

Conference Agenda (Tentative)

Leveraging Creativity: Artists, Entrepreneurship, and Intellectual Property Law consists of two parts: the Artists' Workshop and the Academic Conference. Unless otherwise noted, all conference sessions will take place at the Indiana State Museum in Indianapolis, IN.

The Artists' Workshop

May 15, 9:00 a.m. Registration

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

May 15, 9:30 a.m. Welcoming Remarks

Introductory remarks from the conference planning committee.

May 15, 9:45 a.m. Breakout Blitz

The breakout session presenters introduce the topics that will be covered more fully in the sessions throughout the day.

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

Conference attendees choose from five breakout sessions to attend. See page 2 for a list of the sessions offered throughout the conference.

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

A keynote address from Laura Zabel, Executive Director of Springboard for the Arts in St. Paul, Minnesota. Lunch will be provided.

May 15, 1:45 p.m. Breakout Sessions

Conference attendees choose from five breakout sessions to attend. See page 2 for a list of the sessions offered throughout the conference.

May 15, 3:00 p.m. Breakout Sessions

Conference attendees choose from five breakout sessions to attend. See page 2 for a list of the sessions offered throughout the conference.

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

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

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

The morning of day 2 will be devoted to developing the ideas explored on day 1 into actionable steps. Each session will be 90 minutes.

Writing a Marketing Plan

Session TBD

One-on-One Q&A Opportunities

The Artists' Workshop - Breakout Sessions

The following sessions will be offered during the Artist Workshop. Each session will be an hour in length. For more, visit [the IAC website](#).

Business Planning for the Arts

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

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

Using Social Media to Promote Yourself and Your Work

Sarah "Intelligirl" Smith-Robbins, PhD, Sr Director of Emerging Technologies, Kelley Executive Partners, Indiana University

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

How to Write a Successful Grant Proposal

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

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

Placemaking, Cross-sector Collaboration, Healthcare, Innovation and other buzz words.

Laura Zabel, Executive Director, Springboard for the Arts

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

Copyright Law for Artists: Protecting Your Work & Avoiding Infringement

Robert S. Meitus, Partner, Meitus Gelbert Rose LLP

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

Exhibiting and Promoting Your Artwork: A Guide for Emerging Visual Artists

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

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

Fame and Fortune in the Music Industry

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

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

Build A Website For Free – The Artist's Way

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

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

Marketing for Non-Marketers

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

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

The Academic Conference

May 16, 8:30 a.m. Registration

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

May 16, 9:00 a.m. Morning Sessions

Music Licensing in the United States and Europe (90 minutes)

Mark Avsec, Practitioner

Daniel J. Gervais, Vanderbilt University

What are the current trends in regard to the musical collecting societies such ASCAP and BMI in the United States and their counterparts in Europe? This session will treat the current issues regarding the collections and on-going tensions between Europe and the United States in this domain. Another topic we will explore is the current status of the compulsory license under 115 of Copyright Act, the Mechanical license. We have invited speakers from the U.S. collecting societies, lawyers involved with music licensing, and academics.

Michael B. Landau, Georgia State University

Lydia Loren, Lewis and Clark University

The Current & Future Protection of Performers & Sound Recordings in the United States (90 minutes)

Arpan Banerjee, Jindal Global Law School, India

June M. Besek, Columbia University

Roberta R. Kwall, DePaul University

Some countries, such as those of the European Union, provide full performance rights for both performers and for sound recordings. The United States has traditionally given short shrift to the rights of performers and to the creators of sound recordings. Currently, there is a push to provide full performance right protection of sound recordings, particularly with the recent entry of the United States into the Singapore Audiovisual treaty. What will the future bring? How will this affect performers (e.g. individuals, orchestras) and creators of sound recordings? This panel will consist of academics, lawyers, and industry representatives who will discuss this subject from U.S. and foreign perspective.

Mary LaFrance, University of Nevada, Las Vegas

John Simson, Practitioner and American University

May 16, 11:45 a.m. Lunch and Keynote Address (Eiteljorg Museum)

A keynote address from Marybeth Peters, Practitioner and Former US Register of Copyrights. Lunch will be provided.

May 16, 1:00 p.m. Afternoon Sessions

Terminations of Transfers and Restoration of Copyright (60 minutes)

Yvette Liebesman, Saint Louis University

Robert S. Meitus, Practitioner and Indiana University

The Copyright Act confers the right to an author, e.g. creator of a musical composition, to terminate a license or assignment between the 35th and 40th year of the grant. Musical composers and other authors are progressively using the provision of the Copyright Act to reclaim all rights in their copyrighted works from assignees and licensees. This is an important right given to authors, which is being used with more frequency. To exercise this right to terminate, however, presents some extremely complicated issues in the law. This session will provide an overview of the termination right and current legal issues involved in the efforts of authors to reclaim their works and will include both academics and members of the bar. This panel will also discuss the “restoration of works of foreign origin from the public after the Supreme Court case of *Golan v. Holder*, 132 S. Ct. 873 (2012). Both academics and practicing lawyers make up this panel.

Anthony Reese, University of California, Irvine

Elizabeth Townsend Gard, Tulane University

Using the Copyrighted Works of Others in Music and the Visual Arts (90 minutes)

Funmi Arewa, University of California, Irvine

Michael W. Carroll, American University

This panel will treat several issues in using the copyrighted works of others. The first topic will concern the fair use of copyrighted works. It will treat such questions as status of “appropriation art” and the meaning of “transformative use” in copyright law. What is the future of fair use in an era of digital convergence? A second topic will consider the problem of “Orphan Works”, those works whose authors are unknown or unavailable for the negotiation of a license. A third topic will examine the meaning of “fixation” and “moral rights” in the contemporary art scene. For this panel, we have invited well-known academics who will discuss the cutting-edge issues in the world of copyright that affect both visual and performing artists.

Christine Farley, American University

Jessica Litman, University of Michigan