digitization activities.



**Sandra Aistars** is a Clinical Professor at George Mason University School of Law, leading the law school's Arts & Entertainment Advocacy Program. She also serves as a Senior Scholar and Director of Copyright Research and Policy at the law school's Center for the Protection of Intellectual Property (CPIP).

Professor Aistars has nearly twenty years of advocacy experience on behalf of copyright and other intellectual property owners. Throughout her career she has served in positions that required mastery of intellectual property issues, federal policy process and development, and the ability to understand and manage the implications of intellectual property policies across a portfolio of businesses. In addition, Professor Aistars has a wealth of experience working with policy makers in Washington and internationally. She has served on trade missions and been an industry advisor to the Department of Commerce on intellectual property implications for international trade negotiations; worked on legislative and regulatory matters worldwide; frequently testified before Congress and federal agencies regarding intellectual property matters; chaired cross-industry coalitions and technology standards efforts; and is regularly tapped by government agencies to lecture in U.S. government-sponsored study tours for visiting legislators, judges, prosecutors, and regulators.

Immediately prior to joining Mason Law, Professor Aistars was the Chief Executive Officer of the Copyright Alliance—a nonprofit, public interest organization that represents the interests of artists and creators across the creative spectrum. While at Mason, she continues to collaborate with the Copyright Alliance as a member of its Academic Advisory Board. Professor Aistars has also previously served as Vice President and Associate General Counsel at Time Warner Inc. She began her legal career in private practice at Weil, Gotshal and Manges LLP.

---

## Panelists (ALPHABETICAL ORDER)



**Allan Adler** is General Counsel & Vice President for Government Affairs at the Association of American Publishers, the national trade association for U.S. book and journal publishers. Prior to working for AAP, Adler was Legislative Counsel for the American Civil Liberties Union (ACLU) (1980-1989) and a partner at the Washington law firm of Cohn and Marks (1989-1996). He earned a BA in History at SUNY Binghamton (1974) and a Juris Doctor at The National Law Center, The George Washington University (1978).



**June M. Besek** is the Executive Director of the Kernochan Center for Law, Media and the Arts and a Lecturer at Columbia Law School in New York, where her research and teaching focus on copyright and related rights. Ms. Besek is the author of many articles and studies on copyright law issues. She currently serves on the Copyright Reform Task Force for the American Bar Association's Intellectual Property Law Section, and is a former chair of the Section's Copyright Division. She serves on the boards of Volunteer Lawyers for the Arts, New York, *The Journal of the Copyright Society of the U.S.A.* and *The Columbia Journal of Law & the Arts*. She earned her law degree from New York University School of Law and her undergraduate degree, in economics, from Yale University.



**Sonya G. Bonneau** teaches courses in art law, legal practice, and advanced legal writing at the Georgetown University Law Center. Her scholarship focuses on visual art and the law, particularly moral rights, fair use, and the First Amendment. Professor Bonneau graduated from the University of California at Berkeley School of Law, practiced commercial litigation at Willkie Farr & Gallagher LLP and later joined the appellate practice at Hancock Estabrook LLP as a partner. She clerked for the Hon. Norman A. Mordue in the U.S. District Court for the Northern District of New York.



**Chris Castle** founded Christian L. Castle, Attorneys in Los Angeles and San Francisco in 2005, then moved the firm to Austin in 2011. Mr. Castle divides his time between advising creators in the music industry, representing innovative music tech startups and addressing public policy. He has negotiated a number of industry-wide settlements that helped music users avoid litigation and get licensed. Mr. Castle is an MBA graduate of the UCLA Anderson School of Management and a JD graduate of the UCLA School

of Law. He publishes frequently on music business and technology topics and founded the *Music Tech Solutions* and *Music Technology Policy* blogs. He also blogs occasionally for the *Huffington Post*, *Hypebot* and *The Trichordist*.



**Duncan Crabtree-Ireland** is Chief Operating Officer and General Counsel of SAG-AFTRA. Mr. Crabtree-Ireland oversees the legal aspects of collective bargaining and contract enforcement for all SAG-AFTRA collective bargaining agreements, as well as legal, government affairs, professional representatives, international affairs, governance, and diversity operations. He is a Co-Chair of the board of trustees of the AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund, and a member of the boards of SoundExchange and the SAG-AFTRA & Industry Sound Recordings Distribution Fund, a delegate to the International Federation of Actors (FIA), and teaches international law at the University of Southern California Law School.



**Alec French** has over twenty years of federal policy experience, including extensive stints in the government, corporate, and trade association worlds. Since 2010, he and his business partner, Carl Thorsen, have run Thorsen French Advocacy, a boutique policy advocacy firm. Mr. French previously served as Vice President of Government Relations for NBC Universal; Democratic Counsel on the U.S. House of Representatives Judiciary Subcommittee on Courts, the Internet, and Intellectual Property; Legislative Counsel and Director of Congressional Relations for the Interactive Digital Software Association (now known as the Entertainment Software Association); and as an Associate at Federal Legislative Associates.



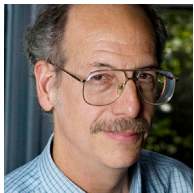
**Daniel J. Gervais** is Professor of Law at Vanderbilt University Law School and Director of the Vanderbilt Intellectual Property Program. He is Editor-in-Chief of *The Journal of World Intellectual Property* and editor of [www.tripsagreement.net](http://www.tripsagreement.net). Prior to joining Vanderbilt, he was the Acting Dean at the Faculty of Law of the University of Ottawa (Common Law Section). Professor Gervais previously served as Legal Officer at the GATT (now WTO); Head of Section at WIPO; and Vice-President of Copyright Clearance Center, Inc. In 2012, he was elected to the Academy of Europe. He is a member of the American Law Institute and President Elect of the International Association for the Advancement of Teaching and Research in Intellectual Property.





**Melvin Gibbs** is the President of The Content Creators Coalition, a membership based, artist-run non-profit advocacy based group representing creators in the digital landscape. He is a musician who was dubbed “the best bassist in the world”

by *Time Out New York* magazine. As a member of the alt metal Rollins Band, he was nominated for a Grammy as a songwriter. As a bandleader, his Elevated Entity project combines Nigerian religious chants recorded in the field in Brazil with hip-hop and jazz. He is a member of avant jazz-rock band Harriet Tubman, which is currently collaborating with singer Cassandra Wilson in the project Black Sun.



**Paul Alan Levy** has been an attorney with the Public Citizen Litigation Group, a public interest law firm that is a division of the consumer advocacy organization Public Citizen, since December 1977. He previously worked for the Hon. Wade H. McCree, Jr. as a

law clerk at the United States Court of Appeals, Sixth Circuit, and as Special Assistant to Solicitor General McCree. He has argued scores of cases in the United States courts of appeals and before the Supreme Court of the United States. Since 1999, he has specialized in free speech issues on the Internet. A description of his work in this area was published in the *Washingtonian* magazine under the title “Paul Levy, the Web Bully’s Worst Enemy.”



**David Lowery** is a writer, artists’ rights advocate, musician, and producer based in Athens, GA. Mr. Lowery founded the critically acclaimed ensemble Camper Van Beethoven and associated record label Pitch-a-Tent Records. With these two entities, he helped jump start the

Indie Rock movement. Mr. Lowery subsequently co-founded the band Cracker, and is currently one of the key writers for *The Trichordist*, a blog that examines artists’ rights in the digital age. He also serves as a lecturer in the music business program at the University of Georgia and is a co-founder of The Athens Angel Investment Fund. Mr. Lowery is still extremely active with both of his bands and has released several albums in the past five years. (PHOTO: BRADFORD JONES)



**Steven M. Marks** is Chief, Digital Business and General Counsel for the Recording Industry Association of America (RIAA). He is part of the senior management team that develops strategy for industry-wide projects at the intersection of business, policy, legal

and public relations aspects of the music industry. Mr. Marks oversees the legal, litigation, business affairs, and technology departments at the RIAA. In this role, Mr. Marks represents the industry in many legislative and regulatory proceedings as well as in public dialogues and policy debates.



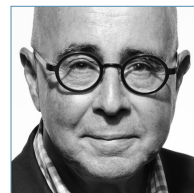
**Scott Martin** is Executive Vice-President of Intellectual Property at Paramount Pictures where his teams are responsible for rights acquisitions and clearances, market access challenges, content protection strategy, and global intellectual property policy. Mr. Martin

has worked on films ranging from *Wayne’s World*, *The Truman Show*, *Saving Private Ryan*, *Mission: Impossible*, *Titanic*, and *Forrest Gump*, to the *Jackass* films. Mr. Martin has taught at Columbia University School of Law, USC School of Law and USC School of Music. He served on behalf of the U.S. State Department as a copyright law consultant in Estonia, Indonesia, Italy, Kazakhstan, Latvia, and Lithuania and is the author of two volumes of forms for the treatise *Nimmer on Copyright*.



**Yoko Miyashita** manages Getty Images’ global legal team as Senior Vice President, General Counsel. Her role, based in Seattle, includes overseeing the company’s intellectual property policies and practices, corporate governance, regulatory and litigation matters, as well

as providing legal guidance for major corporate and commercial transactions. Prior to joining Getty Images in 2005, Ms. Miyashita was an associate with Perkins Coie LLP’s Technology Transactions and Corporate law group. Ms. Miyashita is from Japan, although raised and educated in the United States, and holds a JD from The University of Washington School of Law and a BA from the University of California, Berkeley.



**Eugene Mopsik** has a long and distinguished history in the visual arts community through his important work in the areas of advocacy, education, and international outreach. He is a passionate supporter of artists’ rights. After a 32-year career as a

successful corporate and industrial photographer, Mr. Mopsik served for 12 years as Executive Director of the American

---

## Panelists

Society of Media Photographers. He currently serves as the vice-chair of the PLUS Coalition, as a founding director of the American Society for Collective Rights Management, as a board member of the Copyright Alliance, and as an advocacy advisor to American Photographic Artists. (PHOTO: CLIFF HAUSNER)



**Sean M. O'Connor** is the Boeing International Professor at the University of Washington School of Law in Seattle. His research focuses on intellectual property and business law, especially in the context of start-ups and commercializing innovation in

technology and the arts. Professor O'Connor received his law degree from Stanford Law School, a master's degree in philosophy from Arizona State University, and a bachelor's degree in history from University of Massachusetts. Before graduate school he was a singer-songwriter and rock band front man, with two self-released albums that received local airplay in the Northeast. He is currently working on *Method+ology and the Means of Innovation*, forthcoming by Oxford University Press.



**Mickey H. Osterreicher** is of Counsel to Barclay Damon, LLP in the Media & First Amendment Law Practice Area and serves as general counsel to the National Press Photographers Association (NPPA). Mr. Osterreicher is actively involved in such issues as: cameras in

the courtroom, the federal shield law, media access, public photography, ag-gag legislation, anti-paparazzi statutes, drones, copyright, fair use, and orphan works. He is an award winning photojournalist with over forty years' experience in print and broadcast. His work has appeared in such publications as *The New York Times*, *Time*, *Newsweek*, and *USA Today* as well as on *ABC World News Tonight*, *Nightline*, *Good Morning America*, *NBC Nightly News*, and ESPN.



**Stanley Pierre-Louis** is Senior Vice President and General Counsel at the Entertainment Software Association (ESA). The ESA represents the interests of the U.S. video game industry, which includes the leading game publishers for consoles, computers, and mobile

devices. ESA's activities include conducting business and consumer research; providing advocacy on First Amendment, technology, and intellectual property issues; and running a global content protection program for its members. The ESA also owns and operates the Electronic Entertainment Expo (E3), the world's premier trade show for computer, video and mobile games, and related products.



**Roxana Robinson** is the author of *Sparta*, four earlier novels, three story collections, and the biography *Georgia O'Keeffe: A Life*. Four were *New York Times* Notable Books. Ms. Robinson's work has appeared in *The New Yorker*, *The Atlantic*, *Harper's*, *Best American*

*Short Stories*, *Salon*, *The New York Times*, on NPR and elsewhere. She has received fellowships from the NEA and the Guggenheim Foundation. *Sparta* won the James Webb Award from the USMCHF, the Maine MPWA Fiction Award, and was shortlisted for the Dublin IMPAC Award. Ms. Robinson is the president of the Authors Guild and lives in New York.



**Mark Schultz** is Director of Academic Programs and Co-Founder of the Center for the Protection of Intellectual Property at George Mason University School of Law. He also serves as an Associate Professor of Law at Southern Illinois University. He has taught,

written, and lectured extensively on copyright, trade secrets, and global intellectual property law and policy in the U.S. and abroad. Prior to joining academia, he practiced law for a decade, serving as outside general counsel to several tech startups and helping technology companies to expand their businesses and commercialize their intellectual property in dozens of countries.



**Eric J. Schwartz** has over 25 years of experience as a copyright attorney providing counseling on U.S. and foreign copyright laws—including rights, ownership and enforcement issues—relating to new technology rights, social media, and management

matters, and old media. Mr. Schwartz is an expert on film and music archival legal (i.e., “back catalog”) and preservation issues. He serves as President for Copyright Society of the USA and Adjunct Professor of copyright law and international copyright law at Georgetown University Law Center.



**Katherine C. Spelman** is a Shareholder at Lane Powell and focuses her practice on copyright and digital publishing. She works with clients on cutting-edge copyright matters, and provides strategic advice, design, and implementation counsel for large, mid-

sized, and startup companies, including those engaging in personal digital devices and wireless technology.



**Scott Turow** is a writer and attorney. He is the author of nine best-selling works of fiction and has also written two non-fiction books and several essays and op-ed pieces. His newest novel is expected to arrive in 2017. Mr. Turow's books have won a number

of literary awards, have been translated into more than 25 languages, and have sold more than 30 million copies world-wide. Mr. Turow continues to work as an attorney, though his primary focus of late has been his writing. He has been a partner in the Chicago office of Dentons US LLP (formerly Sonnenschein, Nath & Rosenthal), an international law firm, since 1986, concentrating on white collar criminal defense.



**Michael Wolfe** is the Executive Director of Authors Alliance, a nonprofit organization dedicated to empowering authors in the digital age. He is also a Copyright Research Fellow at the University of California, Berkeley, School of Law, focusing on

the relationship between the law and acts of authorship performed in the public interest.



**Nancy E. Wolff** is a member of the Intellectual property, media and entertainment law firm of Cowan, DeBaets, Abrahams & Sheppard, LLC located in New York, New York. She represents a wide range of creative individuals and companies in all areas

of digital media, licensing, and publishing. In addition to transactional work, she represents clients in state and federal court civil actions as well as arbitration and mediation. She is the Vice President/President Elect of the Copyright Society of the USA, Chair of the ABA IP Section Committee on Visual Arts, Dramatic Works, and Motion Pictures and serves on the ABA Copyright Reform Task Force.



**Peter K. Yu** is Professor of Law and Co-Director of the Center for Law and Intellectual Property at Texas A&M University School of Law. Before joining Texas A&M University, he held the Kern Family Chair in Intellectual Property Law at Drake University Law

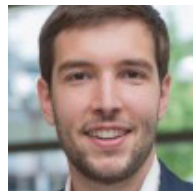
School. He served as Wenlan Scholar Chair Professor at Zhongnan University of Economics and Law in Wuhan, China and a visiting professor of law at Hanken School of Economics, the University of Haifa, the University of Hong Kong, the University of Helsinki, and the University of Strasbourg.

## Moderators (ALPHABETICAL ORDER)



**Katie Alvarez** is Counsel for Policy and International Affairs at the U.S. Copyright Office. Ms. Alvarez's international portfolio includes Central and South America. Prior to practicing law with the Copyright Office, she served as a Senior Copyright

Registration Specialist in the Office's copyright registration program. In that position, she examined thousands of copyright registration applications as part of the Literary Division. Ms. Alvarez received a BA from the University of Southern California and a JD from DePaul University College of Law.



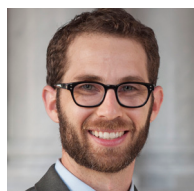
**Matthew Barblan** is the Executive Director of the Center for the Protection of Intellectual Property (CPIP) at George Mason University School of Law, where he conducts research in patent and copyright law and policy. Mr. Barblan is responsible

for the executive-level management of the Center and oversees the development and operations of the Center's research and policy programs. He began his career as a litigation associate in the New York office of Latham & Watkins LLP. He holds a JD from the University of Virginia School of Law and a BA from Rutgers University.



**Karyn Temple Claggett** is Associate Register of Copyrights and Director of Policy and International Affairs. She supervises the Policy and International Affairs department of the U.S. Copyright Office and assists the Register in advising Congress and

executive branch agencies on domestic and international copyright matters. Ms. Claggett also represents the Copyright Office on U.S. government delegations to international organizations and in meetings with foreign governments. Prior to joining the U.S. Copyright Office, Ms. Temple Claggett served as Senior Counsel to the Deputy Attorney General of the United States and held several positions in private practice. She received her JD from Columbia Law School and her BA from the University of Michigan.



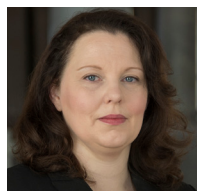
**Brad A. Greenberg** is Counsel for Policy and International Affairs at the U.S. Copyright Office. His international portfolio includes the Caribbean and the Commonwealth of Independent States. Prior to joining the Copyright Office, Mr. Greenberg

served as an IP Fellow at Columbia Law School. He is a

---

## Moderators

published author of nearly a dozen law review articles and has written as a freelance reporter and staff writer for several news publications. Mr. Greenberg received his JD and BA from the University of California, Los Angeles.



**Kimberley Isbell** is Senior Counsel for Policy and International Affairs at the U.S. Copyright Office. Her international portfolio includes South Asia and Middle East/North Africa. Previously, Ms. Isbell served as Senior Counsel on IP matters for the American Society of

Clinical Oncology and as a Fellow at the Berkman Center for Internet and Society at Harvard University, where she worked on issues of law and policy affecting new media startups. Prior to that, she was in private practice, focusing on domestic and international intellectual property and technology law. Ms. Isbell received her JD from Harvard Law School and her BA from Johns Hopkins University.



**Aurelia J. Schultz** is Counsel for Policy and International Affairs at the U.S. Copyright Office. Her international portfolio includes Africa and Southeast Asia. Prior to joining the Copyright Office, Miss Schultz served as Counsel and Africa Regional Coordinator for

Creative Commons and ran an IP-focused solo practice. She is on the State Bar of California Intellectual Property Section

Executive Committee and covers international IP for the Section's journal. Miss Schultz earned her JD from Vanderbilt University Law School and her BA from Carroll College.



**Maria Strong** is Deputy Director for Policy and International Affairs at the U.S. Copyright Office. She joined the Copyright Office as Senior Counsel for Policy and International Affairs in 2010 and also served as Acting General Counsel in April-July 2013 before her

appointment in 2015 to her current position. Prior to joining the Office, she served 19 years in private law practice where she represented clients in the media, technology and entertainment sectors, working on matters involving copyright law, enforcement, trade policy and e-commerce. She received her JD from the George Washington University Law School, her MA from the Annenberg School of Communications at the University of Southern California, and her BA from the University of California, Los Angeles.

---

## NOTES

 Join the conversation! #moralrights