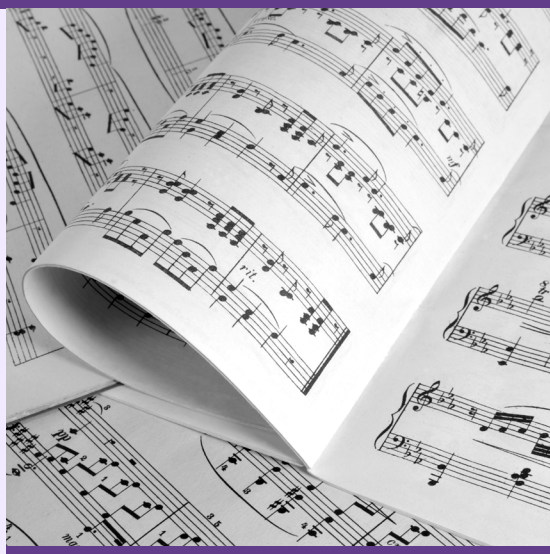
Rhythm and Rhyme

The Role of Intellectual Property in Enabling the Creative Community



Music is everywhere and in everything, from restaurants to ringtones and games to videos. And music is powered by a vast creative community, and that community is enabled by intellectual property (IP) rights, such as copyrights, trademarks, and patents.

Whether it's a video clip, commercial, television show, movie, or game, every soundtrack uses the copyrightable work of a composer and performer(s). It is likely that the composer or performer also uses some form of patented technology to bring the work to life, such as microphones, synthesizers, electronic instruments, effect pedals, and recording software. Each of these creative and innovative endeavors, large or small, likely has a brand it may protect using trademarks.

This universal content is certainly not limited with respect to IP; it offers a wide range of career paths for those in the creative community and beyond. Indeed, music would not exist without singers, songwriters, musicians, sound engineers, and producers, but there are many more options that contribute to this vibrant community. This year's case study series highlights some of the roles available.

From publishers to educators and talent agents to lawyers, IP enables the creative community that connects our society and drives our economy. According to the International Intellectual Property Alliance's *Copyright Industries in the U.S. Economy: The 2024 Report*, the core copyright industries—which include music, books, motion pictures, radio and television broadcasting, computer software, newspapers, video games, and periodicals and journals—added $2.09 trillion to the U.S. economy. Furthermore, these industries are consistently growing faster than the U.S. economy (at 9.23% compared to 3.41% for the entire U.S. economy) and directly employ 11.6 million people. The creative community also contributes billions to local economies and supports jobs in the tourism, hospitality, and food services industries, among others.

In celebration of World IP Day 2025, the Chamber is honored to share these case studies highlighting the vital role of IP in the words of those who rely on it.

"I must study politics and war that my sons may have liberty to study mathematics and philosophy. My sons ought to study mathematics and philosophy, geography, natural history, naval architecture, navigation, commerce and agriculture, in order to give their children a right to study painting, poetry, music, architecture, statuary, tapestry and porcelain."

—John Adams

Knowing Your Value

IP and the Gig Economy

How can you determine the value of something so integral to everyday life as music? And how can musicians all around the world collaborate while maintaining some degree of certainty that their ideas, efforts, and works will be adequately valued? According to musician and entrepreneur Miranda Mulholland, you start with intellectual property (IP).

Miranda is a JUNO-nominated singer, songwriter, and fiddler known for connecting artists and audiences across genres. Like so many creators, she grew up surrounded by music. Miranda began playing the violin at age 4 and says that she sang more than she talked in her early days. She sang in choirs, studied classical violin and voice, trained in opera, performed in an off-Broadway show, and learned to play the Celtic fiddle.

In addition to performing and composing, Miranda owns her own indie record label, founded the Muskoka Music Festival, produces a variety of collaborative projects, is publishing original creative writings, maintains a podcast, is developing a musical, and is the Creative Culture Advisor for Music Canada.

Among her many endeavors, Miranda has a particular passion for educating creators and others about IP. "I think one of the things that's sorely lacking in arts education is a knowledge and understanding about copyright and intellectual property," she says.

Miranda went on to say, "It's harder to write a song than it is to just understand intellectual property. I wish I had understood the value of IP earlier. I certainly didn't in the first 10 years of my career. I didn't really understand the mechanisms and the levers that you can pull and how doing it properly is an investment in yourself."

When asked how IP enables creators to make money, Miranda said, "As a rightsholder, IP gives me the market to negotiate for what I want my music to be used for and how much that equals for me. And because there's so much possibility in music, the ceiling is how hard do I want to work to find those opportunities. I love the idea of possibility. Possibility is the heart of creativity, but you can't make money off possibility. You have to be able to utilize it."

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Without understanding IP, it's difficult for creators, especially those in a gig economy, to negotiate for adequate compensation. A seasoned songwriter knows there is opportunity for royalties, sometimes called "mailbox money," on the songs they compose. The same goes for artists, especially when their recording is licensed for film, television, video games, advertisements, and so forth. As Miranda said, "Music is everywhere, and owning my intellectual property allows me to have mailbox money coming in." Meanwhile, gig musicians frequently play for one-time fees, building their profile through appearances. And when it comes to collaborating with international creators, it is important to understand the nuances in IP laws, such as neighboring rights and what royalties are available in each of the relevant jurisdictions.

Miranda explains that understanding these various dynamics and the role of IP gives creators a starting place when they begin utilizing their assets to negotiate for short- and long-term income streams. "IP protections are the framework for negotiation. It's the starting place. It's the place where you can define your value and walk away. I talk a lot about consent in the use of things, but that all has to do with the framework. So without a framework, there's absolutely no ability to say yes or no. We need those frameworks, and we need that fair market in order to make a living."

When it comes to IP, creators aren't the only ones who should be educated. In her role as Creative Culture Advisor, Miranda says she translates the culture of the creative community into the commercial aspect. "We help tell stories about why governments should protect copyright and why that needs to be a strong thing for a flourishing fair market."

Having a free market and negotiating power is especially important for musicians like Miranda who entered the music industry during the turmoil of the early 2000s. "Watching that licensing process for streaming take place was one of those inspirations for me to get into the game and start really looking under the hood again and understanding what intellectual property can do for us as rightsholders. Putting a price on value is something that you have to understand for yourself and then be given the free market in order to negotiate."

The U.S. Chamber of Commerce has long fought to protect the free market system and the IP rights that enable creativity and innovation to flourish. Entrepreneurs, like Miranda, and enterprises large and small all rely on these systems to make a living. IP truly is the cornerstone for creative and innovative communities.

Music Microeconomics

How IP Empowers Economic Communities

The creative community consists of far more than musicians, writers, actors, artists, and dancers. One can even find numerous members of the legal profession entrenched within this community. Nashville-based lawyer Anjlee Khurana followed her passion as it led her to protecting and educating her fellow creatives and the microeconomics of the creative communities.

Like so many, Anjlee grew up singing and performing with theater groups. However, her dream was not framed in the limelight. "Music law was all I wanted to do. I wanted to become an artist lawyer because these are my people," Anjlee said. "I went into the legal profession to protect my community, my friends, and the people who sustained me and gave me something that enriched my life. So I was going to take care of my own."

After all, the creative community is exactly that: a community. It takes a team of innovative and business-oriented minds to enable creators and creative works to flourish. One of the biggest challenges Anjlee sees within her community and clientele is the lack of access to fundamental resources, knowledge, and expertise, prompting some lawyers, agents, managers, and other representatives to take on additional roles.

"An artist lawyer is really a generalist within the music industry, because even the most successful artists run all their endeavors as a set of small businesses, and you wind up being a de facto general counsel for each of those small businesses. So you're doing leases and entity formation and joint venture agreements as often as you're doing catalog sales and record deals. Very few entertainment attorneys find themselves not having to tap into another expertise they have."

Enabling creators and creative works to flourish also requires intellectual property (IP) rights. Much of Anjlee's work involves educating clients on the importance and use of IP. "Creators need to understand the difference between assets and asset building and income production and the dance between those things." Essentially, creators' assets most frequently lie in their IP, and how they leverage that IP determines their short- and long-term income production. For example, songwriters or publishers could sell the rights to their song for some fast, short-term income, or they could license out one of several rights in the song to maximize their income and asset value.

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But creators aren't the only ones who need to be educated on the creative ecosystem. To those outside the creative community, this complex world is truly a foreign concept. And its true socio-economic value is often unrecognized.

"The public doesn't really have a sense of the microeconomy that is part of any successful artist. How many people have to be fed by what an artist like Beyoncé does, and how do they get fed? What are the income streams coming in, and what income stream could she tap into to do it?"

In effect, those rare superstar artists must support a small economy in and of themselves. "People need to understand that this is a large engine, and it supports much more than what they see."

The socioeconomic impact of superstars like Dolly Parton are well documented. From business ventures to touring, wherever these celebrities go, the local lodgings, eateries, and more all experience a boost. Additionally, the microeconomies for these artists' tours include a plethora of truck drivers, caterers, instrument techs, a merchandising team, lighting, sound, production staff and assistants, carpenters, dancers, musicians, security, choreographers, pyrotechnics, riggers, hair, makeup, wardrobe, physical therapists, and videographers. There are literally hundreds of jobs connected to and supporting one well-known individual, and that individual is engaged in touring, recording, performing, and many other endeavors.

And for every superstar, there are thousands more out there in the creative community who aren't household names. Certainly, there are lesser-known singers, songwriters, musicians, and producers in the music industry, but there are so many more opportunities within this creative community beyond the more popular careers.

"I see a lot of people who have spent time being singer-songwriters, in bands, or working in the entertainment industry, and they want to offer a skill set they've developed or a good idea they've had. And they kind of want to create a role. Their idea of how they can get involved and what they can offer is a lot more nuanced than when they were young and probably weren't thinking about what else they can be and how else they can be involved in this community."

Sadly, though, creators often find their works undervalued in a variety of ways. One recurring argument opposing IP is that creativity will always happen regardless. To a certain extent, that is true. As Anjlee said, "My experience with the creative is that you do what you do because you have to. You need to get something out. You need to say it. You need to create. You need to express in the way you are compelled to express."

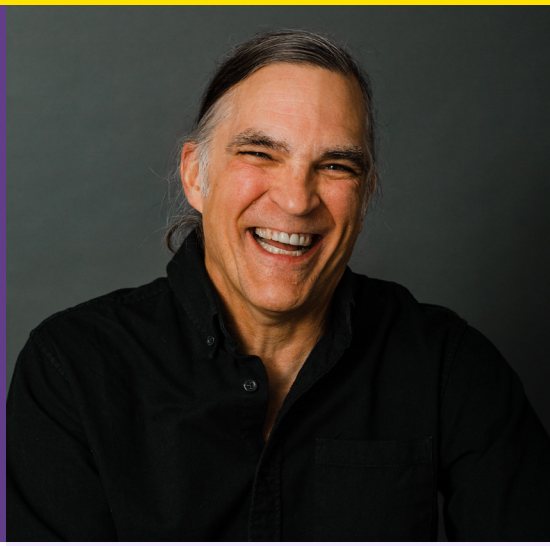
But that base level of creativity stops the creation at the point of the creator. IP exists so that creative works can build a bridge out, connecting the creator with the broader creative community and beyond. This very fact is part of what drives Anjlee.

"I want to help people create things, bring their product to the world because I want more of that product. And I think it enriches their life to give it to me and enriches my life to consume it, and it enriches all of our lives because music builds community in a way that other things don't. I wish everyone truly knew how much they need music. Music sells everything. Music is everything. We don't enjoy a single good on the planet without a soundtrack. This is why performance royalties even came into play. What would it be to look at content and videos online with no soundtrack? We need sound. We need music. It connects us in ways that aren't a choice. I wish people would understand just how integral music is to everything they do in their lives and every industry on the planet and everything that functions. Because if we really did, we would know what it was worth."

The creative community is more than socially enriching. It is more than economically sustaining. It is a socioeconomic powerhouse made up of a wide range of professionals from lawyers to creators and agents to instrument manufacturers, all enabled by IP.

Exploring the World Using a Clarinet

How IP Enables Composers and Educators



There is a wealth of opportunity when it comes to careers in the music industry. From performers and composers to engineers and educators, most creators start their journey at an early age when they are inspired by a teacher or an experience. The same rings true for Eric Mandat, a clarinetist, composer, and professor at Southern Illinois University.

Growing up, Eric's mother played piano, and he fell in love with the clarinet while listening to recordings of various orchestra instruments. He began piano lessons in third grade and clarinet lessons the following year. The personal connections Eric felt with his instructors and colleagues while learning and playing music further fueled his drive toward a career in music. Although he originally wanted to perform professionally, Eric's passion ultimately grew beyond the stage.

In his initial desire to grow as a performer, Eric began learning new performance and improvisation techniques. He also learned to compose music when his piano teacher encouraged him to figure out how to musically notate the little tunes he made up. These experiences led him to a career at the forefront of clarinet extended performance techniques exploration, where he uses original compositions and performances to model and teach a variety of clarinet techniques.

"I wanted to bridge that gap between playing the classical and the new stuff while using all the same tools that I developed growing up. It's been that driving force my whole life to see that there isn't a gap between different kinds of music. There's just music and what we can do."

In addition, Eric composed etudes for Illinois' junior and senior high school All-State competition. However, his compositions are not limited to the clarinet and educational materials. They include several pieces commissioned by groups and individuals from around the world, including *Parallel Histories: An Excursion*, commissioned and performed by "The President's Own" United States Marine Band on July 4, 2016.

Eric often finds inspiration for his work in universal elements such as traditional music, speech cadences, and the sounds and rhythms of everyday life. "I want to have my personal experience ultimately translate

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into something more universal." Music's ability to connect individuals is very important to creators and consumers alike.

"People probably don't realize how much music is in their lives. If there isn't that sound in our ears, sometimes we feel kind of lost. And music tends to enable more complex thought processes. We're thinking more about concepts because of the intangibility of music. When we listen to something together, we get feelings and have opportunities to discuss things that have nothing to do with the music that we're listening to. But we are inspired by it. It helps us build connections with each other that are generated by these ethereal concepts embedded in the sounds."

Although many do not view educators or part-time composers—especially those outside of popular music—as having a career in music, Eric disagrees. "It's essentially 100% a career in music. I encourage people who are thinking about careers in music not to think about this little niche but to think much more globally."

Eric says that becoming a professor early in his career gave him the freedom to take chances and explore music in ways he wouldn't have been able to without a guaranteed and stable income. His desire to showcase what the clarinet could do and formalize certain non-classical practices led him to tour among his network of peers. Over time, he began including some original works in his performances. Although these compositions were meant to highlight and teach techniques, they generated interest in their own rights. This provided Eric with the opportunity to sell his own music.

"Early on, I realized that my audience was small. And I knew my audience better than anyone else who might sell the music. So I self-published from the beginning. I made my own little P2P economy."

In addition to selling his own sheet music, Eric also offers recordings of his works, using them as a marketing strategy. He puts his music up on sites like Bandcamp or includes CDs with purchases of his sheet music. This often generates interest in other compositions featured on the recording, which leads to greater sales of the sheet music.

For composers like Eric, intellectual property (IP) protections are key, especially in an increasingly digital economy.

"Music is a way of expressing the intangible that we all feel, and the different ways that we communicate those feelings through different kinds of music is an absolute mirror of the different elements in society. The individuality of that expression needs to be protected and safeguarded in every possible way so that those who are creating this kind of interpretation of individuality and universality can be free to express these feelings. The arts need to be protected by IP so that artists who are developing works have protections to say what they need to say."

Eric set up a business entity for his works early on, registers his copyrights, and maintains a trademark for his publishing company, Cirrus Music. "IP is a really important part of what it is to be a person whose work is primarily from the heart. The written music is a product of many, many hours of contemplation."

Unfortunately, these creators' efforts are easily pirated in the digital age and can be downloaded from a variety of sites that may not compensate the original creator. Often, more niche composers utilize direct sales of their works. Eric elaborated, "For my own students, that's the only way they're going to see music that isn't already in the public domain, works created by living composers. They have to get it from the source." When musicians respect IP rights and acquire contemporary works from legitimate sources, it powers the cycle of creativity and enables these composers to continue creating more options for the musicians who seek them.

The same is true for all creative endeavors. This is why Eric reiterates the importance of IP to all his students. "You want people to support your work, so you have to show them that you respect and support theirs." He even commissioned the Cirrus Music logo from a former composition student and purchased the graphic design work of another former student for his latest album cover.

The creative community relies heavily on IP rights and the economic opportunities they provide. Respecting and supporting these rights enables creators to grow and share their efforts with the world in a way that promotes the useful arts as intended by the Constitution.

IP Connects Communities

How Publishing Connects Musicians to the Music

Could you imagine a world without music? No band, choir, performance ensembles, or music theater. No soundtracks. No concerts. No Beethoven, Tchaikovsky, Gershwin, Rodgers and Hammerstein, Irving Berlin, Sinatra, Elvis, Prince, Lynyrd Skynyrd, the Eagles, Whitney Houston, Dolly Parton, or Luke Combs. Kathy Fernandes, chief sales and marketing officer for J.W. Pepper, posed this question during a recent interview.

As is the case with so many who work in the creative industries, Kathy's journey began early on. When she joined her high school's band program, she fell in love with the unity, joy, and comradery she found in musical ensembles. Inspired by her teachers, she went on to become a middle school band director before joining J.W. Pepper, and she remains highly active in the music community.

"I can still help people be involved with music, but I'm doing it differently. Rather than students in a classroom, I'm seeing the impact we can make for somebody who is getting started in their career as a composer or the impact we can make on small businesses that are passionate about the type of music they publish, the composers they represent, etc."

J.W. Pepper is the world's largest sheet music retailer, specializing in ensemble needs, including accessories, non-instrument products, and, most of all, publications. The company works with thousands of large publishing companies, small businesses, and even directly with self-published composers across the globe. It adds approximately 60,000 new works to its catalog each year and employs approximately 200–300 people in the greater Philadelphia region.

"We've tried to create a platform or a network where we connect musicians with the music they want to perform and vice versa, connecting the publishers and composers with the people who would be interested in their music. If it's in publication and we can set up business terms with the person who is publishing or composing that work, we want to make that music available to our customer base."

> "IP is absolutely critical to our business, as it is for the publishers. We want composers, living composers, to be compensated for their music. Sometimes customers ask, 'What can we do to help there be more composers from any given community or background?' and I'll say, 'Start buying their music.' Buy the music of living composers."
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> —Kathy Fernandes

Kathy says that the company sells a balanced array of popular music, new compositions, and traditional and classical music, including older pieces arranged or written as a new edition or with a creative twist. "Popular music will always have its place, but reworkings of older pieces also seem to sustain for a variety of reasons." The works are categorized and searchable based on the type of ensemble, difficulty level, style, range, theme, and more.

Although J.W. Pepper sells worldwide, its dominant market is here at home in the U.S. School organizations make up the bulk of the company's clientele, but it also serves churches, military organizations, town bands, and hobbyists. Each year, representatives from the company attend more than 60 music educator events across the country. After all, "Music connects everywhere. You have it in every town in the suburbs and out into the less populated areas. You're seeing some of the finest bands, orchestras, and choirs all throughout the state. It's not something that's just local to the big urban centers."

The same rings true for composers and arrangers. Thanks to organizations like J.W. Pepper, these modern creators can grow their brand and earn royalties from their published works, in addition to direct commissions from various performance ensembles. Kathy and her colleagues act as both a conduit and an educational resource for composers and performers alike.

"In this creative industry, even as a retailer—which sometimes people wouldn't think is highly creative—being able to translate between the creative and the business side is important work. Teachers are not always taught about business. And composers aren't always taught, for instance, how to promote themselves as a composer. Sometimes they're not comfortable with it. And that's where a publisher may be an excellent service for them because the publisher would be OK promoting their work. So my job is taking the community of musicians and people who are creating music and creating this dialogue between them to build an understanding. It's helping people make sense of this creative space and enable them to provide for themselves and their families. And it brings things into a community that really should be heard."

At the core of this endeavor lies intellectual property (IP) rights. For composers and publishers, that usually means copyright. For J.W. Pepper, that means copyright, patents, and trademarks. The company employs patented and patent-pending technologies designed to deliver better services to its customers, including a sheet music distribution patent and a music insight technology system. Further, the company maintains trademarks on its name, its self-publishing platform My Score, and other core services.

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One of the greatest challenges the music industry faces is piracy. Indeed, Kathy says that piracy is the publishing industry's No. 1 competitor. And much of the piracy that J.W. Pepper faces stems from a lack of education and understanding.

"Could you imagine a world without music? If we want to help people express important things, we need to provide a conduit for people to create important things. That means they need a livelihood from it. If you see value in creators of music and other areas, we all have a role to play in helping bring that forward. We all benefit from the creative output of these individuals, so a degree of mindfulness when choosing music programs and making purchasing decisions can make a difference in the life of a future composer."

The vital socioeconomic role of arts, such as music, in schools and communities is well documented. Companies like J.W. Pepper play a crucial role in continuing the cycle of creativity, a cycle that cannot thrive without IP protections.

American Roots Run Deep

The Intersection of IP, Music, and Artist Management

In the Southern Heartland, just west of Appalachia, there's a bustling music city called Nashville. Birthplace of the Grand Ole Opry, Country Music Hall of Fame, Ryman Auditorium, and Music Row, and immortalized in countless lyrics, Nashville is home for thousands in the creative community. Among them is creator and talent agent Geoff Turner.

Like so many, Geoff moved to Tennessee chasing a dream. The Illinois native grew up playing percussion in orchestras, jazz ensembles, local bands, and other organizations. While still in college studying for a Bachelor of Arts in Music Business, Geoff played with several local bands. He learned how to book shows and began acting as the tour and marketing manager for one of the groups he performed with because none of the bandmates knew how to bridge the gap from garage band to paying gigs. After graduation, Geoff spent time working in sales, distribution, and music publishing for a variety of organizations, including Warner Music Group. He even owned his own firm, SlamFire Agency.

In March 2015, Geoff found himself working full time for Red 11 Music, an independent booking agency focused on Roots, Americana, and Independent Country. The agency's 40+ artists included Shooter Jennings, Turnpike Troubadours, Muscadine Bloodline, and Giovannie & The Hired Guns. Geoff specialized in concert booking representation and artist development. Then in 2023, Red 11 Music was acquired by William Morris Endeavor (WME), and Geoff transitioned to WME with several members of the Red 11 Music team.

According to its website, "WME is the original advocate for the world's most extraordinary artists, content creators, and talent across books, digital media, fashion, film, food, music, sports, television, and theater. With over 125 years of experience, we work with clients across the full creative spectrum to diversify and grow their businesses, leverage the full potential of their intellectual property, and bring projects to life that define the cultural landscape."

As a talent agent in the live concert and touring industry, Geoff manages touring plans, literary work, and brand partnerships for a growing roster of music artists and bands. He also oversees bookings for WME's overall

> "In my role as a talent agent, I work directly with our clients to build their businesses as performing artists. This typically begins in the live concert space but will grow to encompass other realms, including film and television, literary, and strategic brand partnerships. At the core of this is our clients' IP, including the art they create and perform as well as their public likeness and image. Use of their IP without licensing goes against our clients' artistry; therefore, protecting their work is critical in my role as their representative."
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> —Geoff Turner

American Roots roster in the Texas and Louisiana markets. Thus, for Geoff and the artists he represents, intellectual property (IP) protections are essential.

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Licensing is one of the many ways creators can leverage their IP to generate income and build assets. In its simplest form, licensing is an agreement that enables both parties to benefit from the IP owned by one or both of them. These licensing agreements can encompass using an artist's music in a television show, having an artist appear in a commercial to support a product, letting a biographer write the artist's story in a book, or adding an artist's touring logo to a venue's concert promotion materials.

Without IP rights and protections, creators would struggle to leverage their brand identity and their creative works. There is only one Lynyrd Skynyrd, and it is known for hits such as "Free Bird" and "Sweet Home Alabama." If it weren't for IP, the Southern rock band's brand name, songs, riffs, logos, and more would not have accumulated into the successful entity known and loved across America and around the world.

There are countless roles within the creative community. As a talent agent, Geoff holds a truly valuable position that includes protecting and leveraging his client's IP—the same IP that drives the creative industries that sustain our economy and connect our culture down to its roots.

Entrepreneurship and Education

The Power of IP

Photo credit: kyle g. mclaughlin

Music has power. It can alter the mood with a change of tempo or key. It connects those who feel lonely. It provides an outlet for those who are overwhelmed. It draws us in and captivates us. This is why so many creators, including Amanda Colleen Williams, are compelled to enter the music industry.

Amanda was born in East Tennessee and into the music business. Her dad, Kim, was a construction worker disabled by an industrial fire. As part of his recovery, Kim moved his family to Nashville, where he pursued songwriting. He composed hit songs for Joe Diffie, Sammy Kershaw, Reba McEntire, Clay Walker, Kenny Chesney, Brooks & Dunn, Rascal Flatts, and Randy Travis. Kim also co-authored several hits with Garth Brooks, including "Papa Loved Mama" and "Ain't Goin' Down ('Til the Sun Comes Up)." He won ASCAP's Country Songwriter of the Year in 1994 and the Country Music Association's Song of the Year for 2003 and was inducted into the Nashville Songwriters Hall of Fame in 2012.

Amanda spent time in the studio as a kid, observing and learning all the roles, etiquette, and opportunities. She started learning to sing demos at age 9 and acted as her father's creative director for a time.

"My dad told me early on, 'If you can do anything else and be happy, do something else,'" Amanda recalls. In fact, she began learning both coding and piano at age 5. As she grew older, she studied archaeology, found mentors through the Small Business Administration Service Corps, and worked at a variety of jobs, including in sales, for a college registrar, and as an executive assistant. Although she still uses several of the skills that she learned from each of those experiences, Amanda ultimately just couldn't stay away from music.

She graduated from Berklee College of Music in 1999 and followed in her dad's footsteps in more ways than one. Amanda is an 18 times multi-platinum awarded songwriter, and her co-writing credits include "She's Tired of Boys" and "Beer Run" with Garth Brooks.

But she certainly wasn't about to stop at composing. In addition to recording and publishing deals with various companies over the years, including

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>
> —Amanda Colleen Williams

Sony, Amanda owns three LLCs. Hillbilly Culture is her enhanced music publishing company, Songpreneurs houses her educational endeavors, and Hillbilly Cache is a private event space.

Amanda's intellectual property (IP) portfolio has grown to include copyrights for her music and lesson plans, as well as Tennessee service marks and trademarks related to her companies. She's also worked on legacy projects, writing biographies or ghostwriting autobiographies. However, it took her some time to reach this point.

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Amanda has since been recognized as a non-attorney IP expert through the U.S. Patent and Trademark Office and the Department of Commerce. She also has a proprietary team building and IP education system called *Ready, Set, Write*™, which she uses in corporations, K-12 schools, and U.S. embassies around the world including Romania, Kiev, and South America. This program is designed to help people quickly understand the value of IP by actively creating it.

"I branched out into teaching because my business mission is not to trick people into something but to empower them to understand what they're doing and to create. It's super rewarding to have the opportunity to serve in this way."

Ready, Set, Write™ certainly employs the power of music. Not only does it encourage creativity and educate attendees about IP, the program helps at-risk youth and children develop healthy coping mechanisms.

"You ask yourself a question. You riddle yourself the answer with pen and paper. And in the process, you learn more than you thought you knew. Therein lies the essence of entrepreneurship as an arts entrepreneur. You solve a problem for yourself. Often, those problems are loneliness, depression, anger, frustration, fear, dejection, or shame. You have the opportunity to solve that problem through healthy self-expression. The *Ready, Set, Write* program actually started for this purpose. We worked with children in state custody who were in lockdown situations, and we received notes after the fact saying that several attendees had replaced self-harming actions with writing."

Amanda also worked with the Department of State to build a pilot program called *Arts Envoy IPR*, which is designed to provide education, training, and opportunities for arts diplomacy in response to the U.S. Trade Representative's annual Special 301 Report. Moreover, two of her workbooks were entered into the Jamaican National Library. These educational programs and resources are a point of great pride for Amanda.

"The copyright bundle leads to the royalty streams—not just for songwriters but for any creative professional. Many people actually don't know where their money comes from. In IP-intensive fields, you're really in charge of your own destiny, so specialized knowledge is essential. It's also very liberating because an essential part of being free as a business is having the ability to monetize one's own work—in other words, not being asked to give one's commodity for less than it cost to make it. As an arts entrepreneur, if you have a little specialized knowledge, you can be as creative with your business model as you are with your artistry."

However, the music industry is not without its challenges. Digital piracy and the devaluation of creative content continue to pose significant threats. "Education is key. You can't take a society of people who think that art and music are free and expect them to get anything out of IP." The United Kingdom and other countries employ consumer IP education programs and resources, and they have seen positive results.

"IP is protected from the moment its fixed to a tangible medium. Registration is important, but people forget they've already done the IP part. That's the part you get good at and then figure out how to make a living from it. You make a living from it because you're the only one who can do it. You're the only one who can do it because you have the rights to copy, in every way you can copy. It's that simple. Whether you're a big name that everybody knows or a small name, IP is valuable. I protect mine. I respect yours. You protect yours. You respect mine. We'll protect each other. That's how it works. Listen to the people who make their living from what they're protecting. They know what they're talking about."

Without IP, creators like Amanda could not earn a living. This is why she is driven to educate everyone she can. IP enables creators to develop the music that powers our lives.

Art Could Survive, But Artists Won't

Why Everything Stems From IP

There are some life stories or career highlights that would make anyone's jaw drop. From Neil Armstrong's official biographer to the extras in Star Wars, the creative community is filled with tales to brag about. Among these are individuals bridging the gap between yesterday's superstars and music's next generation.

Retired professor Todd Herreman grew up in a small town in Connecticut. When he was 5 years old, he discovered that he wanted to pursue piano performance. Todd started his first band in the seventh grade and became serious about honing his craft while in high school. He attended summer music programs in Indiana, which led him to attend Indiana University. While an undergraduate, Todd decided he needed to reinvent himself as more than a piano player if he wanted to have a sustainable career.

At this time, synthesizers were introduced, and music began to change toward sampling, sequencing, and the digital era. Todd thought he wanted to become a product specialist and realized he needed business experience on top of his music experience. He began working for a family-owned music store in Chicago and became an expert in Fairlight synthesizer technology, modeling and selling the then-state-of-the art equipment. Among his clients was the artist Prince, who brought Todd on as his full-time programmer both on the road and in the studio. This opportunity provided a springboard for Todd, who concluded he wanted to use the gear rather than sell it. After a year with Prince, Todd moved to Los Angeles and started his own production company where he worked with several of the industry's elite artists.

But that was only the first act in Todd's story. After 18 years in the industry as a performer, composer, producer, and more, Todd decided he wanted to use his music industry connections to prepare the next generation of creators. After he transitioned to teaching at Southern Illinois University (SIU), he began earning a Master of Legal Studies degree. Although he knew about copyright and other intellectual property (IP) rights from his experiences in the industry, this course of study enabled him to learn more and find deeper connections between copyright and music that he then used to bolster his 20 years of teaching at SIU and Syracuse University.

IP is so fundamental to the creative community that Todd began every Introduction to the Music Business course with a section on copyright. As he says, "Without IP, the art could exist, but people couldn't make a living.

> "Everything stems from IP. We can see an even more direct correlation between the individual licenses and resulting royalty—or fee incomes—from each exclusive right. There's a direct correlation between the language in section 106 of the Copyright Act and my ability to license my work to bring in royalties. It's not rocket science; it's pretty cut and dry."
>
> —Todd Herreman

To me, it's that simple." IP truly is the foundation for every creative and innovative industry.

"Everything stems from IP. Follow the money. If we didn't have copyright protection, the ownership of this piece of property, we wouldn't be making any money in this business. The ownership of that property and how we can monetize it is essential to our business."

Indeed, Todd transitioned to teaching as the music industry navigated a variety of challenges during the turn of the millennium. Not only did digital technology change and shape the sound of the industry, but it eventually enabled people to acquire music for free. Unfortunately, this devaluation of music still remains ingrained in our culture in many respects, as digital piracy costs the creative industries billions in revenue and thousands of jobs each year.

"The industry has changed more in the last 10 years than it did in the prior 50 or 60 years. We have this thing that was a huge economic driver because of IP. When we ignore that property right because people are stealing music, then suddenly people aren't getting paid. To put it into context, the U.S. recorded music industry revenue around the year 2000 was over $14 billion. Fast forward to 2015, it was $6.8 billion. More than cut in half, with a significant effect on jobs. Suddenly, the gigs I was surviving on were becoming few and far between because budgets were slashed due to drops in sales. Ironically, the very technology that tanked the industry in the early 2000s is the same technology that's breathing life back into it now."

Indeed, as the tech revolution continues to roll full steam ahead, it presents both opportunities and risks for creators on many levels. Over the years, the various physical mediums have shaped the way music is produced, and social media has certainly left its mark on the industry. In the 1960s, almost all of the Beatles' hits were 2 minutes long to make them more radio friendly. In the early 2000s, radio-friendly songs were about 4 minutes, starting with intros and hitting the hook by the 1-minute mark. Now, many songs are back to 3 minutes, skipping the intro and reaching the hook within 30 seconds to grab the attention of consumers who rapidly click through content.

In the digital era, social media is also essential for new, major, and independent artists. This was especially true during the COVID era when creators kept the world connected via livestreams and special content. Those looking to cut a deal with an agent, record label, or other business can use their social media to garner attention and prove they have a built-in audience who will attend shows and buy their music and merchandise. Independent artists can use it to engage with their fans. While some may use their accounts for personal engagement or activism, others use social media as an additional, more traditional marketing tool. But this opportunity for engagement and marketing also opens creators up to greater possibilities of digital IP theft.

"When does that initial disruption that's so cool come back to bite us? What used to be a positive answer takes on the same negative components what it disrupted in the first place. I think there will be a constant change. But when does the savior become the Achilles heel?"

Despite all this, one thing remains constant: the socioeconomic vitality of music. The economic impact of the creative industries is well documented. And no one can deny the ability of music to connect society. From old-school listening parties when albums first came out to swapping CDs at school and the share button on most apps, people crave the connection that music provides. But creators cannot fully build and sustain their careers as long as IP rights are disrespected.

"Who is going to make an album if they don't have any way of protecting that property? Music is a piece of property. It's the same as a deed to a house that identifies the owner. Without IP, the industry would not exist. Maybe it's an oversimplification, but without the rights to make copies, to make derivative works, distribution, public performance, etc., what could I do with the song I just wrote and recorded? How can I protect my work against those who try to steal it? I own it. I control it. I can do whatever I want with it. I can give that right to someone else either exclusively or nonexclusively. Clearly, the U.S. copyright system and many others around the world tell us that we have ownership of a piece of property. Without that, all bets are off. If we didn't have that, what recourse do we have?"

Certainly, Todd understands and personally feels the effects of IP. He still garners different royalties from works that he composed and published, as well some recordings he owns the masters for. One of his retirement hobbies is to compose and record more works to be licensed in film, television, or video games, generating further royalties from his IP.

"Everything stems from IP. We can see an even more direct correlation between the individual licenses and resulting royalty—or fee incomes—from each exclusive right. There's a direct correlation between the language in section 106 of the Copyright Act and my ability to license my work to bring in royalties. It's not rocket science; it's pretty cut and dry."

IP and the respect of IP has long enabled creators to provide consumers with the content they demand. The U.S. has long championed these rights both domestically and internationally, as evidence by the overwhelming socioeconomic impact the American creative industries have had. Creators large and small, like Todd, rely on these rights to enable them to adapt, create, survive, and continue the cycle.