



UNCLAIMED ROYALTIES STUDY

KICKOFF SYMPOSIUM

DECEMBER 6, 2019 • 9:15 AM – 6:00 PM *(CHECK IN 8:30 AM)*

LIBRARY OF CONGRESS • MADISON BUILDING • MONTPELIER ROOM *(6TH FLOOR)*
WASHINGTON, DC





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The schedule below represents the Copyright Office's best estimate of the times required for each panel. Schedules may be adjusted slightly if necessitated during the course of the symposium, but panels will not begin earlier than scheduled. To ensure that panels start close to the scheduled times, participants should arrive at least thirty minutes before their scheduled panel. Please note that space is limited. Observers are welcome but will be seated on a first come, first served basis.

Friday, December 6, 2019

8:30 – 9:15

Event Registration

James Madison Memorial Building
Montpelier Room, (6th Floor) LM619

9:15 – 9:20

Welcome from Register of Copyrights Karyn A. Temple

9:25 – 10:10

Update and Perspectives from the Mechanical Licensing Collective (“MLC”) and Digital Licensee Coordinator (“DLC”)

Copyright Office Moderator: Regan Smith

MLC Representatives:

Alisa Coleman
Richard Thompson

DLC Representatives:

Garrett Levin
Lisa Selden

10:15 – 11:30

Session 1: Creating Comprehensive Databases – Past, Present, and Future

The MLC will create a new, public musical works database to link sound recordings with their underlying musical works. In doing so, it follows past and current initiatives to facilitate authoritative and comprehensive databases regarding the identity and ownership of musical works embodied in sound recordings. This panel will discuss these past and current efforts, as well as accepted practices in the creation and use of data exchange formats and protocols to make the data exchange more efficient across the music industry.

Copyright Office Moderator: Anna Chauvet

Panelists:

Michel Allain (*WIPO*)
Nicole d'Avis (*Open Music Initiative*)
David Hughes (*RIAA*)

Mark Isherwood (*DDEX*)
John Simson

11:30 – 1:00

Lunch Break (*on your own*)



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1:00 – 1:45

Artist Focus

Creators will provide their perspectives on the significance of the MMA, the importance of being properly credited and their contributions properly identified so they can be accurately paid for their work, and the roles songwriters, artists and producers can play in this effort.

Panelists:

Ivan Barias	Alex Delicata
Rosanne Cash	Erin McAnally

1:50 – 3:15

Session 2: Matching Musical Works to Sound Recordings and Measuring Success

Critical to reducing the incidence of unclaimed royalties is identifying the sound recordings played on digital services, matching them to their underlying musical compositions, and identifying and locating the copyright owners of these musical works. This panel will discuss current methods and perspectives on this important task, including the role of technology, how success can be measured, and existing challenges.

Copyright Office Moderator: Jason Sloan

Panelists:

Ed Arrow (<i>Universal Music Publishing Group</i>)	Ali Lieberman (<i>SoundExchange</i>)
Terry Boissonneault (<i>SOCAN/Dataclef</i>)	Vickie Nauman (<i>CrossBorderWorks</i>)
Bill Colitre (<i>MRI</i>)	John Raso (<i>Harry Fox Agency</i>)
Jay Gress (<i>Sony Music Entertainment</i>)	Sarah Rosenbaum (<i>Google</i>)

3:15 – 3:40

Coffee Break (*provided by the Copyright Office*)

3:40 – 5:00

Session 3: Messaging to Creators

To reduce the incidence of unclaimed royalties, the MLC must encourage musical work copyright owners to claim their royalties and facilitate more accurate metadata. This panel will offer perspectives on the most effective ways to communicate to creators. Discussion will include experiences connecting with a broad array of creators and the role digital engagement plays in this messaging initiative.

Copyright Office Moderator: John Riley

Panelists:

Linda Bloss-Baum (<i>SoundExchange</i>)	Kevin Erickson (<i>Future of Music Coalition</i>)
Dae Bogan (<i>TuneRegistry</i>)	Kimberly Tignor (<i>IIPSI</i>)
Todd Dupler (<i>Recording Academy</i>)	Jennifer Turnbow (<i>NSAI</i>)
Mark Eisenberg (<i>SoundCloud</i>)	

5:00 – 6:00

Audience Participation

Observers may sign up at the symposium to comment on topics discussed during earlier panels or raise and discuss other pertinent issues (limited availability).



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Biographies

MLC Representatives



Alisa Coleman

Alisa Coleman was unanimously elected the first Chair of the Board of Directors of the Mechanical Licensing Collective. Alisa is also Chief Operating Officer of ABKCO Music & Records, Inc., overseeing the day-to-day operations as well as the business development and global licensing of the music publishing, record, and film catalogs for one of the foremost independent entertainment companies in the world. A strong advocate for indie companies, Alisa is also the President of the New York Chapter of the Association of Independent Music Publishers (“AIMP”), and was vital in the creation of the Indie Music Publishing Summit in NYC, which entering its fourth year in 2020 has expanded to become the Global Music Publishing Summit. Alisa is also on the Board of the Recording Industry Association of America (“RIAA”), and a member of NARAS, AIGA, NYWIFT, CMA, CSUSA, the National Arts Club; and a lifetime member of the Songwriters Hall of Fame. In 2019, Billboard named Alisa to its Top Indie Players and Top Digital Players List.



Richard Thompson

Richard Thompson is the CIO for the Mechanical Licensing Collective (“MLC”). Richard is a pioneer in the development and implementation of technology for music rights management, serving as the CTO of Kobalt Music Group for 17 years, from startup to the company’s position as one of the major music publishing companies. He was also the former Chair of the global music international music metadata standards group DDEX for nearly a decade, and was particularly involved in the area of mechanical rights. Richard’s broad expertise is at work as the MLC implements the first statutory blanket licensing system for mechanical rights in the U.S., which will process billions of dollars in royalties from digital streaming services and pay them out to songwriters and music publishers around the world. The MLC is also tasked with maintaining a publicly-accessible database of songs for reviewing rights ownership and claiming of unmatched royalties.

DLC Representatives



Garrett Levin

Garrett Levin is the President and Chief Executive Officer of the Digital Media Association (DiMA)—the leading organization advocating for the digital music innovations that have created unparalleled consumer choice and revolutionized the way music fans and artists connect. Garrett’s broad experience at the center of music licensing issues has earned him a reputation as one of the foremost copyright policy minds working in Washington today.

Prior to joining DiMA, Garrett served as Senior Vice President and Deputy General Counsel for Intellectual Property Law and Policy at the National Association of Broadcasters (NAB). At NAB, Garrett was the point person for local radio and television broadcasters’ efforts on all copyright-related policy and legal issues, including the historic passage of the Music Modernization Act.

Before joining NAB, Garrett was senior counsel to Senate Judiciary Committee Ranking Member Patrick Leahy (D-VT), where he provided policy advice on IP, telecommunications, antitrust and consumer protection issues. He also previously served as an international and domestic copyright policy attorney at the U.S. Patent & Trademark Office, as well as a litigator at Jenner & Block specializing in digital copyright issues, including extensive practice before the Copyright Royalty Board.

Garrett graduated with a B.F.A. in Film and Television Production from New York University. He holds a J.D., magna cum laude, from Duke University School of Law, as well as an M.A. in Cultural Anthropology from Duke.



Lisa Selden

Ms. Selden is a digital media executive with deep publishing expertise, and serves as the Global Head of Publisher Operations for Spotify. She is responsible for ensuring publishers get paid quickly and accurately. Ms. Selden works with a combination of operations teams at publishers, multiple vendors / back offices and internal Spotify staff to improve matching and copyright accuracy. Ms. Selden also oversees the roadmap and development for Spotify publishing systems. Prior to joining Spotify in July 2018, Ms. Selden was



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the Senior Vice President, Digital Operations and Head of Songwize, ASCAP's administration business. She processed U.S. streaming performing royalties for Amazon, Apple, Pandora and YouTube. Ms. Selden also launched ASCAP's first ever claiming deal on YouTube's claiming platform. In addition, she led the data collaboration with BMI, which entailed a deep dive analysis and comparison of musical works copyright metadata, data and business rules and policies and practices in order to build an implementation roadmap. Earlier in her career, Ms. Selden served as Senior Vice President, Strategy, Operations and Business Development in the digital group at Viacom's music brands (MTV, VH1 and CMT) for eleven years. She licensed music videos and other music rights for Viacom's digital platforms. Ms. Selden also launched a publishing business within Viacom. She created a high quality library of music from its TV shows that generated revenue by licensing to other TV programmers around the world. Ms. Selden's first foray into digital music was in business development for the legal Napster, for four years beginning in 2001. She executed a variety of partnerships with hardware manufacturers and retailers to get more subscribers to the digital music service. Ms. Selden has an MBA from the NYU Stern School of Business.

Session 1 Panelists



Michel Allain

Michel Allain recently joined the World Intellectual Property Organization ("WIPO") as its Copyright IT Manager. Allain has extensive experience in copyright and IT. He has been working in the copyright sector for over 17 years.

After holding different positions as CIO (Sodexo, Mercedes), Allain joined the music industry in 2002, as CIO for Sacem, the French author's right society. For more than 10 years, Allain was responsible for all IT-related activities of Sacem and was involved in most major music industry initiatives, including: development of the CISAC Network for data exchange between CISAC's CMOs (CIS-Net); creation of the Data Digital Exchange ("DDEX"), later joining as a Board member/Treasurer; participation in early industry discussions of the Global Repertoire Database ("GRD"), and later joining as a Board member; participation as a Board member for the French anti-peer-to-peer agency, Hadopi; and creation of the Pan-European hub (Armonia). In 2013, Allain took the position of Director General of FastTrack (technical provider of CIS-Net) and was heavily involved in creating tools to aid cooperation

between authors, publishers, and CMOs (CISAC X-industry initiative). Prior to joining WIPO, Allain was the deputy CEO of ST-Groupe, an IT Company active in Copyright solutions. At WIPO, his major responsibility is WIPO Connect, a state of the art software solution facilitating copyright and related rights management.



Nicole d'Avis

Nicole d'Avis is the Senior Director of Berklee's Institute for Creative Entrepreneurship and leads the Open Music Initiative, a 300+ member consortium focused on streamlining metadata and payment tracking for

artists. She designed the minor in Creative Entrepreneurship, and directs the annual Silicon Valley Student Trip, the Berklee-Brown High School Summer Program, and numerous Berklee Artist Residencies for Grammy-Award winning artists. Nicole has been engineering the implementation of the Open Music Initiative's 501(c)(6) status, and has stewarded the first stage of the Berklee / MIT technical project. For the last 15 years, Nicole's work has straddled the intersection of technology, creativity, and education, working with thousands of young creators and makers globally at the Intel Computer Clubhouse Network at the Museum of Science, and locally in Boston.

David Hughes

David Hughes is the Chief Technologist at the Recording Industry Association of America ("RIAA"). David has 25 years' experience in digital technology, focusing for over 20 years on online music distribution. He joined the RIAA in 2006 where he represents the recording industry's technology interests and coordinates technology efforts. His responsibilities include the development and promotion of technical standards, emerging technologies and new formats, as well as outreach to the broader technology community.

David has contributed to a number of formats and standards including MPEG, DVD-Audio, SACD, Blu-ray, Ultraviolet and DDEX. He is very active in the promotion of Hi-Resolution and Immersive Music.

Prior to the RIAA, David was at Sony Music where, as Vice President of Technology Strategies and Digital Policy, he created and headed the industry's first Global Digital Business department. His responsibilities included the creation of both the technical and business infrastructures required to enable mass online distribution.



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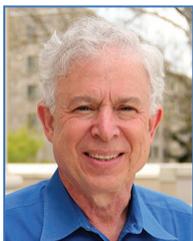
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David holds a Masters of Management Science from the University of Tsukuba in Japan. He is a member of the Audio Engineering Society and the Recording Academy, sits on the Library of Congress' National Recording Preservation Board, and is inventor of over a dozen U.S. and international patents.



Mark Isherwood

Mark Isherwood spent 18 years working for the MCPS-PRS Alliance (now PRS for Music), the UK music rights collecting society and one of the biggest in the world, in senior management positions. He was responsible for the development of strategies and policies for substantial rights negotiations with a range of licensee industries, including all the major UK television and radio broadcasters and the video industry. Mark has undertaken rights acquisition negotiations for a major pan-European broadcaster, led a team of consultants in a project for the Joint Information Systems Committee ("JISC") examining the intellectual property rights ("IPR") consequences of using Creative Commons licences in the HE and FE sectors and led a multi-party project for the European Commission assessing the value of the public domain in the digital ecosystem. He was the non-voting Chair of the Global Repertoire Database Working Group from 2010. Mark was involved in the early industry discussions on the creation and development of DDEX and has led the secretariat since DDEX's incorporation in 2006.



John Simson

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. SoundExchange collects royalties from internet and satellite radio services on behalf of recording artists and record labels. The organization is now responsible for distributions greater than Two Billion

Dollars since inception. 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, The New York Times, WSJ, Marketplace, CNN and many other news outlets. He is a frequent lecturer on music industry and copyright issues and currently serves as the Chairman of the Board of the National Recording Preservation Board of the Library of Congress, is Chairman of the D.C. Bar's Art, Entertainment, Media & Sports Law Committee, is a Board member of CINE, the Musicianship and the Music Manager's Forum. He is a 1994 Alumni of Nashville's Leadership Music Program and is a past President of the Washington, D.C. Chapter of the Grammy organization. Simson previously taught Entertainment Law at Washington College of Law and Georgetown University Law Center.

Artist Focus



Erin McAnally

As a music business professional of more than 15 years, Erin McAnally has extensive experience in A&R, production, music supervision and scoring for film and tv, publishing, and concerts and festivals. Now working as a consultant and writer, she helps artists, brands, and non-profits with marketing and advertising, fundraising, education, events, and operations. One of her main focuses is developing and teaching an education program with Artist Rights Alliance to empower artists and music creators as well as aiding the organization with strategic growth initiatives.



Ivan Barias

Ivan Barias is a music producer, songwriter and engineer. He is one half of the production/songwriting team Carvin & Ivan. He has received numerous awards and accolades for his songwriting and production and has been nominated three times for a GRAMMY in the Best R&B Song category. For his production work he has received an additional 19



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GRAMMY nominations and has been recognized by ASCAP for his work as a songwriter. Along with Carvin Haggins, he has produced and written music for artists such as Jill Scott, Musiq Soulchild, Jazmine Sullivan, Justin Timberlake, Christette Michele, Keyshia Cole, 2 Pac, Chris Brown, Mario, Mary J. Blige, Estelle, Raheem Devaughn, Ledisi, Jaheim, Faith Evans, Freeway, Ace Hood, Rick Ross and many others. Ivan is the former president of the Philadelphia Chapter of the Recording Academy ('12-'15), and now serves on the Board of Trustees where he's also the Co-Chair of the Producers & Engineers Wing. In 2011 he was selected as a Creative Ambassador for the city of Philadelphia as part of the city's GPTMC program and is also an Ambassador for the Philadelphia 76ers community Basketball League La Liga del Barrio. In addition to Ivan's musical achievements he helped establish a non-profit educational initiative called D.A.S.H. (Destined to Achieve Successful Heights) to teach high school students music production and songwriting in a partnership with Philadelphia School District. Ivan believes it is critical to give back by to the next generation of music creators and future executives by getting involved in their lives and playing a part in their development. As a speaker, he has shared his music business experience at many industry related events and has been a guest speaker on several music industry panels (SXSW, Future of Music Coalition, The Recording Academy, ASCAP).



Rosanne Cash

One of the country's pre-eminent singer-songwriters, Rosanne Cash has released 15 albums of extraordinary songs that have earned four Grammy Awards and 12 nominations, as well as 21 top-40 hits, including 11 chart-topping singles. She Remembers Everything—her latest release—is a poetic, lush, and soulful collection of songs that reckon with a flawed and intricate world. It follows her triple Grammy-winning 2014 album *The River & the Thread* and marks a return to more personal songwriting after a trio of albums that explored her southern roots and family heritage. Cash is also an author whose four books include the best-selling memoir *Composed*, which the *Chicago Tribune* called “one of the best accounts of an American life you’ll likely ever read.” Her essays have appeared in *The New York Times*, *Rolling Stone*, *Oxford American*, *The Nation*, and many more print and online publications. A new book, *Bird on a Blade*, was recently published by UT Press, combining images by acclaimed artist Dan Rizzie with strands of lyrics from a variety of Cash's

songs. In addition to regular touring, Cash has partnered in programming collaborations with Carnegie Hall, Lincoln Center, SFJAZZ, the Minnesota Orchestra, and the Library of Congress. Cash was awarded the SAG/AFTRA Lifetime Achievement Award for Sound Recordings in 2012 and received the 2014 Smithsonian Ingenuity Award in the Performing Arts. She was a Carnegie Hall Perspectives artist in the 2015–2016 season and also served as a 2015 artist-in-residence at the Country Music Hall of Fame and Museum in Nashville. That same year, she was inducted into the Nashville Songwriters Hall of Fame. In 2017–2018, she was a resident artistic director at SFJAZZ. Last year, Cash was awarded with the “Spirit of Americana” Free Speech Award by the Americana Music Association and received an honorary doctorate degree from the Berklee College of Music. She is currently writing the lyrics for a musical, *Norma Rae*, with composer John Leventhal and book-writer John Weidman.

She is a longtime advocate for both gun control and artists' rights. She has participated in dozens of events to call attention to the epidemic of gun violence in the country and written several widely published essays on the subject.

As an advocate for musicians and songwriters, she testified in Congress to draw attention to the serious issues encountered in the digital economy. She is an active board member of the Artist Rights Alliance.



Alex Delicata

Alex Delicata is a multi-platinum and Grammy-nominated music producer, songwriter, and multi-instrumentalist. He has produced, co-produced and co-written songs for several artists, including Beyoncé “Daddy Lessons,” Rihanna “California King Bed,” Meek Mill “All Eyes On You (feat. Chris Brown & Nicki Minaj),” Rita Ora “How We Do (Party),” and Machine Gun Kelly “Go For Broke (feat. James Arthur).” Delicata has also worked with Bea Miller, Great Good Fine Okay, Marc E. Bassy, CNCO, Jessie Reyez (upcoming), Ben Billions, 30 Roc, Rissi, Jake Torrey, PnB Rock, Aaron Zuckerman, Rico Love, Heavy Mellow, Mod Sun, Sarah Hudson, Jessie Saint John, Rasool, Matthew Ramsey (Old Dominion), and Brad Delson (Linkin Park). In the past, Delicata has collaborated with Kevin Cossom, Avril Lavigne, T-Pain, Julia Michaels, Kelly Rowland, Jeremih, Bonnie McKee, Sia, The Runners, Infinity and The Monarch, among others. Alex holds a Bachelor of Music in Jazz from The Frost School of Music at the University of Miami and is published via Warner/Chappell Music.



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Session 2 Panelists



Ed Arrow

Ed Arrow is Senior Vice President of Global Digital Administration at Universal Music Publishing Group (“UMPG”) where he helps to develop policies, systems, and procedures to maximize UMPG’s digital service

revenue. Prior to his current position Mr. Arrow headed UMPG’s Copyright Department, a position which he held for 22 years. Prior to UMPG Mr. Arrow served in various positions at Virgin Music Publishing, Leiber & Stoller Music, and Warner/Chappell Music. Mr. Arrow is Chair of the Mechanical Licensing Collective’s Operations Advisory Committee. He has previously served as president of the California Copyright Conference and is a former Board member of the Association of Independent Music Publishers.



Terry Boissonneault

Terry Boissonneault is the Director of Deployment and Implementation at Dataclef, a wholly owned subsidiary of SOCAN; Canada’s Performing Rights Organization.

With over 28 years’ experience in the management and development of Copyright Management Systems and over 19 years collaborating in industry wide ventures, Terry offers an exclusive insight into the various rights management methodologies employed by Collective Management Organizations and their direct business partners throughout the industry. In his various positions he has gained extensive background in data cleansing, ingestion and matching focused on highly accurate identification of musical compositions and sound recordings to facilitate rights management business processes to get stakeholders paid.

As Director of Deployment & Implementation for Dataclef, Terry’s involvement with and knowledge of internationally diverse rights management solutions enables him to safeguard that Dataclef’s products and services meets the needs of Dataclef’s customers but more importantly align with industry needs on a broader scale to help Dataclef’s customers efficiently pay their rightsholders.



Bill Colitre

Bill Colitre is Vice President & General Counsel of Music Reports, Inc. In this role, he serves as counsel to Music Reports, strategic consultant to its clients, and head of the company’s Licensing and Royalty Services divisions.

He began his legal career in the Entertainment Department of Loeb & Loeb LLP where he was a founding member of the iLaw Group and later served as counsel to the firm of Altschul & Olin, LLP, the Roll International Corporation (parent company of Fiji Water LLC, Teleflora LLC and other enterprises) and CBS Paramount Network Television Home Entertainment. He holds a BA in Communication from U.C. San Diego and a JD from Loyola Law School, where he obtained First Honors awards in Computer Law and Internet Law, as well as the American Jurisprudence Award in Copyright. He is currently an Adjunct Professor at USC’s Gould School of Law teaching Music Law in Practice.



Jay Gress

Jay Gress is SVP, Head of Copyright at Sony Music. In this role he is responsible for copyright/mechanical licensing strategy and publishing royalties administration on behalf of Sony Music’s wide range of labels,

including Columbia, Epic, Legacy, Masterworks, Nashville and RCA among others. He has also been Co-Chair of the DDEX Licensing Working Group since 2014 as part of its ongoing efforts to develop messaging standards to improve and streamline licensing activities between music publishers, labels and others in that space.



Ali Lieberman

Ali Lieberman is Director of Business Process and Product Management at SoundExchange. In this role, she serves as the product manager of Music Data Exchange (“MDX”), which is used by all major record labels and music

publishers to exchange sound recording and musical work data. She has helped lead the organization through a major platform transition and is currently working on executing



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new royalty and data solutions for sound recordings and music publishing. Prior to joining SoundExchange in 2011, Ms. Lieberman managed the US ISRC Agency within the Recording Industry Association of America (“RIAA”). Ali is an MBA graduate of the Georgetown McDonough School of Business and has over 10 years of experience in the music industry.



Vickie Nauman

Vickie Nauman specializes in the intersection between technology and music, focused on licensing and music data/rights, product/device integration, and international strategic development.

She founded the boutique consulting and advisory firm CrossBorderWorks and is busy with an ambitious portfolio of forward-thinking companies in tech, consumer electronics, finance and music. A digital music pioneer, Nauman worked on licensing and product for one of the first legal digital services MusicNet (RealNetworks JV), led strategic partnerships for connected device company Sonos, started and ran the US business for global music platform 7digital, and did digital music business in Europe and China as a consultant. She built one of the first DMCA-compliant services at taste-making Seattle station KEXP and has an MBA through the London School of Economics, NYU-Stern, and HEC-Paris, in the executive program TRIUM. She is an advisor to UCLA’s Music Innovation Program and SXSW as well as a collection of early stage companies in music/tech. Client base listed on LinkedIn.



John Raso

John Raso is the Senior Vice President, Client Services for HFA (The Harry Fox Agency, LLC). John oversees the HFA teams who provide support to thousands of publishers and digital music providers. He was recently

named one of Billboard’s Digital Power Players for the third consecutive year.

Since joining HFA in 2009, John has been responsible for improving the quality and responsiveness to tens of thousands of inquiries about royalties, licensing and copyright data from publishers and music users. He has also directed the implementation of HFA’s Rumblefish administration services for online music and music video services, lyrics, guitar tablature and other new media opportunities.

Prior to HFA, John developed his experience in marketing, publicity and product management at several record labels including Atlantic, SST, MCA, Roadrunner and Live Nation Artists. John also produces HFA’s annual SXSW showcase and hosts a weekly radio show on Radio Free Brooklyn.



Sarah Rosenbaum

Sarah currently serves as Music Counsel at Google, including for YouTube. Sarah’s focus is music publishing, including deal negotiation in support of YouTube and Google Play in North America, internal rights and data

management initiatives, and policy work in connection with the Music Modernization Act and Copyright Royalty Board proceedings.

Sarah also serves as a Board Member and Treasurer of DLC Inc., which is the entity designated by the U.S. Copyright Office pursuant to the Music Modernization Act to represent the interests of digital music services in connection with the Mechanical Licensing Collective.

Sarah previously served as Director of Business & Legal Affairs at Music Reports, a company providing license administration and data management services to large music streaming services. She oversaw compliance of rights administration platforms, supported product launches, and counseled external clients on music licensing strategies.

Sarah previously served as a Rights Attorney at NBCUniversal where she advised internal business units on ownership and distribution rights in television and film properties and helped modernize internal rights databases.

During law school, Sarah drafted film, television, and video game licenses for Warner Bros. film studio, counseled music clients in the intellectual property clinic at her law school, and clerked for the Hon. Nan R. Nolan in the U.S. District Court for the Northern District of Illinois. During and after law school, Sarah co-produced and moderated panels for an entertainment and technology law series for Music Business Association.

Prior to law school, Sarah supported business development efforts for a music tech start-up and simultaneously managed local music talent and ran a nightlife promotions company that produced live music and fashion events in Chicago.



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Session 3 Panelists



Linda Bloss-Baum

Linda Bloss-Baum is the Senior Director for Artist and Industry Relations at SoundExchange. In that role, Linda drives awareness and visibility for SoundExchange across multiple channels related to performance and music entertainment. Before joining SoundExchange full time, she served as an independent consultant for SoundExchange and recording artists through her agency, LBB Creative Strategies. LBB Creative Strategies increased the volume of artists' voices in multiple arenas. Prior to establishing LBB Creative Strategies, Linda ran the Warner Music Group office in Washington, D.C. for six years. She also served as Vice President, Public Policy/Government Relations at Universal Music Group/NBC Universal and Time Warner, Inc. Linda graduated from Catholic University Law School. She is an adjunct professor at the KOGOD School of Business at her undergrad alma mater, American University, where she teaches a class on "Protecting the Creative Class in the Digital Age." Linda proudly serves on the Board of Directors for Leadership Music and the Gospel Music Association.



Dae Bogan

Dae Bogan is a music rights executive and serial entrepreneur with over fifteen years of experience within the music industry. A Billboard Digital Power Players 2019 honoree, Mr. Bogan currently serves as Senior Vice President of Global Music Rights at US music payment and workflow management company Jammer. He is also a lecture at the UCLA Herb Alpert School of Music where he develops and teaches the music industry entrepreneurship course for which he was recognized in Billboard's 15 Best Music Business Schools In 2017. Prior to his roles at Jammer and UCLA, Mr. Bogan founded music rights administration technology company TuneRegistry (acquired by Jammer in 2019); unclaimed music royalties and licenses search engine RoyaltyClaim (acquired by Made In Memphis Entertainment in 2018); and in-store music video network Maven Promo (acquired by EMPIRE Distribution in 2017). He holds an MA in music industry administration from California State University, Northridge; a BA in sociology from the University of California, Los Angeles; and an AA in liberal arts from Los Angeles Valley College.



Todd Dupler

Todd Dupler is Senior Director of Advocacy & Public Policy for the Recording Academy. In this role, Dupler works with Academy leadership to develop policy positions on issues affecting the music community, and represents the interests of the Academy's members before Congress and federal agencies. In addition, he manages GRAMMYs on the Hill Advocacy Day and District Advocate, the Academy's signature grassroots advocacy programs. Dupler also coordinates state and local advocacy with the Academy's 12 regional Chapters.

With nearly two decades of experience in Washington, D.C., Dupler has extensive knowledge of Capitol Hill and the legislative process. He previously served as legislative director for Rep. Lamar Smith during Smith's tenure as chairman of the House Judiciary Subcommittee on Courts, the Internet and Intellectual Property. In this role, Dupler helped facilitate negotiations to reform copyright law and was a liaison to stakeholders in the creative industries.

Dupler also served on the legislative staff for Rep. Kevin Brady and Sen. Phil Gramm. In addition, he was a presidential appointee at the U.S. Department of Labor and also has experience in state government. Dupler received his J.D. from the Georgetown University Law Center and his B.A. degree in history and political science from Baylor University. He is a member of the state bar of Texas and serves on the board of the Texas State Society of Washington, D.C.



Mark Eisenberg

Mark Eisenberg is the Senior Vice President & Head of Global Content Partnerships at SoundCloud, the world's largest creator-driven open audio platform. SoundCloud is the home to more than 25 million creators including professionals and hobbyists, a great many of whom initiate their music creation, distribution and audience-building activities on SoundCloud. In his role at SoundCloud, Mark oversees the content licensing teams and rightsholder administration relationships.

Mark has been a leading architect in the digital music space since its inception in the late 1990's. An accomplished dealmaker and strategist, Mark served for over a decade as Sony Music Entertainment's EVP and Head of Business & Legal Affairs for the Global Digital Business Group, where



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he oversaw worldwide licensing of audio and audiovisual content for the full spectrum of evolving digital distribution platforms – encompassing online, wireless, download and streaming – and incorporating myriad business models from transaction-based purchases, to ad-funded access, to consumer-based subscription services. Mark was also a member of the senior management team at SoundExchange, where he was SVP, Strategic Initiatives and responsible for sourcing new applications for the collective’s world-class rights management and royalty distribution platform. He led the SoundExchange team in its ground-breaking acquisition of the Canadian Musical Reproduction Rights Agency (“CMRRA”).

Mark began his professional career as an attorney at the New York firm of Willkie Farr & Gallagher and subsequently practiced at the entertainment firm of Gold Farrell & Marks. He is a graduate of NYU School of Law and Brandeis University.



Kevin Erickson

Kevin Erickson is director of Future of Music Coalition, a non-profit organization working to ensure that musicians have an independent voice on the policy and industry issues that impact their lives and livelihoods.

Through research, advocacy and educational resources, FMC envisions a future where artists flourished and are compensated fairly for their work. Kevin joined FMC in 2012; his experience spans many parts of the independent music ecosystem, from community radio to all-ages venue booking and promotion to brick & mortar music retail management.

He has contributed opinion articles to outlets ranging from Pitchfork to The Nation and remains active as a producer and musician, with notable credits including “Nothing Feels Natural”, the critically acclaimed 2017 LP by Washington DC’s Priests. With his husband Hugh McElroy, he owns and operates Swim-Two-Birds recording studio in Silver Spring, Maryland.



Kimberly Tignor

Kimberly Tignor is the Executive Director for the Institute for Intellectual Property and Social Justice. Her expertise includes intellectual property, free expression, tech innovation, diversity in media, and economic justice.

Throughout her career, Kimberly has focused on legal issues

surrounding underprivileged persons and advancing the causes of equality and social justice. She is particularly well-versed in working across multicultural issues and topics of key interest to activists and artists of color. Most recently, Kim founded the initiative Take Creative Control, a community of entrepreneurs, creatives, innovators, attorneys and policy experts working to empower creators of color by providing knowledge of and access to intellectual property expertise.

Her impressive legal experience spans from directing policy at the Lawyers’ Committee for Civil Rights Under Law to coordinating state and national level pipeline and advocacy efforts for Presidential nominees at the VENG Group. She received her JD from Georgetown University, and an undergraduate degree in Economics and Information Technology from the College of William and Mary.



Jennifer Turnbow

Jennifer Turnbow is Senior Director of Operations for the Nashville Songwriters Association International and the Festival Director for the Tin Pan South Songwriters Festival. She also serves as financial officer for the Bluebird Café. As Senior Director of Operations, she is responsible for oversight on all aspects of the organization’s mission and is a legislative advocate for songwriters.

NSAI is the world’s largest not-for-profit songwriters trade organization dedicated to the songwriting profession. Established in 1967, the organization’s membership of nearly 5,000 spans the United States and seven other countries. With over 130 chapters, NSAI is dedicated to protecting songwriter’s rights and serves aspiring and professional songwriters in all genres of music.

Produced by NSAI, Tin Pan South is the world’s largest all-songwriter festival, drawing over 11,000 music lovers annually. Each spring, Tin Pan South showcases over 90 shows in venues throughout Nashville for 5 days.

An Aberdeen, Ohio, native, Jennifer is a 2001 graduate of St. Patrick’s High School in Maysville, Kentucky, and a 2005 graduate of Vanderbilt University with a Bachelor of Arts in Mathematics. Jennifer assumed the position of Finance Director with NSAI immediately following graduation from Vanderbilt and has been with the organization since then in various roles to her ultimate position today. She is a Leadership Music alum (Class of 2016) and serves on the Board of Directors for SOURCE as Secretary. Jennifer and her husband Troy currently reside in Hendersonville with their daughter Kyla and dog Sable.



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